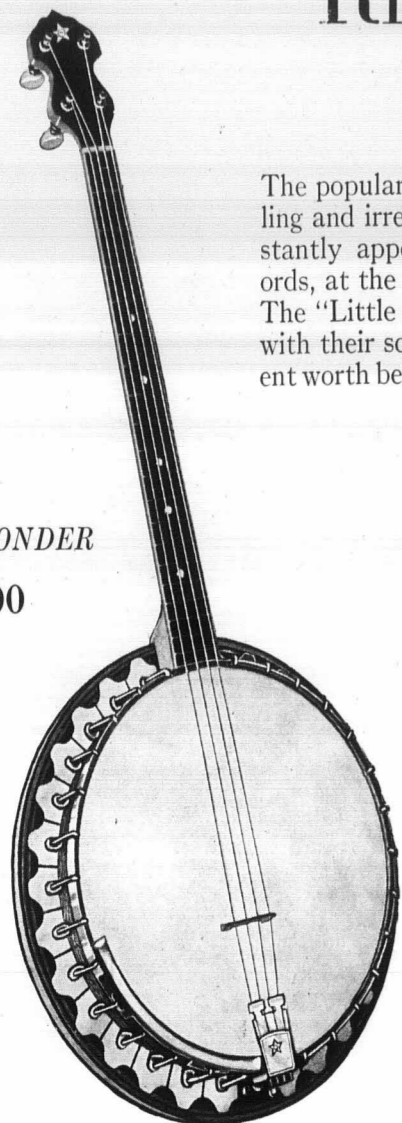




Scintillating Beauty Rich, Superb Tone Inherent Worth

The popularity of VEGA Banjos is indicative of their sterling and irresistible qualities. Skilled players who are constantly appearing before the public in broadcasting, in records, at the theater and at the concert recommend them. The "Little Wonder" and "Whyte Laydie" Special Models with their scintillating beauty, rich, superb tone, and inherent worth become "stepping stones" to greater achievements.

LITTLE WONDER
Special
\$75.00



Carefully selected materials, durable construction and high-grade workmanship are factors emphasized to every detail, designed to withstand every climatic condition and endless abuse, and present a flashy, artistic appearance.

WHYTE LAYDIE
Special
\$100.00



Little Wonder Special—

The "Little Wonder" Special Model is everything its name implies—a beauty in appearance, a wonder for tone and the highest quality for the price. Its tone is clear and brilliant, due to the ring mounted under the head, giving forth that distinctive banjo twang which is characteristic of Vega Banjos. The highly polished, natural wood finish and the artistic flange design make this model exceptionally attractive. A little wonder for the student.

Whyte Laydie Special—

To see it and to hear it, is to admire the high quality maintained in the "Whyte Laydie" Special Model. The neck is of carefully selected curly maple, reinforced with a black-wood strip, and the finger-board is inlaid with pearl position marks. The patented "Whyte Laydie" Tone Tube is mounted in truss fashion over the heavy laminated rim, producing the favorite "Whyte Laydie" tone quality. Its resonator is of figured maple in sectional design and supported by heavy nickel-plated flanges, adding to the scintillating beauty of the "Whyte Laydie" Special Model. A lifetime of service and enjoyment to either amateur or professional banjoists.

Write for further information
—Easy Payment Plan
—Free Trial Offer

The **VEGA** Co.


MANUFACTURERS OF THE FAMOUS

VEGAPHONE BANJOS

157-87 Columbus Avenue, Boston, Mass.



Ask for a copy of the "VOICE of VEGA," a pictorial review on leading banjoists



MELODY

for the
Photoplay Musician and
the Musical Home

DECEMBER, 1926 Volume X, No. 12

IN THIS ISSUE

Wanted: A Noble Setting of "America the Beautiful"

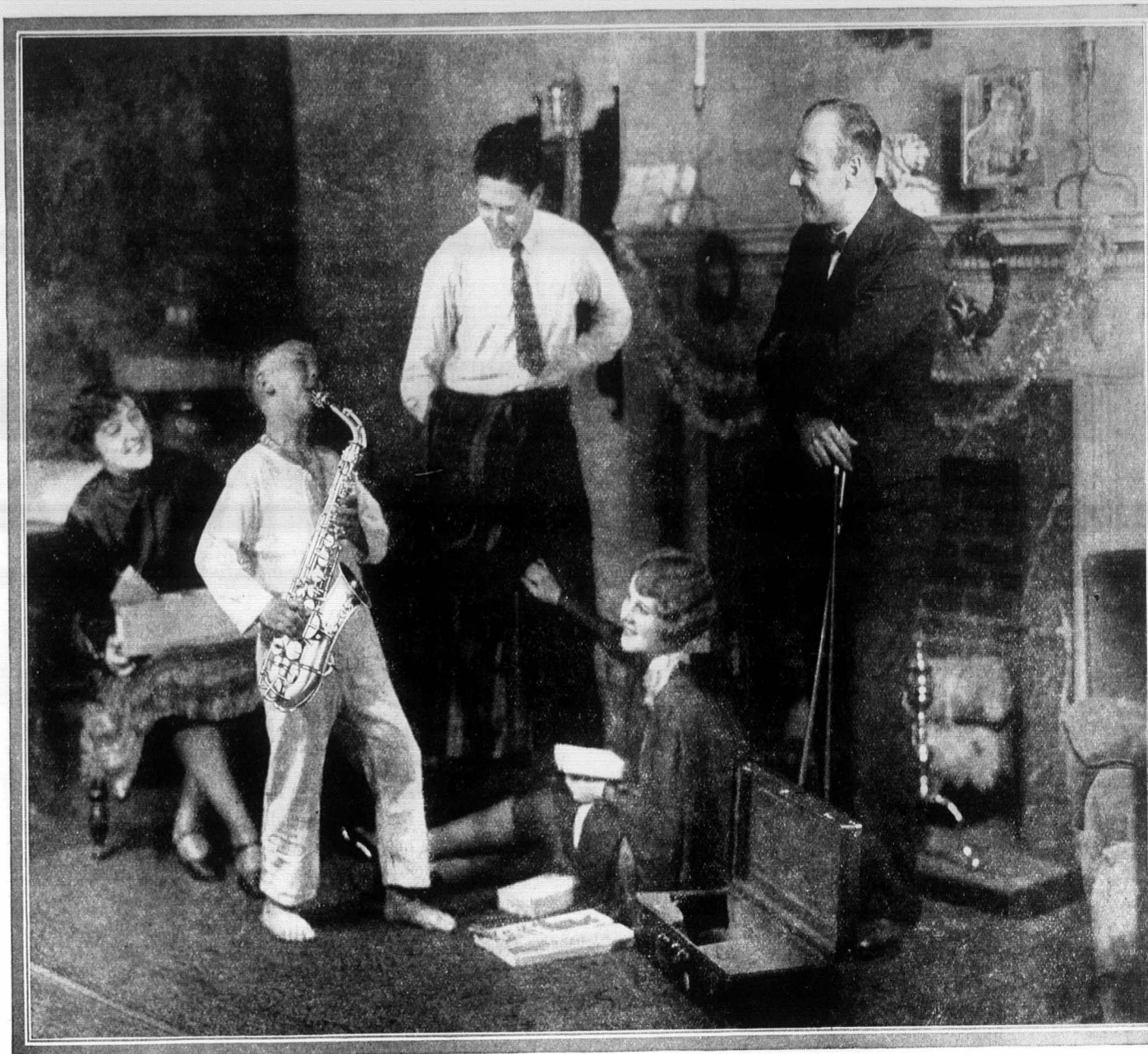
The Past Presidents' Assembly of the National Federation of Music Clubs offers a substantial prize for a setting worthy of national acceptance

MUSIC

INNOCENT PASTIME, Morceau, by Bernisne G. Clements
FLYING HIGH, March, by R. S. Stoughton
LIMITED EXPRESS, Galop, by V. N. Scholes
LAURESTINE (Jacobs' Cinema Sketches), by Arthur C. Morse

Published by
WALTER JACOBS, Inc.
BOSTON, MASS.

15 cents
\$1.50 per year
Canada 1.75 Foreign \$2.00



Just Wait 'til He Learns to Play!

BEFORE NEW YEAR'S he will have mastered the scale. In another week he'll be playing popular tunes. And by Spring he'll be "the boy wonder" with his Buescher True Tone Saxophone.

At school he'll perk up and take the lead in his classes. He'll grow up with the right companions. He'll "make" the band. And the minister and the family doctor will regard him as a model boy.

Fun! Good friends! Health in mind and body! A pleasant, easy way to work his way through college! These are the gifts thrown in with Dad's Buescher True Tone Christmas.

Could your boy learn to play? Can he whistle a tune? Can he keep step with the band? *Anyone* who can do these things can

quickly master any Buescher True Tone Instrument. It is not uncommon for beginners to learn scales in a day and play easy tunes the first week. *Your boy, or girl, or you, yourself, can learn to play a Buescher.*

But only with the simplified keys and the perfect tune of the Buescher is *rapid progress* assured. You don't have to fuss and favor for certain notes. You just open or close the key and blow *normally*. It's al-

Buescher Trumpets, Trombones, and other band instruments are superior in easy playing, perfect tonal qualities, and are used by the leading artists throughout the world. Any instrument sent on six days' trial. Easy terms of payment. Mail coupon for special catalog of your favorite instrument.

BUESCHER
True Tone
Band and Orchestra
INSTRUMENTS

BUESCHER BAND INSTRUMENT CO., 185 Buescher Block, Elkhart, Ind.
Gentlemen: Without obligating me in any way please send me your free literature. I am interested in the instrument checked below.
Saxophone Clarinet Trumpet Trombone Tuba
Mention any other _____ How old are you? _____
Do you play any instrument? _____ What? _____
Write plainly Name, Address, Town and State in Margin Below

most as easy as playing "Home, Sweet Home" at the piano, with one finger. *But oh! how beautiful.*

Six days' trial in your own hands, at home, any instrument you choose, will *prove to you* how easy it is to learn to play a Buescher. Then, when *you've tried*, and you see how easily sweet music is produced, you may, if you choose, pay a little each month, while you're learning. *Easy to Play, Easy to Pay.*

Let's flood our homes and our school rooms with the sunshine of harmony and foster a healthier, happier, holier generation. Our beautiful book, "The Story of the Saxophone," tells how, and it is *mailed free to anyone* interested in purchasing a Saxophone. *No obligation.* Trial and terms given if you decide to order. Send that "Happiness Coupon" now.

BUESCHER BAND INSTRUMENT CO., Elkhart, Indiana
Everything in Band and Orchestra Instruments



The "KING"

Organ-Voiced Saxophones

AT FIRST reviled, then praised! Scorned by the masters yesterday, responding to the loving touch of today's masters. The saxophone had a long, hard battle before it came into its own. One quality alone did much to win that battle; to establish the saxophone as a musical instrument worthy of the greatest artists.

The combination of reed and brass produces a tone not unlike that of a giant organ. And no musical instrument has a greater emotional appeal than the pipe organ.

King saxophones offer you this unique tonal quality at its best. For our acoustical engineers have steadily worked toward a definite ideal: a family of saxophones which, when played together, would closely simulate a pipe organ in the combined tonal effect.

King sopranos sing with the weirdly entrancing tone of the orient; in the altos and tenors you find all the smooth, rounded resonance of the church organ; while the baritones give the deep, broad tone so frequently demanded by modern music.

We have, for many years, been untiring in our research. In our own great acoustical laboratory we have tested and retested, until today the King Saxophone—newly improved and perfected—is offered to you as worthy of the high place now given to this unique instrument in modern music.

You will find no novelty sales features in the King. For King improvements are more basic, more fundamental. It is in design, materials and workmanship that we have made a distinct forward step. It is in these marked betterments that you will find increased satisfaction, more brilliant performance.

Scientific determination of tone-hole location, exact proportioning of every inch of the bell, bore and sockets, use of an unusually even and resonant metal, micrometer exactness in fitting every key and pad. These things, and many more, make the King Saxophone the finest instrument ever offered to discriminating musicians. Then there are many "King" special features. The slanting octave hole; the light, even key action, the extra high F key, a new principle involving the Eb change. These are just a few of the exclusive advantages offered to you in the "King."

THE H. N. WHITE CO., 5205-82 Superior Avenue, Cleveland, Ohio
Manufacturers of KING Band Instruments

THE H. N. WHITE CO., 5205-82 Superior Ave., Cleveland, Ohio
Gentlemen: Send me your new Handy Catalog and complete information about King Saxophones.

Name _____
Address _____
City _____ State _____



Ludwig Pedal Tympani

Natural-way Balanced Action

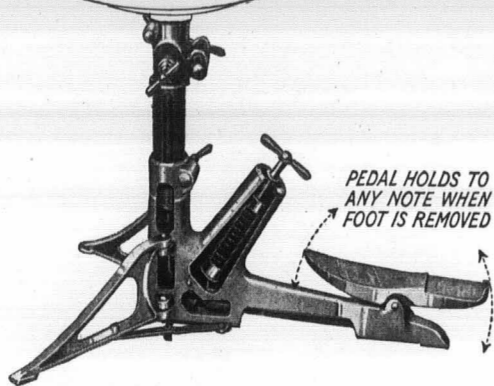
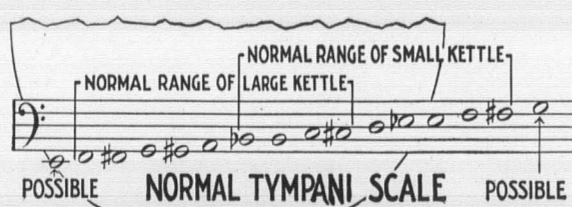
54 Sets of
Ludwig Pedal Tympani
In Use in Chicago Alone

There are more sets of Pedal Tympani in use in the city of Chicago than any other city in the world.

We list below a partial list of Theatres and Organizations where they are using Ludwig Pedal Tympani.

Ludwig
TRADE MARK

Chicago Symphony Orchestra
Little Symphony Orchestra
Chicago Theatre
Uptown Theatre
Oriental Theatre
Capitol Theatre
Belmont Theatre
Senate Theatre
Tivoli Theatre
Nor-Shore Theatre
Woods Theatre
New Palace Theatre
Crystal Theatre
Tiffin Theatre
North Center Theatre
Rivoli Theatre
Tower Theatre
Irving Theatre
Riviera Theatre
Aragon Ballroom
Trianon Ballroom
Riverview Ballroom
Rainbo Gardens
Bal Tabarin Cafe
Chez Pierre Cafe
Edgewater Beach Hotel
State-Congress Theatre
Roosevelt Theatre
Howard Theatre
Manor Theatre



(Cutaway View of Balanced Action)

THE normal range of Tympani, machine or hand, regardless of size, is from low F below the staff, bass clef, to the octave F in the staff. At rare instances, as in the case of "Parsifal," low E is used. Also certain compositions in special and rare instances call for higher notes than the normal range; namely, F# and G. These notes can be had on the Ludwig Pedal Tympani. The low E will not be as strong as the normal range scale unless a specially large kettle is provided. For low notes the diameter should be increased. In this case a 30" kettle would serve the purpose better than a 28". This is the reason for the use of three tympani where a large scale is called for.

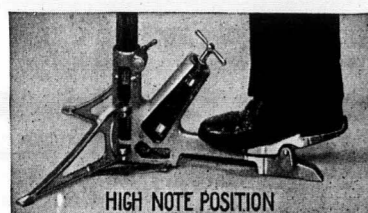
Another feature of three tympani, of course, is that it necessitates less tuning or changes. In large symphony orchestras a fourth drum is added of a small diameter, 22" or 23" for extremely high notes such as F# and G and even A. These notes are possible on

small diameter drums. It is possible to force the standard size 25" up to A, but the note would naturally be poor in quality on account of the diameter being too large for such a high note. The same can be said of the low notes. The normal 28" can be lowered in pitch to E and E^b, but the quality of tone will naturally not be as good as it would on a 30" or sometimes 32".

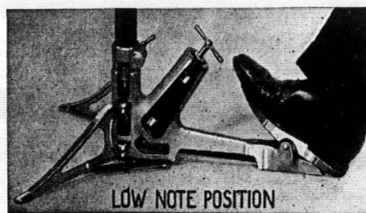
The Chicago and Philadelphia Symphony Orchestras in order to get extremely low notes that are satisfactory and resonant, use a 35" diameter Ludwig Machine Tympani. On the other hand, the New York Philharmonic Symphony Orchestra obtains excellent results with a 32" kettle for low notes.

25" for the small and 28" for the large kettle are generally regarded as standard.

26" and 29" are used for the large DeLuxe Picture Orchestra—the range is the same, but the larger diameter of the kettles allows for greater volume.



HIGH NOTE POSITION



LOW NOTE POSITION

SEND FOR PRICES
CATALOG and FURTHER
INFORMATION DESIRED

Ludwig & Ludwig


Drum Makers to the Profession

1611 North Lincoln Street

CHICAGO

Something New!

**MILLERS
MODERN
METHOD for
CLARINET**



Roy M. Miller

Price \$150

COMPILED
and ARRANGED
by Roy M. Miller
—formerly with—
Soussé's Band

SOLE SELLING AGENTS
EDWARD B. MARKS MUSIC CO.
223-225 WEST 46th STREET
NEW YORK, N. Y.

Special Features:

Drawings made from actual X-ray pictures showing correct movements of the tongue in tonguing. Full size sectional cuts showing correct position of the left hand. One hundred sixty-eight especially written and carefully graded exercises and duets with special and duplicate fingerings. Fingerings for both Boehm and Albert system clarinets.

Exclusive Selling Agents:

Edward B. Marks Music Co.
223-225 West 46th St., New York, N. Y.

Ensemble Training

a Series of Transcriptions
For Three Violins with Piano

BY
FRANZ C. BORNSCHNEIN

Peabody Conservatory of Music, Baltimore, Md.

No. 5449	Set One	Complete	.75
	1. Deep River	Spiritual	
	2. Menuet	J. L. Dussek	
	3. A Song of India	N. Rimsky-Korsakoff	
5739	Set Two	Complete	.75
	1. Nobody Knows the Trouble I See	Spiritual	
	2. The Song My Mother Taught Me	A. Dvorak	
	3. Feuillet d'Album (Albumes)	A. N. Scriabine	
5740	Set Three	Complete	.75
	1. Indian Canonetta	A. Dvorak	
	2. Nina	G. B. Pergolesi	
	3. A Love Dream	Fr. Liszt	

For Piano Solo

Five American Dances

EASTWOOD LANE

Appearing on the programs of Guy Maier, Denishaw Dancers, Paul Whiteman. On syllabus of leading Conservatories.

- | | |
|------------------------------------|--------------------|
| 1. The Crapshooters | 3. A Gringo Tango |
| 2. Around the Hall | 4. North of Boston |
| 5. Powwow (An Indian Reminiscence) | |

No. 4675, Price \$1.25

Send for Thematic Pages of
CHASIN'S COMPOSITIONS FOR PIANO
As played by Josef Hofmann

J. Fischer & Bro.
119 West 40th Street New York City

DECEMBER MUSIC

In Jacobs' Orchestra Monthly & Cadenza.
FADED FLOWERS, MAZURKA..... Charles J. Dorn
Full orchestra and piano, including saxophone band complete.

By trumpet or cornet solo with piano accompaniment.
By alto saxophone solo with piano accompaniment.
Plectrum banjo solo and tenor banjo chord part.

This Mazurka is a number of the tuneful, rather quiet type. Any of the parts are very easy to play effectively as they do not make any great demand upon the technical proficiency of the players, yet the number will be found a very effective and pleasing one. It is especially suitable for school orchestras and bands of the beginner's grade. It has been effectively arranged by Mr. Hildreth and is No. 4 of the Jacobs' Orchestra-Band Edition (Easy Grade), which means that the parts for all of the band and orchestra instruments are interchangeable between the two ensembles. The saxophone band arrangement can be used independently or as a unit of the orchestra.

ON THE ALERT, MARCH..... Hugh W. Schubert
Full orchestra and piano, including saxophone ensemble.
By saxophone solo with piano accompaniment.

This is a very effective March of a reasonable degree of difficulty. The bass and inner parts will be found particularly rich in good counter-melodies. The saxophone ensemble parts can be used with the orchestra or complete in themselves.

GOLDEN GLOW, WALTZ..... A. J. Weidt
Tenor banjo solo.

This number has been previously published for orchestra, and the tenor banjo arrangement is in the orchestra key. This arrangement for tenor banjo will be found very easy to play and yet a decidedly pleasing and effective number.

In Melody

INNOCENT PASTIME..... Bernise G. Clements
This number is classified as a *Morceau*. It is very tuneful and pleasing and of a reasonable degree of difficulty. It is well suited to photoplay scenes and situations of a light neutral character.

FLYING HIGH..... R. S. Stoughton
An excellent *March* of most engaging rhythmic figures and melody. It has the pleasing freshness and spice one learns to expect in Mr. Stoughton's compositions.

THE LIMITED EXPRESS..... V. N. Scholes
An excellent *Galop* of the typical *Galop* rhythm and speed, yet it is not hard to play effectively.

LAURESTINE (Jacobs' Cinema Sketches)..... Arthur C. Morse
The fourth published number in the series of Jacobs' Cinema Sketches. A number of a quiet, contemplative character. Both harmonically and melodically, this number is thoroughly "good music," yet its appeal is so simple and direct that appreciation is given it spontaneously. The one theme, which comprises most of the melodic material used, is presented in many different and interesting ways.

In Jacobs' Band Monthly

FADED FLOWERS, MAZURKA..... Charles H. Dorn
For complete band, including all saxophone band parts.

What has been said previously concerning the orchestra arrangement of this number also applies to the arrangement for band. This band arrangement furnishes the band parts in the same key as the orchestra instrument parts included in the orchestra arrangement.

BATTLESHIP CALIFORNIA, MARCH..... H. J. Crosby
For full band.

An excellent *March* by a writer who has given us a large number of stirring march tunes. This number will be found fully up to the Crosby standard and especially effective as a good parade march.

Some Coming Articles

THE BAND OF THE FUTURE

By Joseph E. Maddy

THE ACOUSTICS OF SONG

By Lloyd Loar

WHAT THE MOVIE AUDIENCE NEVER SEES
Back of the Scenes in a Great Motion Picture Theater

A PROFESSIONAL MUSICIAN'S SLANT ON SCHOOL MUSIC INSTRUCTION

By F. E. Waters

SIGHT READING FOR THE TENOR BANJOIST

By A. J. Weidt

THE MARTIN BAND FAMILY

HARMONICAS AS STEPPING STONES IN MUSIC

Besides numerous other special articles and features and our great array of splendid departments conducted regularly by the country's leading authorities.

Merry Christmas and a Healthy New Year



•BUY•
•CHRISTMAS•
•SEALS•

THE NATIONAL, STATE and LOCAL TUBERCULOSIS ASSOCIATIONS of the UNITED STATES

Jacobs' Magazines Editorial Council

Acoustics..... LLOYD LOAR, Mus. M.
Arranging..... R. E. HILDRETH
The Banjoist and Tenor Banjoist..... A. J. WEIDT
The Clarinetist..... RUDOLPH TOLL
The Dance Orchestra..... LEO REISMAN
The Drummer..... GEO. L. STONE
The Flutist..... VERNE Q. POWELL
The Photoplay Organist and Pianist..... L. G. del CASTILLO
Popular Composition and Harmony..... A. J. WEIDT
Public School Music..... J. E. MADDY
C. D. KUTSCHINSKI
CLARENCE BYRN
LEE LOCKHART
The Plectrum Player..... GIUSEPPE PETTINE
The Round Table..... LLOYD LOAR
The Saxophonist..... EDW. C. BARROLL
The Trombonist..... FORTUNATO SORDILLO
The Trumpet and Cornet..... VINCENT BAGH
The Violinist..... EDWIN A. SABIN

THE Jacobs' Magazine staff of department conductors and regular contributors affords a source of authoritative information on practically all subjects connected with the instruments, music, musicians and pedagogy of the band, orchestra, theater organ and piano. Answers to questions and personal advice on subjects which come within the radius of this broad field are available to our subscribers without charge, and inquiries of sufficient general interest receive attention through the columns of the magazines. All communications should be addressed direct to the publishers, WALTER JACOBS, INC., 120 Boylston St., Boston, Mass. Any question which apparently does not come within the jurisdiction of the department conductors or contributors listed will be referred to an authority qualified to answer.

A Merry Christmas and A Happy New Year to You



MELODY

A MONTHLY MAGAZINE FOR PHOTOPLAY MUSICIANS AND THE MUSICAL HOME

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

VOLUME X

DECEMBER, 1926

NUMBER 12



Wanted: A Noble Setting of "America the Beautiful"

BY CHANCE the inspired lines of Katharine Lee Bates' great patriotic hymn, *America the Beautiful*, were printed a few years ago in a song book with the hymn-tune known as *Materna*. This tune was written by Samuel A. Ward forty years ago to match the plaintive seventeenth-century hymn, "O Mother dear, Jerusalem, when Shall I Come to Thee?" which it expresses admirably. But to forcibly combine music written to express the longing of a world-weary soul for a far-off heaven with Miss Bates' majestic lines glowing with a lofty patriotism is an obvious anomaly that cries out for rectification.



MRS. WILLIAM ARMS FISHER

Sporadic but unsuccessful attempts have been made to give *America the Beautiful* a proper setting, but none of the truly matched its stirring lines, or have the outstanding qualities that belong to a hymn for a great nation to sing "from sea to shining sea."

A CALL TO THE AMERICAN COMPOSER

The Past Presidents' Assembly* of the National Federation of Music Clubs now sponsors a nation-wide contest for a truly adequate setting of *America the Beautiful*.

A cash prize of \$500.00 is to be awarded to the American-born composer whose setting best expresses the love, loyalty and majesty its lines express.

The prize setting will be presented to the Nation without copyright restriction so that it may be freely printed in every newspaper, magazine, hymn and song-book throughout the land and by every music publisher.

The wives of the Governors of all the States of the Union are to have the honor of contributing \$1000 of the fund for the prize award and for the necessary expenses of carrying out this national contest. As *America the Beautiful* was written by a woman of Massachusetts, and first appeared in print in Boston, July 4, 1895; and as the contest was produced by the National Chairman of the Past Presidents' Assembly, also a resident of Massachusetts; as the opening lines first floated into the author's mind on the summit of Pike's Peak, and the first four stanzas were penciled in her note book in Colorado; as the President of the National Federation of Music Clubs is a resident of Ohio; as the official action has just been taken at a meeting in Memphis, Tennessee; and as the National Federation of Music Clubs had its inception at the World's Fair in Chicago in 1893, and as the symbolic beauty of that White City quickened the poet's mind at the same time; the wives of the Governors of Massachusetts, Colorado, Ohio, Tennessee and Illinois head the honor subscription list.

The privilege of securing the funds in question is delegated to the State Chairman of the Past Presidents' Assembly and State Presidents of the National Federation of Music Clubs.

The conditions of the contest are outlined on this page at the foot of the last column. A circular containing complete information may be obtained by writing the chairman of the contest.

*The Past Presidents' Assembly is an auxiliary group composed of those who have served as the president of a regularly organized music club, State Federation, or other music organization, or as District or National President of the National Federation of Music Clubs. It was founded at the Asheville Biennial on June 14, 1923, to weld into one compact, nationwide fellowship all the past leaders in music clubdom in the United States.

A Prize Contest Announcement

By MRS. WILLIAM ARMS FISHER

National Chairman of the Past Presidents' Assembly and First Vice-President of the National Federation of Music Clubs.



KATHARINE LEE BATES

The Composer and the Hymn

O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain.
America! America!
God shed His grace on thee,
And crown thy good with brotherhood
From sea to shining sea!

O beautiful for pilgrim feet,
Whose stern impassioned stress
A thoroughfare for freedom beat
Across the wilderness.
America! America!
God mend thine ev'ry flaw,
Confirm thy soul in self-control,
Thy liberty in law!

O beautiful for heroes proved
In liberating strife,
Who more than self their country loved,
And mercy more than life.
America! America!
May God thy gold refine
Till all success be nobleness
And ev'ry gain divine!

O beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam
Undimmed by human tears.
America! America!
God shed His grace on thee,
And crown thy good with brotherhood
From sea to shining sea!

THE composer of "America the Beautiful," the most widely sung and most beloved hymn of patriotism written in this generation was for many years Professor of English Literature at Wellesley College. In 1893 Miss Bates stopped in Chicago on her way to Colorado, where she was on the faculty of a notable summer school. Visiting the World's Fair, the symbolic beauty of the White City greatly impressed her. Going thence to Colorado Springs, she saw the Rockies for the first time and spent three weeks at the foot of their "purple mountain majesties." At the close of the summer school Miss Bates with a party ascended Pike's Peak. Speaking of her brief, ecstatic gaze from the summit, she says: "It was then and there, as I was looking out over the sea-like expanse of fertile country spreading away so far under those ample skies, that the opening lines of the hymn floated into my mind. When we left Colorado Springs the four stanzas were penciled in my notebook, together with other memoranda, in verse and prose, of the trip. The Wellesley work soon absorbed time and attention again, the notebook was laid aside, and I do not remember paying heed to these verses until the second summer following, when I copied them out and sent them to *The Congregationalist*, where they first appeared in print July 4, 1895. The hymn attracted an unexpected amount of attention. It was almost at once set to music by Silas G. Pratt. Other tunes were written for the words and so many requests came to me with still increasing frequency that, in 1904, I rewrote it, trying to make the phraseology more simple and direct." The new version first appeared in the *Boston Evening Transcript*, November 19, 1904.

THE MOST POPULAR NATIONAL HYMN

Miss Bates says she has "given hundreds, perhaps thousands of free permissions for its use." It has gone not only to every corner of the land, but is sung in Australia, substituting that country's name for America. It is sung in Canada with the refrain "O Canada," and in Mexico with the refrain "Mi Mejico."

It has been sung to various old tunes and to many new ones, for it has been set to music oftener than any hymn in a hundred years, yet no single tune has found universal acceptance or sung itself straight into the common heart of the Nation. Whatever vogue any of the old tunes used with it have had is because the words were so loved that the most convenient vehicle at hand and ready-made was seized for lack of anything better.

CONDITIONS OF THE CONTEST

1. The contest is open to any native-born American regardless of his residence.
2. The setting of AMERICA THE BEAUTIFUL is to be for mixed voices in hymn form and in vocal range and character fitted for mass singing.
3. The judges are to be men of national reputation and will be instructed to award the prize of \$500 only to a truly noble setting of the text worthy as a hymn for the Nation.
4. The contest closes on Tuesday, March 1, 1927.
5. Manuscripts are to be sent to the Chairman of the Contest, Mrs. William Arms Fisher, 362 Commonwealth Ave., Boston.
6. All manuscripts must carry a non de plume and be accompanied by a sealed envelope containing the full name and address of the composer with postage for its return.
7. Contestants are limited to a single unpublished setting.
8. The prize setting is to be without any copyright restriction whatever and may be freely printed and freely performed.
9. The announcement and presentation of the award will be made in Chicago, Thursday evening, April 21, 1927, at the banquet of the Past Presidents' Assembly, when the hymn will first be sung. On the following evening it will be sung in Chicago by a thousand trained voices as the climax of the Singing Biennial of the National Federation of Music Clubs.

Announcing
Frank Holton's
Greatest Triumph
the
Holton Revelation Trombone
in the
American Model

Here is the super-trombone, an instrument that has the wonderful Revelation tone—a tone that has truly been heard around the Globe, for the Revelation Trombone is in demand in every section of the civilized world—and with which is combined mechanical perfection that again sets a new Holton Standard.

It was over twenty years ago that Frank Holton first designed and built a trombone on this model but he never placed it on the market for the reason that the tuning device was controlled entirely by set screws which were a source of extreme annoyance rather than convenience.

Realizing the need of a trombone of this model, especially for Symphonic Jazz work, his experimenting has led to the perfecting of the Revelation Trombone in the American Model, absolutely the quickest tuning trombone ever built—a touch of the thumb raising or lowering and holding the pitch as desired.

Here is the ultimate in trombone building. A tone of tremendous breadth and power with all the sparkling brilliancy that has made the Revelation and Holton Special Trombones the choice of the most discriminating trombonists of America.

Marvelous in its response—the tone starts with apparently no effort and develops without exertion until you realize you control a tremendous reservoir of musical power subject to your slightest whim, rich and resonant without mute and extremely bright with mute.

The tuning is perfect and the slide action is so light and smooth that it brings the realization of perfect synchronization of attack and execution.

The artistic model of this trombone instantly appeals to the eye, no unsightly braces and set screws marring the beautiful lines and annoying the player by vibrating as the instrument is played.

Perfectly balanced by means of the famous Holton Balancer, originated by Frank Holton and applied on all Revelation Trombones.

We'll Loan You This Trombone Free

You cannot know the possibilities of the trombone until you play the Revelation in either the Regular or American Model and to make it possible for you to do so, we'll loan you a Holton for ten days absolutely free, for you to use just as if you had purchased it with no other requirement than to return it at our expense if you find you can do without it.

It is easier to get the loan of a Holton than it is to borrow from your neighbor. Write us for FREE LOAN APPLICATION and description of finishes.

Frank Holton & Co.
Elkhorn 545 Church St. Wisconsin



Originators
of the
Holton
TALENT TEST



PERFECT TUNING
A Patented Holton Tuning Attachment that eliminates set screws, and the cumbersome braces that go with them. Permits the quickest possible tuning—a touch of the thumb raising or lowering and holding the pitch where desired.

SPECIFICATIONS

TONE—Tremendous power and volume, rich and extremely brilliant.

TUNE—Perfect in all positions. A tempered scale.

PLAYING QUALITIES—Tone produced with apparently no effort in all registers. A new development in ease of playing.

WEIGHT—The lightest weight possible without affecting durability.

ACTION—So light and smooth that it is greatly improved. Perfect synchronization of attack and execution.

STOCKINGS—Stockings and inner slides of Nickeline. Does not spring as easy as other metals. Slides keep in perfect alignment. Very hard and long wearing.

OUTER SLIDES—Specially drawn Finelite, one of the lightest, toughest and hardest of metals.

HOLLOWAY PATENT—Exclusive patented feature. Prevents oil running over outer slides and soiling shirt front, coat and hands.

BALANCER—An original Holton improvement. Trombone balances and handles better.

FREE LOAN—You can get the loan of a Holton for ten days absolutely FREE.

TERMS—Cash or very easy payments as desired.

TRADE-INS—Old instrument taken as part payment at allowance determined by original cost and present condition.

Write for the Holton Big Bargain List, describing one of the greatest collections of rebuilt band instruments ever offered, taken as part payment on new Holtons. Practically every known make listed. Many rebuilt to better condition than when new. List sent free on request.



Holton

America's Greatest Band Instruments

The All-Ohio State Fair Bands

AND THE MEN
WHO PUT THEM OVER

By Clarence Byrn

THE Seventy-sixth Annual Ohio State Fair has passed with a blaze of glory into the annals of American industrial, agricultural, and educational history. Year by year, this magnificent exposition has grown apace and has kept its place in the hearts of all the sons and daughters of Ohio. Though they may stray afar as the seasons come and go — when the orchards, fields and gardens yield their rich and luscious harvests the wanderers turn again homeward. And when the gates clang shut at the great Fair's closing, old friends salute, in parting — "So long, folks, see you at the Fair, next year."

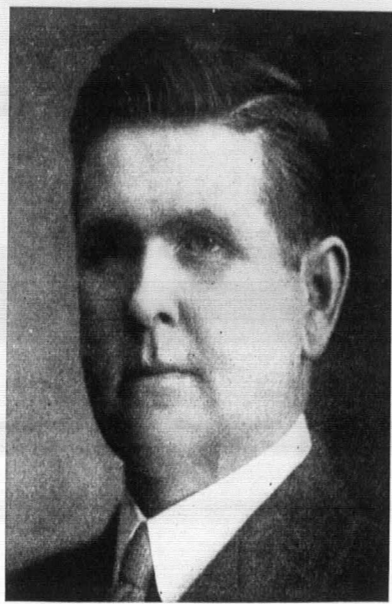
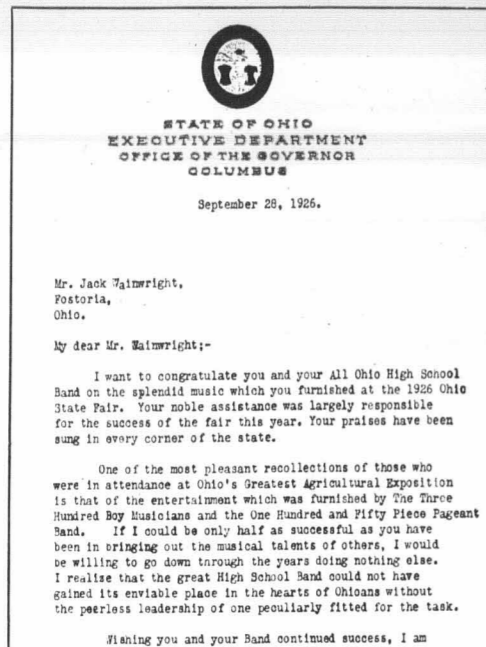
The State of Ohio is a proud political commonwealth lying in the very heart of America, untainted by racial and religious strife and loyal in every sense to the Government which gave it birth. It is rich in its manifold natural resources, and richer still in the quality of its citizenship and the service of its many great statesmen and leaders. Standing high among the social, civic and governmental bodies which preserve her government and develop her people, is the organization of State and County Fair Associations.

A GREAT MODERN EXPOSITION

The fundamental principle, underlying these and kindred expositions, is education; the broadening of social appreciation, the creating of closer, finer fellowship, and the encouragement to thrift and achievement. Long ago, at Columbus, the old midway show, the fortune wheel and shell game gave way as attractions to dignified and entertaining exhibitions of rural and community activities, and although the State Fair is still held under the direction of the Department of Agriculture, it is now become truly representative of all things good — social, civic and economic in Ohio.

The Ohio State Fair possesses all the long-established features common to such enterprises throughout the nation, but these

we must forego as a matter of course in this article. Twenty years ago, it was the privilege of this writer to play for this Fair with one of the visiting bands for an afternoon and evening, and he has since endeavored to spend



VIC DONAHEY
Governor of Ohio

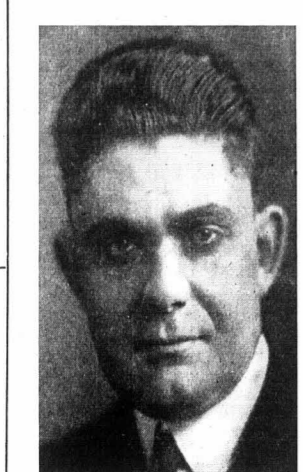
brought to Columbus at the expense of the State Fair, and encamped on the Grounds during the entire week. They played each day and were judged on their six-day performances. Besides their memorable outing, they were placed by the judges and received liberal cash prizes. The popularity of this step was so evident and these youthful musicians were so well received by Fair patrons, that three hundred of the best players from two hundred different high schools throughout the State, were selected by State Fair Bandmaster J. W. Wainwright, brought to Columbus and assembled into one mammoth, three-hundred piece All-Ohio High School Band for the 76th annual State Fair. Again they were encamped in tents on the Fair grounds, registered with the band secretary, and placed under the group supervision of Mr. Wainwright and his six assistant directors — Mr. Guy V. Sutphen, Toledo, Ohio; Mr. James Naylor, Georgetown, Ohio; Michael Lombardi, Fostoria, Ohio; Mr. Herman Cooper, Marietta, Ohio; Mr. C. J. Jones, Coshocton, Ohio; and Mr. C. E. Broderick, Montpelier, Ohio.

A HUGE UNDERTAKING

The task of selecting, assembling, chaperoning, organizing and drilling such an enormous and far-scattered group of schoolboy musicians was a hard one, but it fell into capable hands. Mr. Wainwright himself furnished approximately \$10,000 worth of camp equipment, and the arrangement of the music alone cost \$600. The boys were assembled for their first joint rehearsal just three days before the Fair began, and by the first day of the Fair they were thoroughly organized and playing, in both mass and group formations, like veterans. From 9.30 in the morning until 9.30 in the evening they were on the go. Every day, except Saturday, the big massed band played an hour's concert from 11.30 to 12.30 in the State House yard. And from 3.30 to 4.30 a similar concert on the pageant platform, across the race track in front of the grand stand, where they would alternate with Carbone's Attraction Band of well-known musicians. During the rest of the time on duty they were playing in

bands to keep their patrons interested and happy. Governor Vic Donahey and Chas. V. Truax, his Director of Agriculture, both appreciate the value of music in the life we live. The official letter of thanks from Director Truax to State Fair Bandmaster Wainwright, gives welcome proof of his high regard for band music at the Fair, and the accompanying letter of "Vic," as the Governor is affectionately termed, shows not only a sincere appreciation of music's service to humanity, but reveals also his deep and abiding love for all his people. Is it any wonder that the citizens of Ohio have chosen him for three consecutive times, to be their Governor — the only man ever so honored in the history of the State?

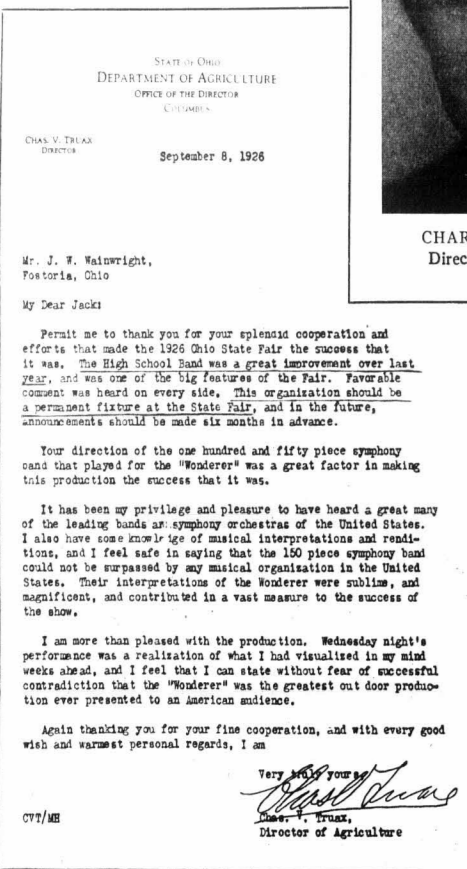
In 1924 a High School Band Contest was conducted over the entire State, by the Ohio State Fair Management. The six organizations judged to be the best in Ohio were



CHARLES V. TRUAX
Director of Agriculture

Very truly yours,

Vic Donahey
Governor



smaller divisions throughout the Fair Grounds. Practically every county in the State was represented in this 300-piece All-Ohio High School Band, which contributed so materially to the Ohio State Fair of 1926. Mr. Wainwright extends his deepest gratitude and appreciation to the following Ohio bandmasters, whose invaluable services turned a difficult and challenging project into a glorious success:

Mr. Warren C. Miller, Bedford; Mr. Harry F. Clarke, Cleveland; Mr. T. G. Simon, Fremont; Mr. B. F. Aldrich, Sandusky; Mr. C. M. Layton, Massillon; Mr. L. V. Kelley, Akron; Mr. P. F. McCormick, Cleveland; Mr. J. D. Naylor, Georgetown; Mr. G. V. Sutphen, Toledo; Mr. C. H. Jones, Coshocton; Mr. Herman Cooper, Marietta; Mr. C. E. Broderick, Montpelier; Mr. Michael Lombardi, Fostoria; Mr. Laco, Bellevue and Norwalk; Mr. Dan Grisinger, Wellington; Mr. Samuel Krauss, Salem; Mr. Reed, Alliance; Mr. Edwin Bath, Wilmington; Mr. Rush Rosenberry, Painesville; Mr. L. E. Willes, Kenton; Mr. Glen Grace, Kent; Mr. J. C. Hazen, Bucyrus; Mr. H. J. Copp, Middletown; Mr. Ira Halt, Cardington; Mr. Roy E. Dougan, Cleveland; Mr. Ira Morington, New Carlisle; Mr. D. E. Greco, Dover; Mr. Baird, Elyria; Mr. Gerald Myers, Defiance; Prof. Horn, Springfield; Mr.

ONE OF THE MOST SIGNIFICANT CHAPTERS IN AMERICA'S MUSICAL HISTORY

is the story of the all-Ohio State Fair Bands told by Mr. Byrn on these pages in what the editors consider one of the most significant articles ever printed in a music magazine. Not a great deal of imagination is required to visualize something of the ultimate benefits of the musical linking of the forces of State and School, when all of our States have followed the brilliant example of the great Commonwealth of Ohio, the producer of presidents. You will want to read and re-read the article which will have added potency when you know that Mr. Byrn deemed it so important that our readers receive the full benefit of the facts and inspiration of this great event that he, with a force of eleven of his assistants, spent several days at the Ohio Fair and at Fostoria in order to get completely into the spirit and mood of Mr. Wainwright's all-Ohio developments.

It is regrettable that Mr. Byrn's camera was greatly handicapped by the bad light, but enough satisfactory pictures were secured for the above comprehensive visualization of the

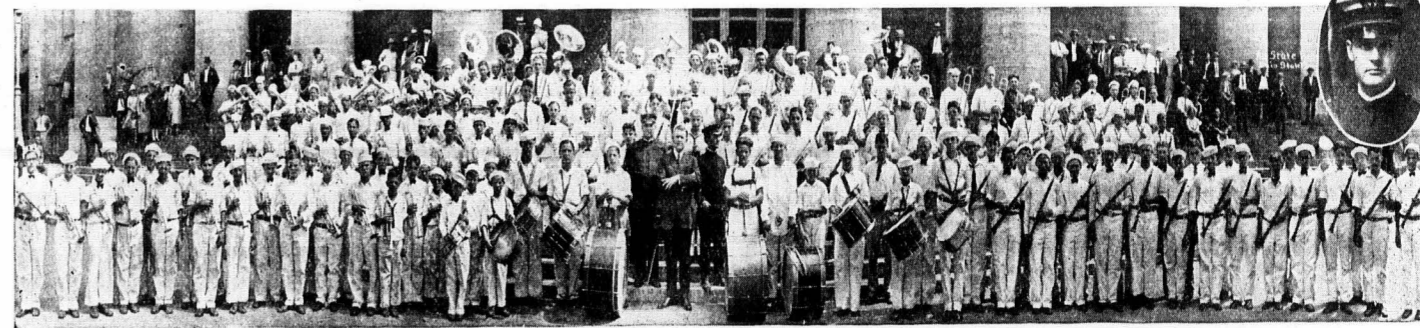
ALL-OHIO H. S. BAND ACTIVITIES IN MINIATURE

which Mr. Byrn captioned as follows: (1) Stars and Stripes Forever, James Naylor, conducting; (2) General Headquarters, Fostoria High School, Fostoria, Ohio, Wainwright and staff; (3) Field Tent of State Fair Bandmaster Wainwright, Frank Carbone, Conductor of Carbone's Band left, Herman Cooper, Conductor Marietta High School Band, right; (4) All State Buckeye Band Boys Sergeant Governor Donahey on State House Lawn, Mr. Wainwright conducting; (5) With Carbone at the Races; (6) Naylor's Division in Concert; (7) Stampede Fidelity; (8) When Do We Eat? (9) Under Arms; (10) Mess; (11) Lombardi's Division in Concert; (12) Minute Men; (13) Spirit of '26.

H. R. Hutchinson, Elmore; Mr. Wm. Strassner, Canton, and Mr. A. R. Wheeler, Cumberland. The management of the Ohio Fair believes in the school band movement: first, because of its wholesome and lasting influence upon the boy, and second, because it considers the proper raising and training of boys and girls to be fully as important and interesting to Fair patrons, as farming, mining, and breeding live stock.

Besides the High School musicians, there were hourly concerts throughout the week in the various stands and exhibits by the following five professional bands. The American Legion Band, A. Cincione, conductor; Carbone's Concert Band Frank Carbone, conductor; The Dover Concert Band, D. E. Greco, conductor; The Fort Hays Columbus Band, and the Columbus Colored Band. The Lancaster Reformatory Band and the Mansfield Reformatory Band, each spent one day at the Fair. In connection with the grand stand program, which featured daily Carbone's Attraction Band and the High School musicians, there was a concert each afternoon by the 150-piece Ohio State Fair Symphony Band under the direction of Mr. Carbone. Each night there was a dramatic presentation of an allegorical pageant, "The Wonderer," which brought together an immense cast of trained actors and dancers, a selected chorus of 350 voices under the direction of Mr. Carl Hoening, well-known choral coach and conductor, and an imposing array of staging, lighting and pyrotechnical displays, bound together from beginning to end, by the unforgettable music of the 150-piece State Fair Pageant Band under the direction of Bandmaster J. W. Wainwright, of Fostoria, Ohio. The playing of this

Continued on page 16



GOVERNOR VIC DONAHEY WELCOMES VISITING SCHOOL BANDS TO STATE CAPITAL, COLUMBUS, OHIO. INSET, BANDMASTER J. W. WAINWRIGHT

Music for American Indian Movies

I HAD planned, in response to several requests, to review several books of instructive interest to movie organists this month, but as I have not yet been able to secure all the material I want, I will have to hold that over. One such book is not yet off the press, and another has not reached me in time.



