MELODY

for the
Photoplay Musician and the Musical Home

NOVEMBER, 1926 *Volume X, No. 11*

IN THIS ISSUE

The Popular Songs that Never Become Popular

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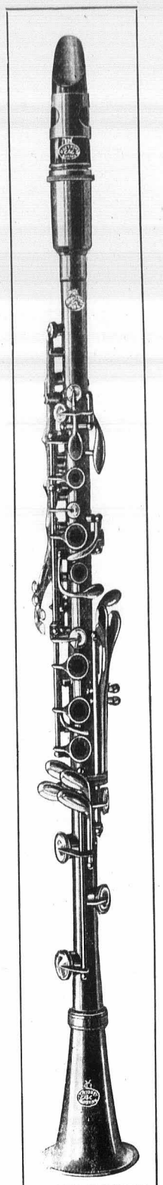

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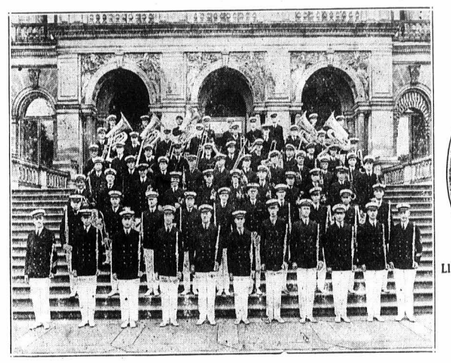

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NOVEMBER MUSIC

In Jacobs' Orchestra Monthly & Cadenza

BOSTON HIGH SCHOOL CADETS MARCH..*Fortunato Sordillo*
Full orchestra and piano, including saxophone ensemble.
B♭ cornet solo with piano accompaniment.
E♭ alto saxophone solo with piano accompaniment.
Plectrum banjo solo with tenor banjo chords.

HERE is an interesting exemplification of the spirit of co-operation and intelligent interest that is doing so much to further the cause of music in our modern public school system. Mr. Augustine L. Rafter, Assistant Superintendent of the Boston Public Schools, is a notable figure in Boston public school affairs. As Assistant Superintendent, he represents the actual contact between the legislative and executive forces, so to speak, in school matters. His intelligent and enthusiastic interest, combined with a keen sense of what is most valuable in public school pedagogy, has had much to do with the truly wonderful development of instrumental music as part of the Boston public school curriculum during the past few years. With his help as the connecting link between the School Committee and Superintendent Burke on the one hand and Director of Music John O'Shea and the music department on the other there has been built up an excellent force of supervisors and instructors in the Boston schools. Professional symphony orchestra and band men have been recruited as instructors of the various instruments in orchestra and band ensembles and the results secured are manifest proof that the policy followed is sound and wholesome.

A. L. RAFTER
Asst. Supt. Boston Public Schools

Mr. Sordillo, the composer of *Boston High School Cadets March*, in appreciation of the co-operation he has received from Mr. Rafter, and in recognition of the results that have been made possible through this co-operation, has dedicated his march to Mr. Rafter. Mr. Sordillo has for a considerable time been prominently identified with public school music in Boston. He served as one of the music supervisors until this year, when he was appointed Assistant Director of Music for all of the Boston Public Schools. Previous to this time, he had an extensive experience in symphonic band and orchestra work. ORCHESTRA MONTHLY subscribers will remember a series of articles written by Mr. Sordillo, on conducting.

This march is one of the very popular *Jacobs' Orchestra-Band Edition* and, as such, is so arranged that the parts for the orchestra or band instruments are interchangeable between the two ensembles. The saxophone ensemble arrangement can be used as part of the orchestra or as an independent group with or without the piano. Mr. Sordillo, in writing this march, had especially in mind the needs of the average, fairly efficient school band. The number is quite easy to play effectively, and yet it gives the impression to the listener of being of a more advanced grade than it really is. This is equally true of the arrangement for orchestra.

CANNIBAL CHIEF, FIJI DANCE.....*F. T. McGrath*
Full orchestra and piano, including saxophone trio.
E♭ saxophone solo with piano accompaniment.

Mr. Hildreth has made a very effective arrangement of this number by McGrath. It is especially suitable to use where a selection of traditional barbarian characteristics is desirable. It will be found to make a very reasonable demand upon the technic of the performers.

MONDAY MORNING BLUES.....*A. J. Weidt*
Tenor banjo solo.

This popular composer has given us, in this number, a very effective solo written in the idiom characteristic of "blues." Players of intermediate ability will be able to present it very effectively.

In Melody

SCENES CARNAVALES, FANTASIE....*Frederick Coit Wight*

An effective fantasy of the character suggested by the title. Numbers of this type are appropriate to use with scenes of light hearted revelry or celebrations.

LELAWALA, INDIAN DANCE.....*R. S. Stoughton*

This number is in that idiom traditionally characteristic of Indian music. It is written with the musicianly workmanship and fine melodic sense characteristic of Mr. Stoughton.

MELODIE D'AMOUR.....*Bernisne G. Clements*

This love song by Mr. Clements is a very charming and effective number. The accompaniment figure is very effective and serves as an admirable support to the melody. It should be very valuable to use as theme material.

INDIAN PIPE (Jacobs' Cinema Sketches)..*Arthur C. Morse*

This is the third number published in the series of Jacobs' Cinema Sketches. As the title indicates, the number is characteristically Indian in its atmosphere. The number is the first of a group written by Mr. Morse for

MELODY, each of which is named after a flower that has an indirect connection with the traditions or customs of the American Indian. Mr. Morse, as is his habit, has contrived a number of admirable musical value. The dissonant seconds introduced will be found to be as unique as they are pleasing in effect, when well played.

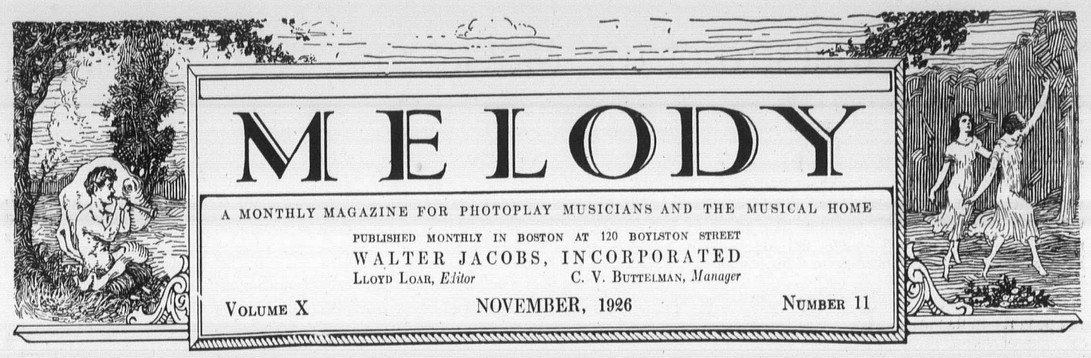
In Jacobs' Band Monthly

BOSTON HIGH SCHOOL CADETS MARCH..*Fortunato Sordillo*
For complete band, including saxophone ensemble.

This number has already been mentioned in the ORCHESTRA MONTHLY AND CADENZA music comment. The band arrangement of the march, being a part of the *Jacobs Orchestra-Band Edition*, furnishes the band instrument parts in the same key as the orchestra arrangement. The saxophone ensemble can be used as an independent group or as a unit of the band.

DREAM FACES, REVERIE.....*Bert Hollowell*
For full band.

A number of the quiet, melodious type with a practical arrangement by R. E. Hildreth. This presentation in the BAND MONTHLY includes substitute parts for saxophones.



MELODY

A MONTHLY MAGAZINE FOR PHOTOPLAY MUSICIANS AND THE MUSICAL HOME

PUBLISHED MONTHLY IN BOSTON AT 120 BOYLSTON STREET
WALTER JACOBS, INCORPORATED
LLOYD LOAR, *Editor* C. V. BUTTELMAN, *Manager*

VOLUME X NOVEMBER, 1926 NUMBER 11

Across the Flat-top Desk

Wherein the reader may join the editors in an informal discussion of various matters of current interest to music folks.

PROFESSIONAL musicians every place will find in a small booklet just released by the American Society of Composers, Authors and Publishers, some facts that are as well worth their knowing as any that may ever come their way. The title of this booklet is "*Performing Rights*" *in Copyrighted Music*, and it is issued for the express purpose of thoroughly informing all professional musicians of the exact provisions of the copyright law and the attitude taken toward the law by the Society, and the composers, authors and publishers who belong to the Society.

It is difficult to conceive of any law that touches more closely the heart and soul of the professional musician's career. His chief stock in trade must necessarily be the music that is published and printed by standard publishers of all classes. What the professional musician has to sell the public is the skill and artistry with which he can present this music to the public for their enjoyment. Conversely, the music that is issued by publishers is of no value unless it is performed by musicians and purchased by the music-buying public, yet in spite of this close community of interests, many professional musicians have a woefully inadequate understanding of the attitude taken by publishers and composers toward the performance of their copyrights.

The booklet above mentioned tells in a clear and interesting manner just exactly what this law provides and what composers and publishers expect from it, defining and explaining with a fairness and appreciation of the professional musician's viewpoint that will go far toward establishing the complete *en rapport* so desirable and logical to maintain between the various units interested. Furthermore, every item of the information contained in this treatise can be depended upon as being absolutely accurate.

A résumé of the contents is unnecessary here, but every professional musician is urged to write to the American Society of Composers, Authors and Publishers, 56 West 45th Street, New York, for a copy of the booklet. It will be sent to them promptly and without charge. If more convenient for the professional musician to write to the editorial department of Walter Jacobs, Inc., we will gladly see that a copy of the booklet is mailed to your address.

SUPERVISORS' CONFERENCES

WE HAVE already commented upon the fact that we consider the Supervisors' National and Sectional Conferences to be the most powerful and vital factors in organized music. The coming year, the sectional conferences will function in full force, this being the first trial of the new biennial plan whereby the National Conference and the Sectional Conferences will meet in alternate years. It is expected that attendance at the sectional meetings will be much higher than ever before because there will be no conflict with the National conference which, it is believed, has held out such attractions that it has cut down the sectional attendance among those supervisors who, feeling they could attend only one meeting, would participate in the big noise or none. The dates announced for the sectional conferences are as follows: *Southwestern*, at Tulsa, March 2, 3, 4 and 5. *Eastern*, at Worcester, Mass., March 9, 10 and 11. *Southern*, at Richmond, Va., first week in April. *North Central*, at Springfield, Ill., April 12, 13, 14 and 15.

THE EASTERN CONFERENCE

WHILE this magazine finds its allegiance about equally divided among the four Supervisors' Conferences, (if we are to judge by the distribution of our subscription circulation), it is but natural that we should take special interest in the conference which will meet within forty-five miles of our office of publication. Incidentally, there is no one within the jurisdiction of President Victor L. F. Rebmann who has opportunity to overlook any of the attractions of the forthcoming meeting in Worcester. Judging by advance announcements there is every indication that Worcester will see the largest gathering of supervisors and other people interested in school music that has ever assembled under the auspices of the Eastern Conference. Anyone in any way associated with the public school music and general music teaching professions may well plan to be in Worcester, March 9, 10 and 11—unless one of the other three conferences is of easier access, in which case we repeat the recommendation with proper change of place and date.

BEETHOVEN

THIS coming spring marks the centennial of Beethoven's death, which occurred March 26, 1827. Plans are being made to observe this centennial in some fitting manner, and during the coming season practically all of his compositions will be performed by various artists and ensembles in all those countries which have developed an appreciation for his masterly creations. During Beethoven's life, he wrote nine overtures, nine symphonies, thirty-eight piano sonatas, one opera, a great many string quartets and many numbers in smaller form.

The chiefest interest for the thinking musician that attaches to this Beethoven centennial is found in a comparison of conditions in the musical world at present with those that existed during Beethoven's time. During the 18th century, music had become very much formalized. With the dawn of the 19th century, the value of romanticism in music began to make itself felt. It was by combining the perfection of form developed in the 18th century with the emotional appeal of the romantic as introduced by the 19th century, and transfusing the combination with his own genius, that Beethoven established himself as a colossus in the world of musical composition. At the present time, the sentimentality and sophistication of the latter part of the 19th century is being amalgamated with the rhythmic vigor, restlessness and variety of tone-color that, for want of a better name, we refer to as "jazz." It remains to be seen whether a genius will arise in this generation who can do for this combination of musical values what Beethoven did for the combination with which he had to work during his time.

PICTURES THAT CAN BE HEARD

WARNER BROTHERS have in their Vitaphone presented the world with a distinct advance in the "reproducing" art — the first effective combination of the motion picture and phonograph. So accurate and convincing is the synchronization of spoken words and music with movements pictured on the screen that one can easily overlook the discrepancies in certain phases of action and sound reproduction — particularly the latter — to which the Vitaphone has been applied. At the Boston première, October 29, a diversified program was presented, including a short talk by Will H. Hays, an overture by the New York Philharmonic Orchestra conducted by Henry Hadley, solos by Marion Talley, Roy Smeck, Anna Case, Mischa Elman, Giovanni Martinelli, and a photoplay — John Barrymore in *Don Juan*.

In the motion picture presentation, no attempt was made to use the new device to put words in the mouths of the actors. Rather the Vitaphone furnished the musical score as played by members of the New York Philharmonic Orchestra, Herman Heller conducting. In this function the Vitaphone fulfills all expectations aroused by the advance announcements. If the synchronization of music and picture is not always absolutely perfect no ordinary ear can detect the fault. The picture — but then, perhaps it were better not to discuss the picture, for one might be a bit embarrassed if forced to admit such complete absorption in the indiscreet philandering of the naughty Don that the music was overlooked, or at least not consciously noticed.

SOLO PRESENTATIONS INTERESTING

The solo and orchestral offerings were not by any means as uniformly satisfying as the photoplay music. Space is too limited to offer more than a few passing comments on this phase of the Vitaphone performance. Perhaps the most realistic presentation of the soloists listed was that of Mischa Elman, whose flawless playing of Dvorak's *Humoresque* and the *Gavotte* by Gossec was *seen* and *heard* in a reproduction that to the average ear was well-nigh perfect. Of course the magnetic influence of the personal presence of the soloist cannot be reproduced — in fact, the synchronizing of action with sound but emphasizes this lack, which successful screen stars overcome in large degree by use of artifices not in the kit of the concertizer.

But the Vitaphone, nevertheless, gave a most astonishing presentation of Mr. Elman at his best, save possibly for one or two "spots" notably in the playing of harmonics, which had a tendency to "gurgle."

The piano accompaniment was excellent and faithfully reproduced — but a bit uncanny, as one is not used to listening to a soloist without seeing *both* soloist and accompanist. Warner Brothers have succeeded in very aptly demonstrating the degree of consideration usually given the accompanist even by the best of artists and managers, in this case by cutting the pianist out of the picture entirely. In a presentation of this kind, where both eye and ear are on duty, it would be almost as incongruous to cut out the sound of the piano as well.

Strangely enough the soloist who seemed to arouse the most interest among the members of the exceedingly distinguished première audience in Boston was Roy Smeck who—odds zoods! — played a Hawaiian steel guitar, and played it mighty well. In fact, with all due respect to Mr. Smeck, and with some degree of authority, we aver that in this case the Vitaphone did better than the soloist, or rather, than his instrument. Any good modern talking machine will demonstrate to you how successfully and pleasingly (if the steel guitar *can* please you) the peculiar, seductive tone of the instrument may be reproduced and amplified. The Vitaphone had every advantage here. (Steel guitar manufacturers take notice.)

VOICES IN A BARREL

The vocal soloists were passingly satisfactory but one never lost the impression that a talking machine was synchronized with the picture — and this was not the effect desired. On occasions the Vitaphone voice of the performer whose screen person sang for us, was a remarkably true reproduction of the original; at other times there was the effect of "singing in a rain barrel," from which no modern talking machine has entirely gotten away. There was always a recurrence of the impression that the voice and the picture were separate, and the ghostly wall paper flatness of screen people was forced on one's consciousness as never before.

EDUCATIONAL VALUE OF THE VITAPHONE

The New York Philharmonic Symphony Orchestra presentation, showing the entire band as viewed from the rear center balcony of Orchestra Hall, and also "close-ups" of various players and sections, was a remarkable demonstration. Color, dynamics, solo and ensemble — all were reproduced quite faithfully by the Vitaphone, but of course as a phonograph reproduces. From the educator's stand-

Continued on page 17

A Christmas Suggestion: *— Send your musical friend a year's subscription to one of the Jacobs' publications. A present that lasts all the year.*

Chicago's Maestro of the Movie Symphony Orchestra

Some facts about a musical pioneer who transplanted the highest traditions of the opera and the symphony to the motion picture theater.

By HENRY FRANCIS PARKS

FROM conducting grand opera to directing in the moving picture field was a somewhat daring step to take six years ago, even by so eminent a musician as M. Adolphe Dumont; in fact, and even as recent as that time, it was a step which none but the most optimistically visionary musician could contemplate, as apparently it was a distinct descent that might have entailed the loss of prestige in a field of former musical endeavor that is strict in its ethics and pedantic in its musical comprehension. With full appreciation of the dangers involved, however, M. Dumont took the step, and now that the results have been even better than foreseen at that time he can look back upon it with well-earned and deserved satisfaction, though still unwilling to retrogress or remain dormant.

"I saw the possibilities and the great future embodied in the motion pictures, hence the result — music director of B. and K's. Chicago Theater." Such was the terse explanation of the step as given by a master of the modern operatic and symphonic orchestras; a musician who formerly was associated with Campanini, maestro of the Chicago Grand Opera Company — a man whose profundity of music knowledge has been deep-rooted by matriculation at the Paris Conservatory in violin and composition, with additional, supplementary training at the Berlin Conservatory.

"This prior preparation qualifies me to talk about music as well as be a representative musician," was the succinct expression of M. Dumont as he promised additional interviews for succeeding issues of the magazine. Then without egotism, but in the convincing, sincere manner of one who knows whereof he speaks he continued:

M. ADOLPHE DUMONT
MUSICAL DIRECTOR OF THE WORLD-FAMOUS CHICAGO THEATER

who has proved that a movie theater can adhere strictly to the highest standards in its music programs and still be exceedingly popular with the various kinds of folks whom it is necessary to please in order to keep 6000 seats continuously occupied.

"Without casting reflections on any local conductor or orchestral director or their programs, and bearing in mind the existing jazz era, I think it is safe to say we here at the 'Chicago' are the only ones who have maintained the highest standards of music in the movie theater. As an example, the programs of the last three months range from the *1812 Overture* to *Tannhauser*, and that without a single cut in any of the numbers! The Chicago Theater, undoubtedly the most representative house of its kind, has given orchestral programs more than keeping up with the most fastidious of audiences; furthermore, we hope in the very near future to increase our orchestra to symphonic proportions. Then we will present complete symphony programs.

"The type of men comprising the orchestra personnel include such great artists as Eugene Dubois, concert master, formerly concert master of the Metropolitan Opera Company Orchestra; Leopold De Mare, principal French horn with the Chicago Symphony for many years; and Louis G. Cancellieri, formerly first clarinet with Toscanini. This is the general run of the personnel of orchestra. In conclusion, I want to say that I am practically the only (De Luxe Theater) conductor who can sincerely boast of orchestrally exploiting American music in a serious, substantial way."

In explanation of the last statement, M. Dumont went on to say that he had taken the best of Indian, Colonial and Southern Negro (spirituals) motives, combined them into a grand paraphrase in overture form, and employed the number as an orchestral novelty which met with a tremendous reception. Later, as combining the purely American — the established square dances, Virginia reel, etc., even down to the more recent *American Patrol* and the *Stars and Stripes* — he thus represented American musical idioms geographically as well as historically.

Adolphe Dumont takes his work seriously, which explains his phenomenal success with good music in a cosmopolitan city of such heterogeneous musical tastes as Chicago. But seriousness and proper training are not all that are necessary for the achievement of lofty musical idealism in metropolises. Sincerity is demanded as well. It is that ability, patent to the diplomat, that enables one to "sell" not only the public but the management. That may seem paradoxical, but it is not; one may be a contortionist and sell the public anything, but try the same thing on the serious, matter-of-fact, corporation business man!

M. Dumont's hardest task was to "sell" B. and K. on his revolutionary music ideas. That required not only tact, but a great deal of common sense and logic in argument. Not that B. and K. really prefer one form of music more than another, i.e., jazz more than classical, but their past experiences with Chicago audiences did not convince them that sufficient of the intelligentsia would patronize such programs enough to make it worthwhile from the box-office standpoint; and right here, don't forget that the box-office is the final policy dictator, no matter what the presentation — grand opera, symphony, vaudeville or pictures!

In explanation of the extensive use of ballads on his recital programs, John McCormack once quoted the following proverb, 'Them as pays the fiddler has a right to pick the tunes." And the same principle has apparently always held good in planning photoplay presentations.

However, M. Adolphe Dumont has accomplished the impossible, as it seemed! For that he surely deserves every encomium — every commendation from the musical world, and certainly from Chicago theater patrons. The air of refinement which the Chicago Theater always has enjoyed is no longer vitiated by music odours out of keeping with the delicate aromas and patrician atmosphere since Dumont's directorship of its music, for which the writer of this sketch acclaims him and his genius!

The Popular Songs That Never Become Popular

Why Good Songs Go Wrong or Don't Go at All--and Some Other Scandal from Tin Pan Alley

By FREDERICK C. RUSSELL

THROUGHOUT this great land of syncopation and sentimentality there are no less than a million embryo song writers who will never cease to wonder why their offerings to the publishing world fail to bring home the contracts, but this story is not about them. Rather it is a "fox-trot" dedicated to the thousands of songs that get published and quickly die an unnatural death.

To those who have gone the rounds of the popular publishing houses wondering which door leads to the inner circle it may come as somewhat of a surprise to learn that printer's ink is not even a half-way point in the struggle for success as a syncopator. Every year hundreds of good songs appear with prominent publishers' names affixed thereto only to be relegated to Tin Pan Alley's cemetery for departed ditties.

Why songs are published — and killed — is one of the popular mysteries of the day. John Doe, who lives in Anytown, long ago made up his mind that the first step in getting his ditties before the public was in getting a drag with the publishers. But Bill Doe, his third cousin, has had seven songs published in New York this season and none but his most intimate friends know it!

One leading popular song publisher prints his name at the bottom of two hundred or more potential hits annually. About a dozen of them reach the music stores, but only a few of these are actually composed on his own piano!

Broadway is filled with composers and lyricists who have "just placed a new song." The folk who have their brain children regularly returned with polite notes of rejection might feel more comfortable could they read the bewilderment written on the faces of those who break through the "charmed circle" and then get lost on the inside.

Every Dance Orchestra Begets Its Song Writer

The unprecedented increase in the number of famous orchestras is one reason for the high death-rate of published popular songs. It is a strange orchestra that boasts of no songsters. Almost invariably the piano player carries two or three "hits" in his coat pocket and if the leader hasn't composed one within the last twenty-four hours he can be expected to jot something down between dances.

What is more important he can play it. He and his group of jazz experts can plug it. Dance lovers, hungry for anything so long as it is new, tipsy with hip-flask hilarity, demand the name of the new-born ditty and, learning of its impromptu origin, cheer it into existence. A new hit pervades the night club and someone telephones for someone who knows someone in the publishing business.

Perhaps this someone is among those swaying to the newest of tantalizing tunes. If not, he is not likely to be far away. Perhaps he is home in his pajamas listening-in with his radio set. In any event he will hear it, and when he asks what they call it someone in the orchestra will think of his latest sweetie or perhaps the one that is no more. And the new born becomes *My Sweetie's Sweeter than Yours* or *Now Look What You've Gone and Done.*

But that is two o'clock in the morning. As a stage wit used to sing, *Daylight Makes a Difference.* Daylight brings another problem, now that the big number of the year has been launched. A contract must be signed.

Popular song contracts are called agreements. They were invented by someone with a keen sense of humor. After the songsters affix their names to the dotted line and the publisher has scribbled his famous signature one reads over the agreement to learn that if the publisher decides to put out the song, that is his privilege. He doesn't say when, nor does he agree to publish the number at all. It is a clean-cut agreement, and the profession accepts it as inevitable, but it is one of the greatest jokers in the history of publishing.

Before so-called "name" orchestras reached the present vogue almost any dabbler in Broadway carried at least one of these agreements in his wallet. Those were the days when publishers resorted to the dotted line as a clever means of taking out of circulation certain songs that might become popular. The publisher who had songs enough in his catalogue and who favored certain members of his staff, did not want to publish the floating surplus, but he did not want his competitors to get them!

You Plug My Song and I'll Print Yours

It isn't so easy to silence the numbers written by New York orchestra people. They demand action. And so the publishers have to give in to a certain extent. An orchestra leader may get his number published because he is plugging the publisher's numbers. At one time the publishing business nearly went on the rocks because of the excessive sums paid to vaudeville artists and prominent orchestras. Now the wise publisher compensates the orchestra leader by publishing his song.

The same thing applies to vaudeville people. Every so often a good plugger in the two-a-day will write a song of his or her own and hold it over the publisher's head. Just how far such songs go may be judged from the fact that you and I never hear of about seventy-five percent of the songs that are published.

Understand that these songs are good songs as popular numbers go. They are professional in their make-up and may have all the ingredients essential to a success. All they need is plugging. And plugging makes ninety-nine percent of the song hits.

In addition to the orchestra folk and the vaudeville contingent there are the publishers' own staff writers to contribute to the orgy of published songs that never get anywhere. Every big publishing house around Broadway has a staff composed of clever chaps who might turn out hits for somebody else if let loose. They are on a regular stipend. But are they happy?

Yes, they are happy when their house is working on their numbers. But this happens just about often enough to keep them from becoming discouraged. It's a long, uphill struggle even for the boys on the "inside" because if they write a few "plug" numbers every year the chances of big winnings in the line of royalties are not so great. Many plugged songs are not as big sellers as the wiseacres expect them to be.

Of course, as in every other business, there are the men who can bargain on their own terms. But they have had to make good and they have had to struggle against great odds. Their success is largely due to avoiding the fallacy that the answer to the problem of becoming a popular song writer is to be on the "inside."

The song game is unique in one respect and that is the way middlemen often control the situation. There are around Broadway a number of clever individuals who join in the royalties as a regular business although they may not be involved in the authorship in any way. They range all the way from prominent stage people and orchestra directors to the sort of person who "cuts in" because he knows the ropes. These people are truly on the "inside" but the would-be song-seller hardly appreciates the complications of the situation.

The Middleman Takes His Slice

A "cut-in" usually represents a financial sacrifice for the real writers of a number, but genius is hopeful in Tin Pan Alley as elsewhere. Perhaps the follow-up song will sell on its own merits without the assistance of the man who knows how to swing the deal. The real authors of any song figure they can recover their losses on the second song.

This furnishes another explanation as to why songs get published. The middlemen can make considerable pocket money "placing" numbers. They are on the lookout for potential hits — but not among the flood of public offerings of music manuscripts. The so-called staff writers, the high-up orchestra players, and the people who have written hits and been forgotten; these furnish the middleman with all the material he needs.

One middleman who succeeded in placing a number that was very popular banked one royalty check running to over seven thousand dollars. The real writers of the number fared equally well, but they were already experienced in the game when seeking the services of the party who placed the song successfully.

This same middleman later placed a number for one hundred dollars advance royalty. That's all the royalties there were. The publisher never did anything with the number. The middleman didn't complain. It was only a morning's work convincing the publisher that the mere printing of the song would stimulate the real author of the number to return some favors.

Middlemen Know Their Stuff

The middlemen invariably know a good number when they see it. They are composers and lyric writers after a fashion, rapidly deteriorating because of their discovery that, for them at least, it is easier to live on the other fellow's brains. One of them hasn't written a song in years. He lives in style in one of the many hotels just off the Great White Way.

There are a great many middlemen whose services are extremely valuable to the authors and to the publishers not merely in getting songs "placed" but in popularizing them. At one time the custom was to print their names in bold type on the title pages and perhaps insert their pictures. But times have changed. Everyone has learned a lot about the song business. It soon became evident that the naming of the middlemen aroused jealousy. What orchestra director is going to plug a number written by one of his competitors? What vaudeville artist is going to feature a ditty in the interests of greater royalties for other headliners?

Thus many songs that carry little-known names get published because someone who can put them over with the public, and who has put them over with the publisher, has a "cut-in."

Often if the advance royalty is attractive enough the publisher is the loser; the middleman pocketing his profits and assisting the song to Tin Pin Alley's graveyard by treating it to the thunders of silence.

The result is a huge annual collection of published songs that never get anywhere at all. Slim royalties or no royalties at all. A lot of misspent effort. A terrific economic waste. A sad commentary on the intelligence of the publishing business.

Why songs get published is the first wonder of the music publishing business. And if the truth were known, it is because so many "arranged" songs occupy the popular music publisher's attention that so many of the worthwhile songs from Ashtabula, Bangor and Reno go unpublished.

Rotary and Kiwanis Clubs, et al, Please Copy

Turners Falls Boys' Band— A Shining Example of Rotary Service

TO SAY that here is a *band* of schoolboys that is not a *school boys'* band, may sound like a paradox or an attempt to be funny, yet it is neither one nor the other and the statement is made in all seriousness. The organization which presents this seeming paradox is the Turners Falls (Massachusetts) Boys' Band, Warren Brigham, director. Although entirely comprised of schoolboys in the town, the band is not affiliated with any one particular school as an organization, but made up of boys from several different schools and independent of all schools in its governing and playing. This ensemble was organized in the summer of 1925 by the Turners Falls Rotary Club, is under the sponsorship of that association, and is a definite part of the club committee's activities in the work to advance the general interests of boys.

If a chef wishes to concoct an oyster stew, he first must either buy the bivalves, or go out and dredge for them himself; likewise if it is desired to organize a boys' band, one must first round up boys who are eligible. In the instance of the musical combination that is the subject of this sketch, and which is anything but a "stew," the public and parochial schools of Turners Falls were assiduously "dredged" for band candidates. Later on, the boys thus secured were invited with their parents to a meeting, at which the whole band project was explained and thoroughly discussed, with the final decision to go ahead, and "go ahead" it proved to be. A financial program was mapped out, and by voluntary personal contributions from members of the local Rotary Club, plus the proceeds from a minstrel show given by the Club, approximately $800 became available as a sort of sinking fund for the band. Besides this, each boy pays a weekly due of twenty-five cents, yet that in the aggregate amounts to only just about enough to pay for the services of the director and buy a few pieces of music — now and then.

Two Tunes the First Summer

The larger part of the summer of 1925 was consumed in completing the organizing, necessary preliminary work and "scratch" rehearsals. Regular rehearsals, however, were not inaugurated until about October 1 of that year, which makes the band a little less than one year old at the time of writing this sketch. Rehearsals were continued throughout the winter, and the band made its initial public appearance at a Hallowe'en Frolic (October 31) held at the public playground, where (un-uniformed yet unabashed) the boys proudly played their entire repertory of *one* tune — "My Country." The second appearance of the band in public was on the stage of the Colle Opera House, where it played an entr'acte in the Rotary Club Minstrel show — still without uniforms, but with *two* tunes now comprising its repertory.

In May, 1926, forty-eight of the most earnest workers in the band were equipped with inexpensive, washable uniforms, coupled with an announcement that uniforms for the rest of the players would be forthcoming only after a specified standard of excellence had been attained, and needless to say that the ultimatum proved a tremendous stimulus for the few indolent ones and irregular rehearsal attendants. The proud moment for the band came later in the same month, when on the occasion of a public school holiday and drill, the ensemble made its first public parade completely uniformed, marching through the streets of the town at the head of some 800 school children in costume. It appeared again in the same month in the Memorial Day parade, making a creditable showing.

Naturally, the "burning (or, rather, blowing) question of the hour" was that of instrumentation. A considerable number of the boys, who preferred and were able to do so, already personally owned their respective instruments. This spirit was encouraged among the rest of the boys through an arrangement whereby instruments were purchased by means of the band fund and assigned to certain boys, most of whom are now acquiring a personal ownership of their instruments by making small weekly payments in addition to their regular dues. The larger instruments (such as bass drum, doubleB-flat bass horn, etc.), as well as instruments for those of the boys who financially were unable to own them even on the part payment plan, also have been bought with band funds.

During the summer of 1926 the band received much local consideration in the matter of playing, and was the recipient of favorable comment because of its appearance at several public functions: a big K. of C. Lawn Party; two other lawn parties under the auspices of local churches; the annual school closing exercises of Orange, Massachusetts, held on the public playground, and the school exhibition at the Franklin County Fair in Greenfield, Massachusetts. Also, during the past summer, the boys and their drum major have been receiving instructions in drill, marching and parade deportment from Lester North, the "Undefeated New England Champion Baton Twirler."

It might be written as a music axiom that any band can become only as proficient as its director is earnest and efficient. In the instance of a boys' band, however, besides being a thoroughly competent musician and inborn leader, as well as a patient, tireless instructor, the true director must be a man who has made a study of, and understands, that curious complex in the genus-human which we call "boy"; he must establish himself in their confidence as a friend and "one of themselves," rather than pose wholly as a *teacher and music mentor*, and this without losing an authority that must at all times dominate, although it may be cloaked under the guise of "big brother." In such respect, the Turners Falls Boys' Band is fortunate in having secured the services of Mr. Warren Brigham (Supervisor of Music in the public schools), who has been director and instructor of the band from the time of its organizing, and has proved himself an invaluable aid to the boys both as an individual and in ensemble.

