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# MELODY

for the  
Photoplay Musician and  
the Musical Home

APRIL, 1926

Volume X, No. 4

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by Adolf Weidig

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"MILE-A-MINUTE" Galop by C. Fred'k Clark

"A ROMANCE IN BISQUE" by Norman Leigh

"HEALTH AND WEALTH" Overture by A. J. Weidt

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- 2  
In the Floating Garden
- 3  
Serenade

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## Melody for April

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### Music in This Issue

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[Page 11] MILE-A-MINUTE. A tunefully speedy Galop by *C. Fred K. Clark*.

[Page 13] A ROMANCE IN BISQUE. An attractive Romance by *Norman Leigh* with all of the dainty crispness suggested by its title.

[Page 15] HEALTH AND WEALTH. A comparatively simple, yet tuneful and effective, Overture by *A. J. Weidig*.

WE heard a good show the other night—not that good shows are scarce in Boston; and I think that we get our share of them, but the music for this show happened to be written by a man who was, to a considerable extent, a friend of ours. The show was *The Matinee Girl* and Frank H. Grey is the chap responsible for the music that goes far to make it the success it seems destined to become.

The show is clever, the cast is excellently adapted to bring out this cleverness, and the music is extremely pleasing. Many of the numbers are of the type from which hits are made: *The One You Love*, *When My Little Ship Comes In*, *Like Me, Only One*, from the first act; and *Havenola*, *Roll from the second*—to mention them by name. We'll be much surprised if these numbers, or most of them, don't become tremendously popular aside from their effectiveness as part of the show. Harms, Inc., publishes the score.

Previous to showing in Boston, *The Matinee Girl* had been in Atlantic City and Brooklyn, and after a short stay here it went to the Forrest Theater in New York. If its Boston popularity is any criterion it will stay in New York for some time to come, for if the previously arranged New York looking had permitted this clever show could have remained comfortably in Boston, playing to satisfactory business for many weeks to come.

Grey is an old hand at writing successful and tuneful music. His first musical show was *Sue Dear*, which ran for several months at the Times Square in New York, then went on tour and for two years delighted theater patrons to whom Broadway is more or less inaccessible.

Grey, by the way, is well represented in the catalogs of most of the leading American publishers, with more than two hundred songs to his credit. There are very few publishers but have several of his numbers that have been reasonably successful. Walter Jacobs, Inc., has published from time to time several of his numbers for piano: *In a Tea Garden*, *Jewels Rare*, *Kikuyu*, *Love in Venice*, *Men of Harvard*, *Midsummer Fancies*, *Odalisque*, *Sons du Ruisseau*—to mention some of them now included in the *Jacobs Piano Folios*.

His latest song, written in collaboration with Daniel S. Twobig, is *Little Bluebird of My Heart*. The Sam Fox Publishing Company of Cleveland is publishing it, half a hundred or more prominent singers have endorsed it and are singing it, and with the beauty of the song supported by the Fox organization and advertising, *Little Bluebird of My Heart* bids fair to reveal to Messrs. Grey, Twobig and Fox (to say nothing of the folks who hear it) a considerable bit of the happiness for which Peter Pan searched so diligently.

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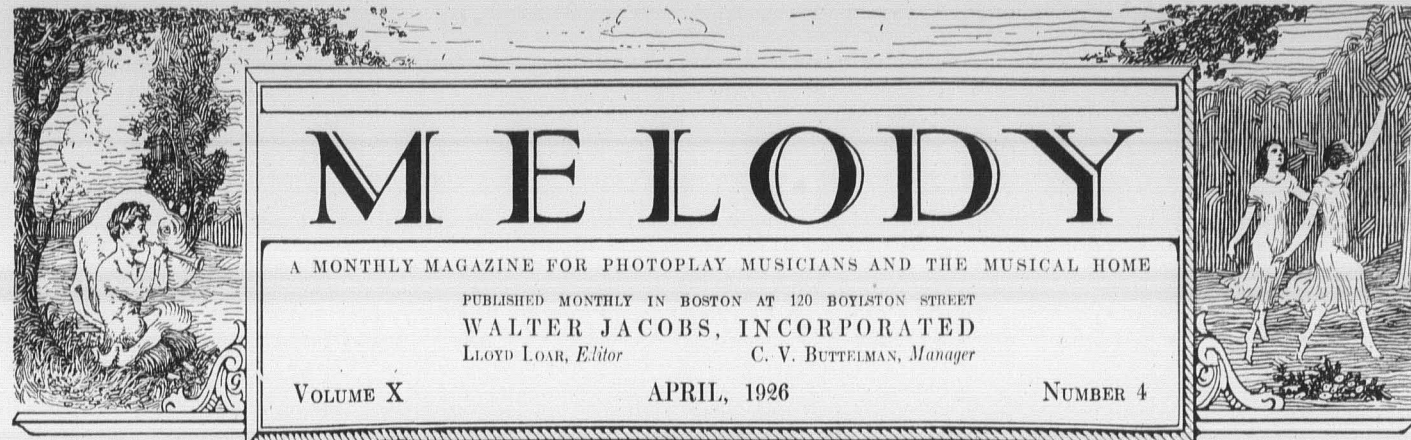
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NUMBER 4

## Musical Evolution

By ADOLF WEIDIG

Associate Director of American Conservatory  
of Music, Chicago, Ill.

EVERYTHING new which becomes of value must have its roots in the soil prepared and cultivated by the master of past generations. There never is a missing link. The chain of evolution is unending. History and the analysis of the epoch-making creations of the great composers, taken generation after generation, will easily prove this, and every thinking musician is aware of this fact. There always have been outcroppings of a freakish nature which left their impressions but which never developed into fruit-bearing branches of the musical family tree. They all become dead wood after a while because they lack the nourishment which only the sturdy growth is able to assimilate; hence, this dead wood is removed or it breaks off as it rots. What is happening today in the musical world will be judged unerringly by the next generation. We, who are living in the present, are too close to the stage to admit of a just appraisal. But, we all know the history of our art, we are acquainted with the happenings of yesterday and some of us, by virtue of these powers of insight, reflection, and comparison, are at least entitled to what might be called authoritative opinions. The present uncertainty, this trying out of new stunts, the upsetting of all previous standards, this striving towards the unusual, are partly the results of a certain tone deafness caused by the roar of the terrific battles which raged during that most unfortunate and futile war only just recently ended. But this deafness is only temporary; our normal hearing and attitude will be restored in time to come, and our art will be as beautiful as ever but clarified and even more idealized. Many of the compositions which we hear today under the name of music may be considered links of the chain of evolution by their creators and by laymen whose judgment is really not entitled to serious consideration, but they will prove of no value because they are deformed links and must be cast aside.

Jazz, to my mind, belongs to the latter class. It is at best a perversion, amusing at times, but within, it is slowly but surely being devoured by that deadliest of all destroyers: Monotony. This is not even particularly difficult to prove, nor does this discovery demand a great deal of perspicacity and astuteness on the part of the explorer. Jazz borrows its melodic ideas from existing works of serious composers; not shamefacedly but brazenly. I still have to discover a melodic line which is truly new, grown out of the necessity of this so-called new artform. The distortion of the original thought, by means of rhythmic tricks is, as I have said before, slightly amusing and may even contain an element of exhilaration if heard under favorable conditions—as for instance in the ballroom, and particularly if the contents of the

hip-pocket-container are used as a mixing element. This music being primarily the outcome of the demand for greater excitement during the dance must nevertheless adhere to the unvarying rhythm of the four and four measure phrases. This rigidity of rhythm is elementary, finding its prototype in the rhythm of the universe. What then is new about it? The rhythmic distortions within the phrase! These may be interestingly arresting, but to hear these nonvarying four-measure phrases for the duration of a whole concert inevitably spells: Monotony.

And this phase of development is not even new. A similar condition prevailed during the 18th and partly during the 19th century when the demands of the then existing dances for rhythmic rigidity influenced the writings of even the great masters. The charm of effect of the irregularly constructed musical phrase can only be felt by those who appreciate the desire of the human mind to free itself from conventionalities, and jazz is conventional—even to boredom.

The next question is: Does jazz music introduce new sound colors? And the answer is a whole-hearted yes. But how is this brought about? The answer being partly through the perversion of the natural resources of the instruments employed. New combinations of musical instruments will always be welcomed and eagerly enjoyed; but if they are the

### EDITORIAL NOTE

ADOLF WEIDIG, the writer of this article, is an associate director of the American Conservatory of Music and takes first rank as one of the best known modern musical pedagogues. He has been especially successful in imparting to his students in Theory of Music, in an interesting and lucid manner, his own unusually ample knowledge of this subject. Mr. Weidig probably has had more students in theory and composition, who have, with his assistance, become successful as creative musicians, than any other modern Theory teacher. Needless to say, his own contribution as a composer to the literature of modern music has been extensive, significant, and an admirable exemplification of the importance of beauty and sincerity in music writing that he emphasizes so strongly with his pupils. This contribution from Mr. Weidig is in a sense a reply to Mr. Loar's article entitled *The Next Symphonic Development*, published in the November ORCHESTRA MONTHLY.—The Editor.

result of unnaturally used instruments, then we can indignantly demand that jazz music create its own instruments to conform to the sounds which such music wishes to produce.

Perversion of the now existing instruments is clownish, even if amusing. A trumpet player who needs his hat to cover the bell of his instrument or the clarinetist who detaches the mouthpiece and sings into it or the trombonist who sings into his instrument minus its slide or uses the slide to imitate the anguish of maltreated dogs and cats—they one and all are amusing members of a circus show. And it is in order to defeat the inevitable enmity which would result if every instrument were used legitimately, that the players transform themselves into music-making rakes—and this necessity is to my mind the most condemning testimony against this style of music.

But it is an "ill-wind" etc.; even jazz will have to be credited with a certain amount of usefulness. Serious-minded composers will find in it an impetus for the creation of new rhythmic designs. The elimination of some of the now existing instruments and the addition or substitution of new ones will undoubtedly lead to the development of beautiful tone colors hitherto unthought of.

Our large symphony orchestras are confronted by serious economic problems. It has come to pass that hardly any orchestra can maintain itself financially; almost all of them depend on wealthy patrons for their material existence. We, in the United States, are fortunate in having been able to interest private individuals in the ideals of our art—they have been willing to support our orchestras (and the opera). In Europe, the case is somewhat different—there the government subsidizes its art institutions which are considered of cultural value—yet in the end it is the taxpayer who is the real supporter. Since the war, there has been very little money available abroad for that purpose, and composers have been obliged to write for smaller combinations of instruments, which has given birth to an already large literature of music for so-called chamber-music orchestras. These compositions prove quite acceptable where the thematic invention is of sufficient strength to obliterate the feeling of loss of orchestral coloring, but where this is not the case the result is comparable to a cheap color print of an original painting.

Our American small orchestras have avoided this mistake by utilizing the tone-colors of instruments hitherto not employed in the regular symphony orchestra combination and by the elimination of some instruments which proved unnecessary in smaller organizations. Among the latter were the violas, even the cello and the 2nd violins (although where more than one violin is employed the division into



1sts and 2nds remains possible). The brass section has also been reduced to a necessary minimum. The places of all these instruments have been taken by saxophones and a number of stringed instruments played without the bow.

The piano has found a more important place in these orchestras than ever before and, of course, the instruments of percussion have increased as to almost defy an effort at cata-

loguing by anyone save a small goods dealer.

If our serious music is to gain by these new colors, it seems to me that the instruments of the banjo family deserve almost the greatest consideration. They are entitled to this consideration by virtue of their highly individual tone quality and their adaptability for rhythmic designs. It might well repay the composer of serious music to give thought and study to

this suggestion. The November 1925 issue of JACOBS' ORCHESTRA MONTHLY contains a most instructive and illuminating article on this subject by Lloyd Loar, the editor of MELODY. I wish that every composer could become acquainted with its contents.

In conclusion: Jazz music as such: "No" — as a means towards finding new paths into unexplored tonal fields, emphatically: "Yes!"

## Speaking of Photoplay Organists

MYRON C. BALLOU of West Barrington, Rhode Island, is evidently a very modest sort of a chap. When we learned that he had completed his twenty-ninth year at the First Universalist Church, Providence, and almost ten years at the Strand Theater, Providence, we asked him for some information about himself and his work for the benefit of MELODY subscribers. He told us that some time ago a prominent organ journal ran a picture of him and that they were just beginning to get on their feet again. He reminded us that he had just become a MELODY subscriber and hated to run the risk of doing anything to interfere with the efficiency of the magazine — at least, until his subscription had expired, so felt somewhat hesitant about sending us a picture of himself to use in the "Speaking of Photoplay Organists" Department. We promised to use due care and reasonable precautions in presenting the picture, and in response received the picture which appears herewith.

