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for the  
Photoplay Musician and  
the Musical Home

MAY, 1926 Volume X, No. 5

IN THIS ISSUE

**The Contribution of the Photoplay  
to Modern Music**

"CHERIE" by Norman Leigh  
"BLUE STREAK" Galop by Thos. S. Allen  
"SHATTERED DREAMS" Reverie by A. J. Weidt  
"EL DORADO" Danse Tango by A. J. Weidt

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## Melody for May

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### Articles in This Issue

[Page 3] THE CONTRIBUTION OF THE PHOTOPLAY TO MODERN MUSIC. In which the editorial department ventures to suggest one necessary element in any school of music writing that the photoplay is contributing to the school of modern composition.

[Page 4] SPEAKING OF PHOTOPLAY ORGANISTS. MELODY subscribers are told about three prominent photoplay organists—one from Washington, D. C., one from Oregon and one from California.

[Page 5] THE PHOTOPLAY ORGANIST AND PIANIST. Lloyd G. del Castillo, who, by the way, has recently moved to New York to become the organist at the Rialto Theater, is indebted to a very much-alive MELODY subscriber for some comments on playing the pictures.

[Page 6] THE ELEVATOR SHAFT. Dinny Timmins, the specialist in vertical transportation, comments on some recent stage happenings, old fiddlers, young singers, the mercurial Mr. Mencken, and a few other things that have attracted his attention recently.

[Page 7] WHAT'S GOOD IN NEW MUSIC. In which Mr. del Castillo reviews some of the newer publications of contemporaneous publishers.

[Page 8] IN THE MUSIC MART OF AMERICA. Personal notes, announcements, advertisements and comments of particular interest to theater organists.

[Page 26] GOSSIP GATHERED BY THE GADDER. The official MELODY gossip and gadder, Myron V. Freese, gossips in an interesting way about various kinds of words, what they mean, what they ought to mean, what they do and what they don't do.

[Page 28] WESTERN NEWS NOTES. Some recent Western happenings are told us by J. D. Barnard of Seattle.

[Page 31] AMONG WASHINGTON ORGANISTS. Irene Juon enlightens us as to recent happenings in musical Washington, and comments thereon in her interesting manner.

### Music in This Issue

[Page 9] CHERIE. A very charming Love Song by Norman Leigh. Bring out the attractive melody in this number strongly, especially when it appears in the inner voices.

[Page 11] BLUE STREAK. An effectually impetuous Gallop by Thomas S. Allen.

[Page 13] SHATTERED DREAMS. A quiet and tuneful Reverie of great simplicity, yet considerable charm, written by A. J. Weilt.

[Page 15] EL DORADO. An excellent Danse Tango, typically Spanish in its rhythm and melody yet not at all hard to play effectively, written by A. J. Weilt.

### The Editor's Flower Garden

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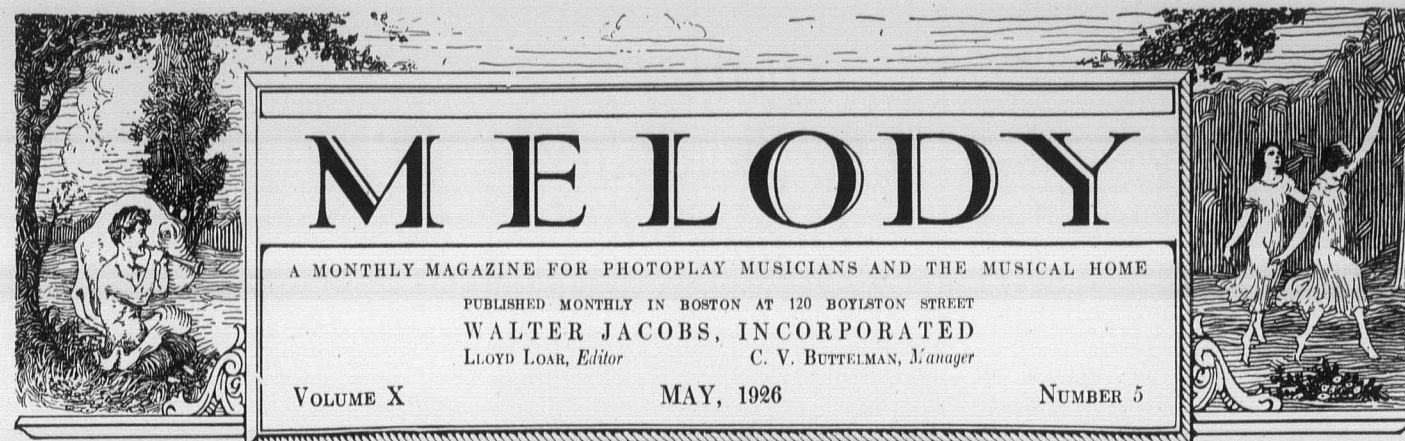
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## The Contribution of the Photoplay to Modern Music

IT IS certain that modern music as such owes a great deal to the photoplay musician and to the technic of photoplay music. It is equally certain that this debt of modern music to photoplay music is increasing and will in the future be much more extensive than it is in the present. There are many angles from which this subject can be regarded. Many of them, in fact most of them, are familiar to musicians generally. For instance, the fact that thousands of photoplay theaters with musical programs of reasonable merit daily reach millions of the public has come to be taken as a matter of course. Whatever criticism may be levelled at the excellence of the musical programs in many of these photoplay theaters, the fact remains that these programs are still of a better musical quality than a large percent of the photoplay audiences who hear them would otherwise hear. Then, a surprisingly large number of photoplay theaters are producing programs of greater musical excellence as time goes on. The fact that this improvement is evidently keeping pace with the improvement in public appreciation indicates that photoplay music in general is responsible for a large measure of this public ability to appreciate better music.

This increase in public musical appreciation, however, is not, by any means, the greatest contribution of the photoplay to modern music, however important it may seem. The most important things are not necessarily the most obvious ones. The perspective furnished by the lapse of time is necessary to accurately judge the importance of any movement or event. And when the future has become the present and those who are able to avail themselves of the perspective thus supplied to accurately judge the value of photoplay music of the present, we do not expect that the chief contribution of the photoplay to modern music will seem to be this increase in the public appreciation of better music. There are too many other factors which are contributing to this increase of appreciation. The talking machine, mechanical players of various sorts, and especially the radio have had as much or more to do with this improvement in appreciation than the photoplay.

### THE IMPORTANT CONTRIBUTION

There is one contribution, however, that the photoplay is making to modern music that is specific and direct, and is, moreover, peculiar to the technic of photoplay music. This contribution not only seems to us an important one, we have no doubt that future generations will consider it to be the most important contribution that the photoplay of our own time has made to music.

An editorial suggestion as to a value of photoplay music that is insufficiently appreciated.

Music, it must be remembered, is a language. It is, in a way, a language of the spirit—at least, it is correct to say that whatever message it conveys is not conveyed by spoken words or sounds that mean some one definite thing, and mean that definite thing every time those certain words or sounds are given voice. The function of music as a language is more subtle than that. Through the sense of beauty of tone, melody and harmony that is to some extent inherent in all of us, music seeks to reproduce in the hearer some certain mood or emotion imagined or experienced by the composer and transferred to the hearer by the performer with such modifications or emphasis as the performer's judgment dictates. It is true, of course, that spoken or written words or pictures themselves portray moods and emotions, but they do it in a different way from music. Words and pictures do it by suggesting or showing action, detail, movement, etc. Music does not exactly portray moods. It induces them or rather reproduces them in those who hear it.

### NO PREVIOUS SCHOOL OF DEFINITE MOOD PORTRAYAL

Yet through all the years that music has been written, there has not been a very definite attempt made to develop a school of music writing that would more specifically classify the how and the wherefore of the various moods and emotions that music portrays. Writers have been more or less content to produce music that was beautiful for itself.

There are, of course, exceptions to this, notably in the field of grand opera writing of the last generation or two, but operatic writing, so far as the using of music *without words* to portray moods and emotions, has not gone much farther than to indicate what may some day be done along these lines. Music used in connection with the photoplay is necessarily without words, and it has become necessary, in order to have good photoplay presentations, to use music in such a way as to augment and emphasize the moods and emotions shown on the screen in connection with the action and the plot of the picture; consequently, the technic of photoplay music demands that the music itself be considered primarily for its value as an inducer, or reproducer if you will, of practically all the moods and emotions of which humanity is capable. In fact, the photoplay musician is forced to consider music chiefly from this angle. We are not saying that so

far this peculiar technic of photoplay music has made any great impression on modern music *per se*; still during the few years that this specific consideration of musical values has been necessary, great strides have been made; if music is considered solely from the standpoint of the photoplay theater.

### ITS VALUE TO FUTURE WRITERS

It must be remembered that the technic or science of photoplay music is a comparatively recent innovation. All over the country, hundreds, even thousands, of musicians are, whether they know it or not, experimenting with this new specific application of music to induce and reproduce certain moods and emotions in the ones who hear it. It is impossible for this to continue without many new and interesting things being discovered. The composers of future generations will have at their command an understanding of the relation between all our various moods and emotions and certain types of music identified with each, that has been denied to composers of the past, and it seems logical to us to conclude that this will enable these coming composers to give to their music a subtle beauty, a sure deftness of touch, and the mark of an exact understanding of its effect on the moods and emotions of those who are to hear it that will make their music greatly superior to anything we have had in the past.

The sort of experimentation necessary to identify these moods and emotions through music is so extensive and involved that it is doubtful if any one man could get very far with it by himself. It is equally doubtful if any body of men would have much better success than any one of them in this intangible research work; but when we remember that the technic of the photoplay theater demands this sort of thing, supports it and encourages it, we can well believe that it will continue until the results on future music will be beyond anything we are able to at present conceive or understand. And this future exact identification of moods and emotions through music, this specific conveyance of meanings too subtle for words that will be placed at the disposal of our future great composers is, in our opinion, one definite contribution that photoplay music is making to modern music that could be made by no other agency.

So the next time you go to a photoplay theater, either to listen to the music and have it intensify the action of the picture you see, or to earn your shoes and cakes and the next installment on the car—remember that you are taking a passive or an active part in a movement that in time will perfect a new and more wonderful school of music writing and understanding.

WELL, well, who is this peeping over the accordion and smiling so brightly at us? None other, my dear, than Mrs. Ida V. Clarke, associate organist Crandall's Tivoli Theater, a talented young woman organist who has played for the Crandall Company so long she is considered a part of the Crandall Standard Equipment. So much of interest has been crowded into Ida's twenty odd years that I don't know where to begin in telling it. She is an honest-to-goodness Washingtonian and for years her family and that of Harry M. Crandall lived side by side. Her family is also in the show business and her brother-in-law owns a chain of movie theaters in this city and vicinity. During the early part of her married life, she and her husband were in vaudeville and have played every circuit of importance from coast to coast. They also owned a vaudeville show which played the southern territory.

But like the good little mother she is, she decided that vaudeville and its long jumps and constant changes was no place to raise their young son Billy, so they returned to Washington and Ida took up playing for the movies.

"Just what started you playing organ for movies, Ida?" I asked her one day. She laughed (she is always laughing) and said, "I fell and broke my leg." Enjoying my amazed expression at her announcement she finally explained her remark.



Mrs. Ida Clarke, Tivoli Theater, Washington, D. C.

"Many a slip, etc.," she said, "some bring good luck, some bad. I think mine was a fortunate fall, although I didn't think so the first few days after the accident. I was coming out of my brother's theater," she continued, "and as I turned around I fell and when I tried to get up I couldn't. I was forced to keep quiet for weeks, and that was the hardest thing for me to do. Just do nothing. Those few weeks convinced me I couldn't be lazy."

She was idle for some time and all of her friends came to call and sympathize. One evening the Crandall family were in and Mr. Crandall suggested that she learn to play the pipe organ which he was having installed in one of his theaters as an experiment.

So when she was well enough she started playing organ and she has been playing ever since. One of the outstanding traits about Ida is her willingness to always help the other fellow out, and her quickness in giving someone a helping hand has often been commented on by the house manager and other organists. She is never too busy to play and can be depended on any time outside of her regular work to fill in an

## Speaking of Photoplay Organists



Mrs. Jean Cocks-Dyche, Strand Theater, Seaside, Oregon

emergency. She is a fiend for learning, always trying something new and spends much time listening and absorbing valuable knowledge.

She has had much experience in playing pipe organ with orchestra for movies, and for many seasons was organist at Crandall's Savoy, which housed an orchestra and came under the direction of Daniel Breeskin, General Supervisor of Music of the Crandall Theaters. She has at one time or another played in every theater owned by the Crandall Company, but thinks the three manual Wurlitzer organ at the Tivoli the best of any. She builds a complete score for every picture, although she is able to improvise and weave the melodies together in a most pleasing way.



Mrs. Jean Cocks-Dyche in Maori Costume

At the time of the Knickerbocker Theater disaster, Mrs. Clarke was the organist and was one of the eye witnesses to the tragedy which snuffed out so many lives. She had finished playing her shift and turning off the organ walked to the back of the house. Hearing an awful roar, she looked back in time to see the organ bench she had just vacated and the entire orchestra buried beneath the falling debris. It was many months before she recovered from the shock.

Ida, who is so fond of her one little son, was in the seventh heaven of delight when appointed to play the Saturday morning shows for children in the Tivoli. Mrs. Harriet Locher conducts these shows, and said the children hung over the rail and literally swamped the organist with requests, but as fast as she could, she played them all. Mrs. Locher also believes much of the success of the children's shows is due to Mrs. Clarke's co-operation, and when the season closed they both expressed much regret, for they so much enjoyed the contact with the kiddies.