L. G. DEL CASTILLO

BOOKS ON MOVIE ORGAN PLAYING

This first appeared about five years ago, and still remains about the only systematic book of its kind on the subject. There is another which is arranged in encyclopedic form, and still several others of general application not directed to the organist. While the first named book is even so soon just a little obsolete, it is nevertheless filled with a wealth of sound constructive suggestions which should be of a good deal of help to those who require it.

The booklet (of 64 pages) is divided into three parts, as follows: (1) Equipment; Mental Alertness, Musical Resourcefulness, and Repertoire. (2) Musical Interpretation, taking up in turn the requirements of different types of pictures; and (3) The Theater Organ; Technique, Orchestral Registration, Identification of Tone Colors, and Special Effects.

For a small book the pages are extraordinarily full of meat. Some statements are open to question as being merely an expression of individual opinion; some are frankly outgrown with the advancement in photoplay musical technique since the book was written. In relation to the theater organ, for example, appears the following: "Of course, on the new unit orchestral organs, these traps are actually a part of the instrument, the organist merely pushing a button or tapping a pedal for a certain effect. The fact that these contraptions are usually out of working order takes us back to the assumption that the organist had better let the traps alone."

A significant omission in the book is in the lack of reference to solo playing, then in its infancy. The stunt or slide solo had not at that time worked East. The section devoted to "Thematic Development" constitutes in my opinion a misdirected effort to initiate the organist into the intricacies of operatic development of leitmotifs. In practice I believe that only the simplest variations of a theme, and those chiefly in registration, are at all valuable in application. The same thing is largely true of modulation, as the modern practice lies more in breaking a number definitely at a subtitle or change of scene. In the skeleton repertoire listed, possibly the casual reader may need to be warned that the numbers are selected from the catalog of the publisher of the book. I do not imply that they are inferior on that score; simply that they are scarcely representative.

The sections on Musical Interpretation and on Identification of Tone Colors are exceedingly valuable. A great deal of ground is covered in a limited space, and, in regard to the general scope of the book, the following quotation from the Introduction is illuminative: "There is one quality which the player requires above all, and which this book primarily intends to

The Photoplay Organist and Pianist

By L. G. DEL CASTILLO

A regular department conducted primarily for movie musicians but replete with interest and informative material for all musicians, students and music lovers. Mr. del Castillo's distinction as a leading writer and authority is based on sound and successful experience as Organist in leading photoplay theaters, among them the Rialto (New York), Shea's magnificent new Buffalo Theater, which he opened, and the Metropolitan (Boston), the largest and finest movie house in New England, where he is at present the featured organist. Questions and comments addressed to Mr. del Castillo, care of this magazine, will receive his personal attention.

awaken and develop. That quality is resourcefulness. This resourcefulness extends in two directions: one of them is the musical training which must aim to perfect facility in improvisation; the other is a cultivation of taste and a sense of fitness in adapting musical material to the pictured scene. We shall try to give practical hints in both directions."

AMERICAN INDIAN MUSIC

Now in taking up the musical settings for American Indian pictures, I wish first to clear away a fundamental misconception in terminology (if you can hurdle that one I will lay off the dictionary for the rest of the page) that persists in cropping up now and again. That is the idea that "Indian Summer" connotes American Indian atmosphere. So far as I am aware, the crisis develops in only two instances — a number by Victor Herbert and a suite by Lake. And in the former case the quality of the music almost proves the case, as there is something of a hint of Indian atmosphere in the music. In the suite, on the other hand, the music is obviously neutral. Both numbers, incidentally, are included in the list of American Indian music in Rapée's Encyclopedia of Music for Pictures. Nevertheless the dictionary will inform you that Indian summer is simply "a period of mild weather appearing in autumn."

Incidentally, Herbert has supplied us with about as much American Indian music as any one composer. I am even willing to concede that he titled the number above to deliberately indicate this class of music. In addition there is of first importance the music of his opera *Natoma*, from which is published not only the selection, but also the *Dagger Dance* and the *Invocation* as a double number. There is also a very charming *Indian Idyll* published by Harms, and an Indian lullaby titled *Dream On* from the same catalog. The first section of *Pan-Americaniana* is perfect as a vigorous type of Indian music, and the *Oriental Dance* from *Wonderland*, published by Fischer as a double number with the *Entr'acte (Kiss Me Again)* from *Naughty Marietta*, is considerably more American than Eastern Indian in type. The several incidentals in the Belwin catalog, by the way, are from the pen of a lesser member of the tribe — one Charles K. Herbert.

No doubt the best known Indian music is the *Four American Indian Songs* by Cadman. The first of these, *By The Land of the Sky Blue Water*, ranks as a love theme with that other favorite, *By the Waters of Minnetonka*. And Logan's *Pale Moon* is another popular ballad of the same genre. Of the other numbers of the Cadman suite the second and third are also on a sentimental note, while the last, *The Moon Drops Low*, is of a useful heavy dramatic idiom.

Next to this suite in importance I would mention Coleridge-Taylor's music to *Hianatha* published in part as a ballet suite by Hawkes.

This is in that familiar broken-up suspensive style characteristic of Coleridge-Taylor and makes him, incidentally, such a good movie composer generally. (I trust you use the *Imaginary Ballet* and the *Petite Suite de Concert* among others.) All the numbers are splendid virile stuff for light and heavy emotional scenes.

In single numbers there are of course the various incidentals to be culled from the Belwin, Schirmer and Fischer series, Dvorak's *Indian Lament* (called *Indian Wail* in the Schirmer Galaxy), Homer Grunn's *Indian Suite* (published in two parts by the Boston Music Co.) and *Desert Suite* (five numbers in the Fischer catalog), Skilton's *Two Indian Dances* and *Siona Serenade* (all Fischer, the latter in the new Concert edition), the very characteristic music of Wheelock's *Suite Aboriginal*, an *Indian Reverie* by Kappey, an *Indian Serenade* by Vibbard for organ, the Indian theme from Swinnen's book of Themes published by J. Fischer, also for organ, and still another number by Grunn called *Tonalivua*. Also the second of *Two Miniatures* by Klemm (Harms), titled simply *Plaintive*, seems to me to be idiomatic, if I may coin the word.

In a lighter type of music, available chiefly for comedies, should be mentioned Frey's *Indianola*, Metz' *Indian Smoke Dance*, several numbers in the small volumes of the Jacobs collections, *Seminola* (published by Shapiro, Bernstein), *Na-Jo* in the Fox catalog, and a McKee number called *The Redskin* published by the Boston Music Co. I list them, but I suppose most of them are now out of print, with the exception of the Jacobs numbers. But it is a point worth bringing out that practically every racial division of serious music should include, or be duplicated in, light and popular music for use in farce comedy of either feature or two reel length. It is just as possible and effective to cue the two reel comedy to action as it is the feature picture.

THE AMERICAN INDIAN IDIOM

But no matter how complete your library, it is apparent that you will not be at ease in any one type of picture unless you can improvise easily, accurately and effectively in the vein required. This lesson has been brought home to me in the past by hearing organists confuse all sorts of idioms in hazy attempts to approximate the correct idiom for the picture they were playing. The truth is that even in such apparently overlapping divisions as Chinese and Japanese, African and Sinaese, or Spanish and Italian, there are definite differences of quality, some authentic, some merely the conventional idea of how they might sound if they did.

Perhaps none of the primitive musical types have been studied in this country as painstakingly as the American Indian. That is only natural, and while the wealth of material offers opportunity to decipher some general characteristics, at the same time we have here as in other types to find that probably the superficial conventional idiom strikes home more forcibly than the actual. To put it more concretely, an empty fifth bass with a tom-tom effect sounds more Indian-like than a carefully notated authentic tribal melody, which in some cases may not sound characteristic of its type at all.

So it is safe to recommend the tom-tom effect, in a good deal the same fashion that we recommended the habanera rhythm with the tambourine and castanet for Spanish pictures, as a characteristic and dominating feature of American Indian music. To the empty fifth should be added the grace note below the fifth, and the registration will naturally be of open flute tone, which in the lower register will give the

Continued on page 14

An Intimate Sketch of Julius Eichberg

By MARION G. OSGOOD

JULIUS EICHBERG was born in Dusseldorf, Prussia, on June 13, 1824. He came to America in 1857 and located at Boston, where he soon became a prominent figure in the highest musical circles and, with Mrs. Eichberg, moved in the best Bostonian society. His violin playing and his composing at once won a high rank for him before the public and among musicians, and when he founded the Boston Conservatory of Music, with himself as head of the institution, his remarkable success in teaching the violin grew with the years. His pieces for students in the early grades, as well as his "Method" for violin, were published and became very popular with the teachers — in fact, are still being used today.

His creative work was not wholly confined to the instrumental, however, for he composed four operettas and a patriotic hymn of fine flowing melody and broad, swinging rhythm. Two of his operettas, *The Doctor of Alcantara* and *The Two Cadiz*, were published, as was the hymn, *To Thee, O Country!* The operettas were exceptionally bright, tuneful and singable, and became very popular, particularly for amateur performances. The hymn today is nationally known and sung by choral societies and large schools. Besides his published works, Mr. Eichberg also composed a number of *Andantes* for violin, and a *Concertante* for four violins — exquisite compositions which should have been published long ago. These were written especially for his pupils, however, and played by them at Mr. Eichberg's many violin recitals — *affaires musicales* that were marked events in Boston's music circles of those days.

My first experience with the Boston Conservatory of Music began one day when I ran up the broad white marble steps leading into the building, which was located then (as now) on Tremont Street just above West Street and is occupied today by the Slattery store. When I was inside the lower door and heard the sound of violins coming from far above me, I knew that my only way to reach Mr. Eichberg was to climb up those long flights of stairs to him. So, hugging my little red violin close to me, I climbed and climbed and climbed, until at last I was met by Mr. Eichberg's brother, Isidore, and ushered into a room filled with violin pupils where there was much subdued chatting and laughing mingled with the tuning of violins.

Suddenly there came a hush; Mr. Eichberg, the master, had entered. He signaled to four of the young ladies who quickly rose with their violins, and then ensued a tonal experience I shall never forget. It was the playing from memory and in unison of the great Bach *Ciaccona* or *Chaconne*. One of the players was a mere child. Upon entering the room I had noticed this little girl first, as she had a wealth of beautiful brown curls which hung down below her waist, and envied her because my own yellow ones were not nearly so long. However, the moment the playing began I forgot the curls and all else, for a great tone poem that filled brain and heart was being instrumentally unfolded and read.

I listened awe-struck, hardly believing my ears. Could it be these four young ladies who were playing this great composition in such a manner? It was quite impossible, I thought, that the little girl with the curls could be playing the very same notes that the others played, yet so it was. I was only a crude, young-girl beginner, while those four pupils who were playing so wonderfully were artists even at that time. Later, they became well known as musicians and players of the first rank, and are living and playing today. Their names are Miss Lillian Shattuck, Miss Letty



JULIUS EICHBERG
From a hitherto unpublished photograph

Laundry, Miss Abby Shepardson (now Mrs. W. C. Nauck) and Miss Lillian Chandler.

Of course the playing seemed more remarkable along in 1880 than it would today, when (so to speak) the woods are full of fine women violinists and cellists; yet, as I look back and mentally visualize those slender, feminine fingers stretching across the great chords of three and four notes, and hear in memory the majestic effect produced by that young woman ensemble — the perfect intonation, the shading, attack and nuances — even today the performance seems to me as wonderful as it did then. In speaking of the periods of practice at that time, one of the four pupils remarked:

"We worked tremendously on the *Chaconne*, spending hours upon it individually, and hours and hours together; we frequently chose one to listen while the rest played, and so each had turns at listening and criticising. The arduous work was a labor of love, young ambition filled

THE EICHBERG QUARTET

This charming picture shows the ensemble described by Miss Osgood, all of whom are artists, well known in musical circles of Boston and the East. From all accounts the playing of the ensemble was every whit as attractive as the appearance of the group, which loses none of its charm despite the emphatic difference from today's styles in both dress and color.



with a noble resolve, and the great point of inspiration was our teacher — Mr. Eichberg!"

From among his many gifted pupils Mr. Eichberg later chose these four players to form a string quartet. This meant extra work of course, as each must learn to play viola and cello besides keeping up in her violin study. But Mr. Eichberg was diplomatic; he saw that each member of the quartet was given equal opportunity, and thus the music education for all was thorough, interesting and invaluable to each. His patience and perseverance with all his pupils, the dull as well as the bright ones, were remarkable. He understood human nature, and possessed the art of finding out each pupil's individual needs and filling them. A pupil felt greatly elated if he but nodded approval; and if he remarked: "Ver goot! you practice vell!" that same pupil's heart was filled with ecstasy.

When Mr. Eichberg was thoroughly pleased, the pale intellectual face would lighten and seem to glow, the cheeks would grow pink, and with both hands the master would push back his leonine mane. At such times he looked the picture of inspiration. But his displeasure! That was a different matter. His "Ah, Bah!" with the wry grimace accompanying the explosive words, was humiliation indeed. The classroom windows looked upon the Boston Common (the rooms are still there today and practically the same), and many pupils under the disgrace of his terrible "Ah, Bah!" have earnestly wished themselves down on the green Common instead of being up there in the classroom.

I RECALL a day when my lesson was the third poor one I had played for Mr. Eichberg in two weeks, for be it known that in those days my prevailing trouble was — *inertia*. Keenly conscious of my teacher's cold gray eyes and his ominous silence, and longing to escape the well-deserved reprimand, I grabbed my coat and hat and retreated to an adjoining room that was vacant. I was drying my eyes and getting into my coat preparatory to leaving the room, and turning, there in the doorway loomed the dread presence of my teacher. To my startled vision he seemed like a Colossus, and I heartily wished that I was on Boston Common. Slowly the figure advanced into the room, and silently. Words were not needed, the icy expression was enough.

When about the distance of a foot from my quaking self the figure paused; the icy expression melted, and with his hand on my shoulder and one of his sudden smiles he asked: "Vy you cry?" Then, with a humorous twinkle, came: "You know vat you are? Vell, I tole you; you was von lassy, leetle tefel." He had said it!

The Eichberg Ladies' String Quartet played the Beethoven quartets and all that was best in music. The *Chaconne* of Bach was used occasionally as an ensemble number, or as an individual solo. Today the number is given only by music giants such as Ysaye, Zimballist and others. Women players seldom attempt it. Eichberg's beautiful *Concertante* for four violins, with his several other four-violin compositions, were often given during the various concert tours of the Quartet, which played from Boston to Colorado and continued in public service from about 1876 to 1882. In 1924 the Quartet held a reunion and reception in honor of Mr. Eichberg's daughter, now Mrs. Lane. This was held in the charming studio of Miss Shattuck in the Pierce Building on Huntington Avenue, Boston.

The accompanying picture of Mr. Eichberg was taken about 1880.

A Band That Made a Small City a Big Music Center

EVEN THE DEAF CAN HEAR! Such was the eye-striking line printed below the picture of a new band shell, dedicated at Elkhorn, Wisconsin, during the recent "band" season, that was displayed in a Sunday edition of *The Milwaukee Journal* to illustrate its story of the dedication; a second picture showed a group of deaf music-lovers actually listening to the music of the dedicatory concert given by the Holton-Elkhorn Band, hearing by contact of their fingers with the walls of the shell and by air vibrations against their faces. That they really did hear, appreciate and enjoy the music was plainly apparent from their facial expressions.

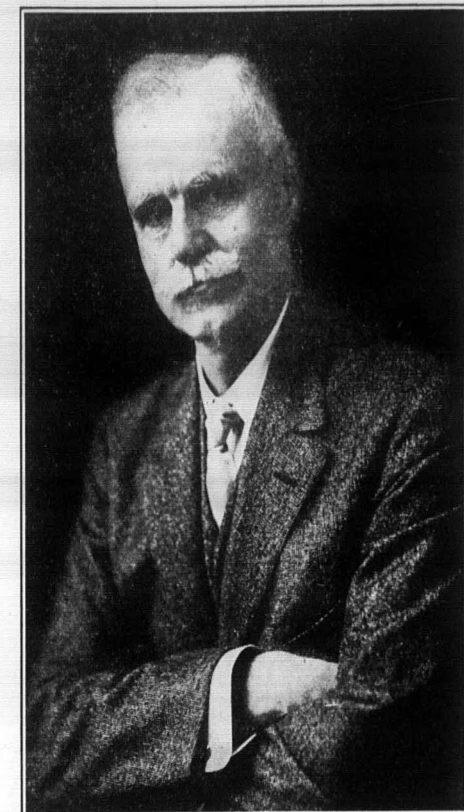
Elkhorn now has two crowning achievements which it may look back upon with justifiable pride, and both of them should spur its citizens on to achieving perhaps greater things in the future. The first and greatest of the two achievements was the bringing of Frank Holton & Company to Elkhorn. The second is the building of this magnificent band shell, which was made possible only through the first, for with the coming of the Holton band factory came also the wonderful band, and it was to provide better facilities for further exploiting the popularity of the free weekly concerts by this remarkable band that the shell was built. The Holton-Elkhorn already has gained the reputation (according to the press) of being "the best band in the State," while Elkhorn itself has attained the name (also according to the press) of "the greatest little musical town in the world."

THE BAND SHELL

This new band shell is a complete success—both acoustically and architecturally, a victory for its designer and builder, Mr. J. Baurman. The citizens of Elkhorn never before had really heard their wonderful band as a great tonal unit. They had heard parts of it, so to speak; say the drum section, bass section, cornets and trombones, but until this first concert in the shell they never had listened to the band in the aggregate—the full tonal mixture or general effect produced by all the instruments when gathered and sent forth by perfect acoustics, all of which is due to this newest and latest type of band shell.

Through the efforts of the local Kiwanis Club, the citizens and business men of Elkhorn by popular subscription built the new band shell at an approximate cost of \$5,000 to house the famous Holton-Elkhorn Band. The shell is built upon plans drawn by G. Pheby, an architect of Phoenix, Arizona, who gained a national reputation through the remarkable acoustics of a band shell built in his home city from plans of his own. In an article on this shell, *Popular Mechanics* said:

"It possesses, besides architectural beauty, exceptional acoustic properties. By actual



FRANK HOLTON

test it was shown that a match dropped from a height of five feet could be heard at a distance of 250 feet, and the instrumental music is often enjoyed by citizens on their porches several blocks away. This wonderful transmission of sound is obtained by using a sound board of unusual construction, built in the form of a compound curve with the same ratio as the curve of a proscenium arch."

The Elkhorn shell is the largest that has been built upon these plans, and incorporates the still more unusual feature of a mixing dome, or resonator chamber, of elliptical type, which eliminates all megaphonic effects and greatly adds to the acoustic properties. It is considered by authorities to be the finest band shell in Wisconsin, if not in that section of the country. The band played in the shell during the month of August, the efficiency of these concerts being wonderfully increased from an acoustical standpoint, and greater audiences than ever before have visited Elkhorn and heard this sterling concert organization at its very best.

THE DEDICATORY CONCERT

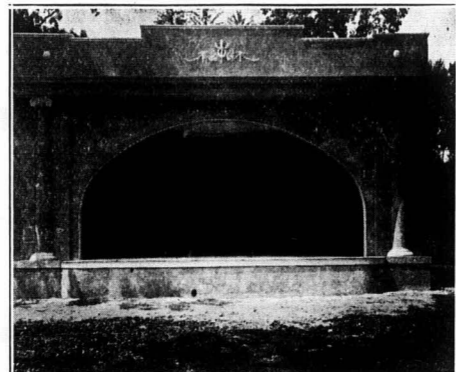
A great gathering assembled at the formal dedication of the new shell by the Holton-Elkhorn Band. After Mr. W. T. Wheddle

(assistant director of the band) had arranged the music on the director's stand and resumed his place at the left, there was complete silence for a moment. Then came a veritable storm of applause as Director H. J. Charlton entered from the left wing and stepped upon the conductor's platform; the huge crowd rose and remained standing while *America* was played, and the concert proceeded. The program of classical and popular numbers opened with the *Il Guarany Overture* by Gomez, followed by Friedmann's *Slavonic Rhapsody*. Then came Mr. Frank Holton, founder of the company bearing his name, for a trombone solo. As he stepped to the center of the stage, the vast audience cheered and applauded for more than a minute and a half.

Mr. Holton, a time-tested player who, off and on for a half century or more, has appeared upon concert platforms with his trombone, had all his customary poise. Under the glare of spotlights focused upon him from the sides of the arch, he stood smiling and bowing his acknowledgment of the ovation tendered him. He played *Marriage Bells* by Reardon, responded to two encores, and finished by singing the chorus of *Carry Me Back to Ole Virginia*.

THE DEDICATING BAND

The Holton-Elkhorn Band, which now is regarded by Frank Holton & Company almost as much a part of the concern as its plant, equipment and products, is one of the finest industrial bands in America. It is composed mostly of employees in the company, and is generally known under what might be called the collective name of "The Men Who Build the Horns they Blow." The band has appeared throughout its State with remarkable success and has been acclaimed by band authorities as one of Wisconsin's greatest musical organizations, many critics comparing it with the best of our American bands. The tremendous success made by this band is due to Bandmaster H. J. Charlton (one of the executives of the company), under whose direction the Holton-Elkhorn ensemble has been functioning for the past seven years. The roster of the organization reads like a "Musicians' Blue Book,"



Band Shell Provided by Citizens of Elkhorn for the Holton-Elkhorn Band

because of the past affiliations of its members, many of them having played under Sousa, Pryor, Innes, Brooks, Kryl and other famous bandmasters.

Frank Holton, the man from whom the band takes its name and through whose efforts this remarkable organization has been made possible, has been playing the dual role of artist and business man for the past twenty-five years, and for about that same number of years was one of the "Big Three"—Holton, Clarke and Pryor. He has been one of America's foremost solo trombonists for more than fifty years, is still "going strong," and is often featured with the band as its primo soloist.

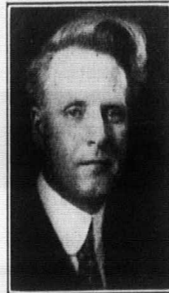


HOLTON-ELKHORN BAND

Left to right, seated: Mrs. Howe, Soprano; H.J. Charlton, Bandmaster; Frank Holton

Public School Music in Pueblo City Schools

WE are happy to introduce Mr. Rei Christopher, of Pueblo, Colorado, to the readers of our Public School Music column; and are especially well pleased that the conclusion of his interesting and instructive contribution is a courteous and direct answer to Mr. Bert Dakin's letter, concerning class instruction in instrumental music, which occurred in our November column.



CLARENCE BYRN

Mr. Christopher speaks from many years of experience, both as teacher and player. He was for six years Head of Theory Department Warren Military Band School, Warren, Ohio; two years Head of Theory at the Kansas State Normal, Hays, Kansas, and for three years Head of Theory at Dana's Institute, Warren, Ohio. He has played euphonium and horn for six years in the Colorado Midland Band; was euphonium soloist for one year with Belstead's Band, and traveled for one year as second horn with Mr. Sousa and his band.

In addition to his inspiring ability as teacher and player, he is also an unusually capable organizer and director.

INSTRUMENTAL MUSIC IN PUEBLO CITY SCHOOLS

By REI CHRISTOPHER, DIRECTOR

THE department of instrumental music was introduced in the city schools of Pueblo in the fall of 1922. Free rein was given by the Superintendent and School Board to organize the work in the way that would bring the best results, with the further assurance that they would help to the limit in furnishing whatever equipment was needed. Previous to that time nothing had been done in the instrumental line except in a small way, and that by private teachers who collected a fee from each student who desired to study. This had been mostly violin class-work, and from all that I could gather very little interest had been aroused.

Due to a popular demand, our first efforts were directed at the high school, as they were especially anxious that a band be organized as soon as possible to play for the football games that season, and to arouse the pep and enthusiasm that is so needed during these times. All of the students were met in assembly and were told what was desired in the way of a band and orchestra, and their co-operation and enlistment in these organizations asked for. A bulletin containing a list of the instruments desired, together with pictures of same and something as to their possibilities, was posted on the school bulletin board with a statement as to the number of players desired for each instrument. Also, at this time a requisition was placed with the school board for several instruments (such as basses, alto horns, baritones, etc.) to fill out the instrumentation, as not many students cared to purchase these particular instruments when just beginning.

Within a comparatively short time a band of forty members was organized, and rehearsals were held twice a week during school hours. Credit for both band and orchestra work was arranged for and every inducement given the student for taking up instrumental work.

In the grade schools the students were also met in assembly, the idea of instrumental work explained and cards given them to fill out, stating whether they already played some in-

Public School Vocational Music Department

Conducted by

CLARENCE BYRN

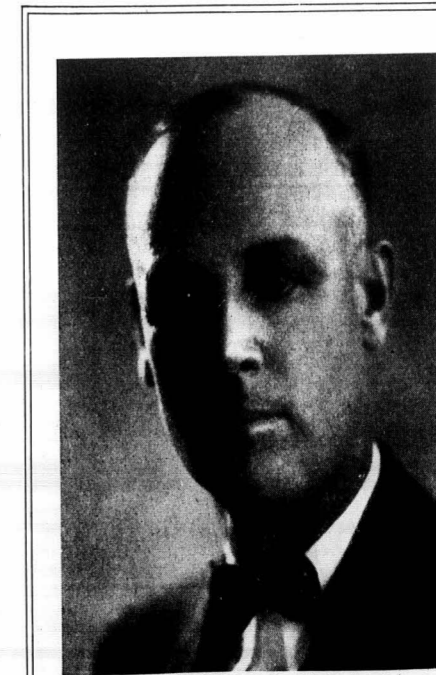
Editor's Note: This department—the first of its kind to be established in any music magazine, and widely recognized as an authoritative, practical and helpful source of information and inspiration—is a regular feature of *JACOBS' ORCHESTRA MONTHLY* and *JACOBS' BAND MONTHLY*. The conductor, Mr. Clarence 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.

strument and, if not, what instrument they desired to study. Conferences were held with the parents when desired, and the adaptability of a student considered whenever possible, in the purchasing of an instrument. About three hundred children from the fifth to the eighth grade inclusive took advantage of this work the first year, and orchestras were organized wherever there was sufficient material.

The orchestras of the grade schools are under the general supervision of the director of the department, but whenever possible the music teacher of the building is given charge, thereby assuring each school of a director and the use of their orchestra for their activities whenever desired. This plan has worked out wonderfully well and gives the director more time for classes that he otherwise would have to discontinue.

CLASS INSTRUCTION IN INSTRUMENTAL MUSIC

In the grade schools all instruments are taught in classes, each class one-half hour in length and held during regular school periods. All taking this work receive credit, it being one



REI CHRISTOPHER
Director of Instrumental Music, District No. 1
Pueblo City Schools, Pueblo, Colorado

of the minor subjects that all students are required to take and which has a bearing on their general passing grades.

All classes meet during regular school hours and for the most part the rotating system of schedule is used, thereby eliminating the missing in succession of the same school studies each week by the music student. Considerable trouble is always experienced at the beginning of the school year, however, by some students taking up instrumental work who are looking for something different in the way of school routine, and then, finding that it requires just a little effort on their part to learn an instrument, gradually drop out. That feature can be eliminated by insisting that after the second week of enrolment they cannot drop the subject until the end of the semester, unless a very good excuse is forthcoming from the parents and principal. Giving credits has helped to eliminate that type of student, too.

The class-lesson idea may have its undesirable features, but in many ways it also has its good features. It makes for competition among the members of the class, and I have found that having members of the class play alone and other members criticize (the teacher having beforehand coached the class how to constructively criticize), tends to create interest.

Ensemble groups of various kinds can also be organized as preliminary training for orchestra work. This naturally creates interest, for every boy and girl is anxious to get into the school orchestra and band. Continuous lessons without that privilege have a strong tendency to discourage them. As an illustration of this point, a boy given a baseball and told he must first learn the technique of the baseball game before he can hope to get on the team would in a short time eliminate all prospects for any good baseball players. It is by associating with other boys playing on the team that he really learns to play ball. The comparison is obvious, and to begin ensemble playing at the earliest possible moment is without doubt the greatest factor in building up the instrumental department.

TEACH CHILDREN TO PLAY AT THE EARLIEST POSSIBLE MOMENT should be the slogan of all instrumental teachers. Perhaps it will be necessary to forego certain fundamental principles in order to accomplish this end—mind you, I say perhaps—yet I am not so sure but that these fundamental principles can be taught right along without the child being conscious that it is routine. The general observance with this is, that as soon as the student becomes interested in his instrument he will seek the help of the private teacher, who should see to it that nothing is lacking in learning any principles that might have been crowded to the background for the time being.

Give the students as much praise as possible, and when criticizing their work do so in a way that will be constructive instead of embarrassing to them. This is hard to do at times, especially with the indolent student, and it is for the teacher to decide as to the type of criticism that is most needed by the student; but it seems that for the most part the teacher is prone to criticize too often rather than to encourage.

METHODS FOR CLARINET AND OBOE

Jacobs' Band and Orchestra Monthly,
Public School Vocational Department.

Dear Mr. Byrn:

I am a supervisor of music in the public schools of Oil City, Pennsylvania, a town approximating twenty-five thousand. I have heard so much of your work in Detroit, also of your public school column with the Jacobs' Or-

EASY BUT
EFFECTIVE
ARRANGEMENTS

The Jacobs Library

MELODIOUS
MERITORIOUS
MUSICIANLYFOR
ELEMENTARY AND JUNIOR

School Orchestras

AND OTHER YOUNG ENSEMBLES

INSTRUMENTATION

1st Violin*

Violin Obligato

2d Violin (Acc.)*†

3d Violin (Acc.) †

Viola Obligato and

Viola (Acc.)*†

Cello*

Bass and

E♭ Tuba*

Flute*

1st Clarinet in B♭*

2d Clarinet and

3d Clarinet in B♭†

Oboe,

Soprano Saxophone in C

and E♭ Soprano Saxo-

phone†

E♭ Alto Saxophone and

1st C Tenor Saxophone

or 1st Tenor Banjo*†

B♭ Tenor Saxophone and

2d C Tenor Saxophone

or 2d Tenor Banjo*†

Bassoon and

E♭ Baritone Saxophone†

1st Cornet in B♭*

2d Cornet and

3d Cornet in B♭*†

Horns in F and

Alto in E♭†

Trombone (Bass Clef) and

Baritone (Bass Clef)*†

Trombone (Treble Clef) and

Baritone (Treble Clef)†

B♭ Bass (Treble Clef) and

BB♭ Bass (Treble Clef)†

Drums*

1st Mandolin

2d Mandolin

Tenor Mandola or

Tenor Banjo and

2d Mandolin†

Mando-Cello

Plectrum Banjo Obligato

and Mando-Bass†

Guitar Accompaniment †

Piano Accompaniment

(Melody Cued In)*

- 1 JOLLY SAILORS. March (6/8).....Weidt
2 GOLDEN MEMORIES. Reverie (6/8).....Weidt
3 HOME TOWN BAND. March (4/4).....Weidt
4 FLOWER QUEEN. Waltz.....Weidt
5 THE GOOSE WADDLE. Danse Char. (4/4).....Weidt
6 JAPANOLA. Fox Trot (4/4).....Weidt
7 QUEEN CITY. March (6/8).....Weidt
8 IOLA. Valse de Ballet.....Weidt
9 CASTLE CHIMES. Gavotte.....Strubel
10 DRIFTING. Barcarolle (6/8).....Weidt
11 DARKIES' PATROL. (2/4).....Lansing
12 LA SIRENA. Danza Habanera (2/4).....Burke
13 CHIMNEY CORNER. Danse Grotesque (4/4).....Eno
14 YE OLDEN TYME. Char. Dance (3/4).....Weidt
15 EVENTIDE. Reverie (3/4).....Weidt
16 FRAGRANT FLOWERS. Novelette (4/4).....Weidt
17 HERE THEY COME. March (4/4).....Weidt
18 EL DORADO. Danse Tango (2/4).....Weidt
19 BLUE STREAK. Galop.....Allen
20 MOUNTAIN LAUREL. Waltz.....Allen
21 INVINCIBLE GUARD. March (6/8).....Shattuck
22 VERONICA. Barcarolle (6/8).....Weidt
23 LOVE AND ROSES. Waltz.....Weidt
24 DOWN MAIN STREET. March (4/4).....Weidt
25 CARITA. Dns Espana (4/4).....Weidt
26 THE OPTIMIST. March (6/8).....Weidt
27 JUST A MEMORY. Reverie (3/4).....Weidt
28 THE LINE-UP. March (6/8).....Bertram
29 DANCE OF THE TEDDY BEARS. (4/4).....Weidt
30 FLOWER OF YOUTH. Waltz.....Bertram

PRICES FOR EACH NUMBER

Small Orchestra and Piano.....50c. net
Consists of the exact parts marked * in the Instru-
mentation column.Full Orchestra and Piano.....75c. net
Consists of the above parts and Violin Obligato, 2d & 3d
Clarinets, Oboe and Sop. Sax in C & B♭, Horns in F and
Alto in E♭, Bassoon and E♭ Bar. Sax.Extra and additional parts: Piano Acc. 15c. net; First
Mandolin 20c. net; All other parts, each 10c. net.

Note: Each part is on a separate page except where marked (†) or (‡)

(†) On same page but separate staves

(‡) On same page and same staff

WALTER JACOBS, Inc., Boston, Mass. U.S.A.

PUBLIC SCHOOL VIOLIN ENSEMBLE MUSIC

Twinkling Stars
Blue Danube Waltz
Songs of Scotland
Humoreske — Dvorak
Bohemian March
Jingle Bells March
Glendale Waltz
Silent Night
School Days March
Beethoven — Menuet in G
Italian March
Mary Jane Waltz
Sorority March
Schubert's Serenade
Amaryllis

Love's Old Sweet Song
One Sweetly Solemn Thought
The Palms
Alice Where Art Thou
La Trisique Serenade
Marche Pontificale (Gounod)
Bridal Chorus from Lohengrin
Drink To Me Only, Etc.
All Through The Night
Believe Me If All Those, Etc.
Andante From Orpheus
La Paloma
Volga Boat Song
Also many others for Violin & Piano, two Violins &
Piano, etc. Write for complete list.

SPECIAL
INTRODUCTORY
OFFERTo Recognized
Teachers

YOUR CHOICE

10 COPIES
FOR \$1.00Enclose
Professional CardOur Violin Music is Becoming Famous All Over the World
IT WILL PAY YOU TO INVESTIGATEFRED HELTMAN CO. Publishers of E. 4th & Prospect Av.
"Recent Edition" CLEVELAND, O.

your Joolry and Perfume at a Restaurant. You might as well go into Shreve Crump and Low's or Tiffnies to buy a Ham Sandwich.

To get back to Musick the most Publicity right now is about Canned Musick. First they is a report that Edison has made a record

that would play most of an Hour, which is bad noos. If they was one thing you

could depend on it was that when the Feller in the Next Flat started the Phonograph on the Pianola it would stop itself every Three Minutes anyhow. Even on the Radio they stop and make an Announcement.

Then they is this Vitaphone which they say will wipe out all the Theayter Orchestrys and put Canned Musick in there. With the Musick and the Pictres both coming in Cans the next step will be you can send out to the Grocery Store and get a whole Movie Show for your own home. It won't be long now.

Our official song for the month is for the Feller in Reddin, Cal. who was out for a Political Office. He went all the way up a 9000 Foot Mountain to get out the Vote and found nobody but a Hermit who wouldn't leave any-ways. And of course the Song is I'd Climb the Highest Mountain if I Knew that When I Climbed That Moutin I'd Find You.

Music for American Indian Movies

Continued from page 8

thick, hollow sound required. The normal rhythm will be a quarter and two eighths in 2/4 time, to be varied just as the tum-te-tum-tum of the Spanish idiom should be varied.

But this effect, with of course the tom-tom and bass drum used ad lib, is scarcely sufficient equipment for our idiom. Let us build up from the bass a little further, and encounter the next significant feature, so often true of primitive music — the minor key. And further let us emphasize the fact that we discard the conventional melodic minor, in which the sixth and seventh degrees are raised a semi-tone, for the original minor, in which they remain as is. Thus, in order to keep the idiom characteristic, if we are descending the A minor scale, we play G and F natural instead of sharpening them.

Naturally there are exceptions. Not only does the 2/4 rhythm often give place to 3/4 and 6/8, but the major mood is frequently encountered. The point is, however, that to create at once the idiomatic impression that you wish, the 2/4 tom-tom beat and the melodic minor are the two most striking colors in your palette. Now there is a third equally important, and perhaps the one characteristic of Indian music you can be sure of. That is the accented passing note. The best example, though you can find it in any characteristic piece of the type, is perhaps *By the Waters of the Minnetonka*. In this case the accented passing note skips over a wide interval, in the first measure a sixth, in the second a third. The interval of the second, or one whole tone, is perhaps more characteristic. And often the effect will not be so much that of an accented grace note, as of one or more notes equally stressed in the melody. The point to bear in mind is that the phrase comes to rest after the first beat.

Before attempting practice in this device, analyze some of the Indian music and observe what a constant factor it is, and how it is utilized in various rhythms and intervals. What would normally be the accented note of a phrase is displaced and delayed by this passing tone a second or a third under or over it. And if you then add to the points given above this quality of emphasis and general *marcato* spread over the style generally — melody, accompaniment and bass — you will have approximated what are all the essential details of this American Indian idiom.

What's Good in New Music

By L. G. del Castillo

THIS introductory paragraph has no purpose except to set up the column, and give you a little more verbiage for your money. And of course it must not be forgotten, too, that I'm writing by the inch. The grim fact is that there is nothing exciting enough to really deserve special comment, so we may as well proceed directly to the task of reviewing.

ORCHESTRA MUSIC

A ROUND OF COUNTRY DANCE TUNES, art. by *Berliner* (Schirmer Gal. 300). Medium; light rustic 4 4 Moderato in E♭ Major. The tempo description is inadequate and misleading, as the number is really a medley of three rustic airs. The first, *Gossip Joan*, is the only one of deliberate pace, and serves as a prelude, interlude and coda separating the other two — *The Devil Among the Tailors*, a light 2 4 hornpipe sort of air, and a second, which is a 6/8 jig. The number is available in picture work both for rustic and nautical scenes, although the interruption of rhythm makes it less useful in this respect.

INTRODUCTION AND RONDO CAPRICCIOSO, by *Saint-Saens* (Schirmer Gal. 306). Difficult; light classical 6 8 Allegro non troppo in A minor. I will not pretend to know the origin of this number, and I have not the time to look it up. From the Opus number, it would appear to be from an early violin concerto. In strictly classical vein and typical Saint-Saens style, the number is of considerable length and brilliantly and effectively scored. For long neutral scenes in costume pictures it would have a precise value.

GAVOTTE IN G, by *Von Gluck* (Ditson Philharmonic Series 24). Easy; light classical 4 4 Allegretto grazioso in G major. This well-known gavotte from the opera *Paris and Helen*, swells the ranks of what appears to be a run on classical music in this month's publications. This Philharmonic Series of Ditson's is well worth commending, being built on the ideal of popularizing worth-while music through simple but well-edited editions.

THE FLIGHT OF THE BUMBLE BEE, by *Rimski-Korsakov* (Fischer T2090). Difficult; light active Vivace in A minor. This characteristic scherzo from *The Legend of Tsar Saltan* is familiar to all habits of the Boston Symphony concerts, where it has been popular as an encore in the Pops season, and furthermore, if I remember correctly, enjoyed an almost unprecedented reputation by being encored at a regular concert. The melody is naturally built on little chromatic runs, and is an exceedingly effective bit of work.

REVERIE SENTIMENTALE, by *Millegam* (Harms). Medium; quiet 4/4 Allegretto in A major. For a firm that specializes largely in popular music, even though it be the best of popular music, that is production or show numbers, the serious numbers of Harms average a surprisingly high standard. Millegam, apparently a regular contributor to their catalogue, has turned out some very suave numbers, of which this Reverie is typical. Always tuneful and never cheap, this is well knit and interestingly constructed.

CLOSTER MEDITATIONS, by *Spialek* (Harms). Easy; emotional religious 4/4 Andante in D minor. There is a grandiose and illuminating subtitle reading: "Describing the emotional struggle within a man who is on his way to a monastery after suffering disappointment in the only love of his life." After that outset one is prepared for anything from a *Hearts and Flowers* to a *Finale* from the Tchaikowski *Pacific Symphony*. The truth lies somewhere in between the two. The music itself is much less trite than the inscriptions, in which the various sections are carefully labelled Monastery Theme, Love Theme, and so on. The themes and their development have rhythmic, melodic and harmonic vitality, and it must be said that the emotional vicissitudes indicated in the synopsis can be easily and sympathetically followed.

COUNTESS MARITZA SELECTION, by *Kalman* (Harms). Medium; musical comedy selection. This potpourri, from the pen of one of our best modern operetta composers, needs no introduction in these pages. The excellent arrangement is by Walter Paul, and includes the Gypsy themes and the inevitable Czardas.

LAND! LAND! by *Leuschner* (Schaper). Medium; light active emotional cut-time Allegro jubiloso in G major. This is the third of the lengthy "atmospheric symphonies" imported by Belwin. The title is not the ejection of a New England spinster, but refers to rescue from shipwreck, and is subtitled Joy, Rescue, Hope. Musically, it is not quite up to the first two, and the arpeggio triplets of the accompaniment become monotonous; the melodic material is a little commonplace, and the effort to string the length out results in forced extension of phrases. Nevertheless, the number is to be recommended, for with all these faults it is still above pot-boiler level, and its length is its strength, from the standpoint of photoplay utility.

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

RECITATIF DRAMATIQUE No. 1, by *Baron* (Belwin Baron Cin. 18). Medium; gruesome 9 8 Lento in F♯ minor. The title is not sufficiently descriptive. There is an inherent sinister quality in the lugubrious empty fifths that characterize the number. The construction is musically and effective, and the general atmosphere adaptable for all sorts of dismal effects.

LAMENTATION DESEPEREE, by *Baron* (Belwin Baron Cin. 17). Medium; heavy plaintive emotional 6/8 Allegro agitato in D minor. Baron's French complex continues to haunt him, but what's in a name? The turbulent unrest of this number would seem to make it anything but a "hopeless lamentation," and it is in its quality of agitated suspense that its value will lie.

MODERN MOVIE MOODS, Volume I (Sonneman). This edition has been out some little time but has just come in for review, and may consistently be accorded space for the variety of material it contains. Several of the numbers have been detached from old and comparatively obscure operas, while others are movie incidentals written in order. In particular may be noted the significant sinister theme from Saint-Saens' *Rouet d'Omphale*, which, if used in the original must be located in the middle of the number. The collection is as follows: (1) *Prelude to La Juive* (Halévy). Easy; sinister mysterious 4 4 Andantino in E♭ Major. Mostly subdued, but with some heavy dramatic climaxes, the musical caliber is a degree above the average movie mysterioso. (2) *Dance of the Furies*, from Orpheus (Von Gluck). Medium; heavy agitato 3 4 Vivace in D minor. An operatic ballet number well suited to the movies with its broken figurations and runs. (3) *An Argument* (Breil). Medium; emotional agitato 4 4 Moderately fast in D minor. A useful incidental, but the headings are misleading. It seems to me unsuited to "a dispute or argument between two or more persons, an assembly, or a board of directors." Its idiom is, on the contrary, more of the atmospheric type for mob disputes in costume pictures, with its altered chords, chromatic progressions, and suggestion of fanfares. (4) *Ereclément* (Breil). Medium; heavy agitato 4 4 Molto agitato in A minor. Just a stock agitato, with a rather monotonous series of chord progressions. (5) *Dramatic Agitato* No. 1 (Egner). Easy; heavy agitato 4/4 Allegro non troppo in C minor. A sort of simplified edition of the Allegro from *Mariana*, not so close as to be a deliberate plagiarizer, but nevertheless with more than a casual resemblance. (6) *Introduction and Passing of the Caravan*, from the Desert Suite (David). Medium; Oriental march in A minor. A patrol effect beginning pp and ending ff. The patrol works up effectively, and is not so Oriental but that it can be used for other characteristic types also. The metronome indication is obviously wrong, and the beat of 104 should refer to halves instead of quarters. (7) *Sunrise, Caravan Breaking Camp*, from the Desert Suite (David). Medium; quiet atmospheric 4 4 Maestoso in A major, light atmospheric 4 4 Vivace in C major. The composer appears slightly at a loss as to the Oriental idiom. The atmosphere is effectively indicated, but the racial type might be almost anything from American Indian to Russian. Again the tempo indication is so haphazard as to be useless. A cut-time Vivace is marked at a speed of 67 for the quarters, obviously all wrong. (8) *Looms of Fate, Le Rouet d'Omphale* (Saint-Saens). Medium; heavy sinister 6 8 Andantino in C♯ minor. This very effective fate motive has been usefully reprinted from the middle of Saint-Saens' Symphonic poem, and lifted so note for note that instead of rounding out the end, it is allowed to finish on a long G natural, which in the original serves as modulation to another key. In this version the number would more profitably close on an empty C♯ and G♯. (9) *Chorus from La Juive* (Halévy). Medium; heavy martial 4 4 Allegro non troppo in E♭ major. This chorus is, in effect, a heavy concert march, and, in its regular rhythm and set divisions, would seem almost to have been written as such. In type it can be compared to the Queen of Sheba or Aida marches. (10) *The Jolly Hunters* (Egner). Medium; 6/8 street march. There is nothing in the number to suggest the title, which is subtitled "The Chase, suitable also for Western scenes, pursuits or lively gatherings of any kind," except a horn fanfare in the introduction. Outside of that the piece is a purely conventional street march of A and B strains, Trio and break-up strain.

RECITATIF DRAMATIQUE No. 1, by *Baron* (Belwin Baron Cin. 18). Medium; gruesome 9 8 Lento in F♯ minor. The title is not sufficiently descriptive. There is an inherent sinister quality in the lugubrious empty fifths that characterize the number. The construction is musically and effective, and the general atmosphere adaptable for all sorts of dismal effects.

LAMENTATION DESEPEREE, by *Baron* (Belwin Baron Cin. 17). Medium; heavy plaintive emotional 6/8 Allegro agitato in D minor. Baron's French complex continues to haunt him, but what's in a name? The turbulent unrest of this number would seem to make it anything but a "hopeless lamentation," and it is in its quality of agitated suspense that its value will lie.

MODERN MOVIE MOODS, Volume I (Sonneman). This edition has been out some little time but has just come in for review, and may consistently be accorded space for the variety of material it contains. Several of the numbers have been detached from old and comparatively obscure operas, while others are movie incidentals written in order. In particular may be noted the significant sinister theme from Saint-Saens' *Rouet d'Omphale*, which, if used in the original must be located in the middle of the number. The collection is as follows: (1) *Prelude to La Juive* (Halévy). Easy; sinister mysterious 4 4 Andantino in E♭ Major. Mostly subdued, but with some heavy dramatic climaxes, the musical caliber is a degree above the average movie mysterioso. (2) *Dance of the Furies*, from Orpheus (Von Gluck). Medium; heavy agitato 3 4 Vivace in D minor. An operatic ballet number well suited to the movies with its broken figurations and runs. (3) *An Argument* (Breil). Medium; emotional agitato 4 4 Moderately fast in D minor. A useful incidental, but the headings are misleading. It seems to me unsuited to "a dispute or argument between two or more persons, an assembly, or a board of directors." Its idiom is, on the contrary, more of the atmospheric type for mob disputes in costume pictures, with its altered chords, chromatic progressions, and suggestion of fanfares. (4) *Ereclément* (Breil). Medium; heavy agitato 4 4 Molto agitato in A minor. Just a stock agitato, with a rather monotonous series of chord progressions. (5) *Dramatic Agitato* No. 1 (Egner). Easy; heavy agitato 4/4 Allegro non troppo in C minor. A sort of simplified edition of the Allegro from *Mariana*, not so close as to be a deliberate plagiarizer, but nevertheless with more than a casual resemblance. (6) *Introduction and Passing of the Caravan*, from the Desert Suite (David). Medium; Oriental march in A minor. A patrol effect beginning pp and ending ff. The patrol works up effectively, and is not so Oriental but that it can be used for other characteristic types also. The metronome indication is obviously wrong, and the beat of 104 should refer to halves instead of quarters. (7) *Sunrise, Caravan Breaking Camp*, from the Desert Suite (David). Medium; quiet atmospheric 4 4 Maestoso in A major, light atmospheric 4 4 Vivace in C major. The composer appears slightly at a loss as to the Oriental idiom. The atmosphere is effectively indicated, but the racial type might be almost anything from American Indian to Russian. Again the tempo indication is so haphazard as to be useless. A cut-time Vivace is marked at a speed of 67 for the quarters, obviously all wrong. (8) *Looms of Fate, Le Rouet d'Omphale* (Saint-Saens). Medium; heavy sinister 6 8 Andantino in C♯ minor. This very effective fate motive has been usefully reprinted from the middle of Saint-Saens' Symphonic poem, and lifted so note for note that instead of rounding out the end, it is allowed to finish on a long G natural, which in the original serves as modulation to another key. In this version the number would more profitably close on an empty C♯ and G♯. (9) *Chorus from La Juive* (Halévy). Medium; heavy martial 4 4 Allegro non troppo in E♭ major. This chorus is, in effect, a heavy concert march, and, in its regular rhythm and set divisions, would seem almost to have been written as such. In type it can be compared to the Queen of Sheba or Aida marches. (10) *The Jolly Hunters* (Egner). Medium; 6/8 street march. There is nothing in the number to suggest the title, which is subtitled "The Chase, suitable also for Western scenes, pursuits or lively gatherings of any kind," except a horn fanfare in the introduction. Outside of that the piece is a purely conventional street march of A and B strains, Trio and break-up strain.