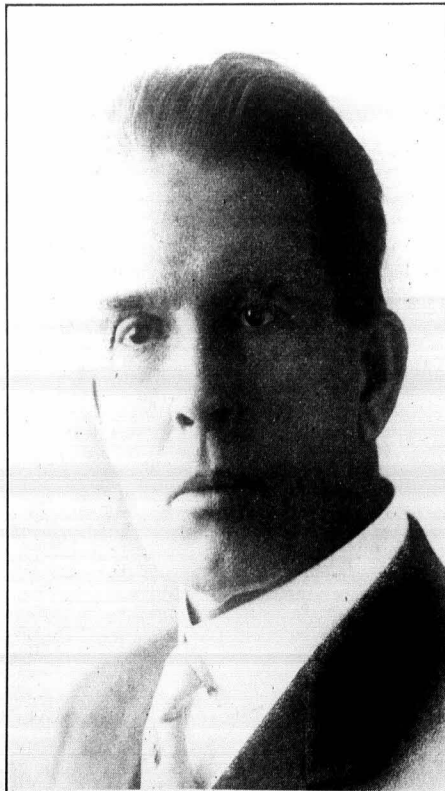
The Strand Theater, where Mr. Ballou plays, is probably the finest first-run picture house in Providence. It employs three organists and does not use an orchestra. The organ is a Moller, and Mr. Ballou says it has been enlarged three times since he has been serving as organist in that theater. At present, it boasts of three manuals, fifty straight stops, twelve stops duplexed, and four-



MYRON C. BALLOU

teen traps, and is decidedly the best theater organ in Providence. Mr. Ballou has been a serious student of the organ all of his life, has a certificate from the A. A. G. O., and is the State President of the National Association of Organists for Rhode Island.—G. A. F.

ARNOLD D. SCAMMELL, organist for the Lynbrook Theater Corporation, Lynbrook, Long Island, for the past three years, has had an extensive experience as organist and musician. Mr. Scammell is originally from New York State, having been born and raised near Syracuse, New York. He was one of the first to enter the Music Department of Syracuse University, when it first opened, studying piano and composition with Dr. William Schutze, who was formerly a member of the well-known Mendelssohn Quintet of Boston. He studied organ with D. V. Flagler, well known as an organist and teacher, and began his public work as church organist, when he was only eighteen years old, in his home town of Syracuse. After filling church positions at Detroit and Toledo, he was called to Spokane, Washington, in 1906, to take charge of the small goods and sheet music department of Eiler's Music House, and while holding this position he became interested in photoplay work, at the same time filling a position as church organist at the Westminster Congregational Church. He returned East four years ago, and for the past three years has been organist at the Lynbrook Theater. This theater is equipped with an excellent Kimball Unit Organ, and besides doing solo work on the organ, Mr. Scammell uses it in connection with the theater orchestra. Mr. Scammell has written several piano, voice and organ numbers that are in the catalogs of various of the leading publishers, and many of his songs are being



ARNOLD D. SCAMMELL

used by leading concert and recital artists.—G. A. F.

MELODY subscribers who are in or of New York are probably familiar with Mr. Soffer by reputation, if not personally. He is, at present, musical director of three theaters: The Cosmo, The Harlem Grand, and The Stadium. He himself plays the organ at the Cosmo Theater. Mr. Soffer is still a young man, as is attested by his picture, but he has had quite an extensive experience in photoplay organ work. After the usual amount of study with capable teachers, he initiated his professional career as organist at the Dominion Theater in Montreal, Canada. He held this position for three years and then came to New York to be the organist at Hugo Riesenfeld's Central Theater on Broadway. He is said to have been the youngest organist who ever served under that director. After working under Riesenfeld for some time, he was attracted to Harlem by an offer from the Corporation controlling the three photoplay theaters that he now serves as musical director. The Cosmo Theater, where Mr. Soffer presides at the organ, is equipped with a very fine instrument, reputed to be the best organ in Harlem.

Mr. Soffer has broadcast programs at various times through many of the leading stations, including WMCA, WGBS, WHN

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ROBERT SOFFER

MY PLEA for the use of more popular music drew fire right off the bat, if I may garble the similes. Mr. James Gregg, of Greensburg, Penn., has apparently discovered another idol with feet of clay, and is depressed thereat. Before proceeding to his letter I want to quote my own words in self-defense, to wit and as follows: "So far as my own tastes are concerned, I would use no popular music in heavy dramatic pictures except for direct dance cues, and in lighter types such as society dramas I would subjugate it in favor of intermezzos and other light types of a better grade of music. The flaw is that I am not playing for my own amusement, and neither am I playing to audiences of musicians. The folks behind me are laymen who prefer tunes they can recognize and whistle."

That is the nub of the matter, and that is the theory on which I base my whole thesis. And I must also complain that Mr. Gregg did not read my article with too much care, or he would not have assumed that I was preaching the radical doctrine of "throwing overboard good music for trash," a theory frankly discounted by my closing paragraph. As a matter of fact, I have considerable sympathy with the writer's viewpoint, but I think his grievance lies with the general public and with the theater managers rather than with me. I am enough of an idealist to feed the public sugar coated pills for the good of their musical souls whenever I can get away with it; but if it is a question of flopping with the *Toccata* from a *Widor* symphony, or getting over with *Just a Sailor's Sweetheart* assisted by comedy slides, why can you depend on me to play the latter by unanimous vote of the Del Castillo Monetary Improvement Association, Inc. But to the letter:

"Your remarks on playing more popular music for the movies were disappointing to me in the last issue of MELODY. Since subscribing to the magazine I have read your advice in your department regularly with a good deal of interest, because it seemed to me as though what you were driving at was with the idea of raising the standard of music in the movies, which I think you have probably helped to do for those who read your articles.

"So I was disappointed to read your last article and find you advocating playing more popular music, and throwing overboard good music for trash, which is what it would amount to. Your hints on playing in the past have been of a great deal of help to me in increasing my library of good music, and in learning how to fit good music into the pictures and not play as much of the cheap stuff, and since you started your new department on reviewing new music I have had some help from that too. But I do not see that you are going to help organists much by telling them how to use more popular music, when what they need is to be told to use less of it.

"If you could hear some of the small town organists that I do, sometimes playing nothing but jazz from one end of a picture to the other you would not think it was necessary to invent any new ways of putting popular music into the pictures. I hope you will keep up the good work with your column telling about the methods of playing the better class of music for pictures, and leave the over-playing of jazz and popular trash to those who don't do anything else."

While in the mood, I also wish to quote from the valuable articles on photoplaying that Mr. John Priest of Moss' Colony Theater is at present writing for *The Diapason*. It is not unnatural that we should both have been struck by the significance of the recent change in policy in New York presentations, as the publicity over the new Publix theaters has been widespread and considerable, and has in particular attracted attention by the idea of pro-

## The Photoplay Organist and Pianist

By L. G. DEL CASTILLO

ducing short revues at the New York studio, and routing them through the chain of Publix houses, or, in other words, the former Class A Famous Players houses on a circuit being augmented as fast as the stages can be altered to take care of the acts.

Nevertheless, I feel that Mr. Priest has exaggerated the importance of the situation somewhat. Possibly due to the fact that I am myself working in one of the Class A Publix houses I am able to see the bright side of the picture, and I find myself unable to view with the traditional alarm the present tendencies in presentation. It is an undeniable fact that the show has as a whole been deliberately "jazzed up," but it is a mistake to figure that everything artistic has been thrown overboard in the process. Some of the reviews, particularly the more recent ones by Frank Cambria, the *Great Moments from Grand Opera* and the *Watteau Fete Champetre*, have been of the highest artistry; and although the orchestral numbers of symphonic proportions have been forced into a subordinate position along with the reduced instrumentation, Mr. Nat Finston, who has assumed Mr. Riesenfeld's old position and is a very able and well-schooled musician, has selected as the opening gun (no idle term in this case) for Publix orchestral inauguration Tchaikovsky's *Overture Solennelle*, better known as "1812," a number which is an accepted symphonic classic, even if it has been characterized in Musical America as "the world's loudest and worst overture."

So, while I admire the general soundness of Mr. Priest's thesis, I am inclined to accept his argument with reservations. After reviewing the steady development of artistic achievement in first-run New York houses for the last decade or more, he goes on as follows: "Unfortunately for those who adopted theater work when good music was the goal of exhibitors, the outlook in the theater field today has undergone a disquieting change . . . the ideals which exhibitors and their staffs labored to foster have been scrapped. Nationally-known picture houses which once boasted fine orchestras of from forty to fifty men are now content with half the number, and where formerly one could hear Tchaikovsky, Liszt and Wagner, now Suppe is the high-water mark for the overture. Potpourris, medleys, jazzed classics and other forms of hash are the usual diet."

"Not only has the music deteriorated, but the type of stage show which has been adopted in most houses is utterly lacking in distinction. Under the head of revues, vaudeville, thinly camouflaged or naked and unashamed, the cabaret band and the chronic Charleston have become the stereotyped brand of entertainment. There is little originality in these revues."

Mr. Priest's conclusion is that it is not the too high musical standard, but a deteriorating and too low picture standard, that has alienated the public and been responsible for the diminishing attendance of recent years. His concluding salvo is that "vulgarizing the rest of the program" will make matters worse instead of

better. But with his premise I cannot agree. Any man who can definitely say why patronage in moving picture theaters has fallen off could probably name his own figure, and I doubt that so simple an explanation as the decadence of the films will suffice. As I pointed out last month, there is at present a vogue for light comedy pictures which will leave no lasting imprint on the shifting sands of Art; but in general the artistic development of the films proceeds apace, as *The Phantom of the Opera*, *The Big Parade*, *The Wanderer*, *Ben Hur*, *Stella Dallas*, and *The Dark Angel* will testify.

My own feeling, right or wrong, but mine own ("of course you may be right; and certainly I cannot go so far as to say you are wrong; but still, at the same time—" as Jurgen says) is that in this, as in many other evils, the post-war Jazz Age is responsible. The masses demand entertainment moving at a faster pace, and only at the Capitol, where the scale is of overwhelming sumptuousness, has the old order continued to satisfy. It is significant that Riesenfeld himself experimented with a jazzier form of entertainment last summer with the aid of Ben Bernie's personality and musicians. Even if it were conceded that the present tendencies in presentation are artistically decadent, there is still no conspicuous cause for alarm. The ground work so long and carefully laid by the Old Guard cannot be entirely lost, no matter what vicissitudes interrupt its normal development.

### CAMOUFLAGE OR INTERPRETATION

I have always assumed that the province of the picture musician was unwaveringly precise synchronization, no matter into what apparent musical absurdities it might lead. I accepted as axiomatic the aphorism that his entire duty was irrevocably to play the type of music the film called for, be it good, bad, melodious or discordant. In the words of the old maxim, "Hew to the line, let the chips fall where they may." But recently I had a conversation over this and that which ended by opening up a new conception of the photoplayer's art, if we may dignify our grubbing by such a phrase. We were discussing the score assembled by Winkler to *The Phantom of the Opera*, which I had commended as being atmospherically ideal in heightening the gruesome and awesome qualities of the film.

To this my companion, a musician whose abilities in our common field make his opinions worth respect and consideration, dissented. He felt that the real and permanent province of the movies was entertainment, and that the music should be planned to play up this factor, even if necessary at the expense of the picture, when the latter was a type that bordered on the tragic, the morbid, the gruesome, or the inane and uninteresting. In the case of *The Phantom*, said he, he would have scrapped considerable of the discordant atmospheric stuff in the score, and instead would have arranged his score to accentuate the melodious possibilities of the play, emphasizing the romantic and plaintive sides of the Phantom's character, using as a theme something like the opening sections of Goldmark's *Sakuntala* rather than the ultra-modern discordant broken harmonies chosen by Winkler.

Toward the same end, he continued, he would have culled to the last drop portions of *Faust* rather than depend to a large extent on incidentals written to interpret gruesome and repellent characters and emotions. He felt that it was subverting the purpose of the theater to endeavor to chill the blood, raise the hair, creep the skin, freeze the marrow, raise the gooseflesh, or play scales up and down the spine of the cash customers.

Whether he felt the same way about the

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## Up and Down and Once Over

ANY musician who's hard up for Conversation can always begin to talk about Jazz. The Subject has become even more so now because Paul Whiteman has just wrote some Articles about it in the *Sat. Eve. Post*. Seeing as Paul put Jazz on the map to start with, he ought to be able to clear up the Subject if anybody could, but I notice even he don't quite know where it started, but he thinks it come from the Blues down South.

The feller he thinks started it was a little feller in Noo Orleans who got up a Noosboy's Orchestra with some other fellers called Piggy, Family Haircut, Warm Gravy, Boozebottle, Seven Colors, Whisky and Monk. They got so good they stopped the Traffick and got took to court, where the Judge listened to 'em and called 'em the Spasm Band. The little feller's name was Stale Bread, and it wasn't until 25 yrs. later that Jazz got so snooty that the Jazz Hounds was known as Cake Eaters. Take it or leave it.