The magnificent gem-studded accordion you see in the accompanying photograph is now silent unless Ida and her husband can be prevailed upon to entertain at one of the exclusive clubs after theater hours. "It isn't interesting any more," said Ida, "I don't know what to do with my feet, and I can't get any counter-melody on it. I really don't play enough to keep in practice."

Mr. Edward Clarke is actively engaged in theatrical business in this city, while young Billy is following in the wake of his talented mother and father and is an accomplished drummer. At the age of five he had appeared before the public and he is but little older than that now.

L. Judd



Henry E. Lingley, California Theater, Salinas, California

WHILE we are inclined to think of the photoplay musician's profession as being a typically American one, it is actually as cosmopolitan a profession as any, and numbers among its ranks musicians of every musically civilized country under the sun. The Strand Theater at Seaside, Oregon, has for its organist Mrs. Jean Cocks-Dyche, who certainly reminds us in a most interesting way that photoplay theater musicianship is international in its scope. She comes from the antipodes. Her musical education was received in Australia and a great part of her professional life has been spent in concert and musical work in Australia and New Zealand.

Mrs. Cocks-Dyche has some very interesting information on the music of the native Fijians as well as that of Australia and New Zealand. Australia is a very musical country; we know that from the many successful tours booked for that country by internationally famous artists. Especially interesting is her account of the Christmas pantomimes produced during the

Continued on page 32

THIS month's grist is composed to a large extent of the memorabilia of one William J. Cowdrey of Chillicothe, Ohio, whose mind we have apparently been on for some time, as he has finally cleared the decks for action, and bombarded us with an accumulation of letters he had written us in the past. Generally these missives written in haste and then held by a doubting spirit are repented of at leisure, but Mr. Cowdrey has apparently decided that they have stood the test of time, and there you are, or what have you.

As a theater organist this valued correspondent (no idle term, as he has relieved both our typewriter and our brain from considerable strain this month) is three years young, having started his period of incubation on a two manual Wurlitzer during the summer of 1924. Since then he has apparently gone at the job systematically and analytically, and has garnered here and there ideas out of his experience, most of which are sound. At any rate, here they are, interlarded here and there with some feeble comment and at times expostulation of mine own, the respective authorship to be identified by the small or large type. But first, after the manner of the best after-dinner-speaking traditions, Mr. Cowdrey has an anecdote to tell you, just as it reached me some time after the receipt of the letters, on a postcard, as follows, to wit:

Here's the best yet! The operator (beg pardon, chief projectionist) was showing some man around the theater and explaining some of the working parts. On coming into the room containing the organ blower, the visitor, on being told that that was part of the organ, asked: "Oh, is that where they put in the rolls?" (Signed) Bill Cowdrey, Roll Changer.

### RANDOM THOUGHTS

The writer about July 1st, 1924, joined the ranks of movie organists at the Sherman Theater, Chillicothe, Ohio. For the past six or seven years he had preached to the manager of the theater that a real pipe organ and seal music would be an investment which would pay dividends. Also, that the music for a picture plays nearly as important a part nowadays with the public as the picture. So he finally succumbed, and here we are.

While returning from Denver via Chicago late in June, I purchased some copies of MELODY (the first I had seen of the magazine) and since then have received succeeding issues. I have been greatly interested in the articles pertaining to "movie" playing. Also in the *Literary Digest* some weeks ago was an interesting article about the music score to *The Thief of Bagdad*.

I am endeavoring to play the pictures as outlined in several of your articles. That is, as a "continuity of music throughout the picture." The continuous flow of harmony certainly is more pleasing than Jones' *Love Theme*—stop, pause—Smith's *Adagio Pathétique*—stop, pause—Doe's *Sonata Misterioso*—etc., etc.

It seems to me, as a beginner, there are primarily two accessories the theater organist should have in his kit,—the ability to improvise and to transpose. I am taking it for granted that he has a sense of rhythm and tempo, can read music at least fairly well at sight, diversify his registration, "feel" the picture, and has a love of music.

For example—in playing the "Love Theme" or any other theme which may come in two or more times during the picture, change the key (and registration, of course). It will sound a little different to the audience.

If there is a period of 42 minutes and your theme only consumes 32 minutes don't try and use another number for the remaining 30 seconds, but improvise in keeping with the picture. Look ahead to the next number and if need be change the tempo and modulate the key so that you are ready to go into the next theme at the proper cue.

Improvisation should be the art of taking a melody and building up to it the chords and harmonies so as to make a tune pleasing to the ear; not just a lot of chords up, down and around the keys.

Of course there are times when a pause is just and proper. For instance, in *Boy of Mine*, which recently played here, a little boy while out on the street playing is struck by an auto. At every show you could hear the audience gasp as he was struck. Likewise, wasn't it proper that the music should "gasp" for a second or two and then continue on its next theme?

Mr. Cowdrey's thoughts on improvising are sound as far as they go, but scarcely exhaustive. His definition of improvisation, insofar as he is speaking about the photoplay brand, is insufficient. He has socked a prevailing evil

## The Photoplay Organist and Pianist

By L. G. DEL CASTILLO

squarely on the nose in his distinction between what improvisation should be and what it shouldn't be; but he has neglected to bring out what is perhaps the most striking function of improvising for a picture.

In fact, I am tempted to go a step further and say that the form I refer to is perhaps the only justifiable form of improvising: namely, the dramatic recitative form which fits to action those portions of a picture for which no published music can be found to synchronize. After all, improvising straightforward melodies, no matter how well done, is a lazy man's trick, for there are always available published compositions which, with all due respect to the performer's talents, are better music. But in the average picture there are also usually to be found descriptive bits which, if the organist's working tools are sharp enough, can be best synchronized with deft improvisation.

Next subject. I have always been critical when attending concerts, movies, etc., and have come to the conclusion that if I make a mistake no one will die of heart-failure. Please notice I did not say "no one will know the difference." Of course, I do not try to make mistakes, but they will occur. Nearly every musician makes mistakes sometimes, or so I have noticed.

A few days ago I had a conversation with a well-versed local singer upon this subject. She said, "William, get the notion out of your head that your audience is an audience of critics. You may rest assured that when I am in your audience I am listening with my heart rather than with my ears. I am not looking for every little mistake you make, but rather noticing the fine interpretation of the picture you are giving through the music." Isn't that a fine lesson for organists and musicians generally?

So, I usually play to some person in the audience. If I see someone who knows music, I play to him, and if I see no one, I imagine someone. But just imagine you are playing this number for someone's especial benefit and put your heart in it. (We reserve the Love Theme for our wife, when she's there.)

Another thing and I'll close. Does an audience know what an organist has to contend with—sometimes? I reckon not. For instance, while in Omaha last June, at one of the theaters there, the organ suddenly sounded some high note and it didn't go off for several minutes. Did the audience know the organist was bothered by this cipher and was doing her best to shut it off, finally succeeding in doing so? I doubt it.

The other week I was playing Handel's *Largo*, written in G. The two low D's and one C in the pedals would not sound. So it had to be transposed to Gb to keep away from those notes. Likewise, in another number, a note or two on the manuals went out of a sudden. Several numbers had to be changed, or phrases in those numbers, to keep away from those notes, and so on, etc.

I have just purchased the July issue and in Castillo's article he recommends a reform in the cue sheets by a "preparatory cue." Sufferin' Wurlitzers! Ain't the cue sheet complicated enough now? After a first showing, can't you remember that when the "villain comes to the first left-hand corner after the second cross road" that in just 679/579th of a second the scene is going to change to the "heroine hooking the last eyelet on her evening gown in her boudoir" and so prepare to change your theme at the proper time? Please don't add to the cue sheets in this manner. What the remedy is, I can't suggest; wait until I get oriented.

MR. DEL CASTILLO, our more than capable editor of *The Photoplay Organist and Pianist* and *What's Good in New Music Departments*, paid us a brief call recently. Del has been the featured organist at Shea's Buffalo Theater, Buffalo, New York, and has been transferred to the Rialto in New York, starting his work there on the 18th of April. According to the best traditions of the letter-carrier who takes a long walk on his Sunday off, Del spent his day off in Boston by going to a movie show, for a change.

The said Castillo here rises to a point of order. Mr. Cowdrey may be able to anticipate his cues, but I can testify from first-hand information at various theaters that there are plenty of organists who apparently lack his gift. And incidentally, since the article referred to was written, my position has been slightly fortified by observation of another man's system. Mr. Harry Wallace, conductor at Shea's Buffalo Theater, with whom I was associated for three months recently before coming to the Rialto in New York, uses practically the same system; and there is no one in the business who can cue a picture any better than Mr. Wallace. His system is to double space his main cues, and then indent his warning cues in the lines between, by which method Mr. Cowdrey's cues would appear as follows:

Hero escapes from shed . . . . . *Where Do We Go From Here.*

Villain reaches 1st corner after 2nd cross road

Heroine hooking last eyelet on gown . . . . . *Your Eyes Have Told Me So.*

Mr. Cowdrey again speaking:

I have just finished playing *Code of the Sea*, and if it wasn't painful, to say the least, to have 22 to 25 minutes of solid storm-sea effects! I don't know what could be more monotonous. May I suggest the following additions to storm-sea music already given in your magazine? (These appeared in issue of February, 1925, L. G. C.) They worked out fine for this picture. *The Surf* (Merz), *A Heavy Surf* (Barbour), *Revolutionary Etude* (Chopin), *Prelude, Op. 23, No. 5* (Rachmaninoff), *Mild the Breakers* (Doring).

### THEMES AND OTHER THINGS

In Castillo's article in the July MELODY he says he doesn't like the idea of "themes used as labels to plaster onto the chief characters." (This is not entirely accurate. As quoted, that is an entirely legitimate use of themes. What I did say, in effect, was that I do not approve of themes abused as labels to plaster onto the chief characters every time they appear throughout a picture. L. G. C.) Ditto, — neither do I.

I think he disagrees here to some extent with Edith Lang and George West in their treatise on *Musical Accompaniment to the Moving Pictures*, doesn't he?

I do believe, though, in certain pictures, it will bear out to use certain themes for certain characters. For instance, in *The Mark of Zorro* a Zorro theme should be used where "Doug" came in as "Zorro." But in the majority of pictures, mix on the idea of playing *Margie* every time Margie comes on the screen.

In an opera or musical comedy do themes repeat themselves note for note, four or five times during the performance? On the other hand, study Wagner's operas.

In Davis' letter in the same article, he mentions "altering cue sheets." May I tell you my method? A few statistics first. Theater in city of 15,000; two shows a week; matinee daily; matinee attendance always small. At the first matinee of a picture, I use just a few numbers, say those I have that are on the cue sheet, improvising nearly all the picture. This matinee is where I review the picture and think out what music would be adapted to the picture. Then I get my music ready for the first evening show.

As stated in my first letter to you, I am a newcomer in the field. With my first pictures, I picked out all my music before the first matinee, but I found this was unsatisfactory. Too many pieces did not fit the picture, and had to be changed. And then one picture came, and from the cue sheet I picked out numbers for a society drama (so the title and cues seemed to indicate) and the picture itself was nothing of the sort.

This matter of changing speeds for certain sections of pictures is an established device in first class metropolitan houses, which generally are equipped with speedometers on the conductor's stand. In addition, it is no uncommon thing for the conductor to cut and re-assemble portions of a picture where it is necessary to make the musical sequence smoother. Often a picture will have been badly cut before release so that instrumentalists will be seen in alternate shots first playing, then resting, or an important solo will last about three measures. Who will say that the conductor or organist is not entitled to take the law into his own hands in a case like this? — Mr. Cowdrey will now catch the ball again.

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## Up and Down and Once Over

NOW that the Countess of Ashcart has taken her play called "Ashes of Love" off the stage, or you might say the Publick has taken it off for her, and her Family Vehicicle has driven it to the City dump, why the Smell of the Moral Turpentine ain't so strong as it was, though they's still a-plenty of it. The Countess of Ashcart she may not be quite so good a Playwrighter as O'Neil or Shaw or some of them, but in one way I got to hand it to her for one thing I never heard no Playwrighter do before.

That was because she said herself her Play was Rotten, and any Author who will call his own work Rotten is a brand new Experience to me. They always know

ASHES OF LOVE all the other Authors' works is Rotten, but when I read Vera had included herself it looked to me like her Weeks Visit to the Ellis Island Hotel had give her a Inferiorious Complect, as the Sychologers says.

Well, anyhow, that makes us all Unanimous about the Play, though I haven't saw it myself, as it was only put on in Noo York and in London, and I was in Paris, at the time, having took the train up there to go to visit my brother Hank who thinks Maine is the only State worth livin in. Vera has a kind of a Alibi, though, because she says Ralph Neale, the new Feller she's engaged to, changed the Play a lot. If they was anything any more personal about her in the Play than already had come out in the Papers, I don't blame him. He might just as well marry the Famous Picture Sept. A. M., for all the Privacy his Wife had.

Vera she says she had to hock the Family Jools to buy her play back from Earl Carrol to produce it, so I guess it couldn't have been too Raw, or he would have kept it, and probably put in the Famous Bathub scene; because everybody

EARL CARROL is the Cagiest Producer AND BATHTUBS that ever appeared in a Police Court, and they tell me it's got so now that he has had Bars put up outside his Office Windows so's he'll feel at home. He claims the whole Bathub story was a Dirty Lie and that anyhow it was filled with Ginger Ale and the Chorus Girl had on Red Flannel Underwear.

The way things is now us Artists has to get Permission from the W. C. T. U. and the Purity League before we dast to say Hell or Defile the Publick's Morals by letting em know they's any such Vulgar Things as Bootleg Licker or Petting Parties in Existents. I heard just a couple days ago where a Y. M. C. A. secretary wouldn't let a Glee Club sing the Russian Boatmen's Song, because he had went to a Vodvil Show and heard this song that they announced as Row, Row, Rosie, the Song of the Vulgar Boatmen, and the words was Just Rotten.