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

SOUTH SEA BREEZES, Hawaiian Intermezzo, by *Lang* (Sonneman). Easy; light quiet 2 4 Andante languido in D major. Though not of high musical value, this Hawaiian Intermezzo has its value in the photoplayer's library simply because it is Hawaiian, — a type not too common in publishers' catalogs.

QUEEN HIGH SELECTION, by *Gensler* (Harms). Medium; musical comedy selection. Gensler has developed an idiom quite similar to his contemporaries, Kern, Youmans and Stothart characterized by rhythmic redundancy on a well-planned harmonic scheme. If that isn't quite clear, look at *Cross Your Heart* or *Everything Will Happen for the Best* from this selection, and you will observe a device common to practically all of the best-known writers of the lighter type of musical comedy today — a type, incidentally, that is apparently being displaced by operetta of the Countess Maritza sort. Of course this selection has a frank, jingly appeal — and I don't mean this disparagingly — that the operetta lacks.

POPULAR MUSIC

The popular music business is at present in its seasonal doldrums. The Valencia, as a dance, failed to catch on. Black Bottom is just about holding its own, and nothing is a sensational or even moderate hit at present. The Feist waltz that heads this list is doing as well as anything, and is helped by the featuring it is getting from Paul Whiteman. We include a Valencia fox-trot from the house of Joe Morris simply on the basis of musical merit, but with no real hope for it.

IN A LITTLE SPANISH TOWN, by *Young and Wayne* (Feist). Played slowly in ballad style, this is a very sweet, haunting little waltz. Folks seem to like it.

PRECIOUS, by *Paternacki and Whiting* (Feist). Only fair to average, but with a little catch to the rhythm that may boost it over. The firm is working on it, anyway.

HOW I LOVE YOU, by *Brown and Friend* (Berlin). Here is a real number with an infectious swing to it, that may duplicate *Red Robin*, which it somewhat resembles. The best tune that Berlin has published for several months.

JUST A LITTLE LONGER, by *Berlin* (Berlin). This tune has done just fairly well, which is about what it deserves. None on the wane.

TING-A-LING, by *Britt and Little* (Waterson). This is rather late to list this waltz, which was published some time ago, but was slow in getting headway. It has gone over pretty well, however, and still has some power left.

SHE'S STILL MY BABY, by *Coslow and Little* (Waterson). One of the "hot" tunes, that has possibilities in direct proportion to your imaginative ability. No good played straight.

ALL ALONE MONDAY, by *Ruby* (Harms). A production tune from *The Ramblers*, with a pleasing lilt to it, and that device, apparently so popular in show tunes, of ascending stepwise progression, though not up to the full octave this time. A syncopated melody of simple rhythm that may and may not. I make no guarantees.

LIPS, by *DeCosta* (Harms). From *The Blonde Sinner*, a suavely quiet melodic of the soothing, gliding type that sounds so well in the hands of a good band. For you can play a staccato chorus to a ballad, but you can't play a ballad to a hot tune.

LEANDER, by *Gilbert* (Harms). Here's a new one, right off the ice, from *Katja the Dancer*. Again we have the ascending stepwise progression, though not up to the full octave this time. A syncopated melody of simple rhythm that may and may not. I make no guarantees.

GIVE ME A UKULELE, by *Brown and Williams* (Shapiro, Bernstein). A peppy little ukulele number with the inevitable strain from *Aloha* that is included in every Hawaiian number.

QUERIDA, by *Costello* (no relation) and *Marr* (Morris). A good 6/8 fox-trot of the Valencia type, though as I said above, the type doesn't seem to have caught on as expected.

I DON'T MIND BEING ALL ALONE, by *Gaskell, McHugh and Mills* (Mills). Here's a really good tune, the kind that you realize has a distinctive swing before you've played eight measures. I safely recommend it.

OH WHAT A MARVELOUS GAL, by *Keidel Olson and Ash* (Clark). In *Tin Pan Alley* where ministers are parsons and girls are Mamas, Gals and what not, life is one dull round of love and kisses. The tune title is another jingly one on the order of *Hi Diddle Diddle*, but better.

NIGHTY NIGHT, DEAR, by *Saunders and Ash* (Clark). There was a mighty good waltz published by Feist a few years ago, based on Taps, called *Good Night*. It never went very big, and I hope this one may do better, for it is about the same quality and soothing atmosphere.

SOMETHING NEW

Rudy Wiedoeft
SAXOPHONE

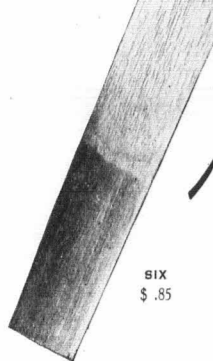
MOUTHPIECE

DESIGNED and tested by Rudy Wiedoeft himself, for highest class professional playing. Facings applied with most artistic results in view. Finest steel ebonite. Medium bore. Special Wiedoeft lay.

PRICES

No. 163K—Soprano . \$6.50 No. 165K—Melody . \$8.00
No. 164K—Alto 7.50 No. 166K—Tenor 8.50
No. 167K—Baritone \$10.00

OUR SUPREME REED EFFORT



Alexandre

HAND made -- graded in three strengths -- personally selected and tested -- each in separate soil-proof container -- in sealed boxes of six, twelve and one hundred.

CLARINET			SAXOPHONE			
SIX	TWELVE	HUNDRED	SIX	TWELVE	HUNDRED	
\$.85	\$1.50	\$10.00	\$1.10	\$2.00	\$14.50	
				ALTO		
				1.25	17.50	
				2.25		
				MELODY OR TENOR		
				1.65	23.00	
				3.00		
				Soft	Medium	Strong

An Absolutely IN-TUNE
Crystal Mouthpiece

with
a New Clarinet Tone —

The Selmer "Clarion"

A MOUTHPIECE that has everything: A new beautiful tone quality -- guaranteed permanent crystal lay -- correct tuning (by means of a hard rubber bore lining that is also guaranteed permanent).

Another Selmer quality product that solves the mouthpiece problem of the critical player. Made in the popular Selmer lays -- A, HS* and C.

Price \$10 and worth it

Write for illustrated folder

Selmer

117-119 West 46th Street
NEW YORK CITY

Use the Coupon

Can not warp or wear out!

H. & A. SELMER, Inc.
117-119 W. 46th St., New York
For CHECK attached in the amount of \$ _____ send me
No. _____ Model _____ Alexandre Reeds
No. _____ Model _____ Wiedoeft Mpc.
No. _____ Lay _____ Clarion Mpc.
Name _____

The All-Ohio State Fair Bands

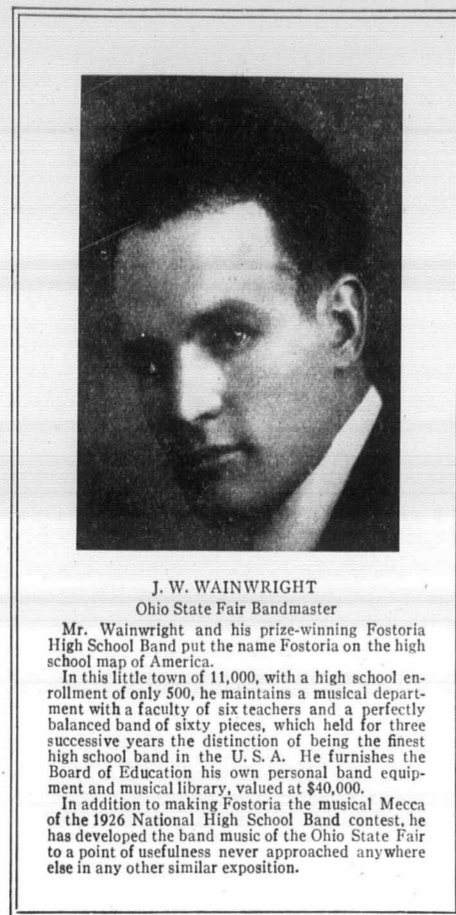
Continued from page 6

band of 75 union musicians and 75 especially selected High School band boys, was an inspiration and a revelation. Some idea of the magnitude of its unusual instrumentation may be gathered from the fact that nine kettle-drums were used throughout the pageant, whereas two ordinarily suffice for the average band.

It is not the purpose of this article to enthuse or enlarge upon the vital and all-pervading

values of band music to State and County exhibitions, but if this simple and candid story is of interest to the reader, or serves in any way to encourage and inspire toward emulation, some similar State or County organization, the writer will feel well repaid for his labor of love.

The music of her many bands is not merely an added attraction of Ohio's State Fair; it is, and has been for years, the very heart and soul of her annual family gatherings. Here in their day off, Pa and Ma can walk for hours, if they wish, past long rows of domestic, home and



J. W. WAINWRIGHT
Ohio State Fair Bandmaster

Mr. Wainwright and his prize-winning Fostoria High School Band put the name Fostoria on the high school map of America.

In this little town of 11,000, with a high school enrollment of only 500, he maintains a musical department with a faculty of six teachers and a perfectly balanced band of sixty pieces, which held for three successive years the distinction of being the finest high school band in the U. S. A. He furnishes the Board of Education his own personal band equipment and musical library, valued at \$40,000.

In addition to making Fostoria the musical Mecca of the 1926 National High School Band contest, he has developed the band music of the Ohio State Fair to a point of usefulness never approached anywhere else in any other similar exposition.

farm implements, through the clucking, crowing and cackling poultry shelter into the busy dairy building; drink ice-cold milk, stroll through the great agriculture and horticulture building amid fragrant floral displays, measure the corn and potatoes and pumpkins from all sections of the State; pass to the Coliseum; view the proud display of prize herds of sheep, hogs, and cows; feast their eyes on the glossy coats of prancing stallions, and watch the children dance in glee around frisking colts and their whinnying mothers.

They can linger awhile over the latest models at the auto show, visit the manufacturer's and art exhibits, and wander if they wish over to the grand stand, where flying hoofs circle the course and dash down the home stretch under the wire in the afternoon, and where the magical display of fireworks and pageantry holds forth in the evening. Wherever they go, from early morning to ten at night they can hear from one Buckeye band or another the music they understand and love. Now it is a stirring march, reminding them of John or Jim in his fine young manhood as he marched away to duty; next, some well-known Overture rides on the air from another direction, followed perhaps by some popular rhythm of the day; now, — a medley of tender old songs — long misty years rolled away, the honking, whirling motors are stilled and memory calls back old moonlit nights in a buggy just built for two, when Dobbin knew the road. Perhaps they are going to the husking-bee to find the red ear and dance the quadrille; or mayhap it is big-meeting time and they are off to the wayside church to hear the parson pray and preach, while they read each other's fortunes in tell-tale eyes. Now, it is an old river song, and the dim, deep rumble of the steamboat whistles bring back the shifting shore lines along the beautiful Ohio, with the shouting crowds at the wharves and the darkies dancing on the landing for pennies and dimes.

Thus, throughout the entire gala week, Ohio is host to her enterprising citizens from every nook and corner of the State. And who is there that cannot see in these friendly gatherings of her people in wholesome recreation beneath the benediction of the music they hold so dear, the secret of all her greatness?

The Notebook of a Strolling Musician

Home and Then
Holland

By ARTHUR H. RACKETT

Editor's Note: This is the eighth of a series of reminiscences in which the author draws upon the rich experiences of a "globe-trotter" musician who has had intimate contact with music and acquaintance with leading musicians of the world for nearly half a century. The next article will appear in an early issue.

ONLY two years had been spent in the old country when I felt a longing to return home, even if only for a short time, and accordingly arranged to sail for America on the Cunard R. M. S. *Saxonia* leaving Liverpool in May, 1904. On May 16 the second cabin gave a concert in aid of the Seamen's Charities of Liverpool and Boston. We took part in the affair, although I remember that at first we declined, giving as reason that all our instruments were in our trunks in the ship's hold. However, this was straightened out by the ship's captain, W. B. Cresser, a fine old fellow who sent for me and said that if we would play at the concert he would detail a crew to get our trunks up. Well, it took a crew of eight men to dig out the trunks, but we did our act in costume and made a hit.

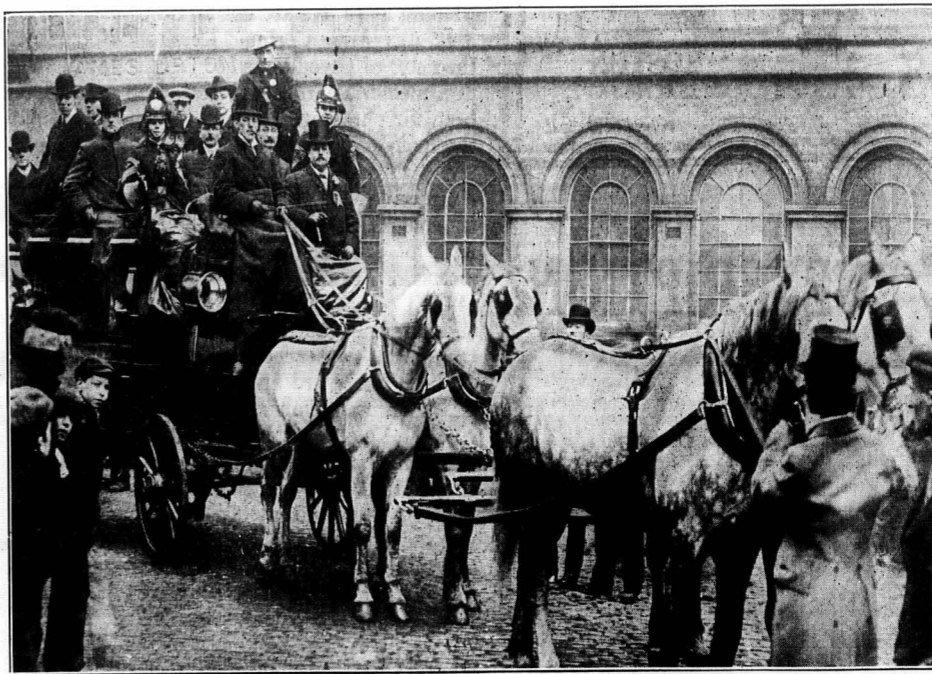
On the morning after the concert Captain Cresser sent word that he would like to see me and I was taken to the bridge cabin, the captain's own private apartment. He passed the cigars and we had quite a chat. He finally said: "I liked your act so well that I am going to ask you to repeat it tonight in the first cabin," adding that in all the years during which he had been crossing the sea this was the first time he had ever called upon anyone to perform at both concerts. I accepted, and we repeated our act. The chairman of the first cabin concert committee was the Very Rev., the Dean of Peterboro, England, a fine old gentleman. I requested him to apologize to the audience for the big noise we were to make in the cabin. He did so, but when our act was over said: "I am sure the audience will agree with me that the act needs no apology, as it was a most enjoyable treat for us all."

Our last morning on board was so foggy that the ship was slowed down and made to just creep along. It was well that this was done for we ran on to a sand-bar, but so gently that the ship was easily backed off. The fog, however, spoiled our view of Boston's famous waterfront. This was my first time in Boston, for although booked twice to play there I never had reached it. My first view of the city reminded me greatly of parts of London, especially old Boston. Tremont Street and Boston Common are two features which alone place Boston in Class A of the world's metropolises.

After playing six weeks in the East we went west to Chicago, my home, where I spent several weeks with my folks, also two weeks at the St. Louis World Fair. The week of December 12, 1904, we played in Hamilton, Canada, and on the return trip to New York City (whence we were to sail again for the old country) we ran into a snow-blizzard that extended all along the Atlantic Coast. When we reached New York on December 20 we found it snowbound, but as we were booked for the next day to sail on the steamship *Rotterdam* for the city of that name in Holland, we crossed to Hoboken the night before. This proved to be good judgment on our part, for the severe storm kept up all night.

It was a beautiful sight that greeted our eyes on the following day — sailing out of New York and down past the Statue of Liberty with everything glistening in its mantle of snow. A little Dutch band in heavy overcoats played on deck for half an hour each day, and during the meal hours these players waited on table, which got my goat. This band-orchestra consisted of six musicians: father, son and four others; the father (who led the orchestra) was a good musician, playing violin and cornet, and I talked to him straight. I told him that to mix music with the menial was degrading, and that to "play at table-waiting" while at the same time playing as professional musicians was beneath them.

"What can we do?" he asked. "It has been the custom for ages in Holland and Germany." "Yes," I replied, "but it belongs to the dark ages. You are good musicians, so why don't you stay in New York when you get there?"



RACKETT AND HAZARD WITH THE MANHATTAN COMEDY FOUR IN ENGLAND, 1903

"I hope to bring my family over some day, he answered.

Our trip lasted ten days, and every evening after the orchestra had finished its concert I invited the members to the bar for a draught of real beer, always talking to them of better things than the menial work they were doing. The ten-day passage was a rough one because of the heavy seas. On Christmas Day the sea broke a porthole window, flooded the dining room and made it necessary to nail a canvas cover over the porthole. For two days we had to stand to eat our meals, picking each dish of food from the swinging shelves that are hung above the dining tables during a storm; no dish would stay for one minute on a table.

When we reached the North Sea the storm was so bad that the decks had to be roped off to prevent passengers from going out on them, but I obtained special permission from the mate of the forward deck to take my dog out for exercise. On one such airing I had the dog on a leash well up on the forward deck when a big comber boarded the ship, swept master and dog from their feet and carried us both aft at tremendous speed. If it had not been for the deck cabin, myself and the dog would have been swept into the ocean, but I did not let go of the dog. I was only too glad to get below once more, take a rub-down and get into dry clothing. Off the Hook of Holland our ship answered the distress signal of a fishing smack that was floating bottom side up as a result of the storm.

When we landed at the Hook (where we were to take a train for Rotterdam) our first view of wooden shoes trying to plow through deep snow was a sight to make one's eyes almost pop from their sockets; there was nothing about it, however, even to suggest Molloy's singable old song, *Oh, the Clang of the Wooden Shoes*, "oh, the dance and the merry tune." The customhouse officers did not bother to open and look into our five trunks when they saw them labelled for the Rotterdam "Circus Theater"; neither did we have any trouble with our baggage when entering England, but when returning to our own America we had to turn our trunks inside out every time we entered.

I found no trouble in getting around in Rotterdam, for many of the Hollanders can speak three other languages besides their own (English, French and German). The conductor of the Circus Theater Orchestra of thirty-eight men was a German, and as I had a special low-pitch arrangement of the music in my act for use on the Continent (it was still high pitch for everything at the time in the U. S. A. and England) with all the cues written in German, my act went very smoothly. After the first rehearsal I invited the entire orchestra into the café for a drink (in Europe the café is a part of all theaters). They all accepted except the German conductor. I asked the reason for this and was told that the conductor never associated with the men, but would accept a private tip or a box of cigars. "Well," said I, "we of the States don't consider the conductor as being any better than the men when outside the pit, and he will hold his — baton a long time before he gets a private tip from me."

A curious thing about this treat was that when the men of the orchestra (which, by the way, consisted of Hollanders, Belgians, French and Germans) entered the café, they all sat down at the tables and ordered a variety of things on my treat: coffee, cigarettes, wine, beer, sandwiches and other things. This struck me as very funny at the time, but it cost me more to treat thirty-eight men in

JACOBS' ALBUM of Master Classics

for ORCHESTRA and for BAND

Complete for Either Ensemble Playable in Combination

Instrumentation

1st Violin
1st Violin Obligato
2d Violin Obligato }
2d Violin Acc. }
3d Violin Obligato }
3d Violin Acc. }
Viola Obligato }
Viola Acc. }
Cello
Bass (String)
Flutes
1st Clarinet in B \flat
2d & 3d Clarinets in B \flat
Oboes
Soprano Saxophone in C }
Bassoons
C Tenor Saxophones
B \flat Soprano Saxophone
E \flat Alto Saxophone
B \flat Tenor Saxophone
E \flat Baritone Saxophone
1st Cornet in B \flat
2d & 3d Cornets in B \flat
Horns in F }
E \flat Alto }
Baritone (bass clef)
Baritone (treble clef)
1st & 2d Trombones (bass clef)
1st & 2d B \flat Tenors (treble clef)
Bass Trombone (bass clef)
Bass Trombone (treble clef)
Basses (bass clef)
E \flat Tuba (bass clef)
B \flat Bass (treble clef)
BB \flat Bass (treble clef)
Tympani
Drums
Solo Cornet in B \flat
Piccolo
E \flat Clarinet
Solo Clarinet in B \flat
1st and 2d E \flat Allos
3d and 4th E \flat Allos
Piano Acc. (Conductor)

Published in *Thirty-Eight (38) Separate Books*
Arrangements by **R. E. HILDRETH**

CONTENTS

1. **Marche Romaine** (Marche Pontificale).....Gounod
2. **Romance in E \flat**Rubinstein
3. **Pilgrim's Song of Hope** (Communion in G) ...Batiste
4. **Minuet in G**.....Beethoven
5. **Largo**.....Handel
6. **Valse des Fleurs**.....Tchaikowsky
From "The Nutcracker Suite"
7. **Pilgrims' Chorus** From TannhauserWagner
8. **Berceuse**.....Gounod
9. **Prelude in C \sharp Minor**.....Rachmaninoff
10. **Veil Dance** From "The Queen of Sheba" Goldmark
11. **Turkish March**.....Beethoven
From "The Ruins of Athens"
12. **Unfinished Symphony**.....Schubert
Excerpt from First Movement
13. **Chanson Triste**.....Tchaikowsky
14. **Marche aux Flambeaux**.....Scotson Clark

Prices (Except Canada and Foreign) **Piano Acc., \$1.00 net.**

All Other Books, Each, 50c net

Solo Books: E \flat ALTO SAX., 50c net; B \flat CORNET, 50c net
PIANO ACCOMPANIMENT, \$1.00 net

NOTE: The six books marked with † are exclusively for Band ensemble. The star (*) indicates that the two parts are in one book but on separate staves.
MANDOLIN ORCHESTRA: For 1st Mandolin, 2d Mandolin, Tenor Mandolin or Tenor Banjo, Mandocello and Plectrum Banjo use 1st Violin, 2d Violin Obligato, Viola or 3rd Violin Obligato, Cello and C Tenor Saxophones. For Guitar use Piano part, or for Guitar bass notes only, use String Bass part.

WALTER JACOBS, Inc. BOSTON
MASSACHUSETTS
Printed in U. S. A.

Holland than to have *set-em-up* a number of times for ten at a bar in New York.

RECOLLECTIONS OF ROOSEVELT

WHEN I rearranged my act to play in Europe I made a special feature of the Battle of San Juan Hill in the Spanish-American War, using special scenery and showing the American army camp in Cuba with all the military trappings of that time. In a few words I depicted to the audience a day in a war camp; as a veteran of both the British and United States military services, I left out no details from reveille to taps, and closed with an announcement of my imitation of the charge of Roosevelt's Rough-Riders up San Juan Hill. This number always was a big feature hit in America, but in Great Britain it was a riot each night. They certainly love their soldiers and sailors over there!

It was in London in 1902 that I first came to a realization of what an international hero Theodore Roosevelt ("Our Teddy") was. He was an outstanding world figure until his death in 1919. For more than a decade I was in close touch with the pulse of the people in America and Europe through the medium of the theater stage. In the United States, Great Britain and Canada the people idolized Roosevelt because of his red-blooded manliness, while on the Continent they stood in awe at mention of his name. Everything he said had a tang and hit the mark. For example: "I have a horror of people who bark but don't bite." Again: "If I am ever to accomplish anything worth doing in politics, or ever have accomplished it, it is because I act up to what I preach, and it does not seem to me that I would have the right in a big crisis not to act up to what I preached."

Relative to the Spanish-American War in 1898 he said: "The sailing of the troop transports to Cuba is a great historical expedition; I thrill to feel that I am part of it. If we fail, of course we share the fate of all who do fail, but if we are allowed to succeed, and we certainly shall succeed if allowed, we have scored the first great triumph of what will be a world movement."

Of the great World War he stated in 1917: "Now that we are at war, let us make it a real war; never hit if possible to avoid it, but never hit soft. In every crisis the courage of our women has flamed high. The words of Lincoln will live forever, because they were made good by the deeds of fighting men. Show the world that we are eager to prove that those who are fit to live are not afraid to die."

It was Mrs. Corinne Roosevelt-Robinson, the sister of Theodore, who after his death, and in a memorial address, created an exact and beautiful phrase which seems likely to live when she spoke of him as "The Brother of his Country."

I received one of the biggest thrills of my life in connection with Theodore Roosevelt in April of 1917. At 9.45 A. M. on Saturday morning, April 28 (1917), Roosevelt arrived at the Union Depot in Chicago on his last great speaking trip, calling the Nations to arms. As the parade was scheduled to move through Jackson Boulevard and pass the Elks Club of which I am a member, I made up my mind to give the Colonel a flourish on the army bugle. When the parade came down the Boulevard I noticed that there was no band or music of any kind. As the automobile containing Roosevelt arrived in front of the club house, I stepped out to the sidewalk curb and blew the army call, "To Arms." The parade came to a sudden stop, and the Colonel stood up in his car waving his hat, first in one hand and then the other, to the enormous crowds which lined the street on either side. After a moment the

parade started again, and in a flash I had made up my mind to be in that parade line. I pushed my way through the crowd and out into the street; broke through the line of police, stepped into the ranks behind Roosevelt's car, and began blowing on my bugle the "Call to Arms."

The startling bugle call, that is seldom heard and which is screamed out on G above the music staff, caused a greater sensation than any band could have done. No one questioned my right to be in the line, and two miles of parade to the Congress Hotel was electrifying. Following are a few things that some of the Chicago papers had to say about Rackett:

"Marching in a hollow square about the Colonel's machine was a squad of foot police, and directly behind them came officers and men of the First Cavalry. As close to Colonel Roosevelt's machine as he could get, Arthur H. Rackett, a veteran of the Regular Army, followed the parade and blew on a bugle the 'Reveille' and the 'Call to Arms' at short intervals. — *Chicago Daily Journal* (April 28).

"During the parade yesterday, a lone bugler walked behind the car containing the Colonel. He sounded the "Call to Arms," and the Colonel was one of the first to recognize it."

A ROOSEVELT MEMORIAL

The passing of Colonel Roosevelt in January, 1919, was a great loss to his country. The Roosevelt family is an exemplification of what an American family should be. The twenty-sixth ex-president of the United States was three years older than his sister, Mrs. Corinne Roosevelt-Robinson. The sister is still living and active: a true Roosevelt; a confident, bustling, humane, ardent being; at home on the platform, a ready writer, ever busy in good causes, and no contemptible poetess — in all things a manager who makes herself felt, usually with benefit to the causes and persons concerned. On that sad January day in 1919 she sees the tribute airplanes hovering above the Chieftain's hill (Sagamore is the Indian word for chieftain), and in the evening of that day, as she stands in the silent room by the silent man, these lines come to her — for to her, the brother and chieftain though dead, yet speaketh:

At Sagamore the Chief lies low!
Above the hill in circled row
The whirring airplanes dip and fly,
A guard of honor from the sky,
Eagles to guard the Eagle. Woe is
On the world.

The people go with listless footstep,
Blind and slow,
For one is dead, who shall not die —
At Sagamore.

O Land he loved! At last you know
The son who served you well below;
The prophet voice, the visioned eye,
Hold him in ardent memory,
For one is gone, who shall not go —
From Sagamore.

Boston, Mass. — At a recent meeting of the Women Organ Players' Club held at the studio of Everett Truette in the Gainsborough Building, the main feature of the program was an address by Mr. Truette on "The Unit Organ." Mrs. Mina del Castillo, the vice-president of the Club, introduced Mr. Truette, and during the course of the evening a program of organ selections was given by Miss Vera Francon, the piano obligato, furnished by Miss Ruth Smith.

I take this opportunity to tell you how much I enjoy Mr. del Castillo's articles. They are a great help, especially to organists who are used to the chances of advancement of New York City and who have to leave to settle in a smaller town. I play a Robert Morton at the Empire Theater where variety and new music are demanded from the musician, and therefore I have adopted Mr. del Castillo's "What's Good in New Music" as one of my guides. — ANTOINETTE M. BENWAY, *Glens Falls, N. Y.*

For Pupil and Teacher WINN'S

(FOR PIANO)
How to Play Popular Music
How to Play Ragtime
How to Play Jazz and Blues
How to Play Breaks and Endings
Piano Technic Made Easy

How to Rag and Jazz on the Saxophone
How to Rag and Jazz on the Tenor Banjo
How to Play Melody on the Uke
Chord and Jazz Book for Mandolin, Banjo,
Uke, Guitar and All Stringed Instruments

These books are indispensable for those who desire to play in modern jazz or "hot" style. Descriptive circulars mailed on request.
For Sale at All Music Stores or
Postpaid anywhere on receipt of price, 75c each
Winn School of Popular Music
44 West 34th Street New York

Music Engravers Printers

THE LARGEST LITHOGRAPHIC PLANT IN NEW ENGLAND
Devoted exclusively to the printing of music by every process. We furnish effective designs and make titles by all processes in one or more colors. We arrange music, revise MSS, and secure copyright if you desire. No order too small to receive attention. Prices low. Correspondence solicited.

The Music Supplement of this Magazine is Our Work
John Worley Co., 166 Terrace Street
ROXBURY, MASS.

Scale Studies By Max Bendix

Admirably planned to develop the violinist's technic. In three parts: Beginner's, Intermediate, Advanced.
Each, 50 cents Complete, \$1.00
WALTER JACOBS, Inc. BOSTON, MASS.

JACOBS' Loose Leaf Collection of STANDARD MARCHES for Orchestra

[Lead Instruments:
1st Violin or Solo 1st E \flat Alto Sax
Complete also for Saxophone Trio]

Volume I

1. OUR DIRECTOR (6/8).....F. E. Bigelow
2. AMERICAN BROADCAST (4/4).....George L. Cobb
3. NAVY FROLIC (6/8).....George Hahn
4. NAVAL PARADE (6/8).....Thos. S. Allen
5. LAW AND ORDER (4/4).....George L. Cobb
6. FACING THE ENEMY (6/8).....F. H. Losey
7. ROYAL ROOTERS (6/8).....Arthur C. Morse
8. THE FRIARS (4/4).....Victor G. Boehlein
9. THE AVIATOR (6/8).....James M. Fulton
10. THE THRILLER (6/8).....Whidden & Conrad
11. T. M. A. (4/4).....C. Fred'k Clark
12. THE DRILL-MASTER (6/8).....Victor G. Boehlein
13. THE COMMANDER (6/8).....R. B. Hall
14. FIGHTING YANKS (4/4).....H. J. Crosby
15. RALLY ROUND THE FLAG (2/4).....R. E. Hildreth

Volume II

1. NATIONAL EMBLEM (4/4).....E. E. Bagley
2. VIM AND VIGOR (6/8).....Gerald Frazee
3. LEADING THE PARADE (6/8).....H. J. Crosby
4. HEROES OF THE AIR (4/4).....C. Fred'k Clark
5. COLUMBIA'S CALL (6/8).....Bob Weyman
6. CONVENTION CITY (4/4).....Thos. S. Allen
7. SOUL OF THE NATION (6/8).....George Hahn
8. CAPTAIN GOODRIDGE (6/8).....R. E. Hildreth
9. THE GARTLAND (4/4).....Victor G. Boehlein
10. CRADLE OF LIBERTY (6/8).....Alfred E. Joy
11. EXCURSION PARTY (6/8).....Raymond Howe
12. HALL OF FAME (4/4).....Thos. S. Allen
13. EASTERN WHEEL (6/8).....Victor G. Boehlein
14. MOBILIZATION (6/8).....E. Mutchler
15. HOW DRY I AM! (Near Beer) (2/4).....L. G. del Castillo

Volume III

1. THE NC-4 (6/8).....F. E. Bigelow
2. MISS MARDI GRAS (4/4).....R. S. Stoutenon
3. ARMY FROLIC (6/8).....George Hahn
4. THE BIRDMAN (6/8).....Whidden & Conrad
5. THE AMBASSADOR (4/4).....E. E. Bagley
6. THE GARRONADE (6/8).....Arthur C. Morse
7. IRON TRAIL (6/8).....Ernest Smith
8. COROBIUS (4/4).....Victor G. Boehlein
9. UNDER FIRE (6/8).....Walter J. Hearn
10. THE CENTURION (6/8).....W. A. Corey
11. THE CARROLLTONIAN (4/4).....Victor G. Boehlein
12. ON THE ALERT (6/8).....Hugh W. Schubert
13. SPUDS (6/8).....Lawrence B. O'Connor
14. MAGNIFICENT (4/4).....H. J. Crosby
15. OLD SALT (6/8).....R. E. Hildreth

Instrumentation

1ST VIOLIN
2d VIOLIN
VIOLA
CELLO
BASS
FLUTE
1ST CLARINET IN B \flat
2d CLARINET IN B \flat
OBOE
BASSOON
Solo 1st and 2d E \flat ALTO SAXOPHONES
2d and 3d B \flat TENOR SAXOPHONES
C TENOR SAXOPHONES
1ST TRUMPET IN B \flat
2d TRUMPET IN B \flat
HORNS IN F
TROMBONE
DRUMS
TENOR BANJO (CHORDS)
PIANO ACC. (CONDUCTOR)

All Parts Throughout Carefully Cued

Saxophone Parts Complete as a Trio

All Trumpets and Clarinets B-flat

PRICES

(Except Canada and Foreign)

Piano Acc. (Melody in) **\$1.00 net**

All Other Books, ea. .50 net

WALTER JACOBS, Inc. BOSTON

Sole Agts. for British Isles & Colonies (Canada & Australasia excepted) The B. F. Wood Music Co., 24 Newman St., Oxford St., London, W. 1

Printed in U. S. A.

HOW ABOUT THAT SUBSCRIPTION?

WALTER JACOBS, Inc., 120 BOYLSTON ST., BOSTON, MASS.

Please send JACOBS' ORCHESTRA MONTHLY
 JACOBS' BAND MONTHLY
 MELODY

For _____ year beginning with the _____ issue I enclose \$_____

Name _____

Street _____ City _____ State _____

Subscription Price: J.O.M. or J.B.M., \$2.00 per year; Can., \$2.25; Foreign, \$2.50. Melody, \$1.50; Can., \$1.75; Foreign, \$2.00

Talkin' Turkey!

Other clarinet makers, both foreign and domestic, have experimented with metal clarinets in the past, with little or no success, but it was not until the Cundy-Bettoney Company introduced the BETTONEY SILVA-BET CLARINET to the profession, that the metal clarinet won the recognition of the artist.

What was the Result? These wonderful new instruments were immediately Purchased by our Competitors, both in America and in foreign countries, for the Express Purpose of Copying the Model, and to Imitate and produce competitive lines, and perhaps sell at lower prices.

It is obviously the desire of our competitors to Retard the Progress of our wonderful creation, by making Promises of Delivery of metal clarinets of competitive make — "To Spar for Time" — To Hold You Off.

But where are these long-promised clarinets? When are they coming, and what are they going to cost?

We have maintained a great confidence in the SILVA-BET since its origin, about 2 years ago—a true confidence indeed, supported by the encouragement of the country's finest artists and critics — an instrument that has been Tried and Proved True, and destined to supplant the wood clarinet much sooner than you will realize.

American manufacturers, with modern machinery and methods, can produce metal instruments of just as high quality, but cheaper in price than European manufacturers — American flutes, saxophones, trumpets, etc. are cited as examples in point.

The tremendous popularity of the SILVA-BET has made it necessary for us to increase our production facilities, and we are now in a position to supply SILVA-BET Clarinets for Immediate Delivery — we can deliver the goods — why wait for the imitation, long-promised European makes! Don't be Misled!

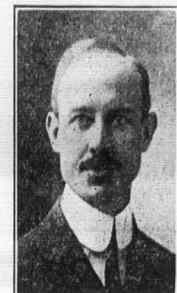
Many artists did not wait. Send for a list of them and for information about "Silva-Bet" Clarinets

The
Cundy-Bettoney Co.
Jamaica Plain
BOSTON MASS.

The Clarinetist CONDUCTED BY Rudolph Toll

GENIUS VERSUS HARD WORK

HOW long will it take me to become a good player?" "Which instrument would it be advisable for me to take up?" These are two of the many questions which the writer quite frequently is asked. One generally may rest assured that in five lessons he or she will learn how to drive an automobile, but music is wholly another matter. There are persons who guarantee to teach pupils to play jazz in twenty lessons, but that is not music. Of course it cannot be expected that everyone will take up music seriously, and many (yes, too many) are content merely to produce sounds on their particular instrument. To draw comparisons: a man might be able to prescribe a few pills or herbs for some simple ailment, but he could not be considered a physician; neither would another man be considered a carpenter because he could handle a saw and hammer.



RUDOLPH TOLL

It is impossible to tell how long it will take anyone to become a good player, and it is equally impossible to advise which instrument is suited to each; the individual must have a desire to learn some certain instrument and then with serious, hard work go ahead and master it. Do not use the alibi that there is n't a good teacher at hand, or that you haven't sufficient money to study. "Where there's a will there's a way!" Note what the great master Johann Sebastian Bach did in order to become a "good player."

"When a boy he devoured all the music he could lay his hands on, and hummed it over to himself until every note and accent was fixed in his memory. At night, when all the household were safely in bed, he would steal downstairs on his bare feet, get a sheet of paper and copy off the music by moonlight, sitting in the deep ledge of the window. Thus did he work for six months whenever the moon shone bright enough for him to read the lines and signs and marks. Then we hear of his trudging off to Hamburg, a hundred miles away and with only a few coppers in his pocket, to hear the great organist, Reinke. He slept in cattle sheds by the way, played his violin at taverns for something to eat, or plainly stated his case to sympathetic cooks at back doors.

"The wonders of Reinke's playing and the marvel of the mighty music filled his soul with awe, and fired his ambition to do a like performance. Did the great Reinke know as he played that bright Sabbath morning, filling the cathedral with thunders of echoing bass or sounds of sweet, subtle melody — did he know that away back in the throng stood a dusty, tawny-haired boy who had tramped a hundred miles just for this event? And did the organist guess as he played that he was inspiring a human soul to do a grand and wondrous work, and live a life whose influence should be deathless? Probably not — few men indeed know when virtue has gone out of them.

"Perhaps Reinke was playing just to suit himself and had purposely put the unappreciative, lazy, sleepy occupants of the pews out of his thought, all unconscious that there was one among a thousand back behind a pillar, dusty and worn, but now unconsciously refreshed and oblivious to all save the playing of the great organ. There stood the boy, bathed in sweet sounds, with streaming eyes and responsive heart. His inward emotions supplemented the outward melody, for music demands a listener, and at the last is a matter of soul, not sound: its appeal being a harmony that dwells within. So played Reinke, and back by the door, peering from behind a pillar, stood the boy.

"A few years later we find young Bach packing off to Denmark to listen to the playing of Buxtehude, the greatest organist of his age. Bach had been quite content to tiptoe into the church when Reinke played, grateful for the privilege of listening, yet half expecting to be thrust out as an interloper. He had gained confidence since then, however, and now introduced himself to Buxtehude and was greeted by the octogenarian as a brother and an equal, although sixty years divided them.

"Bach's visit to Buxtehude formed another white milestone in his career. He came back filled with enthusiasm and overflowing with ideas and plans that a single life-time could not materialize. Those who have analyzed the work of Buxtehude and Bach tell us that there is a richness of counterpoint, a vigor of style, a fullness of harmony, and a strong, glowing, daring quality that in some pieces is identical with both composers. In other words, Bach admired Buxtehude so much that for a time he wrote and played just like him. Genius has its prototype, and in all art there is to be found this apostolic succession. Bach first built on Reinke; next, he transferred his allegiance to Buxtehude; from this he gradually developed courage and self-reliance until he fearlessly trusted himself in deep water, heedless of danger. And it is this fearless, self-reliant and self-sufficient quality that marks the work of every exceptional man in every line of art."

"Here's to the man who dares!" said Disraeli. At this point the writer feels inclined to digress for a moment and show that we have boys today who dare even as did Bach. The writer was greatly impressed by an account in a recent

Boston paper of a thirteen-year old boy who dared an 800-mile ride of nineteen hours cramped beneath a Pullman car seat for the sake of seeing a football game. The account read:

"The happiest boy in the world and the most rabid football fan is on his way back to Beaver Falls, Pennsylvania, today. When he arrives at that small Pennsylvania city he will tell his gang at grammar school about an 800-mile trip he made to Boston cooped beneath Pullman car seats and berths, so that he might see little Geneva defeat the Harvard football team. He also will tell of Boston, the biggest city he ever saw, but most of all he will tell of 'Bo' McMillen, on whose head this youngster thinks the sun rises and sets. He is only thirteen years old, 'goin' on fohteen,' and hopes to be the star player at Geneva College some day, provided that 'Bo' McMillen is coach at that institution; he is going to college wherever 'Bo' McMillen is coaching.

"It was not until the train was well on its way that one of the players discovered a small pair of feet beneath a Pullman chair. This player, however, was a good sport and kept his discovery to himself. When the squad went into the dining car portions of food were brought from the table so that the stowaway might not starve during the nineteen hours he was cramped in his confined quarters. When the train pulled into the Back Bay Station at Boston a small, dirty-faced figure made his way hurriedly past the much surprised porter on duty at the car entrance.

"It was when the team was on its way to the hotel that the surprised 'Bo' McMillen, the coach, discovered he had an extra hand to take care of, but, as he says: 'Who could squelch such determination as that?'"

The foregoing account speaks for itself and again proves that: "Where there is a will there is a way." With a determination such as was displayed by this boy one may accomplish any task undertaken. Do not wait for opportunities to present themselves, but rather create them for yourselves. If this youth had asked his parents for the opportunity he grasped, undoubtedly it would have been refused, so he created it for himself just as did Bach.

What Shakespeare is to literature, Michelangelo to sculpture, and Rembrandt to painting, Johann Sebastian Bach is to organ music. He was the greatest organist of his time whose equal has not yet been produced, although nearly three hundred years have elapsed since his death. "The organ reached perfection at the hands of Bach," says Haweis. As a composer for the organ, Bach stands secure — his position is at the head and is absolutely unassailable.

Bach was so great that he harbored no artistic jealousy, no whims; and when harshly and unjustly criticised, he did not concern himself enough with the quibblers to reply. He made neither apologies nor explanations. The man who thus allows his life to justify itself and lets his work speak for him, and who when reviled reviles not again, must indeed be a supremely great and lofty soul.

QUESTIONS AND ANSWERS

TONE TROUBLE

M. M., Fresno, California.

Q. 1. I am a constant reader of the J. O. M., and especially the clarinetist department, from which I have derived much benefit. I am in search for some explanation concerning a particular trouble I have always had in playing the clarinet. For instance, in a passage from the middle register down to C, D and A below the staff, the tones do not sound just right in tonguing; they produce a peculiar squeak or coarse sound. I have worked hard for a good tone, but cannot overcome this trouble. Any advice from you, Mr. Toll, will be greatly appreciated.

A. There are various causes for your trouble. A reed that is too thin at the tip may cause a whistling effect; an uneven lay on the mouthpiece causes a coarse sound; then, again, while the lay may be all right the reed may be warped, and this will give the same coarse sound; also, playing with the lips too greatly relaxed will affect the quality of your tone in any register of the clarinet. A leakage in the pads can easily be detected by closing the keys and the lower end of each joint and then blowing into them. The writer will be pleased to test your mouthpiece if you wish to send it on. Let me hear from you again.

LIP PRESSURE AND OTHER MATTERS

K. S., Coffeyville, Kansas.

Q. 1. Can you inform me of any books or music magazines devoted to the clarinet, such as *The Flutist* or *The Violinist* magazines?

A. I am not aware of any magazine devoted exclusively to the clarinet.

Q. 2. Do you think that a course on a "non-pressure cure" would be beneficial to me, as I am troubled with weak lips?

A. The clarinet is not like the trumpet, and as a teacher of wide experience I cannot advise a "non-pressure cure." Do not allow yourself to believe that you have weak lips, for a child can play the clarinet if taught correct tone production. If you use excessive lip-pressure you have either the wrong idea (system), or the wrong kind of reed or mouthpiece.

There is but little lip pressure needed to play the clarinet. The quality of tone will help you to decide that particular point. If too much pressure is applied, the reed will close

or choke up; if not enough pressure is used, the tone will be of poor quality. At any rate, the lips should not become sore even when playing eight hours a day.

One great trouble with many players is *incorrect blowing*. When approaching a high note they pinch the reed, instead of properly blowing it out as easily as on a lower tone — using the same amount of pressure throughout the entire range of the clarinet. This is merely using common sense, good judgment, a little careful thought in working out the difficulties; or, call it the "non-pressure cure," if you like.

Q. 3. One of my two front upper teeth which rests on the mouthpiece is slightly longer than the other. Would it be best to have them made even with a gold inlay, or do you think the gold would in time jar loose by the continued vibration?

A. I would advise that you consult a good dentist. If your teeth are perfectly sound I should not think you would want an inlay. Perhaps the dentist might work one tooth down a bit without harm, but judging from your description I don't think there is enough difference to matter. However, there is no harm in consulting a dentist and satisfying your mind on this point.

Q. 4. Can you suggest the best clarinet school where I might also continue the study of my piano? I am of college age.

A. Boston is considered the greatest educational center in the country. There is Chicago, however, which is so much nearer to your home, and which has up-to-date colleges, music-schools, etc. You will find information in almost any good music magazine concerning Chicago clarinet and piano schools.

ABOUT MOUTHPIECES

Q. 5. Like many other clarinet players, I have had much mouthpiece trouble and have tried almost every standard make or design of mouthpiece on the market. Will you advise me as to the best make or design? Do most symphony players have their mouthpieces made by artist mouthpiece makers?

A. There seems to be no end of complaints regarding mouthpieces, but I must state frankly that the trouble is entirely caused by the individual player, in that so few players really properly learn how to produce tone and how to select and fit reeds. The sooner our young players learn that one cannot procure a self-playing mouthpiece and reed, the sooner they will get down to "brass tacks" and realize that it is "the man behind the gun" who must produce the results. It is a mistaken idea that symphony players have specially made instruments, mouthpieces or reeds. They have to select from the same stock from which you receive yours.

There are excellent mouthpieces to be had, with various lays to suit any and all embouchures; also, there are plenty of good reeds (soft, medium and stiff) from which the individual must choose a grade best suited to his particular needs. If the reed is too soft, cut it off at the tip; if too stiff, trim it down on the surface. That is easier said than done, however, but there is where the "art in reed-fitting" comes in. It is just as important to study this art as it is to practice exercises to develop technique — in fact, it is more important, because with a good reed you are better able to execute. The fact that one may have hundreds of reeds on hand and yet not be able to find a good one, is no indication whatsoever that they are poor reeds. I will be glad to prove this, and will guarantee to find many good, usable reeds in your discarded lot.