A True Rotarian Achievement

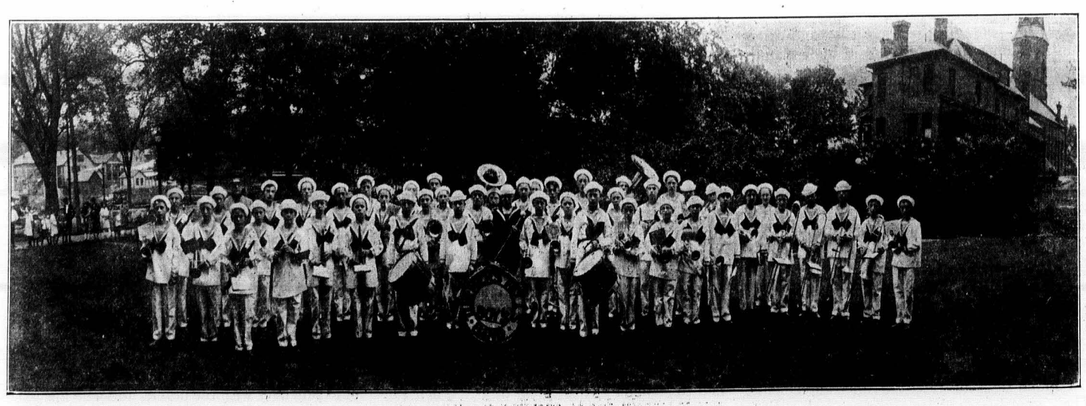
If there are any who might doubt the effectiveness upon boy character of this broadminded, far-seeing policy of the Turners Falls Rotary Club, all doubts would be dispelled by observing the new general bearing of these organized boy-instrumentalists, and noting the ever fresh renewal of interest among both boys and parents after every public appearance. As to the effect upon other boys who are unaffiliated, one or two prospective candidates invariably apply for positions in the band after every such appearance, until at the present time the band has sixty boy-players in uniform. These boys, ranging in ages from nine to sixteen years, are earnest and conscientious in playing and deportment, and out of the entire body only two so far have been dropped as a disciplinary measure. As a further example of its musical utility, two of the fourteen-year-old boys now rehearse with, and play regularly in all concerts given by the Turners Falls Military Band, and not a few of the band-boys have been incited to study music under private tuition.

The roster of the band gives an almost perfect perspective of the business and social element of the town, and in *esprit de corps* the body is nothing if not democratic in the truest sense. These boys are united by the fraternal bond of music, and caste or creed holds no place among them. The son of the *Mayflower* descendant and the son of the steerage immigrant hobnob together socially and musically on common ground and equal terms; the banker's son and the janitor's son, the corporation-manager's son and the laborer's son, the manufacturer's son and the mill hand's son, the merchant's son and the tradesman's son, the student in the public school and the pupil in the parochial school — all march shoulder to shoulder, blowing democratically together with one eye on their music and the other on the director, and each equally important in his essential part.

With these boys, station, vocation or occupation of parents has no particular bearing; they consider (if considering at all) only the general situation, are learning the democracy of life and living, and under baton and beat are moving together towards one common goal. Thus, and whether consciously or unconsciously, each boy is gaining something that is vastly worth while by this close, though boyish, contact with his neighbor. It is more than likely that this organization eventually will be taken over by the public school department as an additional curriculum activity, and such is wholly in accord with the view of its sponsor — the Rotary Club, which has provided, ploughed, planted and prepared a fertile ground for working. —*M.V.F.*

Get This Book

THE 1927 book entitled *State and National School Band Contests* has just come from the press of the *National Bureau for the Advancement of Music*. This 48-page booklet represents a remarkable advance from the first modest pamphlet published in 1924 in the interests of school band contests. It contains, besides numerous pictures of prize-winning bands throughout the United States, complete information about the state and national contests for 1927. A copy of the book should be in the hands of every individual who is in any way interested in the advancement of music through the public schools. Address a post card or letter to C. M. Tremaine, Secretary of the Bureau, and compiler of the book, *45 West 45th Street, New York*, if you have not already received a copy. By all means absorb the information and spirit of the book and then turn in and do all you can in behalf of the school band contest which will effect your community and state.



SCHOOL BOYS' BAND OF TURNERS FALLS, MASS. WARREN BRIGHAM, DIRECTOR. A ROTARY CLUB ACHIEVEMENT

Class Instruction in Instrumental Music

FROM THE STANDPOINT OF THE TEACHER'S SALARY

THE work of establishing any new enterprise where the public mind must be changed and its pocketbook reached usually requires at least one generation to achieve permanence, and so it is with our public school music field. Some of us have been able to demonstrate our ideas, and convince officials, parents, and pupils alike that class instruction in instrumental music is not only easier and cheaper than private instruction, but at the same time is also more effective from the point of view of both general and individual results. However, before we will ever be able to enjoy any feeling of security and permanence, we must look beyond our own doorstep and lend a hand to neighboring cities and countrysides which are less fortunate than we. As long as there are only, here and there, a few high peaks of pioneer achievement, our cause is unwon and precarious.

CLARENCE BYRN

I am presenting this month from down in Ohio, *where the Presidents grow*, a letter which is vitally significant. The writer of it is a man of learning and purpose; he is a thinker and a fine musician, who spent many years and thousands of dollars in studying music, only to give it up as a vocation. We need men of his type and ability in music.

Why didn't this man continue in the music profession?

Dear Friend:—I am very much interested in many of the things you write concerning your work. Twice recently I have been questioned concerning what I thought about this class method of teaching instrumental music. Some say it is all right up to a certain point only, and is useless beyond the elementary stage; some say it is harmful at the beginning.

The other day an old friend of mine called me up and told me that his daughter had just had her first lesson on the banjo. In this class were violins, saxophones and banjos, all together. How in the blazes can a man produce anything in a class like that?

I will appreciate it very much if you will take the time to elucidate fully on this subject and I will do my best to absorb all you say. I do not lay claim to being a musician, and less claim to being a teacher, but after I have given a full hour private lesson — watching the student's fingers, his breathing, his facial muscles, and listening to the tone produced — I feel that if I had to teach ten at a time I would be fit for Massilon in sixty-three minutes.

1. Suppose you have ten in a mixed class, how can you watch ten bows, arms, wrists, mouths and hands at the same time so that nothing gets by?

2. How do you dispose of those few who by natural instinct grasp their work in half the time of the others? Do you have advanced classes for these and one for the plodders, and how far can you go with that idea?

—Bert R. Dakin, *Warren, Ohio.*

I shall not answer his letter this month, but shall hold it for your careful consideration and will welcome suggestions from you all.

I beg your consideration at this time, of the following thoughts upon class instruction in instrumental music from the point of view of the teacher's salary.

Value of Music Teacher's Time

Time is the stock in trade of artists and artisans. Before he can hope to achieve results and recognition, the artist or teacher must spend long years of effort and thousands of dollars to acquire what — commercial properties or negotiable securities that work while you sleep? Certainly not! He must spend years of time and thousands of dollars to acquire that intangible thing — the ability to teach or perform on his instrument. His only means, therefore, of being ready for the inevitable rainy day is to carefully market his remaining hours of productivity. Usually these days of advantageous marketing for the musician do not comprise more than one-third of his lifetime. Surely it is not American in spirit to limit the economic outlook and prevent the economic independence of the musician and teacher, any more than that of the merchant, lawyer, engineer or doctor whose efforts are at present so much more accumulative.

I ask no charity for the musician, and I ask no undue advantage for the music teacher. None of us wish our children to be taught by teachers who lack normal ability and self-respect, yet it certainly is not conducive to growth of character or citizenship to place any citizen (or class of citizens) into a profession which demands a standard of training scientific, moral and esthetic of the very highest type, and at the same time deprives them, through traditional limitation, of a procedure for systematized marketing of their investment (TIME), which will enable them to live with equal comforts and honor among those they serve as truly and as faithfully as any doctor, lawyer or minister serves.

As Compared With Other Professions

The lawyer spends four years in college without expense other than board, room and tuition; comes out into a prepared field, puts out his shingle, and thinks nothing of asking a laborer a week's wages in exchange for an hour's service. The expert surgeon comes into the operating room where all the drudgery is handled by others; performs a hurried operation, leaves a few instructions to the nurse, and the hospital presents the patient with a bill for a month's wages. The consulting physician sits in his office for a few hours daily, with long lines of people waiting his convenience. At the proper time they will be rushed through by him and each one will be charged from five to ten dollars for three minutes of advice, and if the physician knows his business his advice is really worth what it costs.

The saving phase of the high-priced lawyer's, doctor's, surgeon's or physician's charge is that in normal cases they do not have to make their charge very often to the same individual. But the music teacher must see his pupil at least once every week, and not even an expert teacher can transmit enough musical instruction and inspiration to a child in three minutes to direct its musical growth for even a week. Fifteen minutes is a minimum time required for a private lesson, and the usual length of a music lesson is forty-five minutes. At the rate of pay demanded by the surgeon or consulting physician, whose work is often less distracting, this forty-five minutes would cost the parent from thirty to fifty dollars.

It is an absolute fact that the mental, moral, esthetic and social achievements of the expert music teacher is at least on a par with, and often far above that of the physician, surgeon or lawyer. It costs the music teacher as much to live as it does any of the others; he usually has more invested, and the attending of concerts and recitals which is absolutely required of the music teacher often costs as much from one year to another as the lawyer or physician was required to spend in his college days. There is no point in the career of the music teacher where he can stay away from the season's always expensive recitals and concerts and keep the respect of his following. I mention these things earnestly as a reminder of the money and time investment that goes into a music teacher's equipment, in excess of collegiate and technical training.

High Time for Action

Isn't it time that we capitalize on our music instruction, and endeavor to get all our good minds busy on the big job of adapting our teaching material to class instruction and training our teachers in class procedure? If we can perfect a universal system of class instruction in instrumental music, fashioned perhaps somewhat after the master classes of Liszt and Leschetizky, we will make it possible for all good music teachers to *earn* from ten to twenty dollars per hour, as easily as they now earn from three to five dollars per hour. Class instruction in instrumental music is more effective and easier for both teacher and pupil than is private instruction, and when we music teachers as a whole can develop the co-ordinating and organizing ability that has long been evident in the legal and medical professions our salaries will immediately jump to match, for our work is in every sense as necessary as theirs.

We must overcome that inherent something in the music profession which tends to make us critical of each other, and learn, as our martyred President McKinley said in his last great speech at Buffalo, "That our real interests are in concord, not conflict."

. . . . . .

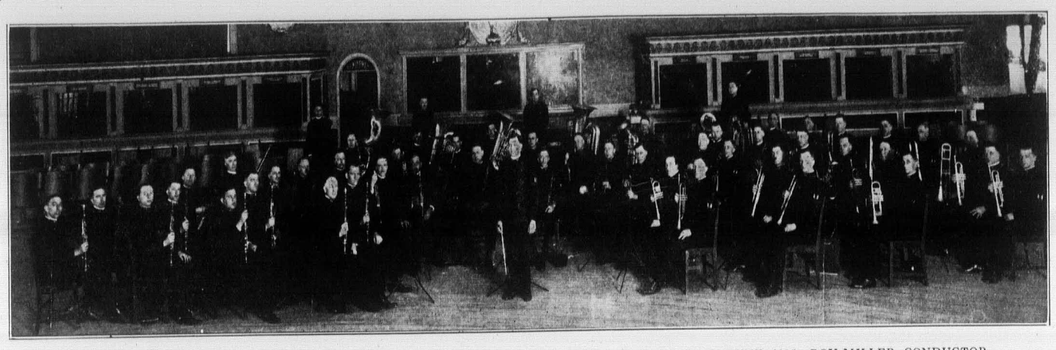
In review, may I call to your special attention in the September, 1926, issue of Jacobs' Band and Orchestra Monthly, Lloyd Loar's discussion of band room acoustics on page 48; Edward C. Barroll's "What Does the Saxophone Offer," page 46; Verne Powell on interpretation, page 19; Jeff Webb's masterly article on "Detroit's Symphony Under the Stars," page 3, and the well-merited introduction of Fortunato Sordillo, Boston's assistant director of public school music, page 10. Boston believes in getting an instrumental artist-musician to supervise instrumental music.

Public School Vocational Music Department

Conducted by

CLARENCE BYRN

Editor's Note: This department—the first of its kind to be established in any music magazine, and widely recognized as an authoritative, practical and helpful source of information and inspiration—is a regular feature of Jacobs' Orchestra Monthly and Jacobs' Band Monthly. The conductor, Mr. Clarence Byrn, head of the nationally known Vocational Music Department of Cass Technical High School, Detroit, Michigan, is one of the outstanding figures in public school music, a musician of broad general experience and particularly in the public eye because of the remarkable achievements of Cass Tech Music Department under his direction. Readers are invited to take part in round table discussions and all suggestions and contributions pertinent to the subject of public school music or the preparation for the musical profession will receive Mr. Byrn's personal attention if addressed to him in care of this Magazine.



AUT MORI GROTTO BAND, YOUNGSTOWN, OHIO, ON THE MILLION DOLLAR PIER, ATLANTIC CITY, JUNE, 1925. ROY MILLER, CONDUCTOR

While Speaking of Bands and Bandsmen—

We must tell you about the remarkable work in Wisconsin of Mr. John T. Opferkuch and, also, about the splendid Aut Mori Grotto Band, Youngstown, O.

MR. JOHN T. OPFERKUCH, bandmaster and cornet soloist, is widely known in the state of Wisconsin. He was engaged by Frank Holton & Company as soloist and first chair cornetist for the famous Holton-Elkhorn Band; also to supervise, organize and teach school bands throughout the state. Mr. Opferkuch is well qualified, having studied cornet and trumpet under Edw. B. Llewellyn (the wonderful first trumpet of the Chicago Symphony Orchestra), band and orchestra directing under H. A. Vander Cook, and harmony under E. De Lamater, all of Chicago. At the present time he has a circuit of seven bands in five different locations in and around Elkhorn—all senior and junior school bands. Mr. Opferkuch's career shows what can be done if you have the spirit of "I will."

Mr. Opferkuch was born April 5, 1900, on a farm a few miles from Saugerties, New York. At the age of eight he moved with his parents to Vineland, New Jersey. His father and mother both came from Germany in 1883. They were prosperous farmers. Neither parent was musical. Mr. Opferkuch is the youngest of a family of three girls and four boys. Only one other in the family took up music—his eldest brother, Charles, who played trombone in the 311th Infantry Band during the World War.

At the age of eleven Mr. Opferkuch became interested in music; his first instrument, with the exception of tin and wooden fifes, harmonicas, etc., was a cornet which his brother purchased for him. He took a liking to the instrument and soon learned to play simple melodies; this was the starting of his musical career. One of his first teachers was Arthur H. Leschke of Vineland, who has been director of the Vineland City Silver Band for the past fifteen years. Mr. Leschke, being a thorough musician as well as a man of fine character, had a great deal to do in putting Mr. Opferkuch on the right track to a musical career. Mr. Opferkuch feels that he owes a greater measure of credit and respect to his mother, who with her love and encouragement backed him up in his ambitions to become something worth while in his chosen profession.

In 1913 young Opferkuch had become proficient enough to be elected to membership in the local city band, which at that time was one of his ambitions. He thought it a privilege to be elected to such a seemingly important post. Charles, his brother (who also was in the band) and himself attended band rehearsals regularly, many times walking four and a half miles to and from the band room. Mr. Opferkuch was associated with many different musical organizations, including church orchestras, which were directly responsible in getting him into higher music jobs. After leaving high school, he accepted a clerical position in a glass factory, yet still continuing music as a side line with local bands and orchestras. Beginning in 1917, he took a two-years' business course at the Vineland Business School (evenings). In 1919 he started playing with a theater orchestra in a neighboring city several evenings per week, and continued this for two years in connection with his work in the glass factory.

JOHN T. OPFERKUCH

In the spring of 1921 he joined Baker Brothers Dramatic Tent Show at Muncie, Indiana (a motorized show), as band leader and orchestra cornet. When the regular winter season opened, he joined Coburn's Greater Minstrels, remaining with them for the entire season of thirty weeks; assuming the duties of assistant band leader and orchestra cornetist, as well as taking part in a musical act in the show. At the close of the season he accepted a position with Frank Holton & Company to play with the famous Holton-Elkhorn Band and test all cup-mouthpiece instruments.

Continued on next page, second column

YOUNGSTOWN'S prize-winning Aut Mori Grotto Band, although a young organization as time is reckoned, has had a brilliant history. It was organized five years ago by the Shrine Club of Youngstown, Ohio, and was known then as the Youngstown Shrine Club Band. It had an initial membership of twenty-five men and was directed by M. Adhemar for about twelve months. The pressure of Mr. Adhemar's theatrical work made it necessary for him to give up the band, however, and Jim Little took it over until the band committee succeeded in engaging Bradford D. Gilliland, one of the really great bandsmen of the age, as conductor. Mr. Gilliland was formerly head of the Warren Military Band School, Warren, Ohio, and for six years a highly valued member of Sousa's Band as well as a personal friend of Mr. Sousa. The magic and authority of Mr. Gilliland's baton soon transformed the musical infant into a fraternal and civic organization which was the pride of all Ohio Shriners.

About four years ago the Aut Mori Grotto of Youngstown was organized with a large membership, embracing many members of the Shrine Club. The Grotto took over the Shrine Club Band and changed its name to the Aut Mori Grotto Band. Want ads were run in various musical magazines giving the names of the instrumentalists needed, and the requirements necessary to become a member of the band, stating also professions and trades with desirable openings. Through this and other progressive methods, several exceptionally fine bandsmen have been brought to Youngstown from various parts of the United States. To make this brief chronicle briefer, the band now has a well-balanced membership of fifty-four players, including many of the community's leading officials and representative citizens. Practically one-third of its members served their country in the naval or military service during the World War.

The band is under control of the Monarch of the Grotto, who appoints a committee of three, one member of which is a member of the band. The committee conducts all business and social affairs and is directly responsible to the Monarch. The band meets every Tuesday evening for two hours' rehearsal, and the Grotto furnishes a contract band leader and a place to rehearse. In return, the members give their services at rehearsals and furnish music free for the quarterly ceremonials.

In the fall of 1923, Professor Gilliland was called to Wittenberg College, and Roy Miller, former conductor of the 112th Infantry Band of Oil City, Pennsylvania, became conductor. Mr. Miller, like Mr. Gilliland, is a musician of extraordinary talent and equipment. He is a composer, author and a very fine clarinetist. At the end of the World War he was awarded the gold medal for having the best American band in France. He proved himself ably fitted to take up the work where Mr. Gilliland left it off, and to carry on in every way the high spirit of progress which has animated this fine body of citizen musicians from its beginning. No finer proof of Mr. Miller's splendid spirit and musicianship is needed than the fact that within a year he had developed the band into a prize-winning organization which brought to Youngstown and the Aut Mori Grotto the distinction of having one of the finest bands in all the United States and Canada.

Up to this year the band has regularly attended the Annual National Grotto Conventions and has participated in its parades and contests. Every winter the band gives a series of concerts in the auditorium of the Masonic Temple. These concerts are free to all Masons and their friends. The Aut Mori Grotto Band is a fraternal organization. In every sense it lives up to the spirit of service of the great body of citizens which gave it birth. It is ever ready to volunteer its services to the community at large, upon any and all occasions of patriotic, national or civic significance.

At the beginning of the school year in September, 1926, Mr. Miller accepted the position of associate conductor of the well-known Cass Technical High School Band of Detroit, Michigan, and Professor Gilliland was again engaged as conductor to take his place. And while all members of the Aut Mori Grotto and the band regret to lose the companionship and inspiration of Mr. Miller's genial presence, they are happy and fortunate in being able to welcome back into the fold Bradford B. Gilliland, who formerly served them so well.

The picture on the opposite page shows the band under Mr. Miller on the million dollar pier at Atlantic City, June, 1925. — *Clarence Byrn.*

ONE MAN (JOHN T. OPFERKUCH) DIRECTS THE SEVEN WISCONSIN BANDS MASSED IN THIS PICTURE (See names of bands on page 11, col. 3)

JOHN T. OPFERKUCH

Continued from page 10, Column 2

For the past three years Mr. Opferkuch has been cornet soloist and first-chair artist of this organization, which is acclaimed one of the finest industrial bands in America. Mr. Opferkuch has played many special radio engagements as soloist and in ensemble work, including duets with Mr. Frank Holton, famous trombone soloist. He has also filled numerous other engagements at various cities throughout the state as special cornet soloist.

During the past winter school term Mr. Opferkuch conceived the plan of holding a tournament among his various organizations as a fitting close to the school term. He started something new in the line of band instruction. He created a greater interest in his seven bands by the promised tournament and cash prizes to be awarded. He held the winning of the band tournament before his young students throughout the school year, and they worked hard for a place in the front rank at the contest. The band contest was held at Elkhorn Park, last summer and was unique. Seven bands instructed and directed by one man!

PROGRAM OF THE DAY

8.45 A. M. All bands to assemble at Elkhorn Park and then march as one band to the Holton factory.

9.00 A. M. A trip through the Holton factory.

Band Contest: All bands to be judged on general merits only. Judge — R. C. Jack, bandmaster, Jamesville High School. Each contestant to receive a cash prize donated by Frank Holton & Company. Bands will each play a "warming up" march before their test selection.

	Band	*Test Selection*
10.00 A. M.	Norris Farm Junior Band	*Little Grey Church*
10.15 A. M.	Elkhorn Junior High School Band	*Little Grey Church*
10.30 A. M.	Smithton Band	*Best Loved Southern Melodies*
10.50 A. M.	Sharon School Band	*Best Loved Southern Melodies*
11.10 A. M.	Eagel Concert Band ...	*Iron Count Overture*
11.30 A. M.	Elkhorn Senior School Band	*Golden Sceptre Overture*
11.50 A. M.	Norris Farm Senior Band.	*Operatic Mingle*
12.15–12.35 P. M.	Massed Band Concert.	

The scoring was as follows: Elkhorn Senior School Band, first; Norris Farm Senior Band, second; Elkhorn Junior Band, third; Norris Farm Junior Band fourth, Smithton Band, fifth; and the Eagle Concert Band sixth. The Sharon Band was to have played in the tournament, but sickness of several members interfered. Following the contest a massed band concert was given in which all bands participated. There were more than one hundred musicians in the massed band. In the afternoon the young musicians went to Booth Lake where a picnic was held.

As a result of Mr. Opferkuch's novel idea he has attained great progress with his bands, all of which were new organizations at the start of the school year last September.

—*Arthur Rackett.*

JACOBS' ORCHESTRA MONTHLY is the best all around music journal I have ever read. — F. R. E. GRAYDON, *Miramar, Wellington, New Zealand.*

A year's subscription to this magazine makes an ideal Christmas gift.

Seven Chicago Cinema Synchronizers

An illuminating interview-sketch of Henri A. Keates, virtuoso organist of the world-famous Oriental Theater, Chicago, and six other interesting personal glimpses of popular Chicago photoplay organists.

By HENRY FRANCIS PARKS

IN THE constellation of organ stars none shine with more brilliancy than Henri A. Keates, the nationally famous concert organist who has recently come to Chicago from the Pacific Coast.

Mr. Keates, who played for six years for Jensen and Von Herberg at the Liberty Theater at Portland, Oregon, (one of the three houses which made architectural, musical and other artistic history in the business), originally came to McVickers last fall. The opening of the magnificent Oriental, in the Masonic Building, inevitably carried both him and Paul Ash, his orchestral partner, into the new, exotic palace, where both are enjoying unparalleled success.

Out west Mr. Keates did practically nothing but concert organ work and the writer recalls, with pleasure, many of his concerts which did much to elevate the standard of music in the theaters. It is certainly axiomatic that the musical taste and standard of the movie audiences is in inverse proportion to the size of the cities, and good music, no matter how well rendered, as solo or concert numbers (except the Sunday morning recitals held at the Chicago Theater, which cater exclusively to the intelligentsia), usually fail to satisfy metropolitan audiences.

This would have proven an unsolvable dilemma to most organists. To Mr. Keates, with his versatility, it was easy. He tried the community idea which, while not original, lent itself happily to his magnetic personality. Coupled with the personality angle, Keates studied out special slide arrangements which added just that peculiar flavor of individualism which put them over and which resulted in the plagiarism and imitation of this style of community presentation by a great many of his contemporaries.

As he says without exaggeration, "The stage of experiment or of innovation is past; it is now an institution of the Oriental and one which the public demands." Mr. Hutter, of the famous Chicago Choral Society, tersely remarked of his work, "The Chicago Choral Society has quite a time to get its one hundred members to sing in rhythm and these are musicians, or presumably so, but Keates gets the whole audience singing, many of whom have apparently no music in them at all."

Continued on page 14

HENRI A. KEATES

One of the Original Hope-Jones School

ONE afternoon in the fall of 1913, a young man walked into the showrooms of the Rudolph Wurlitzer Company on 33rd Street, New York City, to see a Unit Organ or Orchestra, as it was then called. He had heard considerable about this new instrument and having been a church organist at one time himself, he thought he would like to to try it. The demonstrator played a few tunes on the instrument and the look in the eyes of the young man who was listening convinced him that here was another musician who had fallen "hook, line and sinker" for Mr. Hope-Jones' famous invention.

EDWARD BENEDICT

Many years have elapsed since that November afternoon, and in that time the young man has made a reputation for himself as a Unit Orchestra player in most of the largest cities from Coast to Coast. The young man in question, whose photograph appears above these words, is Edward Benedict, one of the original Hope-Jones' School of Players.

Mr. Benedict's first Unit job was at the Burland Theater in the Bronx. The Unit which was installed there was one which had been removed from the Martinique Hotel originally, and Mr. Benedict had to open his instrument with less than four hours' practice. After a successful engagement at this theater he was transferred to Pittsburg to play the four-manual Unit at the Pitt Theater. Then followed engagements at the Strand Theater, Cincinnati; the Broadway-Strand Theater, Detroit, which position he held three years; the California Theater, San Francisco; the Rialto Theater, Tacoma; the Capitol Theater, Cincinnati; Shea's Hippodrome, Toronto; the Majestic Theater, Providence, and numerous Chicago theaters including the Roosevelt, Tiffin, and Stratford.

After ten years of jumping from place to place, Mr. Benedict decided that he would give up active theater work, so he signed a contract with the W. W. Kimball Company as their official demonstrator and broadcaster. In addition to these duties, he plays hand-recorded rolls for the Kimball Soloist, and besides he has a large class in movie organ work. His broadcasting work has won him a host of admirers, and he is featured three times daily by Station WENR, of the All-American Radio Corporation, Chicago. Occasionally Mr. Benedict goes to various parts of the country to open Kimball organs. During September of this year he appeared at the Capitol Theater, Hazelton, and the Colonial Theater, Sioux Falls. Mr. Benedict says that his success has been largely due to the care with which he works out methods of playing popular songs and now that he has given up active theater playing, he is willing to teach his "tricks" to those who have the capacity to learn them.

An Organist of Wide Experience

THIS doughty, and highly musical little son of Erin, who presides at the console of the Wurlitzer at the Biograph, is not trying to "console" his audiences with the usual routine stuff one hears at the movie houses. Instead, he is knocking them over and that without apologies or explanations. It may be that his recent plunge into the matrimonial sea has had something to do with it in the way of furnishing inspiration, but Johnnie, like all sophisticated people when interviewed, insists that success is nine-tenths perspiration, and . . . oh, well, you know what we mean.

JOHN B. DEVINE

At that, he is right for, if he had not "perspired" his way through the long and varied musical experience he has had he would not be able to "put over his stuff" the way he does. So it isn't any more than right to let you in on the inside dope. John has been pianist with the leading dance orchestras of the Friar's, New York; musical director of the wonder Marvel, the deaf mute dancer who recently personally appeared at the leading B. and K. houses; and has also played some good movies houses in the Middle West.

If you ever notice that the keys of the console are belching forth smoke and flame, and other crackling noises are heard you needn't holler "Fire." It'll just be because Johnnie is doing some "red-hot" jazz . . . so let it go at that. And as for cuing pictures — making you "emote" is one of the easiest things he does. He understands "themeing," cuing and every other kind of an "ing" connected with making a picture almost talk. One patron, having put the bandana away after an unusually dramatic moment that J. B. had beautifully accompanied turned to a friend and said, "Can't John B Devine?" We'll say he can.

Lucky New York!!

THIS charming lady and talented organist has been playing in Chicago since a child. Of musical parentage — her father played piano, though now in the advertising business — she started her musical career at the age of three. At ten she played piano sufficiently well to occasionally relieve her father at his theater. Later, she turned to the organ and played quite a while for Ascher Bros. At the time Balaban & Katz took over its management, she was organist at the Roosevelt Theater and was retained there as head organist.

MRS. JESSE CRAWFORD

Romance came along about a year later, when she met Jesse Crawford, world-renowned movie organist. Shortly afterwards, they were married. Then, Sam Katz conceived the two console idea for the Chicago Theater, and both Crawfords were featured there for over a year and a half, until the Chicago was placed on the circuit routing with the Uptown and the Tivoli last winter, when Mrs. Crawford went into McVickers. On December 13, 1295, another organist arrived — Miss Jessie Darlene Crawford—from whom much is expected, and not entirely without reason. I heard Papa Crawford say, "We think the baby is musical because we can easily put her to sleep with record playing." She prefers piano jazz records!

The romance, courtship, marriage, and the arrival of Miss Jessie Darlene have been events which the public considered their property, and many charming slide specialties have been created and performed in the Chicago on these topics.

Mrs. Crawford, besides her other activities, is quite a successful composer. Her recent ballad *Prison of My Dreams*, has been included in the Forster Music Publishing Company's catalog.

Mr. Crawford thinks very highly of Mrs. Crawford's ability to play jazz, an estimate with which Chicagoans agree. In this respect, they make an admirable combination, for Crawford handles the classic variety of music beautifully, particularly in the modern harmonic idioms. She will, of course, be with him in New York to open the much talked of Paramount, and Gothamites are assured of a rare treat in listening to this gifted and attractive couple.

More Rest for the Eyes

THE solo organist at that mammoth de luxe south side house, the Capitol, is one exception to the general domination of the sterner and homelier sex. In fact, with Mrs. Jesse Crawford, she holds the distinction of being one of the very few lady organists holding top positions in de luxe theaters. And Ruth Farley can really *play* the organ!

RUTH GORMAN FARLEY

The theater work does not entirely engross her time. She is broadcasting over WGN and WLIB to countless thousands of admirers and in her spare time is adding to the technical equipment by study with her maestro, Ambrose Larsen.

We never tell tales out of school, yet it is a fact that Larsen and Ruth Farley are seen together quite oftener than ordinary professional relations seem to require. If your correspondent is shortly called on to play the Wedding March he will do it with pleasure.

A Pioneer Theater Organ Teacher

ONE of the leading pedagogues of Chicago in the theater organ field is Mr. Demorest. To him the credit for the establishment of the Department of Theater Organ in the Chicago Musical College should be given. Incidentally he is organist at the Vitagraph Theater, a community house on the North Side.

CHARLES H. DEMOREST

He studied piano during his earlier training, under Friedheim (the celebrated pupil and friend of Liszt) at the very college where later he himself was to teach. Continuing his studies under the best teachers, he earned for himself quite a reputation as a recitalist and church organist.

However, the call of the West brought him to Hollywood where he decided to take up the "movie" game. From that time he became more and more identified with the picture theater, playing at two of the largest theaters in Seattle, Wash., and later embarking for New York where he played in some of the leading theaters.

Mr. Demorest has built an enviable reputation for himself in the Windy City and has more pupils than he can take care of. Quiet, modest and unassuming, he is beloved by his pupils. They are his life, his world. Occasionally he steps out of the role of teacher and becomes impresario, conducting a miniature show in the presentation of which his pupils are permitted to take part. This creates new interest in study, and stimulates the old; and it affords genuine pleasure and entertainment as well as instruction for the members of his classes. Perhaps he'll relent and tell us more about himself some time when he has an off moment or two. We'll look forward to it with pleasure.

A Wee Bit of Scotch

NO! It's not 'Arry Louder. And it's not the 'eavy 'auling that 'urts the 'orses' 'oofs, it's the 'ammer, 'ammer, 'ammer on the 'ard 'ighway of organ playing that puts "Symphonic 'awley" over — the popular singing organist of the Covent Garden Theater on the North Side.

SYMPHONIC HAWLEY

Despite all these various handicaps of race, raiment, and renown the bag-pipes are replaced with organ pipes, and Hawley officiates, cultivates and captivates both the *pro bonehead publico* and the management. His long record proves it. For instance, he has been concert organist at Graumann's Million Dollar Theater, Los Angeles, the Tivoli, San Francisco; "T. and D." Theater, Oakland, California, etc.

And "Hoot, mon!" he has had such training as only Dr. Hemingway, Hans Von Schiller, Madame Hulbert, Frank Webster, etc., could give. He makes his own organ specialties, and at various times has presented such novelties as, *The Wurlitzer, Heard on The Streets of New York, Evolution of Jazz, Pipe Organ Blues, etc.* Recent presentations include: *Mandalay, Sing 'Em, Potpourri, Songs For the Whole Darn Family,* and last, but not least, in full regalia of the clan including that great Scotch vestment, a huge smile — *A Wee Bit of Scotch.*

He has been playing pictures long enough to have accompanied *The Great Train Robbery* which was popular when most of us were gurgling "A-goo" in a perambulator, so he has exhibited consistent Scotch tenacity and sagacity in sticking it out until such work amounted to excellency. There is one thing sure, all kidding aside (he is jovial enough to take my kidding in the right vein) Hawley is one of the most interesting novelty organists in the business and he hasn't very much competition in the class to which he belongs.