But what I want to know is whether it's Musick or not. This here is supposed to be a Musical Colyum, and I will get in Greasy with Mr. Jacobs if it comes

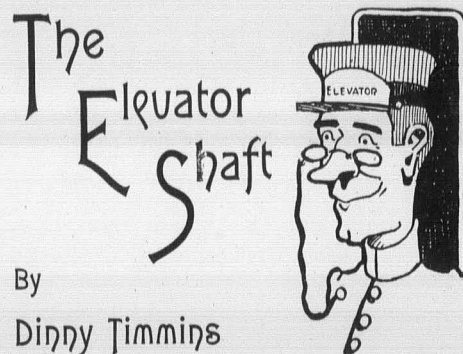
JAZZ PRO AND CON out I been working under Faults Pretensions. Harling, the feller whose Oprey got him kissed in Chicago, had a visit with the Gov. of Mass. a while back, and cracked up Jazz to him and says it was the Spirits of America, the only legal ones anyways, and etc., and right after him comes Doc Kneeland, the Sec. of the Lords Day League, and give it the Razz.

He says it ain't nothing but the TomTom of the Jungle. He says, we don't need this jazz. He says, what the people need is something to keep 'em Quiet. Take the Radio, he says. My daughter turns the Radio on every night and everything is Jazz, even the Lectures. And now they're trying to make it a Jazz Sunday, he says. It's all wrong, he says.

He reads just like the Castoria ads. He don't say what he figgers to give the People to keep 'em quiet. I could tell him. Repeal the Prohibition law and take away the Income Tax, that would keep 'em quiet for awhile. He and Hen Ford ought to get together and Be Therselves. Hen Ford talks about being a Philanthropoid, let him get together with this Doc Kneeland on keeping the people quiet; and take the Rattles out of the Fords instead of Monkeying with these here Old Fashioned dances. If he would jest put Bigger and Better Springs on the Lizzies he would do more for Humanity than all the Barn Dances and Skittishes put together.

And now the Salvation Army is getting after Jazz. O yes, of course, says you, you might know they would say them Modern Dances was Inventions of the START 'EM YOUNG Devil. But you got it better reason than that. Out in Cincinnati they got a Injunktion out against a movie Theater that was to be put up next to their Home for Girls, on acct. they say the Jazz Musick coming from the theater would put Jazz Emotions into the Babies born there.

They says in the Writ they Wrote. — we are Loth to believe that babies unborn in the Fraternity Hospittle is to be legally Subjugated to the planting of Jazz Motions by such forced Proximitam to a Theater and Jazz Palace. And if you can beat that I will get the Offis Force to donate you with a Squirrel lined Kazoo. It only goes to show that they is some



Dippy continues to discuss with the utmost freedom the music news and opinions of the day. Dippy doesn't claim to be always right, but his viewpoint is his own. "Anyway," says Dippy, "I consider as how I've done my share to elevate the music profession seeing I have been running the elevator for Walter Jacobs all these years." Continuing, with an intelligent cough, he said: "The best thing I heard last month not counting a couple stories picked up in the elevator was his here Pines de Rome by Mr. Reespegie played by Mr. Koussé-whiskey's jazz band at Boston symphonic hall with a night and gale singing right out in the middle of the place. It was re-elastic specially where Julius Cezer hauled off and shot the canarie with his trusty rifle. It was a bird. Only I heard afterwards it wasn't a real one—just a record on one of them new profolitic victrolas and the shootin was a accident caused by snapping on the brake too impulsive when it was time to choke off the warble."

hope for Jazz as long as the people that play it is less Nutty than the people who Criticizes it. Anyways, so far as Jazz is concerned, it looks like every Knock is a Boost. It don't matter how much it gets kicked at, it jest rolls along with Sassiety and a lot of the good Musicians pushing it. Otto Kahn's son is making so much money at it as a Jazz leader that even the old man can't kick, and a lot of college boys are getting on the Wagon, and making about ten times what they would selling Stocks and Bonds. Like this young Tevis Huhn who belongs to the Philadelphly 400, jest out of Princeton, and has been playing the Banjo in Vodvil for a year now.

And the real composers is still pecking away, even if Oscar Thompson the Critick, don't think much of Jazz. He gets so red-headed about it it almost looks like he got fired out of a

GERSHWIN PUT IN HIS PLACE Jazz Orchestra or something. On acct. Deems Taylor got Ferdie Grofe to put in the Jazz Nifties to his Peace called Circus Days that Whiteman played this season Thompson says he can't think of nothing more Pathetic than Taylor turning his Musick over to a Jazz specialist to dress it up in the Cheap Tinsel that every One Fingered song writer can get the borrow of. And then to make Geo. Gershwin feel like a plugged nickle, he says the Rhapsody in Blue is second rate as Jazz, and as anything else it don't even rate talking about.

Then when Damrosch did Gershwin's Concerto which went so big it had to be repeated, Thompson says a concerto was out of Geo.'s element, and when he tried to develop his themes, which was no good anyway, he was hollering for help most of the time. And then just to make sure that him and Geo. was good pals, he took in Geo.'s one act Operetty called 135th Street and says the only place to listen to it would be the Vodvil stage as a Half Baked parody on the rottenest parts of Grand Oprey. So it almost begins to look like Oscar didn't think Geo. was so good.

And of course if Jazz is as bad as that, why the Charleston is too fur down in the Muck to even

be spoken of. And yet it's a funny thing the way everybody seems to be trying to take the Credick for it. Geo. Marion, the famous minstrel, says he used to do exactly the same dance in the minstrel shows fifty years back, only they called it the Twist. And at that, he says, they got it from an African savage dance called the Essence.

But now they's a new claim for it that must be right, patikilarly as if you deny it you're like to get a Half a Brick bounced often your Dome. The Irish they claim it ain't nothing but a step out of the old Irish Leitrim jig, which is a new one on me, and they had a Demonstration on St. Patrick's day to prove it in New York. Begorrah, you can't beat the Irish, me boy. They're a grand race, and they dance as good as they fight.

The only trouble with the Charleston is you can't get no place to dance it. They's been so many places where they stopped it so's the buildings wouldn't fall down it ain't stopped it, if any, than the ones that is. Concord, N. H., is the last one around here where the City Engineer says he ain't got nothing to do with the morals, but he ain't going to have no wrecked buildings from doing the Charleston. And now you can't even go abroad to do it. In Vienna the Tyrol dance places have put the lid on it. It looks like Ireland would be the only Free State left.

You take it by and large it looks like Musick would have to be added to the list of Dangerous Occupations. I see where this here Eycetalian tenor at the Metropol-

TAKING THE GIGGLE OUT OF GIGLI an ain't quite so Giggly as usual. The Black Handers they

got after him and scairt him so he cancelled a couple concerts. It was in Detroit and he got this note which says, "Jest let him sing and we will cut his canary's throat." So the bird he took no chances but beat it out of there with a couple of Dicks to guard him, and he ain't done no more singing until the Oprey at the Met. They say now every time they's a Oprey with shooting in it like Tosca or La Vestale they have to put Ear Muffs on Giggly first so's he won't start a Panick.

Every man to his own Trade, as the saying goes. They give Kousséwhiskey that conducts the Boston Symphony Orchestra a Honorary Degree down to Brown University the other week.

KOUSSEVITSKI'S HONORARY DEGREE and instead of making a Speech he pulls out his Instrument, which of course he always carries with him, and give em a Concert on the Bull Fiddle, teckernally known in the Profession as the Dog House. The Wow is that the Criticks has had a great time giving the poor Reporter the Razz for trying to explain that the Double Bass is the Large Horn that is found in big orchestrys over near the Drums.

But all Joking to one side Al the Idee is good. These here Commencing Exercises is generally Dead Turkey, and though I don't pick out a Bull Fiddle from choice to hear a Concert on, still it's better than Nothing. Maybe now Brown has got the Idee they'll give the next class a Real Blow-out and give a Degree to Paul Whiteman. They could send him a nice polite Invite, and say, P. S., please bring the band. Any College that ain't doing a Capacity Business all they got to do is give a few of them Honorary Degrees to Gilda Grey and Eddie Cantor, etc., and they would have the S. R. O. sign out to the front of the Purser's Office in no time.

## What's Good in New Music

By Lloyd G. del Castillo

NOTHING spectacular in new music has appeared on my desk in the few brief hours since the last month's copy for this magazine was turned in. Due to a praiseworthy ambition on the part of the editors to advance the publication date to a position earlier in the month, this issue follows too closely on the heels of the preceding one to allow a very great accumulation of new material. Probably the most significant of the new publications will be found in the Photoplay Incidentals, with the new Rapee numbers and the Kempinski Incidental Symphonies. There is a profusion of new popular music, much of it mediocre, from which we have endeavored to cul the portion that appeals to us musically; a portion which, we must admit, will not necessarily coincide with the popular taste.

### ORCHESTRA MUSIC

AUBADE FLEURIE, by Ganne (Ascher Masterworks 473). Easy; light quiet 2/4 Allegretto ben moderato in A major. A light flowing intermezzo of charming lilt. So many numbers of this type travel in a dead level of inanity that one like this that escapes the rut deserves special emphasis.

COMEDY CAPERS, by Steele (Ascher Masterworks 612). Easy; light grotesque 6/8 moderato (burlesque) in F major. These 6/8 staccato numbers constitute a sharply defined type, valuable to the photoplayer in a definite classification headed by what are probably the two most popular specimens, — *The Potato Bug's Parade* and *The Teddy Bear's Picnic* (Walter Jacobs). This one is more akin to those two ubiquitous jingles, — *I Asked my Mother for Fifty Cents*, and *There She Goes*.

SOCIAL CHAT, by Eugene (Ascher Masterworks 614). Easy; light quiet 6/8 Allegretto in E♭ major. How can one describe in words the difference between this and the preceding number, — both light 6/8 staccato numbers, but one grotesque, the other neutral? Generally the former is in minor, but the above example shows the distinction to be not always valid. Yet the types are definitely dissimilar, this one (again we have recourse to analogy) neutral like *Laces and Graces*.

DANCE OF THE REAPERS, from *The Tempest Suite*, by Humperdinck (Ascher Masterworks 616). Medium; quiet atmospheric 6/8 Moderato in E♭ major. This and the following number, while by no means valueless, are a trifle disappointing considering that they come from the pen of the composer of *Hansel and Gretel* and the incidental music to *The Miracle*. This one is the better of the two, as its very monotony of syncopated accent makes it valuable as an atmospheric number for certain quiet pastoral moods.

THE WINDS AND THE MERMAIDS, from *The Tempest Suite*, by Humperdinck (Ascher Masterworks 615). Medium; vigorous masculine 4/4 Allegro moderato in E♭ major. As in the preceding number, the title is misleading; in fact, the two titles might almost be advantageously interchanged. After an introductory fanfare, a short vigorous phrase is steadily developed over a cross-accented accompaniment from piano to a climax, and repeated with a short powerful coda. Typical ballet music, this short number while lacking a pure musical appeal still has a unique atmospheric quality that defies description.

TROIKA, by Tchaikowski (Schirmer Galaxy 289). Medium; light Russian characteristic 4/4 Allegro moderato in E major. The twelve numbers, one for each month, known as *The Seasons*, by Tchaikowski, have proven a fertile feeding ground for the hungry orchestral arranger; and this number, representing November, has always been one of the most popular numbers of the suite, all of which should be in any well stocked library. The troika, or Russian sleigh, is pictured gliding smoothly and cheerily over the steppes while the occupants hiccup merrily between gulps of vodka. (My own program notes.)

ALLURING COQUETRY, by Baron (Belwin Corp. 106). Medium; light quiet 6/8 Allegretto scherzando in C major. A light and liquid intermezzo of grace and tunefulness. The antiphonal work in the first strain, in which the inner voices toss the melody back and forth, adds interest.

JUST A COTTAGE SMALL, by Hanley (Harms). Easy; quiet 4/4 Moderato in E♭ major. This and the next number are primarily song ballads, but are mentioned here for their unusual melodic appeal and their thematic value.

THE MYSTERY OF NIGHT, by Denni (Jenkins). Easy; quiet 4/4 Largo con moto in A♭ major. This Kansas City firm has steadily won popularity in the last few years by its wise choice of manuscripts. These two ballads, both of which may be heard on Victor records, are to be highly recommended.

Editor's Note.—It is the purpose of this department to provide an authoritative and practical descriptive index of current publications for orchestra. 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 especially the requirements of the theater orchestra.

### PHOTOPLAY MUSIC

A REGAL PLOT, by Kempinski (Photoplay Inc. Sym. 31). Easy; sinister misterioso 3/4 Allegro moderato in B minor. A most useful number, in which a sinister heavy 3/4 movement gives place to a lyric passage in 12/8.

RAIN, by Kempinski (Photoplay Inc. Sym. 32). Difficult; light agitato 2/4 Allegro in D minor. An effective scherzo, not dedicated to Jeanne Eagels, with its shimmering double-bowed melody for strings, comparable to Arenski's *Intermezzo* or Grieg's *Brooklet*, but longer and more sustained in mood than either.

THE ENCHANTED CASTLE, by Marquardt (Music Buyer's Corp.). Medium; dramatic misterioso 4/4 Allegro moderato in C minor. Though not of the highest musical calibre, this number is useful to the photoplayer for its success in creating and maintaining the mood that is its purpose. The user will find no disturbing contrasting strain to interrupt the atmosphere of the picture.

