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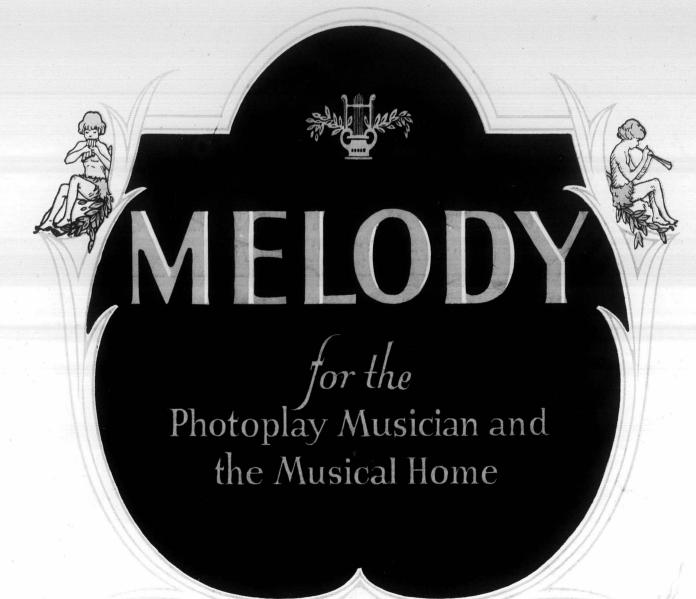
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	NUM	IBER 12		
Officers' Night.	Valse I	Militaire.	Frank E.	Herson
Dream Thought	8		Wm	. Arnoli
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JUNE, 1926

Volume X, No. 6

IN THIS ISSUE

# The Fraud of "Popular Song" Lures

"LITTLE MISS PUCK" by R. S. Stoughton
"CANNIBAL CHIEF," Fiji Dance by F. T. McGrath
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#### Articles in This Issue

[Page 3] The Fraud of "Popular Song" Lures. A frankly truthful exposition of the methods used by certain conscienceless publishers and writers to defraud overly ambitious lyric writers.

[Page 5] Speaking of Photoplay Organists. Writeups of successful photoplay organists from various parts of the country.

[Page 6] The Elevator Shaft. Dinny Timmins comments on jazz, violence from music, The Volga Boatman, the humor of Stokowski, and several other things. [Page 7] What's Good in New Music. A careful re view, by Mr. ael Castillo, of the latest publications suitable for photoplay use.

[Page 8] In the Music Mart of America. Personal notes, announcements, advertisements, and comments of interest to Melody subscribers.

[Page 26] THE PHOTOPLAY ORGANIST AND PIANIST. Mr. del Castillo comments on characteristics of photoplay organists and the music they play, and indulges in further dialogue with William J. Cowdrey of Chillicothe, Ohio. [Page 28] MARIE JUNO. Our Washington correspondent tells us something about her sister.

[Page 29] MUSIC CONSIDERED THERAPEUTICALLY. The healing and curative value of music is demonstrated. [Page 31] Among Washington Organists. Irene Juno tells us what has happened recently in musical Washington and among Washington musicians.

#### Music in This Issue

[Page 9] LITTLE MISS PUCK. A whimsical and interesting Novelette by R. S. Stoughton. [Page 11] Shimmering Shadows. An effective Im-

promptu by Frank E. Hersom. [Page 13] Cannibal Chief. A Fiji Dance by F. T. McGrath that is not as bloodthirsty as it sounds. [Page 15] COQUETRY. A very charming Novelette by Norman Leigh.

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#### CONTENTS, Vol. I

MARCH OF THE WAR GODS L. J. Quigley TO A STAR

REVERIE

#### CONTENTS, Vol. II

A. Tellier

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Bruce Metcalfe SWEET LAVENDER. Chant sans Paroles GOLDEN ROD. Intermezzo Litta Lynn Litta Lynn Charles Wakefield Cadman LOVE SONG JAPANESE LANTERNS Frederick Keats THE DREAMER (La Réveuse) Jules Devaux A TWILIGHT DREAM. Romance S. B. Pennington JAPANESE DANCE Paolo Conte SONG OF REST (Chant du Repos) D' Auvergne Barnard DANSE CARNAVALESQUE Jules Devaux LES BOHÉMIENS. March Arthur L. Brown THE ROYAL TRUMPETERS. March Arthur L. Brown ARBUTUS. Intermezzo M. A. E. Davis Arnoldo Sartorio SPANISH DANCE SPANISH DANCE S. B. Pennington A BIT O' BLARNEY Ruth Vincent CHANT SANS PAROLES Georgia Carpenter Joseph E. Cooney CASTALIA INDIAN DANCE Robert W. Wilkes DESERT DANCE Frederick Keats