Roy Miller Goes to Detroit

THIS well-known conductor, teacher and former clarinetist with Sousa's Band has accepted a position as teacher of clarinet in the vocational music department of Cass Technical High School, Detroit, Michigan, and as associate conductor of the Cass Technical Concert Band. Mr. Miller is especially well equipped for this position. He has traveled as clarinetist for three seasons with Sousa and his band, having left this world-famous organization in Atlantic City this summer to go to Cass Tech. It is his ambition to carry the ideals of America's great and only Sousa into the public schools.

ROY MILLER
Associate Conductor of Cass Tech. High School Band

During the World War Mr. Miller trained and conducted the 112th Infantry Band, which was adjudged the finest of the American bands in France; since the war he has conducted the National Transit Band of Oil City, the New Castle Cathedral Band of New Castle, the Bessemer Railroad Band of Greenville, all of Pennsylvania, and the Aut Mori Grotto Band of Youngstown, Ohio.

Prior to his years of professional experience Mr. Miller was an assistant conductor of his high school band even in his early school days. After finishing high school he studied for four years in the Warren Military Band School of Warren, Ohio, and graduated with the highest honors in the history of the institution. Later, in France, he graduated from the school for military band conductors at Chaumont, France, under the direction of Andre Caplet, first conductor of the National Grand Opera of Paris. He is a composer, also author of a textbook, *The Fundamentals of Music*, and a technical instruction book *Miller's Modern Method for the Clarinet.*

Henri A. Keates

Continued from page 12

His wife, who is his secretary, showed numerous letters from organists throughout the country requesting the privilege of using his special slide versions and novelties, also quite a little of the usual "fan" mail to which all big-name people fall heir. And, right now, while we talk about Mrs. Keates; she seems the impresario, he the artist, and a wonderful team they make. "She writes most of the lyrics for my slides" he proudly and affectionately told me. "She's the biggest reason for my success."

Last week Keates took three encores on a certain set he was using and practically stopped the show with the ovation he received. He is very enthusiastic about the success, not from a selfish delight or satisfaction that he has pleased his audiences, but because he feels he can use this success to elevate their taste. "I'm working to get them so that they will finally sing opera. Last Christmas, during the holidays, I had them singing such sacred songs as *Holy Night, Come All Ye Faithful*, and so forth, and they enjoyed it." And there is a ring of sincerity in his voice that the ethical artist likes to hear when he glowingly paints a future for this great branch of musical endeavor.

Mr. Harry Edward Freund, head of the Music Research Bureau of Chicago, one of the most powerful musical influences towards better music in Chicago, recently wrote him concerning the work, which shows the appreciation of the musically big men of the town: "My Dear Mr. Keates: I take much pleasure in heartily congratulating you on the great success of your 'Community Sings' at the Oriental Theater. "It is really remarkable the method you employ in getting your large audiences to sing together.

"If I may be permitted to make a suggestion it is that you are afforded a splendid opportunity to raise the level of the class of music that is now placed on the screen.

"With every good wish for the progress of the fine work you are doing, Sincerely yours, MUSIC RESEARCH BUREAU (signed) Harry Edmund Freund."

So much cognizance of the importance of this comment was taken that the biggest newspapers published it and I felt that MELODY readers would like authentic proof as to the interest of the intellectual musical world in this artist.

Keates looks the part of the musician. He has quite bushy wavy hair, reminding one much of Percy Grainger. There is little of the so-called artistic affectation about him. He is simply Keates and easily accessible to everyone. In fact, too much so I sometimes think. During the half hour interview I had with him a total stranger called and asked for a photograph, which was given, then, mind you, had to be autographed; a salesman trying to sell an ad in some vaudeville periodical; a whistler who wanted to work in an act; a man who dropped in to make the usual weather observations and take up time; a woman admirer who gushingly had to tell "Dear Mr. Keates" how "very wonderful" we was, and so forth. But the biggest pest was met with a hearty smile, the stranger got his photo autographed, the whistler got a job, and so forth! Such is Henri A. Keates.

Some "Inside" Facts About the Trumpet

By VINCENT BACH

Cornet and trumpet soloist; formerly member of the Boston Symphony Orchestra; Russian Ballet of the Metropolitan Opera Company, N. Y.

Editor's Note: This is the second of a series of articles by Mr. Bach dealing with the history, development and technic of the trumpet. The third article will appear in this magazine in the near future. A limited number of copies of the issue containing the first article are available and new readers who may wish to follow Mr. Bach's interesting and authoritative treatise may obtain them by remitting the usual price (25c) to the publisher. Mr. Bach will be glad to answer any questions from our readers concerning the trumpet and trumpet playing.

THE trumpet is an instrument with a distinct character of its own. Its main tubing is curled but once and the characteristic long model shape offers little frictional resistance to the air passage and gives the instrument an open, clear, penetrating tone of the heroic quality needed in symphony, opera and other kinds of orchestral performances. The correct inside shape of a B♭ trumpet consists of a 9″ conical mouthpipe followed by a 17″ cylindrical bore tuning slide and valve tubing. The bell is of conical bore. The large cylindrical bore allows a good sized column of air to vibrate which produces a tone of great volume and good carrying power.

The Cornet à Piston (French: Little Horn with Pistons) differs from the trumpet in that it has a conical bore throughout the entire instrument with the exception of the valve tubing. The cornet tubing starts with a smaller receiver pipe than the trumpet and the conical bore through the mouthpipe gradually grows larger but with less taper. The cornet is usually bent in two curls and consequently is shorter than the trumpet. This double curl combined with the smaller conical bore offers more resistance and causes the tone to be more mellow and flexible; for these reasons it is most effective in solo, band and phonograph work. However, the trumpet has a majestic tone quality in *fortissimo* that cannot be procured on the cornet nor on any instrument without a cylindrical bore.

A "quality instrument" should be heavily built, not only for the purpose of making it substantial and durable but also to increase its tone volume, which depends a great deal on the thickness and quality of the metal. A light instrument will blow somewhat easier but the player will have to strain himself to produce a substantial volume of tone and will tire more quickly than in using a heavier instrument. A short period of blowing through the lighter built instrument will warm up the thin brass and make the pitch of the instrument sharper. This necessitates the performer forcing the tone lower with the embouchure which leads quickly to fatigue of the lip muscles.

TRUMPETS ARE BUILT IN VARIOUS BORES: small, medium and large; however, these specifications are misleading if the micrometer measurements are not furnished. The so-called medium bore trumpet with an inside bore of .453″ or .462″ throughout the cylindrical bore valve tubing is recommended for general work. When the instrument is properly proportioned sufficient volume of tone can be secured for large orchestra work. The so-called small bore trumpets do not fill the requirements of the professional artist; they may play easily so long as the inside tubing is perfectly smooth and clean but after being used for a certain time the inside of the tubing becomes covered with saliva, verdigris and other accumulations which make the bore smaller and gradually kill the tone and make it "stuffy."

PERFECT VALVE ACTION can only be secured when the pistons and casings are of different metals. The co-efficient of friction between two different metals is much smaller than if two parts of the same metal are rubbed together. Nickel silver has proven by far to be the best material for pistons as it is very hard and peculiarly resistant to the acid in saliva.

NO QUICK CHANGE FROM "B♭" TO "A" IS PERFECT. The inside proportions of a B♭ trumpet are different from an A trumpet and by pulling out the A slide only the length of the tubing is changed, the proportions of the inside bore not being affected. The Vincent Bach Corporation has perfected a B♭ trumpet with an extra quick change rotary slide which plays quite perfectly in tune if used in A but advises every trumpeter to transpose as it is only a question of a small amount of practice to acquire a knowledge of transposition and this enables the player to secure better control over his intonation by constantly playing in the same pitch. There is the same difference between playing in B♭ and in A as between playing violin and viola. The finger spacing on a viola is larger than on a violin and a violinist will have difficulties playing in tune when using two instruments interchangeably.

NO BRASS INSTRUMENT IS EXACTLY IN TUNE WITH ITSELF. It is impossible for a musical instrument to be built absolutely perfect in tune. From the study of acoustics (science of sound) we learn that enharmonic tones like C♯ and D♭ are distinctly different notes and have a different number of sound vibrations. It is the same with other enharmonics; therefore when tuning a piano the expert tunes the D♭ between D♭ and C♯ so the pianist will be able to use it for both tones. A brass instrument manufacturer has to face these difficulties of tempering the scales, as well as other obstacles impossible to overcome exactly. Every trumpet player is aware that when he changes his B♭ trumpet to A it is necessary to pull out every valve slide, the first slide 1/8″ the second slide 1/16″, and the third slide about 3/16″. In using his instrument in straight B♭ (with slides pushed in) he will lower each open note one full tone lower by pressing down the first valve. He will lower each open note one-half tone by pressing down the second valve and will lower them one and one-half tones by pressing the third valve. When the second key is pressed down the instrument is lowered to A exactly as if the quick change were operated. Consequently if the first valve is used while the second piston is down the first slide should be pulled 1/8″ as is done when the A change is in use; therefore the combined use of the two valves must make the tone too sharp. This is especially noticeable if all three valves are used together for by pressing down the third valve the instrument is one and one-half tones lower and is turned into a G trumpet. Now, for a G trumpet, the first slide should be approximately 5/16″ longer, the second slide 5/32″

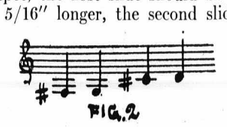


FIG. 2

longer and if those two slides are combined in use with the third slide, the note played must be much too sharp as both the first and second slides are too short for the combination. Consequently the low notes, as shown in the example (Fig. 2), must be sharp.

The brass instrument manufacturer must do as does the piano tuner, go to the "golden middleway" and make each individual valve slide a fraction too long so that it will not seriously interfere with the single valve tones and that the sum total of the three oversizes are partially correct and offset the particular deficiency. By using all three valves with the addition of an extension slide on the third piston the effect disappears entirely.

DOES GOLD OR SILVER PLATING HARM AN INSTRUMENT? It does no great harm but it has some effect. It is a well known fact to students of Physics — especially Optics — that when light travels from a lighter into a heavier opaque medium a part of the light will be reflected, the other part travelling through. For example, when the sun shines on a clean window pane a part of the light is reflected, the rest entering the room through the glass. It is similar with sound; the echo from stone walls in mountains, the echo of thunder which repeats many times, and the instant crash of the lightning is caused by reflection of the sound against the stone wall or against the clouds which are a heavier medium than air. The case is almost the same with silver and gold plating in that when a brass instrument is played the metal vibrates and transmits its vibrations to the atmosphere not only through the opening of the bell but also through the walls of tubing and the bell. Sound waves going through the brass bell also have to pass through the silver or gold plating and both silver and gold are of heavier density than brass, therefore they will not only prevent the brass from vibrating properly but as both metals are soft and without spring temper (especially so when in form of an electroplating) they also reflect a part of the sound wave and therefore do not allow the vibrations to be wholly transmitted.

The velocity of sound (the speed at which sound travels) is not the same through every medium. For instance, through air the sound travels 340 meters (about 1100 feet) per second, through copper (brass) 3558 meters (about ten times as fast as through the air), through silver 3285 meters, and through gold 1744 meters. Note that there is not a great deal of difference between the velocity of sound through brass and through silver. Therefore, silver plating does not effect the vibrations as unfavorably as gold plating. A trumpet in plain brass will always give a more brilliant, freer tone, of somewhat metallic timbre, while a plated instrument will sound more mellow and slightly heavier according to the thickness of the plating. The coating of gold or silver with which instruments are plated is always held below certain limits and is not sufficiently thick to discourage the player from using a plated instrument as other advantages gained from plating amply overbalance the disadvantages and greatly increase the durability of the instrument.

A BRASS INSTRUMENT CANNOT BE FORCED OUT OF TUNE. The entire tuning of the open notes depends on the proportions of the inside bore. If a player discovers that his instrument "becomes" out of tune he is either mistaken and the instrument was always out of tune or it is clogged up inside. The latter condition will to a certain extent affect the tuning. A thorough cleansing will restore to the instrument the playing qualities it originally had. The idea of some musicians that "the instrument was blown out of tune" is ridiculous. Nor is it possible to

blow into tune an instrument which was faultily constructed from a tuning standpoint. Some players have claimed that they did correct faulty tuning by persistently forcing into the instrument the correct tones; however, they are in error as they only acquired the habit of deforming their embouchure by forcing certain notes up or down and by habit became so used to such artificial expedients that it became natural to play that particular instrument in tune. In other words, they did not "blow in" their instrument but *their lips* and if another competent performer played upon that instrument he would find it just as much out of tune as it was originally. The unfortunate result of such embouchure deformation is that the player will invariably force certain notes out of tune on the most perfect instrument. Of course, a certain amount of practicing will restore the embouchure. It is for these reasons that many players cannot correctly judge a new instrument upon first trial. Some will comprehend the qualities of an instrument in one day's trial, others not for months, but it has been demonstrated that the trained musician will be able to give a fair judgment after a trial of approximately five days.

HOW TO TRY A NEW TRUMPET. Be sure to examine every slide to see if it fits tightly, as a leaking slide will totally disarrange the intonation of an instrument. It is necessary also to be sure that the valves are airtight. This can be tested in the following manner: pull out the first valve slide, press all three pistons down, let cold water run through the mouthpipe (while the three pistons are down) until it begins to run out of the first slide hole. Then close with the left thumb the first slide hole wherever the water comes out. While holding the instrument in that position blow through the mouthpipe and the pressure will force the water through every crevice. After examining the various slides and pistons, pull out all three valve slides. When each piston is pressed down the portholes of the pistons *must be perfectly lined up with the holes in the casings* (they are not supposed to line up when the piston is up).

Replace the slides and try whether the open tones are in tune. The following notes are quite frequently out of tune on trumpets and cornets:

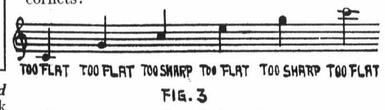


FIG. 3

If you are convinced that these notes are in tune then 90% of the battle is won.

Then try the first valve tones. The most common defects on the first valve notes are as follows:

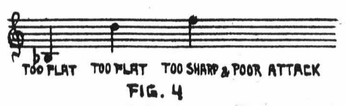


FIG. 4

Try the second piston

FIG. 5

The third piston is seldom used by itself and when it is used to facilitate rapid technical passages the notes produced are invariably flat and of poor quality. For testing purposes therefore it is of minor importance unless used in combination with the first or second valve.

Try the middle C. This note must be played

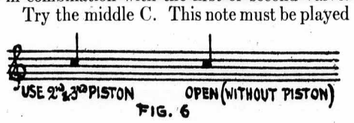


FIG. 6

in tune open, or when using the second and third valves. (See Fig. 6)

So the E must also be in tune if played with

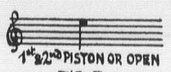


FIG. 7

the first and second valves, or open.

Also, the G must be in tune if played with

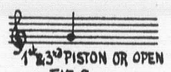


FIG. 8

the first and third valves, or open.

If the open tones are in tune and also the tones made by the above valve combinations, then the entire instrument is as perfect as human hands and brains can build it.

DO NOT CONDEMN AN INSTRUMENT BECAUSE THE OCTAVES DO NOT FULLY CORRESPOND. As this is practically an

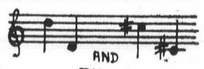


FIG. 9

impossibility and to illustrate this to yourself pull out the third slide about ½" or more and the octaves will be in tune, but other notes will be out of tune.

The volume of tone and the carrying power can only be fully appreciated when an instrument is used in band or orchestra, therefore always test an instrument for a few days in ensemble to learn whether it meets with your requirements.

In former years American musicians depended entirely on Europe for high grade brass instruments. During the World War, however, while the foreign supply was cut off, our manufacturers made tremendous strides in perfecting of manufacture and today we produce instruments of a character far superior to any European makes. A prospective purchaser will serve his own interests well to try instruments of American manufacture before deciding on a purchase.

PITCH OF MUSICAL INSTRUMENTS

The pitch generally used in leading musical organizations in the U. S. A. is the so-called "Low Pitch" (Philharmonic Pitch) with A-440 double vibrations at 60° Fahrenheit. Besides the low pitch, England also use the "High Pitch" which is mostly used in military bands and adopted at Kneller Hall (The Royal Military School of Music). The high pitch is A-452.4 double vibrations at 60° Fahrenheit. In 1858 France adopted the International Pitch, Normal Pitch (diapason normal) with A-870 single vibrations (435 double vibrations) at 59° Fahrenheit. This pitch has been adopted all over Europe with the Exception of England.

Therefore, the three pitches mostly used are:

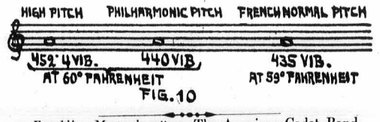


FIG. 10

Franklin, Massachusetts.—The American Cadet Band, T. F. Fitzgerald, leader, played a benefit concert on Franklin Common on August 5. It will be seen from the program that Bandmaster Fitzgerald is a vocal soloist as well as instrumental. Program was as follows: March, *Tall Cedars*, Weidt; Overture, *Third Degree*, Bendix; *Our Home Town Band*, Weidt. Evening Waltz, *Aloha Oe* Liluwalane. March, One-Step, *Pink Lemonade*, Weidt. Cornet Solo: *Cliftonian Polka*, Williams — Mr. T. F. Fitzgerald. March, *The Red Rover*, Weidt. Song: *The Wee Hoose Mang the Heather*, Lauder — Mr. T. F. Fitzgerald. "Sextette" from *Lucia*, Donizetti. Medley, *Home, Sweet Home*, Hildreth. Finale: *The Star Spangled Banner*. It may be interesting to note that four numbers out of the eleven were from the catalog of Walter Jacobs, Inc., of Boston.

Across the Flat-top Desk

Continued from page 5

THE VITAPHONE

point great opportunities unfold — schools, conservatories, remote sections — all will find the Vitaphone of indispensable worth.

But from the standpoint of the concert-goer the Vitaphone presentation of an orchestra program is not such as to cause our musicians and conductors to fear encroachment on their regular jobs. For localities where symphony orchestra music can be obtained in no other way, the invention will be a boon, even without further improvement. But so long as the one steel guitar fills a large auditorium with greater volume of sound than one hundred players sawing away for dear life can produce whilst their conductor frantically waves his baton, folks who want to hear symphony music are not apt to desert the halls where the players are physically present. Aside from the personal factor which is so important, there is the obvious fact that it is acoustically impossible for a single talking machine or reproducing unit to duplicate, especially in a theater or hall, the tonal effects produced by a hundred instruments spread about over a large stage.

PAGE MR. WILLIAMS

We would like to hear the Vitaphone hooked up with the reproducing and tone distributing device invented by a man in Kalamazoo, Michigan — Mr. L. A. Williams. Mr. Williams calls his invention *The Mysterio* — and mysterious it is, indeed, in the dissemination of reproduced music throughout an auditorium or any area of space in a manner and with musical quality so far superior to the best achievement of the Vitaphone that there is no comparison. Undoubtedly Warner Brothers have already heard of the *Mysterio* (a great many folks, not excepting experts of the radio and phonograph field have been lured to Kalamazoo by its fame), and they have observed that it is installed in various theaters, cafes and homes in and about Kalamazoo. If they have not, this tip is worth a great deal of money to Warner Bros., provided they are astute enough to effect an arrangement for a combination of the truly marvelous Vitaphone with the equally marvelous invention of Mr. Williams.

HOW WILL VITAPHONE AFFECT PROFESSIONAL MUSICIANS?

It is the mission of this magazine to jealously guard the best interests of the professional musician as well as music lovers in general, and perhaps it may be felt that anything other than disparagement of a mechanical music reproducing device is lending aid and comfort to the enemy. This is a short-sighted and selfish viewpoint. Let us have every possible invention that will add to the enjoyment and aesthetic progress of our people. Warner Brothers have contributed something of great value to the world in the Vitaphone. At first thought, it may seem that its present success, and its greater success with the undoubted improvements that will be forthcoming, will serve to deprive musicians of their jobs, but in the long run we feel positive that musicians as well as everyone else will find it of direct benefit. For, after all, nothing can take the place of the personal element, which it is hard to conceive will ever be reproduced successfully in any mechanical presentation of music. On the other hand, the Vitaphone is only one of several modern media which are creating a universal love for the very best of music — with the result that the demand for the professional services of the best musicians is constantly on the increase.

It is only the indifferent and inefficient artist or craftsman who suffers when the rest of the world progresses!

A MUSICIAN'S VIEWPOINT OF THE SESQUI

IN THE last public speech he ever made when officially and formally opening the big Exposition at Buffalo, the late President McKinley stated: "Expositions are the timekeepers of progress." The then Chief Executive of the nation most assuredly was right in his expressed view of these affairs, yet even so, if they are to be wholly effective in their purpose they not only must be broadly advertised but freely patronized and supported by the people themselves. Judging from the many comments we read and hear relative to the Philadelphia Sesqui, however, it would seem that *all* people do not share the McKinley verdict regarding *all* Expositions.

These comments are not by any means all *anti*, for there are many *pros* mixed in with them, and whether commendatory or condemnatory they express a wide diversity of views. The comments range all the way from the glowing word-pictures of the Publicity Department of the Exposition for press exploitation, and the laudatory words of those who went, witnessed and were pleased, down to the criticisms of pessimistic mortals who probably will not be at all backward to condemn the heavenly panorama if it fails in the least degree to fully meet their preconceived earthly view of what it should be. To make a poor play on the words of the immortal Lincoln: You can *please* some of the people all the time, and you can *please* all the people some of the time, but you can't *please* all the people all the time. And there you have it!

There always is a reason for most things, and possibly through disappointed vision at not seeing everything they expected, or from a lack of imagination to mentally visualize the *whole* as one of the "time-keepers of progress," or be-

cause of a distorted imagination that anticipated a circus and side-shows, may be some of the reasons why the hypercritical ones declare that they did not see anything worth while in the big Philadelphia Sesquicentennial from entrance to exit. Such statements not only are far from being true, but in the minds of persons who let others do their thinking for them it gives a black eye to any Exposition of no matter how Gargantuan proportions and public patronage lessens appreciably.

It undoubtedly is true that many just criticisms (both pro and anti) might be made regarding the Sesquicentennial, and from reading and hearsay we too have formulated our personal opinions of the "big show." These in a way have been corroborated by a man of judgment; a musician who from the time of its first opening spent four weeks professionally at the exposition and submits a few "reasons." Incidentally, this most likely is the first fair and unbiased report of the Philadelphia exhibition and certain existing conditions that thus far has been printed in any music magazine, and the source from which it comes makes it quite worth-while reading. The report comes from Mr. John W. Lang, well-known arranger and authority on music autographing who was there with a company of Tyrolean singers and dancers. Mr. Lang writes:

"In four weeks an intelligent person can learn something about even such a stupendous affair as the Sesquicentennial. At its very starting an error in judgment caused something of a hitch. It seems to be the almost universal ruling that any World's Fair is never really ready for business on its announced opening date, and the Sesqui was no exception to the rule. The deplorable reason for this was that every factor interested in the venture — the City of Brotherly Love, the great State of Pennsylvania, and the National Administration — applied an overdose of economy in their appropriations of moneys, thereby hampering the preliminary work of filling up swamps and grading and leveling streets, all of which was begun too late.

"Quite often, too, Union labor stopped work because some official whose signature was necessary for the payroll was nowhere to be found, and so the opening date (June 15) was nothing worth bragging about. Then followed a series of nice rainy days that did business no good at all, and so in due course of time there came a real and sure-enough deficit — not only with the Exposition itself, but with most of the exhibitors. The big German restaurant, "Oberbeyern" (employing about eighty waitresses and forty musicians all brought here under contract from Bavaria,) my own troupe, and a number of managerial and secretarial help, found themselves out of a job.

"Perhaps some of the old-timers among my readers will know from experience about how much any contract is worth in a case of bankruptcy. The German musicians finally were sent back home with the assistance of the German consulate, but some of the waitresses are still working here at a nominal wage. Jennsen of New York City is now running the restaurant, employing a real jazz band in his "Alpine Haus."

"Leaving personal experiences aside and speaking of things musical at the Exposition, there of course were bandstand concerts, with organ recitals and more ambitious performances in the Auditorium. I must say, however, that during those four weeks I did not see any exhibits of music merchandise, excepting a few musical instruments in the Japanese Exhibit. The whole affair suffers from a lack of support by Philadelphians, from the fanatical attitude of the clergy who would force the exhibition gates to be closed on Sundays, and from generally inadequate advertising. Yet after all a visit to the Exposition is really worth the trip."

Mr. Lang's brief account of conditions at the Sesqui as he found them certainly is interesting from many points of view, and from it readers probably will draw their own conclusions. Nevertheless, in the latter part of the second week in October the newspapers printed a report of the present bad financial conditions of the Exposition which fully substantiates Mr. Lang, and likewise lays the reason to utter apathy in interest and support of the Philadelphians. However, the words quoted from our two lamented presidents are true, and therein again the readers may draw conclusions as to cause and effect.

Philadelphia Organ Notes

A LARGE Wurlitzer unit organ is being installed in the Roosevelt Theater, Frankford, Pennsylvania. The console is to be placed on an elevator and organ music will be featured. Further details of this organ will appear in MELODY when the new theater is opened.

MISS MARY McENTEE, organist at the Victoria Theater, is taking her vacation in Europe. We hope to have Miss McEntee tell us all about it on her return.

THE LARGE AUSTIN ORGAN at the Sesqui is nearly completed. Daily recitals by prominent organists are given from 12 to 1 P. M. A photo of this organ with an article explaining its many features will appear in MELODY soon.

MR. FRED NEWMANN, organist at the Colony Theater, always pleases the audiences of the theater with his novelties on the organ. His playing of the feature picture is also a "feature" of the Colony.—*J. Earl Clarke.*

The Temperament of the Clarinet

By HARRY BETTONEY

Editor's Note: This is the concluding installment of Mr. Bettoney's exceedingly interesting and informative discussion of the clarinet. In many respects it is one of the most remarkable articles that this magazine has ever printed and we doubt very much that there is anywhere a treatise embodying the facts so clearly set forth by Mr. Bettoney, who is world known as an authority on the acoustics, construction, tuition and performance of the clarinet.

I HAVE frequently submitted clarinets which have met with my approval to different artists, and have had them find many faults in tuning that I had overlooked. This I can readily condone; but I also find that no two artists agree, in fact they practically never agree on the particular imperfection of any particular clarinet — one overlooking or condoning the fault pointed out by the other and vice versa.

Causes of Imperfect Intonation

The clarinet, no matter of what material it is made will sharpen after playing a few moments, and therefore it should be warmed thoroughly by playing at least 5 minutes in a temperature of 68 degrees F. before starting to tune it. The pitch is also affected by the reed; a reed that is stiff (hard to blow) produces a sharper note and maintains the pitch in the upper notes better than a soft reed, while the notes sometimes called throat notes suffer when produced by a hard reed, being weak, husky and sharp in pitch.

In tuning a clarinet the reed should have been used before and should produce all notes of equal value.

If the clarinet "leaks" because the pads do not cover tightly or by imperfect fittings of the joints, it will blow hard, the tone will be dull and some notes will sound weak, lacking the ringing quality necessary to compare properly with the organ.

If the surface of the mouthpiece (the lay or facing) and the surface of the reed which functions thereon are not true, the tone will not be brilliant, it may have considerable volume but the "throat notes" will be difficult to maintain at a steady pitch, due to the fact that the reed must be kept on its vibrating base by pressure of the lower lip. The same condition exists when a mouthpiece is used in which the facing is unusually long, that is, when the reed normally stands open approximately one inch from the tip and also when the sizes of the mouthpiece facing are not equally fitted to the reed.

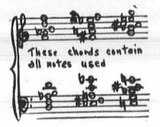
The best results are obtained when the reed, in action, follows naturally to the curve of the mouthpiece facing in such a manner that when it is tested by suction the reed will remain closed for two or three seconds. This test can be made by taking the mouthpiece with reed fitted, using the base of the thumb as a stop, and trying to suck the air from the mouthpiece. The action will compel the reed to remain at the facing when drawn from the mouth. The better the fit of facing and reed, the longer the reed will adhere to the facing, before springing back.

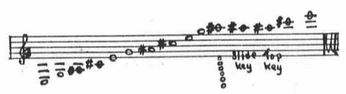
The above five points are all vital. You cannot play a clarinet in tune if any of its mechanism is defective.

Organs, or similar instruments, properly tuned and capable of giving sustained, reliable sounds may not be available, but I do not think it is possible to measure the pitch in any other way and get accurate results. Nearly all clarinetists, and many other instrumentalists, will judge an instrument by the test method of "preluding," usually playing along, and basing their opinion on the effect. By this method they must rely on an assumed pitch, not a positive physical one, and follow the same method as a carpenter who, discarding his measuring rule, spirit level, square and plumb line, relies on his eye for results.

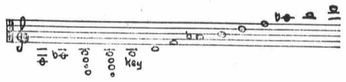
My opinion, based on many years of daily experience, is that the most effective way to tune wind instruments, and especially clarinets, is to play sustained chords on a properly tuned reed organ, and play simultaneously the same notes on the instrument that is to be tuned.

These chords are shown giving additional notes when more than one fingering is used. I use common chords in all keys, but I give the examples below for sake of brevity.

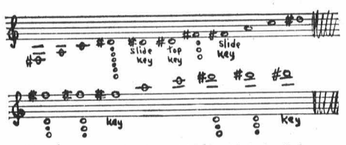




These notes are to be played with the first chord above.



These notes are to be played with the second chord above.



These notes are to be played with the third chord above.

The player should compare the sound when played simultaneously with the organ, marking – over the note if the clarinet note is flat, and ^ if sharp.

After the entire gamut has been tested, he should then consider the method of correcting imperfect notes.

Elementary Rules of Clarinet Tone-Production

Bear in mind these elementary rules.

A clarinet is a single tube pierced by vertical holes some of which are closed by keys. The sound is made by a vibrating reed which is set in motion by the breath of the performer and, being flexible, beats against the table, or facing, of the mouthpiece — opening and closing the gap at a rate depending on the rate of the vibrations it sets up in the air column, as determined by opening the vertical holes and keys.

In a clarinet the note corresponding to any particular hole is produced when the holes below are open and the hole itself and all those above it are closed; the effective length of the resonating tube being shortened as each of the closed holes is successively uncovered, and the notes of the scale ascending as the resonating air-column is shortened.

It must be understood that the thicker the wood to be pierced in a wood clarinet, or the vertical tube in a metal instrument, the greater the proportionate length of the resonating column.

Therefore a note may be raised (sharped) by: increasing the diameter of its vent hole (the nearest open hole), by placing the vent hole nearer the mouthpiece and thus shortening the resonating air-column, or by shortening the vertical hole. A note can be lowered (flatted) by doing the contrary.

Enlarging a tone hole by "undercutting," i. e., by making it larger at the point where it leaves the bore, increases the sonority of the note vented by the hole. It is quite necessary to adopt this method with the larger holes, but it is sometimes not necessary on notes of the upper joint (left hand).

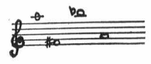
Undercutting when practised to excess changes the first overtone, making it sharp and its production uncertain.

The usual size of the cylindrical part of the bore is from .580″ to .590″. An increase in the inside diameter (I. D.) of the bore sharpens the pitch, therefore an instrument with a larger bore must be made longer in proportion; a smaller bore has the contrary effect. The larger the bore the greater the difficulty in producing harmonics (i. e., all notes above the fundamentals).

The bore of a clarinet can best be enlarged by means of specially made reamers — but it can also be made larger by means of fine sandpaper inserted in a piece of dowelling, slotted for the purpose, and placed in the head-stock of a lathe; the pitch will be raised only when the bore is enlarged at the vent end; if the bore is made larger at the upper end than at any lower point, the note will be flatter instead of sharper, because the greater diameter provides a larger vibrating space for the air column without a properly proportioned vent.

The bore can only be made smaller by inserting a piece of wire for its entire length, thus reducing the resonating space and flatting the instrument's whole scale in proportion to the size of the wire used.

The mouthpiece is extremely important; it produces the sounds that are measured into half tones by the other part of the instrument. Its bore at the point where it joins the tube of the the clarinet should be the same, or nearly the same as the instrument, tapering slightly smaller to the end of the circular bore. If the slot, which is a continuation of the circular bore leading to the reed is narrow: if the "Palate," the surface opposite the reed, is too shallow (too near the reed), the tone will be thin and the pitch too sharp. This is usually the case when a mouthpiece has been "refaced" too often. If the space between the reed and the palate be too great these notes will be excessively



sharp and stuffy and if the circular bore is extended too near the tip we get the same result.

A mouthpiece with a wide facing may play the instrument at a different pitch than one with a narrow facing but this will be due to the variation in vibrating space in the bore and not to the shape of the facing. While the mouthpiece has great influence on the instrument it is unwise to attempt to change a clarinet to conform to a defective mouthpiece — it is easier and more economical to change the mouthpiece than the clarinet.

Practical Applications of Theory

While there is theoretically considerable latitude for the clarinet maker in the selection of bore sizes, position and sizes of tone holes, in practice he is compelled to conform to the general sizes mentioned above.