It would surprise my troubled readers to know how easy it is to put a reed in good playing condition with merely a few scrapings of the knife, which is the only tool that I personally use for fitting my reeds. To begin with, I select one of a golden yellow color and a bit stiff. Then I scrape it with the knife, a little at a time, but knowing exactly where to scrape. I find the stiff parts to be at the sides or in the center about three-eighths of an inch back of the tip; these two parts affect the middle and higher registers. If it is the lower register that is hard playing, scrape farther back, a little at a time. You must experiment on this for yourself, and expect to spoil reeds, but that is the only way in which to learn. The writer wishes you all progress and hopes to hear from you again.

A Chance to Throw a Brick!

JUST what do you think of our magazine anyway? What features do you like? What articles or departments fail to interest you? And what about the music — which numbers do you find useful and which not — and why? Your candid opinions will help us in our sincere effort to produce a magazine that will be the most interesting and helpful to the most people. Just write on a postal card or a sheet of paper, like this:

I like
Because
I do not care for
Because
Signed

Mail it to the publisher or throw it in the window. We will be duly grateful.

Personally Tested and Guaranteed by HENRI LEROY



A. ROBERT WOOD-WINDS (PARIS)

'The Instrument of Artists!'

Worth the Money!

That's the argument for Robert Wood-Winds.

When practical clarinetists — symphony and concert players of two continents — honor Robert Clarinets by choosing them above all other makes, it's pretty good proof that there are real and practical advantages in playing an artist-quality instrument.

Sign and mail the coupon. We'll tell you where you can prove to yourself by an actual, personal trial, how amazingly a ROBERT Clarinet can improve your Tone, Technic and Intonation.

The Fred. Gretsch Mfg. Co.

Exclusive A. Robert Distributors for the U. S. and Canada
60 Broadway, Brooklyn, N. Y.

THE FRED. GRETSCH MFG. CO. 47
60 Broadway, Brooklyn, N. Y.

Without obligation send me your Price List of A. ROBERT Wood-Winds and tell me where I can see and try them.

Name

St. Address

City and State

Mail the Coupon.

"One Hundred Dollars COULD NOT BUY IT"

so writes L. E. W., of Keene, N. H. who recently purchased the

Toll	Tonguing Device, Clar. & Sax.	\$3.00
	Art of Reed-fitting	2.00
	Course on Tone Production	2.50

My personal instruction, in the clearest and most concise manner, mailed to your home. Send for particulars.

Complete line of standard clarinets, mouthpieces, reeds, accessories. Instruments personally selected and tested by Mr. Toll. Catalog free.

REPAIRING: Most careful and reasonable in the country

RUDOLPH TOLL 52 Stuart St. Boston, Mass.

Easier Blowing Better Toned CLARINET MOUTHPIECES

Extra fine, Lewerenz' own make. Correct fittings, no trouble to fit reeds. Made in rubber and patent inlay face. Trial allowed. Price list free.

New "Standard" Hand Made Reeds: per dozen, Clarinet, \$2.40; Saxophone, Alto, \$4.00; Melody and Tenor, \$3.00.

WM. LEWERENZ 2016 S. Texas Ave. ST. LOUIS, MO.

CRYSTAL MOUTHPIECES for CLARINET, Alto, Tenor, Saxophone

have no equal for tone and ease of playing. Sanitary. Exchanged until satisfied or money refunded. Price \$5.00.

A. A. ALLEN, R. D. 5, Benton Harbor, Mich.

Largest manufacturer of crystal mouthpieces.

A NEW AND MELODIOUS OVERTURE BY A. J. WEIDT. VERY EASY!

HEALTH AND WEALTH

Small Orchestra and Piano.....60c net
Full Orchestra and Piano.....90c net
Extra Parts 15c net Piano Acc. 15c net

WALTER JACOBS, Inc., BOSTON, MASS.

To Develop a Superior Clarinet Technic

Original Technical Studies for the Boehm System Clarinet

By ADOLPH FINKELSTEIN
A Master of the Instrument

Price, \$2.00 net (including chart)

A series of scale and arpeggio studies in all keys, tuneful etudes and interesting exercises. Mastery of this book will enable the clarinetist to meet any technical requirement.

Seventy-seven pages of masterly lesson material. Equally valuable to the advanced player for interesting daily practice.

Published by
WALTER JACOBS, Inc.
BOSTON, MASS.

Just received from Europe!

DRIGO

LOOSE LEAF COLLECTION

of Characteristic, Dramatic and Descriptive

CINEMA CLASSICS

Originality is a composer's greatest gift. This asset, as rare as it is desirable, is apparent to a marked degree in the works of Richard Drigo. Which other writer of the present day has lived to see two of his compositions attain the popularity of the "Valse Bluette" and the immortal "Serenade" from "The Millions of Harlequin"?

It is with pride and pleasure that we announce that we have succeeded in obtaining these ten new compositions from Mr. Drigo. We are offering them in the attractive loose leaf form.

CONTENTS

- | | |
|--------------------------|------------------------|
| 1. Introduction and Race | 6. Amour Virginal |
| 2. Tragic, Con Moto | 7. Lamentoso |
| 3. Scherzo Misterioso | 8. Allegretto Burlasco |
| 4. Poursuite Dramatique | 9. Sinister Agitato |
| 5. Andantino Idillico | 10. Emotional Agitato |

Published for Full Orchestra, Piano Solo or Conductor

Special PRICES

Full Orch., \$7.00 Small Orch., \$5.00 Piano Solo or Cond., \$1.00 Orch. Parts, ea. 50c

KINO CLASSICS

The Modern Screen Library

By special arrangement with a European publisher, we have just been able to contract for forty-two motion picture numbers of exceptional merit. They have met with universal favor across the water, and we predict that they will be received here with equal enthusiasm. All are suitable for either large or small instrumental combinations, and as each title indicates the mood of the number, the choice of music is greatly simplified for the leader.

CONTENTS

- | | | |
|---|-----------------------------|--|
| 1. Rejoicing — Public Festival — Carnival | 15. Repentance | 30. Bacchanal |
| 2. Temptation | 16. Ardent Longing | 31. Merry Chase — Tarantelle |
| 3. Humoresque | 17. Forsaken | 32. Allegro Furioso (fr. "Hans Heiling") |
| 4. Hopeless | 18. Love — Passion | 33. Ballet Scene |
| 5. Battle Scene | 19. Despair | 34. Grand Dramatic Scene — Symphonic Fantasy |
| 6. Ghost Scene | 20. Storm — Tempest | 35. Melancholy (fr. "Hans Heiling") |
| 7. Elegy | 21. Prolog | 36. Oriental Style |
| 8. Storm — Tempest | 22. Banquet — Fire — Rescue | 37. Love's Longing |
| 9. Prelude to a Drama | 23. Storm and Rain | 38. Grand Dramatic Scene |
| 10. Spirit of the Night | 24. Finale — Pathetic | 39. In the Night — Death Speaketh |
| 11. Exotic | 25. Storm — Tempest | 40. Grottesque |
| 12. Pastoral Play | 26. Spring | 41. Melancholy |
| 13. Lament | 27. Sorrow | 42. Racing Galop—Qui Vive! |
| 14. Uproar | 28. Short Storm Scene | |
| | 29. Farewell | |

Special PRICES

	Single Nos.	Nos. Marked*	Sets of 10 Nos. 1-10, 11-20, 21-30, 31-40	Complete Sets
Full Orchestra	\$1.00	\$1.65	\$8.00	\$31.50
Small Orchestra	.75	1.25	6.00	23.00
Piano Parts	.25	.30	2.00	7.75
Extra Parts	.15	.20	1.75	4.75

Special Thematic Circulars describing these novelties will be sent upon request

CARL FISCHER, Inc. Cooper Square
BOSTON: 252 Tremont Street CHICAGO: 430 So. Wabash Avenue

ORGAN JAZZ

A COURSE OF TWENTY LESSONS IN JAZZ IDIOMS FOR THE ORGAN BY EDWARD EIGENSCHENK

Contents of book includes explanation and illustrations of an unlimited number of styles and embellishments employed in the playing of popular jazz numbers.

In use in the School of Motion Picture Organ Playing of the American Conservatory of Music [Price, net \$3.50] Postpaid

Mail orders to EDWARD EIGENSCHENK, Kimball Hall, 306 S. Wabash Ave., Chicago, Illinois

LET US DO YOUR **MUSIC PRINTING AND ENGRAVING** BY THE BEAUTIFUL LITHOGRAPHIC PROCESS

We engrave music plates, design artistic title pages, print large or small editions, secure copyrights for you, and our prices are reasonable.

Estimates cheerfully made and original ideas submitted on anything in music. Communicate with us for prices

40-44 WINCHESTER STREET BOSTON MASS. **WHITE-SMITH MUSIC PUBLISHING CO.** BOSTON MASS.

A Musical Star in the West

THE Fifth Avenue Theater, Seattle, claims George Lipschultz as its musical director. George opened the Broadway in Portland, and hurried to Seattle to be master of ceremonies at the inception of Seattle's new picture palace. To merely say that local theater-goers like George and his violin is putting it mildly. They're wild about him.



GEORGE LIPSCHULTZ

However, let's start at the beginning. George was born in Chicago, only a few years ago, where most of his professional work has been done. He studied only in the United States with such masters as Herbert Butler, Max Bendix, Bernard Listerman, Hugo Heerman, Emil Sauret and the world's greatest violinist, Fritz Kreisler.

George is one of a family of ten, all of whom are musicians. His brother Irving, a cellist of note, has succeeded him at the Broadway in Portland. Five years ago he came to the Pacific Coast where he was conductor at Loew's Warfield Theater in San Francisco, California, for four years, working for West Coast Theaters. A year ago they moved him to Loew's State in Los Angeles and then to the T. & D. in Oakland to bolster up business.

This past summer he acted as guest conductor with the Cologne Symphony Orchestra in Paris, by special invitation. During his stay there, he found Europeans liked jazz, but loved the classics. George says that foreigners' attitude toward good music cannot and will not be changed.

Before going to Europe, Harry C. Arthur offered George the post of general musical director of the North American Theater Company's circuit, which brings us to the reason why George is in Seattle.

George has the reputation of making a twenty-five-piece orchestra sound like fifty. He has twenty pieces — the pick of the musicians of Seattle — and he certainly has a fine organization, out of which he gets real results. Daily concerts are offered on the flying pit, which, by the way, is a new thrill for Seattleites. Lipschultz is always there with a violin solo to two, also.

It must be noted here, that never in the musical history of Seattle has a conductor been seen who maintains such perfect conduct and ease while leading his men. This influence can be seen in the other men who sit erect, with their feet placed exactly alike. Such uniformity does mean something. Many directors would learn much by watching the Fifth Avenue orchestra for a few minutes.

Lipschultz and his Syncopating Soloists are featured in a jazz concert with the Fanchon and Marco Revues. A combination jazz and legitimate orchestra is new in Seattle, and the fans are still in a daze over it.

Besides the work of arranging two complete concerts, rehearsing the orchestra for these and also for the revue, George arranges his own picturesque scores and writes jazz arrangements for his stage work.

I've told you about Lipschultz, the musician; now, I'll try and tell you about George the man.

I don't know whether I was early or George was late; guess it was both, because when George appeared at the theater he explained that a photographer had been working over him. We entered George's dressing room, which had the appearance of an apartment — with its blue chenille rug, overstuffed furniture, mirrors, pictures, etc. The Fifth Avenue has certainly provided a comfortable room, and I'm sure it pays them real dollars.

George and "the Mrs." were celebrating their first anniversary and the latter presented the former with a beautiful alligator-skin violin case — the real stuff. George was quite pleased to say the least and was busy receiving the congratulations of his men.

George is medium in height, with dark hair, and he looks to be a slave of fashion—but of course isn't. His is a remarkable personality — you can't help but like him very much, as he just seems to make you. He isn't the temperamental hair-tearing type. In fact, he is very calm and cool.

While we were talking he was informed that the pit elevator wouldn't work. Instead of becoming excited, as a good many leaders that I know would do, he calmly stated the pit concert would be done on the stage, and gave orders accordingly. However, the pit was fixed in time, so the concert went on according to the regular routine.

We talked of many things and many people. George spent a few days with Paul Ash, an old friend of San Francisco days, in Chicago, and he told me how much he enjoyed it — of his wonderful trip through Europe, his plans, etc. Then, we parted with yours truly hoping for another pleasant hour talking and musing with George Lipschultz, the man.

Shenandoah, Pennsylvania. —[Mr. John L. Hutchings is manipulating a two-manual at the Lyric Theater here.

CHICAGOANA

HENRY FRANCIS PARKS
Chicago Representative
522 Belden Ave., Chicago

Lampe Makes Dance Music an Art



DELL LAMPE

Conductor of Trianon Ballroom Orchestra

THERE are bands, and orchestras, and jazz organizations and what not, but when we contemplate organizations which represent the highest development (to the moment) of the dance-music field we are sadly limited in the number. So many factors enter into the fabric of a polished, dance-music organization, that with any one factor deficient in the least way the "chain becomes no stronger than its weakest link." In my role of reviewer and critic, I hear so many bands that my musical sensibilities lose the vacillating, emotional characteristics and become scientific, calculating, severe in judgment, a complex from which any reviewer suffers. Then plagiarized effects become more noticeable, monotony of styles apparent on every hand and the rhythm is unvarying, almost lugubrious, despite strenuous activities of the rhythmical group. I have just heard another band! When I walked into the Trianon the other night, tired, blasé and, since I do not dance, confident that I would have as miserable an evening as I possibly could, I was due for a shock that, unexpected as it was, fairly swept me off my feet into another world of beautiful harmonies, scintillating orchestral colors and siren-like rhythm which almost coaxed me to a terepshorean attempt! At last I heard a musical organization in all that the much ill-used word implies. And Dell Lampe is the reason!

Lampe hails from New York, where he not only was the orchestrator of the Schubert Productions, Al Jolson's Revues, Passing Shows, but also had a famous band of his own. Of course you know the organization records in only the best companies and the arrangements used by his orchestra are his own, and in that lies the secret of his musical success. Being more than casually interested I immediately sought him out and found him to be an exceedingly pleasant host; although I had unintentionally interrupted him during his scoring of a number to talk to him, none of the usual impatience, temperament, or downright ill-breeding (as it should be termed) of a busy man were evident.

Mr. Lampe freely discussed Paul Whiteman's great influence towards better and finer music in the dance field; commented also upon Gershwin, whom he knows intimately, remarking that Gershwin had earned a place with the immortals, a statement with which I heartily concurred; further, he agreed with me that jazz was a fundamental American musical idiom, and informed me that every little while he was in the habit of presenting on his dance programs such worth-while things as the *Rhapsody in Blue* and standard paraphrases of classics, having himself orchestrated and presented paraphrases of *Pinafore* and the *Mikado*. (These are extremely popular in Chicago just now when an opera company is presenting them at the Auditorium.)

He seems to think that, if the usual jazz dish is occasionally garnished with such musical sweetmeats, the elevating influence is not to be discounted, and so, more and more, his trend is towards such standards. It was not hard to discover that the secret of this man's success was

musicianship, musicianship, and then more musicianship. Hard work and application does the rest. If a number does not suit him, he will re-orchestrate it three or four times until it does, and that is the simple secret.

I almost forgot to mention that Dell Lampe is the son of J. Bodevalte Lampe, internationally famous as composer and arranger, but, not believing much in heredity, I don't think Dell is great because of his father. He is great because he is Dell. That his father has helped him greatly cannot be gainsaid, but, like other geniuses with similar relationship, it is but a coincidence. J. Bodevalte Lampe is a genius, his son Dell Lampe is a genius, and theorizing does not alter the fact. It was surely a pleasure to meet him. Expect to have more from him in later issues.

A Connoisseur of Fine Fiddles

OF INTEREST to string players who live in or visit Chicago is the fourth floor of the Rudolph Wurlitzer Company, for there the Wurlitzer Chicago collection of valuable string instruments is in charge of that very well-known violin connoisseur, Mr. A. Irving Tallis.

Mr. Tallis, who hails from New York where he played in all of the principal theaters, has been a judge of rare old instruments for more than twenty years, although his connection with the Wurlitzer Company is of slightly less than two years' duration. He was educated abroad in Paris and Frankfurt, and is a direct descendant of Thomas Tallis, "the father of English cathedral music" (Grove's Dictionary).

During his experience with rare stringed instruments Tallis has handled such famous Strads as the Adams, the Huggins, the Carl Josef Lepinski (the violin rival of Paganini who afterwards "fought" a musical duel with him), and countless other instruments possibly not quite so famous nor so costly. His *sanctum sanctorum* is decorated with many photographs, all autographed, attesting to his acquaintance and friendship with the leading artists of the world. One sees Hoffman, Rachmaninoff, Kreisler, Sembrich, etc., while his custody of so many fine instruments has brought intimate acquaintance with such geniuses as Heifetz, Elman, Kreisler, Sayre, Huberman, and many others.

Unquestionably he is one of the two, or possibly three, dependable authorities in this city of four million people on the rare violins, violas, cellos and bows. Commenting on the business situation which he seemed to think was very good and constantly improving, he said: "Prices are continually going up. Safely, it may be said that in a few years a fine violin will be out of reach of the average man of moderate means. Now is the time to buy them." He also informed me that "musicians today require a finer instrument than ever before, and that more of the better-grade instruments are owned by orchestral players now than formerly."

Mr. Tallis is a very affable, pleasing gentleman and musician, and makes one feel quite at ease. This is particularly true of visitors whether they come to "shop" or not. In fact, Mr. Tallis' department is a rendezvous for the string players (violin, viola and cello) of the city. It is a pleasure to know him.

Fashionette Feminine Band

NOW that women vote, actively engage themselves in business, "wear the pants" in a great many instances, and are more and more making themselves heard from in the various spheres of art, it is no great wonder to us that they play in jazz bands and make mighty good jazzicians, too.

Happening to drop in at the Tom Browne Music Company, I heard some sounds like that of the *genus jazzus* playfully sporting itself in leaping, musical gambols (you know what I mean, the same old platitudes), so I decided to investigate. My efforts were rewarded with a sight that surely was a panacea for trachoma, or other afflictions of the eyes — feminine jazz aggregation! And, Lordy, how they aggregated!

It wasn't hard to find out that Thelda Harter, saxophone and clarinet; Jerry Harter, saxophone; Winifred Jones, piano; Jean Nicolaus, trombone and sousaphone; Alice Yates, trumpet; Dorothy Shinn, violin, and Peggy Steese, drums, were the reasons why the band had already played all the leading vaudeville and picture theaters and was booked for the entire coming season in the best movie palaces of the country.

HARMONY

in 12 easy lessons

E. De Lamater's Own System

just as used by him in fifteen years' arranging, composing and teaching. Used and endorsed by leading professionals, amateurs, conductors and arrangers. The boiled-down, practical essentials of Harmony without tiresome study in an unbelievably short time.

LEARN TO MEMORIZE

IMPROVISE, ARRANGE, COMPOSE! All the short cuts plainly explained. Personal help, criticism and correction. Results guaranteed.

Mr. P. O. Nicholson, St. Thomas, Virgin Islands, writes: "I have gained more in four months from your lessons than from six years of previous harmony study." Five years of continued success teaching Harmony by mail.

MAIL COUPON TODAY!

De Lamater Harmony System
Dept. "O," 1650 Warren Ave.
Chicago, Ill.

Send me FREE information and proof of results. It is understood that I am under no obligation.

Name.....
Street.....
City..... State.....

A Saxophone for \$2

	A Cornet, Trombone or other instrument bell is fitted instantly on the outside with a	
CORNET \$2.00 TRUMPET 2.00	Hornola Mute (Nothing inside)	BARITONE \$4.00
	Presto! You have the finest imitation of a Saxophone ever made. Marvellous new tone quality. Different from any other mute. Always useful for concert, home or church playing. If your dealer cannot supply you, send amount, price size of bell, money back if not satisfied.	
TROMBONE \$3.00 ALTO 3.00		ALTOPHONE \$4.00

Write us a postal card with your name and address and receive our 100-page catalog of all musical instruments by return mail. **WILLARD BRYANT, 1425 Broadway, Detroit, Mich.**

Music Lovers!

New Joy and Big Money for You

ROLLOGRAPH is amazing new invention which makes original and perfect music rolls from difficult compositions. Many musicians earning \$30 to \$10 a week extra making and selling rolls in spare time. Easy and inexpensive to operate. No experience or piano needed. Used and endorsed by musicians everywhere.

For Music Teachers, Composers, Etc. ROLLOGRAPH is invaluable machine for music lovers, accompanists, pianists, violinists, soloists, composers, etc. Now you can replay best pieces with your own inflections. Your appreciation of music increased thousandfold. Write today for free prospectus, and opinions of master musicians. THE LEABRIAN MFG. CO., Hamilton, Ohio.

FREE SEABURY FOR MUSICIANS

Why trouble to write each publisher for ORCHESTRA OR BAND MUSIC SEND TO US. We supply everything printed in Music, and send it postpaid at PUBLISHER'S PRICES

Save time, save trouble, save money. Only one order to write. Send today for free catalog.

ORCHESTRA MUSIC SUPPLY CO.
1658 Broadway Dept. L NEW YORK

4 BIG SPECIALS 4

The Standard Scales Chords and Arpeggios for Violin. Just what you need to develop Tone Technique, Bowing, and a solid and correct fingering of all positions. 75c

Musical Notation Copy Book. A new, interesting and practical way of teaching music to beginners. Teachers are delighted with it and students think it "great fun." 75c

Musical Arithmetic. A wonderful help to students having trouble keeping time. Don't say "play it for me so I can get the time." Get a copy of Musical Arithmetic with its Supplement for RAGTIME and you will have no 75c worry about keeping time.

You Need Music Covers. We have them, all sizes. Saves your music, time, and temper. Keeps your music in place. Indispensable to Bands and Orchestras. Must be seen to be appreciated. Send 10c postage for sample lot.

Teachers send us their card can have the above books sent on approval.

NEILSSON MUSIC HOUSE 1510 Exchange St. Chicago, Illinois

LEARN TO TUNE PIANOS

AT HOME DURING SPARE TIME

Send for FREE copy of the 28th ANNIVERSARY EDITION of our book "Winning Independence." Read how students master TUNING with our Tune-a-Piano, and WHY our graduates lead the profession in all parts of the world. With Bryan's patented devices, tools, charts and lessons, one learns quickly and easily. Low tuition, easy terms. Diploma granted. MONEY BACK GUARANTEE. \$10 to \$25 a day, exceptional opportunities, and an ideal profession await you.

NILES BRYANT SCHOOL OF PIANO TUNING
73 Bryant Building Augusta, Michigan

AL. E. GAYLORD, Arranger, Composer

Musical Director for 21 years at the Leading New York Theaters. Gaylord's arrangements of all descriptions at cut prices. ORIGINAL MUSIC TO SONG POEMS MY SPECIALTY. Write for particulars. 146 Coolidge Ave., Syracuse, N. Y.

IRENE JUNO, Theater Organist

Stanley Crandall Co., Washington. WASHINGTON REPRESENTATIVE OF MELODY. Mail address, The Argonne, 16th St. and Columbia Road, Washington, D. C.

HENRY FRANCIS PARKS, INSTRUCTOR OF THEATER ORGAN

Chicago Musical College. Chicago Representative of Walter Jacobs, Inc., Music Magazines. Mail address, 522 Belden Ave., Chicago.

GEORGE L. COBB

COMPOSER AND ARRANGER. Melodies composed for lyrics. Songs and piano solos revised, arranged and edited for publication. Estimates furnished on request. 121 St. Stephens Street, Boston, Mass.

J. D. BARNARD, Theater Organist

SEATTLE REPRESENTATIVE OF MELODY. Mail address, care Lincoln Theater, Port Angeles, Washington.

LEWIS E. BRAY, Theater Organist

NOVELTY PIANIST. 62 Gledhill Avenue, Everett, Mass. Now with NEW SHAWMUT THEATER, Boston.

NORMAN LEIGH, Composer, Arranger

Musical manuscripts criticized and revised. Arrangements for piano—either songs or instrumental. Terms upon request. Address care of Melody, 120 Boylston St., Boston, Mass.

Harmony Correspondence Instruction

50 cents a lesson. KEIM, 2545 Cooper Avenue, Brooklyn, N. Y.

LLOYD G. del CASTILLO, Organist

METROPOLITAN THEATER, BOSTON

Without compromising these ladies on a tender subject, I may say that it was one of the very first girl-bands in vaudeville, and as none of them now look over twenty-one at the acid-test range, I claim they must have been rather precocious. It's a nice band and well presented, and an all-Buescher organization.

Among the Chicago Publishers

BOB MELLIN, if it were left to popular vote, would undoubtedly take first honors as the best-liked service man in this district. After an organist or an orchestral director has tramped the "loop" over to secure novelties and receives in some places scant courtesy or no courtesy, in others a sort of supercilious "take it or leave it" treatment (I speak from personal experience), he welcomes the little trip to the sixth floor of the State-Lake Building and the Jerome H. Remick offices for a friendly little chat with "Bob"—who always has a kind word, shows a willingness to lend or give you within reason anything the firm has, and exhibits a genuine spirit of co-operation. Young Mellin is building a future upon the most valuable inherent qualities—polite courtesy and a genial disposition, which, like the aesthetic sense, must be born in one; qualities which distinguish the gentleman from the gutter rabble.

THE HAROLD ROSSITER MUSIC COMPANY is just releasing two new numbers, namely, *Donora* and *Starlight*, both of which show promise of becoming very popular. *Donora* is of the new 6/8 Spanish type of song, very singable and with a wonderful swinging melody. *Starlight* is a melodious ballad of distinctiveness and much is anticipated and expected for it. Mr. Rossiter also reports that *Tenderly* and *Thinking* are both past the doubtful stage and going bigger and bigger every day.

THE KRAEMER MUSIC PUBLISHING COMPANY, 1708 Burlington Street, announce a new waltz ballad number *Little Pal*. The orchestral arrangement was made by Henry Francis Parks. Both this number and *Broken-hearted* are featured nightly at the Riverview Ballroom, the Merry Garden and other leading terpsichorean palaces with great success. Mr. Kraemer will gladly send orchestration or organ solo copies upon request. Speaking of the incoming tidal wave of "Broken-hearted" songs, Mr. Kraemer ventured the remark that "like the 'Moon' and 'Mammy' songs such plagiarisms will always take place. But imitation is the sincerest form of flattery, and since the appearance of other similar titled songs *Broken-hearted* is going over bigger than ever. We expect to have the recording arrangements completed shortly."

BERNIE ADLER, representing the Chicago interests of Edw. B. Marks, has just accepted an arrangement of *If My Baby Cooks As Good As She Looks* from Henry Francis Parks. The number is quite catchy, and is accompanying some five other numbers of equal interest which Marks is issuing this month.

ONE CHICAGO PUBLISHER informed the writer that they were not interested in co-operating with him in supplying news of their new publications and could not spend any time with him. This is truly unfortunate for them, as well as ourselves, as they do publish some mighty nice things we would like to tell you about. They probably believe in the old mousetrap theory about the public beating paths through the wilderness. Modern sales methods do not uphold this old saw, however, for publicity is the tonic triad of success. One may build a better rodent exterminator than the other fellow, but if he does not publish the fact again and again the mousetraps which are known will enjoy the advantage. Bantant!

THE WEIL PUBLISHING COMPANY, INC., of St. Louis and Chicago, producers of piano rolls as well as music publishers, inform us that their latest numbers, *Wondering* and *Farewell*, have met with a nice response from the trade. They are now behind a newer one entitled *Blue Hawaiian Moonlight*. It is of course characteristic from the shores of Waikiki.

MEADOW LARK and KENTUCKY LULLABY are the reigning hits of the Forster Music Publishing Company's catalog. They have also a very charming ballad *Prison of My Dreams* by Mrs. Jesse Crawford. It is on the order of *The World is Waiting for the Sunrise*, being quite similar in melodic formation, rhythmical distribution and arpeggio type of piano accompaniment. The sentiment of the lyrics is quite beautiful and original. Of its type it is one of the best written since the number referred to.

MELROSE BROTHERS MUSIC COMPANY has about the most interesting catalog in the city. They publish piano novelties and musical eccentricities, blues, and everything that you might say is in the least bit original. (There is no plagiarism with these people.) It matters not whether the number is easy or difficult to play, whether it is a rag, blues, jazz, hot or cold, or what have you if it is fresh and original, out it comes. A few of their most interesting numbers include *Milbury Joys*, *Spanish Shawl*, *The Jackass Blues*, *Sugar Foot Stomp*, etc. Despite what may be said to the contrary these folks are helping to write American music history.

THROUGH AMBROSE LARSEN I learn that the Milton Weil Music Company is publishing *The Last Kiss*, an opus by himself with lyrics by the brilliant Lewis R. Towne. It is a very interesting waltz-ballad, though the writer rather thinks that Ambrose's forte is in duple and not triple rhythm.

GORDON'S LOOSE LEAF MOTION PICTURE COLLECTION

Incidental Music by Walter C. Simon
Arranged for piano or organ with original organ marks adapted to the
Wurlitzer and other Photo-play organs.
In Two Volumes, Price 65 cents each, postpaid

VOLUME I		VOLUME II	
1. Apollo	2. Berry	13. Apollo	14. Parlor Agitato
3. Apollo	4. Berry	15. Apollo	16. Parlor Agitato
5. Apollo	6. Berry	17. Apollo	18. Parlor Agitato
7. Apollo	8. Berry	19. Apollo	20. Parlor Agitato
8. Apollo	9. Berry	21. Apollo	22. Parlor Agitato
9. Apollo	10. Berry	23. Apollo	24. Parlor Agitato
10. Apollo	11. Berry	25. Apollo	26. Parlor Agitato
11. Apollo	12. Berry	27. Apollo	28. Parlor Agitato
12. Apollo	13. Berry	29. Apollo	30. Parlor Agitato
13. Apollo	14. Berry	31. Apollo	32. Parlor Agitato
14. Apollo	15. Berry	33. Apollo	34. Parlor Agitato
15. Apollo	16. Berry	35. Apollo	36. Parlor Agitato
16. Apollo	17. Berry	37. Apollo	38. Parlor Agitato
17. Apollo	18. Berry	39. Apollo	40. Parlor Agitato
18. Apollo	19. Berry	41. Apollo	42. Parlor Agitato
19. Apollo	20. Berry	43. Apollo	44. Parlor Agitato
20. Apollo	21. Berry	45. Apollo	46. Parlor Agitato
21. Apollo	22. Berry	47. Apollo	48. Parlor Agitato
22. Apollo	23. Berry	49. Apollo	50. Parlor Agitato
23. Apollo	24. Berry	51. Apollo	52. Parlor Agitato
24. Apollo	25. Berry	53. Apollo	54. Parlor Agitato
25. Apollo	26. Berry	55. Apollo	56. Parlor Agitato
26. Apollo	27. Berry	57. Apollo	58. Parlor Agitato
27. Apollo	28. Berry	59. Apollo	60. Parlor Agitato
28. Apollo	29. Berry	61. Apollo	62. Parlor Agitato
29. Apollo	30. Berry	63. Apollo	64. Parlor Agitato
30. Apollo	31. Berry	65. Apollo	66. Parlor Agitato
31. Apollo	32. Berry	67. Apollo	68. Parlor Agitato
32. Apollo	33. Berry	69. Apollo	70. Parlor Agitato
33. Apollo	34. Berry	71. Apollo	72. Parlor Agitato
34. Apollo	35. Berry	73. Apollo	74. Parlor Agitato
35. Apollo	36. Berry	75. Apollo	76. Parlor Agitato
36. Apollo	37. Berry	77. Apollo	78. Parlor Agitato
37. Apollo	38. Berry	79. Apollo	80. Parlor Agitato
38. Apollo	39. Berry	81. Apollo	82. Parlor Agitato
39. Apollo	40. Berry	83. Apollo	84. Parlor Agitato
40. Apollo	41. Berry	85. Apollo	86. Parlor Agitato
41. Apollo	42. Berry	87. Apollo	88. Parlor Agitato
42. Apollo	43. Berry	89. Apollo	90. Parlor Agitato
43. Apollo	44. Berry	91. Apollo	92. Parlor Agitato
44. Apollo	45. Berry	93. Apollo	94. Parlor Agitato
45. Apollo	46. Berry	95. Apollo	96. Parlor Agitato
46. Apollo	47. Berry	97. Apollo	98. Parlor Agitato
47. Apollo	48. Berry	99. Apollo	100. Parlor Agitato

Single numbers 15 cents each, postpaid

Gordon's Motion Picture Collection

BY SOL F. LEVY

In Two Volumes, Price 50 cents each, postpaid

Volume I contains music for Nineteen Common Types of Pictures, consisting of from five to eight characteristic themes for each.

Volume II contains music for Miscellaneous Scenes and Effects, also National Airs—41 Selections.

HAMILTON S. GORDON 141 West 36th Street New York, N. Y.

PIANO JAZZ PIANISTS—TEACHERS

You can make more money instructing Beginners and Advanced Players with our New Short Course. It's full of pep. Practical and entertaining. Through it, thousands of people over the U. S. have become successful pianists since 1901. Endorsed by well known performers and the Music Trade. More than 1,000 Breaks, Bass Forms, Blue Rhythms, Space Fillers and Syncopated Effects. Only Method revised annually. "Symphonic Piano Playing" latest addition. No other Course has it. If there is no "Waterman School" in your town, write quick for Free Trial Offer. This is Your Opportunity. More than 200 successful "Waterman Teachers" in U. S. Good territory open in New England. Correspondence Instruction given ambitious students where we are not represented. NEW ENGLAND MGR. WATERMAN PIANO SCHOOL, DEPT. B. 24 FAIRMOUNT STREET, NORWICH, CONNECTICUT

Tunes Composed to Words Words Written to Tunes Piano Arrangements Made

For high grade, strictly professional work at moderate prices send your ms. to Len Fleming, Song Specialist, Wellsboro, Pa. (1st Dept. M)

While They Last

A copy of my book, "Music Copying and Autographing" sent postpaid to any address in the United States for 25c and clipping of this advertisement.

John W. Lang, 306 W. 48th St., New York

Leaders Organists

Excitement! Dance of the Furies! Argument! Junella! Elopement! Ferocity! Rodeo! Love! Canzonetta! Chatter! are only a few of our over 50 picture numbers you see on all cue sheets. At most dealers. SONNEMANN MUSIC CO., Inc., 306 W. 48th St., N. Y. City

A Love Episode in Birdland

By THEO. BENDIX
A charming and effective suite. Four numbers of medium difficulty.
Piano Solo, \$1.00 Small Orchestra, \$1.75
Full Orchestra, \$2.50 Band, \$3.00
WALTER JACOBS, Inc., BOSTON, MASS.

The Violinist

20c per copy \$2.00 per year
For artists, teachers, students, makers, dealers and lovers of the violin.

The viola numbers in each issue are worth much more than the two dimes it costs

THE VIOLINIST 431 S. Wabash Ave. Chicago, Ill. Steiway Bldg., New York, N. Y.

Innocent Pastime

MORCEAU

BERNISNE G. CLEMENTS

Moderato

PIANO

Tempo di Gavotte

Copyright MCMXXVI by Walter Jacobs, Inc., Boston
ALL RIGHTS RESERVED, including Public Performance for Profit

MELODY

MELODY

Continued on page 23

Flying High

MARCH

R.S. STOUGHTON

Copyright MCMXXVI by Walter Jacobs, Inc., Boston

International Copyright Secured

ALL RIGHTS RESERVED, Including Public Performance for Profit

MELODY

Musical score for page 12, featuring piano accompaniment for 'The Limited Express'. The score consists of seven systems of music, each with a treble and bass clef staff. The music is in 2/4 time and includes dynamic markings such as *ff* and *ffz*. The piece concludes with a final chord marked *ffz*.

MELODY

Continued on page 21

The Limited Express

GALOP

V. N. SCHOLÉS

Musical score for page 13, featuring piano accompaniment for 'The Limited Express'. The score begins with the word 'PIANO' and includes dynamic markings such as *ff* and *ffz*. The music is in 2/4 time and includes first and second endings. The piece concludes with a final chord marked *ffz*.

Copyright MCMXXVI by Walter Jacobs, Inc., Boston
 International Copyright Secured

MELODY

Musical score for page 14, featuring piano and organ arrangements of Schubert, Beethoven, Schumann, Grieg, Tchaikovsky, Mendelssohn, and Verdi. The score includes dynamic markings such as *ff*, *f*, *mf*, and *L.H.* (Left Hand). The piece is in 2/4 time and includes first and second endings.

Jacobs' Incidental Music

Excerpts from the Master Composers

Themes selected

by

HARRY NORTON

Classic Series

Adapted and Arranged

by

R. E. HILDRETH

A--SCHUBERT

1. AGITATO (Sonata in A Minor)
2. PLAINTIVE (Death and the Maiden)
3. FURIOSO (The Erlking)

B--BEETHOVEN

1. AGITATO (Sonata Pathetique)
2. LOVE THEME (Adelaide)
3. FUNERAL MARCH (On the Death of a Hero)

C--SCHUMANN

1. HURRY (Sonata in D Minor)
2. PLAINTIVE (Why?)
3. MYSTERIOSO (Santa Claus)

D--GRIEG

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

E--TSCHAIKOWSKY

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

F--MENDELSSOHN

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

G--VERDI (Aida)

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

PIANO SOLO, The Seven Numbers complete in one book 50c. net

ORCHESTRA, 11 Parts, Piano and Organ, each 50c. net

Full, Piano and Organ . . . each 75c. net

EXTRA PARTS 10c. net each; Piano and Organ, 15c. net each

NOTE:—These numbers are NOT published for Orchestra in book form

Walter Jacobs Published by **Boston, Mass.**
8 Bosworth St.

Laurestine

Andante Moderato

ARTHUR CLEVELAND MORSE

PIANO

Col pedale 8...!

mp

ten.

dolce ma sonore simile

più mosso

Musical score for page 16, featuring piano accompaniment with various dynamics and performance instructions.

Copyright MCMXXVI by Walter Jacobs, Inc., Boston

International Copyright Secured

ALL RIGHTS RESERVED, Including Public Performance for Profit

MELODY

crasa

Tempo I

L.H.

dolce ma sonore

simile molto rall.

a tempo

f

mp

3

mf

dim.

p

Musical score for page 17, continuing the piano accompaniment with dynamic markings and performance directions.

MELODY

Jacobs' Incidental Music

A Practical Series of
Dramatic Music for Motion Pictures

By
Harry Norton
Photoplay Pianist and Organist

Piano Solo VOL. I—Nos. 1 to 12 inclusive 50c NET Each Book
VOL. II—Nos. 13 to 24 inclusive

- | | |
|---|--|
| 1. Hurry —for general use; pursuit, races. | 13. Hurry —for general use. |
| 2. Agitato —for scenes of tumult, struggle, confusion. | 14. Agitato Mysterioso —depicting mysterious dramatic action, plotting. |
| 3. Plaintive —expressive of wistful sadness, yearning, meditation. | 15. Appassionato —for emotional love scenes, parting, visions of the absent ones. |
| 4. Mysterioso —depicting stealthy action, burglary; either dramatic or comedy. | 16. Storm Scene —storm brewing and rising, wind, rain. |
| 5. Furioso —for scenes of battle, hand-to-hand conflict, storm, riot. | 17. Dramatic Tension —for subdued action, tense emotion. |
| 6. Agitato —for general use; depicting agitation, indecision. | 18. Presto —for rapid dramatic action, pursuit on horses or by automobile. |
| 7. Love Theme —for pastoral scenes and love making. | 19. Doloroso —depicting grief, anguish. |
| 8. Hurry —for general use. | 20. Hurry —for general use. |
| 9. Pathetique —expressing pathos, deep emotion, grief. | 21. Dramatic Mysterioso —depicting intrigue, plotting, stealthy dramatic action. |
| 10. Combat —for sword fights, knife duels. | 22. Agitato —for general use; confusion, hurry. |
| 11. Dramatic Tension —expressive of suppressed emotion, pleading. | 23. Hurry —for general use. |
| 12. Marche Pomposo —for scenes of regal splendor, pomp, ceremony. | 24. Grandioso Triomphale —depicting victory, victorious return, grand procession. |

Orchestra Edition Each Number Published Separately and NOT in Book Form.

Practically and effectively arranged by R. E. HILDRETH

Orchestra: 11 Parts, Piano and Organ, 35c. NET, each number
Full, Piano and Organ . . . 50c. NET, each number
EXTRA PARTS: 10c. NET, each number; Piano Acc., 15c. NET, each

Walter Jacobs, Inc. - - **Boston, Mass.**
Printed in U. S. A.

MELODY



D. S. al
MELODY

Musical score for page 22, featuring piano accompaniment. The score consists of seven systems of two staves each (treble and bass clef). Dynamic markings include *f*, *ff*, and *mf*. The music is in a minor key and includes various chordal textures and melodic fragments.

MELODY

Musical score for page 23, featuring piano accompaniment. The score consists of seven systems of two staves each (treble and bass clef). Dynamic markings include *f*, *mf*, and *ff*. Performance instructions include *rall.* and *u tempo e accel.*. The music includes complex textures with triplets and slurs.

MELODY

JACOBS' BANJO COLLECTION In C Notation

WITH GUITAR AND PIANO ACCOMPANIMENT

Volumes 1 to 8 inclusive, Finger Playing; Volumes 9 and 10, Plectrum Playing
NEVER IN THE HISTORY OF THE BANJO

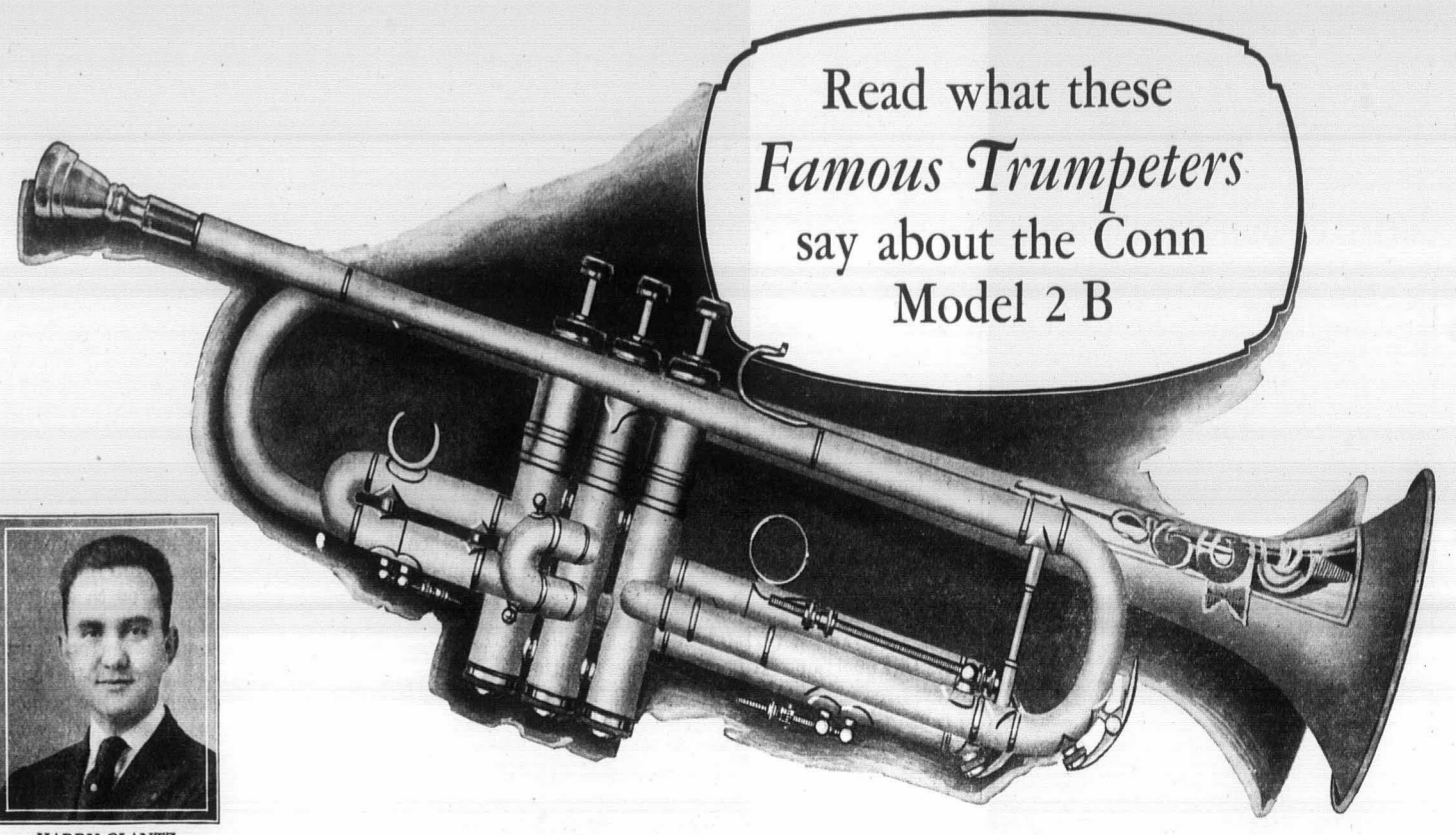
Has there been published such a wonderful collection, and it's playable, characteristic Banjo music.