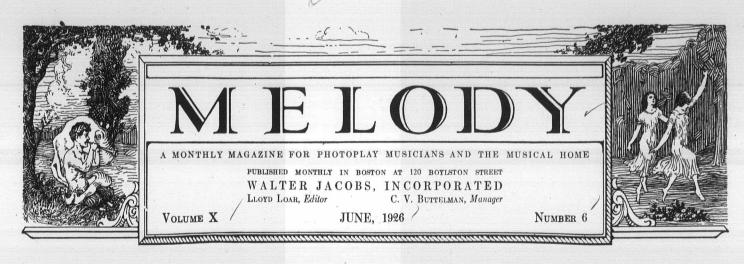
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Possibly you think you can write poetry maybe you can write it. Then song writing seems to be a mysterious inspirational sort of affair for which no special preparation is needed. You remember hearing how much money various song writers have made. There's George M. Cohan who is said to have received \$25,000 for Over There, Irving Berlin who has become wealthy through his songs, the late Victor Herbert who was reputed to have been paid \$10,000 for a song before he began to write it. You evidently don't know much about song writing or publishing (if you did you wouldn't give such an advertisement a second thought), so some of the most successful songs, from the financial standpoint at least, seem to you very simple things: commonplace little rhymes about trite and banal subjects with pleasant little jingly tunes fitted to them in what seems a most casual manner. Why shouldn't you cash in on this latent talent of you may be too far gone to notice it. yours, that no one else knows you possess, and spend the rest of your days rolling around in a Cadillac and giving interviews to the magazines on How to Be a Successful Song-Writer. Sure enough! Why not?

So you gather your ideas together, think up some rhymes like love, dove; mother, other; sweetheart, never part; June, moon; see you soon, sweetie spoon — assemble them into your idea of a song lyric, and mail it to whichever one of the advertisers has impressed you the

most, and await results.

Now your lyric may have all the nobility and tender insight of one of Shakespeare's sonnets, it may be as clever and pat as anything that Gilbert ever did in his most inspired moments, or it may be the soppiest lot of inane "The Fraud of 'Popular Song' Lures' was written by the MELODY editor for the Haldeman-Julius Monthly and published by them in their March issue. The Haldeman-Julius Monthly, published in Girard, Kansas, specializes in exposing entertainingly, with firmness and emphasis, the various sorts of that cumber the many activities of modern living. This article is republished here by permission of the Haldeman-Julius Company.

twaddle that has ever been put on paper. It doesn't matter — the result is the same in any case. You very promptly receive a letter addressed, let us say, to Mr. Easy Money. That may not be your name but you're rapidly getting to the place where it ought to be. The letter is a very friendly and enthusiastic one and reads somewhat as follows:

My dear Mr. Easy Money: We thank you for submitting to us your excellent song poem entitled "I Love You So I Wouldn't Let You Drown." our opinion the central idea of your lyric and the lyric itself will make a fine song. Mr. Amanager of our composing department, is much taken with it and will see that a melody is written for it that is really worthy of it. We are glad to enclose our contract which covers our complete service.

They send you with their letter a small booklet which tells how successful Mr. A---has been as a song writer. He is given an odor of sanctity (?) by emphasis on the fact that he is the son of a Baptist clergyman. There are also testimonials from various other lyricists who have (according to the book) attained success and fame with the help of Mr. A--and his company. If you write to any of them (provided their addresses are given) you'll get a letter of fulsome praise for Mr. A-ability and his publishing company, and the letter will have all the earmarks of emanating from the same multigraphing brain as your first letter from the company did, although and you've paid your \$60 initiation fee to one

Then you examine your contract. It's very imposing, with lots of striking color in its make-up. A careful perusal of it tells you that the company agrees to write music for your poem, both melody and piano part, revise, publish and pay you four cents royalty a copy for each copy sold at the regular price. You agree to pay the company \$60 for revising, and for the music. This also covers the cost of the plates, which then belong to you. Doesn't it sound good?

Maybe you hesitate a little - that \$60 clause is a surprise! While you're hesitating, music; we edit your poem, compose the music, along comes another letter in which you are told that Mr. A—— has discovered a wonder- music publisher." You pay from \$40 to \$100 ful melody that just fits your poem, that in order for this, receive a very imposing Money Refund

season is too far advanced it is desirable to act at once. You're reminded that the company will send copies of your song to 200 singers outside of New York, to 80 other music publishers, to all the leading phonograph record and player-piano companies, will give you 200 copies free, and keep the number on file in their Permanent Portfolio in their Professional Department. You're also informed that you can pay the \$60 at the convenient rate of \$5 weekly, or you can have ten per cent off for cash in advance.