RECITATIVE HEROIQUE, by Rapee (Belwin Cinema 54). Medium; masculine emotional heavy 4/4 Grave in D minor. Photoplay incidental music has shown a praiseworthy tendency to develop from the general to the specific. Originally content to be known simply as an Agitato or a Misterioso or what-not, it now labels the emotions more specifically, and generally with trustworthy accuracy, as in this number. There is a contrasting melodic middle section.

GALLOPING FURIES (Stampeding Cattle), by Rapee (Belwin Cin. 55). Difficult; furious agitato 6/8 Presto furioso in G minor. Of particular value with its galloping rhythm for the use indicated, this number is of sufficiently good musical structure and length, covering five octavo pages in the piano score, to be also used as a general furioso.

AGITATED MISTERIOSO, by Rapee (Belwin Cin. 57). Easy; quiet misterioso 3/4 Moderato in E minor. The tempo indication is my own, none being given, but the number if played as an agitato becomes little more than a finger exercise, and seems to me to be much more effective if held down to a subdued furtive key. Should not the third and fourth bars from the end of the first strain read F natural?

VAISE DRAMATIQUE, by Rapee (Belwin Cin. 67). Medium; quiet emotional 3/4 Moderato in G minor. This waltz is difficult to classify, as the melancholy of the first minor strain is in abrupt contrast to the robust motion of the second strain in major. Each one separately is of excellent musical value, but together they seem incongruous.

AIR MAIL GALOP, by Tremblay (Belwin Baron Oct. 3). Medium; light active 2/4 Allegro vivo in E♭ major. Leaving aside the inconsistency of an air-mail galloping, we have here a well-knit hurry with a valuable dash and semi-military swing.

### A Photoplay Musician's Opinion

August 18, 1925

Walter Jacobs, Inc.,  
120 Boylston Street,  
Boston, Mass.

Gentlemen:—

For some unknown reason I did not receive the last copy of JACOBS' ORCHESTRA MONTHLY magazine.

I would very much appreciate your mailing me another copy and an inclosing bill for same as I do not care to miss an issue.

I think that your magazine is the most newsy and practical help of all musical magazines on the market. \* \* \* I cannot imagine how you can publish your magazine and realize a profit on it. The magazine alone is worth more than the subscription price and the numbers that appear in it are in a class by themselves. They are absolutely indispensable in the picture theater and rank with any of the foremost and much higher-priced arrangements appearing on the market.

Hoping to receive my copy of the current issue in the near future, I am

Sincerely yours,

W. MCKINLEY MUTH

1319 13th Street,  
Altoona, Penna.

SERENADE GALANTE, by Beghon (Baron Oct. 4). Easy; quiet 6/8 Allegretto in D major. Last month we found occasion to praise two numbers of this composer in the new Fischer American Concert Edition. Here is another of the same standard. This new composer progresses so rapidly it seems to be a case of a Beghon Horseback. Ain't I awful!

### ORGAN MUSIC

SERENADE ROMANTIQUE, on G. A. C. E., by Diggle (J. Fischer 5586). Medium; light quiet 6/8 Andantino in C major. Any number based on an automatic device has its dangers, Bach and others notwithstanding. But Mr. Diggle has avoided the pitfalls with dexterity, and his musical funambulism on his four-note thematic tight-rope has character and charm.

INTERMEZZO, by Gillette (J. Fischer 5007). Medium; quiet atmospheric 3/4 Andante. This number will repay study both for its virtues and its defects. It has an abundance of atmosphere and style, but is, in our opinion, marred by conscious striving for effect, as in the discordant chiming motif, the whole tone scale passage in the sixth and seventh measures of the Andante, and the interruption of the three spontaneous measures of the A major strain.

### POPULAR MUSIC

IN YOUR GREEN HAT, by Ager (Ager, Yellen and Bornstein). A spontaneous creation of irresistible lilt that is bound to sweep the country.

MASCULINE WOMEN! FEMININE MEN! by Monaco (Clarke and Leslie). Aside from the spur to the imagination suggested by the title, the music has a well defined swing of the slow drag type. Incidentally, the now extinct *Mama Loves Papa* created something new in dance rhythms, of which both this and the next number are examples.

AFTER I SAY I'M SORRY, by Donaldson (Feist). Another *Mama Loves Papa* rhythmic pattern, but with a character of its own.

WALTZ TOMORROW NIGHT, by Leslie, Palmer and Woods (Clarke and Leslie). Just to be smart, I am stringing these songs with the *Mama Loves Papa* rhythm out in a row, to prove my point. Here it appears in the answering phrases of the chorus.

EVERYTHING'S GONNA BE ALL RIGHT, by Davis and Akest (Waterson). Still another one. In short, after I say I'm sorry, wait till tomorrow night, everything's gonna be all right, cause mama loves papa. And lest you suspect that I have dragged in inferior songs just for the similarity of rhythm, allow me to protest that I didn't notice the coincidence of the *Mama Loves Papa* rhythm until after I had selected the songs.

DOROTHY, by Gaskill (Feist). A tuneful number in which the chorus is contrasted by restful cantabile phrases alternating with another rhythm that has become popular — that tripping rhythm of dotted quarters and eighths popularized by *In Love With Love*.

PRETTY LITTLE BABY, by Baker and Bernie (Feist). Phil Baker and Ben Bernie ought to be able to write a song together if anyone could. This is proof that they can.

BY THE TEMPLE GATES, by Smith (Jenkins). This oriental tune, by the composer of that Sherman, Clay hit of a few years back, — *While the Incense is Burning*, — deserves to succeed on its merits. The only thing that can hold it back in competition with Tin Pan Alley products is its middle Western birth.

H-O-M-E, by Ventre (Jenkins). Another one from the butter and egg district, as good as anything ever written on the Rialto.

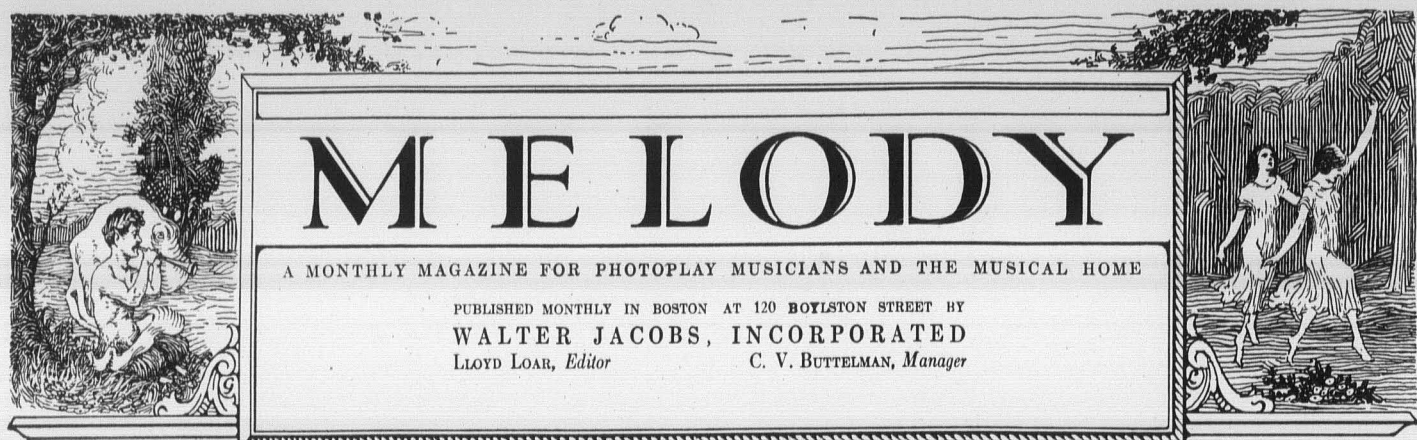
I LOVE MY BABY, by Warren (Shapiro, Bernstein). A rough and ready tune fulfilling all the voltage requirements of the jazz age. Emphatically this is professionally known as a "natural."

THANKS FOR THE BUGGY RIDE, by Buffano (Moret). Here's one from the far West that seems to be making inroads on the effete East. What may kill it is the difficult and not too singable patter phrases of the chorus. THAT CERTAIN FEELING, by Gerakwin (Harms). Musically this tune is excellent with a suave and yet vigorous flow. As a popular song it lacks simplicity, and one suspects that Gerakwin's experiments in classical music may have robbed him somewhat of unsophisticated spontaneity in his original field.

THE DAY THAT I MET YOU, by Sandley (Berlin). The firm bearing the magic name Irving Berlin can at least not be accused of over-sophistication, and of late years they have picked naturals with considerable success. Look back a year, for example, and consider, in addition to this supremely swingy cantabile number, *Feelin' Kind o' Blue*, *Waitin' for the Moon*, *I Never Knew, I'm Still in Love With You*, *Take This Rose*, *In the Middle of the Night*, *You Forgot to Remember, Listening, Seventeen*, *The Whole World is Waiting for You*, and last, newest, and far from least:

ALWAYS, by Berlin (Berlin). This waltz has of course had matchless publicity, and it has almost seemed as though Berlin's marriage was a publicity stunt arranged for the song. But I believe the song would have gone big anyhow. If I ever heard a sentimental ballad that just melts in my mouth, this is it.





# M E L O D Y

A MONTHLY MAGAZINE FOR PHOTOPLAY MUSICIANS AND THE MUSICAL HOME

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### Personal Notes

*Greensboro, N. C.* — Mr. Billy Heaton is manipulating a Robert Morton organ at the Imperial Theater and is doing feature numbers.

*Kalispell, Montana.* — Mr. Geo. Dunkley, who is the organist at the Liberty Theater, includes feature numbers, slides, and solos in his programs. He also has a limited number of piano students taking courses in popular playing or "business courses of music," which prepares them so that they will be eligible for any sort of piano or organ position.

*Stanton, Ill.* — Charles Mank, Jr., is playing a Wonder Kilgen Organ, which he claims is a "peach," at the Stanton Labor Temple Theater. He also teaches ragtime, classical music, orchestration, and harmony during his spare time.

*Norwalk, Conn.* — Allen Schofield is organist at the Regent Theater, using a two manual Robert Morton.

*Olympia, Wash.* — Samuel P. Totten is serving as organist at the Liberty Theater here.

*Canton, Ohio.* — Harry Brown, who is at present the organist at the Mozart Theater, is what one might correctly term a thoroughly experienced musician. For three years he was associated with various concert parties, and took an active part in performances given abroad during that time. During the next seven years he did concert work in Canada. It was after he had traveled Canada from coast to coast that he settled down in Cleveland, Ohio, where he served as organist for four years at the Stork Theater. He has had many years' experience with the Wurlitzer organ. At present at the Mozart Theater, Mr. Brown plays alone during the day, but plays with the orchestra for night performances.

*Bell Island, Newfoundland.* — We recently received a very interesting letter from Margaret Murphy of Bell Island, which we reprint herewith.

"Dear Sirs: I am eleven years old. I go to the Convent School. I am practising on a Goodrich Organ. I have a course from the U. S. School of Music; it is a beautiful course. I am playing the 40th lesson now. I can play some of my marches. I am practising some of your waltzes now, but I find them a little hard. Yours affectionately, MARGARET MURPHY."

Is Margaret our youngest subscriber?

**THE MUMFORD PUBLISHING COMPANY** of New York has recently issued a volume of standard piano music that should be very interesting to photoplay musicians generally. It is presented as the world's largest collection of standard piano music and, as the volume contains over 200 accepted piano compositions, the claim seems like a very reasonable one. The contents are classified as classic, modern, light, sacred, and operatic compositions. They are indexed according to these classifications and also indexed alphabetically and by composers, so the task of the player in finding the sort of a number that he wants, from the index, is made as easy as possible. The music is printed on a good quality of paper so clearly that it is very easy to read. The book is bound substantially in cloth, and will stand a great deal of use without showing signs of disintegration. The numbers in the collection were selected and edited by Albert E. Wier, and there is no doubt that he did an excellent piece of work in editing the collection, which is known as *Masterpieces of Piano Music*.

In passing, allow me to congratulate Mr. George L. Cobb on his very fine suite *A Night in India*. Number one is very fine and very modern in style. I was able to use three of these numbers in a fine scenic on Egypt we had at the theater lately. Also, the *Three Sketches from Mexico* is a very fine suite. — H. E. LINGLEY, Salinas, California.

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## Mignon's Lament

POEME INTIME

GEORGE HAHN

Andante Moderato



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Musical score for page 12, featuring piano accompaniment. The score consists of seven systems of music, each with a treble and bass clef. Dynamics include *f*, *mf*, and *f*. There are first and second endings marked with '1' and '2' in the second system.

MELODY

Continued on page 21

# A Romance in Bisque

NORMAN LEIGH

Musical score for page 13, titled "A Romance in Bisque" by Norman Leigh. The score is for piano and includes tempo markings *Allegretto* and *Moderato*. It features dynamics such as *f*, *mf*, and *rall.*. There are two instances of *8va lower* markings. The score consists of six systems of music, each with a treble and bass clef.