<p>Vol. 1 Contents</p> <ol style="list-style-type: none"> 1. COLORED GUARDS. Characteristic March. A. J. Weill 2. DAREY'S DREAM. Characteristic Barn Dance. Geo. L. Loring 3. STARRY JACK. March and Two-Step. R. E. Hill 4. CUPID'S VICTORY. Waltz. A. J. Weill 5. DAT TAM RAG. A Dixie Delicacy. A. J. Weill 6. LORAIN. March. Amanda C. Nichols 7. PAGANI WALTZ. Arr. D. E. Harbord 8. SAND DANCE. Moonlight on the Savanna. Lon Fritshman 9. ONION RAG. A Bermuda Legend. A. J. Weill 10. UNDER THE IVORY EAGLE. March (Wagon). Arr. Walter Jacobs 11. FROG PROLOGUE. Schottische. R. E. Hill 12. IRVING. Intermezzo. Walter Rabe 13. BAROON BOUNCE. A Rag-Step Intermezzo. George L. Cobb 14. GER-MA-NEE. One-Step or Two-Step. A. J. Weill 15. PERT and PRETTY. Waltz. A. J. Weill 	<p>Vol. 6 Contents</p> <ol style="list-style-type: none"> 1. INVINCIBLE GUARD. March. B. E. Shantz 2. HALL'S BLUE RIBBON MARCH. Arr. E. M. Hall 3. KISS OF SPRING. Waltz. Walter Rabe 4. WHEN THE LILIES BLOOM IN FRANCE AGAIN. One-Step. George L. Cobb 5. WEIP AND SPIR. Galop. Theo. S. Allen 6. ON THE CURB. March and Two-Step. Theo. S. Allen 7. MAY BELLE. Schottische. Arr. J. Weill 8. RAIDERS, THE. Galop. Arr. J. Weill 9. REMORESKÉ (Dona). Arr. R. E. Hill 10. DANCE OF THE LINDAYS. An Healy Rave. Arr. R. E. Hill 11. PHANTOM BELLS. Gavotte. A. J. Weill 12. KENTUCKY WEDDING KNOT. Novelty Two-Step. A. W. Turner 13. ZAMPARITE. Characteristic March. A. M. Loh 14. SUMMER BREEZES. Waltz. Geo. L. Loring
<p>Vol. 2 Contents</p> <ol style="list-style-type: none"> 1. RED ROVER. March. A. J. Weill 2. WEDDING OF THE FROGS. Characteristic March. Geo. L. Loring 3. YEMAMA. Intermezzo Romanique. Chauncy Haines 4. SUMMER GIRL. Waltz. A. J. Weill 5. ADALID (The Chieftain). March. R. E. Hill 6. RABBIT'S FOOT. Fox Trot. George L. Cobb 7. RAG TAG. March and Two-Step. A. J. Weill 8. MOS-KEE-TOE. One-Step or Two-Step. A. J. Weill 9. SOMEWHERE IN ERIN. One-Step. Harry Temple 10. TURKISH TOWEL RAG. A Rag-Down. Theo. S. Allen 11. SWEET CORN. Characteristic March. A. J. Weill 12. DANCE OF THE MOONS. Caprice. A. J. Weill 13. POSIES. Waltz. A. J. Weill 14. TROOPERS, THE. March and Two-Step. Fred J. Brown 15. WATCH HILL. March and Two-Step. W. D. Kowalski 	<p>Vol. 7 Contents</p> <ol style="list-style-type: none"> 1. PINE LEMONADE. March or One-Step. A. J. Weill 2. "PAULENE" WALTZ. Arr. Frank W. Bone 3. LIGHT HEART. Polka. A. J. Weill 4. PAFRIKIAN. One-Step or Two-Step. Lon Fritshman 5. JAPANOLA. Song Fox-Trot. A. J. Weill 6. BYE REEL. Two-Step. Geo. L. Loring 7. HEIKERS, THE. March and Two-Step. Theo. S. Allen 8. STOP! LOOK! AND LISTEN! A Rag-Road Fox-Trot. Theo. S. Allen 9. RAMBLING ROSES. Waltz. Arthur C. Brown 10. ON DESERT SANDS. Intermezzo Two-Step. Theo. S. Allen 11. CHICKEN REEL. Two-Step and Book Dance. Jas. M. Daly 12. ULTIMATUM, THE. March and Two-Step. Theo. S. Allen 13. MYOPIA. Intermezzo. A. B. Wilson 14. KNOCK-KNEES. One-Step or Two-Step. George L. Cobb 15. COME OUT OF THE KITCHEN, MARY ANN. One-Step. Konrad & Bayler
<p>Vol. 3 Contents</p> <ol style="list-style-type: none"> 1. KALOODA. A Deltown Intermezzo. A. J. Weill 2. DARKEY'S PATROL. March. Geo. L. Loring 3. JAZZIN' THE CHIMES. Fox Trot. James C. Osborne 4. YANKEE BOYS. March. A. J. Weill 5. KIDDELLAND. One-Step or Two-Step. A. J. Weill 6. FASCINATION. Waltz. Frank W. Bone 7. SPEEDWAY, THE. Galop. A. J. Weill 8. DROWNY DEMPSEY. A Coon Shuffle. Geo. L. Loring 9. PARAGON WALTZ. A. D. Green 10. FANCHON. Mazurka. A. J. Weill 11. CAMILLA. Chlan Dance. Frank W. Bone 12. ME MERICAN MAN. A Figure Dance. A. J. Weill 13. OLE SAMBO. A Coon Serenade. A. J. Weill 14. WESTWARD HO! March. Geo. L. Loring 15. COWBOY CAPERS. Characteristic March. Theo. S. Allen 	<p>Vol. 8 Contents</p> <ol style="list-style-type: none"> 1. THAT BANJO RAG. A. J. Weill 2. "PAULENE" WALTZ. Theo. S. Allen 3. ENCOURAGEMENT. Waltz. W. D. Meyer 4. SWING SONG (Tremolo). A. J. Weill 5. FLYING YANKEE. Galop. Geo. L. Loring 6. FUN IN A BARBER SHOP. March Novelty. Jas. M. Wines 7. FOUR LITTLE BLACKBERRIES. Schottische. Lawrence B. O'Connor 8. SPANISH FANDANGO. Arr. Walter Jacobs 9. MINOR JIG. W. D. Kowalski 10. RUMABOUT, THE. March and Two-Step. Geo. M. Kent 11. DANCE OF THE PHANTOMS. Arr. W. L. Farrant 12. OLD FOLKS AT HOME (With variations) (Foster). Arr. Geo. L. Loring 13. SKY HIGH. Galop. Jas. M. Wines 14. CHIMING BELLS. Waltz. Geo. L. Loring
<p>Vol. 4 Contents</p> <ol style="list-style-type: none"> 1. YANKEE DANDY. Characteristic March. A. J. Weill 2. DARKEY'S AWAKENING. March. Geo. L. Loring 3. PARADE OF THE PUPPETS. Marche Conique. Walter Rabe 4. HAZELS, THE. March and Two-Step. A. J. Weill 5. DON'T LEAVE ME DADDY. Fox Trot. M. Vesper 6. BEHIND THE HOUNDS. March and Two-Step. Theo. S. Allen 7. BUTTERSCOTCH. Characteristic March. A. J. Weill 8. HITTING THE HIGH SPOTS. One-Step. A. J. Weill 9. BOOSTON YODLE. Dance a la Fandangos. A. J. Weill 10. CLOUD CHIEF. Two-Step Intermezzo. J. Ernest Polke 11. AIRY FAIRY. Schottische. A. J. Weill 12. CHAIN OF DAISIES. Waltz. A. J. Weill 13. DUSHA. Russian Dance. Geo. L. Loring 14. MONTCLAIR GALOP. A. J. Weill 15. ALOHA OE (Farewell to Thee) (Liliuokalani). Arr. Walter Jacobs 	<p>Vol. 9 Contents</p> <ol style="list-style-type: none"> 1. OUR DIRECTOR. March. F. E. Blythe 2. SOUVENIR (Della). Arr. A. W. Jones 3. HOME TOWN BAND. Imitation. A. J. Weill 4. PETER GINK. One-Step. George L. Cobb 5. WHISTLING RIFLES. One-Step or Two-Step. Army Mills 6. COLUMBIA'S CALL. March. Bob Wymon 7. LEAGUE OF NATIONS. March. Joseph F. Wagner 8. UNDER THE SPELL. Waltz. Theo. S. Allen 9. ZULAIKHA. Egyptian Dance. R. S. Slaughter 10. KRATZ KAPERS. One-Step. A. J. Weill 11. LIGHTNING. A Slow Fox-Trot. A. J. Weill 12. ALL ABOARD FOR ROCK-A-BYE BAYI. George L. Cobb 13. MISSISSIPPI VOLUNTEERS. One-Step. Geo. L. Cobb 14. YOUNG VETERANS. March. Gen. F. F. France
<p>Vol. 5 Contents</p> <ol style="list-style-type: none"> 1. ON THE MILL DAM. Galop. A. A. Bab 2. LILIES OF THE VALLEY. Waltz. A. J. Weill 3. KEN-TUC-KEE. Fox Trot. A. J. Weill 4. CRYSTAL WAY. Waltz. A. J. Weill 5. COMMANDER, THE. March and Two-Step. R. E. Hill 6. BIG BEN. Descriptive One-Step or Two-Step. Theo. S. Allen 7. SENECAE D'AMOUR (son Blin). Arr. R. E. Hill 8. THE-FLY. Polka. Arr. R. E. Hill 9. HOOP-E-KACK. Two-Step Novelty. Theo. S. Allen 10. EVOLUTION RAG. Arr. Theo. S. Allen 11. FOUR LITTLE PIPERS. Schottische. Lawrence B. O'Connor 12. AH SIN. Eclectic Two-Step Novelty. Walter Rabe 13. SWEDISH WEDDING MARCH (Cadenza). Arr. R. E. Hill 14. DANCE OF THE CLOWNS. "Marceline". Geo. J. Trinius 15. SING LING TING. Chinese One-Step. George L. Cobb 	<p>Vol. 10 Contents</p> <ol style="list-style-type: none"> 1. NATIONAL EMBLEM. March. E. E. Bayler 2. MELODY IN F (Rubinstein). Arr. R. E. Hill 3. FLYING WEDGE. Galop. Kola Dalby 4. SOME SHAPE. One-Step. George L. Cobb 5. DIEE RUBE. Characteristic March. Theo. S. Allen 6. MAGNIFICENT. March. H. J. Conroy 7. OVER THE WAVES (Solee Las Olas) (Rosa). Arr. Walter Jacobs 8. NEW ARRIVAL. March and Two-Step. Andrew S. Davis 9. YERONICA. Barcarolle. A. J. Weill 10. WHY NOT? One-Step. A. J. Weill 11. COB ASHORE. Fox-Trot. Arr. J. Weill 12. KUAWIAK. A Polish National Dance (Wieniawski). Arr. R. E. Hill 13. ALHAMBRA. Spanish One-Step. George L. Cobb 14. N-C-A. March. F. E. Blythe

PRICES for EACH VOLUME

Banjo Solo, 75c. net Guitar Acc., 75c. net Piano Acc., \$1.00 net

WALTER JACOBS, Inc. BOSTON, MASS., U. S. A.



Read what these
Famous Trumpeters
say about the Conn
Model 2 B



HARRY GLANTZ
First Trumpet, New York
Symphony



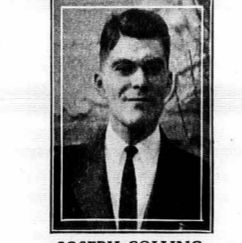
GEORGE PACHECO
Celebrated Trumpeter
of the Pacific Coast



JOHN LEICK
First Trumpet
Denver Orchestra



FRANK SIEGRIST
Famous Trumpeter
with Paul Whiteman
Orchestra



JOSEPH COLLING
Popular Trumpeter
of San Francisco

A Great Trumpet

for Symphony • Concert
Theatre • Ballroom

WHEN we say that the Conn 2 B is the greatest trumpet for every kind of playing ever offered to the profession we are simply summing up what many of the leading artists in every field have written us.

Let them tell you what they think of it:
HARRY GLANTZ, first trumpet of the New York Symphony orchestra: "Your new trumpet is the result, undoubtedly, of a long series of experiments. Its perfection in the various playing points is so unusually apparent that I feel you are entitled to the most sincere congratulations of the profession. *It is the last word in trumpets.*"

GEORGE PACHECO, celebrated trumpeter of the Pacific Coast: "Permit me to express my great surprise over your new 2 B Trumpet. *It is perfect.* Wonderfully easy to play, great tone, great scale, surprising response to any style of attack. *In fact, by far the best I've played.*"

JOHN LEICK, first trumpet of the Denver Symphony: "You cannot say too much for me about the new 2 B Trumpet. It has me whipped as *it is a marvel in every sense of the word.* How did you accomplish it?"

FRANK SIEGRIST, famous trumpeter with Paul Whiteman's Orchestra: "All trumpets I have played have possessed some peculiar fault but *this Conn 2 B is really faultless in my estimation.* It is wonderful in every respect."

JOSEPH COLLING, popular trumpeter of San Francisco: "The 2 B Conn trumpet is unequalled in blowing, in my opinion. It will take all you give and yet has the most beautiful response on a PP attack—best of all it carries a voice tone from low F sharp clear to the top without a break or blatant crack so common among trumpets. *I say it's the best in the world right now.*"

Try the New 2 B Trumpet FREE
Send coupon now for details of free trial offer on this, or any, Conn instrument. Easy payments readily arranged.

MAIL COUPON

C. G. CONN, Ltd., 1292 Conn Bldg., Elkhart, Ind.
Gentlemen: Please send free literature and details of free trial offer on

(Instrument)

Name _____
St. or R. F. D. _____
City, State _____
County _____



WITH ALL THEIR EXCLUSIVE FEATURES CONN INSTRUMENTS COST NO MORE

- | | | | |
|---|---|--|--|
| <p>Factory Branch Stores</p> <p>New York, . . . Strand Theater Bldg.,
47th St. at Broadway</p> <p>Detroit, . . . 1451 Broadway Ave.</p> <p>New Orleans, . . . 125 Carondelet St.</p> <p>Seattle, . . . 1613 Third Ave.</p> | <p>Chicago, . . . 62 E. Van Buren St.</p> <p>Portland, . . . 11th & Alder Sts.</p> <p>Atlanta, . . . 62 N. Broad St.</p> <p>Mobile, . . . 5 St. Emanuel St.</p> <p>Boston, . . . 488 Boylston St.</p> | <p>San Francisco, . . . 47 Kearney St.</p> <p>Oakland, . . . 531 16th St.</p> <p>Kansas City, . . . 1011 McGee St.</p> <p>Tacoma, . . . 1155 Broadway</p> <p>Vancouver, B. C., . . . 324 Hastings St. W.</p> | <p>Baltimore, . . . 406 N. Howard St.</p> <p style="text-align: center;"><i>Conn National School of Music</i></p> <p>Frederick Neil Innes, Director
64 E. Van Buren St., Chicago</p> |
|---|---|--|--|

Gibson

Mastertone String Instruments

Thoroughly dependable for year-in, year-out grinding professional requirements



RAY EBERLE
Milwaukee, Wisconsin

"Have been playing the Gibson Mastertone Banjo for nearly a year now, and have nothing but praise to offer. The slender non-warpable neck is a wonderful feature."
(Signed)

RAY EBERLE

Banjos
Mandolins
Guitars
Ukuleles
Ukulele-banjos
Tenor-lutes
Violins
and kindred instruments



GIBSON
Price-range
\$10 to \$300
A price for every purse

Gibson, Inc.

500 PARSONS STREET
KALAMAZOO MICHIGAN

Leo Reisman on Dance Music

JAZZING THE CLASSICS

NEWMAN, the eminent British critic, seems to have started something with his recent caustic comment on jazz and Paul Whiteman. I do not remember seeing any similar fulmination for some time that has been so widely quoted. Many of my friends have hailed me gleefully from time to time with the question as to whether I had seen the report of what Newman thought about jazz and Whiteman, and what had I to say in reply—if anything. Letters have also come from ORCHESTRA MONTHLY readers calling attention to this most recent eruption in the classic-jazz controversy, and asking what I thought about it. It seems best to me to answer these queries as exactly as possible through the ORCHESTRA MONTHLY.

Now, my opinion may not be of much importance, and it certainly will not finally settle this question. It is not because of either of these reasons that I am presenting it, it is because I have been asked to give it that I do so. For I do have a very decided opinion as to the merit of Newman's criticism, and I give it herewith for whatever it may be worth to ORCHESTRA MONTHLY readers. It is, moreover, a thoroughly sincere opinion and one that may surprise many of you.

Newman is right—in my judgment. He may not understand just why Whiteman uses classics in dance rhythm, or if he does understand, he does not make the necessary allowance for what, from Whiteman's standpoint, is a commercial necessity. Critics are seldom business men, at least they seldom make allowances for what is necessary to business success. And to criticize from its standpoint as an art, that which is necessary as a business-building factor, seems hardly consistent.

MR. NEWMAN IS RIGHT

But if we consider the presentation of dance music in dance rhythm, purely as an art, entirely aside from the factor of commercial progress, we must agree with Mr. Newman.

A classical number is written by its creator with some certain idea in mind. To recreate this idea each time the number is played, according to the intent of the composer, many things are necessary, and all of them are equally important. Not only must the melody and harmony be faithful to the writer's idea, the rhythm should be equally so. Contrast in the speed of the tempi, *accelerandos* and *rallentandos*, *rubatos* and accentuating climax building *strettos* are just as necessary to a faithful presentation of the composer's musical idea as any other attribute of music. And these tempo

variations are not possible in dance music. Dance music depends for its usefulness as dance music on a steady rhythmic pulsation that floats the dancers along on its crest as remorselessly and easily as a river carries a "chip of the old block" out to sea. It is true that other variations can take the place of tempo changes; cross rhythms, a merely suggested syncopation that holds back the melodic progress over the rhythmic and harmonic movement of the composition. But the melody must later on make up this time that is stolen from its future, and the steady pulsation of the basic rhythm should move along through it all as inevitably as fate itself.

Of course, when classics are presented in dance form this is done, but just the same the intent of the composer is distorted in the doing, and the idea his music was written to express is not expressed at all in such a presentation. The harmony may be absolutely correct, and it usually is, but that is not enough to comprise artistic fidelity. I believe that the proper presentation of dance music is an art, and should be done as artistically as possible. Artistic standards applied to dance music playing do not weaken its effectiveness, they strengthen it, just as they do anything to which they are applied.

JAZZING THE LITERARY CLASSICS

Suppose a company of artists were to give *Hamlet*, only with all of them costumed in bathing suits. They might read their lines perfectly, their setting might be superb, the stage setting a triumph of fidelity and completeness, yet such a production would be but a travesty of the real play itself.

Or suppose *Camille* were to be given by a group of world-famous artists, with the action, elocution, scenery, and costumes as superbly effective as it is possible to imagine. But in the effort to intensify modern (?) public interest in the production, suppose all the lines were read in a rich, broad, negro dialect. What would be the result? It could be nothing more than a rather impious burlesque, funny perhaps, but with no chance to lay claim to greatness or dramatic effectiveness.

When the classics are presented in dance form, no matter how faithful the harmonic and melodic structure nor how lovely the tone-color, the restriction imposed on the composer's intention by the dance rhythm is just as great as the lack of proper costumes or correct speech would be in either of the above examples.

It is true that many classical numbers have beautiful melodic and harmonic material. It is also true that a dance presentation of any of



GEORGE KELLY AND HIS ORCHESTRA, WILMINGTON, DELAWARE

This orchestra recently completed a twenty-two month tour, playing at the Hotel Lorraine Roof, Philadelphia, the Beaux Arts Cafe, Atlantic City, Philadelphia Nixon Grill, Pittsburgh Strand Roof and the Cinderella, New York, and a three months' run on the Keith Circuit. They have also made a number of records for Okeh. Mr. Kelly is not only a skilled musician and leader but a noted arranger and composer. The personnel of the orchestra, from left to right, is Howard Grauel, Harry Morrone, Paul T. Wilkinson, George F. Kelly, Warren Grier, Louis Walsh, William Bewley and Wilmer D. Jones.

these numbers might make a great hit with those of the dancing public who were not familiar with them in their true form. Many dancers, most of them in fact, are interested in dance music more for its excellence as an inspiration to dance rather than from its true musical worth. Then, this type of dancer receives a certain mental "kick" from hearing numbers that they know are grand opera or high-class concert selections presented in dance rhythm, and in dancing to such numbers. But to those who have developed a sane appreciation for classical music to hear one of these well-loved and beautiful creations in the guise of a rigidly rhythmic dance number is just as painful as for the lover of the classics drama to hear the travestied *Hamlet* or burlesqued *Camille* described previously.

I am not intimating that classics treated in this manner are not effective as dance numbers, but I do insist that as artistic presentations, musically considered, they are not worth while.

Dance music should be written as dance music, the melody, harmony and all the factors that go to make up a musical creation should be conceived in harmony with the rhythmic characteristics necessary for dance music. When this is well done, writing or playing dance music is just as much of an art as writing or playing a symphony or grand opera. It is a different kind of an art, or rather another side of the same art—that is all. My own convictions as to the artistic possibilities of dance music cause me to feel very strongly on this question. And a moment's reflection should convince anyone that the creation and presentation of such dance music is not a theory. It is being done every day, and will be done more and more as time goes on. In his own time, Johann Strauss was certainly successful in creating good music within the dance form and idiom peculiar to his day. So much so that his dance music still is a delight to listen to.

ON THE OTHER HAND

But this age is rather a material one; even art cannot develop freely nor far without adequate financial support. A rather large part of the public that supports dance orchestras likes this treatment of classical music that has incurred Mr. Newman's hostility. It may be that this group of supporters have not developed an appreciation for these numbers as presented in the form by which they best express the composer's idea, in fact it is certain that this appreciation has not been developed—if it had, the dance form vesture for these numbers wouldn't appeal to them so much. Then Whiteman may feel that productions of this sort have a certain educationally missionary value. That is, that people can be more surely led to a proper appreciation of the standard classics if they are inclined toward them first through hearing them in a form with which they are familiar and that they have already learned to appreciate. It does not necessarily follow that Whiteman feels that the presentations of classics in dance rhythm does the greatest possible justice to the classics, or is the most effective form of dance music.

Although I personally use dance versions of the classics for the ballroom, for broadcasting and for recording, I do so not because I personally think it the artistic thing to do, but because commercially it is the expedient thing to be done. It is "good business" to do so, it sells the orchestra program to a large number of people who are willing to pay well for it, and who might otherwise not be inclined to buy at all. And even in order to comfortably and surely accomplish an artistic ideal, a measure of commercial and economic success is necessary.

Leo Reisman



Harry F. Reser

The approbation of Harry F. Reser is praise indeed. Famous the country over as a soloist and director, Mr. Reser is recognized as an outstanding authority on banjo tone. The above statement over his personal signature endorsing the Paramount as his "choice above all others" is conclusive.

FOR the information of my friends throughout the country I am pleased to announce that Paramount banjos are used exclusively by me in all my solo broadcasting and phonograph recording and in the Clicquot Club Eskimo ensemble.

With a Paramount banjo in my hands I have absolute confidence in executing new and unusual effects. The Paramount banjo is my choice above all others. For volume, facility of expression and sustained tone, I have found none to equal it.

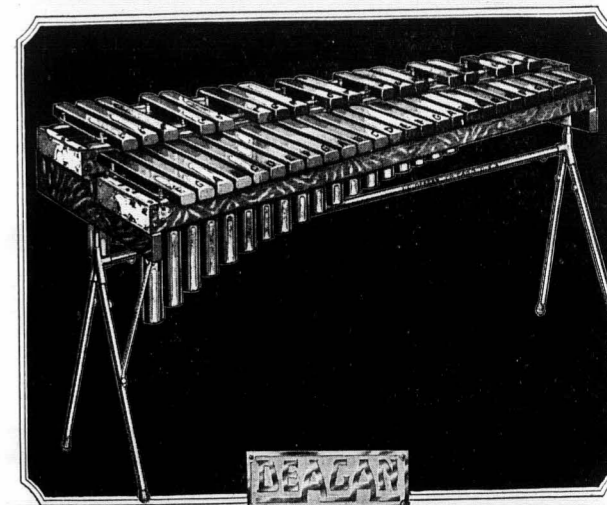
Harry F. Reser

Give yourself a square deal and play a Paramount

Write today for catalog showing Paramount models and photos of other leading artists.

WM. L. LANGE, 225 E. 24th St. NEW YORK

Successful Xylophonists Use The Deagan Professional



MOST of the Xylophone phonograph records have been made with the Deagan Professional. Equally important—it's great for radio—"goes over" clear as a crystal. Used and endorsed by Sam Herman [of the famous 8 Victor artists] and other great players.

The Deagan Professional was the first Xylophone ever made with resonators. It remains practically unchanged today and is still one of our most popular instruments—in fact more Professional Xylophones are in use than any other model. The ideal Xylophone for all round work.

Made in two sizes—3½ and 4 octaves, both with and without wheel rack. Bars are 1½ in. wide. Price, \$125.00 to \$185.00. Through your Music Dealer or direct from factory. Complete catalog on request.

LEARN TO PLAY—Our complete Course of Instruction, consisting of fourteen lessons, covers the entire subject of Xylophone playing in all its phases—including 4 Mallet and "Harmony Ragtime." . . . The lessons are FREE to the purchaser of a Deagan instrument.

J. C. DEAGAN, Inc. • 1772 Berceau Ave. • Chicago

DEAGAN INSTRUMENTS IMPROVE WITH AGE!

Given the proper care, Deagan Xylophones, like violins, actually become better with age. We frequently hear expressions like this: "I've had my Deagan for over twenty years and wouldn't sell it for twice what I paid for it."

HOW TO "Fill In" Improvise Arrange Harmonize

...Piano
...Saxophone
...Violin
...Flute
...Cornet
...Clarinet
...Trombone
...Xylophone
...Ten. Banjo
...Std. Banjo

Check instrument you play and send \$1.00 for the first two lessons.

Special Introductory Offer
First Five Lessons
\$2.00

TEACHERS send card for liberal Proposition to Teach the W. C. S. at your own Studio.

WEIDT'S CHORD SYSTEM

Dept. 350 Box 557 Newark, N. J.

LULU FROM HONOLULU

A NEW FOX TROT GEM!

Peppy and rollicking, with Plenty of Hawaiian Sweetness, and a Novelty Chorus Replete with Vibrant Beauty

You can't get away from it. It's irresistible to all. A Hit that Lingers Long. A Tune That Illures. Your customers will like it. Try it and see.

Published for Full Orchestra by
ACADEMY PUBLISHING CO., Box 314, FRANKLIN GROVE, ILLINOIS
Price 50c for Full Orchestra Price 35c for Small Orchestra

THE RAG CLASSICS

Modesty, Pegasus, Victory, Camel Walk, Broadway, all for \$1.00 postpaid. Include addresses of 10 friends who play the piano and we will send gratis a copy of Joplin's "School of Rag-time," retails for 50c. Popular Hits, Rag Classics, Novelty Solos, Folios, Popular Piano Methods a Specialty, all at money saving prices. Ask for catalog that interests you.

Sparks Studios, Box 116, Norwich, Conn.

My Home in the Southland

Typical southern home song. Beautiful melody and rich harmony. Appropriate and attractive title page in colors. Regular sheet music. Price 30c per copy.

I ALSO REPAD SAXOPHONES and polish and silverplate band instruments. Write for prices, naming inst.

D. M. STITH

3318 2d Ave., Richmond, Va.

OLD FASHIONED JIGS & REELS

SET OF FOUR NOW READY

Never published before

Send 50c for Small Orchestra Arrangement

HARRY C. WELLING, Pub., 766 E. Buchtel Ave., Akron, O.

BUY BOSS BALLADS THE LENORE QUEEN OF FOX-TROTS Patiently Waiting I Want Your Smile } Two winning } Waltzes that } will wear. }
Full Orchestras (novelty choros, banjo and sax. parts): Lenore, 50c; I Want Your Smile, 50c for band or orch. Player rolls, four hand arr., \$1.00. Songs, piano and uke acc., 35c; 3 for \$1.00
BOSS BROTHERS, Abbotsford, Wisc., U. S. A.

ON THE RECORDS! ON THE AIR!

"Broken-Hearted"

EVERYWHERE

Have you sent for your professional copies of orchestration? They're yours for the asking.

KRAEMER MUSIC PUB. CO. 1708 Burling St., Chicago

New THE WHIPPET March For this month only
Grade SONS OF THE PRAIRIE March All 3
Masterful ON THE BLUE LAGOON March for \$1.00
Arrangmt By S. KOZYMAN, Venetian Serenade
Price per copy, 40c. Money refunded if not satisfied.
J. E. TABERNAL, Music Publisher CLARKSDALE, MISSISSIPPI

Music Chat from Washington

By IRENE JUNO

IT BECOMES increasingly difficult to write items for my paper, and if certain things keep up I will have to put on a set of blinders, stuff cotton in my ears, and go on my way rejoicing. A couple of years ago Jacobs, Inc., gave me the opportunity to become their Washington Representative, and this in no way obligated me to act as personal publicist for any one person. I thought the Washington musicians, and organists especially, deserved a lot of credit, so as I knew everyone from lither to yon I found it easy to "do them up" when anything was going on. Pollyanna is my middle name and with my hands in my pockets and whistling a tune I gathered items and soon subscriptions began coming to me unsolicited. It is my duty as representative to notify each subscriber as his subscription expires, but I don't compel him to renew. This they do because of their interest. So I was quite bowled over upon being told that a Certain Party had had only a little publicity last year, and "Oh My Dear, I don't believe I'll subscribe again." It wasn't one of the big timers either. Of what interest is it to the world and his wife that Sarah Smith got up and went to work, came home and slept and on Thursday and Sunday had a heavy necking party. Of course I could rack my brain, what there is left, and write a poem such as

Sarah Smith with hair so curly,
Arose and left her home quite "early"
She went to work, as good girls do,
And ate alone (?) at half-past two.
And then at three and four and five
She telephoned she was still alive.
She dined at six; at half past seven
Her beau arrived and stayed till 'leven.
Now I've told of the doin's of Sarah,
But who in heck a darn does *care-a?

*Poetic license No. 47892000.

Send stamped and self-addressed envelope, if you care for extra verses.

At \$1.50 a year for a subscription, published once a month, publicity in each issue would amount to about twelve cents' worth each time. That's as reasonable as Woolworth's and I didn't think we had any ten cent musicians in Washington. I appreciate notes on any activities, and find some time to call on people, though Gertrude Kreiselman who lives at the Embassy right around the corner always tells me there is a trick in it if I come over without being lassoed. This week I have to write one perfectly thrilling article about Maribel Lindsey; do the news items for JACOBS BAND and ORCHESTRA MONTHLY and MELODY; interview and write an article regarding Dr. William C. White, Superintendent of St. Elizabeth's Hospital, one of the greatest alienists in the States; set up and play seven scores for Chevy Chase Theater; play two matinee shifts for Alex Arnons at the Earle on Tuesday; see Gladys Mills who was recently appointed director of the Children's Shows and get the work lined up with her for a few weeks; hear Dick Leibert's Organologie and Al Herman's Minstrels at the Palace; catch Dan Breskin's special score for *Don Juan's Three Nights* and his special *Songs of Italy*. Then I must also do the first of a series of six articles for Better Theaters; the first one has to be in Chicago and to press on October 20; and last but not least attend a house warming in Chevy Chase Saturday after the show. Seems to me the only reason I pay rent at the Argonne is so I'll have a place for my cedar chest to keep the summer moths out of my fur coat. That last line lets you in on a secret.

JOHN UPPERMAN was reading some of the MELODY News while I was playing at the Avenue Grand and he said "Don't you put me in that paper; one can never tell what you're going to say about folks." No one could say anything but good about Upperman; he gives everyone a lift and makes it a point to frequently tell his organist how nice the music sounded. Anyone who has ever worked for Upperman always wants to go back. He has been with the organization since it was a "one picture" house with a piano, has been transferred from one house to another, and has friends wherever he goes. I played for Upperman, and we have had quite a laugh over the time I tried to make a French horn and open diapason, minus tremolo, sound like a full orchestra. Needless to say our organ had "gone bad." Things that seem tragic at the time are comedy a few years later. Mr. Upperman was recently elected secretary of the Stanley-Crandall Managers' Association. Everyone votes "Uppie" a good fellow and he has so much to do taking care of other people's troubles that he has no time to have troubles of his own.

MRS. MARGARET WATKINS, associate organist Colony Theater has been a MELODY reader for months, and although I knew of her and her work I never met her until a few days ago. She has a house, a husband, a daughter, an organ position, and an artistic career to take care of, and believe me, she is a busy little somebody. She studied to prepare herself for a concert piano career and had reached her goal when she suffered a nervous breakdown. She tells me she gradually recovered, and found in movies and movie music playing the things that brought her back. "Playing for movies," she explained, "occupies my mind in such a way that I find I can now play through a show without getting nervous." I could hardly listen to what she was saying, I was so interested in looking at the

TO ALL MUSICIANS

Here are two novelty fox-trots for your book

Love Me as I Love You and Sweetest Girl I Long for You

Arranged with hot novelty extra choruses: Two first violins, three pages piano; cello; 1st Bb. Cornet; two 2d violins; 2d Cornet; trombone; 1st Eb alto sax.; 2d Eb alto sax.; By tenor sax.; viola; Bass (tuba); Flute; By clarinet; tenor banjo; drums. Each 50c
Sheet music, 30c. each. At your dealer or direct
Xlnt Music Pub. Co. 1523 OHM Ave. Bronx, N. Y. C.

ARE YOU PLAYING THE GREAT HIT?

MEXICALI ROSE

Biggest Waltz Hit since "Three O'Clock In The Morning." On all leading phonograph records and player piano rolls.

Small Orchestra, 35c Full Band, 50c
Full Orchestra, 50c Song, 35c

W.A. QUINCKE & CO. 430 S. Broadway Los Angeles, Cal.

Here it is boys--Just what you're waiting for!

"All Over You"

FOX-TROT SONG

Special Dance Arr. Just Released, 35c

Regular Piano Copies, 25c

ALVANO MIER MUSIC PUB. CO.

1595 Broadway New York City

When Bright Lights Shine

Greatest White Way Novelty Sensation. Successfully featured by SOUSA, MORSTAD, WRIXON, ZACKIE MOORE, (Paramount Records) and other leaders. Multicolor title.

Orch., 40c. Piano, 35c. Order Now.

Pub. by Earl E. B.—Melodies, 1340 Madison St. Oakland Calif.

Dreamy Eyes

Is just what you are looking for. A waltz beautiful and charming. Song with melody and orchestra arr. Order direct or from music dealer. Song, 60c; Orch. 35c. Pub. by M. Alice Minnick, 1301 D Ave. W. Oskaloosa, Ia.

WOW! SOME HIT!

"COME ON, BIG BOY"

(I'M WAITING FOR THAT KISS)

The Comedy Fox-Trot Song Everybody's Raving About

Piano, 30c. 16 part Orchestration, 35c

Slides Loaned to Organists At all Dealers or direct

Kramer & Smith Music Pub., Hamburg, Pa.

SEND me 30 cents

AND I WILL SEND YOU A COPY OF

Mighty Soon

Immediately, if you don't say at once that it's the happiest, snappiest, most melodious fox-trot song you've heard, return inside of 10 days and I will return your money promptly.

B. M. RUBIN, Publ., 32 Creston St., Roxbury, Mass.

All I Want Is Someone to Love

MOST BEAUTIFUL WALTZ SONG IN YEARS

Tender, sweet words! Get this number. You won't regret it.

25c a copy. Orch., 25c. Singers, 10c. None Free.

HENRY STETSON, Music P. O. Box 1118 Publisher, Streator, Ill.

LOCAL REPRESENTATIVES WANTED

Spare-hour work. Ask us about it.

Jacobs' Music Magazines, 120 Boylston St., Boston

beautiful paintings on the wall, and when she told me she had done them I nearly fell off the chair. She is a painter of scenes, portraits and animal studies, and does it so well that she is a decided exception to the usual run of artists who make a specialty of only one line. I was thrilled to death when she said she was going to paint a scene for me. She also told me that while she was ill and unable to get out of bed she used to keep all the MELODY numbers handy and she got a great kick out of reading them, over and over again. MELODY and the radio were her only amusements, as her nervous condition did not permit many stories or newspapers. When I get the painting I shall put it in the nicest frame I can buy, and I promise that you will hear of this talented young lady very often. Oh, I forgot to mention she has a china closet stacked with hand-painted china. I'd hate to estimate what it is worth, but I'll bet she could make a good payment on a house if she ever sold it.

NORMAN HANLEY breezed in again. He's musical director with "Bringing Up Father," so I went down and got Norm and we drove all over the city. I took him to Arlington, up to Mt. St. Albans where Wilson is buried and to the Tomb of the Unknown Soldier. "Fine," said Norman. "We saw all the dead ones this time; next time we will see the live ones." Fair enough; if Hanley craves life and excitement I'll take him down to the Spanish Village Club from ten to three A. M. If he gets out of there with anything left but his bow tie he is good. One of the South American diplomats recently gave me a complimentary card, but that only takes you past the sacred portal. Then the fun begins and up to date I haven't felt flush enough to look in. If I could give Pete Borrás (host) a real pert write-up he might give me some ginger ale and a cheese sandwich, but I'd have to be pretty good at it.

By the skin of my teeth and the leap in my legs I escaped death at 14th and Park Road the other day. After I had made a flying jump and landed safely on the curb the car stopped and the driver was none other than Roy (Albi) Hopkins in person trying out a Nash Sedan. I again took my life in my hands and got in to see how it ran. That was all right for Roy isn't a strange man and it was still daylight. He bought his car two weeks after I got mine so I had to see if there was anything on it that mine lacked. Roy is Projectionist at the Tivoli Theater, and when I went to the Tivoli to play last summer I was trying everything on the organ. On the right I pushed a button and found a telephone bell, so I tried out a similar button on the left. I pushed and nothing happened so I pushed it again and again thinking something might happen. It did. That bell connected with the booth, and after the boys had looked in vain for ghosts, misframes and bad light they sent Hopkins down to see what was going on. Need I tell you that I didn't push buttons after that unless we had been properly introduced? Anyway Hopkins ought not to try to kill off any members in good standing of the A. F. M. for a little thing like that. Maybe he is still remembering the season we worked together down town and he had to run sidles.

ADOLF TOROVSKY tells me I am way behind on my news. Well since I got my Victrola paid for at Homer Kitts I don't have to stop at 14th and G. Adolf is right across the street and I used to run in often. He has had an operation on his left wrist for removal of a ganglion. I think that's an upstage name for those little bumps that decorate musicians' hands. Just think! One of our most prominent organists sick, and I never knew it. However he is all right now and has been to Annapolis, rowing a boat, catching fish and swimming around. He did that in the summer although it's winter as you read this. He also went to Buffalo to the A. G. O. Convention, and the next convention will be held in Washington. He was re-elected dean of the District Chapter. While all this has been going on I do hope young Adolf the 3rd is in good trim. I am very fond of him, and think he is just about as clever in his line as Adolf the 2nd.

VIOLA ABRAMS surprised me the other night when she showed me the different colored strings on the harp. I guess I thought Viola just moved her arms back and forth and entrancing sounds filled the air. However, it is quite too complicated, for there are yellow strings, blue strings and red strings and she has to keep working her feet all the time on some wee little pedals. I can plainly see that I'll have to take many lessons from Viola if I ever expect to become an angel and play the harp.

ARNOLD SCANNELL is the young man who called on the phone, but I nearly died of curiosity before I found it out. He saw the item in MELODY and hastened to write and put my mind at rest. Well, you are forgiven this time. I agree with you Washington is some city, and I am glad you like the Washington Organist items. Call again when in the city.

GRETCHEN MILLER and Mrs. Lindsey are associate organists at the Liberty Theater, Cumberland, Md. Mrs. Lindsey is sailing up and down Baltimore St. in a new Oakland roadster, and they both wear the big-time smile.

FORREST GREGORY, featured organist of the Fay Theater at Rochester, N. Y., is a MELODY fan who wrote me a very nice letter. After weeks of neglect I answered it and his promptness in attending to his correspondence made me so ashamed that I am now going to write with great

Weidt's Tenor Banjo Collection

FOUR VOLUMES

Fifteen Solos in Each Volume

With Full Harmony, "Fill-Ins," Counter Melody and Professional Rhythm Strokes

The compositions and arrangements are mostly by A. J. Weidt, author of the famous Weidt's Elementary Studies for the fretted instruments, Weidt's Chord System, etc., and America's most prolific and successful tenor banjo composer and harmonist.

The four volumes now published offer a large repertoire of melodious, practical and *playable* solos of wide variety. All numbers complete and very effective as unaccompanied solos. The specially prepared piano parts (not just ordinary piano accompaniments) are replete with counter melodies and other interesting effects.

VOLUME I CONTENTS

- 1 My Lady Jazz Fox Trot
- 2 The Booster One-Step
- 3 Little Boy (Fazioli) Fox Trot
- 4 Blue Stocking Caprice
- 5 Harmony Kid Fox Trot
- 6 Kentucky Moon Song Fox Trot
- 7 The Optimist March
- 8 Monday Morning Blues Fox Trot
- 9 Shattered Dreams Reverie
- 10 My Caroline Song Fox Trot
- 11 Take Me Back Home Again, Lizzie One-Step a la Ford
- 12 "Whyte Laydie" Valse
- 13 Marché (Scherzinger) Fox Trot
- 14 Ghost Walk (Cobb) Eccentric Novelty
- 15 Cow Bells (Piantadosi) Song Fox Trot

VOLUME III CONTENTS

- 1 Dance of the Teddy Bears Novelty Fox Trot
- 2 National Emblem (Bagley) March
- 3 Any Old Time at All (Ringle) Song Waltz
- 4 Carita Dans Espana
- 5 Persian Lamb Rag (Wenrich) A Peppercette
- 6 Whispering Winds (Bertram) Waltz
- 7 The One I Love (Jones) Fox Trot
- 8 Spooks (Cobb) Eccentric Novelty
- 9 Japanola Song Fox Trot
- 10 The NC-4 (Bigelow) March
- 11 It's About Time (Gottler) Fox Trot
- 12 Home Town Band March
- 13 Rubber Plant Rag (Cobb) A Stretcherette
- 14 Here They Come March
- 15 Sure as You're Born (Little) Fox Trot

VOLUME II CONTENTS

- 1 Sweet Dixie Babe Song Fox Trot
- 2 Tangled A Syncopated Mix-Up
- 3 El Dorado Tango Fox Trot
- 4 Just a Memory Reverie
- 5 Melody Blues Song Fox Trot
- 6 Pasha's Pipe (Hahn) A Turkish Dream
- 7 Waiting for You Song Fox Trot
- 8 Goose Waddle Danse Caractéristique
- 9 Your Smile Song Fox Trot
- 10 Atta Boy One-Step
- 11 Ain't You Ashamed Fox Trot (Mitchell-Brown-Simons)
- 12 Smiles and Tears Reverie
- 13 Young Bands March
- 14 Gypsy's Dream Danse de Ballet
- 15 They Love It (Gould) Fox Trot (Tell Them They're Beautiful)

VOLUME IV CONTENTS

- 1 "Got 'Cha" A Syncopated Chase
- 2 La Paloma (The Dove) (Yradier) Spanish Serenade
- 3 Queen City March
- 4 Sparkling Crystals Novelette
- 5 Our Director (Bigelow) March
- 6 Too Tired (Little) Song Fox Trot
- 7 Down Main Street March
- 8 Harmony Baby (Bertram) Song Fox Trot
- 9 Flower of Youth (Bertram) Waltz
- 10 Stepping Out Novelette
- 11 Free for All A Syncopated Scrap
- 12 The American (Bertram) March
- 13 Dutch Kiddies Wooden Shoe Dance
- 14 Limited Express (Scholes) Galop

Net Price, Each Volume EXCEPT CANADA AND FOREIGN Tenor Banjo Solo, \$1.00; Piano Part, \$1.25

Walter Jacobs, Inc., 120 BOYLSTON STREET Boston, Mass.

THE WALTZ SENSATION!

"LITTLE PAL"

By the writers of the most imitated song today

"Broken-Hearted"

Professional copies and special orchestration mailed gratis upon receipt of your request.

KRAEMER MUSIC PUB. CO., 1708 Burling St., Chicago

regularly. Yes, Mr. Gregory, the address was correct and it reached me O. K.

MR. and MRS. GRANT LINN sent in a line and the sun seems to be shining brightly in Salisbury, N. C. They received another increase in their salary and I guess this is about the 'steenth time they have been raised. They also report that business at the theater is increasing every day. They give their manager, Mr. Fred Young, credit for their atmospheric prologues and they are told by transients and theatrical salesmen who drop in to see them that their presentations equal anything found in the cities. Mrs. Ruth, who is concert pianist as well as an organist, is playing piano to accompany her husband's organ novelties, and they find that the "double" with slides and special lighting effects is a "wow."

SCISSORS, PLEASE!

WALTER JACOBS, Inc., Publishers

120 Boylston Street, Boston, Mass.

Please send me Jacobs' Orchestra Monthly

Jacobs' Band Monthly

for One Year, beginning with the issue of

..... 1926

(Name)

(Street)

(Town and State)

Amount enclosed \$

The Price is \$2.00 for either Jacobs' Orchestra Monthly or

Jacobs' Band Monthly (Canada, \$2.25; Foreign, \$2.50).

Both magazines for \$3.00 (Canada, \$3.50; Foreign, \$4.00).

Be "Right" Up-to-Date
To "Earn More," "Learn More"

ORIGINAL
"SAXOPHONE SECRETS"

By ART HORN, Victor Artist

Revised and Enlarged Edition. "Full" Illustrated Instructions How to Produce The Laugh, Cry, Moan, Sneeze, Bark, Yelp, Roar, Scream, Meow, Caw, Auto-Horn, and Perform the Novel "Effects, Tricks and Stunts" used by World Famous Artists; Insert Riffs, Broken Chords, Trills, Variations, Volume, Mute, Slap Tongue, Flutter Tongue, Triple Tongue, Double Tongue, Gliss, Play a Chord, Rag and Jazz a Melody, Fake, Improvise, Transpose, Modulate, Blues and Fortissimo Playing, Bass Clef, Extend High Note Range from High F to C above High C, etc. Also contains Jazz Solos, Jazz Duets, Blue Playing Melodies, Modulations, Exercises, Simplified Scale Chart in 3 Clefs, 50 Jazz Rhythms, 30 Jazz Breaks, 30 Jazz Endings, etc. Most "Complete" Illustrated "Course of Simplified Self-Instruction" published. "Guaranteed." Worth \$25.

Only \$1.00 postpaid

M. J. COLLINS COMPANY
197 Fulton Street Brooklyn, N. Y.

MAIL THIS COUPON

To BAXTER-NORTHUP CO., Woodwind Authorities
Importers of Fine Reeds, 339 So. Hill St.
Los Angeles, California

CLARINET \$1.00
 SAXOPHONE \$1.00
 OBOE \$2.00
 BASSOON \$2.00

GENTLEMEN:
Please send me special assortment of fine Reeds for instruments marked.
Money Order or bills enclosed.

Name.....
Street.....
City..... State.....



NEW SAXOPHONES

Trumpets, Trombones, Clarinets, Basses, etc. at second hand prices. Also many fine bargains in rebuilt instruments. Send for our latest revised list, mentioning instrument desired.

THE DIXIE MUSIC HOUSE
320 S. Wabash Ave., Chicago, Ill.

E-FLAT ALTO Saxophone Reeds

Check No. dos. Price per doz.
[] Guy Humphrey \$2
[] Bretonneau Hand Made 2
[] Fournier Superior 2
[] Buffet Solist 2

MAIL TO
Joseph Cooper
179 South Second St.
Brooklyn, New York

Name.....
Address.....

The HOWARD TUNER

FOR CLARINETS AND SAXOPHONES
Regular Size lowers pitch 1/4 tone. A great help in tuning to extra low pianos. Extra Size lowers a high pitch instrument to low pitch. Special Size lowers a Bb clarinet to A. No faulty intonation. Invaluable in use. Results guaranteed. By mail \$1.00 each. State instrument and choice of Regular, Extra or Special Tuner.
M. Bertrand Howard, 105 Julian Ave., San Francisco, Cal.

Real Reeds for Clarinet and Saxophone

HAND-MADE FROM SELECTED CANE
Clar., 3 for \$1, \$2.50 doz.; Sop. Sax., 3 for \$1, \$3.50 doz.; Alto Sax., 3 for \$1.25, \$4 doz.; C. Mel. or Bb Tenor Sax., 3 for \$1.50, \$4.50 doz.; Bar. Sax., 3 for \$1.75, \$5 doz.

A. J. PROCHASKA, 198 SOUTH STREET
Elmhurst, Illinois
(Principal Teacher of Clar. and Sax. Conn Nat'l School of Music, Chicago)

Cornetists--Saxophonists
Clarinetists--Trombonists
GET "FREE POINTERS"
Name Instrument
VIRTUOSO MUSIC SCHOOL
Dept. O Buffalo, N. Y.

BANJOS -- SAXOPHONES

JAZZ BREAKS--ENDINGS--BLUES--SOCK CHORUSES
Hot and Novelty Playing--Just off the press--New--Up-to-Date--Chords in the making and finished--Models explaining in a simplified way all the tricks, breaks, endings, etc. Learn how and when to apply them. Don't guess--don't copy. 20 lessons--loose leaf--terms moderate. Write for booklet--mention instrument.

SCHWAB'S CHORD AND HARMONY SYSTEM
1565 North 37th Street Philadelphia, Pa.

The Saxophonist

CONDUCTED BY
Edward C. Barroll

WHY PLAY A TENOR SAX?

DIGNIFIED BY REVERENT USE

FROM far and near, nowadays, there come questions all of a like nature, from the players of alto and C-melody saxophones: What is to be gained by playing a Bb tenor — if there is anything to be gained?

Every individual's circumstances differ. But there seem some reasons which at least in part account for the wave of changing to the long-neglected Bb tenor saxophone, and perhaps to state them in a general way here may be helpful to some player who is "on the fence."



EDW. C. BARROLL

proves to be a Bb tenor.

Aside from the orchestras, however, if you are going to do any playing in a band, you will find, quite likely, that if only one saxophone is wanted or needed, that one is a Bb tenor. Or, if several are used, more than one Bb tenor is desired.

Then, if your taste or opportunity turns to quartet playing, you will quickly find that C-melody saxophones are all out of luck, and altos are too plentiful — but a Bb tenor and someone to play it competently is the "missing link" making the quartet balance harmonically possible.

Suppose, then, you desire to play in a sextet or octet, it quickly develops that the sextet requires two Bb tenor horns, and the octet three of them to secure proper tone-color and balance and to handle correctly the parts published for these combinations.

But suppose that you are a soloist. You find that the very popularity of the alto saxophone for solo playing has resulted in overloading the market, so to speak. Good performers, able to do solos with a Bb tenor saxophone, are scarce. If you are of soloist caliber you can easily gain a worth-while point of novelty by doing your solo work with a Bb tenor.

Considered from the artistic viewpoint, it hardly admits of doubt that the "voice" of a Bb tenor saxophone is the most beautiful voice of the saxophone family. It is most nearly like the cello in pitch or timbre, and it affords a certain degree of profundity impossible for the alto — though less "bass-like" than the baritone — which gives it an individual richness of color all its own.

The size of a Bb tenor sometimes looms as an obstacle to players whose experience has been wholly with a smaller saxophone. But this is entirely a matter of imagination, except in very special cases. There are players, of course, so young or so small physically that a Bb tenor would be cumbersome and heavy in their hands. But for ordinary adults its size is no real handicap. Assuredly the position of the fingers is so nearly the same as for a C-melody that with the eyes closed I doubt if a player would be likely to sense the difference at all while playing.

The cost of a Bb tenor is only slightly greater than a C-melody. Of course it does cost a little more money. But considering its greater opportunities as a source of earning, that too is no real handicap in the long run.