And now Mencken, the Writer who prints the American Mercury, is in bad all around on acct. a Article called Hatrack he published

THE AMERICAN MERCURY better not tell what it's about or me and Mr. Jacobs might get in the same fix ourself, but I gotta copy that I bought before the U. S. Postoffice stopped it, that I will rent out for ten cents a day so long as it holds together. And look at the trouble O'Neil's been in ever since he wrote that play about Landscape Gardening. Of course you might know that Boston wouldn't allow it, but now I see where San Francisco arrested all the Actors in it, and they have to give a Private Performance in Court. There's one jury which

## The Elevator Shaft

By  
Dippy Jimmins



is sure to be Packed, with the S. R. O. sign out front, which is a Perfessional term meaning Seats Run Out.

In the meantime Hen Ford's movement to bring the Country back to Normalcy with old time Musick keeps on growing. They's so many schools and halls and etc. Banning the Charleston all the time that I don't bother to keep track of 'em any more, and anyways if they'd rather let the dancers have a good Huggin Match in one of these Slow Foxtrots instead of exercising on the Calisthenicks of the Charleston why it's none of my business. But the funny part is the Charleston looks more to me like a good old-fashioned Jig like Henerry is so strong for than any other modern dance we had in twenty years.

Anyways the old time Fiddlers is satisfied. They got a new lease of life starting with all this Publicity of Mellie Dunham's, and they just have one Wood-sawing Contest after another. The first one was down to Providence, I think, the one that Albee had, and now they just had a International

OLD FIDDLERS one up to Lewiston, Maine, with over 300 old Fiddlers from everywhere from Cork to Kalamazoo. The next one I hear about is going to be at Ithaca, Noo York, for the Noo Yorkers, and they got about 200 applications already. So if Paul Whiteman should sprout a new violin section next season all broken out with White Whiskers, why you'll know what started it.

This seems to be great times for the Old and the Young, too. While these Old Birds is getting their Innings as fiddlers, the young singers is getting theirs in Debuts at the Metropolitan Operry House. They come along

THE Sesqui-Centennial International Exposition, soon to open at Philadelphia, commemorating the 150th anniversary of the Signing of the Declaration of Independence is to have a large part of its activities of a musical nature.

Philadelphia is a very musical city, so this is quite appropriate. There is probably no city in the United States in which the municipal organization itself does more financially to further the cause of music and does it more intelligently than that of Philadelphia. The Philadelphia Orchestra will, if possible, be the official Exposition Orchestra, with symphony concerts given twice weekly and conductors of all the prominent American orchestras invited to participate. It is also planned to give one opera a week, and band concerts will be given twice daily for four months in one of the city parks. Eminent vocal and instrumental soloists will be provided for concerts, and there will be one concert a week in which choral music, presented by an efficient chorus, is planned for.

Organ recitals by leading American and Foreign organists will be given daily every noon in the auditorium. The organ planned for these concerts is especially interesting. It is already known as an "organist's organ," and is unlike, in many respects, any other organ in the world. In the first place, it is one of the largest that has ever been built. One unique feature is that it was wholly designed by organists. The contract for the instrument was awarded to the Austin Organ Company of Hartford, Connecticut, and when completed the organ will have an approximate value of \$150,000.00.

so fast now the Murders is all getting crowded off the front pages of the Noo York noospapers. Marion Talley gets most of the Credick, of course, but they's others, and of course Tibbets is still going stronger than ever.

The only thing I could see they has against Marion was that the noospaper accounts on the front page was so strong for her that the Criticks just naturally thought they would have to roast her some, so's YOUNG SINGERS to show they knew more AND OLD ONES about it than the Common People. The one that fell for that Idee most was Sam Chopsemoff, the new Critick of the Noo York World. He got so peeved that he wan't satisfied with tearing her singing all to peaces, he even knocked her because she didn't act Scairt like a new singer ought to on the stage!

Marion was a kind of a Publick Protagee, the whole of Kansas City got together to give her a Musical Eddication. Now I see where the Competition is on between Kansas City and Sioux City. A singer named Regan there sang for the Dohenys, and they went and sent him to Italy for a year's training. It looks like the Oily birds gets the worm this time, and I spose the Criticks will have a-plenty to say about his Oily Tones when he gets back.

And just to show that the Youngsters ain't the only ones with voices, along comes Mrs. Shuman-Heink after being away from Operry for ten years, and sings at the Metropolitan at the age of 65. The only singer who can beat that is Faust, who suddenly got to be a young Tenor with a little underhanded help at the age of 80.

Operry is a Exciting Perfession. You tell 'em, Jereetzky. That gal has been Spit at in Vienna and Knocked into the footlights in Noo York and fought with in London until she makes the Amazons look like the Sisters of Charity; but then, Jereetzky can make most any other woman except maybe Fay Lamphier or Mary Pickford look like a Plugged Nickle anyway.

But they is others get knocked around. The conductor I wrote about last year getting into the fight with the agent of the Chorus Men's Union just got 30 Days on a Suspended Sentence in Noo York, and Bohnen and Laubenthal just had a stage fight in Siegrid last month that got so rough Bohnen got a nose bleed. So I guess I will keep at running the Elevator, which is Nice and Peaceful.

In its actual physical dimensions, the organ is as impressive as one would expect from the foregoing facts. It will be 100 feet in width, have a depth of 35 feet and a height of over 45 feet. The console will be provided with four manuals and over one hundred selected stops. It will furthermore be movable so that the organ may be played as a solo instrument from the stage or as an accompanying instrument from the orchestra pit.

At the completion of the Exposition, it is planned to permanently install the organ, under city auspices, in some suitable hall or auditorium.

WHEN our old friend, Mellie Dunham, returned from his arduous labors at Dearborn, Michigan, and various vaudeville houses, he found his friends at Norway, Me., had conceived the idea of publicly proclaiming, in a most unusual way, their pride in his achievements with the fiddle and the bow. A huge violin, six feet long and two feet wide, had been carved, by his neighbors, from a solid plank of pine. A hand-carved bow, seven feet long, was made to accompany this Gargantuan fiddle. It is not stated just what were to be used for strings, but certainly nothing smaller than baling wire and inch-thick rope would serve the purpose. If it could be equipped with an aerial and an automatically adjustable receiving set, the effects on some occasions might be quite startling. We only hope that Mellie doesn't make an ill-advised effort to play on it. If he does, we fear the results will be disastrous to the genial disposition and wholesome nature that has endeared him to thousands of us.

## What's Good in New Music

By Lloyd G. del Castillo

THE last month has seen considerable material on ye editorial desk which, either because the late spring has ruined our disposition, or because of one of those periodical slumps which overtake the best regulated publishing houses, has not seemed to us worthy of review. It is our belief that this department can be of its greatest benefit both to producer and consumer, so to speak, by thus selecting the material which seems to our jaundiced eye to possess merit, rather than to review in honeyed tones indiscriminately every pot-boiler that appears. And as there has also appeared some little proportion of material too old to conform to the requirements of these columns as announced by its title, the field narrows down still further. Perhaps most worth emphasizing in the month's gist are the Gaston Borch numbers in the Ditson series, which have musical depth not too often plumbed in photoplay incidentals.

### ORCHESTRAL MUSIC

AVE APRILE, by Culotta (Profeta-Cinemusic). Medium; light quiet 4/4 Moderato con grazia in A major. A very smooth, graceful little intermezzo of pleasing and fluid melodic line, similar to the popular *Dancing Moon*, by Aubry.

VAISE MYSTERIEUSE, by Baron (Belwin—Baron Oct. 5). Easy; quiet 3/4 Tempo di valse lento in A minor. The type of waltz essentially suitable for subdued more or less plaintive scenes. The trio is in major, but quietly sentimental in character.

HUMOROUS ESCAPE, by Deille (Belwin—Baron Oct. 6). Medium; light characteristic cut-time Allegro con brio in C major. For a musical analogy see Savino's *Gaiety*. Though the trio is more melodic than the first section, the rough angularity of the number as a whole is not entirely true to the title, but particularly appropriate for Western comedy drama.

SATYR DANCE, from A WINTER'S TALE suite, by Humperdinck (Ascher Masterworks 617). Medium; light grotesque 4/4 Marcato in C minor. This, like the other numbers of this suite, recently published by Ascher, has not the maturity of the later Humperdinck, and this number suffers from comparison with the same composer's *Witch's Ride in Hansel and Gretel*, which it resembles. As a whole it is characterized by a Katinka-like bucolic swing; and in such a conception lies its value, rather than as the gamboling of tame satyrs such as might be fed pop-corn in the Central Park Zoo.

VICTOR HERBERT FAVORITES, by Herbert-Sandorf (Fischer C 12). Easy; Overture medley embracing ten of the most popular Herbert musical comedy numbers. Opens with the *March of the Toys*, and progresses through various favorites to the *Gypsy Love Song*, the *Italian Street Song* from *Naughty Marietta*, *Kiss Me Again*, and ends with *The Irish Have a Great Day Tonight*, from *Eileen*. With the aid of a singer, the selection would end very effectively at *Kiss Me Again*. The value of the compilation is too obvious to need comment.

PUNCH AND JUDY, by Herbert (Fischer C 14). Medium; light characteristic 6/8 Allegretto moderato in Bb major. An acceptable characteristic as measured by the run of works of this genre, but scarcely up to the Herbertian standard. There is a certain monotony in the unfinished cadences at the end of each strain.

ON A WOODLAND GLADE, by Ray (Fischer C 15). Easy; light quiet 3/4 Tempo di valse brillante in C major. An ingenious bright little number of the German Ländler type, with the melody rippling continuously in thirds.

REVERIE D'AMOUR, by D'Aquin (Sonnenmann). Easy; quiet 4/4 Andantino in F major. This, like the following, is a smooth melody of pleasing nuance. Simple and direct in style, it is effective and well written.

PLEUREUSE, by Brunelli (Sonnenmann). Easy; quiet 4/4 Lento in C major. A melodic gift is evident in this number. Out of simple material is fashioned a number of haunting appeal and sentimental beauty.

L'AMOUR VALSANTE, by Kirk (Feature Music Pub. 14). Medium; light quiet 3/4 Vivo in A major. This is not a new number, but is worth mentioning in passing as a concert waltz of some originality of conception and execution, several degrees above the average pot-boiler.

TOYLAND FANTASIE, by Kahn (Feature Music Pub. 1). Medium; heavy martial 4/4 in Bb major. This number is even older than the above, and I list it for the purpose of correcting the misleading impression given by the title, and to point out the predominating heavy dramatic sequences which, with the frequent harmonic changes

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.

and abrupt modulations, give the number a useful dramatic significance for heavy military scenes such as encampments, armies in the field, and so on, in costume pictures.

LA-BAS, by Franceschi (Franceschi-Sonnenmann). Medium; quiet pastoral 3/4 Andante sostenuto in G major. A gliding rhythm of the Saint-Saen's *Swan* type, excellent in atmospheric quality with the steadily murmuring quavers of its subdued accompaniment.

LE SERMENT (The Vow), by Franceschi (Franceschi-Sonnenmann). Medium; dramatic emotional 4/4 Tres loud et harmonieux in C major. Fragmentary in conception with its broken-off phrases, this number by its very recitative quality achieves a masculine emotional atmosphere which rises to a powerful climax, then sinks to its original repressed mood.

ABANDONNEE, by Franceschi (Franceschi-Sonnenmann). Easy; quiet emotional 4/4 Cantabile lento assai in A major. The main theme has that indefinable melodic sweep and nuance so characteristically French. The second section is padded and of less significance, but adds an emotional surge that increases the general utility of the number.

A MON PASSAGE, by Franceschi (Franceschi-Sonnenmann). Easy; light characteristic 6/8 Allegro vivo in G major. A humorous little piece of diverting rhythm and tripping accent. With discrimination it can be reserved for the right sort of whimsically cheerful characterizations with felicitous result.

MAUREEN MAVOURNEEN, by Trinkaus (Witmark). Easy; quiet Irish 6/8 Allegretto in C major. The house of Witmark has built up a solid reputation by concentrating on ballads, and long experience has given them considerable facility in picking effective ones. This well constructed example bears a family resemblance to *Macushla*.

LET THE END OF THE WORLD COME TOMORROW, by Ball (Witmark). Easy; quiet 3/4 Moderato in Ab major. Ball and Witmark make a natural and irresistible ballad team. Some there are who may sneer at Ball, as they likewise do at Berlin, as a maker of hack melodies, but they both have an enviable melodic gift.

### PHOTOPLAY MUSIC

MOLTO DRAMMATICO E GRANDIOSO, by Borch (Ditson Phot. 45). Medium; heavy 4/4 Lento in G minor. There is a ponderous tragic note in this number with its rolling basses and heavy chords, reminiscent in style of a page from a Beethoven Sonata, and we feel safe in recommending it highly.

FURIOSO, by Borch (Ditson Phot. 46). Difficult; furioso 4/4 Allegro con moto in G minor. This is an effective furioso of thundering, galloping rhythm, with something of the tumultuous sweep of Schubert's *Er-King*.

ORIENTALE, by Borch (Ditson Phot. 47). Medium; light quiet Oriental 2/4 Allegretto in C minor. This has the least appeal of the set. The composer seems to have found difficulty with the Oriental medium, if, indeed, the piece was originally written with that intention; and Borch's usual effective use of harmonic and emotional color becomes turgid and involved.