In the early days clarinets were made in widely different dimensions, the greater variations being adopted by Belgian and German makers. Although nearly all makers of the

Continued on page 48

The Photoplay Organist and Pianist

By Lloyd G. del Castillo

CUE sheets will always remain a subject of controversy. Good or bad, none of them will ever please everyone. It would be a bad symptom if taste was so standardized that they did. It must be granted that there are glaring faults in perhaps the majority of them, yet they continue to serve a useful purpose for those who are obliged to play short run pictures without preview. The following entertaining letter from Mrs. Beatrice N. Steely of Pocatello, Idaho, is of considerable interest. Her viewpoint is forcefully and convincingly expressed, and her point well taken.

L. G. del CASTILLO

Cue Sheets Again

"I was much interested in the recent article, 'The Fraud of Popular Song Lures.' Has anyone ever given any thought to the 'Lure of the Cue Sheet?' I wish some one would write a lengthy dissertation on this subject.

"We of the far West, marooned in these small towns, are entirely dependent on the suggestions contained in the cue sheet for our library, and to one who has had the best of training in the best of music, they are absolutely the bunk. I have not been a motion picture organist very long, but have been a musician all my life. I realize that the type of music written for church and concert purposes is not suitable for the screen. I consequently have spent a great deal of money on music suggested by the cue sheet, and have relegated to 'innocuous desuetude'—is that Theodore Roosevelt's or Grover Cleveland's — much that I have paid good money for.

"I understand that these compilers draw large salaries for their work, and it seems to me many of them do not earn their salt when one considers the hodgepodge handed us for cue sheets. With a little research work it occurs to me the situation could be improved immeasurably and one working on the bench seven hours a day and seven days a week would not have to be classed as a 'rotten' organist because he or she dared to follow the cue sheet.

"Has anyone discovered that Gordon Balch Nevin's *Will-o'-the-Wisp* makes a wonderful light hurry? Perhaps Mr. Nevin would not be flattered. Or has anyone discovered that the Moscheles *Etude* Op. 70, No. 8, Book 1, makes a tuneful and effective agitato? I could write a book myself on this subject, but time and space prohibits."

Cue Sheets Panaceas

Write again, Mrs. Steely, and give us some more ideas. I'm not familiar with the Moscheles *Etude*, but the application of the Nevin number is certainly sound. There is a pleasurable sense of accomplishment about making these discoveries in the classics. The Beethoven Sonatas, the Chopin Nocturnes and Preludes, and the Mendelssohn Songs Without Words are all rich hunting grounds in this respect. In vocal music, the Brahms and Schubert songs are equally fruitful.

As to the deadwood in cue sheets, there is no way to prevent accretions of deadwood in a library, cue sheets or no cue sheets, except by buying music on approval. If I remember rightly, most firms permit the return of a certain percentage of an order, and it is really the only sensible way to buy music that comes to you sight unseen. The fact really is that in general cue sheets are now compiled by capable musicians who know what they are about. Their faults are not the result of lack of ability, but lack of care. Their authors are overworked by having to cue too many pictures, and naturally the results are hackwork pure and simple.

As you become more experienced in the conventional photoplay repertoire, you will find that you possess some preliminary safeguard in estimating the numbers listed by the publisher and composer, certain among whom you will come to realize are of inferior calibre. Given sufficient experience, you can almost instinctively spot in a cue sheet the numbers that you can profitably buy. And if you then buy on approval, it is easy to weed out of your shipments the numbers that prove to be of false repute.

There is another point. If you have a fairly well stocked library, you do not need a good portion of the stuff listed. Substitutions can be made without impairing the layout, in fact often strengthening it, only it is essential that you should be able to substitute intelligently. Look over the cue sheet as a whole, and get some idea of what sort of a picture it is, and you have some perspective of the type of music needed. Then if you have your library properly catalogued and divided, you are in a position to advantageously substitute numbers of a character similar to the type described on the sheet. So far as I am aware, all cue sheets today either have the character described, or are of the thematic variety which is even more illuminative. And this brings us once again to the point of my hobby of segregating music by folders,—a step comparable to the cataloguing by subdivision of orchestral libraries, in the best of which the piano parts are further divided in folios, just as I am suggesting, for the convenience of the conductor in scoring.

Classifying Your Music

I am particularly glad to take this matter up again, as I am in receipt of a communication asking either for a "comprehensive list that would comprise a somewhat definite library," or for "the major divisions as you have previously named them." Of course the first request is nearly impossible to grant, yet nevertheless I am going to suggest a few things which may well form the basis of such a library. The following musical equipment would, for the beginner, result in a well varied stock of numbers: the first two Schirmer Orchestral Albums, the first two Boston Music Co., Orchestral Albums, the Fox Zamecnik Album, the first five Schirmer photoplay series, and a selection of the Jacobs' Piano Folios and Belwin photoplay incidentals at your own discretion. A collection of more standard classics is embodied in the Mumil Publishing Co.'s Masterpieces of Piano Music. With these as a skeleton, you can then amplify your library at will, relying considerably on the Schirmer, Fischer and Jungnickel orchestral catalogues. As much as possible, buy piano accompaniments to orchestrations. They are cheaper, more compact, and more stimulating in suggestions of registration and elaboration.

The latter request, as indicated above, is also of interest as regards cue sheet problems, and it is therefore pertinent to answer it here. I believe that I have as large a working library as is practical for the organist to use efficiently, unless he goes to the trouble of a card index. The latter device is of course indispensable for the orchestra, but rather unnecessarily burdensome for the lone player. My system of classifications by folders takes care of everything except double numbers, and I do not see any way to overcome that save by cross reference. Sometime when I feel ambitious it is my intention to provide myself with regular quarto size pieces of flexible cardboard, about like theme sheets, and list the necessary cross references with one of these at the top of each folder. For example, in my Miscellaneous Racial folder, which takes care of those racial divisions which number too few pieces to be worth a separate folder, there would be entries on the cardboard sheet like the following:

Celtic Dance (Bullard). See *Legende* (Friml). Light emotional.

Russian Romance (Friml). See *Japanese Reverie* (Bartlett). Oriental.

The Method of Classifying

Now as to the classifications themselves, a few words in retrospect are not out of place in showing how they developed. I suppose that sometime back in the dim ages when I was starting in green at this business, I had so small a library that it was all thrown together in one disorderly pile, but I don't remember it. At any rate, about two of my first four years in the business was as conductor, and it was probably that experience that got me in the habit of systematically classifying all my music.

I do remember that for some years I skated along by simply dividing my music into five or six open piles—light music, quiet and emotional music, popular music, selections, suites, and solo numbers. But as my library grew, the piles mounted higher and higher until it became a day's work to find anything, and I found myself up against the task of re-classifying and subdividing the existing divisions if my library was to be of any use to me.

The final result, or rather, the present result, which may not be final at all, was the following divisions. It will be seen that in the main the problem was one of subdividing the light music and the quiet music. The other classes have also been hacked up, too, but the problem of clearly and definitely differentiating types was most difficult in the two classes mentioned. Even now I am not entirely satisfied with the distinctions, as there is too much tendency to overlap. I find it necessary to note the type in one corner, in order not to place it in different folios every time I replace it!

The fact is that the same piece of music can often be used in several different ways and be equally fitting in each. That is why the perfect orchestral catalogue or card index is filled with cross-references, and the same piece listed in several different places. The organist must rely on his memory in such cases, and making a notation of the type he has decided a piece is, will help to set it more firmly in his mind when he has need to locate it.

In reclassifying my original scheme, obviously the first task was to segregate all the racial types. That helped considerably, and the next most obvious thing to do was to divide up the light music by the degree of motion represented, ranging from Light Active to Light Sentimental. Special types like Martial and Grotesque naturally found folios of their own, and I was then about ready to turn to the quiet sector. Here the most glaring fault was inclusion of the quiet and emotional types, yet separating them is not so simple as it might be. So many apparently quiet numbers dive into agitated middle sections, that it is often a puzzle to know which category they belong to. Here again special classes such as Plaintive and Gruesome were convenient, though in practice I have found it adequate to combine the Grotesque and the Gruesome into one folio.

Three of the remaining piles were disposed of by purely arbitrary divisions simply for the purpose of convenience, as the list below will show. As for the popular music, little can be done except to separate the waltzes from the fox-trots, and then keep the deadwood weeded out. I go over these accumulations about once a year, throw out the dead numbers, and put the past hits into a reserve pile where they become valuable for special or direct cues. A number like *Collegiate* or *Barney Google* will never be entirely obsolete. Incidentally this reserve pile was in turn attacked, and certain specific subjects isolated in folders to make them easier to find. The results finally appeared as follows:

Light and Quiet: Light, Light Active, Light Characteristic, Light Sentimental, Light Emotional, Agitato, Martial, Gruesome and Grotesque, Quiet Ballads, Quiet Emotional, Quiet Plaintive, Heavy Emotional. It may seem surprising that there is no folio for Love Themes. These are taken care of by the Ballads and Light Sentimental groups, the latter numbers being those like von Blon's *Serenade d'Amour*, for example, which are too airy to go in with the quiet music, and yet are so quietly tuneful that they are particularly valuable for love motives. Outside of that there are many numbers suitable for themes, in the Quiet folder, but of too general character to be set apart for that use alone.

Suites: Spanish and Songs, American, Ballet, Russian-Polish-Bohemian-Scandinavian, English-Irish-Scotch-Rural-Rustic, and Miscellaneous. These divisions are more or less arbitrary for convenience, and the classes grouped together are not so much allied as combined because there are not enough specimens of each to warrant a separate folder. In general the racial divisions refer more to the nationality of the composer than to the subject.

Solo Numbers: Overtures, Concert Selections and Descriptives, Operatic Selections and Medleys. No comment necessary.

Popular Numbers: Current Fox-trots, Waltzes, Past Hits, One Steps, Blues, Rags, Rhythm Songs (*Stumbling, Doo Wacka Doo*), Name Songs (*Sally, Barney Google*), Oriental and Grotesque (*The Crocodile, The Sneak*). Rural, Irish, Maria, Home-Mother-Old Folks.

Popular Selections: Herbert and Cohan Shows, Revues (Follies, Scandals, etc.), Semi-Classics and Operettas (Student Prince, Robin Hood), Friml-Kern-Youmans-Stothart, and Miscellaneous.

This takes care of everything save the albums and a few bulky classics like symphonies, sonatas, symphonic poems and so on. I need not add that I do not recommend these divisions for your library, but only cite them to show certain basic principles in working out a scheme of classification. Your own conception and definition of moods and assortment of repertoire may alter, contract or expand the whole scheme.

I intended to take up the American Indian feature in this issue, but I will hold that over another month, instead harking back to the good old days by printing a letter from Bessie Moroso Bellinger of Petersburg, Va., interesting in retrospect and in contrast with present conditions.

The Good Old Days

"In September's issue of Melody I enjoyed O. F. Mohr's article on cuing as I am an old-timer myself. I began work in a small town way down South where a piano and drummer furnished the music. No intermission in those days and about seven hours with time off for supper and just a little time at that. My drummer usually went behind the screen to make comedy effects, leaving the piano to

work alone. He had a tin tub half filled with broken crockery which on being shaken produced a noisy and not always incongruous effect — for breaking dishes and general mixups.

"Years later when working with a large orchestra in a big town South the cue called for a certain Chinese number with a gong on off beats. The leader told the usher to get one, or get something that would produce a weird, uncanny sound, as of impending evil. He did. It was a piece of plow-point iron and when struck with a metal rod it produced the effect. At intermission I noticed the manager eyed the leader as if he had something unpleasant to say, but he did not say it.

"The third occasion the cue was played with 'effects' in the next show, the manager came down the aisle and enquired if that noise had to be in the picture; anyhow please cut it short. People were frightened, they were disturbed and leaving the show. In vain the leader got the cue sheet, music and notes on effects, etc., to prove his rights, but it was no go. It ended in his dismissal from the orchestra and new orders, no noises and all nice, tuneful music.

"As an organist and a beginner I took a try-out on an instrument with effects. Of course they dazzled me. I could not ring in castanets, triangles, horses, steamboats, etc., in time. I always hit the idea a fraction late and so lost my job. Determined, I played a small town. A Wurlitzer, an old one too, and when I had the effects in hand, back I went to the city to the same manager and lo! he said 'this is our new organ, why we never use those effects now." A fascinating game, but music in the movies is getting standardized slowly and we will soon know what it is all about."

Northwestern Movie Musicians

HENRI C. LEBEL spent three weeks at the Egyptian, Seattle, where he staged the most elaborate presentations ever seen in a Seattle theater. His success can be judged by the long lines that awaited each performance.

Oliver Wallace was transferred from the Liberty (Seattle) to the North American's new Broadway (Portland). "Ollie" is featured on a four-manual Wurlitzer, elevator and all.

Your correspondent opened at the new Royal Theater, Seattle, staging presentations and songologues.

Ernest Russell succeeded Wallace at the Liberty Theater, and is featured in concert as well as accompanying the prologues. Donovan Moore and Renaldo Baggott are the associates.

"Bus" Maclellan is playing organ at the Egyptian.

Lucille Bossert is organist at the Ridgemont.

Kenneth Laughlin of Centralia, Washington, plays a "mean" Kimball in the Liberty Theater there, which is one of the best jobs in Southwest Washington.

Bobby Hainsworth is playing the St. Helen's in Chehallis, Washington; Karl Bortle of Tacoma is Bobby's associate. Eddie Zohlman is at the Grand, Centralia, playing a Morton. I've been all through this country so I know the dope on the houses. Paul Cowan is teaching, and doing a lot of broadcasting from Seattle stations. Paul Engell, formerly of Seattle, and later an organist of Centralia, is now teaching piano. Francis Eastman is still playing the Columbia, in Longview. All the foregoing items contributed by Kenneth Laughlin.

Henry Francis Parks of Chicago, with whom I've become acquainted through my MELODY work, is joining the Jacobs ranks. Henry is going to write about Chicago, so we'll hear of Keates, Crawford, Paul Ash, etc. More power to you, Henry, and good luck!

Floyd Knupps is "organing" at Hudson's Colonial, Portland, Oregon. Thanks to Henry Parks for the news.

The Embassy Theater, Seattle, opened its doors Friday, September 17. The opening policy is first runs with stage presentations. The two-manual Kimball is beautiful. Organists are Harold Windus playing top, and featured in concerts. Lew Wells, Jr., is on the relief shift. Marcel Bienne plays rest periods and West Brown the three days off.

The Fifth Avenue opened Friday, September 24, with George Lipschultz as conductor and Oliver Wallace as guest organist.

Miss N. Deane Mitchell is organist at the new Granada Theater. She is featured in special stage attractions. She is considered the best woman organist in Seattle, and her work shows to advantage on a very fine Wurlitzer organ.

Irene Juno received mention of her work while playing at the Earle in *Variety* of September 8. As Miss Juno's name is well known way out here, I mention this. *Variety* stated that Miss Juno was the first woman organist to play at the Earle.

The writer wishes to call the attention of subscribers and friends to his new address: 1111 Boren Avenue. Phone Main 7727. —*J. D. Barnard.*

Natick, Massachusetts. — Mr. John Keays, Exalted Ruler of Natick Lodge of Elks, has organized a community orchestra that is sponsored by the lodge, and which it is expected will develop into a Civic Symphony Orchestra. The orchestra is not confined to members of the Order of Elks, however, but open to men and women players of Natick and surrounding towns. Mr. Keays is an old subscriber to the JACOBS' ORCHESTRA MONTHLY, and to THE CADENZA from the time it was first published as an independent magazine by C. L. Partee.

THE VIOLINIST

Conducted by EDWIN A. SABIN.

ABOUT THE VIOLA

INSTRUMENTS of the violin family have been in use from an unknown antiquity. The viola which preceded the violin in Europe, has been traced back to the eighth century. Thus we read in the *American Encyclopedia.*

Concerning the viola the *New International Encyclopedia* gives the following:

"The viola, the tenor violin; an intrument in size and compass midway between the violin and violoncello. It has four gut strings, the lower two covered with silvered copper wire. It is tuned in fifths; the lowest string is C, then the G, D and A strings, an exact octave above the strings of the violoncello. The compass is from C to G, or higher, and the music is written in the alto clef. In the orchestra and the string quartet the viola is a fixture, but in spite of its clear, mellow tone very little use of it has been made as a solo instrument. The viola d'amore an almost obsolete stringed instrument, popular during the early eighteenth century. It had from five to seven strings of catgut, and below them passing under the bridge were an equal number of wire strings, which were turned in unison and vibrated sympathetically with them. The compass was about three-octaves and a half."

EDWIN A. SABIN

The viola d'amore has been used in recent years for novel tone effects, and even as a solo instrument it has been brought back to the concert stage — this in a necessarily limited way, however, as very few care to give enough time to this instrument to make it a real attraction in a concert program. Mr. Paul Shirley is a notable exception. He has introduced the viola d'amore with much success in concerts by a group of Boston Symphony Orchestra players, which he has managed. In the original score of *The Death of Titingles* by Charles Martin Loeffler, two solo parts are given to the viola d'amore.

The viola, as we know it, is a most important member of the string family. What would composers do without this member? It is not indispensable in small combinations with piano at the present, but in general is being more and more valued. A viola player is now the equal of the violinist or the 'cellist, if he plays equally well and is just as good a musician. It is becoming less than formerly a retreat for broken-down violin players, and we now have viola players who, even though they began in music as violinists, do not care to return to that instrument; they are content as viola players. Nor do those players who are sensible feel that they have subordinated themselves, even if as a rule they are playing a less prominent part. This part is necessary to the whole; the composer's thought is there and must be brought out and as well played, especially in the smaller combinations where everything is noticeable. That a viola player (or other string player) may fail sometimes to play his part, or play it badly and "get by" in a large orchestra is well known. Of this we have an illustration and quite a convincing one.

In the Boston Symphony Orchestra some years ago the first viola player happened to be a man who loved jokes, and most of all he enjoyed those of his own making. I have never heard that he was at all antagonistic to modern music, or that he would do otherwise in the orchestra than play his part as a conscientious musician. However, he was not in fullest sympathy with all the works that the conductor offered to very tolerant audiences. In one such composition, which was of high and varied tone color, Mr. F. during the rehearsals conceived a dislike for one portion of the viola part. So, what did this humorous viola player do at the concert? He forsook the disliked part and, although an able conductor was immediately in front of him, he substituted *Hiawatha,* the popular song of that day, to his own great satisfaction. No one knew it but his desk partner, who had to strain so hard to control his risabilities that *he* could not play at all. Of course the story finalled leaked out. Let me add that in a large, first-class orchestra, imperfect playing in the more delicate parts is at once detected; it becomes nearly as sensitive as in quartet playing. It depends upon the perfection of all the parts whether one poorly played part becomes noticeable.

I believe that in the violas which have been handed down to us, there is a greater variety in shapes and sizes than is to be found in our inheritance of violins. There has been a great deal of experimentation which at the time of this writing we are not in a position to look into, and perhaps but little of value would be found in such research. However, it seems a fact that, with rare exceptions, a good C string cannot be expected from a small viola. And what is a viola without a good or tolerably good C string? We sometimes run across violins which have deep, cavernous tones, but we do not like them because they have the viola quality, also, we do not like violas which have weak C strings, while a lack of mellow depth on the G and D strings suggests the violin quality.

A good viola is just as individual in tone as is the violin or the 'cello. I have in mind a viola of unusual construction that may well be mentioned. It is owned by William A. Hockheim, a leading viola player of Boston. For many years Mr. Hockheim had played a large instrument of powerful tone, but trying to the player on account of its size. Someone, about three or four years ago, brought what might be called a freak viola to him for his opinion of it. It was very old and of unprepossessing appearance. It was nearly as easy in reach for the left arm as a violin, but the whole instrument was bulky. It had about the same air space as any large viola, but this came from its unusual depth, the result of very wide ribs.

Mr. Hockheim tried the instrument and found the tone surprisingly good. It played easily and without the painful extension of the left arm which of course is often unavoidable in the case of an ordinary big viola and a short arm. So Mr. Hockheim bought this strange, corpulent instrument and, although his friends wondered, parted with his large old one which had been much admired. He has not regretted the change. The proof of the viola is in the playing.

There is something in this which recalls a man who at one time attracted much attention by the remarkable instruments that he tried to introduce. His object was to produce violas which would be equal to violins or 'cellos for solos, as well as for quartet or orchestra work. A short, translation follows from a work in German called

"Hermann Ritter and His Viola-Alta"

"The matter in hand leads us into the realm of music and we are introduced to a young musician who has undertaken to improve the tone of the viola, and to establish a better place for it through extending its resourcefulness as a means of expression. This man is Hermann Ritter.

"Hermann Ritter was born on September 11, 1849, in Stadt Wismer, the son of a town official. As a child, music made a strong impression on him. The first unforgettable impression came through the singers of the Castle Church Choir, which at that time was directed by Dr. Julius Schaffer. Without the influence or even the consent of his parents, but through a compelling impulse, he went to the music director and begged to be accepted as a singer in the choir. After the necessary examination his wish was granted. The noblest of church music, *a capella* style, was rendered by this choir, and the great church music of the sixteenth and seventeenth centuries, both of the Italian and German schools, became familiar to Ritter in his boyhood. Music had such power over him that he could be happy only by giving his life to it. So he began to plan for the future, and already under the influence of the best music knew that he could only think of becoming a worthy and efficient musician.

"It was now necessary for him to choose an instrument. This was not difficult, for what is nearer to a young singer than a stringed instrument? The violin was the instrument which young Ritter selected, and his music education began in connection with studies in the exact sciences and continued in Schwerin until the fall of 1865. Up to that time he remained a member of the Castle choir, and then entered the Academy of Tone Art in Berlin, directed by Theodore Kullak. His violin teacher was Adolph Grunwald. Ritter at this time had the encouragement of a stipend from the Grand Duke of Mecklenburg, but that came to an end and he found it necessary to give lessons and take part in symphony concerts of the Liebig Orchestra. He remained a pupil in the Academy until 1870, when he became a teacher in the elementary classes. At this later period of his living in Berlin he had the good fortune to study in the Hoch Schule, which had been founded shortly before under the direction of Joseph Joachim.

"In 1874 Ritter entered the University of Heidelburg. Here, for pleasure in his leisure hours he played his favorite instrument, the viola (bratche), and it was during this leisure time the idea came to him that it would be possible to improve the tone of the viola. He asked himself the question: 'Why is it that this stringed instrument, with a tone so suited to musical expression, is not played independently as often as are the violin and violoncello?' The reason of the failure of the viola up to that time became clear to him. He found it in the construction of the instrument, and decided that the member which should represent the alto in stringed instruments must be regenerated—that is, its tone improved. To this purpose Ritter studied the development of stringed instruments from their source, and laid down the results of his researches in writing, which appeared in its first edition in the Universal Book Store of G. Weiss in Heidelburg in 1876."

Des Moines, Iowa.—Major George W. Landers of Clarinda (Iowa) comprised music judge and jury of the Drum and Bugle Contest at the National Convention of Spanish-American War Veterans, held here in August. California won first place, Ohio second, and Iowa third in the contest.

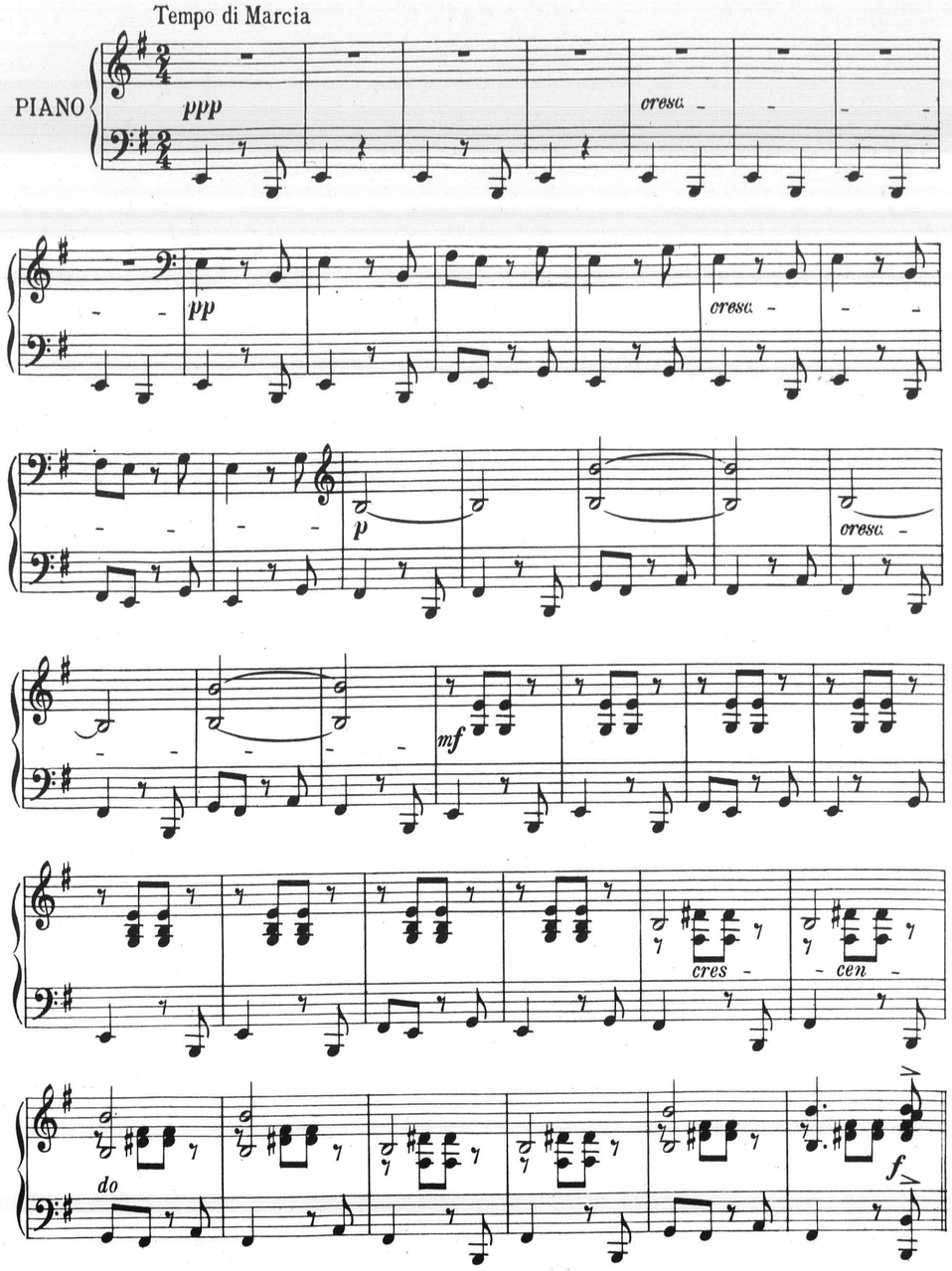
To Mr. Walter T. Murphy, Managing Director, Capitol, Crown and Lyceum Theatres, New London, Conn.

9

Scènes Carnavales

FANTASIE

FREDERICK COIT WIGHT



Maestoso

Continued on page 23

Lelawala

INDIAN DANCE

R. S. STOUGHTON

Lento

PIANO

Moderato

(In a slow, monotonous rhythm)

Faster

mf – f

1

2

ff

ff

Tempo I

(Octaves ad lib.)

mf

ff

Continued on page 21

Melodie d'Amour

BERNISNE G. CLEMENTS

Andante Moderato

Tenderly

PIANO

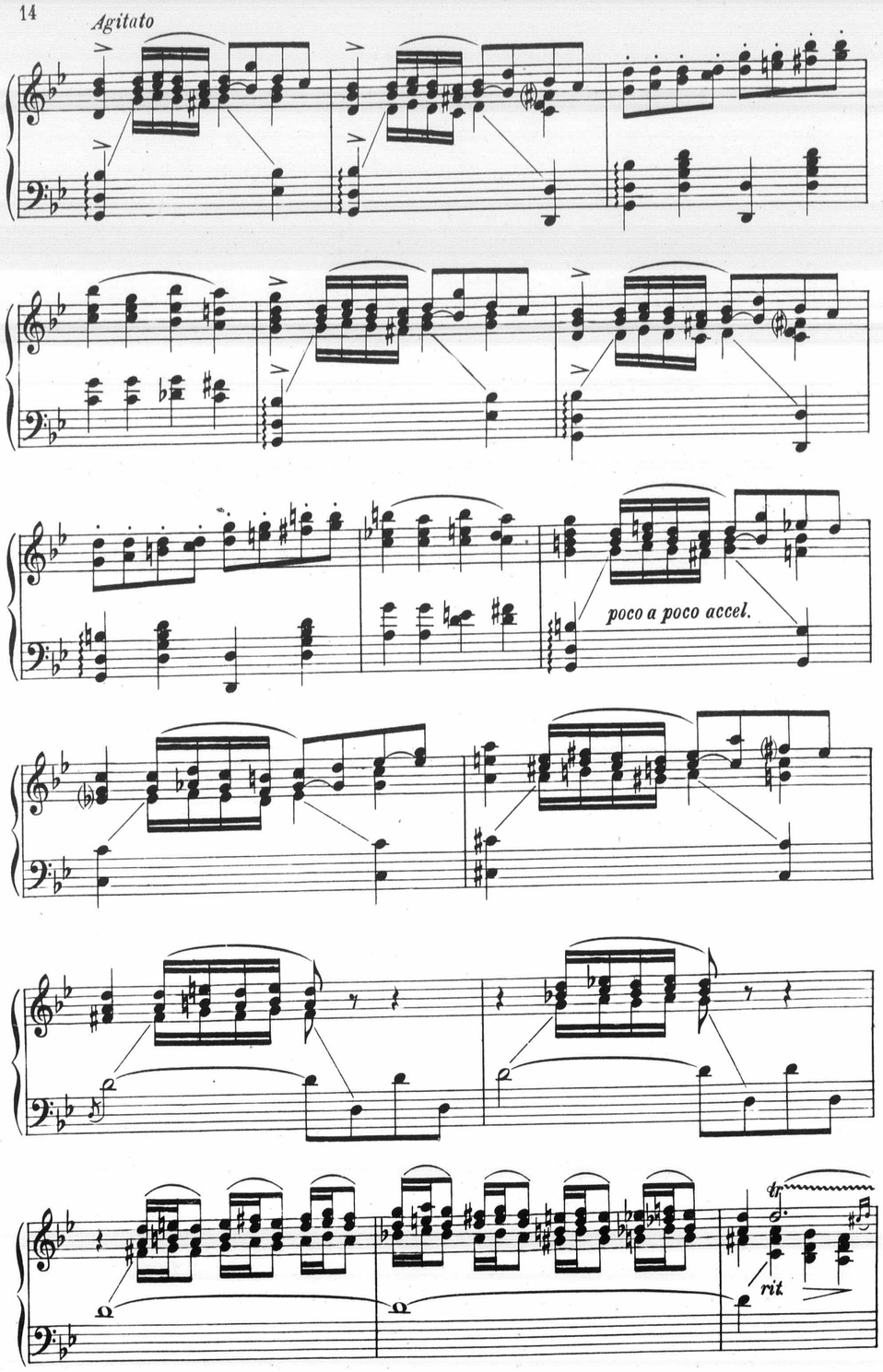
mf

mf

molto rall.

a tempo

f



Continued on page 19

Indian Pipe

ARTHUR CLEVELAND MORSE

Moderato

PIANO

mp

Col pedale

rall.

dolce

mf a tempo

poco rall.

a tempo

rall.