The weight and bulk of the instrument, in its case, arises as a barrier to some players — especially to ladies. That may be one reason for the situation quite difficult to account for satisfactorily that there are relatively few players of the Bb tenor among the ladies. Should you attempt to assemble a quartet or sextet of girls or women you would quickly find that of C-melody players and alto players there is an abundance — but of tenors and baritones an amazing scarcity. Since for tolerably good work only a superficial knowledge of saxophone technique will "get the player by" with a baritone, if there is a sound musical foundation upon which to base his playing at all — getting a player for that instrument usually resolves itself into a mere question of providing or promoting the instrument to be played. But to find competent players for the Bb tenor among women is usually quite a job.

To the writer this condition seems to suggest that there is an unusual opportunity, from the standpoint of employment, for ladies who can play saxophone to change to a Bb tenor, if not using that one of the saxophones. And for the students just learning, it seems that if more of them would take up the Bb tenor, more of them would be the quicker find really desirable opportunities for employment and profit.

Of the difficulties of transposition, with a Bb tenor, I've nothing to say excepting that it is certainly no more difficult or troublesome than with some other one of the saxophones. Once learned — and who is too lazy to master it? — it is done with quite as much facility and ease as with an alto.

THE conductor of this department was greatly pleased in recently receiving the copy of a little church paper issued by a church in the far West. As the sender of the paper is not known, however, the grateful appreciation of its sending can be extended only through these columns, in lieu of personal thanks. The paper is the regular weekly bulletin of the First Methodist Episcopal Church in Oakland, California, Rev. Edgar Allen Lowther, D.D., Pastor. According to the bulletin, at its regular evening service on Sunday, August 8, this church dared the unique innovation of a saxophone band. The story cannot be told better than by quoting verbatim from "News and Notes" in the little paper, as follows:

"The MUSICAL FEATURE at tonight's service is unique, and as far as the pastor knows without precedent. A saxophone band, conducted by Franz Dierich of the San Francisco Symphony Orchestra, together with Frank Willard Kimball as manager, will play sacred music. People usually associate the saxophone with "jazz," the vaudeville stage or the dance hall, but as an instrument it can be used with wonderful effect in strictly religious melodies. Mr. Kimball was the first organizer of a saxophone band in America. He is a neighbor of the First Church, having a studio at 2836 Valdez Street, and kindly consented to bring his band to this evening service. The following numbers will be rendered:

"1. *I Need Thee Every Hour*, Gospel Hymn (transcription by Frank Willard Kimball). 2. *The Rosary* (by request). 3. *Abide With Me*, Hymn (with chimes effect). 4. *Onward Christian Soldiers*, Hymn by Sullivan (arranged by Frank Willard Kimball.)"

This really was something higher than an "innovation!" It was a fine, clean, worthy and uplifting episode that evidences the broad-mindedness of men of vision in church work — men who are willing and glad to bring into the sphere of accordant praise and glory to the Supreme Giver of every good and perfect gift, including that of musical talent, a new and constructive work. Such an episode affords one effectual way of removing the stigma of lewd, indecent and other objectionable features of "jazz" as usually attached to the saxophone, and aids in placing this beautiful instrument in its rightful position along with the human voice and the pipe organ.

The Saxophonist sincerely hopes that more church organizations — or, rather, the men of clean character who direct them — will follow suit. Praise is deserved by this pioneer in a worthy work, and the conductor of the saxophone department hopes that the man who brought about this episode in the higher musical career of the saxophone may hear in imagination the mighty chorus of concord ascending from the readers of this magazine, uniting in a universal, reverent and fervent "AMEN!"

OUR FOOT SLIPS AGAIN

NO, brethren, the conductor of this department is not dead, but sleepeth! Somehow or other, when I should have been preparing my stuff for this department to appear in the November issue, I thought I was awfully busy doing something else. And the deadline (which we writin' fellers fear worse than we do the bread line) crept up and was passed and this department was *tuclit* for November. Thanks for the buggy rides you interested readers have been kind enough to give me in letters asking what smatter! One likes to be remembered, even if his foot slips.

ABOUT THE GLISSANDO

YES, I think we have to concede that in saxophone playing the glissando has become fashionable if not epidemic. I wish it were possible to tell here, in words that young players could understand, just how to acquire ease and surety in doing that graceful slide from one note down to another note, across the chasm of one or two intervening notes. But I frankly do not believe it possible to describe the method clearly. It requires "showing." A combination of lip-manipulation of the reed (and sometimes careful adapting of the reed itself for the individual), finger movement and breath control — all at the same time and for each separate "gliss." Moreover, different players who employ it do it slightly different ways. A method successful for you might not be practicable for the next player. Better go to a good teacher, who can himself do the thing he attempts to teach you to do, and follow his individual instruction carefully.

AND NOW SOUSA

SEVERAL of us, for a number of years, have been shouting rather loudly from the housetops the doctrine that the saxophone is a perfectly respectable instrument. This department, I know, has harped upon that idea for the past six years. Now comes John Philip Sousa down the line of his thirty-fourth annual concert tour with an octet of saxophones — played up in the newspaper dope concerning this famous band as featured for the purpose of showing clearly that the saxophone is a worthy, respectable art instrument. Sousa is not often fooled in things musical. Nor does he wish on his splendid band transient musical novelties fit only for the momentary

A Fact that Speaks

In mid-April, 1926, the House of York introduced a new and radically improved type of Saxophone. Ten weeks later — right in the midst of the dull summer season, one prominent western dealer wrote:

"We have sold more saxophones in the short space of time since the new model York was introduced (10 weeks) than in any previous year in our history. This is due beyond a doubt to the excellence and desirability of the new model York, and from every standpoint — intonation, action, mechanism, tone, workmanship and finish, we consider it positively the finest instrument that it has ever been our pleasure to sell, regardless of cost."

Write for Catalog---

Write for catalog and special literature covering instruments in which you are interested. Use coupon in lower right corner—check your requirements and we will place complete literature in your hands without the slightest obligation on your part.

YORK BAND INSTRUMENT CO.

Makers of GOOD BAND INSTRUMENTS Since 1882

Dept. 3226-K

GRAND RAPIDS, MICHIGAN

capers of reckless jazz bands. If he merely said the saxophone is capable of quite as fine artistic effects as the remainder of his instrumentation, it would have weight — but when he backs up the statement with a demonstration at the hands of eight crackerjack players it has still more weight. There still persists an element, or a sprinkling of "holier than thou" folks in the musical world who think or pretend to think, that the saxophone is musical anathema. They frown upon it, sneer at it, ridicule it, and hold their immaculate skirts clear of it as though it were something unclean. How affected — and how silly! How much truer to worthy musical ideals for a man of Sousa's standing and reputation and indisputable musical supremacy in his field to give the saxophone unqualified endorsement as an instrument quite worthy of expressing the highest musical ideals! I did not get to shake his hand this time, when I heard his concert, but by George, I'd like to!

When Middle West Meets East

Our Middle-West Representative Calls on Irene Juno, Washington Representative of this Magazine

IF IT CONTINUES TO RAIN in these parts, I greatly fear this column will float away and be lost forever. Returning from a much-needed vacation I found that old Jupiter Pluvius had been doing his stuff every day, and it was verily a miracle that I did not find my trusty three-manual entirely submerged.

One of my most enjoyable days was spent in Washington, D. C., with none other than Miss Irene Juno and her sister, Mark. Knowing that no doubt she will see this, I'm a bit "skeered" to say all the nice things I would like to, for fear she'd think I had kissed the Blarney stone for sure. But anyway, I called up the girls and dashed out to their lovely apartment, which is in the same neighborhood as the foreign embassies and other beautiful homes. While there, we talked of many things and I was impressed with the fact that Irene Juno's capacity for work is nothing short of phenomenal. She was nose-deep in all sorts of things to do, and she said that she loved it! Can you beat it?

Knowing that I, a stranger in town, would probably be interested in seeing the sights, we three hopped into Irene's smart little Nash coupe and drove around the city. I see where the guides in the Capital have some stiff competition; Irene and Mark can't be beat for telling you what this is and what that is and all that goes with it.

The afternoon ended with all of us going to review the show at the Rialto Theater. The way all the musicians and orchestra leaders greeted Miss Juno attested that she is a very popular Miss in Washington musical circles. They drove me to my hotel and we said good-bye, but I hope it's not for long, because I had such a dandy time and

Why is the Improved York Saxophone Establishing New Sales Records?

THE message at the left is typical of the many reaching the York Office these days. Note that this dealer reports a phenomenal increase in sales — right in mid-summer when the music business is at a low ebb. Surely, there must be some well-founded reason for this remarkable record.

The Saxophone itself is the answer. As you go over it, point for point, comparing it with saxophones as heretofore constructed, you begin to understand why musicians are buying it in preference to all others — and you will appreciate why the House of York is having real difficulty in building them rapidly enough to supply an ever-increasing demand.

The new and patented tone-hole, found only in the Improved York, is the greatest advance made in saxophone construction in years. Neither drawn nor soldered, but a two-piece tone-collar which forms an everlasting, secure rivet joint. Broad, curved outside surface provides an ideal seat for pads — no sharp edges to cut and ruin pads. Inside section forms a pronounced flange on the inner surface of the sax body — this flange deflects saliva — keeps pads from moisture which rots and ruins them. This amazing invention prolongs life of pads, and frees the performer from what has always been the saxophonist's greatest source of grief.

Other exclusive York features, which are fully illustrated in the York Sax Book, place the York several steps in advance. Light, even balanced action makes playing a pleasure and facilitates smooth, rapid execution. Unequaled perfection of intonation throughout all registers relieves performer from the usual worry and fear of hitting "blue" notes.

Get the York Sax Book and see these remarkable improvements pictured in detail — investigate the York — don't put your money into any sax until you've tried a York. The York will cost but a few dollars more — but it's worth it — increased orders prove that!

If your dealer cannot supply you, you can purchase direct from the factory. Six days' trial — easy payments — liberal allowance for your old instrument. Everything to make it easy for you to own one of these exceptional instruments — the instrument that is winning York converts by the hundreds.

YORK BAND INSTRUMENT CO.

Dept. 3226-K, Grand Rapids, Mich.

Gentlemen—Kindly send me the following items which are checked.

- Special Saxophone Catalog
 Complete Catalog
 School Band Book
 Agency Offer
 Dealer Proposition

I play.....
(mention instrument played)

Name.....

Street or Box.....

City and State.....

and now!
A New HENTON MOUTHPIECE
WITH A
HOT FACING "Its Red Hot"

Its Red HOT FACING Its Hot

Greater Volume
More Flexible

The Same Perfect Tone Chamber
Vulcanized Nickel-silver Inlay
Dental Rubber
Money Back Guarantee

\$10
Clarinet
Soprano
Alto or
Tenor

HENTON-KNECHT, 24 So. 18th St., Phila., Penna.

Everything for BAND and ORCHESTRA

Buescher Saxophones and Band Instruments, Vega Banjos, Ludwig Drums and Traps, Deagan Bells and Xylophones, Violins and Supplies.

We Sell, Exchange and Repair All Makes—Write or send your inst. to us for free estimate

BAND AND ORCHESTRA MUSIC

Fischer, Jacobs, Fillmore, Schirmer, Barnhouse, King, etc., at publisher's prices

Musical Booster Magazine sent FREE to all who write

CRAWFORD-RUTAN CO., 1012-4c McGee St., Kansas City, Mo.

Where can you get more actual value for your money than the twelve issues of Jacobs' Monthly your \$2.00 subscription will bring you? The address is: Walter Jacobs, Inc., 120 Boylston St., Boston, Mass.

Don't Push!

— STOP PINCHING —

Send at once for

CONFIDENTIAL TALKS ON NO-PRESSURE

A Guide to No-Pressure Playing
for all Wind Instrument Players

Including: Tone-Production, Endurance, Position, Breathing, Tonguing, Embouchure, Etc. Why most Failure is Like a Merry-Go-Round—and the SECRET!

"The Wonder Book of the Day."

Jack Fallon, (Whiteman's Orchestra)

Now in third edition—over 7000 copies already sold

Special Price (for this month only) 50c (Money Order)

"And you know our Guarantee"

The Associated Artists' School of Music

Associated Artists' Bldg. TYRONE, PA., U.S.A.

"The Best in the World—From the World's Best"

Trumpet Players Look!

Do you know what the trumpet is all about? You don't unless you are playing the

Non-Pressure System. I have a book that teaches the entire Non-Pressure System in five lessons. Along with this you get the foundation of correct single, double and triple tonguing, 8 tricks with the trumpet, how to jazz or improvise and how to pick out a good trumpet. Mail check or money order to:

FRED ELIAS, Trumpet Instructor

3343 South 17th St. Omaha, Nebraska

Money back if you are not satisfied. Best of the other fellow to sit!

All this for \$1.50



PROHASKA Lip-Slapped Mouthpiece Carriage Rim

Prices: Cornet, \$4.00; Trumpet, \$4.50;

Trombone, Baritone, \$5.00; Combination Trumpet-Cornet, \$5.00. P. P., C. O. D.

FOR SALE—Wardle French Horn, single, new, \$75; N. Y. Star Bells Trombone, new, 4 1/2 and 7-in. bells, nickel inside, \$45 each.

J. V. Prohaska 1197 Van Alst Ave. Long Island City, N. Y.

HENRI CHEDEVILLE

AGENT FOR THE MODERN IMPERIAL BAND INSTRUMENTS

of WILLIAMSPORT, Pa.

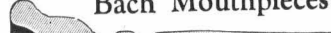
634 N. 18th St., Phila., Pa.

ARTISTIC REPAIRING

of CLARINETS SAXOPHONES

FLUTES OBOES

Bach Mouthpieces



The world's best. Marvelous tone, perfect cushion rim, easy to play high and low notes, and especially fine for staccato. Used by every prominent artist. Sold by all dealers. Write for circular.

Vincent Bach Corp., 237 East 41st St., N. Y. C.

NON-PRESSURE PRODUCTS

New Improved Non-Pressure Mouthpieces

Send for Free Information

NON-PRESSURE VALVE AND SLIDE OIL

New and Used Instruments Repairing and Replating

Treatise on Mouthpiece Technique, covering Correct Attack, Lip and Muscle Building. Postpaid, price \$1.00.

NON-PRESSURE Afton, Iowa

SHARPS & FLATS

FREE—Something that will interest you. Send for it today

HARRY L. ALFORD, 190 N. State Street CHICAGO, ILL.

LOCAL REPRESENTATIVES WANTED

Spare-hour work. Ask us about it.

Jacobs' Music Magazine, 120 Boylston St., Boston

The Trumpet Player

CONDUCTED BY Vincent Bach

METHODS OF INSTRUCTION

THE most popular method for cornet and trumpet which can be used advantageously for most other valve instruments is that by Joseph J. B. L. Arban. This is a very comprehensive method and is in use by a majority of teachers. Another well-known method is the one written by Alexandre Petit (published in French only) which is yet more exhaustive. The method of Gatti (in Italian) is also quite popular. The writer personally prefers Arban which has in it enough exercises and studies so that if they are thoroughly mastered they will develop the talented musician into an artist. Each performer has individual talents. Some have magnificent tonguing, others an excellent high register, while some are especially proficient in tone qualities, phrasing or technique. Almost everyone has some kind of weakness and has to struggle and practice to overcome it. He may have a stiff clumsy tongue which only keeps moving if he practices systematically. Such a player will want special studies (études) which will enable him to develop his modicum of ability to the highest degree.

Excellent studies include: Herbert Clarke: Technical studies. Published by Herbert Clarke, 245 Prospect Avenue, Long Beach, California. Richard Shuebruk: Instruction books for beginners and advanced players. Duets for two cornets or cornet and trombone. Published by Richard Shuebruk, 332 East 87th Street, New York, N. Y.

Ernest Sachse: One hundred Etüden für Es-Trompete, bearbeitet und herausgegeben von Herrn. Pöhlman. Heft I, II. Published by Carl Fischer, New York. Upon request the publishers will send you a list of their instructive literature.

TEACHERS

The first few lessons are the foundation of a musician's career. If the embouchure is misplaced in the first lesson the lip may be practically ruined and with little hope of ever correcting the deformation caused by the use of muscles in a wrong and injurious manner. In a short period of time beautifully correct English can be taught to a child who has never spoken any other language. It is practically impossible for the individual who has grown up speaking a foreign language to fully master the English accent, for different tongue and throat muscles are used in the speaking. The tongue is used for playing the trumpet and if an incorrect start is made certain muscles will be developed which will be detrimental to future progress. It is, therefore, of the most vital importance that the greatest care be taken in selecting a teacher, and that regardless of tuition fees.

Thousands of "professors" advertise themselves as instructors on brass instruments. Many of them have never had instruction themselves, they just happened to pick up a cornet, tried and managed to squeeze out a few notes, joined a country band or circus where they acquired a crude routine, came to the city and established themselves as experts in musical pedagogics, offer lessons for from fifty cents to one dollar and from the very beginning proceed to ruin the embouchure, tongue and breath control of their victims. To teach trumpet efficiently for four or five hours a day is a strenuous, nerve-racking job and a good teacher who listens for such length of time to the noises made by beginners deserves to be well remunerated for it. An efficient instructor can inculcate more valuable information in one lesson than can be acquired from the average player in years. By securing the services of a competent teacher the hazard of putting in many hours of wasted effort is eliminated. The tuition price is unimportant when the benefits to be derived from studying with a good man are taken into consideration.

WET OR DRY LIPS

Is it wrong for a player of a brass instrument to moisten the upper and lower lips on the outside when playing? If the procedure is wrong, just what is the objection? In this connection I would like to ask if a pupil on a brass instrument, should be taught to keep his lips dry?

— C. W. A., Bedford, Ohio.

There is no definite rule for playing with wet or dry lips. Some of the finest artists play with moistened lips, others with dry lips. The writer plays with dry lips but considers it merely a habit formed when starting to play. I really believe it is better to play with wet lips, as the lip becomes slippery and if cramped in any unnatural position into the mouthpiece, the lip will slide off by itself. I have usually taught pupils to play with wet or dry lips, either way they found most comfortable.

It should be insisted that the correct embouchure be used; for trumpet or cornet the mouthpiece should be placed one-third on the upper lip and two-thirds on the lower lip in the exact center of the mouth if possible. If a player is unable to hold his lip in a natural position, I advise the use of cold cream on the lips, which has the same effect as moistening and causes the lip to slip from the mouthpiece if the mouthpiece is pressed too hard against the lip.

SHOULD VALVES BE OILED?

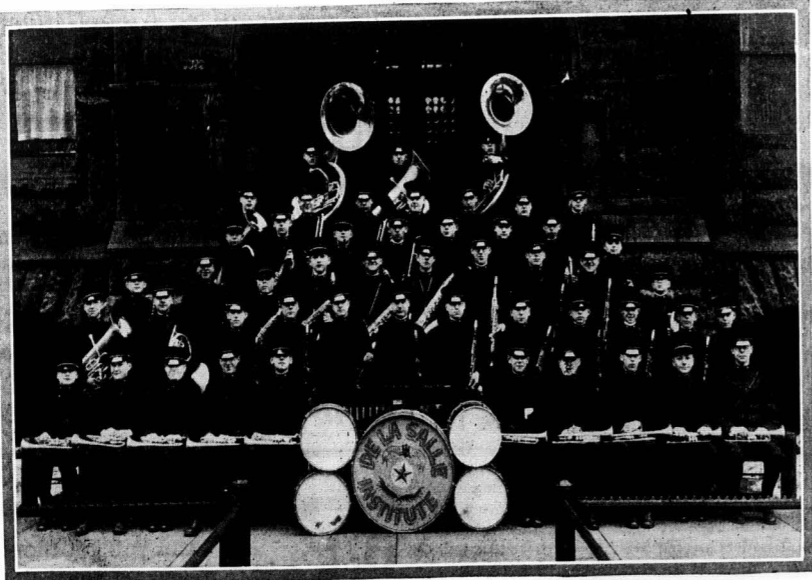
Should oil be used on the valves of a horn? Do manufacturers of valve instruments intend that oil should be used on the valves or are they supposed to be so free working that lubrication with oil is not necessary? I remember one expert said to oil the valves daily. I have received various answers to this question and I would like to have your help in this matter.

— C. W. A., Bedford, Ohio.

No machine runs without oil. It is essential to use valve oil on an instrument as oil not only lubricates the pistons but lessens the friction, also dissolving verdigris and other uncleanness which may accumulate inside the instrument. The principal advantage gained by using valve oil is the protection of the inside of the instrument from the ill effects of acid in the saliva. Some musicians may have very little acid in their saliva and may even spit on the pistons without causing them to corrode. However, the majority do have excessive acid in their saliva, which will eat into the pistons within a short time, causing them to become leaky. Too much valve oil cannot be used, even if you pour half a bottle into the trumpet bell, shaking it through the valve tubing and entire inside of the instrument to remove old oil.

You will find an article on this subject on page 44 of "The Art of Trumpet Playing" under heading "The Proper Care of a Brass Instrument." Any reader is welcome to write to me, in care of this magazine, for a leaflet outlining the proper care of a brass instrument, which will be sent free of charge.

EDITORS' NOTE: The *Trumpet Player* is a regular and exclusive feature of this magazine. Mr. Vincent Bach, the conductor, is a cornet and trumpet virtuoso of world-wide reputation, having toured as a soloist throughout Austria, Germany, Russia, Sweden, Denmark and England. He was a pupil of one of Germany's greatest cornet virtuosos, Mr. Fritz Werner. He played in the Boston Symphony Orchestra under Dr. Karl Muck and was solo trumpeter with the Russian Ballet of the Metropolitan Opera Company. Mr. Bach will be pleased to answer any questions regarding the construction, playing or tuition of the trumpet or cornet if addressed in care of this magazine.



DE LASALLE HIGH SCHOOL BAND, CHICAGO, ILLINOIS (See Opposite Page)

Health and Wealth

OVERTURE A. J. WEIDT

1st VIOLIN

Andante Maestoso

2nd VIOLIN

Allegretto

3rd VIOLIN

Allegro

4th VIOLIN

Allegro

5th VIOLIN

Allegro

6th VIOLIN

Allegro

7th VIOLIN

Allegro

8th VIOLIN

Allegro

9th VIOLIN

Allegro

10th VIOLIN

Allegro

11th VIOLIN

Allegro

12th VIOLIN

Allegro

13th VIOLIN

Allegro

14th VIOLIN

Allegro

15th VIOLIN

Allegro

16th VIOLIN

Allegro

17th VIOLIN

Allegro

18th VIOLIN

Allegro

19th VIOLIN

Allegro

20th VIOLIN

Allegro

21st VIOLIN

Allegro

22nd VIOLIN

Allegro

23rd VIOLIN

Allegro

24th VIOLIN

Allegro

25th VIOLIN

Allegro

26th VIOLIN

Allegro

27th VIOLIN

Allegro

28th VIOLIN

Allegro

29th VIOLIN

Allegro

30th VIOLIN

Allegro

31st VIOLIN

Allegro

32nd VIOLIN

Allegro

33rd VIOLIN

Allegro

34th VIOLIN

Allegro

35th VIOLIN

Allegro

36th VIOLIN

Allegro

37th VIOLIN

Allegro

38th VIOLIN

Allegro

39th VIOLIN

Allegro

40th VIOLIN

Allegro

41st VIOLIN

Allegro

42nd VIOLIN

Allegro

43rd VIOLIN

Allegro

44th VIOLIN

Allegro

45th VIOLIN

Allegro

46th VIOLIN

Allegro

47th VIOLIN

Allegro

48th VIOLIN

Allegro

49th VIOLIN

Allegro

50th VIOLIN

Allegro

The Biggest Little Overture

1st VIOLIN

Andantino con moto

2nd VIOLIN

Allegretto

3rd VIOLIN

Allegro

4th VIOLIN

Allegro

5th VIOLIN

Allegro

6th VIOLIN

Allegro

7th VIOLIN

Allegro

8th VIOLIN

Allegro

9th VIOLIN

Allegro

10th VIOLIN

Allegro

11th VIOLIN

Allegro

12th VIOLIN

Allegro

13th VIOLIN

Allegro

14th VIOLIN

Allegro

15th VIOLIN

Allegro

16th VIOLIN

Allegro

17th VIOLIN

Allegro

18th VIOLIN

Allegro

19th VIOLIN

Allegro

20th VIOLIN

Allegro

21st VIOLIN

Allegro

22nd VIOLIN

Allegro

23rd VIOLIN

Allegro

24th VIOLIN

Allegro

25th VIOLIN

Allegro

26th VIOLIN

Allegro

27th VIOLIN

Allegro

28th VIOLIN

Allegro

29th VIOLIN

Allegro

30th VIOLIN

Allegro

31st VIOLIN

DRUMMERS!

The "DUPLEX" CHARLESTON CYMBAL HOLDER is the latest creation for modern dance drumming and syncopated cymbal work.

Send for free descriptive folder or ask your dealer

DUPLEX MFG. CO.

2815-17 Henrietta St. Dept. D St. Louis, Mo.

Tick Tick DRUMMERS Tick Tick
for the Modern Dance Drummer

RAGTIME--JAZZ--SYNCOPIATION

with text and exercises complete. Most practical method ever written. Perfect Rhythm—175 W. Washington St. Edward B. Straight, Dept. A. Chicago, Ill. \$3.00

CLARK DRUM METHOD

Adopted by Conservatories, public schools and teachers throughout the country. Studies arranged with two special records. At your music dealer's, Price \$3.00, or

EUGENE V. CLARK

Publisher
153 Wadsworth St. Syracuse, N. Y.

DO YOU KNOW THE NUSS MFG. CO. OF HARRISBURG, PA., does the best repairing of Clarinet, Flute, Brass Instruments, Drums, etc. They also have the best plating plant in the country

An Attractive Suite

A Love Episode in Birdland

By THEO. BENDIX
(who considers it his best work)

FOR PIANO
Four numbers of charm and simplicity. Of medium difficulty but great effectiveness.

The Gentle Dove (a love song)

The Heartbroken Sparrow (a pathetic appeal)

The Merry Lark (a joyous flight)

The Magpie and the Parrot (a quarrelsome humoresque)

Complete, 50c net

ORCHESTRA AND BAND ARRANGEMENTS

Complete for Orchestra
11 Parts & Piano, net \$1.75
Full Orchestra & Piano, net 2.50
Band net 3.00

Walter Jacobs, Inc., Boston

The Drummer CONDUCTED BY George L. Stone

EDWARD MONTRAY

ANOTHER top notcher in the drumming business is Edward Montray, familiarly known in the musical fraternity from coast to coast as either "Eddie" or "Monty." When first starting in the drum business some seven years ago I received some dozen or so circulars (one at a time) from the Montray Drummers Supply Co. of New York, and my answer to some of these circulars was the beginning of what has been a very pleasant acquaintanceship.



GEORGE L. STONE

Montray's musical experience has been varied, and like most of the successful drummers he has experienced his share of hard knocks. His first job was with a circus at \$8.00 per, and —, which translated into English means that he received \$8.00 per week, some weeks, and his expenses were paid by the circus management. In Eddie's own language, "All that we had to do for that \$8.00 was a parade on one of those high wagons with no springs on it, and two hard shows six days every week. Can anyone see that salary and that amount of work under a tent situated in a nice open lot with the rays of the sun pouring down?" When Montray joined the circus all the musicians with the exception of the drummer had band books to read from, so, being desirous of fully earning his magnificent salary, Eddie dug around in the old uniform trunk and managed to secure most of the pages of the discarded drum book. This took him the best part of four days, but in his own words, "What is four days to an ambitious drummer?" One bright afternoon he put the patched-up drum book on his music stand and proceeded to show the leader that he "was there with the heavy reading," said reading consisting of waltzes, marches and galops. It so happened that one of the waltzes contained sixteen measures rest, and while Montray was busily engaged in counting these measures (on his fingers) the leader looked over and inquired if anything had broken down. After the number was over Montray explained that he was counting sixteen measures rest and submitted the book to prove it. "Rest h—!" returned the leader; "There ain't no rest, with nine men in a circus — gimme notes and a whole lot of them, starting right now." The book was once again relegated to the scrap heap and Eddie had received his first lesson in the practical end of the music business.

From this first rung of the ladder Eddie climbed steadily upward, doing minstrel jobs (one of them being with Geo. Wilson's Minstrels, a well-known aggregation in the slapstick days), burlesque, vaudeville, musical comedy, Sousa's Band, Grand Opera and Symphony Orchestras, and for the last few years he has been identified with such "Big Time" movie houses as the "Strand" in New York, the "Cosmopolitan" (under the direction of the late Victor Herbert), the "Piccadilly" (with Frederic Fradkin, the famous violinist, as conductor), and similar engagements where a thoroughly schooled, musician-drummer is not only desirable but indispensable.

I expected to receive a photo of Montray to accompany this article, but up to the time of going to press the photo has not been forthcoming and so we will have to put it in some later issue.

QUESTIONS AND ANSWERS

DRUM CONTESTS

L. W., St. Louis, Missouri

Q. I am writing to inquire where individual drum contests are held, and how I may find out when such contests take place. Also, are such contests open to colored as well as to white drummers? Are there any money prizes given the winner, or are the prizes all medals, etc.? Is there any special kind of a snare drum specified, such as a street drum or metal drum, or may one use whatsoever he wishes? How long does one have to play before he is eligible to enter a drum contest? How many judges are there, and do all the drummers play at once or do they play one at a time? Any information you may be able to give regarding these questions will be appreciated, also as to where the next contest will probably be held.

A. The majority of drum contests are held in the summer and early fall months at different places throughout the country. The New York State Fife and Drum Corps organization conducts several contests, and there are similar contests conducted in New Jersey, Massachusetts, Illinois and other States. The contests which I have attended invariably have been conducted out-of-doors, and the prizes consist of cups and medals rather than

money, such contests being considered as amateur and not professional engagements.

There are individual contests for drummers, fifers, buglers and drum majors. There also are prizes awarded to organizations as a unit, who compete in playing, marching and appearance. In addition to these there are novelty contests, wherein cups and badges are awarded to the organization having the largest number of members, the organization coming from the greatest distance, the juvenile corps, etc. I do not know whether the color line is drawn in contests of this sort, but do not think so.

The standard of playing in the individual contests is very high, and you will need to be in good practice to hope to win a prize. There are several judges who pass upon the merits of each contestant. Individual drummers are required to play several rudiments in the open and close styles; that is, starting very slowly and gradually accelerating until the fastest possible speed is reached, then slowing down again to the speed at which the rudiment was started. Then they must play one or two designated street beats, and in the event of the judges' disagreement they may be required to play parts of the Old United States Army Duty. There seems to be no standard size drum in use by these organizations, but a twelve by sixteen inch size is about as small as you could use with satisfactory results.

DRUMS PADS FOR PRACTICE

C. B. W. Roxbury, Mass.

Q. 1. What sort of snare drumsticks do you recommend for practice, especially for the young student?

A. I recommend a good, heavy stick for practice, at least 16 inches long and with a diameter of not less than 11-16ths of an inch. The young student should have as heavy a stick as the older one, so that his arm and wrist muscles will be sufficiently developed to rapidly acquire stick control. Later, when he gets his drum, he will find it a simple matter to change from heavy sticks to lighter ones, whereas it would be difficult to change from light sticks to heavy models.

Q. 2. Do you recommend a practice pad?

A. I recommend the use of a practice pad as being highly desirable. Minor mistakes — especially irregularities in rhythm, and weight of the roll-strokes that are hardly noticeable on a board or drum-head because of the greater ease of rebound and noise made in playing — are instantly detected and easily corrected on the silent pad. There also is the advantage of silent practice on the pad, which eliminates the chance of annoying those who are in the immediate vicinity.

J. J. J., New York City

Q. Do you advise snare drum practice on the drum, board, or practice pad?

A. See my answer to C. B. W. I advise the use of the practice pad by the drum pupil. The resistance of the pad to the sticks is slightly different from that of the drum-head, and you will find that an hour's practice on the pad will do you more good than the same amount of practicing on either the drum or board.

DRUM TOPICS

PAUL WHITEMAN and his band were in Boston the week of November 8th, playing at the Metropolitan. The Whiteman band played a wonderful concert here, including a good part of Gershwin's "Rhapsody in Blue," and a number Whiteman picked up while he was in Europe, "When The Day is Done."

George Marsh, the drummer with this organization, was introduced to the readers of *The Drummer* column in a recent issue of *JACOBS' ORCHESTRA MONTHLY*. His outfit is an extensive one: at the Metropolitan his set-up included double drums, a xylophone, two sets of bells, a vibraphone, a set of cathedral chimes, a pair of tympani, a set of Chinese temple blocks, a Chinese gong, three or four different cymbals (including a pair of 17" Zildjians), several tom toms and a trunkful of the smaller accessories.

The band came to Boston direct from "Frisco," at which place Marsh has secured a wonderful Chinese tam tam, 33 inches in diameter, and a set of four giant Chinese tom toms. To transport this outfit seven trunks are necessary, and it is no mean task to assemble it, ready for a concert. From Boston the band went to Shea's Theater in Buffalo, and from there they expect to return to New York, where they will play in the new Whiteman Night Club and also do a turn in one of the New York shows.

JACK LYNEHAN, the veteran drummer with "The Follies" show was in town last week, and as usual was a frequent visitor. Jack presented me with a couple of new drum beats, written in the old rudimental style. These beats are good enough to print, so we will reproduce them next month.

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

A Big, Beneficent Business

THIS editorial has no direct connection with music as an instrumental art or profession, but rather is concerned with a business that should appeal to all musicians. In a way, however, it may be said to be indirectly connected with music, when there is considered the resultant increased pulsations of better rhythmic life for certain unfortunate persons — among whom there can be but small promise of joy in living, unless accorded help by those who vibrate to health; also, through the consequent soul-singing of both helpers and the helped.

Despite its esthetic, artistic and intellectual enjoyments, music after all is really a *business*; even life itself is the business of living. Therefore, whether music is a means of building up firmer moral character in youth through the fine instrumentality of school bands and orchestra; a profession for adults that tends to greater moral conservation; part of an education which, through the splendid institutions supported by the generous public of a great Republic; or sanatoria which brings a nearer approach to the health morale of afflicted ones — whatever it may be (whether musical or otherwise), business must always be business, and in order to be successfully beneficial it must be conducted as such. In the instance of the business here under consideration, it also should be looked upon as a great public service in which all may have a part.

Unquestionably, a successful venture in public service as a business is the Christmas sale of seals designed to help tubercular sufferers, which is held annually throughout this country and which is again before us as we approach the great Festival of Peace and Good Will. Like all big business enterprises, the growth of this venture is due to the same general rules, i. e., vision, thrift, zeal, hard work and appeal — in the present instance appeal to public morale.

A NATIONAL APPEAL

From the National Tuberculosis Association of New York City there comes to this magazine the following appeal:

Within the past twenty years this great beneficial undertaking, which is the principal support of the national, state and local tuberculosis associations of the United States, has developed from a \$3,000 business to one whose gross receipts in 1925 amounted approximately to \$4,900,000; from one tiny hospital for tubercular patients in Delaware (financed by the first \$3,000 in 1907), it has become the means for creating a network of sanatoria, hospitals, open-air schools, clinics and other public health activities, all of which protect the American people from what formerly was known under the dreaded name of the "Great White Plague."

According to the National Tuberculosis Association, the mother of this now gigantic movement, this annual Christmas sale of seals approximately finances 1500 state and local organizations, besides the National Association. The united efforts of these have resulted in the establishment of 700 sanatoria and hospitals, with nearly 70,000 beds for tubercular patients; more than 1,000 open-air schools; nearly 12,000 public health nurses, and more than 600 clinics. In addition, children's camps and preventoria, nutrition classes and numerous special campaigns — such as Baby Weeks, Anti-Spitting and Open Window campaigns — are made possible by these little penny stickers. All but five per cent of the seal sale money is expended in the communities where it is raised. This five per cent goes to the national body, which acts as a clearing house for information, supplies, leadership, research work and expert service for its affiliated organizations, and for the other allied institutions and agencies. Altogether, the record of these annual tuberculosis Christmas seal sales inspires the confidence and continued patronage of its millions of supporters.

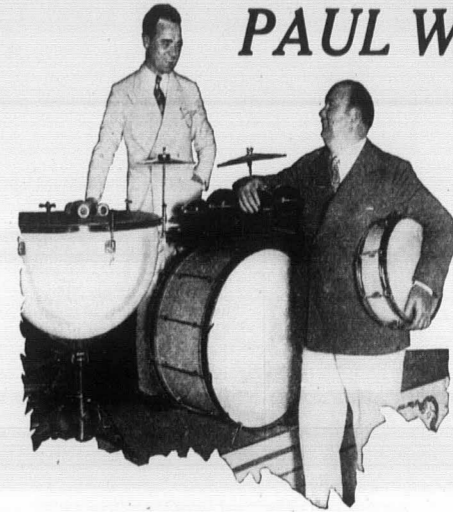
MUSIC'S BENEFICENT PART

As musicians and participants in music's pleasures, how should we treat this appeal? If it be true, as someone has said, that "Music is the living bond of sympathy that welds all human souls, and the variations in its expressing are illimitable," surely one of its "variations" could be no broader and better exerted than by helping this great undertaking with our individual mite. This year, therefore, let us all without exception put the penny Christmas seals on every gift, and continue to do so through all following years until this dread scourge shall have been wiped out of the world. — M. V. F.

Wakefield, Mass. — Wakefield will have a boys' band like that of Framingham, as a result of a movement launched by the Wakefield Rotary Club. Rotarian George Cokell outlined the plan of the Framingham Rotary Boys' Band at a meeting of the local club and the Wakefield Rotary Club members have already pledged more than half the fund needed for the first year's expense, and the committee in charge is Harlow H. Hovey, treasurer of the savings bank; Dr. E. A. Fessenden and Albert K. Comins, a manufacturer. Theron Perkins, director of the Framingham Band and several other successful Rotary and school bands will be engaged.

Charlotte, Michigan. — The Charlotte Community Band, H. A. Higby, conductor, broadcast a very interesting program over WKAR, Michigan State College, Lansing.

PAUL WHITEMAN says—



GEORGE W. MARSH PAUL WHITEMAN

"While I realize that instruments do not play themselves, I know that my drummer, Geo. Marsh, has been materially benefited by his Leedy Drums, etc. The latest Marine Pearl outfit is certainly the utmost any conductor could wish for in tonal qualities and appearance."

Paul Whiteman

We will gladly mail our complete catalog and "Drum Topics" (the exclusive drummers' magazine) free on receipt of a postal.

The Leedy Floating Head Drum will end all your drum worries

and SOUSA, BEN BERNIE, PAUL ASH, ISHAM JONES, U. S. MARINE BAND, VINCENT LOPEZ, GENE GOLD-KETTE, MAX DOLIN, TED LEWIS, TED WEEMS, BOSTON SYMPHONY and many other BIG ONES, also choose Leedy

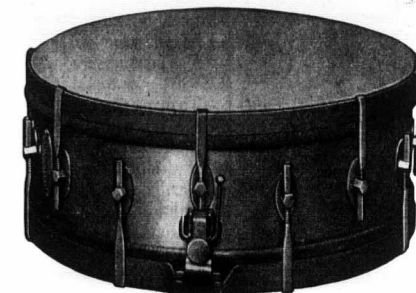
Leedy Mfg. Co.

INDIANAPOLIS INDIANA

"The World's Finest Drummers' Instruments"

STONE MASTER-MODEL DRUMS

Wood Shells
Maple Finish
\$35.00
Black DeLuxe
\$40.00



Metal Shells
Silver Finish
\$35.00
Black De Luxe
\$40.00

Master-Model Drums are made from the finest materials and are fully guaranteed.

ALL-METAL MASTER-MODEL

Now used in the Leading Dance Orchestras

Write for Catalog "K"

Sold by Musical Instrument Dealers

GEORGE B. STONE & SON, INC.

61 HANOVER ST. BOSTON, MASS.

"America's Fastest Growing Music Trade Journal"

MUSIC TRADE NEWS

Devoted exclusively to the interests of those who buy and sell sheet music, musical merchandise and music books

LIVE — NEWSY — INSTRUCTIVE

Keeps you in touch with all that's new in music—band and fretted instruments

PUBLISHED MONTHLY

SUBSCRIPTION \$2.00 A YEAR

MUSIC TRADE NEWS :: :: 1674 Broadway, New York City

Where

Can you get more actual value for your money than the twelve issues of Jacobs' Orchestra Monthly which your \$2.00 subscription will bring you? The address is: Walter Jacobs, Inc., 120 Boylston St., Boston, Mass.

Ernst Heinrich Roth

VIOLINS The Creations of GENIUS



None better. None just as good.
For full particulars
write to
SIMSON & FREY, Inc.
25 East 24th Street
New York
Sole Agents in the United States and Canada

THE STRAD

Published Monthly in London
For the Violinist and
all lovers of Stringed
Instruments

Subscription Price
\$2.00 per year
Sample copy, 20c

A. AXELROD
17 Snow St., Providence, R. I.
Sole Agent for U. S. A.

300 Violins

Old and New, all grades
For Solo, Orchestra or Study
Going at very low prices

Write and tell just what you want. We will select one to suit, write you a full and honest description, quote you a bargain price and send on trial.

EDWARD KINNEY, Violin
Maker
252 Worthington Street Springfield, Mass.

FOR YOUR OWN SATISFACTION I will mail you a copy of a new price list, to show what is now offered in

Old Master VIOLINS, CELLOS, VIOLAS and BOWS

Also new instruments and outfits at very special prices. Write to the new address
S. PFEIFFER, 130 W. 48th St., N. Y. City

The Violinist

CONDUCTED BY
Edwin A. Sabin

STATUS OF THE VIOLA

IN last month's issue I wrote about the viola, yet very little regarding the playing of this instrument more than to mention the fact that it is usually taken up by those who already are violin players. To that we may add that, generally and rather loosely speaking, any violin player can play the viola (if he thinks it agrees with him) without in any way involving his reputation as a violinist. We also indicated that the idea of a viola player's status being inferior to that of a violinist is on the wane. And why not? The viola section in a well-organized orchestra should be as efficient as any other. By modern composers the viola is given a part of polyphonic importance equal to those of the other strings

in both orchestra and quartet. So the violas must sing and play their passages, imitative figures, etc., as well as the other stringed instruments.

All this is done in the splendid orchestras we have nowadays, and, as a consequence the young musician of the present time may hear ideal performances of the greatest orchestral works during his most impressionable years. Orchestral sections that in the old days a conductor might have had to treat with indulgence, are now brought out freely, and what their voices have to say is appreciated. The viola section is one of those which has required special encouragement. Its tardy arrival had been largely due to the great popularity of the first violin part, but the viola has arrived and is now an accredited member on a basis of equality with the other strings in both orchestras and smaller combinations.

I remember playing quartets at the home of a genuine appreciator of music. This gentleman not only valued music highly, but also had a strong inclination towards everything in or relating to art. His understanding of a painting was the result of both his natural inclination and circumstances which allowed him to gratify his taste for good paintings. Among his intimate friends were many artists, some of national and others of even international reputation. He knew them and their works, and through their advice (their teaching, we may say) he was led to study the master works of art and gain a true conception of real merit in a picture—its atmosphere, its message if it had one, and its technique. In short, he was abreast of the times as a connoisseur in the art of painting.

He was equally fond of music, which he regarded as the sister art. The weekly quartets at his home were, he said, a revelation to him. We played in his splendid large parlor, which opened into a back parlor then used as a billiard room. A hundred persons could have been comfortably seated for hearing the music, but although there usually were less than that number we always were sure of a good audience, who listened and undoubtedly enjoyed what now would be considered very poor quartet playing. To many persons at those weekly gatherings stringed quartet music was a novelty and the viola a curiosity. After the music was over nearly everyone went home, but our friend invariably kept the quartet for refreshments. This usually meant losing the last car and a consequently long walk, but the occasion always was well worth it.

Our host was a most interesting talker, and entertained us with amusing descriptions of musical conditions in Boston when he was a young amateur flute player in the city. He said that in those days the thing for a young man to do in a

musical way was either to sing or to play the flute, or to do both, which recalls Chaucer's "young squire."

"Singing or fluting he was all the day,
He was as fresh as is the month of May."

To most people of those days the violin was a "fiddle," and the "fiddler" a man of very doubtful reputation. Like the narrator in Mark Twain's account of "My Grandfather's Old Ram," the fiddler had to be just drunk enough—then, he would make the "fiddle talk."

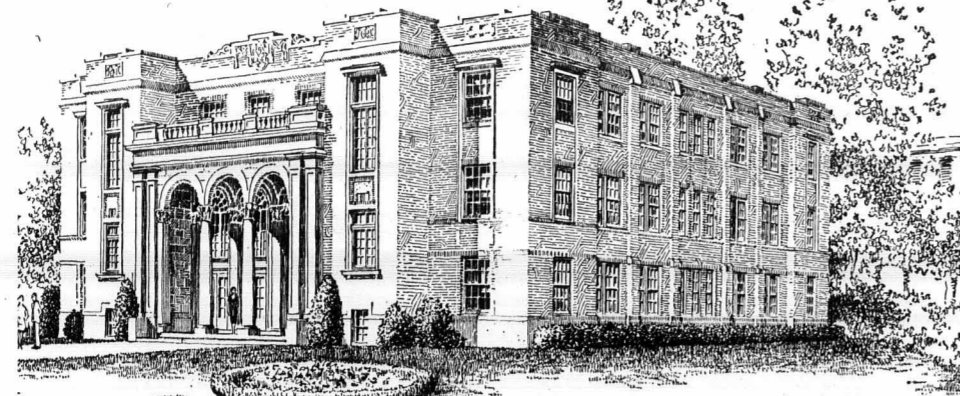
Our artistic friend had sufficiently outgrown the earlier primitive conditions of music in Boston to refer humorously to the fact that he had been a member of the old Boston Light Infantry "Flute Club." Among their most brilliant selections (our modern flute ensembles will stand musically aghast) were "Wood Up," "The Wrecker's Daughter," "Money Musk," Durang's "Hornpipe," etc., together with the popular songs of the day—the latter good for several years instead of for several weeks, the usual duration of many songs in the market at the present time. The people of that time knew but very little about orchestral instruments: Julien's tour with his orchestra in 1854, the old Germania Orchestra and, most enlightening of all, the Theodore Thomas Orchestra, brought the beauty of instrumental music to the people. There was much that they did not understand, nevertheless they were thrilled by effects they never before had heard.

My own first teacher, who was an excellent "natural" musician with a musician's sensibilities, spoke about the wonderful playing of Schumann's *Traumerei*. He said: "At the beginning of the 'Traumerei' I was reminded of a breeze springing up in a grove of pine trees." Some of those rich, low tones in the string numbers of course came from the violas, but many a music lover had still to find that out. The viola was used in theater orchestras, and quartets were played—usually in private. The average musician regarded the viola as a companion to the second violin, given up almost wholly to social "plunking"; in fact, most of the music then required merely that service. My own experience in beginning to play the viola was not much different from that of many another violin player. Before I ever had taken a viola in my hands I was what was known as an "advanced violinist"—that is, I had played through the standard studies, made my living by music, and in a way was established.

I remember my first experience very well. I was studying with Julius Eichberg, and it once occurred to him to get his pupils together for ensemble practice. The appointments were made and we all came; a variety in age, size, degree of advancement and talent was assembled. An ominous-looking viola reposed quietly on the piano! After the music parts had been passed out, Mr. Eichberg took this viola and handed it to me as if it were my very own, saying: "You are the biggest of us all; you must play the viola."

"But," I said, "I have never had one in my hands before."
He put a viola part on my stand, pointed to the first note and said: "Play that with the third finger on what should be the third string of the viola. All ready, we will now begin!"

We were off. That first note was my cue. It flashed on my mind at once that, the note being on the third line of the staff and played with the third finger, the reading must be like that of the third position on the violin. So, with that idea as a guide, my initial performance on the viola was a success. The correspondence in reading of the third position on the violin with the first position on the viola is not perfect, however, but it helped me on that occasion and even later in my early viola playing. Space will not permit of more about the viola here, but in the next issue I no doubt will continue the subject.



New Music Hall for Kansas State Teachers' College

OUT in Emporia, Kansas, a new \$150,000 Music Hall is being erected on the campus at the State Teachers' College. The building is to be fireproof and soundproof, and will combine artistic beauty with the highest degree of utility.

The offices, recitation rooms for public school music, harmony and appreciation, with private offices for instructors, will occupy the first two floors. The entire

third floor will be given over to the rapidly growing orchestra and band departments. Large rehearsal rooms will provide for the band and orchestra and small ensemble groups. Thirty-three practice rooms will be located on the third floor.