PEACEFUL DREAMS (Norse Lullaby), by Borch (Ditson Phot. 48). Medium; quiet 2/2 Lento in F major. This is written in Borch's most spontaneous vein, with a strong Scandinavian touch. For the lone player it offers difficulties. The pianist will have to invert the lower notes of the lower eighth note couplets in the second section up an octave to make the figures pianistic for one hand, whereas for the organist the solution will lie in taking them as written with both hands, and playing the melody in the pedal on a 4' register.

HURRY, by Borch (Ditson Phot. 49). Difficult; light active 2/4 Allegro in D major. This also has a decided Scandinavian idiom, in character similar to the lighter Grieg lyric pieces of a pastoral nature.

LOVE SONG, by Borch (Ditson Phot. 50). Easy; quiet emotional 3/4 Andante moderato in G major. This is a really beautiful number in Borch's best style, starting quietly and rising to an emotional climax, then dying abruptly away in the coda.

FURIEUSE POURSUITE, by Gabriel-Marie (Chapelier). Medium; mysterious agitato 3/4 Allegro agitato in A minor. This is a furtive heavy agitato reminiscent of previous Gabriel-Marie numbers of similar nature. Its only fault is its brevity, and if a repeat is necessary, I

would suggest cutting from the next to the last measure back to the second measure from the beginning, to avoid the obvious break.

ANIMAL CARTOONIX No. 3, MISTERIOSO, by Aborn (Belwin Cil. 53). Medium; comic misterioso 2/4 Moderato in Bb major. Third in the series of a clever idea, this mysterious maintains the pace set in the first two, and the individual humor of Krazy Kat, Inkwell Pete and their brethren is treated with imagination and insight.

THE RABBLE, by Herbert (Fischer P. H. S. 7). Medium; light agitato 2/4 Allegro in A minor. This number is a good stock agitato, though, like others of these posthumous Herbert publications, not particularly suggestive of the composer's style.

KARMA, A DRAMATIC PRELUDE, by Herbert (Fischer P. H. S. 8). Medium; heavy emotional 4/4 Andante maestoso in G minor. A first theme à la dramatic recitative gives place to a more cantabile emotional second theme in 3/4. The number is on the level of the better photoplay incidentals, with occasional flashes of the old Herbert.

S. O. S., by Herkan (Feature Mus. Pub.). Medium; furioso 12/8 in F minor. An acceptable stock furioso, with a heavy melody laying for the most part in the bass.

DRAMATIC PRELUDE, by Shad (Feature Mus. Pub.). Medium; emotional heavy 4/4 Andante sostenuto in D minor. Though marked common time, this, like the preceding number, is really a 12/8, — a rhythm always useful for vigorous heavy emotional values. The free canonical structure is of musical interest.

ECCLTAMENTO, by Reliao (Feature Mus. Pub.). Difficult; light agitato 2/4 Allegro in B minor. This is a typical scherzo, somewhat resembling the Arenski *Intermezzo*. The central idea is sound, and at times well developed, and the number is useful for scenes of light agitation with rapid rhythm.

CHATTER, by Kahn (Sonnenmann). Medium; light characteristic 2/4 Tempo rubato in G major. This is obviously patterned on the now widely used Tehtakowski *Humoresque*, first "discovered" as a gossip type when used with striking effect in Griffith's *Way Down East*. A good descriptive type.

### POPULAR MUSIC

SPRING IS HERE, by Bennett and Carlton (Shapiro, Bernstein). A brand new topical song with really funny words.

BEHIND THE CLOUDS, by Davis and De Silva (Shapiro, Bernstein). A laudable attempt on the part of the publishers to outdo their own *Sane Your Sorrow*. The chorus, ascending stepwise to the octave, is effective.

LO-NAH, by Stept (Shapiro, Bernstein). A sort of composite edition of the *Indian Love Call* and *Pretty Little Baby*, but with a distinct sentimental appeal of its own.

WATERS OF THE PERKIOEN, by Kieckman (Mills). An appealing slow waltz with the melody written effectively in fourths. Speaking of waltzes reminds us that we never mentioned the *Prisoner's Song*, and everybody knows it now, anyway.

HER BEANS WERE ONLY RAINBOWS, by Meyer (Waterson). If Heaven won't protect the Poor Working Gail, Tin Pan Alley will. We are at present being inundated with these pathetic moralizations on the wages of sin, but this is a good song, notwithstanding.

LONESOME AND SORRY, by Davis and Conrad (Waterson). Here is a natural. You need only hear it once, and you'll go home whistling it.

WHAT! NO WOMEN?, by Bloom and Sturm (Berlin). Musically about on a par with *Yes, We Have No Bananas*, if you know what we mean; and the analogy goes further with the exclamatory and explanatory title, and the catchy first phrase.

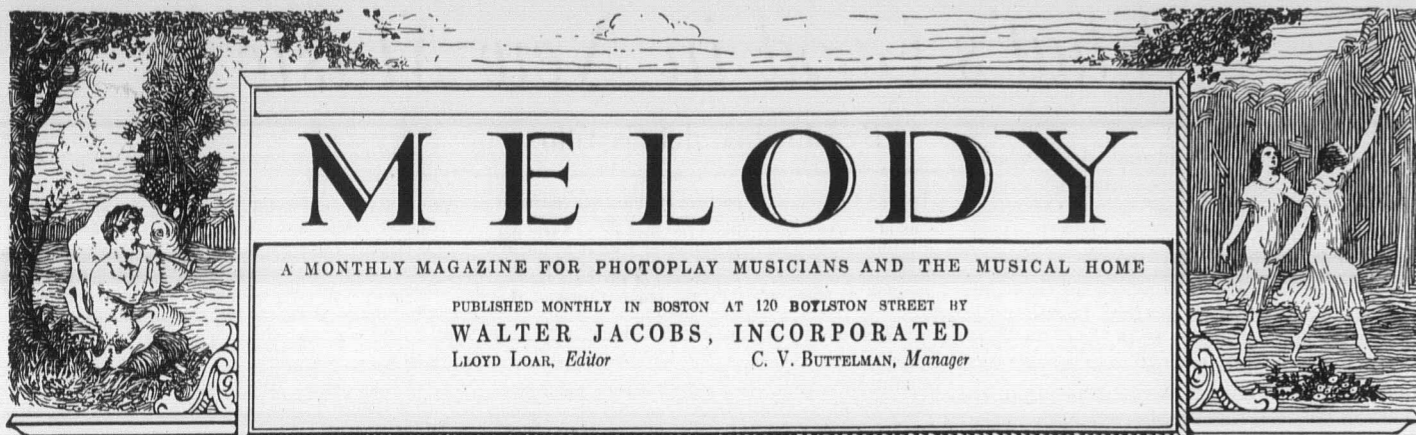
TENTIN' DOWNS IN TENNESSEE, by Howard and Woods (Berlin). Dixie songs we have always with us. There is a happy lilt to this one, with its exuberant "Why doggone, bless my soul" interpolations.

THE WIND BLEW THROUGH HIS WHISKERS, by Rose and Conrad (Berlin). A good comedy song of the daffy variety, first started by Barney Google and *Ain't Gonna Rain No Mo*.

CHINKY BUTTERFLY, by Rose and David (Berlin). The *Pretty Little Baby* rhythmic idea is now sweeping the field, of which this is an example.

I DO! DO YOU? by Ash and Goldstein (Feist). Another exclamatory and interrogative title; the first recent song, if I am not mistaken, with the name of Paul Ash behind it. But this ought to sell in other places beside Chicago; the punch is there without any hocus pocus about the composer.

TWO LITTLE BLUEBIRDS, by Kern (Harms). My chief objection to this song is that I find it impossible not to sing "Two Little Bluebirds." However, it is known that it is impossible for me to sing, anyway, so that should be no drawback. This is one of these nice easy swiny numbers.



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## Personal Notes

Provincetown, Mass. — Miss Mary O'Rork is serving as pianist at the Provincetown Theater.

Alexandria, La. — Mrs. Mary Carnes is the organist at the Home Theater. It was directly after she had completed a course in pipe organ with Professor A. H. Deeks two years ago, that she became associated with this theater. She sometimes plays at the Red Cross Base Hospital, and the boys are always glad to have her visit them as her musical entertainments are exceptionally enjoyable. Mrs. Carnes also plays at the Rotary Club luncheons.

Herkimer, N. Y. — Miss Mildred LaLone is playing the organ at the Liberty Theater.

Lorain, Ohio. — Mrs. Ella McBride is the organist at the Temple Theater, playing on a Hillgreen-Lane Organ.

Rochester, Indiana. — Mrs. Ed. F. Smith, for the past year and a half, has been serving in the capacity of organist at the Char-Bell Theater, using an Estey Organ. She has featured organ solos and popular songs, has played several makes of organs, and has done a considerable amount of teaching.

Hudson Falls, N. Y. — Through an oversight on the part of the printer or editor or both, in the March 1926 issue of MELODY, Mr. C. A. Dana was listed as A. C. Evans. Mr. C. A. Dana has been organist at the Strand Theater since its opening three years ago and has been using a Robert-Morton Organ. Last year he opened the organ in the Baptist Church at Glens Falls, and the year before last in the new Elks' Home at Cohoes. Mr. Dana also teaches organ and does considerable concert work.

Duluth, Minn. — Two of this city's theaters, the Orpheum and the Garrick, are having new organs installed which are sure to please their patrons. The Orpheum's new orchestral organ will be in operation very soon, but the Garrick's will not be ready for use until the latter part of the summer or early fall.

Duluth, Minn. — Miss Gladys Byerly, formerly organist at the Ambassador Theater, Chicago, is succeeding Mrs. Roy Flaaten at the Garrick Theater. Miss Byerly has studied with several leading organ teachers, among them Edward Benedict of Chicago and Eddie Dunstedter, organist at the State Theater, Minneapolis. Miss Byerly is quite well known to local theatergoers as she was organist at the Garrick Theater for eight years, prior to occupying her position at the Ambassador Theater, Chicago.

Reading, Pa. — James J. Danbert is organist at the Arcadia Theater, playing a large four manual organ.

La Junta, Colorado. — Mrs. Gladys Beaver Baker is playing a Wurlitzer organ at the Rourke Theater here. Her featured programs include slides and song films. Mrs. Baker is also a teacher of both piano and organ.

Duluth, Minn. — Mrs. Marie D. Scott is one of Duluth's most popular organists and has been employed at the Zelta Theater for the past three years. She also is a well-known singer and is the contralto soloist at the First Methodist Church of this city.

Kelso, Wash. — Mr. J. H. Mills has been organist at the Liberty Theater here for the past three years, and uses song slides the greater part of the week. Mr. Mills not only plays these song slides, but also sings them, which is quite an unusual feature in this territory. On Sundays, Mr. Mills gives concerts for people who enjoy the better class of music.

Chicago, Ill. — Mr. C. V. Reavley is playing a large Barton Unit Organ at the Windsor Park Theater, which is situated in the exclusive South Shore district. The patrons of this theater are unanimously in favor of classical music, especially in overtures, and Mr. Reavley plays accordingly. Mr. Reavley does concert work in Canada every fall. He studied organ with Arthur Dunham of Chicago, and now has quite a few pupils himself.

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Moderato Sentito

PIANO







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*u tempo*

*L.H.*

*rall.*

*f a tempo*

*rall.* *f molto rall.*

*Più mosso*

*mf*

*rall.* *a tempo cresc.*

MELODY

Continued on page 23

# Blue Streak

GALOP

THOS. S. ALLEN

PIANO

*f* *ff* *ffz*

*mf*

*cresc.*

*f* *ff*

1 2

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Musical score for page 12, featuring piano and trio sections. The score is written in G major and 2/4 time. It consists of six systems of music. The first system is a piano introduction. The second system continues the piano part. The third system includes a first and second ending. The fourth system is marked 'TRIO' and 'ff'. The fifth and sixth systems continue the piano accompaniment.

MELODY

Continued on page 21

# Shattered Dreams

REVERIE

A. J. WEIDT

Musical score for page 13, featuring piano accompaniment. The score is written in G major and 2/4 time. It consists of six systems of music. The first system is marked 'Andantino' and 'PIANO' with a dynamic of 'mf'. The second system is marked 'f'. The third system is marked 'mf'. The fourth system is marked 'rit'. The fifth and sixth systems continue the piano accompaniment.

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Più mosso

Tempo I

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Continued on page 19

# El Dorado

DANSE TANGO

A. J. WEIDT

Moderato

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First system of musical notation on page 16, featuring a treble and bass clef with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef.

Second system of musical notation on page 16, continuing the melody and accompaniment from the first system.

Third system of musical notation on page 16, continuing the melody and accompaniment.

Fourth system of musical notation on page 16, including first and second endings for the melody.

Fifth system of musical notation on page 16, featuring a *mf* dynamic marking in the bass clef.

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

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First system of musical notation on page 17, featuring a treble and bass clef with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. A *f* dynamic marking is present.

Second system of musical notation on page 17, including first and second endings for the melody. A *mf* dynamic marking is present.

Third system of musical notation on page 17, continuing the melody and accompaniment.

Fourth system of musical notation on page 17, continuing the melody and accompaniment.

Fifth system of musical notation on page 17, continuing the melody and accompaniment.

Sixth system of musical notation on page 17, concluding the page's content. A *fz* dynamic marking is present.