You think again about Irving Berlin, Victor Herbert, George M. Cohan, and a few others: then you sign the contract, send it back with the money, and wait for fame to overtake you, and for the mailman to drive up with his flivver delivery loaded with royalty checks and contracts from other publishers.

But what happens? Nothing! Everything has already happened, only you don't know it yet. By and by you receive 200 copies of your poem set to the most commonplace music, and printed on the cheapest paper in the cheapest way. If you knew about such things you'd realize that writing the music, and printing and copyrighting the song cost about \$25, and that the rest was clear profit to the so-called publishers. You give your friends several copies, leave some at the nearest music store (maybe a misguided curio collector actually buys a copy or two). Possibly in a few months you get a royalty statement from the company enclosing eight cents in stamps telling you that in the future no statement will be sent except when there are royalties on hand to be paid and reminding you that the first efforts of many of the most successful writers have failed to "catch on with the public," and suggesting that you try again with another poem. As for your first effort, it's as dead as Adam and as completely forgotten as the Atlantean alphabet. You've become a member of the sucker family of the most bare-faced swindling grafts that ever lured bunk-hungry boobs into thinking something was true that wasn't.

There are many variations of the game. One "Studio" will warn you in large caps:

DON'T ALLOW ČERTAIN MAIL ORDER SHARKS IMITATING OUR BUSINESS TO MISLEAD YOU WITH THEIR CAMOUFLAGED "GUARANTEE OF PUBLISHER'S ACCEPTANCE."

Another will tell you: "We don't publish to get your song before the public before the Certificate of Guarantee, which guarantees to foolish hope. Still another of these self-styled benefactors may tell you: "The big song writers of today submit their songs to the publishers in manuscript form, and that is the way you should submit yours. If you submit professional copies of a song to the publisher you only draw attention to the fact that you are an amateur."

That's true enough, for a reputable publisher doesn't bother to examine such copies; he knows how the writer got them, and they find oblivion in the waste-paper basket without loss of time. The much touted MS. copy this arranger makes for you will meet with no better fate, however, although you may not be out as much as when you patronize a self-styled "publisher," for the arranger will finally plead with you to invest as little as \$15 for the beautiful tune with which your poem has inspired him.

Space forbids the reproduction of even a small percent of the form letters and circulars with which these song sharks deluge their victims. Every possible change is rung on the same central idea, and in each case the result sought is the same - to get your money and give you nothing of value in return for it.

Some people seem to love to be buncoed at least, they insist on its being done. If you are one of them, you are probably saying to yourself, "So-and-so may write good music to my poem—he says he likes it, and if I never take a chance I'll never get any place." Don't fool yourself. In the first place, there's no chance about it - the result is cut and dried before you start. In the second place, good music or even passable music won't be written to your lyric. If, by any chance, a tune occurs to your hack writer that seems to him a good tune, he'll keep it for himself and grind out a nonentity for you that he knows has no market

For one year (1920) the copyright records at Washington show that sixteen song sharks copyrighted for their dupes 7,797 numbers. One Chicago shark, who modestly styled himself "The Great American Composer," had to his credit (?) 1,676 of these songs. In the same year, the sixteen leading publishers who specialize in what is known as high-class or educational music — as distinguished from "popular" music - entered for copyright only 3,393 titles. This includes not only vocal solos, but every class of publication for voice, piano, organ, violin, choral music, band, orchestra, and books. It represents the work of probably 300 writers be of music is produced in larger quantities than any other legitimate type.
Good music, or even fairly good music,

can't be written at will or in unlimited quantities. It comes with much straining and striving, and when it chooses to, not any time you want it to. On the other hand, utterly commonplace tunes with no originality or meaning can be ground out by the vard. I've seen music written by these sharks for widely separated "clients" where the same silly tune was used over and over again for each of them, with whatever slight changes the difference in meter of the poem submitted might demand. The possible way by which any of the songs could of friends and relatives surrounding each victim. makes considerable money for its writer, must

III

I know of one poor gull who had fallen ten times in succession for this "Write the Words to a Song and Become Rich" bunk, thinking each time he'd win out, with the shark's help, and retrieve his losses besides making his fortune. He'd paid them over \$400, spent a considerable sum on postage mailing out his songs to publishers and stage stars, and even made one trip to a distant city in an effort to interest a musical comedy star in some of his "compositions." His family lacked many of the ordinary comforts of life, and in the effort to provide for them and make up what he had lost to the song sharks he later on committed a crime, was caught, and served a term in the state penitentiary. Of the ten poems he'd paid them to write music for and to publish, the best (or rather the least foolish) one had for its chorus the following bit of sappy versification:

> Down by the seaside twosing, Down by the seaside twosing, Twosing down by the seaside, Twosing, twosing, twosing.