An attractive auditorium, with a seating capacity of four hundred, which can be ice-cooled, will be excellently adapted to the weekly student recitals and monthly con-



GUARANTEED ABSOLUTELY TRUE

and of lasting quality hitherto unknown in gut violin strings. Absotruel Steel E that sets a new standard for tone. Ironclad Violin G—These are strings you will use if you know their worth.

Put your name and address here, mail this ad to us and we will tell you about them.

Name
Street
City

Musicians Supply Co. 83 Newbury St., BOSTON, MASS.

VIOLINISTS THIS IS WHAT YOU'VE BEEN LOOKING FOR

1 Slumber Song—2 Violins and Piano	50
2 Mazurka Caprice—Violin and Piano	50
3 Music and Flowers—Tone Poem—2 Violins and Piano	50
4 Waltz—The Swing—Violin and Piano	40
5 March—The Cantanente—3 Violins and Piano	40
6 Serenade—Op. 16—Violin alone	40
7 Scherzo—Violin and Piano	75
8 Fido (The Pup)—A canine characteristic—Violin and Piano	50
9 Sazette from "Lucia"—2 Violins and Piano	50
10 Overture—Bright Eyes—2 Violins and Piano	75
11 March—The Belle of Ohio—3 Violins and Piano	50
12 Overture—Radio—Two Violins and Piano	50
13 Reverse—Autumn—Violin alone	50
14 Among the Lilies—Characteristic—2 Violins and Piano	50
15 Valse—Caprice—2 Violins and Piano	75
16 A Dream—Violin and Piano	40
17 Overture—Aethur—2 Violins and Piano	75
18 Flowers of Spring—Serenade—2 Violins and Piano	60
19 Kawaii Doll Dance—Characteristic—Violin and Piano	60
20 Romance—Visions of the Past—Violin and Piano	60

To introduce the above numbers will sell at \$1.00 each, or any 3 pieces complete, postpaid \$1.00

E. H. FREY, 308 E. 7th St., OKLAHOMA CITY, OKLA.



WRITE TO US { Muller & Kaplan } ASK YOUR DEALER { Muller & Kaplan }

Special \$1.00 Offer For \$1.00 we will send a sample set of Violin Strings, containing our celebrated "Intuna" E, A and D, and "Nonpareil" pure silver G. Satisfaction guaranteed or money refunded. ONLY ONE SET AT THIS PRICE. Send for "FIDDLESTRINGS" free

MULLER & KAPLAN, 154 E. 85th St., NEW YORK

FREE-To Violin Players-FREE

ONE SILVER WIRE VIOLIN E STRING No. 42
Circulars and Price Lists of My Musical Goods, also sample 1st Violin Parts of my Orchestra Music sent Free to Violin Players

HANS THOMPSON MUSIC PUBLISHER
330 Maple Avenue Clinton, Iowa

TRY MY \$35 Violin 10 Days' Trial

Other old and new violins on hand. Bows from \$15.00 up. Expert repairing.

C. E. GROVER, VIOLIN AND BOW MAKER
1602 Winter St. Superior, Wis.

VIOLINS ON TRIAL

Deep, Mellow, Soulful, Far-carrying tone, greatest in reserve force. For school orchestras, \$15 and up. Professional, \$45, \$75, \$100. Italian copies, \$300 to \$750. Cash or payments. Photos and descriptive catalog. Supplies. Repairing.

BYRON E. BEEBE, 1768 Clinton Street Muskegon, Michigan

certs for the public, while the beautifully appointed reception room and foyer leading into the auditorium will lend a homelike atmosphere to the building. Conveniently placed is a well-appointed kitchenette and serving room that will afford opportunity for social life and a better acquaintance between the faculty and students of the School of Music. The building will be ready for occupancy January first.

This building is the result of the phenomenal growth of a music school reorganized only fifteen years ago by Frank A. Beach, dean of the school. At that time there were but two teachers in the music department—today twenty-two teachers comprise the personnel of the teaching staff, and more than five hundred lessons in the various branches of applied music are given each week.

A two-year certificate course in public school music, and a four-year course leading to the degree of Bachelor of Science in Music Education, are offered. Sensing the rapid development of the band and orchestra movement in the school systems the country over, the school inaugurated three years ago a new course. The purpose of this course is to train teachers for instrumental supervision in the grades and high schools of the public schools.

In the first year the course was organized the enrollment was not large. Educators in the music field as well as prospective students, were interested, and many inquiries came from all parts of the country regarding the work. This fall, however, boys from various parts of the country have enrolled (three boys coming from Michigan), and the enrollment has exceeded all expectations. The boys are not idlers; one young man in this department will have charge of the sale of instruments in a piano store, another will work in a bank to pay his school expenses, and still another plays trumpet in a theater orchestra. A professional clarinetist, who has had ten years' orchestra experience, has decided that there will be much more of a future for him in school work and has enrolled this fall.

This course is under the direction of Forrest L. Buchtel. Mr. Buchtel has charge of the band and orchestra work in the Emporia High School, and has organized violin, woodwind and brass classes in the city schools. Advanced students of the Directors' Course at the Teachers' College have charge of these classes, under the direct supervision of Mr. Buchtel.

THE ROUND TABLE

Conducted by Lloyd Loar, Mus. M.

INSTRUMENTATION OF SMALL ORCHESTRA

O. W. T., Moreland, Ga.

Q. In getting up a small school orchestra, what is the least number of members we should begin with and what would be the best combination of instruments? I have in my class (for I am a music teacher) piano, violin, mandolin, guitar, cornets and saxophones. The pupils playing these are of various ages, abilities and stages of advancement and it is difficult to put them together in ensemble work. Would you kindly outline a reasonably good well-arranged school orchestra? How many firsts, seconds, etc., and is a bass violin necessary? In other words, I shall appreciate it if you will suggest as to number of members, balancing of instruments, etc., in order to do reasonably good and standard work. To what extent would you mix the string and the wind instruments for best results?

A. In planning a small school orchestra it is necessary to be governed entirely by the instruments available. We would suggest the following outline as a combination for a small orchestra of twenty-five members that must include several saxophones. The best way to plan would be to approach it as nearly as possible:

4—1st violins	2—saxophones, either C melody, E \flat alto, or B \flat tenor or
3—2nd violins	1—bassoon, if possible
3—violas or 3rd violins	1 or 2—B \flat trumpets or cornets
2—cellos	1—trombone
1—double bass	2—French horns or E \flat alto horns
1—oboe or soprano saxophone in C	1—piano
1—flute	
2—B \flat clarinets or 1—B \flat clarinet and 1—B \flat soprano saxophone	

A string bass is desirable, but if it is impossible to secure one, a sousaphone or E \flat tuba could be substituted or even a saxophone bass in B \flat , although the saxophone bass would necessitate bass parts written in the treble clef for a B \flat instrument. E \flat saxophones can be used quite effectively in place of the French horns or the E \flat alto horns. They can play either the E \flat alto horn part or regular E \flat alto saxophone part. E \flat baritone saxophone can also substitute for bassoon, or the E \flat alto saxophone can be used on the bassoon part if the baritone saxophone is not available. The mandolin pupils could be distributed among the first, second, or third violin sections according to their ability and effectiveness, playing from the string orchestration arrangements. In general, you should plan so that the string section dominates the orchestra when desirable for it to do so. Ten wind instrument players can hold their own against a string section of forty or fifty players. If it is desirable to use that many wind instrument players and impossible to secure enough string players to give a good balance of effects, it would be best for you to use the wind instrument players anyhow and hold them down as much as possible except in *f* passages. Getting the best results with an orchestra such as you have in mind depends to a

AUGUST GEMÜNDER & SONS

Established 1846
125-127 West 42nd Street Dept. M New York City

Have a wonderful collection of

Old and New VIOLINS

At prices to suit every individual for cash or on deferred payments.

ALL THE BEST AND THE BEST FOR ALL

Outfits at \$15.00 up for the student

OUR "GEMÜNDER ART" VIOLINS are preeminently the superior of all

We have been making and selling violins for over 50 years. Just think of our experience! Catalogs free on request.

The Violin World 33rd year. \$1.75 with 45 separate solos piano accompaniment. Send name for our premium list.

"No Instrument is Better Than its Strings"

There Are No Better Musical Strings Than



For All General Purposes AND

KLEERTONE

For Professional Use

Trial Set, Either Kind, 25c.

MANUFACTURED BY
Standard Musical String Co.
BROOKLYN, N. Y.

Old and New VIOLINS Made in Italy

Write for FREE TRIAL—Installment Plan

E., J. & J. VIRZI

503 FIFTH AVENUE NEW YORK CITY



How to Play Violin Double Stops and Chords, \$1.50

Music in all major and minor keys—with melodies

The Seven Positions of the Violin75

Enables the player to gain practical knowledge easily

How to Bow the Violin1.50

Every form of bowing used with exercises. Used all over the world

Favorite Old Dances, Violin and Piano75

Established 1884 **GEORGE BRAYLEY** 125 Tremont Street Boston, Mass.

great extent upon the director's trying out different effects with the orchestra and selecting and retaining the combinations and balances that give the best results. There are really no hard and fast rules to follow because so much depends upon the players of the instruments and the instruments themselves. The piano, of course, is desirable in a small orchestra because it can be used to bolster up all of the parts and fill in whatever vacancies the available instrumentation may leave. It also helps to keep together the members of an inexperienced orchestra.

Tenor Banjoists!
Plectrum Banjoists!

Have your favorite

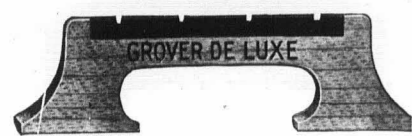
Popular Songs
Arranged
Full Harmony
Syncopated Rhythm

Write for terms. Mention
Instrument you play.

Weidt's Chord System

Dept. 350 Box 557 Newark, N. J.

A NEW BRIDGE
HAND FINISHED



No. 18 For Tenor Banjo

1/2", 3/4" and 7/8"50c each

For the professional orchestra player. Made of the finest hard maple obtainable—quartered. The ebony insert is firmly glued on and is protected by side walls of maple. An ideal hand-finished bridge for the modern tenor banjo.

A. D. Grover & Son, Inc.
Long Island City New York

20 Selections on
Approval

You take no risk! We will not ask for a cent unless you are satisfied with the value of the music. Simply attach this ad to your card or letter-head to show that you are a teacher or professional player and entitled to this approval shipment. State whether you want music with guitar or piano accompaniment. We will ship you 20 selections, with graded studies of

BROCKMEYER'S
Graded Teaching Music
for TENOR BANJO
MANDOLIN AND GUITAR

If you don't like the music, RETURN IT. If you like it, pay a special introductory price. Real elementary music—useful for teaching beginners. We also publish graded music for full banjo or mandolin orchestra.

Crescent Music Pub. Co., 5109 Delmar Ave., ST. LOUIS, MO.

Send for my list of one hundred and thirty-five compositions and arrangements for the

Hawaiian Steel Guitar

Used by teachers everywhere. A course graded from easy first grade numbers to difficult fifth grade work. No better music written for studio use or recitals.

J. D. SCHURMANN, 1010-17th St., Denver, Col.

MUSIC ENGRAVERS

Send your MSS. for estimates

Manicke & Dellmuth, E. DEDHAM MASS.

The Tenor Banjoist

CONDUCTED BY
A. J. Weidt

MELODY BREAKS

WHEN a "break" is taken by any one instrument in the orchestra, all other instruments rest after the first count in the first measure (first ending) and resume when repeating the chorus. The example (No. 5) shows the sustained melody note in the first ending, which will always be the tonic of the key indicated by the signature. Note that in the first measure the harmony must always indicate the tonic chord, and in the second measure the dominant chord. Examples Nos. 1, 2, 3 and 4 (two measures each) show four different models that are practical, provided the harmony in the first measure of the chorus indicates the tonic chord and the melody begins with the third of the tonic chord. The whole note following each example indicates the melody note at the beginning (first note) of the chorus. The first melody note (see whole note) may also be the root of the chord (see Example 1a) or the fifth (see Example 1b). If the chorus begins with the third of the chord, use Example No. 1 (two measures). If the chorus begins with the root of the chord, use first measure of Example No. 1 and Example No. 1a. If the chorus begins with the fifth, use the first measure of No. 1 and No. 1b. The above also applies to Examples Nos. 2, 3 and 4.

Note that the only change of each model occurs on the last three notes (enclosed by dotted line brackets), which must progress correctly to the whole note following. The figure "3" over a whole note indicates that the first melody note in the chorus is the third of the chord. The letter "R" indicates the root, and the figure "5" the fifth. The player can invent different models, but it will be best to end with the changes shown by the three notes in brackets, according to which chord interval occurs as the first note in the chorus. Notice that the tied note (in the measures indicating the dominant chord) is the root of the chord in all examples excepting Nos. 2, 2a and 2b in which the tied note is the fifth of the chord.

The examples shown are practical when the chorus begins with a down beat (complete measure). Occasionally the chorus begins with an up beat, as shown in Examples (A), (B) and (C), (No. 5), which show that from one to three notes often occur before the first (complete) measure of the chorus. In this case, end the "break" at the tied note, omit the three notes (in brackets) and substitute the melody notes. N. B. The whole note is supposed to indicate the first melody note of the chorus (complete measure). If you have the necessary speed you would improve the "break" by adding or "filling in" the chord harmony where the tied notes occur. N. B. These "breaks" are practical for either tenor or plectrum banjo.

QUESTIONS AND ANSWERS

R. W., Detroit, Michigan

Q. 1. Some time ago you gave a number of examples of tenor breaks in this department which were very effective, but I was often at a loss to know where they could be used to the best advantage. Could you outline some simple rules?

A. Breaks usually occur at the first ending of a song chorus, but also may occur in the last two measures of a period when a tied whole occurs, and occasionally in the last two measures of the first phrase of a period. A period consists of eight measures, and a phrase is of four measures.

Q. 2. I found some difficulty in making use of these chord breaks in other keys. Can you give me a short cut to enable me to avoid the usual transposition in notation?

A. The best plan is to memorize two or three examples, in order to become familiar with the consecutive chord formations, then it is only necessary to start at any first position according to the key wanted. For example: 5-3-3 indicates the B \flat chord. By moving this formation one fret (a half-tone) lower you get 4-2-2, the A chord; or, by moving two frets higher, 7-5-5 indicates the C chord (second inversion). Note: The figures indicate the frets on the A, D and G strings.

Q. 3. I have often heard breaks in melodic form similar in style to those used by saxophonists and cornetists, and have found them very effective on the banjo. Is a knowledge of harmony necessary to enable one to make proper use of this style of break?

A. A knowledge of harmony is necessary to the modern musician—particularly to the banjoist who, in order to gain speed not only in playing but in reading, must understand chord progression. I am including a few examples of melody breaks that, in order to be understood, will require at least an elementary knowledge of intervals.

H. L., Wakefield, Massachusetts

Q. 1. I am starting a mandolin team (mostly mandolin banjos with one tenor banjo) and would like to know how to arrange a second mandolin part from the piano score for my second mandolin.

A. A knowledge of harmony, and particularly progression through relative dominant chords, is necessary. The matter of arranging a second mandolin part is covered in detail in Weidt's Chord System. If you can use standard selections, however, you can select first and second mandolin parts from the big catalog of Walter Jacobs, Inc., of Boston.

Q. 2. Can you tell me if *The World is Waiting for the Sunrise* is published as a tenor banjo solo, or whether the professional banjoists play it from the piano score?

A. To the best of my knowledge this song is not published as a solo (with full harmony) for the tenor banjo. I have no doubt, however, about professional men being able to play that or any other popular song from a piano score, filling in the proper harmony with the melody at the same time.

Q. 3. Is it advisable to learn the different fingerings of the scales so they can be played from memory?

A. As applying to the tenor banjo, it certainly is a good idea to learn and memorize both the violin and cello styles of fingering, for it is impossible to play rapid passages by using either one exclusively. A study of some of my solos that have appeared recently will convince you of this.

Coming--A Series on Sight Reading

Beginning in the next issue, an added feature to this Department will consist of a series of graduated studies in sight reading from Tenor Banjo Dance Orchestration Scores, including some practical hints on fingering that will be helpful in gaining speed. These studies, which are now included in the W. C. S. Course, will also be a help to the Plectrum Banjoist in reading from a Tenor Banjo Score.

A Merry Christmas and a Happy New Year to all

A Stellar Attraction
THE VITAPHONE
A Stellar Artist
ROY SMECK
A Stellar Banjo
B & D SILVER BELL



Roy Smeck, "Wizard of the Banjo," Playing Warner Bros. Vitaphone. Sensation of the Cinematic World

B & D Specialties

B & D Super Tenor Banjo Strings, per set	60c
B & D Super Never-False Gut Banjo (five-string) Strings, per set	\$1.75
B & D Never-False Gut Ukulele Strings per set	75c
B & D Super-False Gut Guitar E-B-G Strings, each	45c

Send for New Revised List of Prices and Styles

Just Out

The Bacon Banjo Co., Inc., Groton, Conn.

NEW—A REAL JAZZY NUMBER!

JULIA==Fox Trot

For full Mandolin and Banjo Orchestra. Regular chords for Tenor Banjo and Plectrum Banjo parts furnished. This number will be the life of your orchestra and is easy to play.

Prices: First Mandolin and Piano acc. each 20c net. All other parts 15c net. Order now!

Send for a Complete Catalog

Nicomede Music Co. Mfrs. & Altoona, Pa.
Publishers

DIRECT from PARIS

Comes the cream of European Mandolin and Guitar music—the writings of such brilliant minds as Mez-zacapo, Bara, Fantuzzi, Munier, Marucelli—names that are household words wherever the Mandolin and Guitar are played—music that is played by beginner, amateur, artist. A postal card request will put into your hands our new folder.

DIRECT from PARIS

Write today to
THE MAXIMUM PUBLISHING CO.
Importers of Banjo, Mandolin and Guitar Music
1716 Chestnut Street Philadelphia, Pa.

Regular 5-STRING BANJO

and 4-string Plectrum Banjo taught by mail. Each lesson mailed weekly, clearly printed and easily understood. Learn guitar-style banjo picking and finger tremolo. Write for circular giving full information. JAMES ARTHURS, Mayville, N. Y.

THREE SKETCHES FROM OLD MEXICO

By Cady C. Kenney, should be in every theater and concert library

WALTER JACOBS, Inc., 120 Boylston St., Boston

EVERYBODY has heard of Rocky Mountain grizzlies, catamounts and such, but how many ever have heard of Rocky Mountain canaries? Well, we have learned that there are such creatures (we mean creators), although always supposing that these flying, trilling and warbling music-makers were indigenous only to lower altitudes. We likewise have learned that this particular species of canaries (Rocky Mountain variety) have neither feathers nor wings; make good music without trilling or warbling to make it; perch upon stationary chairs instead of swaying branches when making their music, and that it is of some "altitude" when it comes to tune, tone and time. To convince the readers that we are not mistakingly mixing ornithology with "humanology," and are not making mouth-music through a hat "band," let us explain.

The Rocky Mountain Canaries about which we are talking are men and not bird-bipeds, and this is the name they have taken for a five-piece dance orchestra that perches in Longmont in Colorado. The ensemble was "enged" (organized if you like that better) by Noland Fry, who also manages its musical flying, and his human music-birds have been regularly engaged in playing dance work for the past two years. In his individual instrumental line of work, each of the players is a professional musician who has had seven or more years of musical experience; and running true to the proverb that "birds of a feather flock together," the ensemble has made a name for itself as being one of the best and most popular dance orchestras in the Rocky Mountain region, and there is the explanation of what may have seemed a mixup between naturals and humans. The personnel and instrumentation of the Rocky Mountain Canaries is: Noland R. Fry (manager), saxophone and trombone; L. C. Gates, piano; Guy Greenly, violin and banjo; Dan Sautter, cornet; A. D. Carrie, drums and traps. — M. V. F.

One of the most attractive house organs we have seen for some time is one recently received from the Arnold Roberts Company of Boston, Providence, Augusta, and New Haven. It is issued in the interest of those who produce and use the finer grades of papers of the sort known as book and cover stock. The paper it is printed on is an excellent sample of the material which it exploits so artistically. There are several effective illustrations. It was necessary to examine this book rather closely to find out who issued it as the firm name was by no means conspicuous. They undoubtedly knew that the book was so attractive that it would be examined very carefully and that wherever the firm name was put it would be noticed.

For Tenor-Banjo, Ukulele and all Fretted Instruments
GOLD MEDAL STRINGS



They lead the world for tone and durability.

For sale by all prominent dealers
GIBSON MUSICAL STRING CO., Belleville, N. J.

READY

The Master Method for Tenor Banjo
By WM. MORRIS

Contains: Original Studies, Complete Chord Charts, Chords in all Major and Minor Keys, Arrangements on Popular Old Favorites and Folk Songs, with 2nd Tenor Banjo Chord arr. Operatic Classics, Original Duets, Breaks and many other features. Worth ten times the money. Can be had for popular price, \$1.50 (usual discounts).
THE DANDY FOLIO—Ten popular style duets for Tenor Banjo \$1.00
DON SANTOS, 55 ORLEANS ST., ROCHESTER, N. Y.

MANDO-CELLO SOLOS

Alice, Where Art Thou Ascher
Aloha Oe Liliuokalani

Arranged by Jas. H. Johnston
Mando-Cello Solo with Guitar and Piano Acc. 60c net each
Gibson Folio No. 1, Mando-Cello solo 50c "
Gibson Folio No. 1, Piano Acc. 50c "
Gibson Folio No. 2, Mando-Cello solo 50c "
Gibson Folio No. 2, Piano Acc. 50c "
JAS. H. JOHNSTONE, Music Pub., 931 Osborne St., Kalamazoo, Mich.

FOR BAND
Henry Fillmore Arrangements
OF THE
F. VON SUPPÉ OVERTURES
POET AND PEASANT
LIGHT CAVALRY
MORNING, NOON AND NIGHT

Not exactly simplified arrangements, but the weak spots have been so strengthened that the heretofore shaky passages go over with such a zip that it feels easy. Modern American band instrumentation, containing Alto and Bass Clarinet and Pedal Tympani parts. Primarily arranged for full band, but so thoroughly cued that small bands can play them with rich effects.

PRICES: FULL BAND, EACH \$2.50
Conductor Score 50c

A Whistling Novelty
THE WHISTLING FARMER BOY
AT FEEDING TIME

A march size novelty hit that will score on any program. Drummers have a fine time working in the dog bark, cow-bell, horse, mule, duck, rooster, etc. Composed and arranged by Henry Fillmore.

PRICES: Full Band, 47c Small Orch., 52c
Full Orch., 70c

Twelve Fillmore Trombone Smears

Bull Trombone	Slim Trombone
Dusty Trombone	Sally Trombone
Bones Trombone	Fabson Trombone
Hot Trombone	Lassus Trombone
Shoutin' Liza Trombone	Teddy Trombone
Moose Trombone	Miss Trombone

Full Band, Each 47c Small Orch., Each 52c
Full Orch., Each 70c Trom. and Piano 50c

Send 10c for our complete Sample Solo Booklets to our Band Manager. Also ask for circular on the "Bennett Band Book" and get a surprise!

FILLMORE MUSIC HOUSE, CINCINNATI OHIO

The **Practice Baton**
Cushing

The modern exponent of rhythm. More than a mere "tempo regulator." Its up and down beat gives the accent and musical rhythm like a director. Must be tried to be appreciated—a help to students and professional players never before known. Many uses. Indispensable for student's practice; ideal for small groups. Used in schools, studios and homes; endorsed by leading teachers and directors. Noiseless, free, elastic swing. No winding; no springs; a beautiful instrument. Prepares pupils for accompaniment work, for playing under director, etc. Hand-some, durable, 10-inch baton. An hour's practice with a Cushing will accomplish as much as two without.

Price \$2.50, shipped postpaid with privilege of return and refund. C. O. D. if desired.

Send for 7 Free Lessons

Send your professional card or write on business letterhead and we will forward seven lessons illustrating seven essential principles necessary to good playing. No charge or obligation.

E. O. CUSHING
579 Mass. Av., Cambridge, Mass.

VERNE Q. POWELL

Wishes to announce to his many good friends that he has opened a first-class
WOOD-WIND REPAIR STUDIO
at Room 326 Nottingham Building
25 Huntington Ave., Boston
Your patronage is earnestly solicited

Ascher PUBLICATIONS for School and Amateur
ORCHESTRAS AND BANDS

Catalog and Sample Violin and Cornet Books sent FREE upon request

EMIL ASCHER, Inc., 1155 BROADWAY
Music Publishers Since 1879

Send for **FREE Sample Violin Parts** of

Selling Agents
BELWIN, Inc.
701 Seventh Ave., N.Y.C.

HAWKES PUBLICATIONS

SPOKES FROM THE HUB NORMAN LEIGH SPOKESMAN

THE BOSTON SYMPHONY ORCHESTRA recently was the recipient of an unusually rare and interesting gift, to wit, the Casadésus Collection of Ancient Instruments. This collection includes instruments of the seventeenth, eighteenth and early nineteenth centuries, and embraces a range covering such divergencies as a "consort of viols" and an accordion of the First Empire. The collection was given in memory of Henry Lee Higginson, the orchestra's founder; the donors were represented at the simple ceremony consummating the gift by W. N. Penrose Hallowell, and Judge Frederick P. Cabot accepted in the name of the Trustees of the Orchestra. It was on the recommendation of Serge Koussevitzky, conductor of the Symphony, that the collection was acquired.



NORMAN LEIGH

Mr. Henri Casadésus, who has devoted the greater portion of a lifetime to bringing together these curious, and many of them extremely rare instruments, will be remembered in this country by the visit of his "Société des Instruments Anciens" in 1918, when he played upon the viola d'amore in a quartet of viols at Symphony Hall, Boston. Of that quartet of viols which constitutes the corner stone of his collection, Mr. Casadésus has to say (in the third person) the following: "The Quinton was bought of a collector of Bourgen-Bresse (Ain) Charles Guillon, who obtained it from Gavarin. The viola d'amore was bought in Munich of a young German to whom Joachim had given it. . . . It was upon this viola d'amore that he (Casadésus) was later in 1918 to play in St. Louis with the orchestra *La Mort de Tintagiles* by the composer Charles Loeffler. The viola da gamba came from the collection of Mr. Reed in London. . . . It served during several years for Marcel Casadésus (killed during the war) and later for Louis Huselmann, now conductor in the Metropolitan Opera House in New York, who played upon it in the course of a tour in the United States in 1918.

The bass viol is an extremely rare instrument because the number of them has been greatly reduced by the musical instrument makers in making them into violoncellos. More than a mere "tempo regulator." Its up and down beat gives the accent and musical rhythm like a director. Must be tried to be appreciated—a help to students and professional players never before known. Many uses. Indispensable for student's practice; ideal for small groups. Used in schools, studios and homes; endorsed by leading teachers and directors. Noiseless, free, elastic swing. No winding; no springs; a beautiful instrument. Prepares pupils for accompaniment work, for playing under director, etc. Hand-some, durable, 10-inch baton. An hour's practice with a Cushing will accomplish as much as two without.

The collection includes amongst other curious instruments a Trompette-Marine (a long single-stringed instrument) a Tabour (small drum) of Provence of the eighteenth century, a Venetian Serpent, a Vielle (or hurdy-gurdy, played with crank and wheel instead of a bow) of the eighteenth century, an English Horn and an Ivory Clarinet, the latter an instrument of the greatest rarity. The instruments are housed in a cabinet built for the purpose, and are on view to those attending Symphony Hall performances.

THE METROPOLITAN THEATER recently presented the genial Paul Whiteman and his inimitable band to an enormous and enthusiastic attendance. As a matter of course the *Rhapsody in Blue* was included on the program. This much-petted opus, in spite of its undeniable cleverness, owes as much or more to orchestrating and its effective presentation by Mr. Whiteman and his players, as it does to intrinsic value in musical ideas. There are portions of the piano writing that always suggest, to the writer, Franz Liszt under the influence of Prohibition Scotch. The pianist of the aggregation handled his instrument in a manner to evoke unstinted admiration and there was injected, by the orchestra, into the grotesqueries of the score more than a tinge of poetic feeling.

The writer frankly admits that there are times, due no doubt to a faulty ear, when he finds it difficult to distinguish the difference between a jazz-band of highly trained technicians consciously playing out of tune and a crowd of circus hostlers doubling as a street band, unconsciously doing the same thing. Possibly that is why he yearned for a trifle more of the "straight" playing which he was allowed to sample in the early part of *When Day is Done*. This bit no doubt rated low in calories compared to the rest of the program; but then, too many "hot" numbers, in our case, are apt to result in a blistered ear. It might be said in this connection, that to those who attended the Whiteman Ball at Symphony Hall, November 11th, was vouchsafed the privilege of hearing this unique orchestra at its best. At the Metropolitan there was an evident attempt to include in the short thirty-five minutes allotted to the team, as much spectacular stuff as could be crowded in. At Symphony Hall, with more time at his disposal, Mr. Whiteman hit an easier gait, and there was less evidence of super-heated music and more of the sort of thing the writer has mentioned preference for. The fact that the plentifully yielded request encores were without exception of the latter type proves to the writer's

satisfaction that the majority of listeners are with him in this matter.

To Paul Whiteman is due the creation of an orchestral style which, within its field and judged by its own standards, shows as much artistry as the performance of any symphony orchestra before the public today; but that this artistry finds its fullest expression in the production of intervals of a sixteenth which sound as if they were blown from the wrong end of the horn, is something that the writer does not believe. Still, the musician who is not interested, even if he finds difficulty in being charmed, by these tonal experiments, is brain-hardened indeed.

The act carried considerable comedy. Whiteman himself is a joy-maker of no small attainments and he was ably seconded by the next fatter man in the band, to wit the first trumpeter, and Wilbur Hall who did some very neat trick fiddling, although he blows a mean trombone in the ensemble.

The feature picture, Raymond Griffith in *You'd Be Surprised*, is an evident attempt on the part of its producers to see just how much inanity the public will stand. From the way in which it was received by the audience we would say that the end was not in sight. In stating that this picture was considerably below the Metropolitan standard we are charitable.

The picturization of Amy Woodford-Finden's song-cycle, *Four Indian Love Lyrics*, the individual songs sung by Edward Atchison, tenor, and Carmela Tentera, mezzo-soprano, was much better adapted for the concert hall than the average organization of its kind, it being the firm conviction of the writer that the majority of bands need the unrestricted areas of wide-open spaces in which to function most pleasingly.

HY PINE, leader of the orchestra at the Capitol Theater, Allston, is quoted in the public press as follows: "There are two ways in which to interpret pictures, the right way and the wrong way. The wrong way being to play such music as distracts from the screen; the right way, the playing of such music as will not only be in absolute harmony with the picture but act as a potent factor in creating the audience mood that will properly appreciate the picture."

All very well, Hyman, but just suppose for a moment that an orchestra leader has built up such an effective organization that people came to the house just to listen to the music. What then, eh? In all our solemn majesty, Hy, we find you guilty in the first degree. Jules, our black cap!

A ONE THOUSAND DOLLAR PRIZE for the best religious cantata for adult mixed voices, with piano accompaniment, has been announced by Professor N. Augustine Smith of the Boston University School of Religious Education and Social Service. The money is to be donated by C. C. Birchard of Boston. The choral work will be sung by the Chautauqua Choir during the summer of 1927. Full particulars are issued by the Chautauqua Institution, Chautauqua, New York, to whom apply.

THE VITAPHONE and *Don Juan*, the picture. Let us dispose of Don Juan first, he will not detain us long. This picture shows John Barrymore in an excellent imitation of Douglas Fairbanks, acrobatic acting, trick mousetache and all. It is a fair example of how far the technical staffs of the moving picture organizations have outstripped every other branch with the possible exception of the publicity departments. Not that the photography or scenic sets of this picture are particularly noteworthy, but they at least show competence and taste. The same cannot be said of the major portion of the acting (excepting Barrymore's, of course) and the unfolding of the purile tale. We make particular note of the aristocratic Cesare Borgia and his cousin Donati, who were played respectively by their interpreters with all the poise and elegance of two Mexican border-ruffians in a six reel feature of the plains. This picture outrages Nature, Art and History. We will, in another issue of this column, pay our respects to certain esthetic back-sliders on the part of the motion picture industry; at this time we may say that we have no objection to either cheap pictures or cheap music per se although we personally prefer the other sort. We do however object strenuously to the presentation, either in fact or by implication, of these same pictures and music as something much better than they really are, and our objection is based on the false standards which are thus created in the minds of the general public, who, poor dears, need all the education in this respect that can be extended to them. We now lay aside our hammer and bring forth medals.

The Vitaphone itself is a remarkable achievement. Certain features of it were discussed last month "Across the Flat-Top Desk," and in the main we concur with the sentiments expressed by the editor in his article. We would like, however, to emphasize certain points brought out by him, and elaborate a trifle on others. To begin with, in the writer's opinion the Vitaphone forms a musical background par excellence for motion pictures, due largely to its extreme unobtrusiveness. There is never a moment when the attention of the viewer is distracted from the screen by the music; it forms a subdued yet perfectly adequate musical commentary for what is going on. The value of this device in the hinterlands is incalculable. The writer well remembers seeing *Treasure Island* under the very unsatisfactory conditions that hold in some of the smaller towns. The pianist, a local prodigy, had, stacked before her on the piano, all the popular hits

summed, enough funds on hand or pledged, to carry it over the rough places which every attempt of this nature experiences. For reasons given earlier in this note we hope that the movement will be successful. Ethel Leginska is not only a picturesque and courageous little figure, she is also a musician of considerable depth of feeling and intelligence. We feel that to lose her locally as a conductor would be something that later we might have reason to regret.

EDWIN FRANKO GOLDMAN and his band, on tour for the first time since the organization of the latter nine years ago, gave two concerts in Symphony Hall on the afternoon and evening of November 14th. Phillips Carlin, the popular and to say the least, genial announcer over WEA, entertained the audience during intermission. The programs ran the gamut of musical taste from Goldman to Bach. It all appeared equally pleasing to the enthusiastic audiences.

This band is not only a New York institution but, owing to the prominence given it over the air, might be termed a national one. Warren Story Smith says of it in the *Boston Post*: "There are bands and bands, and Mr. Goldman's is distinctly of the newer, mellower-toned school of wind ensembles. His brasses are more bland than blatant. Numerically and musically the reeds play an important part. Bass-drum and cymbals may be heard without discomfort and always, yesterday, the quality of performance was of a high order."

All of which would lead one to suppose that the Goldman band was much better adapted for the concert hall than the average organization of its kind, it being the firm conviction of the writer that the majority of bands need the unrestricted areas of wide-open spaces in which to function most pleasingly.

Good, Snappy Band Arrangements made from Lead Sheet, piano, or rough sketch. Copying done, transpositions made, etc. Price reasonable, satisfaction guaranteed. Ask me. E. C. Foster, Box 497, Durand, Mich.

Good, Snappy Band Arrangements

made from Lead Sheet, piano, or rough sketch. Copying done, transpositions made, etc. Price reasonable, satisfaction guaranteed. Ask me. E. C. Foster, Box 497, Durand, Mich.

HORN PLAYERS

Write for circular of "KRUSPE" Single and Doublehorn, THE MASTER HORNS OF THE WORLD. Heckel Bassoons. The **MARIGOUX OBOE** The finest Oboe made. 20th Century Saxophones. THE HARTWICK SPECIAL TRUMPET, and all musical instruments. R. G. HARTWICK, 781 Ocean Av., Brooklyn, N. Y.

LEARN to DIRECT BANDS AND ORCHESTRAS

Get the Knowledge! Get the Knack! FREE BOOKLET on request. Diploma granted. Lessons by mail. Virtuoso Music School, Dept. O. Buffalo, N. Y.

PLAYABLE ALSO AS SOLOS, DUETS, TRIOS, QUARTETS, ETC.

A Varied Selection of Compositions for
SAXOPHONE BAND

With Drums and Piano *ad lib*
Arrangements by R. E. HILDRETH

†Our Director, March F. E. Bigelow
†National Emblem, March E. E. Bagley
†NC-4, March F. E. Bigelow
*Carita, Dans Espana A. J. Weidt

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)
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 <i>ad lib</i>) Basses (or E♭ Tubas) (7)

N. B. Transposed parts and substitutions are indicated by small type.

All orchestral instruments are also available as the numbers marked with * are published for Full Orchestra in same key. Numbers marked with † are in Band key.

Price, Each Number, 75c net

(For complete instrumentation as above without change or substitution of parts)

Extra Parts, each 10c net
Extra Piano Parts, each 15c net
Any Orchestra Part, each 10c net

WALTER JACOBS, Inc., Boston, Mass.

Printed in U. S. A.
Sole agents for British Isles and Colonies (Canada and Australasia excepted)
THE B. F. WOOD MUSIC CO., 84, Newman St. Oxford St., London, W. 1

Continued on page 65

You Can Take It or Leave It

HANG THE HOLLY WREATH

OPEN LETTER TO SUBSCRIBERS

HON. and Resph. Sirs, Madames, Sabophone players, etc.: Hon. Jacobs, whom I had pleasur to call on in office this forenoon before lunch, say in response to my respectful greeting, "O Agnis I am in awful fix" to which I reply with considerable tact, "Glad to know you are fix but sorry Hon. Job are not satisfactory. Better give contract to somebody else — Hon. Loar for instant, who were formally expert in woodworking business. My name is not Agnis."

"Have a segar," replied Hon. Jacobs coffeeing slytely. "Some times I aint sure whether you aint very smart or toodam smart. I mean to say I am in a predikament. I want to write some kind of Chrissmas message to friends and cummers of Hon. Walter Jacobs Inc. and I havent got no ideas. Hon. editors never had none neather. Now do you understand the predikament?"

"Parding me," I vocalized with a perlitte smirk. "I get you Steaf. Both Hon. Jacobs and Hon. editors are members of sed predikament. But do Generl Publik unerstand because Hon. Jacobs are in it or because editors are in it or because neather one are got no ideas? Because," I intimate with intelligent look, "Nobody ever tolled me ideers are necessary to make money in music businis."

"Drop in agen some time," replied Hon. Jacobs with a loud coif. "We are always glad to see you."

"Don't mention it, Hon. Jacobs," I cummulate with delikt inflekshun. "But what are going to be done about Hon. chrissmas greetings? If person with ideers are asked to join your Hon. predikament it are most likely problem would be salved," I add as a slyte hint.

Hon. Jacobs handled me a dirty look, which I ignor, coffeeing perlitly as I carefully put ashes from Hon Jacobs' segar in large silver cuspidder which I notice later are properly not a cuspidder. But I perlitly ignor my mistake and put some more ashes in.

"Person who have ideers might inaxpensively be put on pay roll," I continered. "Fack is I have sevral ideers," I remarked to make it more clear.

"One ider of your kind are sufficint" snubbed Hon. Jacobs in hard voice, "and properly, like radium, are todam expensive to be no good because so hard to find!"

"Thank you for compliment," I answered with a notissible gulp. "Price are moderate compared to lumber bill for new bird house."

"All rite, I bite — Shoot!" reparted Hon. Jacobs showing gold teeth percepibly, which do not disturb nobody which consist of me who know Hon. Jacobs to well to expek him to bite nobody or get shot for it.

"Here are my ider," I announce with plesent coif: "It are nice to write personally letter to Hon. Cummers and subscribers, also crediters and frends if any of Hon. Walter Jacobs Incorporated mentioning fack chrissmas are coming this year on dec. 25, and thank them perlitly for chrissmas presents and all bisnis did with you wether payd for or not."

"But by time then letters are wrote to all cummers they are shooting off fire krackers on glorus forth of july."

"It are also consider perlitte to extend to frends cordial printed invitashun to have Mery chrissmas if they are able to afford it."

"Chrissmas cards can be obtained at store with slyte ekspense," include Hon. Jacobs.

"That are a heloffa Xmas present," I distinkly remark with slyte sware word.

"If Hon. person consider it are good bisnis to send printed announcement to efek frend or cummoser are got permission to enjoy hisself on Chrissmas what are only one (1) day in hole year, it are misery to me how such Hon. damtiewad are abel to spent two (2) sents for postige stamp on it."

"For same prase it are posserbll to invite frend to be happy 3 humerd and sikty five (365) days (1 yr.) and it are consider plesenter to do bisnis with Hon. Cummers under then condishuns. Cummoser order more offener and pay bills promper and more painless," I orate.

"But anybody can buy then kind of Xchrismas greetchings at store. Efek of then card are like sending invitashun to sweet heart to kiss herself for you. No kick are enhiled by nobody."

"Ekspents of then kind of greetchings do not increase cash value of Xmas spirit. Difference between post card got at tensent store and more expensful cards with picter of Hon. Sandy Klaws, rainder, romen candles, etc., etc., printed all colers of dimind dyes with envelop and Xchrismas stikker are in profit to Hon. Guy who sell it to you."

"My ider are it would save money to put ad in paper announcing Mery Xchrismas and extend invitashun to annybody interested to hellup hisself."

Hon. Jacobs who are not asleep yet helled up hand and holler feebly "that are nice speech but wotall are going to be did about Xchrismas greetchings for Hon. Walter Jacobs Incorporated if Mery Xchrismas are not to be mentioned to cummers and subscribers?"

"That are what I am tolling you" I snubbed, consealing my patiensse notissably. "Insted of copy book greetching

that dont mean nothing eksep you know it are Chrissmas Holliday and you are willing to rekonnise fack and help keep postoffic from having any, my ider are to send cummoser etc. something Hon. persons will look at long enuff to notis who sent same. If cummoser realize Hon. Jacobs Company took time to think of then instid of telling stenograpfer to put on rubbers and buy fifty (50) dolers werts of Mery chrissmas and New yrs. greetchings, you don't need to write no speech about chrissmas and Jan. 1.

"Wether cummoser have mery chrissmas do not depend on getting one (1) good wish or one humerd (100) from nobody so much as it are to get token that make them feel plesent. Proper efek will be gave if cummoser and subscribers get from Walter Jacobs Company anything that have least posserbler ressembulance to bill."

Hon. Jacobs stood on hind legs coffeeing good naterly. "I corrugate your sintiments," Hon. Jacobs warble with effektive yawn. "Such a sintiment probably would please frends and cummoser but it wood took two collums and I would be unable to eluciderate the sintiments so siskintly as you have."

"I am joyferl than I can mention to know so much sintiments are possible in music bisnis talk," I gibble, unable to coif because of emjion. "Three (3) sintiments in one (1) sintine indicate you are fill of chrissmas sintiment. If Hon. Walter Jacobs Incorporated desire," I hint with modest coif, praps some person with more fluid cummand of langwige would be glad to eluciderate said sintiments for benefit of Hon. Cummosers and subscribers?"

But hint are too delikt for man in music bisnis and so I put segar stub in cuspidder and shake hands with Hon. Jacobs.

It are about luncce time, so I dipart alone coffeeing to conseal my annoyance.

Respectfully wishing you a Mery Chrissmas,
HYVKA K. KO.

P. S. — Hon. Jacobs telheroned me and tolled me to go ahead and pripare Chrissmas message like I suggested. This are it. It are my ider to make clear in bref manner that Hon. Publisher and Iditor staff contain hottest chrissmas sintiments not posserbll to indicate by ornery greetching card or token, and same are welcome to all subscribers. (Sibscripsion price are \$2.00). — Z. P. V.

MODERN LITERCHERE

WELLESLEY TRANSCRIPTION OF A STRAVINSKY TONE POEM

IT WAS night — dark and mysterious. From the hucless shadows crept dank, perfumed breezes and unheard sounds. The temperature dropped, perceptibly, and a frightened anglerwom bumped his head against a stooping blade of grass. . . . A leaf rustled. No one stopped it, so it rustled again. . . . In the distance a burly policeman with his night club struck an attitude under an arc light, and coughed sternly. . . . I heard a clock tick — or was it a wood tick clomping up the wall? Never mind, I didn't hear it. . . . I dozed again. . . . and the moon, after some hesitation, rose. Higher and higher. Everything seems to be getting higher. . . .

Cautionly I peered over the porch rail. . . . and there in the naked moonlight I saw the sidewalks, strewn about the streets, just as I left them before supper.

— Z. Porter Wright

Jim Boyer of the Conn Company, Ltd., tells us that he recently heard of a case where the saxophone actually demoralized the entire police force of a town in Indiana. The Chief of Police, who was also the complete police force, at Posey Corners, recently caught a bad cold sitting out listening to a Posey County sheik practicing on his saxophone.

WHATDOYOUCALLIT CLUB

FROM THE RADIO MAIL

Cher Monsieur — I write you again some few mots pour tell you I have some more infamation to ask. I most tell you dat I have not what you call ze education, but I always suffer to lern. I hear so many funny tings on my radiator when I listen in to the Whacumcallit program dat sometimes I try make laugh. Sometimes, not all the time. I would like ver mooch some infamation about dese funny instrumens I read so mooch bout and what play so ver sweet. The 1st and 2nd Whangdoodle — also the Es Swatter Bottle. In fact, ma boy Jean Baptiste he tell me dey have de 2 string flute in upper flat and de 3 string cornet in lower flat. Of course, I don't know, I ask you. But I tink myself dat de pauvre diable living in between must have what you call belvatime, nest-ce pas? Please let me have a response to ma lettre I have wrote you few days ago.

Ma boy Jean Baptiste he listen in on ze radiator every night; he is wat you call tuzantick whatever dat is. Ze ozzar night after de Whacumcallit Club menu was finished, I notis a ver funny compression on his visage and I tink you better take his membership right away quick before he change his mind or lose it. I tink, I don't know, but I tink my boy Jean Baptiste he will make wat you call a ver valuable edition to your collection of extraordinary muzitions, nest-ce pas?

Votre Toute Devoue,
PIERRE ANTOINE LABRECQUE

ACROSS THE CRACKED TOP DESK

WOODEN LEGS NO LONGER A LUXURY BUT A NECESSITY

I RECALL a middle-aged dancer who used to take in Mellie's dances," says W. A. Kimball of Norway, Me., in December *Farm and Fireside*. "He had one wooden leg and it ways amused me to see the way he handled himself on the dance floor. He could dance as well as anyone. The ladies used to like to dance the waltz with him; he had the knack. He would pivot on the wooden leg and make a very smooth turn. On the reverse turn he would drag the wooden leg around nicely and without any apparent lack of smoothness. A rubber tip on the end of the leg made it quite noiseless." Page the adv. mgr. Wooden leg catalogs should be in strong demand 'mongst some of us enthusiastic but clumsy dancers who never could master the turns and pivots of the modern fox-trots. In our ignorance we have attempted to fling an armful of girl about in the approved care-free manner with our every-day rubber heels, when a rubber tipped peg leg is what we need.

AIN'T SCIENCE WONDERFUL!

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

TRY IT ON YOUR SAXOPHONE

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

NOW YOU TELL ONE

HIGH LIFE ON THE BOUNDING MAIN

A news item reports exciting didoes on the good ship *Elma* of run-row. To relieve the tedium of their uneventful lives, the honest tars who marined this harbinger of hope to a thirsty nation, held a little party on board ship which, while lacking in certain of the refinements characteristic of the more sophisticated high-jinks affected on land, displayed kinship, in spirit at least, to the relaxations of our Broadway Blooms. When the crew of the coastguard cutter Manning appeared on the scene they were greeted with sounds which closely approximated a night club orchestra engaged in the delirium of a "hot" number. These sounds proceeded from the ship's cooking utensils skillfully and energetically manipulated in combination with that time-honored and pleasing instrument composed of pocket-corn and a bit of tissue paper. Around the captain's bathtub were grouped the festive mariners, tin dippers in hand, toasting one of their number, a tough old salt arrayed in a blond wig and engaging smile who was seated in the aforementioned tub filled with a liquid claimed to be pure and unadulterated champagne. The horrified guardians of marine morality, upon questioning the revellers, were informed by the latter that they had received the inspiration for this shocking event from the radio reports of a celebrated case recently heard in our courts.

Thus do we, by the example of our metropolitan gaities, corrupt the simple citizenry of the sea. — Norman Leigh.

Jerry: "Oh, I could go on dancing forever this way."
Carrie: "Don't you think you might improve a little with that much practice?"

Bob: "Do you like music, Ted?"
Ted (just returned from his first piano lesson): "There's nothing to it! I wish I had never learned to play."
— American Musician

The new maid, who came into the room while Jimmie was practicing his music lesson, gazed in unconcealed wonderment at the busy metronome wig-wagging on the piano. "I say," she asked, "what's the idea of the windshield wiper?" — P. F. G., Youngstown, Ohio.