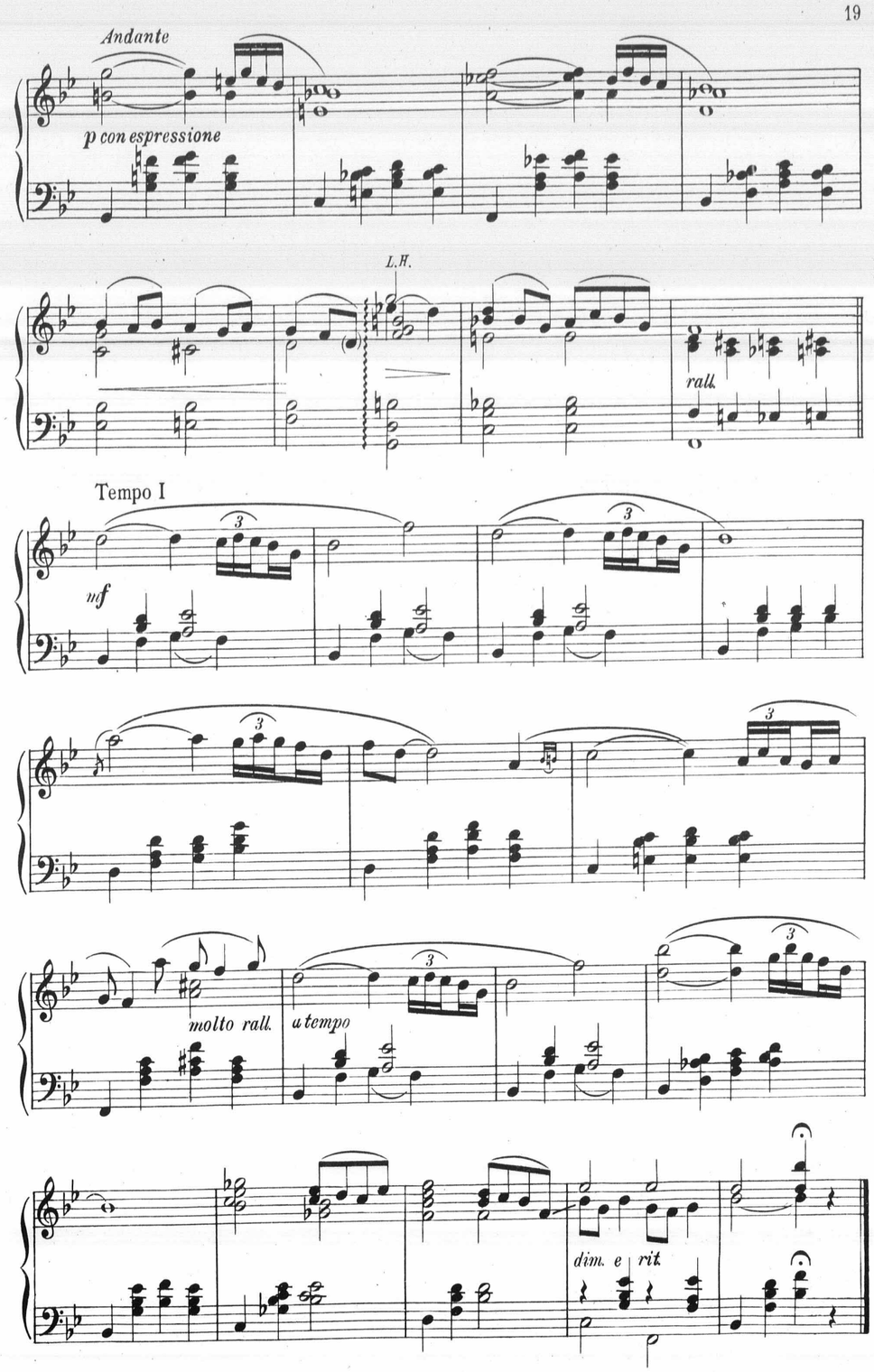
f a tempo

mf

f

mp

poco rall. *poco accel.* *rall.* *p*



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INSTRUMENTATION

LEAD	***LEAD***
E♭ ALTO SAXOPHONE (1)	B♭ Soprano Saxophone (1) C Soprano Saxophone (1)
OBLIGATO	***OBLIGATO***
E♭ ALTO SAXOPHONE (2)	B♭ Tenor Saxophone (2) C Tenor Saxophone (2)
B♭ TENOR SAXOPHONE (3)	E♭ Alto Saxophone (3) C Tenor Saxophone (3)
ACCOMPANIMENT	***ACCOMPANIMENT***
B♭ TENOR SAXOPHONE (4)	E♭ Alto Saxophone (4) (or 1st E♭ Alto Horn)
BARITONE SAXOPHONE (5)	E♭ Alto Saxophone (5) (or 2d E♭ Alto Horn) B♭ Tenor Saxophone (5)
BARITONE SAXOPHONE (6)	E♭ Alto Saxophone (6) (or 3d E♭ Alto Horn) B♭ Tenor Saxophone (6)
BASS	***BASS***
B♭ BASS SAXOPHONE (7)	E♭ Baritone Saxophone (7) (With obligato *ad lib*) Basses (or E♭ Tuba) (7)

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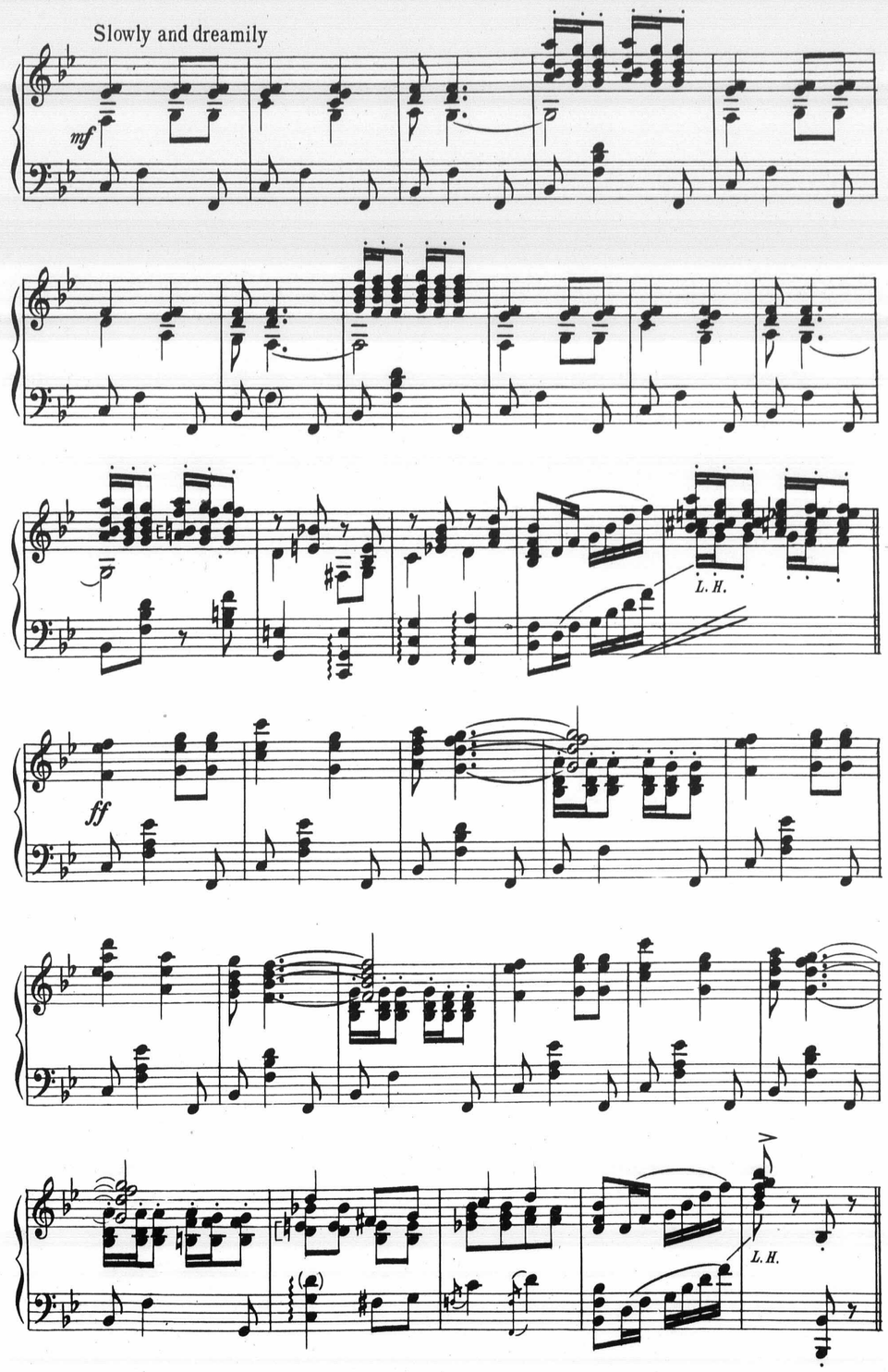


Tempo I

mf

mf

Faster

mf - f

1 2

ff

ff

ff

1 2

f

Meno mosso

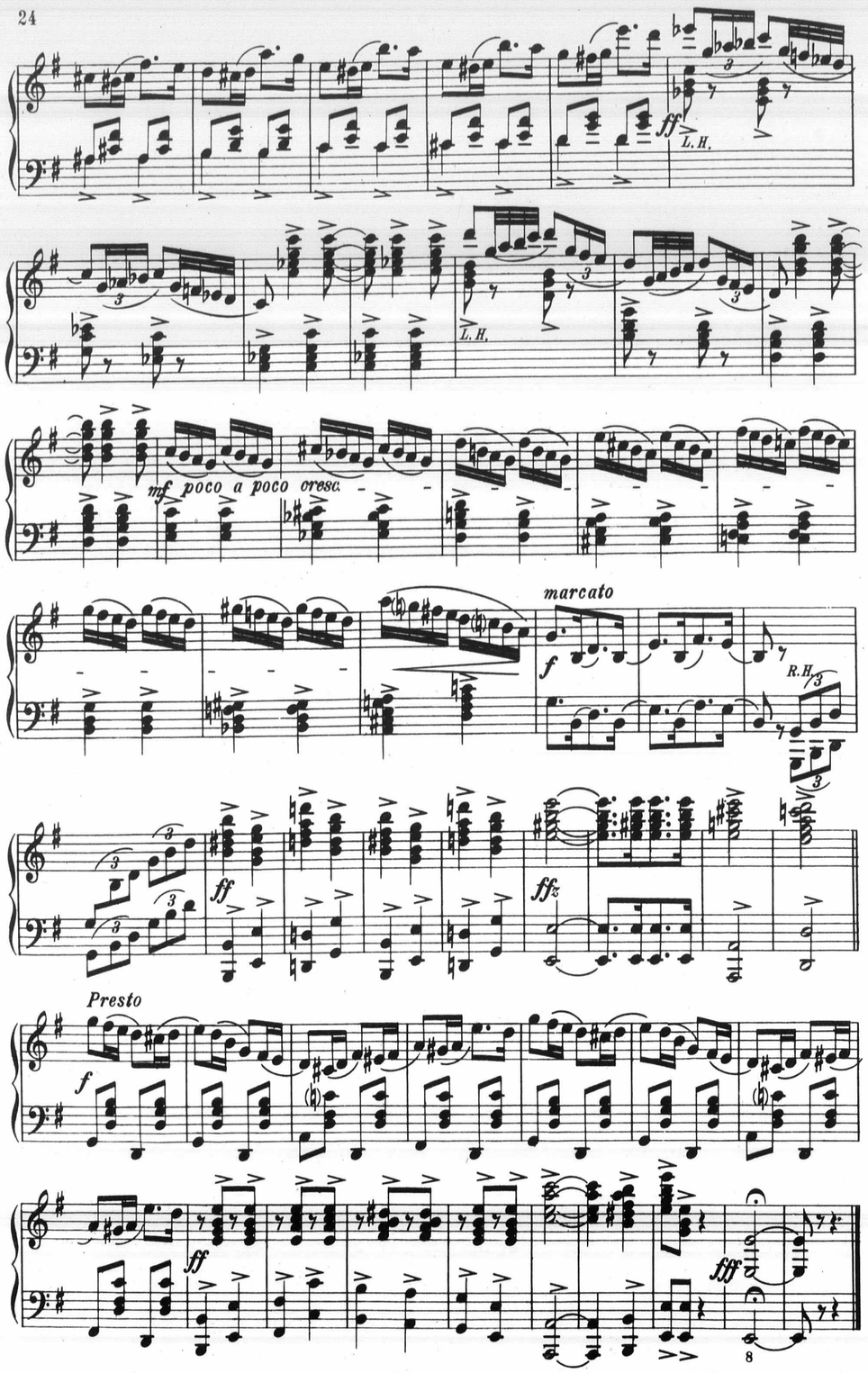
mf con espressione

Allegro Vivace

ff

f

poco a poco cresc.



The Clarinetist

CONDUCTED BY Rudolph Toll

GENIUS VERSUS HARD WORK

IT WAS said of Paganini in his violin playing that "the devil guided his hand," for the thought that the devil is more powerful than GOD seems ever to have been inherent by the majority of men, more especially when a fiddle is concerned in the matter. It is indisputable that Paganini far surpassed all other violin players who have ever lived, yet when we follow the story of his life it becomes apparent that he succeeded in doing this because he *worked;* such patience, such persistence and such painstaking efforts as this man put forth for a score of years would have made him a master of anything! The public knows nothing of the long, weary years of labor and preparation required to become a "master" (even if it cares); it sees and knows only the results, and when as with Paganini results show such ease and *naturalness* — all accomplished without apparent effort — it exclaims: "A Genius! The devil guides his hand!"

RUDOLPH TOLL

The same was said of Titian because of his wonderful color effects; also of Rembrandt with his mysterious, limpid shadows. The competitors of those two great master painters could not understand it, so they disposed of the matter by attributing such supreme artistry to a supernatural agency. And so it is with all lines of human endeavors; the things that all men can do and understand are *natural,* while those which we cannot explain or duplicate are "supernatural." True progress, however, consists in taking things out of the pigeonhole of the supernatural and placing them in the natural, and when we begin to comprehend what has been termed the supernatural we are a bit surprised to find that all is perfectly natural. Yet even great men have their limitations, and these often are disclosed when they have succeeded in acquiring the skill to do a difficult thing better than others and the public cries: "Genius!" Genius then humors the superstition by allowing the impression to gain ground in some mysterious way that "he never had a lesson in his life."

Any person who caters to the public is to a great degree spoiled by that public. Thus, actors act both on and off the stage, and so fall victims to their trade; their lives are stained by pretense and affectation — just as the hand of the dyer is subdued to the medium with which it works. The man of talent who is largely before the public poses because his audience wishes him to pose; one step more. and the pose becomes *natural* — he cannot divest himself of it. Through *hard work* Paganini became a consummate player; and then, so that the dear public should receive its money's worth, he evolved into a consummate *poseur* — yet he was ever the artist.

It is a mistake to assume that genius merely means a capacity for evading *hard work,* for young Niccolo Paganini practised with his father's violin for six hours a day. The poverty of his family fired the ambition of the boy to do something worthy. When he was only ten years old he could play as well as his father, and a year later he played better than the parent. Then, when those who were wont to hire the senior Paganini to play came, they said: "We would just as lief have Niccolo"; a little later, and they said: "We must have Niccolo."

It has been said that "playing second fiddle" is just as important a position as playing first. This may be true in a way, but there are so many more men who play second that it behooves every player to relieve the stress by playing first if he can. Niccolo played first, then was called upon to play solos. He was now making twice as much money as his father ever did, but the father took all the boy's earnings as was his legal right. But when he was fifteen years old young Paganini contrived to escape from his father, and went to a music festival held at Lucca. He managed to gain a hearing, was engaged at once as a soloist, and soon afterwards gave a concert on his own account. Within a month he had accumulated one thousand pounds in cash.

Such a success not unnaturally turned the head of the lad, who never before had had the handling of any money, and he began to gamble. He soon became the dupe of rogues of both sexes, who plunged him into an abyss of wrong doing; he even gambled away the Stradivarius violin that had been presented to him, and when his money, watch, jewels and violin were gone his new-found friends of course decamped, leaving the young man stranded and with time to ponder upon the vanities of life. When he again began to play it was with a borrowed "Guarnerius," and after the wealthy owner of the instrument (himself a violinist) heard Paganini play he said: "No fingers but yours shall ever play that violin again." Paganini accepted the gift, and that was the instrument upon which he played for full forty years. Prior to his death he willed this instrument to his native city of Genoa, where today it may be seen reposing untouched in its hermetically sealed glass case — a mute reminder of greatness. Up to his thirtieth year Paganini continued his severe and self-imposed task of subduing his violin to the complete mastery of his will. By that time he had sounded the possibilities of his instrument to the full, and thereafter no one ever heard him play excepting at concerts.

Niccolo Paganini possessed a sort of haughty self-confidence; he believed in himself and was fond of showing that he could play in a manner unapproachable by any one else. He practised on single passages for ten or twelve hours a day, and often would sink into a swoon from sheer exhaustion. After waking from this deep, torpor-like sleep (which probably kept him from a complete collapse), he would arise and go on with his *hard work.*

It is related that a certain man, who was anxious to learn the secrets of Paganini's marvelous power, followed him from city to city — watching him at his concerts, dogging his steps through the streets, and spying upon him in the hotels. At one inn this ma of curiosity had the felicity of securing a room next to that occupied by Paganini, and one morning as the man watched through the keyhole he was rewarded by seeing the master open the case wherein imposed the precious "Guarnerius"; he saw the great violinist lift the instrument from its case, place it beneath his chin, take up the magic bow and make a few passes in the air — but no sound came from the instrument, for the bow did not touch the strings. Paganini then kissed the back of the violin, muttered a prayer, and then locked the instrument in its case.

A Prose Panegyric by a Poet

Heinrich Heine, the noted German poet, wrote of Paganini as follows:

"With each stroke of his bow Paganini brought visible forms and situations before my eyes. He told me in melodious hieroglyphics all kinds of brilliant tales; he, as it were, made a magic-lantern play its colored antics before me, he himself being the chief actor.

"Oh, what melodies were those! Like the nightingale's notes, when the fragrance of the rose intoxicates her yearning young heart with desire, they floated in the twilight. Oh, what melting, languid delight was that! The sounds kissed each other, then fled away pouting; and then, laughing, clasped each other and became one, and died away in intoxicating harmony. Yes, the sounds carried on their merry game like butterflies, when one in playful provocation will escape from another, hide behind a flower, be overtaken at last and then, wantonly joying with the other, fly away into the golden sunlight. But a spider can prepare a sudden tragical fate for such enamored butterflies! Did the young heart anticipate this? A melancholy, sighing tone; a sad foreboding of some slowly approaching misfortune glided softly through the enrapturing melodies that were streaming from Paganini's violin. Then Paganini and his surroundings seemed to me suddenly changed.

"With savage countenance he stood a solitary, defiant figure on a rocky prominence by the sea and played his violin. But the sea became red and redder; the sky grew paler till at last the surging water looked like bright, scarlet blood, and the sky above became of a ghastly corpse-like pallor, and the stars came out large and threatening; and those stars were black — black as glooming coal.

"But the tones of the violin grew ever more stormy and defiant, and the eyes of the terrible player sparkled with such a scornful lust of destruction, and his thin lips moved with such a horrible haste, that it seemed as if he murmured some old, accursed charms to conjure the storm and loose the evil spirits that lie imprisoned in the abysses of the sea. Often, when he swept the air with his bow, he seemed like some sorcerer who commands the elements with his magic wand; and then there was a wild wailing from the depths of the sea, and the horrible waves of blood sprang up so fiercely that they almost besprinkled the pale sky and the black stars with their red foam. There was a wailing and a shrieking and a crashing, as if the world was falling into fragments, yet ever more stubbornly he played his violin. So maddening was this vision, that to keep my senses I closed my ears and shut my eyes. When I again looked up the spectre had vanished, and I saw Paganini in his ordinary form making his ordinary bows, while the public applauded in the most rapturous manner.

"Then Paganini again set his violin to his chin, and with the first stroke of his bow the wonderful transformation of melodies began again. They no longer fashioned themselves so brightly and corporeally. The melody gently developed itself, majestically billowing and swelling like an organ chorale in a cathedral, and everything around, stretching larger and higher, had extended into a colossal space which not the bodily eye, but only the eye of the spirit could seize. In the midst of this space hovered a shimmering sphere upon which, gigantic and sublimely haughty, stood a man who played the violin.

"Was that sphere the sun? I do not know. But in the man's features I recognized Paganini, only ideally lovely, divinely glorious, with a reconciling smile. His body was in the bloom of powerful manhood, a bright blue enclosed his noble limbs, his shoulders were covered by gleaming locks of black hair; and as he stood there, sure and secure, a sublime divinity, and played the violin, it seemed as if the whole creation obeyed his melodies.

"Paganini, the man of mystery and moods, was tall and woefully slim. His hands and feet were large and bony, his arms long, his form bowed and lacking in all that we call symmetry. But the long face with its look of abject melancholy, the curved nose, the thin

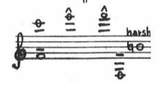
Temperament of the Clarinet

Continued from page 19

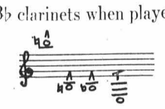
present day have agreed in practice on the same general dimensions, there is still a wide difference in results, depending on the experience and care applied.

Some common faults are shown in the accompanying examples.

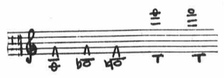
On A clarinets:



On B♭ clarinets when played *pp*:



On E♭ clarinets:



A indicates this note is sharp
— indicates this note is flat
T indicates this note is slightly flat

These defects can frequently be remedied and when discovered they should be.

It is best to take up such matters with the makers of the instrument, they being most competent and also most interested in keeping you a satisfied patron.

Practically no clarinetist makes his own reeds now-a-days, but not so long ago the practice was fairly common and several clarinet methods were published containing instructions in reed making. In one of these, published in Germany, a very thorough course of reed-making instructions was given. I read it with avidity, "ate it up," so to speak. The concluding sentence was something like this: "the reed is now finished, ready to use. After a trial it is probable you will throw it away." Think this over carefully, before you decide to tune your clarinet.

I hope the above remarks may be helpful, that they may give an inkling of the problems that confront the clarinet tuner, and especially do I hope that they will inspire very deliberate thought before action.

Let me express my compliments to your BAND MONTHLY. I am sure all your readers find it very interesting and useful. Only the music in one edition is worth more than the price of a year subscription. — ALPHONSE DALIMONTE, *Sault Ste. Marie, Mich.*

lips and the sharp, protruding chin, made a combination that Fate has never duplicated. You could easily believe that this man knew all the secrets of the Nether World, and has tasted the joys of Paradise as well. Women pitied and loved him, men feared him, and none understood him. He lived in the midst of throngs and multitudes — the loneliest man known in the history of art."

The writer could not resist passing along this wonderfully inspiring story of Paganini. Read carefully this wonderful description by Heinrich Heine, which is worth a re-reading. Too many of our aspiring musicians take the study of music too lightly, and do not realize that it is a language of the highest order. If we will but remember the prodigious amount of practice that Paganini schooled himself to endure in his youth; and join this to the recently discovered record of his long monastic retreats, when for months he worked and played and prayed — we can guess the secret of his power. If you wish me to present a recipe for doing a deathless performance I would give you this: work, travel, solitude, prayer, and yet again — WORK.

Leo Reisman on Dance Music

DANCE RECORDING

SINCE its inception a few months ago, this department has been in receipt of several questions relative to the recording of dance orchestra music on the disks. Instead of answering these queries individually, it seems best to devote the main body of the department for this issue to a discussion of this phase of dance orchestra work. It allows me to answer these various questioners *en masse*, as it were, and then the topic itself is extensive enough so that it can well be made the subject of a complete article.

A good many years ago when the talking machine first came into public favor, there was considerable demand for dance orchestra records. As time went on and radio broadcasting made its way into public favor, the interest in dance records declined noticeably along with the interest in all sorts of recorded music. This, in a way, was inevitable. At first the interest of the public in recorded music was entirely in the novelty of the thing. Then, the convenience of being able to put on the machine a record made by one's favorite orchestra of whatever dance number one preferred and dance to it in one's own home made a strong appeal to dance fans everywhere.

It must be admitted that these first dance records were not all they should have been. The rhythm was distinct and the melodic line and harmonic foundation were clear enough, so that there was no hesitancy in identifying the number that was being played, but beyond that there was not a great deal that could be said for these records, musically. The tonal balance of the orchestra, the distinctive tone colors of the units in the orchestra, were only approximated — and usually very poorly.

After the novelty of the experience had somewhat worn off, it was to be expected that the public interest in these first dance records would lessen considerably. When the radio came along, the convenience of dancing at home was just as great by radio as by record. By a little exploring through the ether, it was possible to find a good orchestra playing most any tune desired and, in addition, there was the still greater novelty of knowing that one was hearing the orchestra simultaneously with the actual performance, possibly hundreds or thousands of miles away. The talking machine people were astute enough to properly estimate what they were up against in the way of competition in the radio, and they early began experimental work to so improve their recorded music as to give it an added attractiveness that would enable it to compete with the radio. It was through this experimental work that the electrical method of recording, now in general use by all of the leading talking machine companies, was developed.

ELECTRICAL RECORDING

Readers of this magazine are undoubtedly familiar enough with the details of electrical recording so that an extended discussion of it here would be unnecessary. To sum it up briefly, the sound-wave from the orchestra in the recording laboratory is used to produce deviations in an electrical current, which in turn is stepped up, so that it has sufficient power to impress these deviations on a wax record. The wax record is used to make a master record and from the master record is made the commercial product, which, when used on a reproducing machine, turns the recorded deviations made by the electrical current back into sound waves. Under the old method of recording, the impulse of the sound-wave was depended upon to make the impression on the wax record. These impulses were so feeble in comparison to the work they were called upon to perform that the greater part of the characteristics of the original sound-wave never was impressed on the record at all. With the new way of recording, the impulses from the original sound-wave are called upon to do nothing but produce deviations in the electrical current. This current is so sensitive that the relatively feeble energy of the sound-wave makes its impression on the current without any sensible distortion or deviation. It follows as a matter of course that the music produced from the record made in this way is astonishingly faithful to the original sound-wave produced by the orchestra in the recording laboratory.

My own experience with this new recording has been solely with the Columbia Phonograph Company, for which my orchestra makes dance records. The first one of these new records I heard when reproduced on one of the new Columbia machines, made especially to play these records, so astonished me with its faithfulness of reproduction that I have not yet recovered. The bass part and the inner voices are reproduced with wonderful fidelity. Not only that, but the characteristic tone color of each instrument in the orchestra is retained to a surprising degree. *Birth of the Blues* and *Dream of Love and You*, the last two records my orchestra has made using this electrical recording, are particularly interesting to me — they are such faithful tone-pictures of my mental conception of what records should do for the orchestra whose selections are recorded.

In my opinion, the new electrical records will not displace the radio, but neither will the radio take the place of the reproducing machine to the extent that it formerly has. There is room enough in our modern life for both the radio and the talking machine and the ultimate result will, I believe, be that they will complement and supplement each other rather than compete with each other.

PLAYING FOR RECORDS

When it comes to the actual making of records, the dance orchestra leader must plan his presentation in a different manner than for the ballroom. Certain instruments must be favored, as they do not record as well as certain other instruments. This means that in playing for the recording device, these instruments to which the recording and reproducing mechanism is somewhat unfriendly must be favored. They are given a position closer to the receiving horn or else the other instruments in the orchestra are toned down somewhat so that these special instruments will have a better chance. Possibly both of these methods of correction will be employed. There is in recording, also, a necessity for the most clean-cut, correct performance imaginable. Little things that are not noticeable in a ballroom presentation will stand out in a record to the extent that they spoil its commercial value and detract considerably from the reputation of the orchestra which makes the record. So, a well-rehearsed, one-hundred-percent-accurate performance is necessary. A certain amount of experimenting is also desirable in order to be sure that the effect sought is being secured. This means that several trial records must be made and listened to with an intelligently critical atti-

EDITOR'S NOTE: Mr. Reisman, whose articles are regular and exclusive features of this magazine, is regarded as a leading authority on modern dance music presentation, and his reputation as such has reached to every quarter of the globe. The outstanding exponent of modern dance music in New England, his distinctive presentations are known wherever Columbia records or WBZ and allied stations reach the ears of music lovers. Our readers are invited to offer suggestions and questions on any phase of dance music, which should be addressed to Mr. Leo Reisman, in care of this magazine, who will give his personal attention to every contribution or request for advice or information.

tude before the final record is made. Talking machine experts will co-operate with an orchestra to the fullest possible extent in this matter as they realize its importance even more than the orchestra is apt to.

Record Personality

It is necessary for a leader to develop for his orchestra something that I do not know what to call except "record personality." Many of the things that assist a leader and an orchestra in getting themselves across with a ballroom audience are not possible to put on a record. Affability, friendliness, and a sincere interest in your audience's pleasure can be intimated and expressed by appearance and demeanor when playing in a ballroom. When playing for the records, these things can be expressed in no other way than through the music. So the leader must find out how to cultivate and express tonaly in a way that will record well, the individuality of himself and his orchestra, and he must use a different medium for this experiment than might be successful in the ballroom. Contrast in dynamics and tone color should also be more marked for the record than for the ballroom.

One of my correspondents asks me if I do not think that the dance orchestra leader makes a mistake to record and broadcast very extensively as he thinks it may tend to "feed up," so to speak, the public with that orchestra's music. I can't agree with this. If the orchestra is a good orchestra, the more they are heard and the more ways in which they are heard, the better it will be for their reputation. With the new electrical recording, in my opinion the future of dance orchestra music on the records is a very bright one.

Ted Lewis

A Popular Orchestra Leader

JULES HERBUVEAUX

THE Palmer House, one of the most famous hostelries of the Windy City, has without doubt strengthened its policy of the best being none too good for its patrons, and matching its cuisine and unequalled fine service, has crowned its achievements with the acquisition of Jules Herbuveaux and his Palmer House Victorians. The outfit records exclusively for Brunswick and Vocalion. The personnel includes such well-known names (locally and nationally) as B. H. Berquist, piano; William Mack, trumpet; John Carsello, trombone; Al. Carsello, accordion; William Foeste, basses; Fred Walte, violin; Harry Budinger, drums, and Neil Stowell, Dan Altier and Jules Herbuveaux (the director), saxophones. With but one exception it is an all-Buescher organization, and one of which the Buescher people are very proud.

Now the formal introduction is over and the usual perfunctory remarks passed, we expect to have an interview with Mr. Herbuveaux regarding the present dance band situation — something not only of news interests, but educational as well. Look for it!—*Henry Francis Parks.*

The Elevator Shaft

By Dinny Timmins

I AIN'T never going to be able to make up my mind for good as to whether Musick is a Good Influoence or a Bad One. So fur as the noospapers go I kinda think the Balance is down, but most people seem to think it's a Force that gives you Noble Thoughts. I dunno. Maybe the best musick does, but how many people hear it? Most of us only hear a lot of Tough Jazz and Hurdy Gurdies and Canned Musick and Radio Singers hollering Hard-To-Get-Gertie and other Uplifting Thoughts like that.

Anyhow you can pick up the Papers most any day and read about how some kind of Musick has made trouble for somebody. They was a Feller just got out of Jail awhile back, and the boys thought they would have a Party for him to celebrate, so they went ahead and had it, and everything was going Great and they was all getting good and Tight and having a Great Time, when this Bird's brother got the Nifty Idee of Wissling the Prisoner's Song. And the Brother that just got Loose, he kept telling him to stop and he wouldn't, so finally he chased him out of the house and down the street and Punkchured him with a Knife, so now one of them's in the Hospital and the other one's back in the Cooler, and everybody's happy.

Influence of Music

And then on the other hand a Feller from a town near here just won a bet of 500 Bucks that he could walk to Chicago and back and earn his way singing the same song. So he dressed up in Stripes and he just got back after wearing out three pairs of shoes. He also wore out nine Governors and a Job Lot of Mayors, to say nothing of a Set of Slightly Used Tonsils, by singing this song, and he's got the Signatures of everything but the Tonsils to prove it.

They was a woman in Boston recently that lived near a hall where a Jazz Band played every night, and she got into such a State about it she near went Nuts, so she went and bought a Box of Tax and went out and spread them in front of the Flivver that this here Leader had parked out in the street. And after that happened two or three times why this here Leader he finally begun to get a little Peeved and he got a Cop to watch the Car and the Cop nabbed her. She finally admitted she done it so's to scare him away, and at last accounts they was a parking space nearby that was offering to get her out on bail so's she could go around and drum up some more business for them. At last accounts the leader had traded in his Flivver for a Truck with Solid Tires.

This Feller Mascagny who writes Opery feels the same way about it. He thinks they ought to be a law against Jazz just like they is against Dope and Booze. Well, not against Booze because the Eyetalians agree with us about that, but anyhow he claims that Jazz is as bad for the Spirits as Dope is for the Body, and the Government ought to stop it. So fur as I know Mascagny is one Classick Composer, that ain't got much to kick about yet. Nobody has made a Jazz arrangement of any of his Melodies like they have a lot of the others. Wait until they make a Black Bottom out of that there Cavallery Intermezzo and then hear him howl.

This Black Bottom tune is coming right along too. It's just as hard as the Charleston but not quite so Vilent. I see where in London they toned down the Charleston and took the Knock Kneed effects out of it, and got the Feet down on the ground where they belonged. Gosh, that was my trouble. I tried to learn the dum thing but I never got so's I could keep both feet off the floor at oncet.

After the Charleston

Now this Black Bottom thing is jest the opposite. You have to shuffle along like your feet was dragging through the Mud, and that comes Natural to me. They's a little Stomping to it to make it look like you was enjoying it that I ain't got the hang of yet, but I ain't licked yet. The trouble is the new dances come along so fast by the time I get one learned it's gone by, and everybody's doing something different. This here Valencia thing, now I can't make that look right at all. This business of working your heels like they was a pair of Cascarets. Boy, you got to be a Young Feller to get away with that.

Speaking of Valencia, when they had that there Strike in England, seems that it was jest at the time when the tune had jest become a hit, and all the Strikers and Strike Breakers instead of singing God Save the Kink and the International they was going around Wissling Valencia, and that was really what Broke the Strike. You couldn't start a Civil War with a Jazz Tune like that all over the place.

The Harmonica is the lastest Instrooment to get a little attention. Some Fish named Minnowvitch started a Band of them, and they got so good they got a Yob at the Strand Theater in Noo York playing Classicks and everything. They was 32 of them, and then in Philadelphy they got a band of twice that many, and if you don't think 60 Mouth Organs can make a lot of Noise you ask the Organists Convention they played for at the Exposition. But of course us organists has got to stick together.

Harmonica Harmony

Personally I think they got the right Idee in NooYork. They got a lot of Harmonica bands in the Publick Schools there, and they all had a contest in Central Park last summer. But the Idee is to get em off to some other Instrooment there. They had three prizes, the First was a Fiddle, and the Second a Cornet, and the Third a Banjo. I got a better Idea. Make the first one a Shoe Brush, and the Second a Feather Duster and the Third a Floor Mop. They's three good practical Instroooments they can play as loud as they want to.

I got only one Ambition, anyways. I want a Ringside Seat to the opening of Kahn's new Nite Club in Noo York where he's going to have a Mirror for a Dance Floor. There is the Greatest Chance of the Century for anybody to get a line on the Styles and find out What the Girls are Wearing.