A sucker, you say? Deserved to be trimmed - should have had better sense? Maybe so; still, he wasn't a fool about other things. All of us are suckers if we sit in a game that we don't know how to play and if we refuse or neglect to learn the rules.

 $ar{I}$  know of a woman who has paid \$360 to the song sharks for nine musical settings to her lyrics, each one of which they assured her was a hit. The whole nine of them were not worth three cents musically.

Of course, these sharks are exposed and rooted out of their dens periodically. The "Great American Composer" to whom I previously referred was arrested a couple of years ago, convicted of using the mails to defraud, and — unless he's out on parole, been pardoned, or jumped his bail — he is now serving a term in federal prison. Facts brought out at his trial indicated that in a few years he had fleeced gullible poets and poetesses out of about one million dollars.

The Music Industries Chamber of Commerce, and various organizations of reputable publishers and writers, such as the American Society of Composers, Authors and Publishers, issue warnings to the public regularly to beware of the song sharks. Still, the game goes on merrily, the aspiring lyricist tries his best to prove that Barnum was right, and the shark obliges him by changing his name (when he's milked his customers dry or when things are getting too hot for him), moving across the even though he has more on hand then he street and allowing the whole thing to start all over again.

I could give you the names by which many of these song-shark publishers and writers have been known; but they change them over night, move to other quarters, and emerge as and arrangers as opposed to the 7,797 entries new companies using some variation of the old by the sixteen song sharks, yet the educational idea. All the equipment necessary for this sorry business is desk-room, pen and ink, blank music paper, a few dollars for advertising and multigraphing, a total lack of tune-sense, and a hob-nailed liver and strong stomach. There are scores of sharks in the business, however, and they may be located anywhere from Broadway on the East to Market Street on the West. A general idea of the music-publishing business. as it really is, should be better protection than a witnesses that you wrote it, as though you had list of names that would have to be revised tomorrow.

Keep this in mind: writing songs is a trade and a profession. The tyro has no more chance merely makes more trouble for him. of success at it than he would have if he moved store on Fifth Avenue with a capital of \$100. become known outside of the immediate circle The so-called popular song, which sometimes

be launched as carefully and as skilfully as any other product. Ten thousand dollars or more may be spent on various sorts of publicity for it before it is even ready for sale. The publisher must have dozens of channels through which to get it before the public, such as advertising in trade journals, or having it used by stage and radio stars, theater and dance orchestras. Until a public demand is created for a song, reproducing and recording companies are not interested, and, until they are, revenue from it is seldom sufficient to show much of a profit. The organization of a popular song publisher is apt to be as complex

as that of a national insurance agency, with

branches or connections in most of the large

cities and each one in touch with local singers,

orchestras and dealers; while the main office has

usable contacts with vaudeville and musical

production companies, record manufacturers,

Never pay a publishing company to publish a number; if it's a reputable house, they'll invest their own money if they like your number, either buying it outright or paying a fair royalty.

Never agree to purchase a sufficient number of copies to cover "your share of the publication expense." A trustworthy publisher won't expect you to.

Never pay anyone to write music for your song poems. You won't get anything worth even a small part of what you pay - no matter how little it may be. No real publisher would be interested in this sort of uninspired music. Even so-called popular songs are written, rewritten, and then written over with as much care and striving, in proportion, as is expended on a symphony.

Don't patronize publishers who advertise for numbers. A regular publisher doesn't have to. He receives them at the rate of several dozen for each one he can publish, without inviting them. There are some arrangers who will give you a workmanlike arrangement of a number to which you have written the music and charge you only a fair price for it. But the number is still no better than the idea behind it, which is yours, and unless you know something about composition the idea is not apt to be worth much. Besides, what will you do with such an arrangement after you get it? You'll have the satisfaction of having it and that's about all.

A publisher of good repute will always consider numbers submitted in the regular way needs. It is his business, and there's always the chance (he thinks) of discovering a gem that will give him an opportunity to pay a larger income tax than last year. But if he and several others like him return your MS. as undesirable don't let a shark catch you on the rebound. Of course, it's your song and you think it's fine, but the publisher is more apt to be right than you are — it's his business to be. If his judgment is poor you have the satisfaction of knowing he'll soon go to the wall any-

Remember, it is not necessary to copyright or print a number before submitting it to a publisher - he won't steal it from you; you are as fully protected by law, if you have a few it copyrighted a dozen times. If the publisher likes your number and has sufficient faith in it to take a chance on publication your copyright

Remember, the copyright statistics quoted shark thought he was safe, for there was no to New York and undertook to open a jewelry are for 1920, and that now there are many times as many sharks questing for suckers as there were then. More than 7,000 copyrights Continued on page 32