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3d Violin	Melophones
Viola (Treble clef)	Trombone
Cello (Treble clef)	Trombone (Treble clef)
Bass	Baritone
Bass (Treble clef)	Baritone (Treble clef)
Flute (Solo)	Euphonium
1st Clarinet in B $\flat$ (Solo)	Euphonium (Treble clef)
2d Clarinet in B $\flat$	B $\flat$ Bass (Treble clef)
E $\flat$ Clarinet (Solo)	BB $\flat$ Bass (Treble clef)
Oboe (Solo)	Drums
Bassoon	1st Mandolin (Solo)
Soprano Saxophone in C (Solo)	2d Mandolin
B $\flat$ Soprano Saxophone (Solo)	Tenor Mandolin
C Melody Saxophone (Solo)	Mando-Cello
1st C Tenor Saxophone	Mando-Bass
2d C Tenor Saxophone	Tenor Banjo (Solo)
E $\flat$ Alto Saxophone (Solo)	1st Tenor Banjo
1st E $\flat$ Alto Saxophone	2d Tenor Banjo
2d E $\flat$ Alto Saxophone	Plectrum Banjo (Solo)
B $\flat$ Tenor Saxophone	1st Plectrum Banjo
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MELODY

*dolce*

*p*

*f* *mf* *poco rit*

1 2

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| 10. <b>Combat</b> —for sword fights, knife duels.                                     | 22. <b>Agitato</b> —for general use; confusion, hurry.                                   |
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and B♭ 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  
E♭ Bass (Treble Clef)†  
Drums  
1st Mandolin  
2d Mandolin  
Tenor Mandola or  
Tenor Banjo and  
3d Mandolin†  
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Bangor, Maine. — Roland C. Wheeler, a former Boston man, has been the organist at the Bangor Opera House for the past three years. The organ there is a Wurlitzer, and is the only modern theater organ in that city. Mr. Wheeler is one of the few organists who plays entirely without music. He has memorized his entire library, and in arranging his program for the pictures, carries just a list of the names of the musical numbers that he intends to use during the picture. He says he uses this system because it enables him to devote his entire attention to the screen. Mr. Wheeler's work is very well liked by the patrons of the Opera House, as he plays a varied program, pleasing to all of them. Mr. Wheeler is a regular Maine booster, and if by any chance any MELODY readers should be passing through Bangor this summer, just ask him where the best scenery is, and he will tell you. He makes a specialty of exploration by automobile, when not tickling the keys. — L. E. Bray.

### Jottings from Pittsburgh

BERNARD ARMSTRONG has proved that organists can be good even though young. He hails from Buchanan, West Virginia, and is now employed as first organist at Pittsburgh's New Million Dollar Grand Theater. We have David Broudy's assurance that Bernard is a first class organist. Mr. Broudy is conductor of the Grand Theater Symphony Orchestra.

ALMA OSTERMAN is the feature organist at the Harris Ritz Theater. Alma is a clever organist, featuring the popular numbers.

ELIAS BRESKIN, concertmaster at the New Million Dollar Grand Theater gave a recital at the Carnegie Music Hall on April 17. He is Pittsburgh's leading violinist and is featured each week in the radio programs through Station KDKA, broadcasting from the stage of the Grand Theater.

PITTSBURGH MUSICAL SOCIETY, Local 60, is organizing a Symphony Orchestra for Pittsburgh. This orchestra is under the direction of Elias Breeskin, concertmaster of the Grand Theater Symphony Orchestra. The orchestra consists of ninety musicians and promises to become the leading musical organization of Pittsburgh. The first concert will be held sometime during the month of May.

GHET O'CONNOR and his concert grand orchestra are featured at the Capitol Theater, Bradock, Pennsylvania. This is the second season for this orchestra at the Capitol, and their programs are receiving very favorable comments from Capitol patrons.

EDYTHE PALMER, sixteen-year-old violin prodigy, gave a violin recital at Carnegie Music Hall on April 7. She was accompanied by the well-known accompanist, Andre Benoit.

CHARLES MARSH is director of the orchestras in both the Olympic Theater and the William Penn Hotel, which gives him plenty to do. His programs are always better than the usual run. Harry (Hank) Hoehle is concertmaster at the Olympic Theater, and also serves in a like capacity at the William Penn Hotel. William Penn orchestra programs are broadcast daily over WCAE — Helen Cox.

### Knowlton Pless Organ School

I RECENTLY had a very enjoyable interview with Mrs. B. Brown, superintendent of the Knowlton Pless Organ School of Seattle. Mrs. Brown was formerly of Chicago, where she was organist in the Windy City's various theaters for many years, and Miss Gladys Knowlton has served as organist at theaters in San Francisco, Portland and Seattle. Miss Knowlton is now engaged in opening a school in San Francisco, which means she will have studio schools in three of the coast's largest cities: namely, Seattle, Portland, and Frisco.

Pupils are given an intensive three months' course at the school's studios where pictures (including comedies, news reels, features and educational) are projected. Two days of each week, advanced students are taken to three downtown theaters where they play for a whole show. In this way, they get a real taste of actual experience which means a great deal to those entering as broad a field as photoplay picture playing.

Estey organs are used in the studios, but pupils are given experience on Kimball, Wurlitzer and Wick organs in the theaters. In each studio is a projection machine and screen. They are spacious and inviting and I'm sure that with Mrs. Brown in charge the Seattle School is sure to turn out capable organists.

I have come in contact with several of the graduates. None of them are Henry Murtaughs, of course, which can't be expected, but they look and sound quite promising, all because of the excellent training they have received at the Knowlton Pless Organ School. — J. D. Barnard.

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WORDS AS WORKERS AND WASTERS

Speaking words and spoken words; sentient words and sensuous words; broken words and breaking words — hark to the melody of our fleeting, flying words! How they jingle, and sometimes tingle, as merrily or madly they may immerge in phrase or group or single: some of gladness, some of sadness; some of madness and some of badness! How they ring and how they sing, when bent on lightsome wing they bring love or joy or peace or harmless rollicking; or how they cling and how they sting, when with cruel fling they're sent on work of devilry!

Whirlpools in words; rushing rivers, with swirling rapids of words; placid pools of quiescent words — surface words and hidden-current words; seething, surging words, and shallow, shoaling words! Children's words and men's words; saintly words and sinning words; living words and dying words; truthful words and lying words; seaming words and shaming words; soothing words and searing words; knightly words and clowning words!

How they roll! these spoken and printed words — twisting and tumbling and turning; tossing, turbulent waves from the vast ocean of human thought; deep-sea rolling, and shoaling-beach-combing waves of words — ever spending, yet never ending! Prayerful words and careful words; cheering words and chiding words; grateful words and hateful words; subtle words and silly words; laughing words and leering words; winning words and losing words; wheedling words and whining words; working words and wasting words; homing words and roaming words — or merry or mournful, what a madd'ning melody of mirth and misere are our human words, words, words!

*Words, Words, Words!* As those who read and revere Shakespeare know, the thrice iterated words which head this line were a flare-back; a verbal come-back from Hamlet to palavering Polonius because of his presumptuous butting-in upon the private mental business of the dismal Dane. Practically, it was a triple word-wallop handed to the garrulous old gazabo by the melancholy Prince, and coming to "Poloni" by reason of his untimely gab-gabbiness. Not all of us today are prating Polonuses, however, yet somehow (and whether or not butting-in) the most of us always seem to be butting-in up against *words, words, words*: words that mean something, or words that mean nothing; words of kindly advice that might be good "medicine" when "well-shaken" and thoughtfully "taken," or words of baldest interference which ought to get the kayo without so much as a word, words that are intended to gladden, and words which are meant to gall; words that die almost at birth, and words which should have died before having been born; words that we know, and words which we don't care about knowing — in short, words "as is" and words "as isn't."

*A Word Generally Mis-Spoken!* The first time *The Gadder* recalls of butting-up against a word that was badly mis-spoken, was when an egotistical, prattling Polonius of the modern type cheerfully informed him (*T. G.*) that he (*P. P.*) was infallible on word "pro-*nounce-i-a-shun*." By their words ye shall know them; and it needed only just that one word to proclaim that this prattler assuredly was — NOT, but was a — NUT! Passing that, however, and possibly butting-in on the pronouncing proclivities of some of the readers: Dear Sir or Madam! Whether you play the instrument or whether you don't, when speaking of the xylophone do you sound the vowel *i* in the first syllable of the name long or short; do you call it "zil" or "zile"? If you make it rhyme with "pill" instead of with "pile" or "bile" you're in wrong, yet no more so than many others — including the "gossip gatherer" of this column. Quite recently he nearly had a bilious fit, when it was forced upon him that for some years he had been guilty of this common *lapsus linguae* and was using a word "as isn't."

There used to be a "knockout" drink known as a "stone-wall" (or "fence"); but unless he had taken a couple of those all-to-the-merry mixtures, no one can imagine a "pussy-footed" prohibition sleuth of these days falling for the bald statement that what he had mistaken for a "still" was only a "stile" and so let himself be

# Gossip Gathered by the Gadder

Facts and Fancies Garnered from  
the Field of Music  
By MYRON V. FREESE

put on the wrong side of the fence from the "illicit." Well, one mistake is almost as bad as the other, so never no more the "zil" style for the MELODY gossip — that is, unless he misses a word lap and lapses. As for the readers! If anyone who may have been making the same linguistical lapse holds the slightest doubt as to the proper "pro-*nounce-i-a-shun*" of the word being "zy-lo-fone" — look it up in a certain big book that, although probably more often referred to than another *bigger BOOK*, nevertheless is most likely somewhat "dusty." The words that go with this are: Dig out and Dust off your Dictionary!

*Words that Some of Us Don't Know!* As an example of this class of words, how's the following for words that maybe we don't care to know? A man who was telling a friend about a slick bit of business (?) he'd just pulled off, wound up by saying that as the other fellow was only a dumb-bell he copped the chance to roll a canary.

"Roll a canary! What's that mean?" asked the friend.

"Say! it ain't possible that you don't know rolling a canary means milking mice?" was the surprised come-back of the first man. "Huh! and you don't know what milking mice means neither? Why I'd of thought that every schoolboy knows milking mice means shaking down a stranger. Where was you raised, anyway?"

*A Wordy Word Medley!* Here's a little time *The Gadder* recalls of butting-up against a word that was badly mis-spoken, was when an egotistical, prattling Polonius of the modern type cheerfully informed him (*T. G.*) that he (*P. P.*) was infallible on word "pro-*nounce-i-a-shun*." By their words ye shall know them; and it needed only just that one word to proclaim that this prattler assuredly was — NOT, but was a — NUT! Passing that, however, and possibly butting-in on the pronouncing proclivities of some of the readers: Dear Sir or Madam! Whether you play the instrument or whether you don't, when speaking of the xylophone do you sound the vowel *i* in the first syllable of the name long or short; do you call it "zil" or "zile"? If you make it rhyme with "pill" instead of with "pile" or "bile" you're in wrong, yet no more so than many others — including the "gossip gatherer" of this column. Quite recently he nearly had a bilious fit, when it was forced upon him that for some years he had been guilty of this common *lapsus linguae* and was using a word "as isn't."

*Words for Where!* If you haven't picked out a place in which to spend your summer vacation and want a good location, here's a short list of word abbreviations that may help to a choice, according to who you are, what you do and where you ought to go: If you are an egotist and think pretty well of yourself, there's nothing the matter with ME. If a good Catholic, you can spend your summer at MASS. If you're particular as to the name of the waitress who will serve your summer eats, you can take yourself to MINN. If a banker or a

broker who's always thinking of the "mazuma," put in a few weeks at MON. Those who prefer reading to summer sports should go to CONN., physicians to MD., invalids to ILL., young fellows in love to MISS., and would-be suitors to PA. Tax-dodgers and other bill delinquents should go to O., farmers to MO., butchers to FLA., miners (not coal) to ORE., and those who run laundries might find business in WASH. If worried about summer floods, squat for your loafing spell in ARK., but if you're one of those out-of-luck-ones who can't get a few weeks to loaf — park you in your hometown park and meditate on VA.

*Witty Words and Wiless Words!* As an example of alertness in noting an erroneous statement regarding the pronunciation of words, and the quick and ready word-wit to reply and nail down the error, perhaps nothing exceeds the bright *repartee* of the late Mark Twain. It was at a banquet where were present a number of literary lights. One of the after-dinner speakers had just ventured the assertion that in the English language there was but one word in which "su" took the sound of "shu" and that was "sugar." In an instant the witty Mark was on his feet, and interrupted with the question: "Are you *sure*?"

Another witty response to words "as isn't" was made by Franklin Rogers, the noted baritone singer, when interviewed by a fond mother relative to training the vocal talent of her son:

"It is not because I am his mother, Mr. Rogers, that I say his voice is beautiful," explained the dotting mama. "He has been heard by many musical people who all agree that his voice is a perfectly lovely *bass cantata*."

"Ah!" replied the singer, "perhaps with proper cultivation such a voice might develop into a *sacred oratorio*."

As words clear in expressing a penalty, yet wholly witless in their make-up, a crudely painted sign on the boarding of a fence hedging a field in rural England is said to have stated the following: "Notis. If any mans or womans cow gets into these 'ere oates he will have his or her tail cut off as the case may be."

As a play on words which, if not true wit are a bit bright, perhaps some of the readers do not know those three old wheezes as to what are the "longest" words, so here they are: smiles, which has a *mile* between its first and last letters, beleagued, with a *league* between its beginning and ending, and incontinently, which is separated by a *continent*.

*Wonder Words As Is-Isn't!* "Button don't bell. Bump." So read the card which it is said a Lancaster (Penn.) woman who happened to be the proud possessor of an electric doorbell put above the buzzer button when (being temporarily out of the buzzing business) it refused to buzz. "But that's only Pennsylvania Dutch," says somebody. Maybe, but it meets its match in the "cannuck" dialect of a French-Canadian fiddler who had to lose a job because, as he woefully explained: "Ma feedel she go seek an' no play ze museek some more till she come well. She have bust her inside post so he no more push out ze beeg sound no matter eef I pull him bow like ze devil."