Jacobs' Piano Folios

59 Volumes of Selected Copyrights
Including Such Standard Favorites as NC-4, National Emblem, Kiss of Spring, Our Director

SIX-EIGHT MARCHES

- Our Director F. E. Bigelow
The Periscope Thos. S. Allen
American Ace R. E. Hildrich
Stand By! Gerald Fraze
Over the Top H. J. Crosby
The Idolizers W. A. Corey
The Aviator James M. Fulton
- Soul of the Nation George L. Cobb
Fighting Strength Thos. S. Allen
The Indomitable James M. Fulton
Iron Trail Ernest Smith
Starry Jack R. E. Hildrich
Cradle of Liberty Alfred H. Joy
Excursion Party Raymond Howe
- The NC-4 P. E. Bigelow
New Arrival Anthony S. Drwell
K. of P. Ernest S. Williams
The Get-Away George L. Cobb
The Breakers John H. Brennan
Army Frolic George L. Cobb
Menstrual Vium Alfred E. Joy
- 'Cross the Rockies Arthur C. Morse
Gay Gallant Walter Rolfe
Guest of Honor Edwin F. Kendall
The Marconigram Thos. S. Allen
Navy Frolic George L. Cobb
High Bows George L. Cobb
Sporty Maid Walter Rolfe
- Brass Buttons George L. Cobb
Jolly Companions Al. Stevens
Columbia's Call Bob Wyman
At the Wedding Chas. A. Young
True Blue W. D. Kenneth
Merry Monarch R. E. Hildrich
The Assembly Paul Eno
Horse Menace Thos. S. Allen

CONCERT MISCELLANY

- Meditation Norman Leigh
Pastorale Ecossaise Frank E. Herom
Scandinavian Dance Gaston Borck
Chaconnette Norman Leigh
Rustic Twilight, Reverie Walter Rolfe
Shadows Scenes des Silhouettes Norman Leigh
Memories George L. Cobb
- Cupid Enters, Idyl d'Amour Frank E. Herom
In Dreamy Delta, A Fairy Fantasy Walter Rolfe
Zohakha, Egyptian Dances R. S. Stoughton
In a Tea Garden, Javanese Idyl Frank H. Grey
Dance Moderne Norman Leigh
Pulsating Feet, Dance J'you Frank E. Herom
For Heals, Romance Norman Leigh
- Lalla, Arabian Dance R. S. Stoughton
Rustic Dance Norman Leigh
Roman Revels, Tarantella Gerald Fraze
Mimi, Danse des Grisettes Norman Leigh
Chant Sans Paroles Norman Leigh
Nakhla, Algerian Dance R. S. Stoughton
Iberian Serenade Norman Leigh
- Ma Mie, Chanson d'Amour Norman Leigh
Nippon Beauties, Oriental Dance Frank E. Herom
My Senorita, A Moonlight Serenade Frank E. Herom
Mi Amada, Danza de la Manilla Norman Leigh
Around the Sundial, Capriccio J. G. del Castillo
Zamurud, Egyptian Dance R. S. Stoughton
By an Old Mill Stream Norman Leigh

CHARACTERISTIC AND DESCRIPTIVE

- Big Ben, Descriptive Thos. S. Allen
Sand Dance (Moonlight on the Suwanee) Leo Friedman
Nautical Toodle George L. Cobb
Dances of the Skeletons, Descriptive Thos. S. Allen
Farmer Bungtown, March Humoresque Fred Laumb
Near-Beer (How Dry I Am) L. G. del Castillo
Hoop-e-Kack, Rag Novelty Thos. S. Allen
- Potato-Bug Parade, An Aroostook Episode Geo. L. Cobb
Got 'Em, Descriptive March Thos. S. Allen
K'-O-Crow Rag Lawrence B. O'Connor
Grandfather's Clock, Descriptive Louis G. Cook
Baboon Bounce, Rag-Stop Intermezzo George L. Cobb
Happy Hayseed, Characteristic March Thos. S. Allen
Dixie Robs, Characteristic March Thos. S. Allen
- March of the Walking Dolls George L. Cobb
Pasha's Blues, Descriptive George L. Cobb
Spuds, March Novelty Lawrence B. O'Connor
That Tansyng Turk George L. Cobb
Kentucky Wedding Knot A. W. Turner
Toy Poedles George L. Cobb
Buckin' Broncho Robert A. Hallard
- Parade of the Puppets, Marche Comique Walter Rolfe
Jungle Echoes, Count. Dance R. E. Hildrich
Soap Bubbles, Characteristic March Thos. S. Allen
Bean Club Musings, Characteristic March Paul Eno
All-of-a-Twist, Rag Norman Leigh
Pasha's Lullaby, Descriptive George L. Cobb

DANCE WALTZES

- Kiss of Spring Walter Rolfe
Hawaiian Sunset George L. Cobb
Drifting Moonbeams Bernine G. Clements
Odalisque Frank H. Grey
Love Lessons George L. Cobb
Silvery Shadows Gaston Borck
Night of Love Walter Rolfe
- In June Time C. Fred Clark
Foggy Night Norman Leigh
Isle of Pines R. E. Hildrich
Dream Memories Walter Rolfe
Blue Sunshine George L. Cobb
Chain of Daisies A. J. Weidt
Jewels Rare Frank H. Grey
- Barcelona Beauties R. E. Hildrich
Drumroll Norman Leigh
Under the Spell Walter Rolfe
Mist of Memory George L. Cobb
Smiles and Frowns Walter Rolfe
- Call of the Woods Thos. S. Allen
Idle Hours Carl Paiva Wood
Bluesome Strains Gerald Fraze
Dreamily Drifting Walter Rolfe
Flour d'Amour George L. Cobb
- Opals Leo Gordon
Mona Lisa George L. Cobb
Sons du Ruisseau Frank H. Grey
Delectation Walter Rolfe
Jocundities Arthur C. Morse
- EBbing Tide Walter Rolfe
The Dreamer Lester W. Keith
Rain of Pearls Walter Rolfe
Dream Kisses Walter Rolfe
Merry Madness Thos. S. Allen
- Sweet Illusions Thos. S. Allen
Pasha's Dream Lester W. Keith
The Dreamer Walter Rolfe
Lullaby of Love Walter Rolfe
Lullaby of the Violet Walter Rolfe
- YOUTH and YOU Thos. S. Allen
Belles of Seville J. Bodewal Lampe
Merid of the Lake George L. Cobb
Sue Frynny Bernine G. Clements
Pansies for Thought Leo Gordon
- Spuds and Blossoms George L. Cobb
Summer Soiree Thos. S. Allen
Spring Cupid Walter Rolfe
Sunset in Eden John T. Hall
Lullaby A. J. Weidt
- Heart Murmurs Walter Rolfe
Up and the Roses Walter Rolfe
Morning Kisses George L. Cobb
Queen of Roses A. J. Weidt
- Crystal Currents Walter Rolfe
Barbery George L. Cobb
Zeona Wm. Arnold
Moonlight Waving Frank E. Herom
At the Matinee Raymond Howe

ORIENTAL, INDIAN AND SPANISH

- Peak In, Chinese One-Step George L. Cobb
In the Bazaar, Moroccan Orientale Norman Leigh
Castilian Beauty, Spanish Serenade Gerald Fraze
Heap Big Injuns, Intermezzo Henry S. Sawyer
Sing Ling Ting, Chinese One-Step George L. Herom
Indian Savva, Characteristic March Thos. S. Allen
Whirling Dervish, Dance Characteristic J. W. Lerman
- In the Sheik's Tent, Oriental Dance Frank E. Herom
Braziliana, Moroccan Characteristic Frank E. Herom
Choppa, Egyptian Intermezzo George L. Cobb
La Lalla, Egyptian Thos. S. Allen
Nuna, Algerian Intermezzo Thos. S. Allen
Pasha's Pipe, A Turkish Dream George L. Cobb
In the Jungle, Intermezzo J. W. Lerman
- Antar, Intermezzo Orientale Maz Dreyfus
The Mandarin, Novelty One-Step Norman Leigh
Chow Mein, A Chinese Rhapsody Frank E. Herom
Hindoo Amber, Novellette Ernest Smith
Ta-Di-Da, Oriental Dance Walter Wallace
Jing Jap, Gipsy Dance Lawrence B. O'Connor
The Bohemian, Oriental Patrol Edwin F. Kendall
- Ah Sin, Ecceitric Novelty Walter Rolfe
Yong To Am, Tango Argentine Leo Gordon
East o' Saex, Marche Orientale R. E. Hildrich
Anita, Spanish Serenade Thos. S. Allen
Madras Indian, Characteristic Novelty Frank E. Herom
In Bagdad, Moroccan Orientale Norman Leigh

NOVELLETTES

- Flickering Firelight, Shadow Dance Arthur A. Penn
Summer Dream, Moroccan Characteristic Hans Pflaum
Esperanza, Novellette Norman Leigh
Woodland Fancies, Intermezzo Char Clements
Dance of the Pussy Willows Frank Wyman
The Chippers, Moroccan Characteristic Chas. Frank
Mildly Dainty, Intermezzo Gavotte Gerald Fraze
- The Faun, Dance George L. Cobb
Meadows, Idyl d'Amour Norman Leigh
In a Shady Nook, Fete-a-Fete R. E. Hildrich
Purple Twilight, Novellette Bernine G. Clements
Dream of Spring, Moroccan Characteristic Hans Pflaum
Biar and Heather, Novellette L. G. del Castillo
Miss Innocence, Novellette C. Fred Clark
- Love and Laughter, Fiancino George L. Cobb
Flicking Woods, Dance Capriccio Norman Leigh
Drift-Wood, Novellette George L. Cobb
Content, Carnival Polka John Carter Allen
Rainbows, Novellette Bernard Fenton
Breakfast for Two, Entr'Acte Ernest Smith
Two Lovers, Novellette P. Huns Pflaum
- Fancies, Novellette George L. Cobb
Glad Days, Novellette Harry L. Alfred
Little Coquette, Moroccan Characteristic Hans Pflaum
Bell Days, Novellette George L. Cobb
The Magician, Gavotte Van L. Parrand
Visayan Belle, Serenade Filipino Paul Eno
Old Sewing Circle, Novellette L. G. del Castillo
- June Moon, Novellette Bernard Fenton
Spring Zephyrs, Novellette L. G. del Castillo
Pearl of the Pyrenees, Spanish Intermezzo C. Frank
Carnival Revels, Dance George L. Cobb
Moment Gay Norman Leigh
Young April, Novellette Norman Leigh
Moonshine, Novellette Bernard Fenton

RAGS

- Turkish Towel Rag, A Rag-Down Thos. S. Allen
Dust 'Em Off George L. Cobb
Persian Lamb Rag, A Peppercorn Percy Wenrich
Lay Luke, A Raggy Rag Geo. J. Philpot
Crazy Rag Thos. S. Allen
Crazy Rag Thos. S. Allen
Meteor Rag Arthur C. Morse
- Feeding the Kitty, Rag One-Step George L. Cobb
Tiddle Top Rag Norman Leigh
Pussy Foot, Ecceitric Rag Robert Hoffman
Crazy Rag Thos. S. Allen
Russian Pony Rag, A Syncopated France Dan Ramsey
Zamparite M. L. Lake
African Smile Paul Eno
- Piano Salad George L. Cobb
Fascin' Around Wm. C. Inel
Aggravation Rag, Gumbo George L. Cobb
Kikuyu Frank H. Grey
Rubber Plant Rag George L. Cobb
Silly Rag George L. Cobb
Ma Daria Mae Davis

COMMON-TIME MARCHES

- National Emblem F. E. Bigelow
The Moose Hans Pflaum
Magnificent H. A. Crosby
Dolores Neil Mearl
League of Nations Joseph P. Wagner
The Garland Victor G. Boehlein
Law and Order George L. Cobb
- Young Veterans Gerald Fraze
The Ambassador E. B. Bagley
The Pioneer H. J. Crosby
Square and Company George L. Cobb
Virgin Islands Alton A. Adams
A Tipper W. A. Corey
Prince of India Van L. Parrand
- The Carroltonian Victor G. Boehlein
For the Flag J. Bodewal Lampe
Heroes of the Air C. Fred Clark
Men of Harvard Frank H. Grey
The Masterstroke J. Bodewal Lampe
Cross-Country H. Howard Chener
Onward Forward S. Gilson Cooke
- Burglar Blues George L. Cobb
Georgia Rhapsody Leo Gordon
Soft Shoe Sid Frank E. Herom
Midnight C. Fred Clark
Hi Ho Hum Wm. C. Inel
Hey Rebe Harry L. Alfred
- Hang-Over Blues Leo Gordon
Put 'Em Alive Allen Taylor
Joy-Boy A. J. Weidt
Compostion's Echoes Gerald Fraze
Step It George L. Cobb
Ironquins Louis G. Cook
Whip Whirl George L. Cobb
Water Wagon Blues George L. Cobb

FOX-TROTS AND BLUES

- Jazzin' the Chimes James C. Osborne
Conceit C. Fred Clark
Irish Conetti George L. Cobb
Ken-Tuc-Ke A. J. Weidt
Silly Rag George L. Cobb
Bone-Head Blues Leo Gordon
Gob Ashore Norman Leigh
Hop-Scotch George L. Cobb
- Asia Minor George L. Cobb
Eurasia Norman Leigh
Eskimo Shivers Frank E. Herom
Bermuda Blues Bernine G. Clements
Frangipani George L. Cobb
Kangaroo Kanter George L. Cobb
Amused Eyes George L. Cobb
- Burglar Blues George L. Cobb
Georgia Rhapsody Leo Gordon
Soft Shoe Sid Frank E. Herom
Midnight C. Fred Clark
Hi Ho Hum Wm. C. Inel
Hey Rebe Harry L. Alfred
- Hang-Over Blues Leo Gordon
Put 'Em Alive Allen Taylor
Joy-Boy A. J. Weidt
Compostion's Echoes Gerald Fraze
Step It George L. Cobb
Ironquins Louis G. Cook
Whip Whirl George L. Cobb
Water Wagon Blues George L. Cobb


SCOTTISHES AND CAPRICES

- Four Little Blackberries Lawrence B. O'Connor
Aggravation Rag, Gumbo George L. Cobb
Fairy Flirtations, Dance Capriccio Victor G. Boehlein
Venetian Beauty, Capriccio Walter Rolfe
Frog Frolics, Schottische R. E. Hildrich
Sandy River Rag Thos. S. Allen
Among the Flowers, Capriccio Paul Eno
- Dance of the Lantana, An Llanito Rave Thos. S. Allen
Sun-Rays, Characteristic Dance Arthur C. Morse
Dickey Dance, Capriccio Humoresque Geo. L. Lansing
Fanchette, Fanlourne Dance R. E. Hildrich
Chicken Pickin', Dance Descriptive Thos. S. Allen
Dance of the Peacocks, Capriccio Wm. Baines
Jack in the Box, Character Dance Thos. S. Allen
- Four Little Cocomuts, Schottische L. B. O'Connor
Hey! Mister Joshua, Medley Schottische W. Keith
Dancing Goddess, Capriccio R. E. Hildrich
Dance of the Morning Glories Frank Wyman
Red Ear, Barn Dance Arthur C. Morse
Southern Pastimes, Schottische J. W. Wheeler
Dankey's Dream, Barn Dance Geo. L. Lansing

TONE-POEMS AND REVERIES

- Shoopy Hollow, Idyl Thos. S. Allen
Enchanted Moments, Idyl d'Amour B. G. Clements
Glowing Embers, Tone Poem H. Howard Chener
After-Glow, Tone Picture George L. Cobb
Frolic Thoughts, Reverie Walter Rolfe
Drift and Dream, Romance R. E. Hildrich
Beatiful Visions, Reverie Elizabeth Strong
- Romance of a Rose, Reverie Lawrence B. O'Connor
A Jeanette, Chanson d'Amour Norman Leigh
Tendre Amour, Serenade Bernine G. Clements
Soul of the Violet, Romance Harry L. Alfred
Among the Flowers, Tone Picture George L. Cobb
On the Sky Line, Tone Picture George L. Cobb
La Petite Etrangere, Valse Lento P. B. Melody
- A Marionette's Romance Norman Leigh
L'Ennie, Meditation R. Granwald
Dance Gracieuse Norman Leigh
Indifference, Characteristic Moroccan Walter Rolfe
Venetian Romance, Barcarole R. E. Hildrich
Moments by the Brook, Lily Frank E. Herom
Memories of Home, Rever

Makers of *High Grade*
Boehm Flutes and Piccolos



THE HAYNES FLUTE
MADE BY
Wm. S. HAYNES CO.
BOSTON, MASS.
KEY TRADE MARK

WM. S. HAYNES CO.
135 COLUMBUS AVE., BOSTON, MASS.

Silver flutes and piccolos of exquisite craftsmanship. Hard drawn tubes.
Head joints designed and fashioned by a master of flute making.
French model flutes, perfect in scale and intonation.
Catalog by request.

SIX SUPERIOR SUITES

of Especial Value to Photoplay Organists and Pianists

DEMENTIA AMERICANA 1 Static and Code.
A SUPER-SYNCOPATED SUITE 2 Hop House Blues
By **GEORGE L. COBB** 3 Owl on the Organ
4 Savannah Sunset

Excellent for cabaret scenes, situations implying restless hurry, and situations typical of the modern American advanced jazz influence.

THREE SKETCHES FROM OLD MEXICO

By **Cady C. Kenney**
No. 1 THE FLOWER GIRL
No. 2 IN THE FLOATING GARDEN
No. 3 SERENADE

For Mexican or Spanish scenes, romantic or picturesque situations.

TOY TOWN TALES

By **Frank E. Hersom**
No. 1 INTRODUCTION
No. 2 THE TIN SOLDIERS
No. 3 DANCE OF THE DOLLS
No. 4 JACK IN THE BOX
No. 5 THE WOODEN HORSES

Descriptive of childhood scenes, care-free and light-hearted situations.

A NIGHT IN INDIA

By **George L. Cobb**
Descriptive of scenes of Hindoo mystery, of Oriental types and of situations of foreign or exotic character.

ALSO PUBLISHED FOR ORCHESTRA

A Love Episode in Birdland

By **Theo. Bendix**
No. 1 THE GENTLE DOVE (A slow song)
No. 2 THE BROKEN-HEARTED SPARROW (A pathetic appeal)
No. 3 THE MERRY LARK (A joyous light)
No. 4 THE MAGPIE AND THE PARROT (A quarrelsome humoresque)

Typical of woodland scenes and romantic situations of the type suggested by the subtitles.
(Also published for band and orchestra.)

LOVE SCENES

By **Chas. Bendix**
No. 1 THE MEETING
No. 2 ROMANZE
No. 3 PERTURBATION
No. 4 BARCAROLLE
No. 5 WEDDING BELLS

For romantic situations and love scenes of the sort indicated by the titles.

No. 1 Twilight in Benares
No. 2 The Fakirs
No. 3 Dance of the Flower Girls
No. 4 By the Temple of Siva
No. 5 March of the Brahman Priests

Each Suite complete For Piano **50c net**

WALTER JACOBS, Inc. BOSTON MASS.

THE FLUTIST

Conducted by **VERNE Q. POWELL**

WHY I TOOK UP THE FLUTE

As a small lad I had a craving for music, which found vent to a large degree on my brother's harmonica and, if my memory serves me right, I was a real virtuoso on said harmonica (in my own mind) at the age of four. This ever-popular instrument was readily thrown in the discard, however, when one bright summer evening my brother brought home an ocarina. I took to it at once, like a duck to water, and it served me well for the next two or three years, during which time I had the distinction of playing (accompanied by my sister's guitar) at most of the ice cream socials and other church affairs. Needless to say, our remuneration was the privilege of having all the ice cream we could eat.



VERNE Q. POWELL

I had two very talented chums, Bert Anthony, who was the best snare drummer I had ever heard, and Ross Bates, a "peppy kid" who could whirl a stick to beat the band. He was a wonder without the wheels, and his drum-major stick consisted of a croquet ball fastened securely to the end of a broomstick. We three were a great combination, so we formed a drum corps at the tender age of nine. After a few rehearsals in our respective barns we decided that the ocarina was taboo for martial music, so we marched uptown one evening, unknown to our parents, and circled around in front of a clothing store. Two of us did our "stuff" while Ross whirled the stick and incidentally passed the hat. We played until our repertoire was exhausted and upon taking inventory of the contents of the hat found that we had gathered in forty cents. It was agreed that it should be invested in a new life for me, so we went to downtown the next day to a music store, only to find that the price of the flute was fifty cents. We explained matters to the proprietor, who not only knew each of us but our parents as well, so he was kind enough to extend us credit for the balance of the amount.

This crowning achievement proved to be the nucleus of a "rattling good" drum corps of some twelve or fourteen boys, and during the next year we not only "got in" on all the ice cream socials, but, and better still, all the ball games, picnics, barbecues, etc., and on important holidays we even got fifty cents each for our efforts. After all, folks, "them was the days," and life is all the sweeter for having lived them.

THE FIRST PHONOGRAPH

When I was eleven a man came to our town with the "wonder of the age," the first phonograph. He had it on exhibition in a vacant store and had it rigged up with twelve little ear tubes, charging five cents for each record. The day that I went in I happened to have ten cents, so I invested it. The first tune was by the United States Marine Band. That was great! I had never heard anything like it, but the second was a knockout for me. It was a piccolo solo by George Schweinfest. I can remember it to this day and it was a settled fact in my own mind then and there that I had to have a piccolo.

I first went to dad, but he immediately said "No," with a capital N, and with such emphasis that pleading was of no avail. His reason was that if I got a piccolo I would, sooner or later, be playing in the town band and going to the dogs. Father was a deacon in the church, and I must admit that the personnel of the town band at that time was not made up of church-going people, but that did not alter my craving for a piccolo in the least so, unknown to dad, I formed a secret pact with my brother whereby he was to get the piccolo for me and as a recompense I was to shine his shoes (I think for the rest of his days). He sent to Chicago for the piccolo and after about a week of terrible suspense it came. I am not going to tell you how tickled I was for you would not believe it, but certainly my brother's shoes sure did shine for months afterwards — and total cost of the piccolo, with discount, was \$3.90.

Dad came home unexpectedly one day and heard the piccolo going in the barn (sister wouldn't let me play it in the house except in the lower octave). He came out to see what was going on, and caught me with the goods which he had denied me. After pleadings, explanations and promises he permitted matters to stand as they were and I was allowed to go on and blow my head off in the barn.

My brother found an old man in town who could play the flute a little, and this kind old gentleman was good enough to show me how to use the six keys. With this mystery solved, and with the aid of Sep. Winner's instructor, nothing could stop me; I went ahead by leaps and bounds, and the following winter thought the world was mine when dad allowed me to play in the Opera House for fifty cents per night, and of course I was allowed to see the show, besides. We had an average of one show a week, and with such prosperity coming all of a sudden I simply had to have a place to spend my earnings, so I went

to the clothing store where we three boys had played and bought my first overcoat. The price was \$3.50 and at the end of seven weeks the coat was paid for!

My first appearance as a piccolo soloist was on Columbus Day, 1892, when the entire country was celebrating the four hundredth anniversary. On this memorable occasion I played the piece which the United States Marine Band had played on the phonograph record. I never did know the name of it, but can play it to this day.

MY FIRST VENTURE IN FLUTE MAKING

One day while cleaning up things at my dad's jewelry store, I found a piece of three-eighth inch brass pipe about the length of my piccolo. I proceeded to put six finger-holes in it and could play a life tune on it. This did not suffice, so I proceeded further and made six keys and applied to it. It was horribly out of tune in the octaves, and blew very hard, owing to the fact that the bore was too large and the same size all through. But I didn't mind that — I had two good ears and plenty of wind, so could with great effort, play the thing in fairly good tune. I was so proud of it that I had it silver plated, but as time went on I allowed it to go to discard. I would give a good deal to have it now.

I had a mania for making things — all my toys, sleds, wagons, etc. Being the youngest of a family of eight children, if I hadn't had the mania, knack, or whatever one might call it, I could not have had them, as some of you will no doubt recall that back in the early 1890's times were pretty hard, especially in the Middle West.

At the age of thirteen I had been playing the piccolo about two years, and getting a world of pleasure out of it. Strange as it may have seemed to dad I hadn't gone to the "howdows" so he traded a watch for a flute for me — an eleven-keyed Meyer System, — which could be played only after pouring water through it and stuffing soap in the cracks. It was difficult for me to reach the holes at first, but I soon grew to it and it served me well until I was able to buy my first Boehm flute.

(To be continued)

Editor's Note:—The conductor of this department, which is an exclusive feature of the Walter Jacobs, Inc., magazines, is one of Boston's leading exponents of the flute, a director of the Boston Flute Players' Club, solo flutist with the Boston Orchestral Players, and was formerly flute soloist with the Kansas City Philharmonic Orchestra. He studied with Quense, flutist with the Theodore Thomas Orchestra, and later coached with George Barere, and has intimate acquaintanceship with most of the world's leading flutists. In addition, Mr. Powell is an expert flute craftsman and an authority on flute acoustics and construction, having been for fifteen years previous to the establishment of his own business associated with the world-famed flute makers, the William S. Haynes Company of Boston, Mass. Our subscribers are invited to make use of Mr. Powell's department as a source of information on all matters pertaining to the flute, flute playing and players, questions on which subjects he is uniquely qualified to answer. Address *The Flutist*, care of this magazine.

The Vitaphone

Continued from page 61

of the day and the remoter yesterdays. During the course of the film she played her way through this mass of ungrateful material with a dogged and maddening impartiality. The result on the picture can easily be imagined. This is an extreme case no doubt, but in a lesser degree it holds good in many of the rural and semi-rural districts. It is in such instances that the Vitaphone with its expert scoring would become invaluable. The writer ventures to offer that through its aid, there would be countless people who would receive their first adequate idea of the possibilities contained in an ambitious motion picture production.

In regard to its use as a re-creator of opera bits and the performances of soloists, we take it that the desired goal to be achieved is the creation of an illusion of reality through the synchronization of sound and action. The synchronization has been marvelously effected and yet, curiously enough, the illusion is absolutely lacking. The reasons for this are at least three, two of which have to do, in the first instance, with the injudicious use, in this case, of a certain bit of cinema technique, and in the second with the shortcomings of motion-picture photography itself. These shortcomings and artificial conventions of the picture-world have become so familiar to us through continued use that under ordinary circumstances we do not notice them, but let us be called upon to accept them as part of an illusion of reality and their absurdity in this connection becomes immediately apparent.

In the first place, the close-up, that useful device invented by David Wark Griffith, is *persona non grata* in audible pictures, and here is the reason: There is shown on the screen a setting for Rigoletto in which is discovered Marion Talley in normal proportions to her surroundings. The Vitaphone commences an orchestral prelude to *Caro Nome*. Suddenly a monstrous figure blots out the set and a Marion Talley, fifteen feet tall and cut off below the knees commences to vocalize with the mouthings and grimaces used by wicked nursemaids to frighten their innocent charges. There you have the close-up and with it, good-bye illusion!

In the second place more attention will have to be given to the idiosyncracies of the extremely short focus photographic lenses which are used in the production of motion pictures, and which are responsible for the following unnatural phenomenon. The opera is Pagliacci; Giovanni Martinielli, in traditional costume, is seen seated on the steps which lead to the stage of the traveling theater. The Vitaphone sounds the opening bars of his song *Vesti la Giubba*; he rises to his feet, and as he voices the first notes

JACOBS' FOLIO for SCHOOL ORCHESTRAS and Other Young Instrumental Ensembles

While EASY to play, the melodies are superbly tuneful and the arrangements for all instruments are practical, effective and correct.

PARTS FOR 47 Instruments

In 28 Separate Books

1st Violin
Violin Obligato
2d Violin Obligato and 2d Violin (Acc.)*
3d Violin Obligato and 3d Violin (Acc.)*
Viola Obligato and Viola (Acc.)*
Cello
Bass and E♭ Tubax†
Flute
1st Clarinet in B♭
2d Clarinet and 3d Clarinet in B♭†
Oboe
Soprano Saxophone in C and B♭ Soprano Saxophone*
E♭ Alto Saxophone and 1st Tenor Banjo*
B♭ Tenor Saxophone and 2d Tenor Banjo*
Bassoon and E♭ Baritone Saxophone*
1st Cornet in B♭
2d Cornet and 3d Cornet in B♭†
Horns in F and Altos in E♭*
Trombone (Bass Clef) and Baritone (Bass Clef)†
Trombone (Treble Clef) and Baritone (Treble Clef)†
B♭ Bass (Treble Clef) and B♭ Bass (Treble Clef)†
Drums

2d Mandolin
Tenor Mandola or Tenor Banjo and 3d Mandolin†
Mando-Cello
Plectrum Banjo Obligato
Guitar Accompaniment
Piano Accompaniment (Melody Cued In)

IMPORTANT

The part for each instrument is on a separate page except in the books marked * or †. * Parts on same page but separate staves. † Parts on same page and same staff.

CONTENTS—VOLUME I

QUEEN CITY. March (4/4)..... A. J. Weidt
CASTLE CHIMES. Gavotte..... Fred Strubel
IOLA. Valse de Ballet..... A. J. Weidt
DRIFTING. Barcarolle..... Fred Strubel
JAPANOLA (4/4)..... A. J. Weidt
HOME TOWN BAND. March (4/4)..... A. J. Weidt
DARKIES' PATROL..... Geo. L. Lansing
GOLDEN MEMORIES. Reverie (6/8)..... A. J. Weidt
FLOWER QUEEN. Waltz..... A. J. Weidt
LA SIRENA. Dance Habanera (2/4)..... Walter Burke
GOOSE WADDLE. Dance Char. (4/4)..... A. J. Weidt

CONTENTS—VOLUME II

HERE THEY COME. March (4/4)..... A. J. Weidt
VERONICA. Barcarolle..... A. J. Weidt
MOUNTAIN LAUREL. Waltz..... Thos. A. Allen
EL DORADO. Dance Tango (2/4)..... A. J. Weidt
CHIMNEY CORNER. Grottesque (4/4)..... Paul Eno
FRAGRANT FLOWERS. Nolette (4/4)..... A. J. Weidt
YE OLDEEN Tyme. Char. Dance (3/4)..... A. J. Weidt
INVINCIBLE GUARD. March (6/8)..... B. E. Shattuck
LOVE AND ROSES. Waltz..... A. J. Weidt
EVENTIDE. Reverie (3/4)..... A. J. Weidt
BLUE STREAK. Galop..... Thos. S. Allen

CONTENTS—VOLUME III

DOWN MAIN STREET. March (4/4)..... A. J. Weidt
JUST A MEMORY. Reverie (3/4)..... A. J. Weidt
FLOWER OF YOUTH. Waltz..... Frank R. Bertram
THE OPTIMIST. March (6/8)..... A. J. Weidt
THISTLE-DOWN. Nolette (4/4)..... V. N. Scholes
CARITA. Dans Espana (4/4)..... A. J. Weidt
DANCE OF THE TEDDY BEARS. (4/4)..... A. J. Weidt
THE LINE-UP. March (6/8)..... Frank R. Bertram
HEALTH AND WEALTH. Overture..... A. J. Weidt
LIMITED EXPRESS. Galop..... V. N. Scholes

PRICE FOR EACH VOLUME

(Except Canada and Foreign)

Piano Acc. 70c net. All other books, each 35c net

All numbers in this folio are also published separately. The net prices of each piece are: Small Orchestra and Piano, 50c; Full Orchestra and Piano, 75c. EXTRA PARTS: First mandolin, 20c; Piano Accompaniment, 15c; All other parts, 10c each.

Walter Jacobs, Inc.
120 Boylston Street Boston, Mass.

Printed in U. S.

of this famous aria steps toward his audience. *Mirabile dictu*, he has increased perceptibly in size and with every step he takes the miracle continues until a swollen Martinelli appears before one's unbelieving eyes, gasping out his sorrow with elephantine heavings of the breast. There are the immutable laws of optics at work — farewell reality!

These two errors breed a third common to both. The photography, at the very time when it should be otherwise, is necessarily all in one plane, and from this it follows that there is no perspective and therefore no feeling of depth and roundness. We are not accustomed to hearing voices issue from figures which, even in motion, somehow appear as flat as if cut out of paper and pasted on the screen. In truth, where is so little of the effect aimed at, that one instantly spots the fact that these voices do not proceed from the mouths of the figures but from the hidden mysteries of the Vitaphone.

The third factor which tends to disillusionment is to be noted in the speech of Will Hayes. Hayes is flashed on the screen, and before he speaks there are certain preliminary motions indulged in which take place in a *ghostly and absolute silence*. When his voice is heard the effect of a shadowy unreality is so firmly established that even with the perfect synchronization of gesture and voice, the former

gives the impression as of a thing apart from the latter, a *silent motion*; something which, as far as our everyday experiences go, does not exist. In this sort of thing there must be developed what, for want of a better term, we take the liberty of calling, *contributory sounds*.

The writer hopes that there will be no attempt made to turn the motion picture play into canned spoken drama. As it stands to-day, it has within itself, germinating slowly it is true but surely nevertheless, the seeds of a true art-form; such pictures as Griffith's Broken Blossoms and that remarkable film of last season, The Big Parade, point its possibilities. The motion picture is a form of expression that has developed a great individuality, having its own conventions and modes of presentation, some of them false to be sure, but no more so than the conventions and methods of ballet or grand opera. Let us not turn it into a makeshift for the spoken drama; there would appear to be nothing to gain by this and much to lose.

In closing let us emphasize the value, in our estimation, of the Vitaphone for the furnishing of orchestral scorings to pictures shown in communities where it is impossible to get adequate music otherwise. There lies the future of the invention after the novelty of its wonder-working has worn threadbare in the metropolitan districts.

SNAPPY UNIFORMS with Individuality

They are the kind that give that "Satisfied Comfortable Feeling." Stylishly Tailored Military Models or Gorgeously Colored Oriental Designs.

Tuxedos for Your Orchestra

The C. E. Ward Company
22-28 James Street New London, Ohio



KEEPING POSTED

Comment by the editors, based on personal inspection or review of the commodities or publications discussed, and written especially for the benefit of our readers, rather than as mere trade boosts or reciprocal pats-on-the-back of the buyer of advertising space.

We like *The Mastertone*, the little magazine issued from the office of *Gibson, Inc.*, Kalamazoo, Michigan. Volume 1, No. 1, is a very creditable addition to the growing ranks of house organs representing musical instrument manufacturers. Chief among its good points is the fact that it is small in size and in total pages—a moderate helping of Gibson facts and news that can be assimilated in one dose, so to speak. It is a wise editor who plans a house organ intended for the dealer and professional man so that it may achieve its main purpose while it is in the hands of the reader the first time. There may be no second time. Altogether too often we receive a handsome bit of printed matter, a booklet, house magazine, or the like, that impresses us with the value and interest of its contents, but which because of its bulk appears too formidable for immediate perusal. We lay it aside where it can be reached handily, but ten to one it is not reached before another printed piece is laid on top of it for similar reasons. And another, and yet another, until one day we clean house and regretfully consign to the wastebasket the several attractive but out-of-date publications.

Such a neat little booklet as *The Mastertone*, so far as size is concerned, strikes us as ideal. It can be carried in the pocket without distorting the figure, but, better than that, by its very smallness and compactness it invites immediate scanning—a virtue which brings its own reward in that the contents are necessarily limited to pertinent matters. Impressions are created and ideas implanted, and the booklet assumes a tangible value, whereas more bulky publications simply clutter the eye and the mind, or, too often, the wastebasket, as above stated.

The House of York of Grands Rapids, Michigan, is conducting a contest among its authorized York agents to secure a name for a new trombone oil. An attractive cash prize has been hung up and considerable interest is being evidenced among players and dealers as to the forthcoming announcement of the new trombone oil after the judges have selected the prize-winning name.

The Fillmore Advertiser, Volume 16, No. 2, appears in the new and very much more convenient size. This little publication is virtually a catalog and thematic list covering the many lines of instruments and music handled by the *Fillmore Music House*, 328 Elm Street, Cincinnati, Ohio. An especially attractive list of used trumpets is shown including bargains in practically every kind of instrument used in the band and orchestra.

Hugh T. Hart, veteran band organizer and conductor of Spartanburg, North Carolina, and well known to the readers of the magazine because of frequent mention of his activities in our columns, has published a new song which is being featured by Bob Conn with Al G. Field's Minstrels. The composition is *Till I Met You I Was Blue*, a fox-trot song with considerably more than average merit. Folks who are in the know tell us the song should be a success.

Clarke's Method of Study for the Drummer (published by Eugene V. Clark of 133 Wadsworth Street, Syracuse, New York) apparently includes in its 162 pages everything necessary to the development of a first-class drummer. It begins with the simplest rudiments of music and takes the student by progressive and well-graduated steps through the various gradations between the beginner and the advanced professional. There is a simplified study of rhythm based on the logical theory that there are really only two different rhythms, even and triple rhythm, and the methods of manipulating the drum sticks are adjusted to this theory. Tables show how to drum in all the different times in three different ways; namely, with the single, full flam and flam accent. Each one of these tables is followed by a practical study which is arranged with a special Victor record in the most used rhythm, a provision that should make the book especially valuable as a self-instructor. Detailed instruction is given as to what is known as the six stroke roll, the accented short roll used in syncopation and also used as the attack for the long roll. In fact, every possible stroke that the drummer can use to advantage is apparently explained thoroughly. Drum parts of popular and standard arrangements are reproduced throughout the method as examples. There are 50 photographs used as illustrations and all of the accessories so necessary to the success of the modern drummer such as traps, bass drumming, cymbal playing, the triangle, tambourine, castanets, tympani, xylophone, bells, marimba, etc. are explained with great care in detail. Particularly noticeable is the careful way in which the book is written and the capable manner in which the studies are graded so that their increasing difficulty keeps pace with the student's developing technique. The fact that the book is so complete as to be suitable as a self-instructor should make it all the more valuable for the use of teachers, because after all the best way to study any instrument is under the guidance of a capable teacher and the more complete and plainly written the instruction book used, the easier the work of the teacher and the more satisfactory the results he can obtain with his students. Information about the book and a prospectus, giving in more detail than is possible here its best features and points of value, can be obtained from Mr. Clark at the above address.

UNIFORMS

produced by EVANS have satisfied Bands and Drum Corps for the last 65 years. Surely this is proof enough that we can also please you with the right qualities at honest prices.

Let us send you Catalog No. 26B with Samples of Cloths and Quotations.

GEORGE EVANS & COMPANY
132 North Fifth Street Since 1860 Philadelphia, Pa.

Band Uniforms

FOR ALL SEASONS AND OCCASIONS

In qualities that give desired service at RIGHT PRICES

Catalog No. 400B Sent Free on Request

The Henderson-Ames Co.
Kalamazoo Michigan

Let Us UNIFORM YOUR Band Also

The most particular and exacting buyers rely on the cloth quality, superior workmanship, correct style, and perfect fit of DeMoulin Uniforms

Write for our beautifully illustrated catalog and splendid line of samples. You will want to see them before buying.

We put the "FORM" in Uniforms

DeMoulin Bros. & Co.
1002 South Fourth St. Greenville, Ill.

Practical Course in Composition

By A. J. WEIDT

Introductory Offer

First 5 Lessons \$2.00

Weidt's Chord System

Dept. 350 Box 557 Newark, N. J.

A Christmas Suggestion

And what better gift can you think of for your musician or student friend or relative than a 12-months' subscription to one of the Walter Jacobs music magazines? Yearly subscriptions:

Jacobs' Orchestra Monthly, \$2.00
Jacobs' Band Monthly, \$2.00
Melody (for pianists) \$1.50

WALTER JACOBS, Inc., Publishers
120 Boylston Street, Boston, Mass.

Fourteen New Volumes

Supplementing the Famous "59"

JACOBS' PIANO FOLIOS

An invaluable addition to the celebrated 59 volumes of *Jacobs' Piano Folios*, universally recognized as the most popular and practical collection of American copyrights ever published in book form. For the Motion Picture pianist or organist their value is incalculable, while for the Teacher such volumes as the "Novellets," "Tone Poems," etc., are unexcelled.

Price, Each Vol., 50c net

<h4>ORIENTAL, INDIAN AND SPANISH</h4> <p>NUMBER 5</p> <p>Zoraida. Danse Egyptienne..... R. S. Sloughton Wally Wop Wu. Chinese Novelty..... Walter Rolfe Carita. Dans Espana..... A. J. Weidt Javanese Dance..... R. S. Sloughton Girl of the Orient. Persian Dance..... Thos. S. Allen Conchita. Spanish Dance..... R. S. Sloughton</p>	<h4>CHARACTERISTIC AND DESCRIPTIVE</h4> <p>NUMBER 6</p> <p>In Bugdom. An Insect Episode..... Paul Eno On Desert Sands. Intermezzo..... Thos. S. Allen Little Italy..... Gomer Bath Chimney Corner. Dance Grotesque..... Paul Eno Fun in a Barber Shop. March Novelty..... Winne Cabaret Capers. Parisian March..... Thos. S. Allen Dixie Twilight. Characteristic March..... Johnson</p>	<h4>BALLETS AND CONCERT WALTZES</h4> <p>NUMBER 4</p> <p>Love in Venice. Valse Lento..... Frank H. Grey Dainty Cupid. Valse Ballet..... Lester W. Keith Flimsy Flounces. Valse de Ballet..... Frank E. Hersom Pour Yvonne. Valse Sentimentale..... Norman Leigh Falling Spray. Valse Caprice..... W. Alletier Ninette. Valse Parisienne..... R. S. Sloughton</p>
<h4>NOVELETTES</h4> <p>NUMBER 6</p> <p>Woodland Dance..... Norman Leigh Laughter..... Frank E. Hersom Pantomime Dance. A Musical Dainty. Wm. Baines Dream Dance. Nolette..... Frank E. Hersom Zophiel. Intermezzo..... R. E. Hildreth Lovey-Dovey. Intermezzo..... Robert A. Hellard</p>	<h4>NOVELETTES</h4> <p>NUMBER 7</p> <p>Spooks. Eccentric Novelty..... George L. Cobb Cloud-Chief. Intermezzo..... J. Ernest Philie Chromatic Capers..... George L. Cobb The Kidder. Characteristic March. Harry D. Bushnell Dance of the Maniacs. March Grotesque..... Cobb Paprikana. Characteristic March..... Leo Friedman Laughing Sam. Characteristic March..... Walter Rolfe</p>	<h4>TONE-POEMS AND REVERIES</h4> <p>NUMBER 4</p> <p>Winged Hours..... Gomer Bath Ballet des Fleurs..... Arthur C. Morse Slumber Song..... George L. Cobb Fleur de Mon Coeur. Episode Sentimentale..... Leigh Just a Memory. Reverie..... A. J. Weidt Souvenir d'Amour..... Norman Leigh</p>
<h4>COMMON-TIME MARCHES</h4> <p>NUMBER 4</p> <p>Down Main Street..... A. J. Weidt Miss Mardi Gras..... R. S. Sloughton American Broadcast..... George L. Cobb Hero of the Game..... George L. Cobb Here They Come..... A. J. Weidt Fighting Yanks..... H. J. Crosby Batting Line..... Arthur C. Morse</p>	<h4>SIX-EIGHT MARCHES</h4> <p>NUMBER 6</p> <p>Heads Up..... Frank E. Hersom The Line-Up..... Frank R. Bertram Battle Royal..... Thos. S. Allen The Commander..... R. B. Hall The Gossips..... Walter Rolfe Social Lion..... R. E. Hildreth On the Alert..... Hugh W. Schubert Teetotum..... Arthur C. Morse</p>	<h4>CONCERT MISCELLANY</h4> <p>NUMBER 5</p> <p>Chanson Argentine..... Norman Leigh Drifting Leaves. Morceau Sentimentale..... Hersom Northern Lights. Overture..... A. J. Weidt Serenade Mignonne..... Norman Leigh Cortege of the Cyclops..... George L. Cobb Songe d'Amour..... Norman Leigh Intermezzo Irlandais..... Norman Leigh</p>
<h4>Band and Orchestra Leaders</h4> <p>Practically all the numbers in the "Jacobs' Piano Folios" are published separately for both Band and Orchestra. Send for the catalog that interests you.</p>	<h4>WALTER JACOBS, Inc.</h4> <p>Publishers of</p> <p>MELODY JACOBS' ORCHESTRA MONTHLY-CADENZA JACOBS' BAND MONTHLY BOSTON, MASS.</p> <p>(Printed in U. S. A.)</p>	<h4>DANCE WALTZES</h4> <p>NUMBER 12</p> <p>Officers' Night. Valse Militaire..... Frank E. Hersom Dream Thoughts..... Wm. Arnold Home, Sweet Home. "Good-night" Waltz..... Hildreth Love's Caresses..... R. E. Hildreth Cupid Astray..... Walter Rolfe</p>
<h4>FOX TROTS AND BLUES</h4> <p>NUMBER 5</p> <p>Summer Furs. (SCARF DANCE, Chaminade) Cobb Yip! Yip! Yip!..... Wm. C. Isel "Funnies" Trot..... Ernest Smith Rabbit's Foot..... George L. Cobb Hippo Hop..... Oswald B. Wilson You Win..... Roy L. Frazer What Next!..... George L. Cobb</p>		

BANDS! BANDS! BANDS!

School bands, town bands, scout bands, Legion bands, girls' bands, boys' bands, young bands, beginning bands. In fact any band should use the

Root Beginner's Band Book No. 1

Over half a million sold. Think of it. This is not a new and untried book. It is the "old standby" and is used throughout the United States and Canada. Sample copy to leaders on request.

E. T. ROOT & SONS, 1516 East 55th St. Chicago, Illinois

"LOOK OUR WAY"

We Sell Direct Uniforms made right here in our own factory. You save the Middle Man's Profit. We have made a Specialty of manufacturing

Band Uniforms Since 1898

Write for Catalog and Samples of Cloths; you will be pleased with our low, reasonable prices. Satisfaction guaranteed.

R. W. STOCKLEY & CO., S. E. Cor. 8th and DeNight, General Manager

Clarke's Trombone Method

Teaches how to play the slide trombone correctly. Furnishes a definite plan for systematic practice. Mailed upon receipt of money order for \$2.50. Published by

ERNEST CLARKE
167 East 89th St. New York City

"SYNCOPE THE CHRISTENSEN WAY"

JAZZ

Axel Christensen's Instruction. Books for Piano. Book 1: How to "jazz-up" any tune, chord work, etc. Book 2: Arpeggio-rag with bass melody, new breaks, fills, etc. Either book sent for \$2, or both for \$3. Circular sent free. TEACHERS WANTED to open schools in cities where we are not already represented.

CHRISTENSEN SCHOOL OF POPULAR MUSIC
Suite 6, 20 E. Jackson Blvd. Chicago, Illinois

Parkinson's System of Class Instruction

Published by W. B. Parkinson, Le Mars, Iowa

Unequaled for bands and orchestras just beginning. Address corresponding secretary

C. B. Parkinson, Morningside Conservatory
Sioux City, Iowa

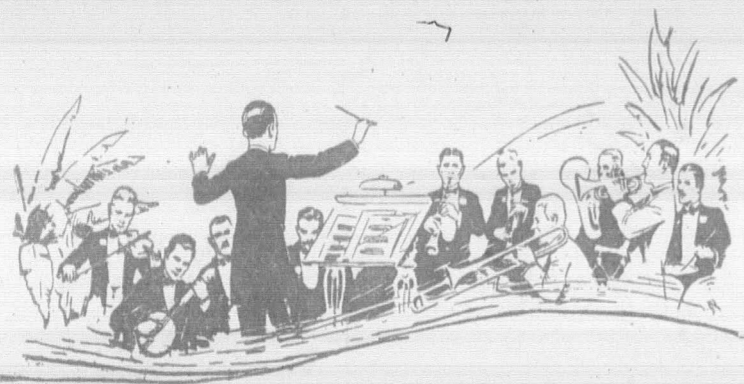
New College March

"Stanford Forever"

By E. R. FLINT

Full military band arrangement including flutes, tympani, alto and bass clarinets. 50c a copy. (Victor Record 20063A)

Published by
STANFORD UNIVERSITY BAND
Stanford University California



LITTLE WONDER
SPECIAL
\$75
Case extra



WHYTE LAYDIE
SPECIAL
\$100
Case extra

SCINTILLATING beauty, rich, superb tone and inherent worth, plus a reputation based upon years of experience as manufacturers of high grade banjos, are qualities that are creating the Vega Special popularity. To see them and to hear them is to admire the high quality maintained. Their beautiful, flashy appearance, durable construction and rich penetrating tone give a lifetime of service to either amateur or professional banjoists.

Write today for further detail on the Vega Special Banjos.

The **VEGA** Co.
157-89 Columbus Avenue
Boston, Mass.

Write for a free copy of "Voice of Vega," a pictorial review on the world's leading banjoists

30