MELODY FOR JUNE NINETEEN TWENTY-SIX JOHN PAUL JONES

JOHN PAUL JONES certainly has a good old American name and, in his case, it is also a musical name, for the particular branch of the Jones family to which he belongs consists of five professional musicians. As soon as John Paul began to absorb the rudiments of "readin', writin', and spellin'," he was taught



JOHN PAUL JONES

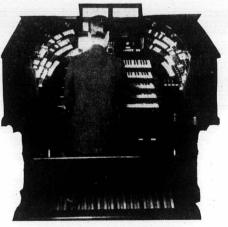
the equally important and much more interesting rudiments of music. He says that he cannot remember the time he was not able to read music. Like many of our present-day theater organists, he entered his profession when a piano served the purpose of an orchestra and a vacant storeroom served the purpose of a theater. It was not long before Mr. Jones became interested in the organ because of its greater variety and, after sufficient organ study, he began his career as an organist using an oldfashioned tracker, flat pedal board church organ. In the meantime, the organ had been adopted by the photoplay theater as the logical instrument and it was not long before Mr. Jones returned to the theater ranks as a photoplay organist.



M. B. SEAVER

Speaking of Photoplay Organists

He is at present at the Strand Theater, Montgomery, Alabama, playing a three-manual Austin organ. Besides his work as an organist, Mr. Jones finds time to arrange a great deal of music, both as novelty organ numbers and for orchestra, and he also has many original compositions to his credit. His best known published numbers are Sweetheart I'm Calling You Back to Me and Sultana Waltzes. It has been said that one's hobby should not be directly connected with one's profession, but Mr. Jones is an exception to this rule for, if he has a hobby, it consists of thoroughly understanding the mechanical construction of the organ he plays. It is seldom that an organist has such a complete comprehension of organ construction



HORACE C. HUSTLER

as Mr. Jones has, for with him it is really play, although of another sort than he does profes sionally, to go through the mechanical part of an organ. He firmly believes that the harder a picture is to cue or the more "draggy" it is, the better the musical program accompanying it should be. Speaking as one who is often a part of some photoplay audience, we can say it is an excellent motto and that we are for it.

HORACE C. HUSTLER

HORACE C. HUSTLER has the distinction of playing what is known as the largest theater organ in the world, located at Ardmore, Pennsylvania, in the Ardmore Theater, and built by Samuel H. Barrington; the console being made by Gottfried. This organ was the result of nearly three years' research, and has five manuals and 232 stop tablets. Each individual unit was tested by Mr. Barrington before it was installed in the organ. Mr. Hustler, the fortunate organist who controls this unusual instrument, has been a photoplay organist for about fifteen years. He began as a church organist, became a pianist in a motion picture theater, and when theater organs began to be installed he had no difficulty, of course, in transferring his musical activities to the theater organ console. He has been at Ardmore for the past three years. As would be naturally expected, the musical program at the Ardmore Theater features this unusual organ. Standard numbers of various sorts are used; also song slides and organ novelties. He broadcasts organ programs twice a week through the

Ardmore Theater control of Station WABQ at Haverford College, Haverford, Pennsylvania This 1000 watt station is the second most powerful station in Pennsylvania, being second only to KDKA, and it is the most powerful college broadcasting station maintained among intercollegiate broadcasting sets in the United



CELESTE WARD CARLETON A. JAMES

CARLETON A. JAMES was appointed principal organist at B. F. Keith's Theater, Syracuse, N. Y., last September. He is playing on the large Wurlitzer which was installed at that time. The previous two years he was connected with the Mark Strand Theater located in the same city.

Mr. James began his career as a photoplay organist at the age of fourteen, and since that time has played pictures continuously throughout New York and Massachusetts.

Continued on page 28



CARLETON A. JAMES

BODY BLOWS

# Up and Down and Once Over

A IN'T it funny the way Jazz keeps on getting socked in the Old Bean? When they's so much else to worry about you might think people would jest get to take it like it comes, instead of borreying more trouble, partikilarly sense the Highbrows made it respectable; but no, it's as bad as the Darwin theory of Revolution and the Survival of the Fattest, they's always some Fanatick to come along and take another Swat at it.

This month we got two funny places for Jazz to be punched below the belt. The first is in Saxe, Austria, which had ought to feel good about the Saxophone JAZZ GETS Two which is the backbone of

Jazz if any place would,

but no, Princess Anna of Saxe she has become head of a club to oppose Jazz by not going any place it is played. Question, if Anna Bans Jazz, Should Jazz Ban Anna? Yes or No? Yes, We Have No -Ouch! Archie, some one of these days you're

gonna be just ain't. And the other place is one of the old-time Mining Camps in Bakersville, B. C. (no, I ain't being Sackerligious, that means British Columbia). Now them Geezers practikally founded Jazz, you might say, in them old time Dance Halls, tho at that I guess they played more the kind of Musick that Hennery Ford thinks is so Pure, but they got tired of it, and according to the paper, they was one partikilar tune lately that they got so sick of they made a law that anybody caught singing it or whistling 'it should ante up Two Bits, and so far they's been twenty Bucks kicked in, which makes it look like the tune wasn't as unpopular as they make it out. I would like to know what the tune was. They is some tunes I would chip in on myself to have stopped.