*Words Which Meant Nothing!* It is true that too much using of slang may tend to sloppiness in speaking, yet many times slang expresses and relieves depths of feeling as nothing else will or can do. On the other hand, words which mean something to some may mean nothing to others, therefore, in these days of slang as she is slanged, it behooves a fellow to go a bit slow with his words when

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talking with someone who is fully "up" in the vernacular of the day; otherwise, he may get a slang-slam in return that'll make him wish he hadn't of spoke. To prove the statement, let's take the case of a fellow who generally sits-in with a classic-eye-browed crowd who always "talk by the book." He never should have been let loose anywhere else, but he was, and one evening found him in a combined grub-garage and embrace-emporium. After watching in wonder one of the ultra-up-to-date, gum-chewing, stick-smoking, and powdering-in-public girls cavort and contort through a particularly aerobic Charleston, he sought for and received an introduction.

He was one of those mild guys that make you think of jelly and whipped cream in consistency; a bird who, like Polonius, could gab faster than he could shake a hoof — one of those simps who have a fine crush on themselves, and so thought that his line of lingo if let loose would cut as much ice with this girl as with the dames of his "up-stairs" set. He may have known better, but probably lost his head, and just as a conversation starter (maybe to show that his jaw-wagging could out-speed her foot-stepping) this boob shifted into high, stepped on the accelerator and jolted the fair flapper with this fool question: "Don't you agree with the concensus of opinion that, relatively speaking, choreographic grace is mostly a thing of the past and

that terpsichorean art is disquietingly and discouragingly degenerating into a state of innocuos desuetude?" It was coming to him, and BING! he got it; a startled look, and then — "So's your old man!"

*A Word Which Works When it's Working!* Zumm it all! will there ever be an end to the coining of new words? No, gentle reader, that starting word is not a new one in oaths; neither was it originally intended to have any connection with swearing as an art, although it does sound melodiously "cussy" and might be used as a "cuss-word" diluted for polite ears. As *The Gadder* understands the word, however, "zumm" is a wild erratic rhythm which is made more wild by stamping with the feet when dancing, and is the name hitched to a new brand of Jazz that is said to have been invented to stampe the present Charleston. This stamp-eding may or may not work out as expected, but what if it doesn't? We've got the word and it sure's a zumminder; it can be snapped out like the kick of a mule, or it can be given a soft, "lingering-sweetness-long-drawn-out effect" that's irresistible.

It's a jewgorgeous word in hidden possibilities. For instance, tell your friends you've taken up zumming, and make a mumble mouthful of the word. They'll think you said "slumming" and give your credit for being all

kinds of a philanthropic social worker. Again, just imagine yourself introduced to some fair charmer of the ballroom. While making the stilted jackknife bend from the hips with legs unbent, at the same time you do a graceful little jig-stamp with the feet (zumm stunt!) and ask: "Will you zumm the next zumm with me, sweet zummer?" Or, during a dance number, think of the "sugar" that can be injected into such a soulful conversation as: "Gee (stamp), girle! But (stamp-stamp) you're some peach of a (stampy-stamp-stamp) zummer! What! is this zumm over so soon? Well, remember that you've promised me the next, so zumm-zumm till then, zummie!"

And what a boon to a zumm orchestra leader. He may feel like swearing at the saxophone player who has just vented a squawk instead of a blat, but doesn't dare to let loose with his regular vocabulary because of his supposed poise as a leader. However, he should worry! All he need do is to smile at the blating one and politely remark: "Zay, you zippity-zipp-zipp zumb-bell! Do you think you're zumming in the Zoo? Zumm you to zummation for a zumm zyncopated zaxophonist!" Dancers within hearing will think the leader is merely mentioning expressions in musical phrasing, but the saxophonist'll get him all right. There might be mentioned a lot more possibilities in this latest word among

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words, but the readers really should be given a chance to zumm up a few for themselves; so, zumm-ziddle-zumm-zumm, ZUMM-ZUMM!

*Working Words!* By working words are meant those that tell something, do something and get someone something — not only beautiful words, intellectual words and musical words, but sentient words and sensible words, even nonsensical words when the latter do not drop into the silly and senseless. Our great national, political and ecclesiastical lights; our social and business leaders, our leading musicians and masters in music — all these know (or knew) the value of working words and never waste them, even though at times they may descend to nonsense. There is nothing really wrong with nonsense words (or even with slang) if they are not overdone in silliness, but for the larger part we need the steadiness and stability of *working words as balance*.

Let us suppose (as some scientist has stated,

erroneously or otherwise) that all spoken words indelibly register somewhere on the surrounding ether, then think for a moment of the possible quintillion-millions of words that are spoken daily and nightly — directly from mouths to ears, indirectly through the telephone and by radio. If it be true that all these innumerable words are registered — what would happen if, through some quick and awful upsetting of natural laws, the impossible should become possible? What would be the result if our laws of vibration should for the moment be turned topsy-turvy and this inconceivable number of words (useful and useless), perhaps together with those registered thousands upon thousands of years ago, *suddenly should become audible*? Instantly we would find ourselves living in a demoniacal madhouse, such a bedlam of hideous sounds would be let loose that human brains would break under the strain and all minds pass from sanity into insanity. But such a calamity not only is absurdly improbable

but utterly impossible, so we need not fear on that score. Aside from that, however, would it not be as well (if not better) to make more of our utterances stand, not as wasters, but as **WORD WORKERS?**

WESTERN NEWS NOTES

J. D. Barnard

**O**LIVER WALLACE is not only one of Seattle's favorite organists, but is also a real comedian. Each Sunday noon, he offers a song contest and concert, and during the contest his antics keep the audience in an uproar.

THE SAN FRANCISCO PIANO FESTIVAL was presented in the Civic Auditorium, March 29. Alice Seckels presented twenty-four concert pianists, under the baton of Alfred Hertz (Conductor of the San Francisco Symphony Orchestra), in an ensemble program. Among the numbers programmed were Chabrier's *Espana*, Moszkowski's Spanish Dances, Schubert's *Marche Militaire* and Brahms' Waltzes in twenty-four hand arrangements by Hertz. The program concluded with a surprise number — the work of several Russian composers built on a well-known theme.

ESTHER STAYNOR and Alice Piercy, associate organist, replaced Donald Isham and his assistant, Lew Wells, at the Colonial Theater, Tacoma, March 6. Both the young ladies were formerly at the Rialto in Tacoma where Miss Staynor was featured in her own original organ novelties. The plans of Mr. Isham and Mr. Wells are unknown at present, except that the former will take several weeks' vacation before accepting a new position.

JENSEN VON HERBERG, who owns and controls thirty-one theaters in the Northwest, sold out entirely to the North American Theater Corporation, of which the West Coast Theaters and Cecil B. DeMille are members. This company is already constructing large theaters in Portland and Seattle. This new deal will give them control of the largest theaters in the principal Northwest cities outside of the Pantages, Orpheum and Ackerman and Harris holdings. The price is said to be \$4,000,000.00 and involves the Rivoli, Liberty, Majestic, People's, Highway and State in Portland; the Colonial, Rialto, Kay Street, and Sunset in Tacoma as well as others in cities of smaller sizes. The North American Corporation took possession May 1; local theatrical folk look for radical changes in presentation, and hope that Seattle will see the elaborate prologues and diversifications that are staged in the California theaters of West Coast by Fanchon & Marco.

IT IS SAID that Sid Grauman's prologue to "The Big Parade" now at Grauman's Egyptian in Hollywood, exceeds the picture itself.

THE SEATTLE CIVIC OPERA COMPANY will open its first season with the production of an opera composed by a Seattle woman, Mrs. Adelina Carola Appleton. The opera score, thus to be given its premiere in the city where it was conceived and written, is called *The Witches' Well*. The story and libretto are founded upon events surrounding the "witchcraft" delusion of Salem, Massachusetts in 1692. It will be the first appearance of a strictly local opera company and also the first local production of a Seattle composer's entire opera score.

STUART ST. JOHN, Seattle teacher of pianoforte is collaborating with a local writer in preparation of a new method book for piano. The manuscript has received favorable comment from a publishing house, and will probably be off the press this summer.

HENRI C. LEBEL opened the new Morton in the new Pantages, San Francisco. He is playing as guest organist and will return to Los Angeles after his month's engagement is completed.

IT HAS BEEN ANNOUNCED that four new theaters, in addition to the one the North American Corporation is erecting here in Seattle, are to be built: a \$1,500,000.00 house, 4500 seats, by William Fox; a \$1,250,000.00 theater, 3800 seats, by the Publix Theater Company (controlled by Famous Players); a house of 800 seats by J. Danz — probably second run; and a 1200 seater by John Danz, being constructed in the West Seattle residential district.

MARY CUMMERFORD, who has been vacationing for some time, is expecting to return to the Capital Theater soon.

ESTHER MOTE, formerly a Seattle organist but late of Spokane, spent a few days visiting with professional friends here. Esther looks a good deal like Aileen Pringle, the famous motion picture star, and is very popular.

FRANK EASTMAN, organist, closed at the Paramount Theater, Seattle, and has left for Longview to accept an engagement at the Columbia.

WILLIAM DAVIS of Bruen's Arabian, Seattle, opened the new Kimball organ in Bruen's new Woodland Theater, which was completed recently.

PERCY BURRSTON, organist, has recently transferred from the Liberty Theater, Centralia, Washington, to one of the big houses in Salem, Oregon, where he will play pictures and vaudeville. Burrston was formerly in Bellingham, Washington.

SAN FRANCISCO MUSICIANS' Local No. 6 is rigidly enforcing a new rule that "organists in any theater where there is no orchestra are not permitted to play for anything but the pictures, or an organ recital or solo."

NOLAN LUKE is being featured in organ novelties on the Robert Morton at the Ritz Theater, Spokane, Washington. Nolan's diversified solos are drawing a great deal of attention and making him very popular.

SACRAMENTO, California, boasts of two new organists who are both making hits. They are Bert Hopps at West Coast's Capitol and Cyril Graves at Godard's.

WEST COAST'S Grand Lake Theater, Oakland, California, was dedicated, Saturday, March 6. Twenty-two prominent motion picture stars, including Monte Blue, Lew Cody, Lloyd Hamilton, Roy Stewart, Percy Marmont, Geo. K. Arthur, Ruth Clifford, were present and took part in the ceremonies. A four manual Wuritzer costing over \$50,000.00 was opened by Miss Irma Falvey, who will be featured regularly in concert.

WILHELM COHN, one of Seattle's top-notch organists, is back again at the Palace Hippodrome, which was reopened. Wilhelm has held that position for several seasons.

THE WEEK of March 21, Oliver Wallace, organist at the Liberty Theater, offered a Musical Circus, using six artists, by way of a novelty.

WE ARE ALL GLAD to note that Laura Van Winkle, the Pantages' winsome organist, is back again at her old post after spending several days at home on account of illness. She has her old pep and the same old line.

REX PARROTT, organist, recently closed at the Mission Theater, Seattle.

GEORGE YAUNT has ceased playing at the Park Theater, Tacoma, and is taking a brief vacation.

AMONG THE PROMINENT Salt Lake City, Utah, organists are found the names of R. H. Moore at the Gem, and Edward P. Kimball, famed for his concerts on the Mormon Tabernacle organ. His daily concerts at noon are heard by hundreds of people.

SAN DIEGO's premier concert organist is Raymond Corder at the Cabrillo Theater, playing a Wuritzer. Mr. Corder is featured in an assortment of organ solos, using all types of music.

WILLIAM MASKE is featured on the D. & R. Theater's Kimball Organ at Aberdeen, Washington.

JESSIE SAMS BAKER has proven her ability as an organist by her lengthy stay at the Columbia Theater, Portland, Oregon.

VIOLA K. LEE is top organist at the America Theater, Denver, Colorado, where with the America Orchestra, she is featured in concert. More success to you, Viola.

GEORGE HOCKENBERGER enjoys playing the large organ at the Colorado Theater, Denver.

CHARLES COURBOIN, who needs no introduction here, opened the Hillgreen Lane Organ at the Southern Methodist University at Dallas, Texas, on March 25. The organ is a four manual with echo organ. It contains 67 sets of pipes and cost \$55,000.00. It is now, without doubt, the largest organ in the South.

HAROLD KNOX, organist, is back in Seattle again at the Paramount Theater, succeeding Frank Eastman. Harold just completed a two and a half year engagement at the Vogue Theater, Kelso, Washington.

MISS EDNA HARKENS has resigned from the Colonial Theater, Seattle. Miss Harkens decided to take a lengthy vacation after playing a new picture every day for two years. Her associates sorely miss her and hope that she will soon return to her old post.

MISS ADELINE KIRKMANN is presiding over a very fine Morton organ at the Roycroft Theater, Seattle.

JAMES HAMILTON HOWE, prominent teacher of piano and composer of note, has organized the Howe College of Music. Besides piano and voice departments, a photoplay organ playing department has been included. Walter G. Reynolds, organist at the Columbia Theater and a member of A. G. O., was chosen as head of this department, and with his many years' experience in motion picture work there is little doubt but that he is capable of carrying on this additional work. This makes a total of three organ schools in Seattle.

MINNEAPOLIS, MINNESOTA claims Eddie Dunstedter as its premier organist. Mr. Dunstedter hangs his hat at the State Theater.

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### The Photoplay Organist and Pianist

By LLOYD G. DEL CASTILLO

Continued from page 5

Now I am going to jump back to themes again. If an organist wants a good book on this subject, let him read Lavignac's *Wagner's Music Dramas*. Did Wagner "plaster a label" on each character? I'll say he did!