I have been reading Melody recently and want to congratulate you on your organ department. It is very entertainingly written — to say nothing of the real aid it is to theater organists. I feel that I must have a subscription to this excellent magazine and am enclosing my check to cover a year. — Miss Olive W. Hartman, *Peoria, Ill.*

The Drummer

CONDUCTED BY George L. Stone

A LETTER FROM CHINA

IT MUST be pleasing to the circulation manager of this magazine to have question-letters come to its department conductors from such a far-away place as China. With the sincere hope that his advice to distance correspondents from remote points will be of material assistance to them, the conductor of *The Drummer* department is just as much pleased as the manager to receive the following letter from *Corp'l. R. W. W., Fifteenth Infantry Band, American Forces, Tientsin, China.*

GEORGE L. STONE

"I wish to ask you about a few points that are troubling me. I am a saxophone player, but wish to drop this instrument and take up drums. I have only a little knowledge of drums, but feel that they are more appealing and enjoyable to play. I am twenty-four years of age. Am I too old to take up drumming? I want to cover everything that goes with drums, so that I can hold down a job in any dance combination, orchestra, band or theater. How long would it take to cover this course? I am a fair faker on the drums, but want to become an A-1 man. Will you please advise what you would do in my case? How can I best spend the time in preparing myself, and what is a good instruction book? I am coming to the States next year and want to go to some good, reliable school. I wish to express my thanks for your drum column. It is fine, and I only wish it were longer."

My advice to a man who wishes to take up the drums, or indeed any musical instrument, is (if such a thing is possible) to secure personal instruction, as such instruction from a competent teacher will give more real information in a short time than can be acquired during a longer period from books alone. Regarding the length of time required to become a drummer, in a recent issue of this magazine I wrote of the different courses we teach in the Stone School. A brief r sum of that article will give you an idea as to the time required to develop a drummer.

The first course that we offer to the beginner in drumming is termed the *Short Course*, which takes from six to nine months to complete. This we frankly designate as a superficial course designed to give a pupil just enough insight into the elementary routine of drumming to enable him to take his double drum outfit, sit in with an amateur orchestra, and give a fairly good account of himself. We also give this Short Course for xylophone playing, but always impress upon the pupil that from a musician's point of view it manifestly is impossible to become a musician in six months, even with the best of material.

The next is the *Long Course* of approximately four years in duration, which is intended for the student who wishes to make the art of music his profession. This Long Course prepares him to enter the competitive field, playing in either orchestra or band combinations of drums, bells, xylophones, tympani, chimes, and the different accessories that are included in the various classes of business. After that, if so desired, he may further improve his playing by taking the *Soloist Course* for the xylophonist, which prepares him for fine concert solo playing on the stage; the *Special Advanced Course* for the tympanist which "finishes" him, preparatory for oratorio, grand opera or symphonic work in the large orchestras; or the *Military Courses*, which may be taken up any time after six months of drumming, and which teaches the pupil the old-style United States Army Duty and fits him for exhibition solo drumming. There also is the *Normal Course*, designed for the player who desires to become a teacher.

Your age (twenty-four years) is no bar to success in playing the drums. Of course you may not seem to pick up ideas as quickly as the boy of fourteen, but all things considered you will "absorb" more than he will, forget less and be much more thorough. At the present time I assume that it is impossible for you to secure personal instruction, so of course the next best thing to do is to study from good instruction books and thereby prepare yourself as far as possible for the time when you may be in a position to secure personal lessons.

The *Imperial Drum Method* is a very good beginner's book; the *Bower and Gardner Systems* are two fine books in elementary and advanced grades, while the *Straight's Ragtime Method* for drums (see advertisement in this journal) and the *Green Brothers Method* for xylophone, are two very fine works for the advanced student who has a fairly good idea of fundamentals. There also is a good book, called the *American Drummer*, which consists of 2-4 and 6-8 street beats and is designed to bring out rhythm. *The Clark Method*, also advertised in this magazine, is a highly recommended and thorough work.

I hope that the foregoing will answer your questions in a satisfactory manner, and I shall be pleased to correspond further if you wish.

DRUM NEWS

DICK BOWERS and his Lido Band composed of Harvard students arrived home from their European trip a few weeks ago safe and sound. A photograph is reproduced herewith showing how they look. This orchestra played the Intercollegiate Ball in Paris this summer; they also played in Switzerland, Spain and Italy. The picture shows them at the Excelsior Palace, Hotel Lido, in Venice, and those gorgeous wrappings around their manly forms are pajamas, which I understand are the conventional habiliments of the Lido during the day.

It was at Lido that someone turned on the illuminated fountain without advising the band, and the drum and banjo heads all broke in the same measure. Dick cabled me for some heads and I shipped promptly but he did not get them until he was about ready to come home. He tells me that he found the Spaniards more enthusiastic about American jazz than any other European people. He also observed that the Charleston, which originated in America, is now sweeping Europe and every European audience insists that their program has its quota of Charlestons. The above leads *The Drummer* to wonder if "Yes, We Have No Bananas" has been played over there yet.

GEORGE H. MERRILL, the old-time drummer, dropped into my office the other day. This fine old gentleman is over eighty years young (I say young, for he was married about six months ago). He is still going strong in the drum game and accepts quite a few engagements with his old-time buddy, Charles E. Stone, who plays the fife; and they show various audiences some of the finer points of old-time fife and drum playing. Mr. Merrill enlisted in Cambridge, Massachusetts, as a drummer in 1862 in the 38th Massachusetts Volunteers, affectionately called by the

DICK BOWERS AND HIS BAND ON THE BEACH AT LIDO, VENICE

Veterans, Gen. Charlie Taylor's Regiment. The drum which has made Mr. Merrill famous, and which he plays today, saw service in thirty-six battles of the 28th Massachusetts ("The Irish Regiment") from Bull Run to Appomattox. It bears the motto "Fraugh Ah Ballaugh," and was a gift from his old 28th Regiment friends. He is a member of John A. Andrew Post 15, G. A. R., and lives in Somerville, although he was a native of Danbury, N. H.

QUESTIONS AND ANSWERS

Don't Be Discouraged!

T. I. C., St. Louis, Missouri

Q. I am sending enclosed the xylophone and piano part to a little xylophone solo that I have recently composed. This solo has not been published and there is no copyright on it, but I would very much like to know what you think of it and whether it is worth publishing. It is my ambition to study music. I never have taken lessons but play by ear, and hope that by writing some solos I may be able to make enough money to study. Please let me have your frank opinion of the number I am sending to you.

A. You are beginning at the wrong end in first trying to write music and then studying it. The art of musicianship must be learned, and that very thoroughly, before one can write music intelligently. As you have requested my frank opinion regarding the solo you enclosed, I am going to give it to you in the frankest way possible. The number is impossible insofar as musicianship goes. It has no sequence and contains so many mistakes that I should say there was no chance of selling it to advantage. You have unconsciously followed the melody of one of the published numbers of the day, and a correct harmonic progression is missing. It is as necessary in music as in other professions and business to study first and produce later. The doctor studies before he is allowed to practice, likewise the lawyer, and the mechanic learns his trade at the bench before he is entrusted with the making of fine mechanical parts. Do not allow yourself to become discouraged at the failure of this first attempt, however, for it is through making mistakes that we learn.

Self Instruction in Drumming

V. C. K., California

Q. While looking through the Jacobs' Band Monthly, in your column I ran across an advertisement for drummers. I have studied the drums for nearly four years and cannot seem to make any progress, although I put my heart and soul into practice. Mr. Stone, you can't realize how much I want to succeed and become a drummer! Two years ago in my city I was a member of an orchestra which another fellow and myself organized. We worked mighty hard day and night, playing and advertising this orchestra which we called the "————," but it seemed as though our plans were to fail in the end. I became disheartened and was about to give up, but something seemed to urge me on.

I am a great lover of music and, believe me! I'm awfully happy when playing in an orchestra or even listening to one. My one aim is to be an A-1 drummer. At present I am a permanent "guest"(?) of the State of California. I am in the institution band here playing a bass drum. A little while ago I was in the orchestra, but was told that my drumming was terrible and so I got out. It was not because of any inability to read what was put before me I am sure, for (if I do say it myself) I am a good sight reader. I hope to hear from you in the near future, and trust you will advise me as to what course I should take — whether to continue or give it up.

A. My answer to Corp'l R. W. W. in this issue is as applicable to your case as to his. Personal instruction being out of the question for the time being, you will have to turn to instruction books and from them learn as much as you can. You say that you are able to read music but cannot play satisfactorily. Why don't you have a heart-to-heart talk with the leader of the institution band, or with any good musician who may be playing there, find out wherein you are lacking and then concentrate on the weak spot? If your letter had been more definite I would have been able to give you more definite information. Possibly after you have learned exactly where the weak spot is you might write me more in detail. You may be assured that I will be glad to answer you promptly.

By all means continue in music and don't think of giving it up. It is an up-hill climb for any musician, whether he be handicapped as you are or whether he is assisted by the best of professional instructors. Results, when success is attained, will more than repay you or anyone else who has the courage and persistence to keep everlastingly at it.

THIS department is a regular feature of this magazine and is written especially for drummers, and contains timely articles of interest and instruction on the history, care and use of the percussion instruments, and on the correct reading and execution of drum music.

The Conductor, Mr. Stone, is a recognized authority on drums and drumming, with wide experience in opera, theater, concert, symphony and vaudeville playing, and he will gladly answer questions from subscribers of record. All legitimate queries over full signatures and addressed to THE DRUMMER, care of Jacobs' Orchestra-Band Monthly, will receive Mr. Stone's personal attention, *but only through this column.*

Queries as to the "best make" of instruments, etc., can receive no consideration.

Kalamazoo, Michigan. — Charles L. Fischer of Fischer's Exposition Orchestra is playing an engagement at the new Elite Club, French Lick, Indiana, and a second Fischer unit is at the Gorge Club.

Capital Notes

IRENE JUNO
CORRESPONDENT

AN APPRECIABLE increase in the sale of sheet music in the retail stores has been recorded in the *Survey of Current Business*, a trade journal issued by United States Department of Commerce, Washington, D. C. The sales in May, 1926, amounted to nine hundred and eighty-two thousand dollars ($982,000) as compared with eight hundred and seventy thousand ($870,000) in May, 1925, or an increase of twelve and nine-tenths per cent.

In *The Summary of Foreign Commerce* there was an increase in the total sale of musical instruments exported, comparing a value of twelve million eight hundred and thirty-two thousand nine hundred and forty-one dollars ($12,832,941) in May, 1926, with eleven million five hundred and seventy thousand six hundred and ninety-four ($11,570,694) in May, 1925.

IRENE JUNO

Player pianos took the lead in musical instruments exported, numbering 14,440 during this time with other piano 4,969. Perforated music rolls numbering 428,386 were exported to various countries. Australia took the lead in pianos and players by importing 8,258 in the year. The lowest number was 193 sent to Spain. Canada received 1,614. Central and South American countries were the heaviest buyers.

The total number of phonographs exported was 83,255, of which number Columbia, Central America, was the largest buyer, receiving 10,854. The smallest buyer was the United Kingdom, which received 426. China bought 868, Japan bought 609. South American countries were the heaviest buyers of phonographs for the year. A total of four million four hundred and ninety-five thousand six hundred and ninety (4,495,690) phonograph records were exported. A total of thirteen thousand six hundred and sixty-six (13,666) band instruments were exported, and eighty-eight thousand nine hundred and seventy-one (88,971) stringed instruments were exported, to countries un-named. Other musical instruments, parts and accessories brought us a total of one million four hundred and eighty-seven thousand nine hundred and eighty-six dollars ($1,487,986) for the year. It can be readily seen that the United States leads the world in the exportation of all things musical.

MILTON DAVIS and his Metropolitan Ramblers and Fred Waring and his Pennsylvanians gave Washington a musical treat that will go down in history. It is still talked about even though it happened while the Warings had been here in the early fall. Davis' band of twelve men and Waring's band with eighteen made thirty men, two more than Whiteman had when he was heard here. They gave an hour's concert at the Metropolitan on Saturday from twelve to one and the house was packed, with people standing in the lobby. They played everything, including the famous *Rhapsody in Blue*, and I enjoyed everything they played. I went into the rehearsal which started at half after midnight and was still going strong when we left at three o'clock. You know I never thought Manager Broche did much at the Met. except keep people out who wanted to get in to see Davis or Breeskin, but on Saturday night he flew up and down the aisles, on the stage, dragged boxes and trunks and musical instruments around and bossed everyone at the same time. He ruthlessly tore off yards of yellow material and with one magic wave converted a travel-stained old trunk into a shining throne. With the entire band of thirty pieces in their black suits on this improvised yellow setting, and special lighting effects, they looked like a million dollars and deserved the ovation they received on their appearance. I think Broche is keeping something from us, for none but an expert tennis player could have leaped in the air the way he did and brought down a big bat on the fly. Said bat was causing plenty of excitement among the folks during rehearsal, so Manager Broche grabbed a tympani stick, and with one leap and a swoop brought down his prey. The Waring drummer bemoaned the fact that he didn't play a piccolo when he had to carry drums and tympani across the stage. For the benefit of the folks who haven't seen the Warings, but have their records, it's the drummer who sings in that growly little baritone. And he uses the same growl with plenty of laughs off stage. All in all it was a great evening, or shall we say morning.

Barnett Breeskin, talented young son of the leader at the Met., was in the ensemble with his violin. Father Dan let him stay up much later than youngsters should, but this was a special occasion. I'll bet Barnett had to put toothpicks in his eyes to keep awake next day, for he is one of the first violins in Davis' Ramblers, and they are on the job at the Met. every morning at ten-fifty, and those boys keep up to tempo when they play. October 24 started their tenth week, and business is growing every day during the hours they are on.

SPENCER TUPMAN, who has had a band at the Mayflower Hotel since it opened, has given up producing and organizing and has transformed his musical activities to the new Hotel Carlton, an exclusive hotel recently opened here, with music under the direction of Moe Beernstein. Tupman will play piano with his orchestra. Tupman was

with Meyer Davis for many years before the Mayflower venture, and there is no question about his ability both as a leader and pianist. He and his band played the Rialto on a fifty-fifty split for all over $6,000 recently, and their total receipts were exactly that. So Tupman worked the week for nothing and also had to pay his men.

ALEX ARONS had a novel specialty for his offering at the Earle. The organ, a cornet and violin played the always welcome *Samson and Delilah*. Although it was new, this combination took well with patrons all the week.

GRACE FISHER says her husband and partner has been quite ill and she has had to attend to the booking, banking and managing for their chain of theaters. However, she adds that if I can run up to Cumberland she will find time to entertain me. I know I would have a good time for I played a year at Crandall's Strand in Cumberland and know the city and its wife. You have such darn cold winters up there Grace, guess I'll wait till spring. I might get snowed in on some of those mountains.

CLARK FIERS from Illinois drove through Washington with his parents and called me on the phone. I had never met him but he is the dearest youngster imaginable. I breezed him around to all points of interest, as this was his first trip here and he thinks Washington the prize city. I have since heard from him and he did New York and its theaters and then left for Buffalo and thence to Chicago with stops between.

CECELIA O'DEA is mourning the loss of her father, who died very suddenly October 13th. Emily Thompson, associate organist with Miss O'Dea received word of the death of her aunt on the same day, October 13th.

MISCHA GUTERSON is reported about to leave the Rialto. Some time last summer he told me he was going back to California, but I'm too old a female to be kidded and I thought Mischa was just telling me that to see if he could wring a few tears out of me. However, it must be true, so I'll run down to the Rialto and say good-bye. He wasn't such a bad sort when you knew him, but Washington didn't take so kindly to his work.

THE LINCOLN, Washington's largest moving picture theater for colored folks, and operated by the Stanley-Crandall Company, is going in for presentations. They have made great preparations and redecorated entirely throughout and added velvet drops, etc., on the stage. W. C. Handy, the well-known blues writer, will conduct a twelve-piece orchestra and act as master of ceremonies. They will be heard over WRC this winter.

THE PALACE started something new when they put their presentation on the air each Monday at 10 P. M. Publicity Director Pyle is announcer and the house orchestra with Gannon directing and Dick Leibert, organist, also are on. It seems to be quite a stunt for gathering in business for the rest of the week. The Palace has added a big stage and dressing room and a Green Room is being finished for the artists.

SIDNEY SEIDINMANN has taken over the Mayflower Hotel orchestra following the departure of Spencer Tupman. He was formerly director at the Shoreham Hotel.

CHOLLY STORM has been appointed orchestra leader at the Liberty and his scores are attracting much favorable comment.

HARRY MANVELL had his young son down to the Strand and he is the cutest trick I ever saw. His eyes are big and bright and his hands and feet fly around all the time. His mother says she is sure he will be an organist. He is getting prepared by staying awake until 1 or 2 every night and sleeping until 10 in the morning. I'll bet it doesn't make Harry a bit mad to think he doesn't have to get up early.

THE FIRST MEETING of the Stanley-Crandall Organists was held in the Projection Studio of the Metropolitan, and was called to order by Milton Davis, Supervisor of organs. Mr. Davis gave a short talk on a few things he had noticed on his trips over the circuit and he took special issue with the correct cuing of the trailers. Each scene is to be played as though a feature, and although improvising is not looked upon with favor on this circuit it will be permitted for trailers as some of the scenes are too short for actual numbers. The company has always allowed an intermission and each organist gets the twelve minutes an hour stipulated in union rules. This is taken in periods not to exceed twenty-four minutes at a time and to the best advantage of the picture. The News Reel was another issue. This must have music at all times in the Crandall houses and comedies are considered the best places for intermissions.

The organists were then turned over to Dan Breeskin, Director-in-Chief of music for the Stanley-Crandall Company. Mr. Breeskin has arranged a plan to start an organists' library to be located at the Tivoli Theater, and funny little Irene has been appointed Secretary, Treasurer and musical what-not of this club. Mr. Breeskin is the ACE at scoring pictures and in starting our library we will take the cue sheet as he arranges it, and I shall order intact his entire score. When the music arrives I shall catalog it and the score will then be set up by George Emmons. It will go with the picture around the circuit. Each organist will use it and it will be properly advertised as a Breeskin Score. Of course the neighborhood organists will have other shows to set up, and can use their own music, for those houses change daily or at least every two days, while Mr. Breeskin has but one show a week. However, I have five shows to order now and in a short time we expect to have a good start. I will be at the Library Room from eleven to twelve each day except Saturday and Sunday, and our circuit organists are at liberty to borrow any numbers upon request. One of my duties will be to know who has each number and when they will return it, and if it is torn on its trip to stick it together again. Each organist pays one dollar a week, which is given to Manager Wesley Etris and he passes it on to me. That pays for the music as it comes in and it is worth one dollar of any organist's money to have a Breeskin score sent to them ready for use, even if they didn't have the privilege of borrowing numbers for their own scores. It is a plan that could be adopted by other companies, and as soon as it is generally known will be watched with interest. The organists, in this new venture, will also have the valuable co-operation and advice of Fred Starke, composer and violinist, also arranger and business manager of Breeskin's Symphony Orchestra.

THE PLECTRUM PLAYER

CONDUCTED BY GIUSEPPE PETTINE

MAESTRO MARIO BACCI of Rome, Italy, gives a most timely hint to all the plectral aggregations throughout Europe who still continue to use the old name of "Estudiantini" for their ensembles. We had the same trouble in this country when our early plectrum ensembles termed themselves "Mandolin Clubs," but fortunately it did not take long to convince them that the proper name was Plectrum Orchestra — providing of course that the full family of fretted instruments was represented. Lovers of the fretted instruments in Italy should heed Maestro Bacci's hint and give their organizations a more noble name.

GIUSEPPE PETTINE

"WHATEVER YOU DO—DON'T"

Such was the somewhat twisted advice an old lady gave another person about NOT doing that which was out of time and out of place, and changing it to read: "Whatever you *play* — don't PLAY the unfitting," it seems to hit our case. Are the plectrum instruments in their full aggregations appropriate mediums through which to interpret indiscriminately all kinds of compositions orginally intended for the grade orchestra? We believe they are *not*, therefore when making transcriptions for the fretted family of musical instruments great care should be exercised.

The moderns, with their wonderful and complicated orchestrations, are out of the question, excepting perhaps some few excerpts from them, while with very few exceptions the old classics seem to be quite appropriate. The fretted instruments very often are shown to a great disadvantage by using an unwise arrangement of some composition that requires all the resources of the modern grand orchestra to "put it over." For good material, we would advise arrangers to look into the works of Mozart, Clementini, Boccherini, Rossini, Verdi, Schubert and even some of Beethoven.

The modern elaborate compositions are fit only for *home consumption*, in so far as mandolin orchestras are concerned; and by "home consumption" we mean that if arrangements of this calibre are made, they should be used as instructive pieces for the plectrum orchestra and not for public performance, as we are sure that only ridicule will ensue from such a proceeding. The ambitious leader and the members of his orchestra will derive plenty of spiritual satisfaction by playing, say an arrangement of a Schumann Symphony, but it would be most unwise, out of time and out of place, to play it before the public, no matter how skillfully performed. We beg our arrangers to take into consideration:

1. A modern symphony composition with its intricate construction, even when played by schooled musicians under a master conductor, can be enjoyed at first reading only by the "the select few."

2. A modern composition of the highest type draws upon the timbre, compass and peculiarities of many different instruments.

3. Concerts where such a class of music is played usually draw from the musically cultured public only.

Is the plectrum orchestra, such as we understand it today, in a condition to meet and match these conditions? We never could satisfy our listeners, and if they were discriminating musicians we simply would show them the unfitness of ensemble to cope with the composer's musical conception; if ordinary people, they would be bored to death, for our orchestras lack the wealth of tonal color necessary to paint the musical picture designed by the composer so that it would be perceived by them.

The fretted instruments are the instruments of the people, and are wonderful educators in things musical. There is plenty of good music fitted for our instruments, therefore, let us omit from our PUBLIC repertoire the works written for the grand orchestra that tax the full resources of such a body and confine our public performances to that which always will be fitting to time and place. "Whatever you do — Don't!"

THE QUERIST

J. C. D., Baltimore, Maryland

Q. Will you please outline a list of study material for a complete course of mandolin instruction leading to diploma and teacher's certificate? I have been teaching the mandolin and tenor banjo for one year at the Kaspar School of Music, Inc., the only chartered school in this city that includes instruction on these instruments. Please give in full detail as possible, as the school is waiting to use same in listing requirements for diplomas and certificates.

A. To answer your query fully places the conductor of this department in a rather delicate position, as he himself is the author of quite a few books dealing with mandolin pedagogy. However, you may pass over any mentioned books and pieces bearing my name as being merely suggested by a self-pleased mediocrity, for outside of those there is ample material from which to select and upon which to build a thorough mandolin course that should be satisfactory from every point of view. Almost everybody today acknowledges that the mandolin is no longer a fad. It is now studied seriously for its own sake as an instrument, and a serious course of study is not only usual but expected. The old-fashioned "self-instructors" and cheap methods that teach a person to play in twenty-five lessons are today wholly out of the question.

Preliminary studies usually are divided into two books, and these should be chosen from the following authors: Bellenghi, Branzoli, Calace, De Christofaro, Munier, Odell, Pettine. This preliminary study will provide for only a working knowledge of the instrument, however, and by "working knowledge" we mean that the student has gone over the ground of positions; double, triple and quadruple stops; and all embellishments, scales and chords. This usually requires two years of real serious study, and the student is then able to learn pieces of moderate difficulty without the aid of the teacher. But this is only the first step, as after that a student will have to specialize on each branch of technic in order to become a finished player, teacher and musician.

From my experience as a teacher of the mandolin, in addition to the above mentioned elementary books by the authors named, I have found that I cannot get along without Books I, II, III and IV of Munier's *Scioglidita;* Books II, III and IV of *Duets* by Munier; *Duo Style* by Pettine; *Plectrum Mechanism* by Pettine; *Right and Left Hand Harmonics* by Pettine; *Scale Studies, Chord Studies* and *Exercises in Double Stops* (all for violin) by Schradieck.

With material as outlined, and many pieces that can be selected from composers such as Abt, Arienzo, Calace, Cambria, La Scala, Leonardi, Mezzacapo, Marucelli, Munier, Pettine, Ranieri, Siegel and Stauffer, a progressive and finished "Mandolin Course" should easily be mapped out. Each individual of course usually has other books and pieces to add to or substitute. Along with the study of the instrument's technic, before students are ready to graduate they must have a knowledge of at least the elements of harmony, such as may be found condensed in the beginners' books by Emery and Chadwick. I will now give the course of study pursued in my studio. This may be taken for what it is worth, but that it has produced good results is proved by pupils who now rank with the best mandolinists in this country.

The beginner is started on Volume I of Method by Pettine, and by the time this book is finished three or four simple pieces have been given in conjunction with it. I find good teaching material in *Simplicity,* March (Pettine); *Ochio di Sole,* Polka (Billi); *Red Rover,* March (Weidt), and *Ciao,* Valse (Billi). Part II of the same Method is next given. After the student has gone through the positions (these are merely touched upon up to page 27 of the book), the *Duo Primer* (by the same author) is used, and studied conjointly with the other book as a recreation. By the time that two-thirds of Part II has been finished, the student has progressed far enough with the *Duo Primer* to have outgrown the easy style of duo playing and more serious pieces in that form are given; these are selected from compositions and arrangements by Weidt, Odell, Stauffer, Pettine and others.

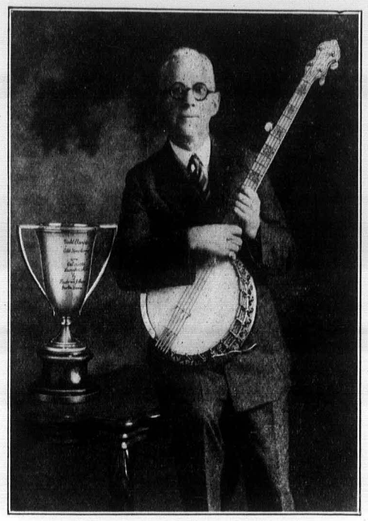
Munier's studies (*Schioglidita, Part I*) are given while the second volume of the Method is being further studied, and the second volume of the Munier *Duets* is studied for sight-reading. These books are all studied conjointly until the Method has been finished up to page 60; the latter is then dropped, and the remaining studies are left for future use. All the foregoing is what I call the "first grade" of study, and a student that has passed through this grade is expected to play presentably pieces chosen from the compositions of Abt, Arienzo, Mezzacapo, Maruccelli, Munier, Pettine, etc.

The "second grade" course starts with *The Modern System of the Plectrum's Mechanism* by Pettine, and after the student has gained a good start on that the *Duo Style of Mandolin Playing* (Pettine) is given. These two books are studied conjointly until page 22 of the *Duo Style* is reached, then that book is set aside and more difficult pieces in the duo style are given. The *Plectrum's Mechanism* is taken up at every lesson, *Scale Studies* by Schradieck are started, and the third volume of the *Duets* (Munier) is studied for sight reading. (Note: When studying the duets the pupil is expected to practice all the difficult passages at home.) Later on, the second volume of Munier's studies are taken up, together with the first elements of harmony. With the completing of this grade, besides other lesser pieces, a student should be able to play *Valse Brilliante* (Abt), *Love Song* (Munier), *First Prelude* (Calace), *Capriccio Spagnolo* (Munier), *Fantasia* (Abt), *Murmuring Brook* (Pettine), *Fantasia from Trovatore* (Pettine), *Valzer Concerto* (Munier), and *First Concerto in A Minor* (La Scala).

The "third grade" takes up volumes three and four of Munier's *Studies, Exercises in Double Stops* (Schradieck), *Chord Studies* (Schradieck), *Right and Left Hand Harmonics* (Pettine), fourth volume of *Duets* (Munier), and the following pieces: *Concerto in C Major* (Munier), *Concerto Patetico in G Major* (Pettine), *Fantasia Romantica* (Pettine), *Concerto in D Major* (Ranieri), *First Concerto* (Calace), *Second Prelude* (Calace) and *Third Prelude* (Calace). The study of *Elements of Harmony* is completed. For students who need more practice the following will be very useful: *Three Duos Concertant,* Op. 71 (for two violins), by DeBeriot; *Violin Studies,* by Mazas, volumes II and III; 3d, 4th, 5th and 6th *Airs Varie for Violin,* by De Beriot.

Fretted Instrument Notes

BACON WINS WORLD'S CHAMPIONSHIP



FREDERICK J. BACON
World's champion old-time banjo player with championship cup and the Silver Bell banjo with which he won it.

THE Old-Time Banjo Players' Contest held at Lewiston, Maine, in October, as one of the pageant of progress features was quite a success. This contest was under the same auspices as the old-time fiddler contest which made Mellie Dunham famous. Many of the banjoist entrants were unable to appear, but there were enough of them on the program to make it extremely interesting and they moreover played in a manner that won the immediate and sincere approval of the considerable crowd that attended. Judging from the response of the audience to each number, the five-string banjo is one of the most popular of instruments. Frederick J. Bacon, President of the Bacon Banjo Company, Inc., of Groton, Connecticut, and a long established banjo player of great skill and excellence, won first prize and is now the gratified possessor of a silver loving cup, which is tangible proof of the fact. Carrying with it, as it does, the undisputed title of the World's Champion Old-Time Banjo Player, the winning of this Contest and cup is a fitting culmination to Mr. Bacon's career, as outlined in this magazine last month. A short tour over one of the leading vaudeville or photoplay house circuits for Mr. Bacon would seem to be a logical development.

San Francisco, California. — Mrs. Alice Kellar-Fox, prominent as a musician and instructor in the fretted instrumental field, and well known to past readers of THE CADENZA, is making a big radio hit with her ukulele, Hawaiian guitar and banjo playing, as well as singing, from station KGTT. Her first broadcasting on July 21, when she was announced as "one of the world's greatest ukulele players," included sixteen numbers and occupied forty-five minutes.

Holyoke, Mass. — Mr. Joseph F. Pizzitola, instructor of tenor banjo, mandolin, ukulele, and guitar, of 30 St. Jerome Avenue, is forced to seek larger quarters in the Victory Building because of increased business. The "Pizzitola Strummers," an organization managed and trained by Mr. Pizzitola, broadcast one of their programs over Station WBZ on September 30, at eight o'clock.

HICKS BROTHERS (BOB AND DICK)
A snappy tenor banjo team now being featured in the De Luxe theaters of the Publix Circuit.

SPOKES FROM THE HUB

NORMAN LEIGH
SPOKESMAN

THE INITIAL CONCERTS of the forty-sixth season of the Boston Symphony Orchestra were given Friday afternoon, October 8, and Saturday, October 9. The program follows: Overture *Der Freischutz* (Weber); Two Nocturnes *Nuages* and *Fetes* (Debussy); Suite from the Ballet *Chout*, Op. 21 (Prokofieff); *Eroica* Symphony (Beethoven). Mr. Koussevitzky was tendered the customary warm ovation by audience and orchestra. It is true that this warmth was less conspicuous at the conclusion of the Beethoven number, which was due no doubt to the latter's unfortunate placement on the program.

The orchestra gave a concert in the new Memorial Hall, Plymouth, on Tuesday, October 19, which was rather noteworthy for the fact that it is somewhat unusual for a community of the size of Plymouth to undertake to bring to its citizens a musical organization of the size of the Boston Symphony with the concurrent assumption of financial liability which the act entails. The project was fostered and the guarantors dug up by the Teachers Club of Plymouth, which showed a courage and vision to be complimented in the highest degree. That the event was successful from every angle simply proves that almost anything can be accomplished by unshaken faith and relentless industry.

ETHEL LEGINSKA
Renowned piano virtuoso who recently made her debut as conductor of her own symphony orchestra, The Boston Philharmonic.

MOREY PEARL, who for a number of years has dispensed Jazz with true American abandon amidst the silken splendors of "The Tent," was recently the object of a solicitude scarcely to be qualified by the adjective "tender."

It appears that Morey, of late, has been in the habit of parking his Whazizname Eight on a street in the rear of the "Tent" during that period in which he and his team indulged the caprices of a dance-mad public. For a time all went well until a series of untoward happenings to his tires forced upon Morey (loth as he was, being a musician, to think evil of his fellow man) the conviction that someone was perpetrating dirty work at the crossroads. To baldly state a painful fact, Morey was continually finding nails in these tires placed with such exactitude not to say precision that the thought of chance having to do with the phenomenon was repugnant to sanity and against the dictates of common sense.

Morey carried his forebodings to the nearest police-station where his lamentations were received by the *gendarmerie* as the somewhat exuberant manifestations of a temperamental nature. However as time and crime proceeded hand in hand Morey's indignation waxed more profuse in quantity and piercing in quality until, in despair of surcease from his anguished warblings by any other means, the chief of the *sbirri* delegated two of his henchmen to probe the sordid mystery to its turgid depths.

These artists in the detection of social rebels concealed themselves one night across the way from the scene of the dire happenings and in due course were rewarded by the appearance of a female of the species, from the house in front of which the distracted Morey was wont to park his car.

This person after carefully peering about, placed an unknown something just in front of the right hind hoof of Morey's steed and prepared to retire. A hint was enough for the sagacious officers who, stopping only to give an extra polish to their badges, made a swift and unexpected appearance before the astounded female, inquiring sternly "Wot t' ell?"