But the funniest thing, funny to somebody else, anyway, is the way somebody's goat is always being got by hearing some other feller playing Musick. Well, you know how it is yourself if they is some Ham practising the

Cornet or the Trombone or something like that near you. Music as A VIOLENCE A feller in Bergenfield just got sentenced for six months for INCITER biting another Feller on the Lip

for playing the Accordion. Taking the Accord out of the Accordion, as you might say. They's no Justice in that. If he had Bit his Finger off, why OK, but the only reason he should bite his Lip as if he was a Cornetist or a Saxophony, and even then I would be Suspicious of any Guy that bit another Feller's Lip.

And then they was the Fond Hubby, as the Sob Sisters say, that got 60 Days in Manchester, N. H., for Assaulting his Wife when she started to Play the Pianny. Now of course I he Killed her. They used to be a Woman live the 21th. And if they begun to build Piannys the Buck.



in a Flat above me where if her Husband had bumped her off for playing the Pianny like she did I would have signed a Paper to give him a

But for real Justice I seen the best one yet happened in England. You remember I told you about the YMCA sec. what wouldn't let the Glee Club sing the Rooshian Boatmen's Song because he had been to a Vodvil show and

heard this song they announced as Row, Row, Rosie, the Song BOATMAN IN of the Vulgar Boatmen, and the words they was Off Color? Well, I got one to beat that.

You know Cecil De Mille he went and made a Picture called the Volga Boatman, and the Movie Shows they played it in London, and some of the London Noospapers they wouldn't run ads about it, because they claimed the picture was Bullshevik Propygander. That's a Fack. They must think Hollywood's turned

But I spose the English is all upset anyways on acct. that there Coal strike they just had. But if it's any consolation to the Minors I see where a Engineer in Noo York by the name of Francis R. Hoyt claims that it's easier to shovel 4 tons of coal than it is to play the Evening Star on the 'cello. He says the feller playing the 'cello uses over 9000 Lbs. while the feller with the coal shovel only uses 8000.

Personally I should guess it would come out about even with the odds in favor of the Cellist being able to shovel the 4 Ton of Coal before the Coalman could play the Evening Star.

Altho by the way they mix up Art and Sience nowadays they's no telling which is which any more than Abie could when his teacher ast him what is Sience, and he sez it's the things in the park that says Keep Off The Grass. But lookit the

Drayma, where they's a regular

in automobiles why don't that jest prove what I been talking about.

Art is all going to the Bow Wows anyways. They's a feller owns a Pitcher Theayter in Iowa somewheres — it should of been in Missouri - who a couple months ago put an ad in the paper and signs out in front that his show was rotten, and the Pitcher was one of the worst he ever seen. Was he Cookoo? Boy, he was Cookoo like a fox. All the suckers ain't on Broadway.

And did you see the stunt that Stokowsky, who is the conductor of the Philadelphy Orchestry, pulled last month. That was a Pip. He begun to get sore because the Audiences was always drifting in late, and then drifting

out early, so he put on a con-STOKOWSKI As cert, and he begun the first number with only a couple of players, and then they begun

to drift in all thru the number until the beginning of the second number, when the last of them run in all out of breath. Then on the last Peace they begun to pack up and go out thru the Peace until at the end they was nobody left but the Conductor, and he took a bow all by himself.

The audience got sore and they was a lot of Hissing and Laffing and people getting mad and saying what they thought. But here is the Wow, which they didn't know. The joke was on them because the two Peaces he picked out to do that at the beginning and the end of the Concert was supposed to be played that way, so he was only doing what the Peace called for, and the audience was All Wet for getting Sore. Of course he meant for them to get sore, but still he got the Last Laff, and when he repeated the concert the next day they was all Hep, and nobody winked a Eyelid. So it only goes to show that All is not Bold that Titters.

If that is the worst stunt that Musick was ever responsible for, why everything would be Jake, but I also see where this Radio Bandit in Noo York says he stole Radio Sets on acct. of learning to play the Cornet when he was in Prison before. It don't say why he was in prison before, probily he swiped a Cornet because he had Corns. That's jest as sensible, and if they get him for killing the policeman, like it looks now, he'll find they's a lot more to electricity than Radio when they give him a Wave Length all his own. The trouble with Criminals now is they is always some Sob Guys encouraging them to think up some Good Alibi like their Great Grampa was Double Jointed or something, and that's why they can't go Straight.