But how beautifully the themes are worked out. Instead of themes they are called Leit-Motives. In *Lohengrin* there are nine, and in *Parsifal* there are twenty-three. I find, too, that songs, classical and popular, can be used to good advantage occasionally, especially as themes. The audience may recognize songs quicker than piano or organ numbers, and oftentimes the words will fit the picture.

I notice there is a good deal of truth in the picture. What goes "over" with one audience will not go with another. For instance, on a four-day picture the first day we have those who "come to see the star or work of certain producers or directors"; the second day those who "think that picture ought to be pretty good"; the third day those who leave home saying, "Well, let's go to the movies"; and last day those who, finding nothing else to do during the evening decide they might as well "go to the show." I notice the audience of the last two days find more humor than the others. At least, they will laugh more during the picture. And so, each day the music must change slightly to please the different crowd.

One important matter not to be overlooked is the substitute organist for the small theater. The organist who does not keep a capable "sub" close at hand will find himself up against it sooner or later. He may want a day off sometime, or suddenly take sick, and then what? Will the "sub" be one who can readily handle the organ and the picture, or will he be simply a "jazz hound" to fill in? Play fair with the management, and the audiences, and give them the best you can, even in this matter of "subs."

This brings up the matter of time off. Should the management require the organist to be a steady worker, day in, day out, Sundays, holidays, week-days for month after month? Nay, not so! They, and the audience too, will appreciate the organist much more, if he takes a day or two off each month. And the organist will rejuvenate himself, too.

I played two months before I took a night off. The following day I felt more like playing, and actually did play better than ever before. Don't be petty about losing a day's salary, it won't "make or break" you. And it'll do you a world of good.

Now we come to more recent thoughts. How many organists read the trade journals their managers get? You will get many an idea from them about your pictures. Within the past few months the *Exhibitor's Herald* has instituted at least one page in their mid-month issue with an article written by some theater organist in a large city. Much advice can be gained through

these pages. In the February 20th issue is an article on "How I Played the Picture." This particular one is *Seven Keys to Baldpate* written by Iris Vinning, Granada Theater, San Francisco.

I cut this article out, and plan on following same as much as possible in the playing of this picture here May 3rd. I realize articles of this nature are of more benefit to the organist in the small city who gets his pictures long after they get "first run" in the key cities. But they are a benefit, no doubt.

In the February MELODY Castillo speaks of obtaining cue sheets. It seems to me this is the duty of the manager of the theater. I can say that the manager of the Sherman has co-operated with me in this regard to the best of his ability. He will send, say in March, for paper, press sheets and music cues for his pictures in April. In this way, I get my cue sheets (usually) in plenty of time. This is especially beneficial in the use of direct cues. If the cue sheet calls for a direct cue, I have plenty of time to order same from Schirmer's if I do not have the number in my library.

I found the local stores carried very, very few of the numbers needed, and even Columbus would be "out" too often, and the most reliable way was to send to New York.

One thing before I forget it. And this is something else I have never seen mentioned in any article. How many organists who have their own libraries (and must purchase all their own music) as I do, have their music insured in case of fire? This thought came to me last year. What if the Sherman should burn down some day or night? Fires in theaters do occur! The monetary value of my music at the theater would certainly be a loss. So I took out a fire insurance policy on my music there. The rate is high, owing to the high risk, but four dollars a year premium is a lot easier paid than buying a new library.

The other day I ran across something which may be of interest to you. The Century Music Publishing Co. have a set of pieces called *Impressions of Musical Instruments*. These pieces will be of value to a theater organist to show him in this form the range of the various orchestral instruments. They will give little pieces that can be played with registration resembling the instruments and give a good idea of how other music should be played to represent these instruments. There are 12 numbers in the set, and I bought all of them.

Last month I read an article, I forget where, written by Zez Confrey should never be played on the organ, as it was not written for the organ. How many numbers used by theater organists were written for the organ? I have used *Kitten on the Keys* and similar piano novelty pieces many times for comedy stuff.

A few days ago, Zez Confrey was in town, and he afforded me the privilege of listening to him play at the theater (before the show) both on the piano and on the organ. He says he used to play a Wuritzer in a Chicago theater. I told him about the article, and he said he felt it was a matter of taste.

He autographed two of my Confrey numbers, writing on

*Kitten on the Keys* the following words: "To my good friend Bill Cowdrey who plays this on the organ like no one. Zez Confrey." Say, Lloyd, just what does he mean? That's a little like the fellow who, after listening to a lady sing, told her he had "never heard anything like it before."

I had a case of this popular music just recently. The cue sheet called for very little popular music for *Classified*. But to my mind, a modern comedy picture such as this calls for popular stuff nearly all the way through.

Wasn't *Thanks for the Buggy-Ride* suitable for Corinne's remarks just after her first auto ride downtown? And *Tea for Two* during her telephone invitation to dinner? And *Everything's Gonna be all Right* during her episode in the house of Clark? And *Everything is Hotsy Totsy Now* when Weinberg makes that identical remark? And what's the matter with using *Who* just once in place of the Love Theme? And *Show Me the Way to Go Home* when she gets in the milk wagon? And *Sleepy Time Gal* and *Too Many Parties* just near the end of the picture? Stick with the ship, brother, and use your popular music; I'm with you.

And then on the last page I read of Stockton of Lancaster, Pa. and someone in the Boston MELODY office being in their Kiwanis Clubs. To them, as Secretary (for the past four years) of the Chillicothe, Ohio, Kiwanis Club, Greetings! Likewise, I look forward each month to my MELODY and Castillo's articles and the others. The music too all goes in my library. Just one criticism (say, how in the Sam Hill do you spell "criticism")—and that is, I do not get MELODY until about the 15th to 20th of the month.

I do not have a radio, but I wonder how those readers that do have, tune in on your *Whadderycally Club* if they get their magazine the 10th of April and read that on the 9th will be a radio meeting of the Club? How do they turn back the sands of time?

I am just at work on a classification and indexing of my library, and if she ain't a job? I have just finished the music in sheet form, and I find I have almost 1100 pieces listed. (Listed alphabetically and also classified in Rapee's *Encyclopedia*.) Now I have all my books, suites, and double numbers to list. I find the *Encyclopedia* a great help in getting out the music for the picture.

I use all kinds of music, sheet, books, etc. Piano, organ, violin, songs, orchestras, and even have several numbers from the "Themes" on the cue sheets when written out in full (the choruses, that is) and also use the thematic sent out by various publishers. In fact, I use any and all music I can get my hands on.

I have one bad feature, and that is I get to hear very little music on the outside. I get very few nights off, and seldom hear another organist play. I have been very interested in Crawford's Victor records, and once in a great while get invited to some radio fan's home to hear an organ there.

And now, as the sub-title in *Classified* reads, "I'll see you in church." Au revoir, but not Goodbye.

I have reprinted Mr. Cowdrey's letter practically in full, because I believe it is typical of the run-of-the-day problems of the average theater organist, particularly in the smaller cities. In the matter of securing music and cue sheets, for example, Mr. Cowdrey can discuss it from an angle unavailable to me. His point on insurance is a good one, and I can throw in a brief hint furnished me by a conductor who found that his insurance rates were substantially decreased by buying steel cases for his music.

The writer is apparently an avid reader of literature pertaining to his profession. I would further suggest a good manual on instrumentation (Widor's *The Modern Orchestra*), a good dictionary of organ stops (Audsley's *Organ Stops*), and a treatise on the modern organ (Skinner's *Modern Organ*). Subscriptions to *The American Organist* and *The Diapason* are valuable and informative. But don't become too narrow-minded and specialized in your reading. The broader the field you cover in your reading and general activities, the broader will be your grasp of your own particular work. You will notice the difference in your capability for interpreting the pictures, and, if you do original slides, in creating your slide material.

We acknowledge with appreciation Mr. Cowdrey's Kiwanis innuendo. Our previous invitation to Mr. Stockton is hereby enlarged to include Kiwanian Bill Cowdrey or any other Melody subscriber who happens to be a Kiwanian. We'll hope some day to be in Chillicothe on a Tuesday to find out how to sing "Alouette." — The Editor.

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### Among Washington Organists

By IRENE JUNO

ONE of our "Big Boys" seems rather peeved, and here is the story. When I recently asked him about a renewal for MELODY he said, "Yes, of course, and believe me, kid, I want some publicity this year." At your service, sir — now if you will just throw a party with a young woman in a tub of wine, go to South Africa with someone's wife, invent a set of blue laws for the District, or do something that sets the world aflame, I'll see that you get front page space. Otherwise, I'm afraid you will have to be content with the same as the rest of us get. This isn't an exploitation page. It's a friendly get-acquainted and keep-together page of news of our musical friends, and items of interest — you'll all be welcome, and we are all glad to hear of you.



IRENE JUNO  
fact much desired, but head-line type for an individual, UNH-Unh (pig latin for No-No). Give the others a chance, buddy, you'll get yours in proportion.

OTTO F. BECK bought a bull dog. A friendly little Boston Bull, and it came F. O. B. \$100.00, fully equipped with a pedigree a yard long, a self-starting bark as ferocious as the chirp of a spring robin and a set of teeth that's getting in some fine practice work on Otto's sedan. As becomes a musician, Otto named the dog "Sally" so when some one steals his dog he can musically tell his troubles to the world via the song, *I Wonder What's Become of Sally*. Said Sally is finished in a smooth white and trimmed with black in appropriate places.

GILBERT PLATT, youthful manager of Takoma Theater, does not often say much but when he does it's worth saying, and to Gilbert goes the bi-annual prize offered by the sponsors of Wit and Wisdom Week. The Organ Doctors had finished working on the organ and when the organist went out to the office to demand why they hadn't taken out a cipher, Gilbert nonchalantly replied, "I don't suppose they had any other place to put it right now." Laugh that off.

MAE STOOPS, violinist, is offering something different in playing the entire score with an organ at the Takoma Theater. This unusual combination made such an impression that Miss Stoops has been engaged for four days a week. Takoma is also featuring organ and piano duets, and vaudeville once a week.

NELL PAXTON has been as busy as a cranberry merchant at Xmas time. She, with Milton Davis and Emile Smith, two boys of pianistic talent, dished up and served to the patrons at the Metropolitan the amazing combination of the three manual organ and a pair of concert grand pianos on the stage, with subtle underlying harmonies introduced, and counter-melodies the prevalent notes. Their numbers included excerpts from the Liszt Rhapsodies, some popular airs and a grand ensemble finish with the organ, two pianos and Dan Breeskin conducting the entire orchestra. It was undeniably brilliant, and deserved the rounds of applause which greeted the finish of the act.

ARTHUR FLAGEL is still in Paris at the Gaumont Theater. I received a French newspaper and the only thing I recognized was Flagel's name followed by *Organiste Merveilleux*, which I translated into English as telling the people Flagel is a mighty good organist. There is also a house orchestra of fifty musicians at the Gaumont Palace.

HARRY SIMMONS (pronounced, Sim, don't call him Simon, it makes him cross) has been ill this winter but is on the mend now. Harry is the Crandall Organ Doctor and just when doctors were most in demand he decided he needed one himself. It is understood Simmons is building the new unit organ for the Colony and it will have many features new to organs. A complete review of this organ will be given when it is installed.

EFFIE DREXILLIUS GABEL spent the Easter holidays with her parents here and threw a few parties in the meantime. We are always glad to see Effie. She is about as big as a split second but she is brim full of talent.

SYLVAN LEVINE is gathering honors daily at the Century in Baltimore. He was formerly pianist at the Rialto but clouds dimmed the bright sky, the storm broke, and when the sunshine was finally seen once more, Director Guterson was in charge, gently waving the stick, and Levine had disappeared. In his place is a fat little rascal named Hargrave, well known Washington pianist.

GLEN ASHLEY is still "tendin' to his knittin'" over at the Apollo. I hear he bought a couple of new houses so everything must be K. O. with Glen. No news is good news.

HENRY FREEMAN, organist at the Rock Creek Church died recently. He was an accomplished and well-

known musician and much in demand as a teacher. In fact, over-work was the cause of his untimely death. A nervous breakdown, with no strength to rally from it, and after a few weeks' illness he succumbed. His assistant, Miss Ruth Farmer, is temporarily in charge of the choir as directress and organist.

GILDA GREY, shakiest of the shakers, shook Washington to the limit on her appearance here at the Rialto Theater. She began by shaking the management down to the tune of thousands for a week's appearance, then she shook more people into the theater than were ever there before or probably will ever be again. She carried a clever company of six young women dancers and a musical director. It is understood even Mischka Guterson, who faints lead away at the mere mention of anything less than Tschalkowsky, so far forgot his dignity that he watched, and I believe actually enjoyed the performance. More power to Gilda.

MRS. VIOLA RUSK: Howdy-do, Organist Rusk. I'm glad you like MELODY and feel you are getting acquainted with the Washington crowd. We will be glad to meet you if you ever come our way. But as a tip, its awful hot here in the summer time. You see I also read every bit of MELODY, and your item didn't escape my notice.

EDITOR LOAR who was supposed to be fasting in complete seclusion, and meditating on his sins (if any), during the Lenten season, has at last disclosed the real reason for his disappearance. It's that dandy March number that we got in the March issue of MELODY. Many the Pathé News Reels that will flicker across the screen accompanied by that stirring tune, I'll wager. General Pershing could bow with dignity, or the Prince of Wales could ride the "gee-gee," and for either, or any between, *Marche Carnatele* would be very appropriate.