An examination of the mysterious object so carefully placed revealed that Morey was due to receive a little gift in the form of a half dozen or so of shingle nails, their points neatly protruding skywards through a strip of canvas. The explanation of her act, by the bashful donor, was to the effect that the coughs and protests given forth by Morey's car, forced in the wee sma' hours to once again pick up life's nightly round, disturbed that slumber so necessary to the conservation of the curves of youth and the retention of a school-girl complexion. She had believed that a hint or two might relieve the distressing situation.

This explanation cast a pale melancholy over the countenance of the judge, who might have forgiven the vindictive outbreak of shingle nails had the lady claimed objection to Morey's jazz music, but he saw no loophole in the law whereby the unstifled midnight exhaust of a flivver would be deemed justifiable cause. We understand that the lady in the case is now exerting her ingenuity in an institution where it is under better control. In the meanwhile peace reigns once more in the Back Bay police station and Morey, his anguish assuaged, now dispenses jazz with even greater abandon than before amidst the shimmering splendors of "The Tent."

THE BOSTON PHILHARMONIC Orchestra, Ethel Leginska, conductor, was launched on the fickle sea of public favor, October 24th, with the following program: *Overture to Oberon* (Weber); *Fifth Symphony* (Beethoven); Prelude, Op. 8, *Triumph of Life* (Peterka), (first time in America); *Hungarian Fantasie* (Liszt), (Leginska at the piano and conducting); Overture to *Tannhauser* (Wagner).

The audience was large and enthusiastic. It can be said of the orchestra that under Leginska's firm hand it gave a very satisfactory performance considering the fact that this was its first public performance as a unit, although it was quite apparent to those attending (the writer unfortunately not being thus numbered) that its component parts are of varying degree of excellence. This of course is to be expected under the circumstances and will no doubt be remedied as time goes on by methods which suggest themselves.

"The 'novelty' by Peterka gave off the odor of yesteryear," says R. R. G. in the *Boston Herald*. "His prelude . . . must have been written when he was very young . . . By the evidence though of its workmanship a musician of maturity devised it. . . . The only pity is that that kind of thing has been heard too often to make the effect today it might have made twenty years ago."

This venture will be watched closely by those interested in such matters. One cannot but help speculating as to just what will be the result of the injecting into Boston's musical affairs of a new symphonic organization. With two others already on the field, the Boston Symphony and People's Symphony, it is a question in many minds as to whether or no the supply will not somewhat exceed the demand. That the Boston Symphony will not feel the effects of this overcrowding is scarcely worth noting, but what its influence upon the People's Symphony and the prospects of the new orchestra will be is quite another matter.

On the one hand we have an organization which has passed its novitiate and achieved a firm footing in our musical life, with a clientele of its own, and having played under the successive batons of competent if not eminent conductors. On the other we have the Philharmonic with its friends yet to make, headed by a pianist of international reputation to whom the conducting of a symphony orchestra is still a somewhat novel experience, although she has demonstrated her fitness for the task on numerous occasions as guest conductor of several well-known orchestras.

There is nothing to be gained by pussyfooting around the fact that these two organizations are competitive even to the extent of holding their concerts on the same day of the week. As to whether both survive, which it is sincerely hoped will be the case, or if not both, which of the two will remain with us, is a subject which calls for some rather delicate prognostication. We would rather not attempt the feat.

There is one point which must be remembered, however. The People's Symphony is a co-operative affair in which the performers are paid only and if the profits of the respective concerts warrant it, whilst the Philharmonic is a purely private enterprise, which circumstance entails the payment of the men even if no profits are forthcoming. Whether this will have a decisive effect upon the fortunes of the two orchestras will depend largely, of course, upon co-relative circumstances. Time is on the Bench.

It is interesting to readers of this magazine that two of its highly esteemed department conductors occupy solo desks in the orchestra — Rudolph Toll (clarinet), and Verne Powell (flute).

AGIDE JACCHIA the popular ex-conductor of the Boston Symphony "Pops," who resigned that position last spring because he objected to the rather novel practice of pulling ushers off the floor to fill the depleted ranks of his orchestra, has just returned from a trip to Italy. On any other matter but his activities with the Boston Conversatory of which he is the head, Mr. Jacchia is, consciously, a man of mystery.

A SERIES OF LECTURES with music on the regular concerts of the Boston Symphony Orchestra commenced October 13th in the Lecture Hall of the Boston Public Library. These lectures are under the auspices of the Massachusetts Division of University Extension in co-operation with the Library and are designed as one reads in a notice issued, to aid "those who wish to gain a keener enjoyment and appreciation of symphonic music as well as for teachers and students of music." The plan is for an analysis with musical examples, on each Wednesday, of the music to be performed at the Boston Symphony Concert of that week.

Now that radio has so enormously enlarged the audience of the Symphony these lectures should take on an even greater significance than heretofore. The extremely modest fee of one dollar charged for the course makes it about the freest thing in this country we know of — not excepting our fellow citizens (in theory).

THE PERCY ENSEMBLE CLUB consisting of pupils drawn from the Calvin A. Percy Violin Studio made a name for themselves on the air when, recently, they broadcasted from WNAC, Boston. O. M. Static the radio critic of the *Post* had the following to say of the event:

"The best of the local entertainment was furnished from WNAC by students of the Calvin A. Percy violin studio, and the best offering on their varied programme of vocal and instrumental music was the playing of *The Hymn From Iphegenia in Tauris* of Gluck by a violin quartet of students. This number was one of the best musical offerings we have heard in many a day and too much congratulation cannot be extended those who mastered the intricacies of this beautiful yet difficult number.

"Another fine feature on the same programme was the work of Muriel G. Blanchard, soprano, who sang among her many songs Gounod's *Romeo e Guilietta*. This song, always a favorite of mine, was sung with all the feeling which Miss Blanchard has at her command, and I was content."

Mr. Static does not state whether or no Miss Blanchard sang the entire five acts of his favorite song. If the affirmative be so, we congratulate her on the remarkable range of her voice.

We, ourselves, have before us a picture of this ensemble as we write. It consists of as intelligent a group of youngsters as we have clapped an eye on this many a semester. No doubt the glory goes, and rightly, to Mr. Percy for the quality of their performance. Nevertheless it cannot be gainsaid, if one's optics are to be relied on, that the material was there.

THE OLIVER DITSON COMPANY of Boston has just released the following information in regard to the re-adjustments in its personnel, made necessary by the death of C. A. Woodman, managing director of the company. William Arms Fisher, formerly editor-in-chief has been made vice-president and will also continue in the capacity of publishing manager. Charles Fonteyn Manney moves from the post of assistant editor to that of editor, Edward W. Briggs, secretary and treasurer is now, in addition, a director of the company. A new member of the organization, David C. King, formerly of Detroit, comes to the house as general sales manager, a newly created position. Mr. King has had a wide experience in the sales game having identified himself in the past with the general insurance business and also having held the position of district sales manager with various concerns. We wish him the best of success in his new surroundings.

NORTHWEST NOTES

JACKIE SONDERS and his orchestra of the Venetian Gardens in the Olympic Hotel are shortly to record for Brunswick. A report to this effect had been circulated around Seattle, but no official confirmation was given until September 8. Jackie has won an enviable reputation here, having played at the Chanticleer and Club Lido, besides a stage engagement of several weeks at the Pantages.

George Lipschultz and his orchestra were little short of a sensation at the new Broadway, Portland. George played a violin solo, in addition to the orchestra's concert.

Went to the opening of Seattle's new Fifth Avenue Theater September 24. George Lipschultz has a wonderful twenty-piece orchestra, which works perfectly under his baton. His directing technic is perfect and his conducting is irreproachable. Mr. Lipschultz and his orchestra are featured in concert on the rising stage, as well as in the Fanchon-Marco presentation on the stage proper where they feature the latest popular numbers. George is succeeded at the Broadway Theater, Portland, by his brother Irving Lipschultz.

Francesco Longo enjoys J. O. M. very much. He now has Sam Wineland's Coliseum Orchestra and George Lipschultz's Syncopating Soloists for opposition, but Francesco has eight real artists in his ensemble, and with the high quality of music featured at all times he becomes a bigger draw each week. You will remember that he is at the Columbia.

Jan Sofer succeeded Sam Wineland as conductor at the Coliseum, Seattle, on Saturday, October 9.— *J. D. Barnard*

What's Good in New Music

By LLOYD G. del CASTILLO

THERE is nothing outstanding in publications of the past month that I have received. Frankly, the best of the output is in the popular music, which in increased tunefulness is showing a turn for the better. For the rest, I have felt compelled to decline to review several numbers, and, as I say, there is nothing really noteworthy among the remainder, though they are entirely adequate to fill out thin spots in your library.

Orchestra Music

Santanna, Tango de Concert by *Bryan* (Schirmer Gal. 305). Medium; quiet Spanish 2/2 Moderato in C minor. This is a tango that is *different* by virtue of departing from the conventional ryhthm and treatment. The woodwind contrapuntal runs, the cross rhythms and unexpected accents, and the subjugation of melodic line to style of the first section render the fluid melody of the trio the more significant when it appears. Altogether a Spanish number above the average in atmosphere and musicianship.

Eternal Poem, Valse Intermezzo by *Weiller* (Ascher Masterworks 622). Easy; light 3/4 Valse moderato in D major. Although the major portion is marked *Valse lento*, it is obviously one of those fast moving waltzes, of the type heard in most any vaudeville show for dumb acrobats or cheesecloth ballets. It doesn't mean anything, but is a convenient filler.

Gavotte-Caprice, by *Bortkiewicz* (Ascher-Benjamin 3515). Medium; light 4 4 Allegretto in G major. In general all Gavottes are pretty much alike, but this is set apart by more or less unique treatment of some extended development. Instead of falling into the customary A-B-A form, the middle section is expanded to provide material of greater interest.

Mona, Chansonette by *MacLean* (Hawkes 6432). Medium; quiet 4/4 Moderato semplice in D major. Somehow Mavourneen seems to be mixed up in this piece, though the resemblance can't be pinned down, beyond a general parallel outline. From F to G there is a right-hand accompaniment that looks like jig-saw puzzle, but for the most part everything is clear sailing. As the resemblance to Mavourneen indicates, the number can be profitably used as either an Irish or a Scotch theme. There is an appealing little lilt to the phrases, and opportunity for effective rubato.

Marche Triomphale, by *Baron* (Belwin Ed. Argt. 23). Medium; light martial 4 4 Marcia Maestoso in F major. A forceful concert march. The treatment is brilliant throughout, particularly in the bass figurations. The rhythm is always virile and varied, and there is an effective climax.

Chiffons and Laces, Minuet a l'Antique, by *Baron* (Belwin Conc. Ed. 109). Easy; light quiet 3/4 Minuet in D major. This is the third sample in this column of a number that by its own efforts lifts itself above the dead level common to numbers of its type. Like the Tango and the Gavotte, the Minuet has a tendency to be just a minuet and nothing more. That is a common characteristic, or lack of characteristic, of dance patterns. This one, however, has an airy delicacy as light as its title, and as graceful.

A Sunset Romance, Tone poem by *Caryll* (Rossiter). Easy; light quiet 4/4 Moderato in C major. Not striking music, it nevertheless flows along with an easy grace in long melodic lines of pleasing contour.

Patrol of the Pelicans, by *Cobb* (Rossiter). Easy; light characteristic cut-time Moderato in C major. An introduction similar to the *Parade of the Wooden Soldiers* or the *Kinky Kids Parade* leads to a catchy staccato march-like melody under crisp afterbeats. The number is a good investment because of the characteristic timbre of the first strain.

Photoplay Music

Amerindian (Indian Lullaby), by *Borch* (Belwin Cin. Inc. 62). Easy; quiet, Am. Ind. 2/4 Andantino in B minor. There is Scandinavian blood in this Indian. Borch continues to be somewhat reminiscent of Grieg, which is not to be construed as denying his own musical gifts. The number has a haunting appeal, and Borch is unquestionably one of the best composers writing photoplay music.

In Hong Kong Street, by *Humphries* (Ascher-Benjamin 3516). Medium; light Chinese 4/4 Allegretto delicato in A minor. Here is an excellent Oriental incidental. The music is of a calibre that, despite its set form, might almost seem to to have been lifted from *Madame Butterfly*. Granted that this Chinese idiom is easy to cultivate, there is still excellent workmanship shown here.

Nippfiguren Ballet (Knick-Knacks), by *Schebek* (Ascher-Benjamin 3272). Easy; light cut-time Allegretto grazioso in G major. A graceful little intermezzo of no particular significance. Just a filler.

Serenade Italienne, by *Schebek* (Ascher-Benjamin 3273). Easy; light 3/4 Andante in A♭ major. Herr Schebek would not appear to be a composer of too overwhelming gifts. The numbers flow along easily, but they don't mean very much. It is perhaps in numbers of this calibre that the hue and cry against competing importations is most just. If an importation fills a need, let's have it. But in numbers of this stamp, it must be admitted that we have tons of stuff just as good and better.

Popular Music

Because I Love You, by *Berlin* (Berlin). Berlin's latest waltz seems to be having better luck than its predecessor. *At Peace With the World*. Personally I think they are both good ballads, and I fail to see why the other one didn't go better. This one has been arranged with the melody in the left hand, like *You Forgot to Remember*.

Elsie Schulzenheim, by *Friend and Silver* (Berlin). Another one of those *That Certain Party* affairs. A new type of hit is always sure to find a host of imitators trailing after it. Let me call your attention again to the growing tendency toward simple rhythms.

While the Years go Drifting By, by *Kahn and Burke* (Feist). Another simple melodic idea of straightforward rhythm that carries itself along in a quasi-march tempo.

Hi Diddle Diddle, by *Coon and Keidel* (Feist). This jingly song, built on the nursery rime idea, fails to impress me particularly, yet it must be well liked, judging by the phonograph sales. Played in a dotted rhythm, it has its appeal.

Out of My Dreams, by *Miller and Cohn* (Forster). I mention this one simply for the utility and interest it may have by being an adaptation of Liszt's *Dream of Love*. It adheres so closely to the original that one wonders why the third phrase is altered.

I'd Love to Call You My Sweetheart, by *Goodwin, Shay and Ash* (Weil). Milton Weil is a good picker. This and the next number are both mighty good melodies. Paul Ash's interest is presumably confined to featuring it and lending it his name for a financial consideration.

There's a Little White House on a Little Green Hill Where the Red Red Roses Grow, by *Rose and Akst* (Weil). Not knowing which section of this mouth-filling phrase is the official title, I give it to you complete. I am now going to propound the ancient enigma —which came first, the chicken or the egg? If you will compare this with the next number, and then take my word for it that the melodies are as similar as the titles, you will begin to smell smoke.

The Little White House (with the Little Green Blinds at the End of Honeymoon Lane), by *Dowling and Hanley* (Shapiro, Bernstein). This firm is apparently becoming interested in production tunes. This and the next are both from *Honeymoon Lane*. Incidentally this and the above, of similar text and texture, are both very swingy numbers, with the odds on the Weil number, in my opinion.

Half a Moon, by *Dowling and Hanley* (Shapiro, Bernstein). A catchy number built on a tricky little rhythm. Still the number is a production tune rather than a hit, with that intangible difference in quality and more subtle appeal.

In a Little Garden, by *Whittemore and Iula* (Shapiro, Bernstein). This is one of this firm's two present hit tunes, the other one being listed below. This one is one of those roller coaster melodies, gulping up and down in long cadences.

Me Too, by *Woods and Sherman* (Shapiro, Bernstein). One of those semi-suggestives supposed to stimulate the imagination. The extra choruses leave little to it, however. There's a good rhythm, and the catch line is insidious.

Mary Lou, by *Lyman and Robinson* (Waterson). Here's a nice easy sentimental song with one of those completely soothing melodies. More power to it. This and *Me Too* each have three composers' names attached, but the middle one is out of luck so far as I am concerned. Life's too short.

That Night in Araby, by *Rose and Snyder* (Waterson). The probabilities are that this fox-trot, ostensibly written for *The Son of the Sheik*, is another attempt to capitalize Valentino's posthumous popularity. At any rate the song has not the bad taste to be written around the death itself, as in the case of another recent song, and the melody itself has character and infectious rhythm.

On the Riviera, by *Gilbert, VanLoan and Rich* (Harms) Another Valencia, from the same publishers, and almost better than the original, I think. The story is that Feist gave this number to Harms in order to avoid appearing to imitate *Valencia*, notwithstanding that they had it first. Incredible as the story is, it is more or less substantiated by the presence of members of the Feist staff among the composers.

Moonlight on the Ganges, by *Myers* (Harms). An exceptionally good Oriental fox-trot. I defy you to play it and not like it. It's really good.

I Just Said Goodbye to My Troubles When I Said Hello to You, by *Davis, Burke and Wohlman* (Clark). Another jawbreaker of a title, but the chorus has a really catchy rhythm, syncopated but not too much so.

Virtuoso of the Saxophone

THE life-animated prototype of the accompanying inanimate photograph is Mr. Chester Hazlett, a man whose name is fast coming to be as familiar in the eastern and central parts of the United States as it is on the west coast, where it has been well known for a long time. "But who" (it may be asked by many) "is Chester Hazlett?" Know, then, that he is a musician who for some years was one of the leading clarinetists in San Francisco, where he played for several seasons in the San Francisco Symphony Orchestra under the noted Alfred Hertz, and now is also a remarkable exponent of the saxophone.

CHESTER HAZLETT

It was during the late war when for the first time Hazlett heard the saxophone really played by an artist — Rudy Wiedoeft, then a U. S. marine at the California Mare Island training station, and playing occasional saxophone solos at the St. Francis Hotel in San Francisco. From all reports (before he ever heard it played) Hazlett always had supposed the saxophone to be merely a freak or novelty instrument not worth the attention of legitimate musicians; but upon hearing it played by Wiedoeft he instantly realized the musical possibilities of the instrument when in the hands of an artist, revoked his former erroneous opinion, and decided to accomplish with the saxophone what he already had accomplished with the clarinet.

Acting under this inspirational impulse Chester Hazlett took up the study of the saxophone as seriously and earnestly as he had studied the clarinet (which he did not discard by any means), and soon gained an enviable reputation as a dual soloist of first rank. For several seasons he was saxophone soloist and first-chair man with Paul Ash at the Grenada Theater in the Golden Gate City, and during that period his saxophone solos were special features on all the Ash programs. At that time Paul Ash had the same vogue in San Francisco that he now has in Chicago, where at the present time he is a pronounced success at the new Oriental Theater.

In the summer of 1925 Hazlett was engaged by Paul Whiteman as his saxophone soloist and first-chair man of the reed section. In this position he achieved tremendous success, his solos forming an important part of the Whiteman programs. While still retaining the remarkable tone and technic in his clarinet playing which might mislead anyone into believing that to be his only solo instrument, he also displays a relatively beautiful quality of tone and fine musicianship on the saxophone which has won him additional fame. He was well received and greatly liked in Europe during the recent Whiteman trip.

All of Chester Hazlett's saxophone solos are played on a Selmer alto, yet nevertheless he owns and plays six other Selmer instruments. Although it is the larger music centers wherein Hazlett has gained the most of his fame and success, he loyally attributes much of the latter to the fundamental training acquired in his home town — a little village in Indiana whence have come many folks with mighty pens to startle the American literary world, and to which he adds his quota of reflected musical fame.

—*M. V. F.*

Wilmington, Del., Police Band

(Picture on Jacobs' Band Monthly cover for November)

"When constabulary duty's to be done,
A policeman's lot is not a happy one."

THUS runs the closing couplet of the famous "Policeman's Chorus" in the Gilbert and Sullivan opera, *The Pirates of Penzance*. Maybe yes and maybe no, but if the noted English librettist has ever heard or seen this pictured band "manned" by a city's blue-coated guardians of the peace he might possibly have written: When playing and parading duty's to be done, a policeman's lot is one of music fun.

The November J. B. M. cover plate presents the Wilmington (Delaware) Police Band, a body that after much public discussion pro and con became an organized band on July 6, 1925, and after only one year of work is now an efficient and excellent playing body. The success which this band has attained, and most likely will continue to attain, can be attributed to first, the hearty support of the citizens of Wilmington; second, the hard-working "cops" themselves; and third, to the ability and energy of its first director, Mr. Harry M. Brubaker. Mr. Brubaker still retains the supervision of the band, but has turned its active directorship over to George Black, Jr. The present conductor is shown at the right of the picture holding a baton instead of the usual "locust." —*M. V. F.*

You Can Take It or Leave It

HUMAN NATURE CLASS

BLONDES, ADVERTISEMENTS, TRUMPETS, ETC.

WHY is it that some advertisements 'pull' and some flop?" said somebody in the back of the office.

"Why do some girls have a lot of beaux while others never even get a chance to walk home?"

The second question came from the corner where scribes the editor who always has a reply but never an answer.

There was a hint of feminine snicker. "He means it's a matter of make-up — and color" said the office boy, dodging the stenographer's eraser.

"Or type," put in the shipping clerk. "Now if you could put your ads in blonde type —"

The serious-minded member of the force unwrapped himself from his work. "You are all too superficial. While it is a matter, primarily of appeal — or attraction — that first gets attention for the girl or the ad, it takes something more to hold the attention. Brains, for instance.

"Now take a good example — starting with ads first," went on the serious-minded person, ignoring the blonde stenographer's anticipatory smile. (The s.-m. person can ignore anything.)

"Now take a good ad — the one on the inside of this month's cover. How do you react to that advertisement? Just suppose you are a reader and you are holding a complete copy of the November magazine instead of a mere press proof of the cover.

"If you are the orthodox magazine reader you notice the ad pointedly as you turn the pages of the new magazine to see what it has to offer you. Perhaps you only glance at the page, but the glance is enough to cause you to tuck in the back of your mind a sort of subconscious date with yourself to turn back again and find out what it's all about. There was attraction — appeal — promise of something interesting.

"Later on you return to the page — and the promise is fulfilled — because a smart advertising man put some brains in the thing. There is something more than surface appeal there.

"What is the secret? The picture? Yes, but that's only part of it — although an exceptionally important part. Here is a little group of men whose attention seems to be held by something very interesting. Did you ever pass such a group on the street, at the club, or anywhere without an impulse to join them and share whatever it was they were finding so interesting?

"That is just what has happened to you here. If, on your first glance through the magazine you resist the temtation to pause and get into the discussion because of the lure of what might be in store in other pages, sooner or later you return and join the group and listen to what is being said just as you would listen if you were physically present in such a little company. One of the men is talking, and despite the fact that you happened along in the middle of a sentence, as it were, you get the drift — 'I will admit that I get over those fast passages easily.' A personal experience is always interesting, much more so than mere statements of fact — abstract information.

"The picture and the paragraph beneath it give a suggestion of the conversation which takes place in the group you have joined, and turn loose in your imagination a whole flock of thoughts centered around this King trumpet. Whether or not you are in the market for a trumpet it is just natural for you to continue on through the advertisement. Even the technical descriptive paragraphs take on an aspect of personal interest — you wade through 'em as blithely as you would peruse the mechanical specifications of a fine automobile after the product has caught your eye in a show window or on the magazine page.

"Ever stop to think what dry reading specifications and technical descriptions are — and how many people devour them? Not because they crave education, but because they actually find them interesting? Thank the automobile for that. Everybody is interested in cars — and everything connected with owning and understanding a fine machine is a matter of personal interest to most of us. This situation has given rise to a new national indoor sport reading mechanical descriptions. Dozens of times I have caught myself checking up on the crank shafts, steering knuckles and whatnot; in fact, whenever I see a list of specifications gotten up in the common style adopted for the purpose I am tempted to read them through even though they are more or less Greek to me. I don't have to understand all about it to be interested and impressed.

"When I stop to think of it, I realize that it is the actual description of the Liberty trumpet and its important features so easily drawn into the atmosphere of interested conversation that makes the advertisement impressive to me. I confess I don't quite understand all the technical terms and descriptions, yet I feel positive that the Liberty is a good trumpet and worth investigating —"

The stenographer yawned audibly, but decoratively.

"And a lot of things I have said can be applied to blondes, also brunettes," said the serious-minded staff member as he put on his hat to go out to lunch.

"Gee," said the stenographer, "there's a lot to know about advertising. I guess nobody knows it all."

"Right both times," the shipping clerk replied. "And that's all true about girls. But you can learn a lot by studying 'em." —*Z. Porter Wright*

MUSICAL NOTE FROM THE WHEAT BELT

(As reported by J. P. H. to the *Boston Herald*)

Percy Jones, "the Rachmaninoff of Kansas," left yesterday for New York where he will continue his study of the piano. Percy's benefit recital held last Monday night at Odd Fellows' Hall was a complete success and netted him $26.00 in cash.

MR. LOAR'S ROUND TABLE

Editor of the Take It or Leave It Page
My dear Mr. Take-It-Leave-It: —

Do you want to perform a noble act, or is such a thing so foreign to your nature that the danger in attempting such a performance entirely outweighs the possible ethical and economic value of the contemplated noble action? Anyhow, I noticed the other day in a paper from Orlando, Florida, that a Floridian gent was being treated for poisoning in the local infirmary. According to the account I saw, the treatment consisted of an endeavor on the part of the attendants to keep the man awake by administering cold baths and *anecdotes*. It occurred to me that it might be a fine thing for you to do to send some extra copies of the magazine to Orlando, especially your particular (?) page, so that they could use it in their unique medical practice. It might be a good plan, however, to change your heading to "Take It or You Leave Us."—*F. Levins, Roxbury, Mass.*

What do you mean, F. Levins — are we the cold baths or the anecdote? Then is poisoning in the local infirmary necessarily serious? You must mean he was poisoned in the *regionibus supplemental index*. Tell us — we are anxious to know.

WISE CRACKS

George Cobb:—Arthur, that was a lovely tune I heard you playing just as I came along. I don't ever remember of having heard it before. What's the name of it, anyhow?

Arthur Morse:—That wasn't a new tune, George. That was the same old one that you've heard me play time after time, but I've just had the piano tuned.

According to statistics recently compiled by someone or other, one out of every hundred of our total population is mentally deficient — and apparently the other ninety-nine sing the songs he writes.

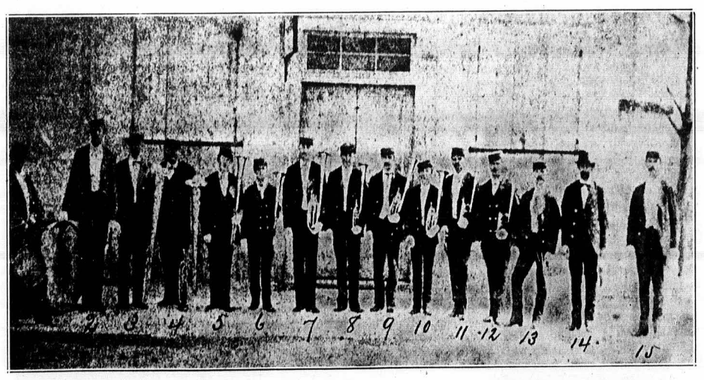
Lady Orchestra Conductor (indignantly): "You didn't play that fortissimo at all. Didn't you know what I meant when I motioned to you?"

Smart Horn Player: "Sure! I thought you wanted a date after the rehearsal." — A. Stephens, *Grand Rapids.*

FOR YOUR PICTURE BOOK

Here is another picture that gives an excellent though somewhat dim idea of the prevailing vogue in band uniforms and instruments of fifty years ago. The original photograph was supplied by Hugh T. Hart of Hart's Palmetto State Band, Spartanburg, South Carolina, and he secured it from Mr. Irwin, baritone player in the band shown in the picture. Mr. Irwin informed Mr. Hart that there were only three living members of this band, and since then the number of survivors has again been diminished.

The figures were marked on the photo when we received it, but we left them on for the benefit of musicians who are not able to count.



Yes, it is, too Only the photograph was almost faded out. It's the Union South Carolina Band as it looked in 1875

MUSIC AND ART DEPT.

OUR COMPLIMENTS TO MR. NEWMAN!

WE SEE that Jean Goldkette, the Detroit dance orchestra impresario, gets his name in the papers by trying to organize a jazz band among the wild animals at the New York Zoo. And now no self-respecting columnist will pass up the opportunity to make the obvious comment that one wonders why the dynamic Jean bothered to go to the New York zoo for players when he was doing so well with the band he had gathered together in Detroit. In fact, Goldkette's unique experiment unfolds all kinds of opportunities for snappy remarks from the anti-jazzists and other defenders of the faith — for instance, Mr. Ernest Newman, the eminent British critic who recently devoted so much energy and language to giving Paul Whiteman some publicity.

We can imagine Mr. Newman discussing the statements attributed by the papers to Mr. Goldkette. Mr. Goldkette is quoted as saying, "An animal has an ear for music."

Mr. Newman would miss a good cue if he passed this up. "Undoubtedly!" we fancy we hear him say; "at least we have never observed any beast in or out of captivity performing on a saxophone." Mr. Goldkette says further, "I have experimented with all sorts of beasts in various zoos in the Middle West and I have observed in most instances that they are possessed of musical natures. The musical abilities of course are purely native but I believe they can be cultivated." "God forbid!" interjects our synthetic quotation of Mr. Newman. "A donkey's uncultured bray is far more satisfying than *Yes, We Have No Bananas*, and if cultivation according to the jazz 'artists' idea has the same effect on the animal that it does on the clarinetist and wow wow trumpet player, pray let the wild beasts stay wild, uncultured and uncultivated!"

Then Mr. Newman might continue as he perused Mr. Goldkette's unique and interesting discussion, "When Mr. Goldkette states that he has the permission of the city authorities and naturalists to conduct his jazz experiments in Central Park Zoo, one is inclined to reflect on the marked advantage of the human animal over the poor brute in the cage, who cannot even write articles for the paper to express his opinion regarding the jazz which he cannot escape.

"Mr. Goldkette also says that he will employ some regular players from his band to stimulate the animals with their clarinets and saxophones. 'Animals,' he says, 'appear decidedly to react to such stimuli.' This I have already noticed. See my discussion of Paul Whiteman.

"Mr. Goldkette further says," the eminent Mr. Newman might continue, "that 'experiments have proved the apparent restlessness of the hyena is merely his natural sense of tempo and rhythm, the lion's roar is like a sousaphone, the monkey's chatter is like a piccolo.'

"Mr. Goldkette, I feel, is mistaken. What he should say is that the jazz players of the piccolo, the sousaphone, the drummer, etc., merely give very poor and unrestrained, not to say slanderous imitations of the wild vocalizations of the hyena, the lion and the monkey, and in other attributes than that of sound production offer remarkably life-like emulations of the lowly jackass."

Perhaps the foregoing is not written quite as pungently as Mr. Newman might put the same ideas. We believe, however, that we have anticipated the general gist of his thought and hope we have thus saved him the trouble of burning out a few fuses in case he should have run across the story of Mr. Goldkette's interesting and unusual experiment.

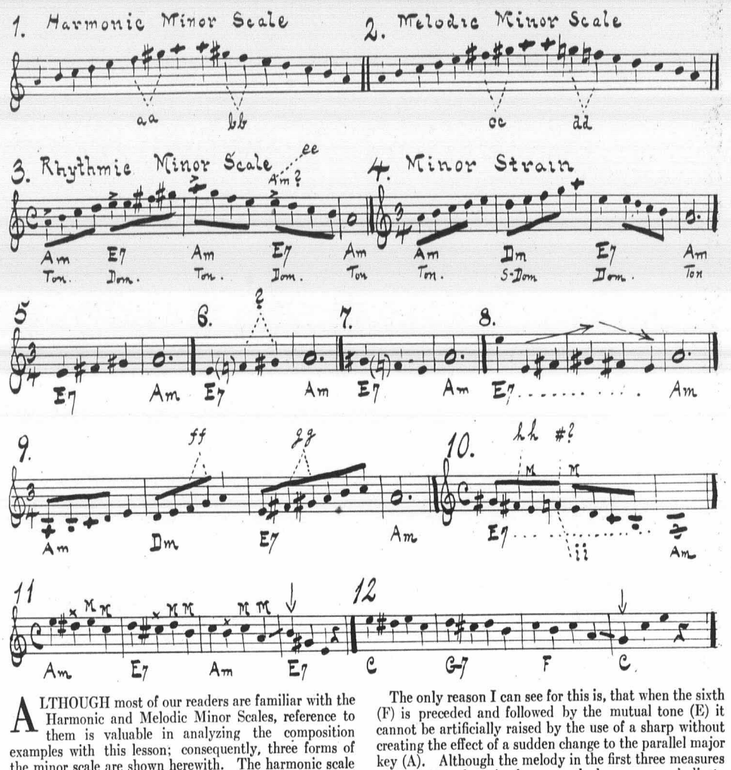
At the same time, we modestly aver that despite the comparative feebleness of our own efforts, the effect undoubtedly is equal to Mr. Newman's best, and the subscribers and folks everywhere will have exactly the same opinion of jazz music — for or against — as they had before.

—*Z. Porter Wright*

Popular Talks on Composition

By A. J. WEIDT
Adapted from Weidt's Chord System

No. 23—HARMONIZING MINOR MELODIES



ALTHOUGH most of our readers are familiar with the Harmonic and Melodic Minor Scales, reference to them is valuable in analyzing the composition examples with this lesson; consequently, three forms of the minor scale are shown herewith. The harmonic scale (No. 1) is used for construction of the chords. In this form, the distance between the sixth and seventh is a tone and a half, moving upward (at "aa"), and the movement downward is made in the same manner (at "bb"). In the melodic minor scale (No. 2), the sixth when moving upward, is raised a half-tone for the purpose of better progression (at "cc"), but both seventh and sixth are lowered a half-tone when moving downward. This scale, however, is not used in this manner in practical composition and is therefore misleading to the beginner. The rhythmic minor scale (No. 3) is so called because it is not harmonized in the usual 'note-for-note style, but in rhythmic sections with accented notes. For this purpose, the fifth (E) has been repeated in each measure in order to have the accent occur on the root and fifth. It is otherwise the same as No. 2. At "ee" either Am or E7 could be used, according to the rule that a diatonic scale passage beginning with the accentuated mutual tone and ending with the accented root can be either tonic or dominant in harmony. In this case, the dominant should be used as it is the last chord before the tonic at the close.