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8<sup>va</sup> lower

rall.

poco a poco a tempo

Allegretto capriccioso

f

mf

f

mf

rall.

mf

a tempo

8<sup>va</sup> lower

MELODY

Continued on page 19

# Health and Wealth

OVERTURE

A. J. WEIDT

Andante Maestoso

PIANO

ff

mf

f

rit.

Allegretto

f

mf

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Musical score for page 16, featuring piano accompaniment. The score consists of seven systems of two staves each (treble and bass clef). Dynamic markings include *cresc.*, *mf*, and *f*. The notation includes chords, arpeggios, and melodic lines.

MELODY

Andantino con moto

Musical score for page 17, starting with the tempo marking *Andantino con moto*. The score consists of seven systems of two staves each. Dynamic markings include *mf*, *p*, *poco rit*, and *molto rall*. The notation includes chords, arpeggios, and melodic lines. The piece concludes with the tempo marking *Allegro*.

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Musical score for page 18, featuring piano accompaniment. The score consists of seven systems of music, each with a treble and bass clef. Dynamics include *mf*, *f*, *cresc.*, *ff*, and *ff più animato*. The piece concludes with a *ff* dynamic.

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Musical score for page 19, featuring piano accompaniment. The score consists of seven systems of music, each with a treble and bass clef. Dynamics include *mf*, *8va lower*, *rall.*, *poco a poco a tempo*, *Appassionato*, and *cresc.*. The piece concludes with a *cresc.* dynamic.

MELODY



*decresc.*  
*f*  
*sempre decresc.*  
*f*  
*cresc.*  
*decresc.*  
*rall.* *sempre decresc.* *sempre rall.*  
 8  
*D. C. al*

MELODY

TRIO  
*f*  
*p*  
*2<sup>d</sup> time f*

MELODY



Musical score for page 22, featuring six systems of piano accompaniment. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. A first ending bracket is present in the final system.

Musical score for page 23, featuring six systems of piano accompaniment. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. A first ending bracket is present in the final system. The tempo marking "Tempo I" is at the top.



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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  
B♭ Bass (Bass Clef)†  
Drums  
1st Mandolin  
2d Mandolin  
Tenor Mandola or  
Tenor Banjo and  
3d Mandolin†  
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## Speaking of Photoplay Organists

Continued from page 4

and WEBB. Several numbers composed by Mr. Sofer have been published and have met with a considerable share of public favor. One of the most successful of these is a waltz entitled *Sentimental Nights*.—G. A. F.

THE Seattle Pantages Theater claims a win- some miss as its organist who is none other than Laura Van Winkle. She is delighting the patrons daily with novel and artistic songologues.

Her picture work is considered the best ever played by a woman in the Northwest — partly due to her knowledge of good music and finished work. It no doubt excels that of many of the "superior sex." She has the energy and touch of a man, which is unusual in a woman.

Miss Van Winkle is but twenty-one years old, and is, to be candid, very small for her age. In fact, it seems impossible that such a slip of a girl can be holding such a responsible position, but when she takes her bow after her solo one learns that aside from her musical ability she has what some modern writers refer to as "it." That is to say, personality, attractiveness and appeal.

Although she uses no music at the organ, she does very little improvising, playing mostly from memory — and such variety! One hears the best in everything from jazz to classics; including overtures, operas and a great deal of Chopin and Liszt adapted to dramatic picture work.

She has a fine two manual Robert Morton with sixteen sets of pipes. The console is white, and placed on an elevator that runs from the basement to two feet above the stage. The prologue to the songologue is played as the console rises above the floor, which is a novelty in introduction that focuses the attention of the audience.

Her songologues are produced on a very elaborate scale. Whole stage settings are built and painted especially for them, and from two to as many as several times ten people have appeared in one songologue. All this is in addition to the feature pictures and vaudeville bill.

Miss Van Winkle, I'm sure, is scheduled for a long stay at the Pantages as she is gaining wider popularity with Seattleites. — J. D. Barnard.

RALPH SCOTT of Milwaukee, Wisconsin, has been furnishing music for photoplays since 1906, at which time the only instrument used to any extent in the photoplay theaters was the piano. When the photoplay theaters began installing pipe organs to furnish musical accompaniment to pictures, Mr. Scott immediately took up the study with various prominent teachers in or near Chicago, and transferred the major portion of his musical activities from the piano keyboard to the organ console. He has played the organ in various theaters in and around Chicago for the past twelve years. At present, he is with the Iris Theater, Milwaukee, Wisconsin, where he has full charge of the musical programs. He includes in the programs songologues and special organ features.

—G. A. F.

I like the MELODY very much for the reading that is in it; also the music. — RAYMOND O. LEGG, Anoka, Minn.

Enjoy MELODY and J. O. M. more each month. — J. D. BARNARD, Seattle, Wash.

MELODY is such a valuable little magazine, I do not want to lose a word of its message to photoplay organists and pianists. — CHARLES H. TRAPP, JR., New Bedford, Mass.

I have been enjoying MELODY and ORCHESTRA MONTHLY for a year and could not get along without them. — HELEN COX, Pittsburgh, Pa.

Your organ articles are fine. Here's wishing MELODY every success. — W. F. QUACKENBUSH, Darien, Conn.

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## "STARTING SOMETHING"

**MAXIMS AS STARTERS.** Not to start an argument, but merely as a starter in this matter of "starting," let's talk a bit about maxims. Of course everyone knows that one kind of *modern* "Maxim" is a gun that's built to throw shot, yet such is not the sort of "shot-throwing" here under fire. To the contrary, the maxims about which this starting paragraph is murmuring (not moralizing) are old-time verbal shotguns—the *antiquated* "word-shooters" (also called proverbs, adages and saws) of a now happily bygone age, and once thought to have been loaded to the muzzle with timely advice as life-starters for the young. Those ancient old "saws" were built for *cutting* rather than shooting, however, and were supposed to cut deeply with sharp, keen *moral* teeth that now seem a bit blunt. As example, take that one running: "the pitcher that goes too often to the well is broken," which was intended to "prohibit" by moral suasion before legal was assumed. Surely in this instance the teeth were in need of filing, for when accidentally dropped or slammed down in a fit of frenzy the poor pitcher could be *well* smashed anywhere — place of serving or source of supply.

Another hoary old "cutter" was the familiar one that "a rolling stone gathers no moss." Of course it doesn't; neither does a Rolls-Royce or other fine "roadster" of speed which gets you somewhere, and who wants to be "moss-back" anyway? Moreover, a polish is gained by rolling along life's road and rubbing up against other stones that have been mentally and morally polished by friction with life. We of today should be thankful that for the most part those old "saw" teeth are now hopelessly rusted and blunted or wholly minus in the maxim jaw.

In the days before motors became the prime moving factors of men, those old-time "saw" mentors (more often tor-mentors) were wont to be meted (or metered) out to all youthful starters-in on the great and glorious adventure we call life, their teeth being supposed to operate as mental and moral spur. The bulk of the "rolling-stone," "moss-gathering" admonitions were concerned with **DOING** something, and in the main may have been good "medicine" for the times; but if stewed, simmered and boiled down to a minimum to meet the modern, in effect the whole batch can be reduced to a maximum maxim, namely: *Don't start something unless sure you can make good on the starting.* As a philosophically minded old Hibernian friend of *The Gadder* once put it in an unconsciously perpetrated yet delightful Irish bull — "STHOP BEFORE YEZ BEGIN!"

**A Little Personal Starter.** — Reader-friends, are YOU individually one of those million-millions collectively who started 1926 by firmly resolving that you *personally* would NOT renege on any one of your resolutions for this year? If you ARE, and really mean business with yourself this time, here are a few motor-maxims: Be sure that ignition is right and keep your mental carburetor free and unclogged for the *year's run*; have a clean, unobstructed wind-shield, and keep both eyes on the road; keep two hands on the steering gear, one foot ever ready to "step on it," skid-chains handy at all times for stress of weather, and ALL parts of your motor-mental machine well oiled and ungunmed — *then keep going with sufficient good moral "gas" in the tank to complete the trip of 365 consecutive days.*

As compared with some of the big Buicks and such your car may be only a "flivver," but don't forget that whether it be in little things or big things nobody has any use for a quitter. Anyone who voluntarily and without

## Gossip Gathered by the Gadder

Facts and Fancies Garnered from  
the Field of Music

By MYRON V. FREESE

good reason signs a quit-claim deed on honestly made New-Year resolutions before the FULL old year has resolved itself into the coming NEW, tacitly relinquishes any "probable possible" right to a grandstand seat in the exhilarating game of life. To do this is practically plastering a poultice on an admittedly *weak back*. To make a maxim that might fit — Don't peter out and so pronounce yourself as being in need of a perpetual porous plaster. Renew, but never renege!

**Fiddle But Not Flivver Starting.** — As perhaps many of us (including even you and me) may know, sometimes you can and sometimes you can't start a "Ford," yet Henry of this now famous name, and the man who makes 'em, most assuredly "STARTED SOMETHING" by starting genial "Mellie" and good old "Gram" in fiddle fun and dance doings. It possibly may take a lot of further cranking to keep the start going, yet none the less it's a mighty good one towards bringing back a few of the old joys that seemingly bade fair to share the scrap-heap fate of many forsaken and forgotten flivvers.

The fact is undodgeable, but ever since the close of the great World War, which proved itself to have been almost a scrap-heap for universal peace and progress, this old globe seems to have been in a sort of civic and political state of mental inebriety, with everything seemingly a bit wobbly on its pegs — business, dancing, fun-getting or whatever old pegs. So far, however, none of the world's great diagnostic-specialists had been able to coin, find or fit a specific name for this world-wobbly state of affairs, to say nothing of a remedy. But along came a capitalist, true moralist, idealist, propagandist, philanthropist and specialist, all combined in one man — Henry of Dearborn, who at once manufactures a name-word that hits on all cylinders.

This Dearborn specialist not only propounds a name which covers the case and FITS the "fits" from which we are shaking and suffering, but without having to stop and mentally crank-up he also prescribes a tonic that is neither patented nor bottled for private use and is wonderfully easy to take. He first diagnosed the malady as being merely a temporary attack of the "Billy-Wow-Wow" — a name that surely could not be more fittingly fit, and a word which finely fitted. Then came his prescription (free to everybody), and this was: "learn the old-fashioned dances, square and round, with fiddles in place of saxophones; dignity and grace in lieu of syncopated shuffles." In short, the Dearborn specialist would change to melodic music the clanging blatant blare of noise; he would substitute the swinging, swaying, sensuous waltz for the monotonous two-step; the pretty polka of our grandfathers for the Hawaiian cavorting canter; the sprightly old schottische for the unsightly acrobatics of the Charleston.

Therapeutically, so to speak, Mr. Ford

would cure the "billy-wow-wows" by injecting allopathic doses of what might be called fiddle-bow-bows, which (jazzing the hyphens to give a more medico-technical tone) means killing the bacillus of billywowowgitis by inoculating with the germ of fiddlebowbowitis. "Oh, flivver-fiddling," says someone facetiously inclined. Not so, neither was anything of the sort intended to be implied. Rather does it mean real "fiddling," a happy return to the almost forgotten playing on some of the old strings of rational recreation to which the older generations in America once most happily were attuned.

**The Ford Big Starter.** — Henry Ford most certainly *started something*, and a pretty broad, big "something." From its very starting his exploitation of the two, quaint, lovable old people from "Way down Maine" started a warm wave of sympathy and fraternal friendliness for the older ones throughout the country — practically an out-surging of fine feelings towards an older generation which, unintentionally as a rule, the younger are all too apt to consign to the "chimney corner" of life and then unconsciously neglect them. As our Hibernian friends possibly might phrase it, all of us were *started into stopping* for a moment to think, thereby permitting us to gain a changed perspective on the relative merits of some of the old things as compared with the new, and learn that there was much of true enjoyment in the past that is now unknown to the present; practically, it started a thought in the present which would seem almost sure to bring fruitage of action in the future.

For one thing, the immediate effect of the Ford starting was to start (singly and in groups) numbers of sixty, seventy and even eighty-five-year-old players, who once held a great local reputation as fiddlers, to manifest themselves as still being in fine fiddle fettle and yet able to hold their own in the fiddling field, and this without meeting a smile of tolerance or sneer of ridicule at "old age aping youth." For another thing, and perhaps better than all else, it started the revival (really a renaissance) of what seemed a lost ART — that of old-time fiddling for dancing. There is no need of a smile at the use of the words "art" in connection with fiddling. Violin virtuosity it certainly was NOT, yet the peculiar rhythm (verve and virility) which those old fiddlers infused into their playing (together with smoothly flowing melody) constituted it a distinctive art in itself.

**Some of the Started.** — Following closely on the heels of the Maine man (he has hundreds of bow-and-rosin competitors in his own State, by the way) came a veteran Vermonter who is an uncle by marriage to President Coolidge. This product of the Green Mountain State, with a fiddling experience of some sixty or more years, is "Uncle John" J. Wilder, who at once declared himself to be the fiddling superior of the "Down East" product. "I can fiddle Mellie Dunham all to hollow!" was the tone-feather he stuck in his hat and wiggled defiantly at the Ford fiddler, thereby practically pitting Vermont sugar against Maine timber. These two old bow-men have not yet fiddle-clinched on a public contest, but each has been featured singly on different stages of Boston vaudeville theaters to crowded houses.