But no wonder they's so much Stealing school of Writing Plays about going on. The Wear and Tear on dollar bills machines and making stage set- alone is so great that they had to have a Comdunno nothing about the case, but I would go tings that look like machines, etc., and I even mission appointed awhile ago to find out how rather slow on sentencing a Feller in a case see a musical note in a Chicago theavter the to make them last longer. But as the feller like that. I seen cases where the Unwritten other day where it says this Concert Pianist down in Virginia says, no wonder they wear Law should have ought to get him off even if played the Pianny in the Studebaker March out quick the way Americans is always Passing

#### IMPROVISATIONS

SOMEBODY suggests that the reason the Chicago Opera-going public made such a fuss over Harling, the Boston composer whose opera, The Light of St. Agnes, was produced in Chicago last season, was not because he introduced jazz rhythm or jazz instruments. It was intended as an expression of gratitude that as long as he has found it necessary to introduce the banjo and the saxophone via his opera that he had managed to use them only incidentally. We suppose it is really too late to tell whether that is the case or not. The only thing to do is have Mr. Harling write another and a better opera and use the banjo and saxophone all the way through; then, if the Chicago public is any less enthusiastic in its response, we will know.

SPEAKING of fitting the music to the picture reminds us that in a Back Bay Theater a short time ago a film was shown in which the hero became blind through drinking modern liquor that wasn't exactly what the bootlegge claimed it was. As the bride was comforting him with the effectiveness and technic that seems to be reserved especially for screen artists, the pianist played most emphatically with an almost fatal sense of fitness, *Greater in His Obscurity* from Gounod's "Queen of Sheba." How's that for intelligent synchronization?

NE of our friends who is in the concert business has an U especial aversion to foreign artists. We suspect strongly that his ardent patriotism, which he keeps ever

proudly to the fore, is strongly, if not violently tinctured with his belief in the necessity of getting, for himself, the first chance at all the best jobs. One day last winter we met him on the street and he was extremely excited. A headline in the paper had informed him that 20,000 singers were being brought over from Europe to delight American music-lovers. This was entirely too much for him and without reading further he proceeded to throw a very complicated musico-apoplectic fit in his effort to tell us simultaneously what he thought of such a proceeding. The whole thing sounded rather fishy to us and when his newspaper was waved violently close to the editorial nose, we grabbed it for further information. We noticed first Continued on page 25

# What's Good in New Music

**D**UBLICATIONS seem to have recovered from the slump last month, or else we (the editorial we) have recovered from our mental indigestion. Particularly in the photoplay music there are some choice tidbits. but the calibre throughout is distinctly satis-

By The Fireside, by Helfand (Belwin Ed. Art. 18). Easy; quiet emotional 4/4 Andante con moto in D major. Its fluid first strain, and its emotional second strain (though constructed from the hackneyed melody in the lower register under triplets), make it valuable chiefly for picture work, for which use it was no doubt intended.

Une Pensee D'Amour, by Borch (Belwin Ed. Art. 20).
Easy; quiet emotional 4/4 Andante amoroso in Eb major.
Though this is perforce labelled "quiet emotional" like the preceding number, it is not only of distinctly higher musical calibre, but also of distinctly different type. It has that adaptability of pace and emotional surge that is so characteristic of Borch, and can thus cover a wide range of emotion through an elastic interpretation.

Song of the Flame Selections, by Stothart and Gershwin (Harms). These selections, from one of the finest musical comedies of this last season, deserve special mention, as the music carries along the finest traditions of the musical comedy stage, which has of late shown a healthy tendency to return from the overworked "revues" to the older and higher standards of operetta.

REGRETS, by Kempinski (Photoplay Mus. Co.). Easy; quiet emotional 4/4 Andante in D major. This number just barely avoids the hackneyed by a mildly distinctive use of pedal point. Again we bump into a second strain in relative minor with an accompaniment in triplets.

MOONLIGHT DREAMS (Nocturne), by Marquardt (Music Buyers Corp.). Medium; quiet atmospheric emotional 3/4 Larghetto in D minor. There is a distinctly Wagnerian touch to this composition, which in harmonic and stylistic treatment might have come directly from pages in Lohengrin or the Ring. It is of good length.

RONDE DE BACHI-BOUZOUCKS, (Piece Humoristique), by Gabriel-Marie (Benjamin-Ascher). Easy; light characteristic 2/4 Moderato in A minor. There seems to be continual competition among American publishers for the rights to Gabriel-Marie numbers. This latest, imported by Ascher through a German firm, is a humorous characteristic in which much of the whimsicality is effected in the instrumentation. The form itself simply a subdued intermezzo of marked rhythm and

RADOTAGES (Chattering), by Gabriel-Marie (Benjamin-Ascher). Easy; light quiet cut-time Moderato in G minor. The composer's effort to re-write his own celebrated Cinquantaine is not as successful as the original; but is nevertheless a sprightly little Gavotte for ordinary usage.