Whether or not the sixth and seventh of the scale should be sharped when the melody in a minor strain moves upward, depends on the harmony indicated. In No. 4, both F and G (moving upward) are natural as the harmony is sub-dominant, but in No. 5 both notes are sharped because of the dominant harmony. It must be remembered that all examples shown are in a minor key. That it is not practical to use the harmonic minor scale in melodic passages moving upward, can be easily heard by playing No. 6. I can give the theoretical reason for this but will have to postpone it until later, on account of lack of space.

It is, however, possible to use the harmonic scale in melodic passages moving downward when the harmony is dominant, as shown in No. 7. Examples of this kind are by no means rare in compositions. A similar passage occurs in the descriptive number *Goose Waddle*, a Jacobs' Inc., publication. In fact, the editor wrote asking me if I had omitted the F sharp. I told him to leave it "as is" and in my opinion the effect is better than with F sharped.

Example No. 6 shows that it is possible to move either up or down with the sixth and seventh sharped (see arrows). Of course this applies when the harmony is dominant. No. 9 shows another example using the sixth and seventh either natural, as at "ff," or sharp as at "gg," the movement being upward in both cases. No. 10 shows a curious example of the sixth (F) sharped with the movement downward, and in the same measure another "F," but an F natural; the melodic progression, however, is perfect. The F sharp at "hh" could even be changed to F natural without being radically wrong. "F" at "ii" cannot be sharped, however, without creating the effect of the melody being in the parallel major key. Try it and see.

The only reason I can see for this is, that when the sixth (F) is preceded and followed by the mutual tone (E) it cannot be artificially raised by the use of a sharp without creating the effect of a sudden change to the parallel major key (A). Although the melody in the first three measures of Nos. 11 and 12 is the same, the harmony can indicate either a minor or major key, depending on the progression of the last note (see arrows) and also on the harmony indicated in the last measure. The reason for this is, that there are two mutual tones in A minor and C major; two in E7 and G7, and two in A minor and F major.

SUMMARY

The melodic progression of the major scale, upward or downward, is strictly followed in writing melodies in major keys, but it is apparent, judging from the foregoing examples, that it is impossible to strictly follow the progression of the melodic minor scale when composing melodies in major keys; i. e., raising the sixth and seventh each a half tone when moving upward and lowering them a half tone when moving downward, as shown in No. 1. No. 3 shows that a melody could be written by strictly following the progression shown in the Melodic Scale but there would be very little choice of motives if the rules of melodic progression shown in the melodic minor scale were strictly followed. It is also shown that it is possible to use the downward progression of the harmonic minor scale (see No. 7). My theories, or rather facts, may not meet with the approval of all our readers but I am sure they will at least give the student a new viewpoint. More examples of basic forms will follow in the next installment.

New Berlin, New York. — Frank E. Holmes, a well-known soloist and musician of unusual capability and a successful business man, died at his home in this city on August 17, last. Mr. Holmes was born in Columbus, N. Y., on October 22, 1863, and began the study of violin and flute very early in life. At the age of eighteen he entered the New England Conservatory of Music at Boston, and while there occupied the second clarinet chair at the old Park Theater under the late E. C. Catlin. After leaving Boston he became associated with Thomas Preston Brooke in music publishing under the firm name of Brooke & Holmes. He was a soloist of more than ordinary ability and note; a composer, best known by his *Silver Suckers Parade*, that was featured by the Washington Marine Band; also an arranger of band and orchestra music. He organized the old Holmes and Mathewson Dance Orchestra, was connected later with the Port Henry Band and Orchestra, and during his music career had been instructor of at least 137 different organizations. Retiring from active music life, in 1912 he became president of the National Bank of New Berlin, and at the time of his death was successfully engaged in the business of Fire Insurance.

Hamburg, Penna. — Kramer & Smith are quite pleased with the success of their popular song *Come on Big Boy*. They state that leading broadcasting studios, vaudeville artists and orchestras are featuring the number.

Band and Orchestra News Briefs

Salem, Oregon.—It is now more than two months since the Elsinore Theater (considered one of the most beautiful houses in the Pacific Northwest) was opened, and business has been exceptionally good. Percy Burraston presides at the super-symphonic Wurlizter organ, and in addition to playing for the pictures and vaudeville gives daily concerts. The instrument has three manuals, fifteen sets completely unified, and is an overhead installation. It was installed by Manley Cockroft of Seattle, and is a credit to himself and the Wurlitzer Manufacturing Company. Tourists are profuse in their praises of theater and organ.

The new Bligh Theater will soon be ready for its opening. This house also will have a Wurlitzer, but without overhead installation. It will have three manuals, but not so many sets as the Elsinore organ. At the time of writing the name of the organist has not been ascertained. When this theater opens its doors. Mr. Bligh will close his old house. This will make two up-to-the-minute theaters in the city.

The Salem Band concerts, under the direction of Bandmaster Oscar Steelhammer, have been a big musical success this season. There are only two more concerts to be played, but it is expected that these also will draw record crowds to the state grounds. Oscar is to be congratulated upon his band and his choice of programs, for the most exacting taste cannot find fault with the varied class of compositions given or the manner in which they are played. Following the close of the concerts, this bandmaster will again appear as trombonist in the Elsinore Orchestra on vaudeville nights.

Cy Leadbeater has joined the ranks of Union musicians, and is hereby officially welcomed. Cy is working hard to become a full-fledged organist, and Percy Burraston already reports him as an A1 pupil. —*P. Burr.*

Boston, Mass.—A two-year agreement was signed a few weeks ago between representatives of Boston Musicians' Protective Association and the Allied Theaters of Massachusetts. In most instances, this agreement increased appreciably the wages of union musicians in local theaters and of other musicians that come under the jurisdiction of the Association. The increase averages 15% over the rates previously in force. The new schedule became effective on Labor Day which officially opened the fall season for most theaters and photoplay houses. Musicians employed in vaudeville and picture houses receive $72.00 a week for 14 performances; in feature picture houses and legitimate theaters, 14 performances, $94.00 a week; for 12 performances in burlesque houses, $60.00 is to be paid, and for musical shows giving eight performances a week, $64.00 a week. The conferences necessary to reach this decision extended through most of August. The union was represented by President Thomas H. Finigan and its committee in charge of price lists, while theater managers and owners were represented by Judge J. Albert Brackett, counsel for the Allied Theaters of Massachusetts.

Philadelphia, Pennsylvania.—In appointing Osbourne McConathy (long prominent as an instructor and author of text books) as director of its Department of Public School Music, the Coombs Conservatory of Music has added to its faculty a man of distinguished record, an instructor of eminent attainments and reputation, and an acknowledged authority on public school music work. From 1893 to 1903 Mr. McConathy was supervisor of music in the public schools in Louisville, Kentucky; from 1903 to 1913 holding the same position in Chelsea, Massachusetts; professor of music methods and director of the public school music department at the Northwestern University since 1913; and superintendent of the Eastern Sessions, American Institute of Normal Methods at Boston from 1910 to 1918. He is now director of both the Eastern and Western Sessions; member of, and president of, the music section, National Education Association; president of the Music Supervisors' National Conference; president of the Music Teachers' National Association, and director of the Louisville and North Shore Music Festivals.

Boston, Mass.—The Boston Civic Symphony Orchestra goes into its second season with a record of accomplishment for last season that should be both an inspiration and a satisfaction to all those connected with the orchestra. The ensemble is maintained solely in the interests of capable players who wish experience in orchestral playing. Each member contributes a membership fee of $2.00 which is used in the aggregate to defray the organization's expenses. Last year a personnel of seventy was kept throughout the whole season and a creditable performance in Jordan Hall in the spring evidenced conclusively the good work done by the organization during the season and the interest of the individual members in its success.

An organization of this kind is an actual necessity if musicians of American birth and training are ever to be extensively included in any of our great symphonic organizations. An applicant for a desk in a symphony orchestra must have behind him much experience in the routine of symphony playing, and it is only through the

organization and maintenance of groups like the Boston Civic Symphony Orchestra that this routine, experience and sound appreciation of solid musical values can be obtained.

The auditorium of the Memorial High School is used for rehearsals, which are held weekly. Joseph F. Wagner, Assistant Director of Music in the Boston Public Schools, conducts the rehearsals and concerts gratuitously. The directors of the organization are Mr. Augustine L. Rafter, Assistant Superintendent of Public Schools; Mrs. William A. Fisher, of the Civic Music Association, Inc.; Mr. Warren Storey Smith, Musical Critic; and Mr. Frederick S. Converse, of the New England Conservatory of Music.

Detroit, Mich.— During the concert given by Lieutenant-Commander John Philip Sousa and his band, October 10, at Orchestra Hall, a new march, *Pride of the Wolverines*, was presented. This number has been just recently written by Sousa and is dedicated by him to the city of Detroit. It proved to be an excellent march, full of military vigor and giving the impression of freshness of inspiration. Sousa invited the Cass Technical High School Band to join his own organization for both the matinee and evening concerts and was so pleased with the work of the high school band boys that he departed considerably from tradition and motioned the Cass trombonists to join the Sousa ones in the line-up in front of the band for the grand chorus and finale of his new march. After the matinee concert, he presented to the Cass Band and its organizer and conductor, Clarence Byrn, a silver trophy "in appreciation of fine musicianship."

The Cass Vocational Music Department has, by the way, added to its faculty Roy Miller, who was a former member of Sousa's Band. Mr. Miller is well-known as a composer and is also the author of two textbooks, "Fundamentals of Music" and "Miller's Modern Method for the Clarinet." Mr. Miller will serve as associate conductor of the Cass Technical High School Band.

The week from October 3 to 10 might well have been called "Band Week" in Detroit. Princess Pat's Band appeared on Tuesday night; the Marine Band gave a concert on Wednesday, and Sousa finished up the week with two programs on the following Sunday. Commenting on this fact, the *Detroit News* had this to say: "The band is not considered a member of music's aristocracy. But the lines of music's aristocracy, like those of most other ones, are drawn by a company of self-appointed dictators, whose chief pleasure lies in telling the rest of the world what it should like and what it shouldn't. And so the band has suffered not at all from up-tilted noses, and maintains its splendid, robust place in the world's music. It is a forthright, plain-speaking musical personality whose voice is never unwelcome."

Owego, New York.—The Fiftieth (Golden) Anniversary of the Nichols Band, celebrated on September 5, was a brilliant musical and social success despite rain, drizzle and dampness that somewhat curtailed intended out-door events and compelled the use of halls. Bandmaster Allen B. Kirby, organizer and leader of this band which is the second oldest in the country, was presented with a beautiful silver loving cup as an appreciative testimonial of his long and successful services covering a period of fifty years.

The Anniversary was musically marked by two concerts. The first had the coloring of a genuine "Old Home" affair, the regular membership of thirty-five being augmented to fifty by an influx of former members. Mr. Kirby, tall and white-haired, presented a stately figure as he led his "regulars" and the old-time band boys through a program of seven numbers that included *Old-Timers*, a medley introducing the old popular song of *Sweet Rosie O'Grady*. The program of the second concert was suggestive of the nature of the event in some of the numbers. It opened with March, *National Emblem*, followed by the Overture, *Silver Wedding*, and closed with the Overture *From Dawn to Twilight*.

Kalamazoo, Mich.— Chester Z. Bronson, one of the best known musicians in this vicinity died recently. Mr. Bronson, or "Chet" as he was known to his friends, had seen over a half-century of active musical life. He had been associated with many noted bands and orchestras, among them being Brooks' Military Band and several well-known concert organizations. During the first few years of its existence, he was director of the Kalamazoo Symphony Orchestra and probably had as much to do with its successful inception and maintenance as any other one person connected with it. During the last three years, he had practically withdrawn from an active musical life because of the state of his health and the weight of the years that had been added to him. He had been for a good many years an active member of the Musicians' Protective Association, Kalamazoo, Local 228, and that organization was well represented by many of its members at his funeral.

I am today passing forward a requisition for JACOBS' ORCHESTRA MONTHLY for our Department and shall recommend our students who are interested in instrumental work to become subscribers. — ALBERT EDMUND BROWN, Dean, Ithaca Institution of Public School Music, *Ithaca, N. Y.*

CHICAGOANA
By HENRY FRANCIS PARKS
Chicago Representative 522 Belden Avenue

ELMER KAISER and his Radio Melody Masters have in their very capable hands terpsichorean destiny of the Riverview Park Ballroom. They have a better than average aggregation, and play to capacity at this much-patronized amusement park.

IT IS RUMORED that Albert Brown, who opened the giant Wurlitzer at the De Luxe Granada on the north side is leaving for another position. Brown came very highly recommended to this position, and is a pleasing showman at his instrument.

HENRY F. PARKS

LEO SOWERBY internationally known American composer, is quite busy with his classes in harmony and composition. Other activities include piano appearances with the local symphonic organizations and considerable choral conducting at one of the leading churches. It would not be an exaggeration to state that Sowerby, a modernist, is the outstanding composer of Chicago, his compositions being played by the leading symphony orchestras of the world. He has promised a special interview to the writer, who, incidentally, happens to be one of his pupils.

BILL TUCKER and his band for more than a year have been featured at the Merry Garden Ballroom on Sheffield near Belmont. Tucker has one of the representative bands (jazz) of Chicago, which like all good chains has no weak links. The tuba player is one of the best I have heard for some time. The players are showmen and fine musicians. Their very high-class work has made the Merry Garden the rendezvous for all those who like refined musical entertainment, whether they dance or not.

THE PEREGRINATIONS OF AL SHORT and his boys have finally brought them to the land of the Red Flag and Revolution, for they recently arrived *in Petrograd*. The Capitol has surely made nomads, figuratively speaking, of Chicago audiences, much to their delight and appreciation. How Al can think up the many original ideas he does for these jazz travels is certainly a mystery, but we have him stumped when he tries to musically navigate the North Pole.

ARSENE F. SIEGAL recently appeared as soloist at the Sunday noon Grand Organ Recital at the Chicago Theater. Also appearing on the same bill were Eddie Cantor and Clara Bow of Ziegfeld's "Kid Boots." Siegal is well known here, having appeared frequently in these recitals.

MARIE PARR, formerly of the Rivoli, Buckingham, Crescent, Castle and other theaters of the city will shortly preside at the Wurlitzer console in the Hollywood Theater, taking the place of your correspondent, who is leaving to fill a round of organ openings and concert engagements. She is an accomplished player and all-'round good fellow.

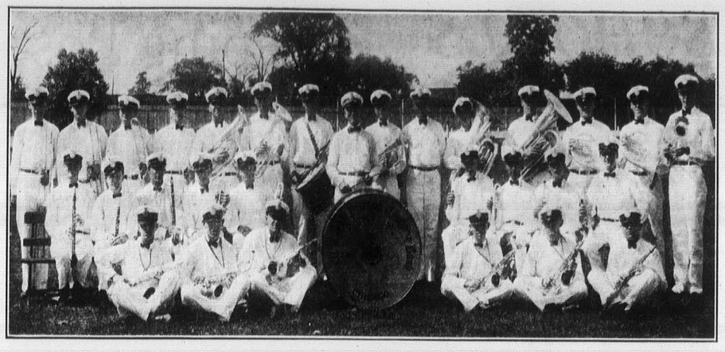
THE NORSHORE, the latest of the Balaban and Katz chain of super De Luxe Theaters, is featuring Carl Freed and his orchestra in *Tantalizing Tunes by America's Jazz Wizards*. This is one of the representative North Side houses of the city, and their musical presentations are well in keeping with the high standards of this remarkable institution.

BENNY MEROFF and his band of twenty-five pepsters recently opened the costly Marx Brothers' Granada Theater on the North Side. Meroff has become a by-word; the L stations, surface car lines, billboards, newspapers and every medium of advertising fairly scream the name. It is unnecessary to say that you respond to their enticing propaganda, Benny Meroff sees to it that you are not in the least disappointed. Meroff is an overnight success in his line and the talk of the town.

A MARR & COLTON ORGAN at Kendallville, Indiana, was opened by the Chicago correspondent. It is surely a treat to play to the appreciative small-town audience. Incidentally, met the regular organist, Mr. Harold G. Hughes, who had come from Michigan to take the position. Mr. Hughes demonstrated most excellent taste in picture synchronism, clever orchestration and musicianship. The Strand Theater will experience difficulty in retaining such a man.

ESTHER HILBERT is one of the very necessary persons in theater activities of Chicago, solely because she is able to handle the large Terminal Organ after the second solo number has been played at night so that Ambrose Larsen can get away for his broadcasting. She is very clever on effects, and well seasoned in professional experience.

ONE OF THE MOST GALA OF EVENTS was the recent celebration of a Mexican national holiday by the Mexican colony of Chicago. The notables of both governments were represented. Charming, indeed, were the native costumes worn by the dons and the exquisitely beautiful senoritas, who gracefully and sinuously glided through the steps of various native dances to the accompaniment of an all-Mexican orchestra. The orchestra personnel comprised W. Cervantes, R. Mendez, F. Cervantes, J. Gutierrez, O. Esponosa, L. Irtucci, J. Cervantes, M. Galvez and J. Dijoces, all from various parts of Mexico, but now residing in Chicago. A musical prodigy, Sr. W. Cervantes played an exceptionally good alto saxophone. He could hardly have been over thirteen years of age. The breath of Spain seemed to permeate the ballroom, which was decorated with Mexico's national colors, and the continentalisms of politeness and courtesy were refreshing to one tired of the nervous tension of modern cities.



W. F. HALL PRINTING COMPANY INDUSTRIAL BAND, CHICAGO, ILL.

All in all it was quite an outstanding event, and one that is surely destined to bring two or three musicians into well-deserved prominence.

W. F. HALL PRINTING COMPANY BAND

THE performance of the W F. Hall Printing Company Band at their annual picnic marked the debut of this snappy organization. The personnel of thirty men (including their conductor, Mr. Joseph S. Newton) was attractively dressed in summer uniforms of black and white.

The band is a fitting representative of the world's largest printers of catalogs and magazines, and, being an all-Conn band is bound to forge ahead with the tedious routine of rehearsals while in the embryo, for good instruments (as stated elsewhere) are nine-tenths of the game.

WANTED AND FOR SALE

RATES — The charge for advertisements inserted under this heading in both "Jacobs' Orchestra Monthly and Cadenza" and "Jacobs' Band Monthly" is 5 CENTS each word per insertion. Initials and all characters count as words. Payment MUST positively accompany copy. No ad accepted for less than 50 cents.

TO OUR SUBSCRIBERS — Individual subscribers to either "Jacobs' Band Monthly" or "Jacobs' Orchestra Monthly and Cadenza," public school or college music departments and charitable institutions have the privilege of *free use* of this column with the following restrictions:

(1) We reserve the right to abbreviate all copy accepted for free insertion.

(2) "FOR SALE" or "FOR EXCHANGE" and similar ads will be accepted for *one free insertion* ONLY, and must obviously refer to used or second-hand instruments or musical merchandise. This accommodation is exclusively for private individuals who are subscribers *of record*.

(3) "POSITION WANTED," "LOCATION WANTED," and similar advertisements which may be of service to our subscribers by connecting the wires between the musician and the job, will be given any reasonable number of free insertions.

(4) We reserve the right to reject any copy which may not comply with the above stipulations, or which may be, in our opinion, in any way objectionable. In justice to our advertisers, whose patronage makes possible this magazine at the nominal subscription price of $2.00, we cannot accept for *free insertion* any copy which may be classified as *business advertising*.

WANTED — A second-hand Gibson mandola with case. Playing condition more important than appearance. Will pay $25. Address Box 1100, JACOBS ORCHESTRA MONTHLY, 120 Boylston Street, Boston, Mass. (11)

FOR SALE — A library of 800 to 1000 numbers including full orchestrations, piano and violin solos, trios and organ numbers, assembled during many years of an active musical career. All of the music is in excellent condition and is cataloged and classified; must be sold to settle an estate. Address ARTHUR S. PINKHAM, 29 Cushing Avenue, Dorchester, Mass. (11)

MUSIC PUBLISHERS ATTENTION — Here they are, the rage of the age. Just what you have been looking for. Two great hits. "My Spanish Rose" and "Do Like I Do." — A. MATZER, 209 East Northampton Street, Wilkes-Barre, Pa. (11)

FOR SALE — York brass trumpet in case; like new. C. O. D. $30.00 — GEO. H. HOELZ, Plato, Minn. (11)

FOR SALE — York silver plated trombone, gold bell (seven inch) high and low pitch, in perfect order; splendid action and tone. Practically new. Am changing instruments. Case fine. All accessories. One half price, *i. e.* $50.00 cash. — ROBT. A. COON, 66 Washington Street, Poughkeepsie, N. Y. (11)

FOR SALE — Unused No. 844 $85.00 Deagan Drummers' Special Xylophone. 3 octaves; tempered aluminum; floor rack resonators; good case; $45.00. — ARLETTA WURSTER, Box 13, Amherst, So. Dak. (11)

AMATEUR BAND or ORCHESTRA in need of a director will do well to communicate with A. D. SMITH, Humboldt, Neb. Thirty years in band and orchestra work. (11)

POSITION WANTED by a good trap drummer and xylophonist, either band or orchestra engagement considered. I am capable of rendering some fine xylophone solos. No faking on the traps. I play strictly according to the music. — GORDON AASGAARD, Lake Mills, Iowa. (11)

FOR SALE — New Three Star Boston trumpet in case. Write for description and terms. — HERMAN BAUMER, 5 Water Street, Elyria, Ohio. (11)

BANDMASTER AND TEACHER of wide experience and reputation at liberty by January 1, 1927. Address Box 1101, care of JACOBS' ORCHESTRA MONTHLY, 120 Boylston Street, Boston, Mass. (11)

WANTED — Solo cornetist for established industrial band; employment for textile worker, preferably weaver or loomfixer; or for clerk. Members of A. F. of M. preferred. Other players communicate if interested. Service department, ABERFOYLE MFG. CO., Chester, Pa. (11)

CLARINETIST, who is also saxophonist and competent band and orchestra director, and wife, who is pianist and vocalist, both teachers and members of A. F. of M., desire locations as teachers and professional players. SYD GRUBBS, 310 E. Harrison St., Martinsville, Ind. (9-10)

TENOR BANJOIST, entering college this fall, would consider permanent location in an orchestra is experienced in orchestra work and owns a $200 instrument; reads, fakes, and sings. F. L. HUXTABLE, Jr., care of Chas. A. Templeman, 404½ Fourth St., Sioux City, Iowa. (9-10 11)

"HON-E-TONE" hand made saxophones. Live Agents wanted. Write for catalog. HONEYCOMBE & SON, Madison, Wisc. (8-12)

NEW genuine H Selmer and Buffet clarinets at reduced prices. Sole agents Henri de Combat (Paris) New Bore clarinets, "World's finest"; catalog upon application. HONEYCOMBE & SON, Importers, Madison, Wisc. (tf)

YOUNG LADY TRUMPETER would like position in some ladies' orchestra or band, or other ensemble. Can do solos as well as ensembles. Box 801, JACOBS' BAND & ORCHESTRA MONTHLIES, 120 Boylston Street, Boston, Mass. (8-9-10)

POSITION WANTED — Band and orchestra director in high school or public schools; soloist on the violin and cornet, plays and teaches all string, woodwind and brass instruments. Has also studied and taught in Europe conducting, composing, arranging. Willing to take some municipal band. Address Box 1001, JACOBS' ORCHESTRA MONTHLY, Boston, Mass. (10)

FOR SALE — Old-time waltz. 10 parts and piano 25c postpaid. OSCAR HOLDEN, 118 Mill Street, North Fergus Falls, Minnesota. (10-11)

FOR SALE — New Virtuoso School complete saxophone lessons. C. O. D. $10.00. Virtuoso clarinet lessons also, $10.00 GEO. H. HOELZ, Plato, Minn. (10)

LOCATION WANTED — Band director, 17 years on cornet. Paper hanger and painter by trade. W. S. RONEY, Box 224, Oakdale, Nebr. (10)

FOUND — A method of treating a violin that will improve its tone. Send for particulars and free trial offer — BRETCH SCHOOL OF VIOLIN MAKING, 208 Strad Street, Oswego, New York. (10tf)

WANTED — Permanent location by experienced band director. Teaches brass, wood-wind, and stringed instruments. Composer and arranger: graduate in theory, harmony, counterpoint, instrumentation. Has a faculty of bringing out beginners in a hurry. Can coach from beginners' school bands to professional, bring them up to standard requirements. Giltedge references, both for ability and character. If you don't mean business, save your stamps. J. F. GALUSKA, Red Oak, Iowa. (8-9-10)

TRY OUT our System of Sight Reading of Music — it pays! Write MOUNT LOGAN SCHOOL OF SIGHT READING OF MUSIC, Box 134, Chillicothe, Ohio. (9)

PHOTOPLAY ORGANIST — several years' experience, desires a change. Box 1000, MELODY, 120 Boylston Street, Boston, Mass.

Keeping Posted

THE EDITORS REVIEW FOR THE BENEFIT OF THE BUSY READER SOME OF THE RECENT WORTHWHILE OFFERINGS OF THE TRADE FOLK.

The Supervisors' Service Bulletin, published by the Educational Music Bureau, Inc., 434 So. Wabash Ave., Chicago, Illinois, has recently issued its school opening number. This magazine — always interesting and especially so to school music supervisors — has a notable list of contributing and associate editors, and the many things which comprise the active life of a supervisor of public school music are covered in a very interesting and helpfully informative manner. There is also the comprehensive listing of music and publications carried in stock by the E. M. B.

The Buescher Band Instrument Company, of Elkhart, Indiana, issue a book of special value and interest to saxophone players. The title of the book is *The Story of the Saxophone*, and anyone interested in the saxophone who has not had a copy would do well to secure one without delay from the Buescher Company. The content of the book is admirably restricted to the information suggested by the title, and it is an interesting story indeed. Included with the book is a beginner's first lesson on the saxophone.

In addition to this booklet, Buescher issues many interesting leaflets that describe the details of their product and the ideas behind it. Included in these are descriptions of the new octave key for saxophones, the Snap-On Pad which allows the saxophone player to replace a worn-out pad on his saxophone at a moment's notice, the Buescher True-Tone baritones, which include five families of the baritone horns, various models of Buescher True-Tone basses, and a complete list of dependable accessories manufactured by Buescher for True-Tone instruments.

Music and Youth recently began its second year of existence. This unique music magazine is published by Evans Brothers, a firm of successful English music publishers with a branch at *16 Arlington St., Boston, Massachusetts*. The Boston office is in charge of John L. Bratton, formerly of Schirmer, Inc. and now general manager for *Music and Youth*. This artistic and worth-while magazine is unique in many ways. It is designed to appeal especially to the very young music student, yet it does so through the accentuation and simplicity of the truly artistic elements of music rather than by ignoring them altogether and cheapening the basis of its appeal. Music teachers and parents of children who are music students are especially enthusiastic in their endorsement and appreciation of *Music and Youth*, and everything points to a most noteworthy biennial anniversary celebration for this excellent magazine at the close of the coming season.

Volume 2, Number 2 of the *Selmer Bulletin*, a "musical digest" published by H. & A. Selmer, brings a refreshing breeze to the editor's desk this month. Twelve pages of very readable and instructive material, with a few Selmer advertisements to justify the expense of publication. Theodore Feinn is editor and E. M. Cameron, associate editor. We assume that it will be sent free to musicians and students and it is worth writing for. Selmer's address is *111 West 46th Street, New York City*.

One of the most complete and artistic catalogs it has been our pleasure to see for some time is published by the *William S. Haynes Company*, 135 Columbus Avenue, Boston. The artistic excellence of the illustrations, the careful way in which the text matter is written, and the unusual attractiveness of its art-work and the mechanical features really lifts this publication out of the catalog classification and makes it a most worthy addition to any musician's library. Appropriately enough, the title of this book is *The Flute*. A great deal of interesting historical, theoretical and practical information is given about the flute in general and the people who play it. We commend this book most unreservedly to flute players and musicians everywhere. Interested musicians can doubtless secure a copy by writing to the Haynes Company.

The newest dance sensation is said to be "The Gigolo" — pronounced "jeeg-o-lo" — a recent importation from Paris. Along with "Black Bottom," "Valencia," and a few others, it is being hailed as the successor to "The Charleston" and it may well be that in "The Gigolo" has been found a dance that will take the place of the athletic, acrobatic, creation from South Carolina. "Gigolo," by the way, is a French word for "the dancing man who leases his services as a dancer to the highest bidder." It evidently has somewhat the same meaning in France that cake-eater and lounge-lizard used to have in this, our country of swiftly moving slang. If "The Gigolo" becomes firmly enough set in the pattern of American life so that the word becomes incorporated in our somewhat restless language, it will hardly have the meaning for us that it has for the Frenchman.

One thing in favor of this new dance is the comparative simplicity of its steps, as it is said that any dancer of ability can learn it after having seen it danced a few times, Witmark and Sons Music Publishing Company have acquired exclusive publishing rights for this country of the music, which is also called by the same name as the dance. It is being sold in song and fox-trot form with an American lyric by Marian Gillespie, writer of the song success *When You Look in the Heart of a Rose*.

John Friedrich & Bro. announce that they are now located in new quarters at the northeast corner of 57th Street and Fifth Avenue (*5 East 57th Street*), New York City. Here there is on display the Friedrich collection of rare violins and the well-known Friedrich firm is prepared to welcome all its old friends and customers as well as new ones who may wish to inspect the collection or in any way seek advice or service in matters pertaining to fine violins.

Brunswick-Balke-Collender Company have announced a $5000 prize contest for a name for their new Brunswick reproducing machine. Full information may be had at the Brunswick dealer or you may write direct to H. Emerson Yorke, *623 South Wabash Avenue, Chicago*, who will be glad to send you a copy of the new Brunswick magazine, *Brunswick Topics*.

William L. Lange, 225 East 24th Street, New York, issues a very impressive catalog in which the complete line of Paramount Banjos is described and portrayed in well-planned text, and pictures of some of the many famous professionals who prefer and play Paramount Banjos are also shown, headed of course by Pingitore, who has been the banjoist for so long with Paul Whiteman's Orchestra. A separate catalog lists and describes Orpheum and Langstile Banjos. The Orpheum model has been a standby for two generations of banjo players, while the Langstile model is a recent production of Mr. Lange's. Both, however, are equally popular with dealers and players.

Mr. Lange has recently put on the market an addition to his line of instruments that is receiving the interested attention of tenor banjo players everywhere. This new instrument is designed to furnish the tenor banjoist with a new tone-color to use in his orchestra work without making it necessary for him to develop an additional instrumental technic. Scale length and tuning are the same as used on the Paramount Banjo, and the instrument produces its tone through the vibration of an arched spruce soundboard in connection with an acoustic chamber. The general outline is the same as for the regular Paramount Tenor Banjo, which makes these new instruments all the more convenient for the tenor banjoist's use. Because of the clear and brilliant, yet soft and mellow, tone, Mr. Lange has given these instruments the name of "Paramount Tenor Harp."

Don Santos, the well-known teacher of Rochester, New York (55 Orleans Street), issues some very snappy advertising to call attention to some of his publications. One of these is *The Master Method for Tenor Banjo*, written by William Morris, containing the feature duet for tenor banjos entitled *The American Marine March*. Attention is also called to *The Dandy Folio*, which contains ten tenor banjo numbers suitable for the use of teacher and student.

The Vega Company, 155 Columbus Avenue, Boston, Massachusetts, have just brought out the ninth issue of the 26th volume of their always interesting house organ, *Voice of the Vega*. This issue seems to be a particularly attractive one. It leads off with an interesting article on "Banjo Development," tracing the progress and evolution of the banjo from prehistoric times up to the present. Many of the successful professionals and prominent amateurs out of the legions who play Vega banjos are pictured with a friendly, newsy and interesting little chat about the artist pictured. These artists are prominent enough so that you'll be interested in knowing all you can about them — how they look, where they play, and any recent happenings of interest in which they've figured. A line to the Vega Company will, we are sure, bring to you by return mail a copy of this worth-your-while-to-read *Voice of the Vega*.

Chicago, Illinois.—H. Emerson Yorke, well known among the members of the allied music trades and professions has been again promoted by the Brunswick-Balke-Collender Company, this time to head the new publicity department recently established at the general offices in Chicago. The activities of the department under Mr. Yorke's direction will be wide and numerous; among them will be the preparation of various kinds of sales literature, special catalogs on records and instruments and the editing of the new Brunswick magazine called Brunswick Topics. This publication will be a picturized periodical of current events relating to Brunswick's national activities and will be issued to the public and trade through Brunswick dealers. Mr. Yorke is well equipped for his new position, having had much experience in publicity work with Brunswick and also in the music publishing business with M. Witmark Sons Company. His wide acquaintance extends among countless readers of this magazine and it is a pleasure to pass on to them the news of his promotion to a line of activity which will again bring him in direct contact with musicians and music lovers generally.

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