The fiddle-bow ball had now started rolling with a speed which increased in velocity at every roll, and many strong fiddler personalities leaped into the limelight through stage, contest and newspaper publicity. Beginning with a claimant to the title of "oldest active fiddler" in New England, we find a man who has passed the monogenerian milestone by two laps. He is Captain David Manchester of Bar Harbor, Maine, who at a recent contest under the auspices of the American Legion was awarded a gold piece as being the best of old-time fiddlers.

## A Selected Old Time Dances *a la Ford* list of the

**GALOPS**  
At Nod ..... Harrie A. Peck  
Big White Top ..... Victor G. Boehlein  
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J. O. M. .... Erle D. Osborn  
Le Chic ..... Arthur C. Morse  
On the Mill Dam ..... A. A. Babb  
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Ringmaster ..... W. K. Whiting  
Round the Ring ..... Thos. S. Allen  
Saddle Back ..... Thos. S. Allen  
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Ninety-two years! Only eight years short of reaching the century mark of life, yet landing the laurel! "Oldest active fiddler" seems right!

Making a glissando down the age scale into the octogenerian class of young fellows, we come to Walter Miller who was a contestant at the New Hampshire State tune tournament in January, as also was his son Charles. The father is only eighty-three years along in life, while his "boy" has arrived at the immature age of only sixty-one. The "kid" stated that his grandfather was a fine fiddler who wanted to enter the contest, but couldn't because "somebody had to stay at home and mind the farm."

Another octogenerian "boy" is "Jep" (Jasper) Bisbee of Detroit, Michigan, who really is "father" to the Ford idea which started everything, as he is the man who made the first contribution of Henry's "Americana" of dance music. "Jep" (who besides his earlier fiddling of polkas, reels and jigs, as well as official "caller off" for square dances in those days, also was a drummer for the "Boys in Blue" in '61) can himself "step-it-out" in a pretty lively jig dance at the inexperienced age of eighty-three. Some youngster! Then there is Col. Cassius ("Cash") M. Radford, who has reached only an even eighty years. He is the champion prompter-fiddler of the Granite State who recently played at the Postoffice Department in Washington before a private audience of Senator George H. Moses (of the same State), Miss Marion Waldron (recently chosen for the part of "Miss New Hampshire" at a State function) and John J. Bartlett, first assistant Postmaster General.

Coming farther down the line to those whose ages fall only in the seventy and sixty-year classes, there is Alonzo Wood of Fiskeville, Rhode Island, who has been fiddling jigs and reels and hornpipes for fifty-three years. At a meeting of the Rhode Island Fiddlers Club, held in the early part of the present year, "Lon" was accorded the place of honor among 200 New England "champs," everybody unanimously agreeing that he "out-jigged" them all on the fiddle. "Lon" Wood cannot read a note of music, but (and exclusive of pieces of his own composing) he has a thousand-and-one tunes pigeon-holed in his brain and always at his fiddle bow's end ready for use. In his early life he traveled with a circus for several years, has earned more than \$15,000 with his instrument (he insists that it is a *fiddle* and NOT a "violin"), besides building houses and buying farms "out of its singing."

Two others of more than local note are "Joe" Shippee and "Jim" Gaffney, both of whom on January 6 last figured conspicuously at a Providence contest held in the F. W. Albee Theater. At this bow-knot, "Joe" (who is a sixty-nine-year-old Yankee fiddler from Plainfield, Connecticut) won the "All-New England" fiddle title, winning out by only a few minor technical points over "Jim," who is affectionately hailed as "Providence's own" and plays with tossing head, tapping foot and swaying body. Because he is regarded as merely a "fiddler," the head and body movements of "Jim" might be called "affected" by the musically unsympathetic, they not realizing that such may be a necessary physical complement to musical

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Four Little Blackberries ..... Lawrence B. O'Connor  
Four Little Pipers ..... R. E. Hildreth  
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Dance Queen ..... Henry Lodge  
Dancing Goddess ..... R. E. Hildreth  
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Fairy Flirtations ..... Victor G. Boehlein  
Venetian Beauty ..... Walter Rolfe

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Bells of Moscow ..... W. Aletter  
Chummy Chums ..... F. Henri Klickmann  
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tioned in brief. Beginning again at the age "top," at the previously mentioned tunc-tilting joust at Rochester (N. H.) there was one of the fiddlers who claimed to be 101 years old and stated that he had played at the presidential election of "Old Hickory"—Andrew Jackson. (Does that not score one for the old-time fiddlers who may be Democrats in their political affiliations?)

Taking a sudden drop in years to the number of twenty-three (the old "skiddoo" wheeze), Elwin D. Kempton of Franklin, Massachusetts, took only six lessons, and yet at the age of seventy-eight is still in the field after sixty-three successive years of fiddling—not much of a "skiddoo" there! He recently refused \$125 for his fiddle, which is exactly the number of years it is old, and which cost him \$5 some thirty years ago. Then there is A. M. Jones of Stratton, Maine, who proudly boasts of being the champion *left-handed fiddler* of the world. Two more are John Joy and Billy Nye

of Taunton, Massachusetts, aged seventy and sixty-six years respectively. They are locally known bachelor-chronics who have bowed a fiddle from the moment when they first were able to hold one and are still bowing it. None of the foregoing data as to these old-time fiddlers is written here as "news," it merely has been gathered, compiled in condensed form, and presented by *The Gadder* as a possible record for future reference.

As a passing harmonic—is the renowned Fritz Kreisler of violin virtuosity actually a master violinist or a mere fiddler? The query is prompted by a little squib which recently appeared in the bright weekly publication *The New Yorker*. According to the story therein told, at many repeated performances before an audience of ONE the famous Fritz failed to make the usual impression. Mr. Kreisler, who really RESTS physically when on a vacation and indulges in nothing any more muscularly active than daily playing on his

violin, spent a recent summer with friends in a big hunting and fishing camp. He followed his customary practice of the non-strenuous, but his conception of REST did not coincide with that of a guide who had been assigned to the personal caring for the violinist by the management of the camp. Wailed the disgusted guide:

"He no feesh, he no hunt; he pay me four-feefty a day, but all I get for to do is sit roun' and hear him play damn feedle all time!"

If magazine space were not inflexible in its prohibitory ruling (more so than some other things in this country,) it might be interesting to write of the hundreds of fiddling contests started by the exploitation of these old-time fiddlers, and a consequent starting in some places the resurrection of an apparently lost art of graceful dancing and dances. However, brief mention should be made of what really was

*The Bigger Something Started by Henry Ford.*—Whether directly or indirectly attributable to the Ford activities, and whether lasting or otherwise, there nevertheless has been a noticeable recrudescence among others of the good old things of "yesterday" and the "days before." Old-timers in fife and drum playing, as well as in fiddling, have been brought to the front, as witness a "Grand Army Night" held by the Square and Compass Club in Boston on January 2. One of the guests of honor was George H. Merrill; an eighty-two-year old drum player, a drummer boy in the Civil War and a member of the John A. Andrew Post (G. A. R.). Another was a fifer in that memorable war, Charles E. Stone, also eighty-two and a member of Amesbury Post. Neither of these men left their drumming and fife art behind them with the war, and both had their respective instruments with them on this night when honor was accorded their playing prowess.

Close following on the heels of Mr. Ford's fiddle-bee there has been a big revival of old-fashioned spelling bees and amateur minstrel shows, these not only in new England but fairly well broadcast; wood-chopping, jack-knife, marble and pie-eating contests in many places (things all supposedly of the past and gone), and in some places even the jolly old fireman's ball—red-shirted, leather-helmeted and everything. Indications also point to the seeming swinging back of the splendid light operas to replace the usurping hodge-podge of the so-called musical comedy, and it is reported that at least two of the good old combinations known as repertoire or stock companies already have been organized to start out next season. These are a few of the BIGGER SOMETHINGS that have followed in the wake of Henry Ford's "starting," and most certainly they are well worth while.

It is interesting to note in this connection that from April 5 to 10 there is held in Lewiston, Maine, the World-Wide Old-Time Fiddling Contest. This is probably one of the biggest events of its kind that has been held anywhere. Upwards of 200 players are entered, and they come from Scotland, Ireland, and all parts of Canada and the United States. There is to be an Irish night, a Scotch night, a Canadian night, etc. with the finals on Saturday night. First prize, moreover, consists of a magnificent silver cup and \$1,000.00 in gold, and the winner of second honors receives a first class violin outfit donated by John A. Gould & Sons of Boston. It was the contest of last year, held in Lewiston under the auspices of the same committee, that was won by Mellie Dunham and attracted the attention of Ford. The chairman of the committee and manager of the contest is John J. Sullivan of the Journal Building.—*The Editor.*

Am greatly surprised at MELODY. It's so much better than I even hoped for. I feel I have missed a great deal by not being a subscriber before now; hence my check for the back issues.—R. K. DANIEL, *Austin, Texas.*

The February number is my second, number of MELODY and I can plainly see that I have missed a lot in my 23 years of piano playing by not having it long ago.—RALPH C. HERRING, *Blackleaf, Montana.*

## The Photoplay Organist and Pianist

By LLOYD G. DEL CASTILLO

Continued from page 5.

legitimate theater I did not have time to ascertain. Certainly the stage has of late years had its modicum of intentional thrillers and then some, to such an extent that in plays like *The Monster* it has ended by burlesquing its own penchant for such things. And as a matter of fact it is doubtful whether a case could be made for the drama on entertainment value alone. Regardless of all the sensational muck that has flooded the stage in recent seasons, drama is universally conceded to rest on a serious purpose, and while it has its lighter side, its symbol has always been that of the two masks, one of farce and one of tragedy.

But the legitimate and the movies are by no means synonymous, as any legitimate actor, manager or producer will inform you in emphatic and indignant tones. The movie theater averaging a scale less than fifty cents top, is run to appeal to the masses. Its entertainment value must be more universal, and consequently less cultured and esoteric. Quality and quantity in theater audiences, as in many other things, are antithetical. Those photoplays which touched the high mark of artistry and idealism are by no means the ones that have been most successful. Granting the high idealism of Douglas Fairbanks, it is nevertheless the sensational swashbuckling magnificence of his pictures that gives them their widespread appeal. Other pictures like *The Blue Bird* and *The Enchanted Cottage* have been of too high poetic standard to have that appeal, and have been comparative failures.

On the other hand it should not follow that the producers need never attempt to rise above the mental level of their average seat-fillers, a process which in the course of time would empty their seats just as surely as a deliberate attempt to "educate" the public would. A balanced diet is as essential in entertainment as in food, and no effort to raise the intellectual level of the silversheet is ever entirely in vain. It is sure to leave its impress, no matter how slightly, and contribute its mite to the general development of the industry at large.

In respect to *The Phantom of the Opera* and similar pictures, I do not feel that music that accentuates the bizarre qualities that are an intentional aspect of the picture is in error. Speaking entirely from an entertainment standpoint, the audience likes a thrill,—a fact demonstrated by the successful vogue of the recent tide of "thrillers" on the legitimate stage referred to above, and even more directly indicated by the long popularity of Westerns and other melodramas on the screen.

What audiences do not enjoy is stark tragedy, in which evil or despair is triumphant, and the "happy ending" discarded. Hence, I should say, the comparative failure of *Bread*, though I cannot speak from having seen it. But what they will relish in large doses, so long as it is offset by occasional comedy relief and palliated by the aforesaid *finale giosoco*, is plenty of pathos, blood and thunder, and villainy in abundance. Speaking as a theater musician, then, I would not trouble myself about trying to minimize by dulcet tones the hair-raising sections of pictures. The ladies enjoy a yelp and a tear with their comedy, and even their gent friends can get a kick out of feeling their spines creep up and down the chair back.

But what the musician can do is to try to save the cheap stereotyped comedy drama from itself by clothing it in good music. I have seen society dramas that were so execrable that the only appropriate setting would have been that repertoire of *The Dying Poet* and *Hearts and Flowers* type. And here lies a real opportunity

for the organist, leader, pianist, choralcellist, harmoniumist or photoplayer (the profession, not the instrument) to carve his reputation in flaming letters of glory. Let him play for these purposeless inanities music so beautiful that his hearers will sit entranced, and he may be Roxy's new organist at the billion dollar theater now being erected.

And that is just my extravagant way of advising that for such wastes of film the player should use more care in his musical setting than in many better pictures the setting of which is its own inspiration. I know from experience that particular trouble in assembling an unusually pleasing score for a poor picture will not only leave the patron in a less dissatisfied mood, but what is more important to the musician, will focus favorable attention on the music by the very force of contrast. While it is a natural temptation to be consistent and play pot-boilers for a picture that is itself a pot-boiler, the musician will be considering his own interests if he keeps an eye cocked for films that are unusually rotten, and treats them inversely, so to speak.