LITERARY DIGEST — issue March 27, 1926 — carried one of the fastest articles on music critics I have ever read. *Digest* usually hits the nail on the head, and still avoids smashing anyone's fingers. It seems funny to the extreme of being ridiculous, that a person who does not know one note from another or where to find them on an instrument; one who has never studied tonal values can dictate to a musician who has spent years of hard work and thousands of dollars on his music. How often have you heard the saying, usually from some one who couldn't carry a tune in a basket, or distinguish *Dixie* from *Watch on the Rhine*, "I don't know a thing about music but I know when it is played right." That time-worn quip has whiskers and fails to get a rise out of most musicians at this stage of the game. It's too *passed* to even discuss. If you ask them if they like Chopin they think it is a new brand of toothpaste. If we must have music critics, why not pay them enough to guarantee getting thorough musicians, for critics make or break the performer. As an instance: A well-known youthful prima donna sang here and was extolled by our critics. At a luncheon soon after, where a number of musicians were present, the review was given issue, and one critic frankly said the prima donna's tones were faulty and left much to be desired, but her youthful beauty made you forget that. Isn't that a good outlook for future Musical America?

REPRESENTATIVE SOL BLOOM (Dem., N. Y.) has been approached by a group of theatrical men regarding an appointment as high commissioner of their interests. In this role he would settle disputes arising among managers, playwrights and players. Representative Bloom has been identified with theaters all his life in one capacity or another.

MARIE CELESTE McEVOY has been so busy with her trips to Philadelphia and Baltimore, and the new organ that she can't find time to do much writing. All work and no play will make organists nervous, Marie Celeste. Let up, and write us a line.

MRS. HARRIET HAWLEY LOCHER who is credited with the success of the Saturday Morning Shows for children at Crandall's Tivoli Theater, gave a birthday party at the Ambassador Theater in March. Hundreds of children attended, as it was in the nature of a farewell due to the closing of the shows during the summer months.

The Devil's Circus, cue number nine, reads: "Girl sitting on floor, Bare Knee showing." The Bare knee seeming to be especially emphasized. I asked my assistant, while arranging a score, if we had any bare knee music she could call to mind. After a few minutes' thought she suggested *Keep Your Skirts Down, Mary Ann*.

MRS. M. E. OBERNDORFER of Chicago, President of the General Federation of Women's Clubs, was presented at the Preliminary Music Memory Contest held at the Ambassador Theater, and gave some amusing accounts of the children's answers. Mrs. Ida Clarke, organist, and Daniel Breeskin, violinist and conductor, played selections and the children were asked to name them. One youngster piped up that *Traumeri* was *The Merry Widow Waltz* and not to be outdone, another little boy said he recognized *Red Hot Mama* as having been played. This list included *Spring Song*, *Ch Minor Prelude*, *To a Wild Rose* and *Anitra's Dance*. Many named them correctly and said they had learned them in their school work, some had them at home on Victrolas, while others had heard them via

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radio and in the movies. Mrs. Harriet Locher, head of the educational department, Crandall Company, acted as hostess for the afternoon.

JESSE HEITMULLER is a discovery in my musical world. Let's all give this little boy a great big hand. He has the only music store in the city that caters to movie musicians, and he welcomes charge accounts with responsible musicians, has a piano for you to try over any numbers you want to hear, and carries almost everything in stock. If it isn't he will get it. Don't miss this boy when buying music. He is on New York Avenue just off Ninth Street, and his many years of active work as a theater musician make him alive to the needs of the photoplay and theater musicians.

I have not seen MELODY for eight years. MELODY was good then, but the one I received yesterday kept me interested all day and I am not through. MELODY is a big help to the organist both in music and reading. — J. H. MILLS, Kelso, Washington.

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'Round the Ring	Thos. S. Allen
Saddle Back	R. E. Hildreth
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JIGS	
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Five Old Favorites	
Original Jigs and Reels	D. S. Godfrey
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Yazoo Buck	D. S. Godfrey
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### Speaking of Photoplay Organists

Holiday season in the theaters and concert halls of Sydney. Many of the Australian theaters are so built that their roofs can be opened, and as Christmas in that country comes in the middle of their summertime, these pantomimes are often staged under the star-studded tropical skies with the Southern Cross as one of the spotlights. These pantomimes are of the old English variety and include "Mother Goose," "Jack the Giant Killer," etc. staged in a very lavish and spectacular manner and running for weeks after the holiday season.

Mrs. Cocks-Dyche is not only a capable organist, she also plays the piano and the violin and has been very successful as a singer. She came to this country some time ago for a vaudeville tour, under the professional name of "Adi Viti," a native Fijian name meaning "Princess of Fiji." One of the pictures herewith shows her in the native ceremonial costume of a Maori woman. The skirt is made of twisted flax (or raru) dyed according to the design, and what is known as the *mat* of the costume is covered with bright colored feathers. The *poi* is carried in the hands and used somewhat in the manner of a castanet. There are small balls made of flax and so woven and covered as to make a delightfully fascinating sound as they are tapped gently in time to the music. The New Zealand composer, Alfred Hill, has written a song which he calls *Waiaata Poi*, that describes this little *Poi* very nicely and also gives an idea as to its use.

This charming lady confesses to an overpowering fondness for the Pacific Ocean. During her residence in Sydney and also when she lived in New Zealand and on various other of the smaller islands of Australasia, the Pacific Ocean was always within visiting distance and consequently when she located in the States

as an organist, it was within sight and sound of this old friend. Seaside is more a summer resort town than otherwise, and at first Mrs. Cocks-Dyche was only there in the summer season, spending the winter season in vaudeville and concert work. The Strand Theater, however, has installed a new two manual Robert Morton unit organ and during the past winter Mrs. Cocks-Dyche has had charge of its console. She uses her vocal ability to advantage on the musical program of the theater, presenting both concert numbers and semi-popular songs with slides. It is undoubtedly fortunate for Seaside and the Strand Theater that they are located on the Pacific Ocean; otherwise, it is doubtful if the lady could have been induced to locate there.—G. A. F.

#### HENRY E. LINGLEY

HENRY E. LINGLEY has probably wandered about as far away from home as an organist is able to without leaving his own country. He is a Boston man and received most of his musical education in Boston at the New England Conservatory of Music. After enlisting in the ranks of the professionals, he played piano with orchestras at many of the best known resort hotels in northern New England. He also served as organist in theaters at Buffalo, Watertown, and Jersey City. Several years ago he went West and, moreover, went as far West as he could without leaving dry land; for he landed in that mecca of Easterners known as California, where he became the organist at a theater in Long Beach. Then, from Long Beach he went to Santa Barbara, and he was serving as organist in a Santa Barbara theater at the time of the fairly recent earthquake, which those of us who only heard of it through the newspapers are still able to remember vividly. It was severe enough—at least in Mr. Lingley's case—to shake him

loose from Santa Barbara, and he is now located at Salinas as featured organist at the California Theater.

The organ he uses was built by an organ builder in San Francisco named Gersheft. It has two manuals, fourteen sets of pipes, and a very satisfactory tone. Mr. Lingley uses organ solos, song slides, and also features request numbers asked for by the California Theater patrons. He is the fortunate possessor of a very attractive tenor voice and through intelligent study and use he has developed it to the place where he uses it most effectively in presenting vocal numbers on the musical program of his theater. Mrs. Lingley playing his accompaniments. There is a tradition that New Englanders are never thoroughly at home any place except in New England. If this holds true in Mr. Lingley's case, we are sure the regret with which Californians would say *au revoir* to him would be more than balanced by the enthusiasm with which New Englanders would welcome him back.—G. A. F.

THE amount of music necessary for a modern photoplay organist or orchestra to have is not realized by the average musician or theatergoer. The Loew's State Theater of Boston recently changed its policy so that it featured the orchestral music program. Spitalny's famous recording orchestra was imported for an extended stay and they brought, of course, their music with them. The library necessary for the forty-piece orchestra was valued at \$75,000, and was packed in fifteen cases, eight feet long, four feet wide and three feet deep. This amounts to almost 1500 cubic feet of music—quite a respectable little mountain, in fact. Of course, there are orchestra leaders who make an effort to get by with as little music as possible, but invariably the successful organist or orchestra leader has an ample supply of music on hand. He knows that it is necessary to his success and the wisest sort of an investment he can make.

I have received my first two copies of MELODY and I am more than pleased with the magazine. The musical numbers are very fine, indeed, and of much value in my work. — Miss Daisy Reed, St. Johnsville, N. Y.

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Dull Days	Novellette
The Magician	Gavotte
Vacation Belle	Serenade
Old Sewing Circle	Novellette
NUMBER 5	
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Spring Zephyr	Novellette
Pearl of the Pyrenees	Spanish Intermezzo
Carnival Reel	Dance
Monet's Garden	Gaiety
Young April	Novellette
Moonbeams	Novellette
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NUMBER 1	
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The Moose	P. Hans Flath
Magnificent	H. J. Crosby
Dancers	Ned Mercet
League of Nations	Joseph F. Wagner
The Garland	Victor G. Boehlein
Law and Order	George L. Cobb
NUMBER 2	
Young Veterans	Grard Fraze
The Ambassador	George L. Cobb
The Pioneer	H. J. Crosby
Square and Compass	George L. Cobb
Virgin Islands	Alton A. Adams
A Tip-topper	W. A. Corey
Princes of India	Van L. Farrand
NUMBER 3	
The Carrolonian	Victor G. Boehlein
For the Flag	J. Bodewald Lampe
Heroes of the Air	C. Fred Clark
Men of Harvard	Frank H. Grey
The Masterstroke	J. Bodewald Lampe
Cross-Country	H. Howard Cheney
Onward Forever	S. Gilman Cooke
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Broken China	George L. Cobb
Bobolinks	George L. Cobb
Patriotic Parade	Ed. M. Florin
Leaves Land	George L. Cobb
Javala	George L. Cobb
Get-It-Now	A. J. Weidt
Here's How	George L. Cobb
Put and Take	George L. Cobb
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Meditation	Norman Leigh
Rustic Dances	Norman Leigh
Chansonette	Norman Leigh
Rustic Twilight	Walter Rolfe
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Memoirs	George L. Cobb
NUMBER 2	
Cupid Enters	Idyl of Amour
In Dreamy Delia	Fairy Fantasy
Zakia's	Egyptian Dance
In a Tea Garden	Javanese Idyl
Dance Moderne	Norman Leigh
Polish Festival	Dance Lyric
For Her	Romanze
NUMBER 3	
Laila	Arabian Dance
Roman Revels	Tarantella
Mimi	Dance des Griottes
Chant Sans Paroles	Norman Leigh
Nakha	African Dance
Iberian Serenade	Norman Leigh
NUMBER 4	
Ma Min	Chanson d'Amour
Nippon Beauties	Oriental Dance
My Senorita	A Moonlight Serenade
Mi Amada	Danza de la Mariposa
Around the Sun-dial	Capriccio
Zamurud	Egyptian Dance
By an Old Mill Stream	Norman Leigh
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NUMBER 1	
Peek In	Chinese One-Step
Castilian Beauty	Spanish Serenade
Heap Big Injak	Intermezzo
Sing Ling Ting	Chinese One-Step
Indian Savas	Characteristic March
Whirling Dervish	Dance Characteristic
NUMBER 2	
In the Shikari's Tent	Oriental Dance
Brasilia	Moreau Characteristic
Cheops	Egyptian Intermezzo
La Sevillana	Ente Acte
Nuna	African Intermezzo
Pasha's Pipe	A Turkish Dream
In the Jungle	Intermezzo
NUMBER 3	
Antar	Intermezzo
The Mandarin	Novelty One-Step
Chow Mein	A Chinese Episode
Hi-Lo	Novellette
Ta-Di-Da	Oriental Dance
Happy Jap	Gesha Dance
The Bedouin	Oriental Dance
NUMBER 4	
Ah Sin	Eccentric Novelty
To Ye Amo	Tango Argentino
El Suro	Marche Orientale
Antia	Spanish Serenade
Modern Indian	Characteristic Novelty
In Bagdad	Moreau Oriental
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NUMBER 1	
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Amoretta	C. Fred Clark
Ken-Tue-Ke	A. J. Weidt
These Broncho Blues	Bernie G. Clements
Bone-Head Blues	Leo Gordon
Cob Ashore	Norman Leigh
Hop-Scotch	George L. Cobb
NUMBER 2	
Asia Minor	George L. Cobb
Eurasia	Norman Leigh
Eskimo Shivers	Frank E. Herom
Bermuda Blues	Bernie G. Clements
Frangipani	George L. Cobb
Kangaroo Kanter	Arthur C. Morse
Almond Eyes	George L. Cobb
NUMBER 3	
Burglar Blues	George L. Cobb
Georgia Rainbow	Leo Gordon
Soft Shoe Sid	Frank E. Herom
Midnight	C. Fred Clark
Calcutta	George L. Cobb
Hi Ho Hum	Wm. C. Inel
Hey Rube	Harry L. Alford
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Hang-Over Blues	Leo Gordon
East 'Em Alive	Allen Taylor
Jay-Bee	A. J. Weidt
Campanette's Echoes	Grard Fraze
Stop It!	George L. Cobb
Irresistible	Louis G. Cudde
Say When	George L. Cobb
Water Wagon Blues	George L. Cobb
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Kiss of Spring	Walter Rolfe
Hawaiian Sun	George L. Cobb
Drifting Moonbeams	Bernie G. Clements
Odalisque	Frank H. Grey
Love Lessons	George L. Cobb
Sil'ry Shadows	Glenn Borch
Light of Love	Walter Rolfe
NUMBER 2	
In June Time	C. Fred Clark
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Sun of France	R. E. Hildreth
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Smiles and Frowns	Walter Rolfe
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Idle Hours	Carl Paige Wood
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Lumina	A. J. Weidt
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Enchanted Moments	Idyl of Amour
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After-Glow	Tone Poem
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Drift and Dream	Reverie
Beautiful Visions	Reverie
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On the Sky-Line	Tone Poem
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Dance Gracieuse	Norman Leigh
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