There are, I conceive, two general laws by which pictures may be fitted. They are the laws of the general and the particular. The law of the general is that the picture must be regarded as an entity, and the music consequently schemed as a whole, with a prevailing type. To illustrate, a French picture should be confined to "Frenchy" music,—Chaminade, Herbert, Kreisler, and in general music of a frothy and sensuous nature. A costume period picture will likewise have its own musical genre—period and classical music with a predominance of the antique dance forms,—minuets, gavottes and the like. Heavy dramatic pictures should conform musically to a higher musical type taken from compositions of serious composers like Tchaikovski, Liszt, Chopin, Moszkowski and the romantic and symphonic schools. Even the lighter portions of such pictures should not descend to the pot-boiler levels, but should borrow from the lighter works of the best composers and the masters.

The law of the particular is another story. It demands that the small intimate details of pictures should be emphasized with topical numbers and imitative effects. I can most easily illustrate by reference to my activities at time of going to press, when I am playing for Corinne Griffith's picture *Classified*. No one will need to be told what is called for when a crisis is precipitated by Babs' escort saying to her, "Well, li'l mama, where do we go from here?" though countless players will pass this signboard in the picture without ever seeing it. Others of more artistic perceptions than mine will say that they consider it inexpedient to break into a previous cue for such a crudity, by which they will mean in part that they are too lazy to synchronize their previous cue to come to the end of a strain as this title appears. At any rate I have no compunctions about pouncing on a choice morsel like this that strikes home to the audience because the tune is so familiarly unmistakable.

Later we find the popular Babs dining with the two Jewish clothing importers, following a title reading somewhat as follows: "Babs found the dinner with Heimsberger and Shulbaum one of the finest she had ever heard," succeeded by footage of Babs vainly trying to converse through the noise of one of the partners inhaling his coffee. In this incident my experience was illuminating. Through a lack of close-ups of the coffee-gargling, this scene apparently failed to register with the assembled peasantry until I awoke from my long slumber of the first two days and attempted with more or less success to mimic on a 210-stop pipe organ the sounds made by a bilingual mouth organ engulfing caffeine. Anyhow, the effect was there, the said peasantry got

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the point, and thereafter gave audible evidence of their appreciation. Which I consider sufficient justification of the literal method of playing when it comes to imitating just such details.

Generally the player cannot hope to get any such tangible result from his work, as in most cases the business has been cannily enough done so that the audience is going to laugh anyway. In most cases I am skeptical of those effects in which my colleagues inform me that at some point in a picture they made the audience roar with laughter by their clever musical manipulation of a scene. The only time the player can make such a claim with any surety is in cases where the business itself is not funny. The last instance I remember in my own experience was in *Beggars on Horseback*, in which the musician shuts his window to shut out the noise of the jazz orchestra across the street. By abruptly diminishing the volume of the jazz being played at this point I take to my modest brow the entire credit for the laugh that followed.

Even when the musician is curious enough to leave out an effect for a performance to note the difference in the audience's reaction, the variation between audiences (an undeniable difference that I have never been able to satisfactorily account for) prevents an accurate result of the investigation. To anyone of scientific proclivities who attempts this method, I would suggest omitting the effect for two or three performances before attempting to note the difference in the response. Audiences are so exasperatingly peculiar in this respect that I am now agitating a spelling revision to "oddiense." Even that sometimes seems too mild. The primary derivation of the word, I am convinced in moments of depression, will ultimately be found to be bi-partite, and traced to "odd-dense" or "odd-dunce." But of course this does not refer to you, dear reader, when you chance to be a part of it.

I enjoy MELODY and J. O. M. very much and wish you the best of luck for the prosperity of them.—MAURICE C. WHITNEY, *Granville, N. Y.*

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### Northwestern News Notes

MISS MARION G. OLLERENSHAW, a Seattle organist, opened the new three manual Morton organ at the Mack Theater, Port Angeles, Wash.

CECIL TEAGUE has succeeded Henri Keates, who presided at the Liberty Theater, Portland, Oregon, for many years. The Liberty's four manual Wurlitzer is known as the largest and finest organ in the Northwest. Mr. Teague was formerly at the Majestic in Portland where he scored a big success, particularly being remembered for his accompaniment to "Robin Hood," "The Thief of Bagdad," "The Iron Horse," and others.

CHARLES COURBOIN gave an organ recital at the Plymouth Church on the giant Skinner February 10.

THE VICTORY THEATER, Tacoma, Washington, is "Packing 'em in," now that they have installed a new \$10,000 Wurlitzer.

HERBERT KERNS is one of Los Angeles' favorite organists. He presides at the West Coast Boulevard Theater's beautiful Wurlitzer. Another popular Los Angeles boy is Leonard Clark at the Criterion.

HOMER MACDONALD, until recently at Salem, Oregon, and previously Spokane, Washington's premier organist, opened at the Rialto Theater, Tacoma, Washington, February 10. He has a three manual Wurlitzer. Mr. MacDonald has a wonderful reputation among his brother and sister organists.

ERNEST KRAUTER, organist at the Empress, Cordova, Alaska, writes that working conditions and salary are as ideal as possible, the latter being way above scale. His hours are 7.50 to 9.30 each evening, and he has a fine Kimball organ to accompany the best pictures produced. He adds that "sourdoughs" demand a musician (and not a "faker") who can render good stuff, together with the latest jazz, and play it "red hot." He has lots of time for teaching to swell the family purse as well as hunting and winter sports. Krauter likes Alaska, and intends to stay there.

ALEXANDER PANTAGES opened a new 3,000 seat house in San Francisco, California. The organ is a Robert Morton, which make Mr. Pantages is installing in all of his houses after experimenting with one in the Seattle, Washington, house. The console is placed on an elevator that rises from the basement to three feet above the stage. The organ console is built so that it can revolve at the will of the organist. The organ chamber is built underneath the stage, which gives the effect of an orchestra when played. Henri C. Leibel, formerly of the Seattle Pantages, is organist.

FRANK CLAUSEN is delighting patrons of the Liberty Theater, Enumclaw, Washington, with his effective scores and presentations on the theater's effective Leatherby Smith organ, of the Wurlitzer type.

ANOTHER FORMER Seattle organist, Glenn Goff, played California, Here I Come, and lo! and behold! Glenn turns up at the California Theater, San Francisco, where he is featured in concert. Glenn was another boy who played the Seattle Pantages, having made his headquarters there for four and a half years. His associate was Miss Mabel Walker, now in the East.

DOW LEROI, known as the midget organist, decided to quit broadcasting his Wurlitzer organ solos over KOWW from the American Theater, Walla Walla, Washington, and is now feature organist at the Liberty Theater, Spokane, Washington.

SOME POPULAR Seattle picture players are Katherine Beazley at the Grey Goose, Berthold Lindgren and Florence Harris at the Strand, Marcel Biene at the Ridgeman, and Warren Wright at the Coliseum, not forgetting Mary Randall at the Capitol, another little girl who is attracting much attention.

JOSEPH DANZ, theater magnate, announces a new theater to be erected at Third and Union Streets, Seattle, in the downtown area. Construction started March 1. The size of the theater remains to be seen, and whether it will be a first or second run picture house is not known. The building will cover a quarter block, and will house several stores and offices.—J. D. Barnard.

The reading matter in MELODY is more than interesting, especially Mr. del Castillo's articles in "The Photoplay Organist and Pianist" department. In a word, I must say that you have made a decided advance in your magazine and I am very glad I subscribed for same.—H. E. LINGLEY, Salinas, California.

I must express my entire satisfaction of MELODY—it is the best magazine I have found for the picture player, and when I say that it means something for I started playing piano in an old remodelled store in Toronto, Canada, in 1906 and have followed the game ever since.—Geo. DUNKLEY, Katsipell, Montana.

### Among Washington Organists

By IRENE JUNO

SO MANY things have happened that it is only by a hair's breadth that MELODY has a Washington page this month. Old Man Flu and I had an awful tussle, and when I finally came out victorious I received some news that sent everything else flying right out of my head. Mrs. Harriet Hawley Locher proposed the name of the Washington Representative of the Jacobs Journals for the District Chapter of the League of American Pen Women, and on March 10 I received my card which entitled me to sign L. A. P. W. with my name and wear the insignia of the League—a wise old owl with diamond eyes and everything.

This should be of especial interest to the readers of this column, because it was mainly through my work as Representative that I was admitted, and both MELODY and the ORCHESTRA MONTHLY of the Jacobs publications are on reference file at the National Headquarters. For this honor of being a member of the League, I have to thank all my MELODY and ORCHESTRA subscribers, as it was the dates and "doings" of my musical friends that made it possible; and who knows but maybe your item or feature write-up was among those filed away for there were quite a few. So, thanks to Jacobs, Inc., all my subscribers, and Mrs. Harriet Hawley Locher, Head of the Educational Department of Crandall Theater Company!

IRENE JUNO



MARGARET LIBBY went back to the Avenue Grand much too soon and can't get away from that flu cough. She coughed so long and so loud that patrons thought a new stop had been added to the organ.

A GREEN STREAK went up 16th Street the other day, and when a harassed motor cop finally caught it near the District line, it proved to be Emily Thompson, organist at Central Theater, trying out her new Nash sedan. Emily is a great kiddier. She can talk an officer into letting her park all day in a one hour restricted area.

MARIBEL LINDSEY gave her substitute a chance to please manager "Natty" Glasser and the York patrons, while she took a flying trip to New York City. Heavens knows what Maribel did to Wall Street while down there, but suffice it to say that she returned on Friday night and on Saturday morning the papers were full of Wall Street ructions with stocks flying up and down like greased lightning. She just grins when you ask her "How Come?"

KARL HOLER sent a note over to say that "In the Key of X and Why" in February MELODY was quite the best thing he had ever read on the jazz question, and if any one knows how to judge the merit of a musical article it is Karl Holer. He has had experience in reading, writin' and playin' the notes, and is one of the most talented musicians in Washington. One of his recent compositions, *O Fair and Sweet*, was used by Miss Beatrice Goodwin (soprano) on her concert tour of the South. Mr. Holer and his charming sister were thinking of buying a coupe the last time I called, so suppose they are out burning up the roads and looking for the first spring robin by this time.

IDA CLARKE, Tivoli Theater, wrote the cutest letter. Said she stayed home all day and read the 1925 issues of MELODY she had just received and couldn't say how much she enjoyed them; also mentioned that she found the music especially suitable for theater work. Ida did the recitals and broadcasting for Mr. Otto F. Beck during his recent illness.

DOES IT PAY TO ADVERTISE IN MELODY? I'll say it does. One day after Ruth and Grant Linn read in MELODY that they owed me a letter, Ruth wrote the longest, newest letter imaginable. They have had many offers to change positions, but can't see anything but Salisbury. They have leased a bungalow, interested themselves in an automobile agency, and the patrons of the Capitol Theater are really devoted to them. So with every Sunday off they tour the North Carolina hills, — or is it "valleys?" Well, any way, whatever it is, they tour it, in their Diana 8 and ask nothing more of man or manager.

GRANT LINN went over to Winston-Salem, N. C., and opened a new organ at the Colonial Theater. Mrs. Linn had Mr. Stratton as assistant organist during his absence. Mr. Linn also opened the new triple manual Wurlitzer at Winston-Salem, N. C., and on this occasion took a singer and some slide novelties along. He stayed three days and then Mr. Carl Hintant, formerly of Washington, took the regular position.

CECELIA O'DEA (Central Theater) has been ill and is just back on the job. She has been a MELODY fan for years, and thinks MELODY is so good that it is well nigh impossible for it to get better. She finds the music indispensable in her theater work.

And anyone who overlooks the four numbers in the February issue is missing a good bet. The counter-melodies in the two *andante* numbers are well adapted to organ work. As is, *It can't be beat!*

HAROLD PEASE (Ambassador Theater), is the busiest man in the city. The only time you can locate him at home is from 2 A. M. to 6 A. M. After that he is up and doing; down to the screening room to review shows, then practicing new organ stunts, and finally out for a drive through Rock Creek Park. Out of hours he is answering correspondence regarding his Florida real estate.

The OTTO F. BECKS bought a new house and it's the cat's whiskers when it comes to completeness. There are rumors afloat that a big housewarming is about to be given, and some good eats are sure to be on the table if Mamma Beck has anything to do with it.

"WHISPERING" seems to be the fad this season. We have had Art Gillman, Whispering Pianist; then Jack Smith, Whispering Baritone, followed by Dan Breeskin's Whispering Orchestra. Some enterprising organist will soon cop the popular billing, then we will have the Whispering Organist. Everyone knows that the "Whispering Audience" has always been with us, more's the pity!

ADOLF TOROVSKY gave one of a series of organ recitals at the Library of Congress during the Lenten Season. There were six artists programmed, each one handling a recital on Tuesday of each week.

DICK LEIBERT appeared as soloist on the Four Manual Moller Organ at the Washington Auditorium during the Automobile Show held there recently. He alternated with an orchestra in furnishing continuous music. His program was broadcast for one hour each night via WCAP.

MARIE McQUARRIE and her Harland Fantasy, were presented at the Rialto Theater. There were seven young lady harpists in the ensemble, Miss McQuarrie playing her own instrument and conducting at the same time. They have just completed a coast to coast tour of the larger movie houses, and were well received here.

RUTH FARMER gave the first of a series of Lenten Organ Recitals at St. Paul's Rock Creek Church. Her program included numbers by Lemare and Mendelssohn, a Bach Fugue in G Minor, and a *Concert Overture* in E♭ major by Faulkes. In addition to being an accomplished church organist, Miss Farmer is a very clever movie organist who, she was heard over WCAP from the First Congregational Church, which has a four Manual Skinner Organ.

CHARLOTTE KELIN, concert organist, gave a recital at the Church of the Epiphany during the Lenten Season. Her numbers included works by Bach, Hollin, Saint-Saens, and the *Eighth Symphony* by C. M. Widor.

ROBERT E. MACHAT (Park Theater) is a busy boy. He is putting on novelties in connection with his work as organist, and with his many pupils and trips to New York to keep abreast of the times, we see but little of this engaging young chap. However, a telephone call now and then keeps me informed regarding his activities.

SUNNY SNIDER, formerly marimba soloist with the Army Band was one of the attractions at Takoma Theater recently. Takoma is giving a presentation at least once a week, consisting of solo artists, singers and dancers.

ALEX ARBONS (Earle Theater), had a novel stunt as his part of the Earle Bill recently. He had an Ampico piano on stage and played *Minuet in G* with it. It was enthusiastically received by the patrons and exceptionally well rendered.

MRS. HELEN COX, of Pittsburgh, and a frequent visitor in Washington, has been forced to give up her position as assistant organist in one of the larger movie houses there due to illness. She was formerly organist at Crandall's Strand Theater, Cumberland, Maryland.

W. D. WEIST, who is well known in Washington musical circles, has gone to Cincinnati, Ohio. Mr. Weist has just finished a course of study at the Wurlitzer Organ School.

I must thank all who call me or drop a line regarding their musical activities. It is almost impossible to see everyone each month, and often I find that some worthwhile affair has passed without mention. The letters the girls and some of the boys write are much enjoyed and I appreciate each and every one of them. Remember MELODY represents the Washington Organist and Pianist, and each one is invited to do his or her share toward making the Washington page interesting.

I want to congratulate you upon the improved style of MELODY, and the quasi loose-leaf arrangement of the music numbers is a very clever scheme, to say the least; also, the numbers are all good and very adaptable to the organ.—H. E. LINGLEY, Salinas, California.

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Weidt's Chord System is to music what the Alexander Hamilton Institute is to business.

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The Course is everything you said it was and more. I am more than satisfied with it.

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Your Course is by far the best I have come across. It not only trains your ear but also gives you a working knowledge of Harmony.

**A. E. Castray, Sydney, Australia PLECTRUM BANJO**  
I have shown my lessons to others and they all endorse my opinion that the Course is worth ten times the money.

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I enjoy the lessons very much.

**Jack W. Phine, San Francisco, Cal. TENOR BANJO**  
More than satisfied with your Course. I have learned a lot. I don't think it can be beat.

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Your Course is doing me a world of good. It takes quite some study for me but I believe it will be worth it.

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You would be surprised to see the way I am progressing. Have started to put in a few runs at orchestra practice.

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I like your work very much and believe that I am going to find the answer to my music problem from the lessons.

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Your Chord Course is great. Since I have finished it, my orchestra work has doubled.

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I regret that I did not take the W. C. S. years before, as it is a great help to me.

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I have enjoyed the Course very much and derived good ideas in improvising.

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Your Simplified Harmony contains the key to what were to me, in the past, unsolvable riddles.

**John Musho Peckville, Pa. TROMBONE**  
Very much interested in the Course

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The Course is certainly fine and I like it very much.

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I enjoy your Course very much and I am going to finish it.

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I received your second batch of lessons and am highly delighted.

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I received your five lessons and will say they are more than what you claim for them.

**Richard F. Gossman, VAUDEVILLE PIANIST**  
I'm beginning to use your instruction in my daily work. Took down a number from voice yesterday and almost at a glance I could see the Harmony, especially the Diminished Chords. I've been boosting your Course in every town to the boys in the pit.

**Edward Tabor, Johnstown, Pa. SAXOPHONE**  
This sure is an interesting Course. I won't give it up till I'm finished, I'll gamble.

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I find the lessons very interesting. I do not like to stop work on one until it is complete.

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The first ten lessons have been of wonderful help to me and I am eagerly awaiting the last half.

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Enclosed find check for the remaining lessons, which I consider very helpful.

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Each succeeding lesson I find more interesting.

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I am now playing Tenor Banjo in two orchestras here, so well has your Course helped me.

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I want to say that your Course has helped me greatly. It has trained my ear and memory.

**Jas. Lewis TROMBONE**  
Am very pleased with my progress.

**Wm. C. Marre, Jersey City, N. J. CORNET**  
I will always boost "W. C. S." every chance I can, because I know what it has done for me.

**Elmer I. Carpenter, New Hampton, Ia. TENOR BANJO**  
The Course is just what I need and I intend to get all I can out of it.

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Your System is just what I have been waiting for a long time and can truthfully say it's the best on the market.

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I think it is just the thing if you want to be a real banjo player and am very much interested in it.

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**Roman Mouch, Stevens Point, Wis. TENOR BANJO**  
Weidt's Chord System is one of the best, quickest and easiest Systems that I have ever known.

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I am getting my money's worth. "Fill in Runs" don't have any Blue notes in these days, and all the credit goes to the W. C. S.

**Geo. T. (Bud) Lundy, San Francisco, Cal. TENOR BANJO**  
Your Course was very highly recommended to me by my dear friend, Michael Pingatore. I'll say I'm not disappointed.

**Leo Kronenwetter, St. Marys, Pa. SAXOPHONE**  
An enclosing lesson. I imagine I have a mob of mistakes but it's great stuff.

**Cecil P. Urfer, Lynden, Wash. TROMBONE**  
It took me a long time to complete the Course but it sure was worth it.

**Mazie M. Peralta, Chicago, Ill. PIANO-ORGAN**  
It is just what I want and am truly interested. I'll teach your Course for more than half my pupils need this.

**Dewey C. Hefty, Denver, Col. CORNET**  
To get any good out of your Course, it takes study, but I will try and get the next lessons off sooner.

**L. F. Hutchinson, Moncton, N. B., Canada TENOR BANJO**  
Must say, I appreciate the interest taken in me even though my Course is paid up to date.

**G. J. Kaminski, Grand Rapids, Mich. CLAR. and SAX**  
Your Course is none too easy but it certainly has improved my playing a lot.

**F. H. Penman, St. Johns, Newfoundland TENOR BANJO**  
The best thing in my opinion about W. C. S. is that A. J. is always on the job.

**Chas. W. Maydwell, Baltimore, Md. PIANO**  
I feel like you ought to know just how much pleasure and satisfaction I have gotten out of my studies. The System is one of the greatest things I ever ran across.

**Earl Roberts, Dedham, Ia. PLECTRUM BANJO**  
"W. C. S." certainly is the only thing for anyone wishing to use correct Harmony and it's mighty hard to get by without.

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I am not setting the world on fire as yet, but I hear some of the boys say now and then that I am getting kind of "Warm."

**L. Wesley Richardson, Fort Smith, Ark. SAXOPHONE**  
An enclosing check and would like to enroll for your Course. One of your students, D. C. Lane of Poteau, Okla., who is in our orchestra, recommended your Course very highly.

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**Ernest O. Myers, Terre Haute, Ind. SAXOPHONE**  
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I am quite satisfied with your Course because I am learning just what I need.

**Julian Harker, Burord, Ont., Canada PLECTRUM BANJO**  
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**PUBLISHERS ASK ONLY PROTECTION**  
If we were to believe all that we hear, especially when it emanates from a source contiguous to any of the radio broadcasters, the Music Publishers' Protective Association, of New York City, is a group of extremely hard-hearted, unsympathetic individuals. All this, because they insist, with all the firmness necessary, that the protection theoretically afforded by their copyrights should actually protect them. Yet, we noticed a news item the other day that did tell somewhat of a different story. It seems that one of the Pennsylvania newspapers, the *Wilkes-Barre Times-Leader*, some time ago decided to print a song sheet including the words of various popular compositions.

They neglected to secure permission to use such of these numbers as were copyrighted, and upon the appearance of the song sheet, the owners of the copyright notified them that they had infringed on the copyright and would have to make some sort of restitution. The newspaper, however, couldn't see it that way and assumed a rather defiant sort of attitude. The Music Publishers' Protective Association planned to institute suit and when the complaints had been prepared, the defendant, realizing the futility of fighting the case, proposed to settle. Instead of seeking the damages to which they were legally entitled, the Association only required the destruction of the infringing copies and assurance from the defendant that there would be no

repetition of the infringement together with payment sufficient to cover the costs to the plaintiff.  
Of course, from the standpoint of the newspaper, it may seem that they have been to quite enough trouble and expense, but they, if anyone, should realize the value of a copyright; and they should be equally cognizant of the fact that had the Protective Association wished to take advantage of them, they could have made this infringement cost the newspaper a great deal more than it really did. As a matter of fact, the whole transaction shows quite thoroughly that the Association was only interested in protecting its copyright and not in making money out of the infringement of it.

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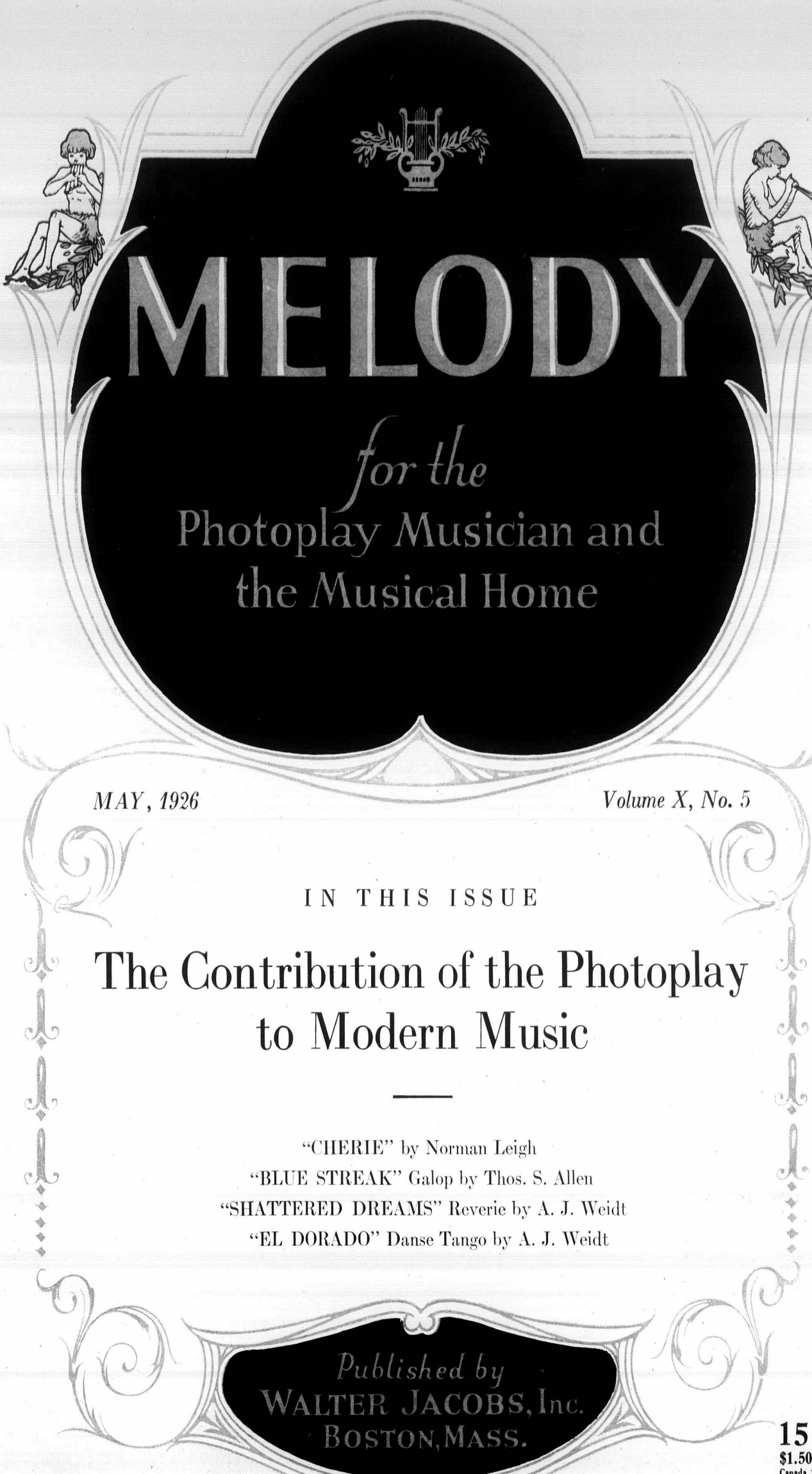
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