BAGATELLE No. 1, by Dvorak (Ascher Masterworks 620). Medium; light characteristic 2/4 Poco allegro in E minor. An adaptable number of typical Dvorak rusticity, of particular value for Continental pictures demanding the special foreign idiom.

FERDINAND AND MIRANDA (from the Tempest suite), by Humperdinck (Ascher Mast. 619). Medium; quiet masculine 4/4 pomposo con tenerezza in Eb major. Some of these Tempest numbers of Humperdinck's have been disappointing, but this is one of the best and most satisfying. The workmanship and contrapuntal development is excellent and interesting, and the piece as a whole moves along with suave deftness. The theme is similar to the Serenade from The Student Prince.

THREE MORRIS DANCES, arr. by Page (Ditson Phil. 23). Easy; light English characteristics (1) Country Gardens, 4/4 briskly in Ab major, (2) Princess Royal, 4/4 Allegretto in G minor, (3) How D'Ye Do, 6/8, Moderato scherzando in Eb major. Country Gardens is of course the most familiar through Grainger's setting. All three are most characteristic, and represent worthy additions to the English classification.

BALLET MUSIC (from Rosamonde), No. 2, by Schubert (Ditson Phil. 25). Easy; light characteristic 2/4 Andantino in G major. In this Ditson Philharmonic series, which can be strongly recommended as a whole, appear several familiar numbers previously arranged, but this version of part of the Rosamonde ballet music is well worth while both for its conciseness and its simplicity. It is in part familiar to the layman from its inclusion

BARCAROLLE, by SCHARWENKA (Ditson Phil. 22). Easy; quiet 9/8 Allegretto in G minor. An orchestral arrangement of a standard light piano classic of swinging barcarolle rhythm with a tinge of melancholy.

#### PHOTOPLAY MUSIC

The photoplay incidentals of the month give us not only two more of the posthumous By Lloyd G. del Castillo

Herbert series, but also the third ten of the Kinotek series, and the second of the Leuschner "atmospheric symphonies." Other morsels, including an English set of Percy Fletcher's must be held over.

Persian Dance, by Herbert (Fischer P.H.S. 9). Medium (difficult for pianist alone); light Oriental 2/4 Allegro moderato in E minor. Herbert again appears a his best, unlike some of these recent numbers of his, which have not all been worthy of him. This one is brilliant in execution, rhythm and accent.

THE KNIGHT'S TOURNAMENT, by Herbert (Fischer P.H.S. Medium; martial 3/4 Maestoso in C major. Like the preceding number, this merits only the highest praise. The majestic and virile swing and rhythmic vitality of the number carry it along in an irresistible

George Rosey Photoplay Series No. 1, of 8 loose-leaf numbers (Rosey Pub. Co.). These numbers, titled according to their emotional classification, are more or less familiar, all of easy grade, and several have already appeared in other editions. The first one in particular, the *Intermezzo* from *Bizel's Arlesienne Suite*, has not only appeared in at least two previous editions, but also appears contemporaneously in the Ditson Philharmonic series. The present Rosey edition is, however, well arranged, and is worth buying in toto for those who do not have the numbers separately, which are as follows:

(1) Confession (Intermezzo from Bizet's Arlesienne Suite),
a masculine emotional rising to a climax, with a heavy Introduction and Coda; (2) Excerpts from New World Symphony by Drorak, the slow movement appears simplified and transposed to C major, and is followed by allegro material in E minor from the first and last movements, constituting an effective agitato; (3) Love Music, from Wagner's Tristan and Isolde; the impassioned Love Death music, in simplified keys, is introduced by twelve measures of the beautiful Introduction to the opera; (4) Passepied, by Delibes, a light characteristic easier to read in this, two line edition than in previous ones; (5) Chaminade's Pierrette, a very practical arrangement (5) Chaminade & Pierreue, a very practical antagement of a well-known light piano classic; (6) Plotting, by Lecocq, a short dramatic mysterioso of effective construction; (7) Trapped, by Rosey, ditto ditto ditto; (8) Suicidio, from Ponchiello's Gioconda, a heavy emotional 9/8 Andante, in which the second act aria is valuably lifted for photoplay purposes.

Samoan Boat Song, by Bradford (Belwin). Medium; sentimental emotional 9/8 Andante in E major. This and the following two numbers are happily released concurrently with Gilda Gray's first starring picture, Aloma of the South Seas, for which they are particularly appropriate. They are all incorporated in the score used at the New York premiere, this number being used therein as Nuitane's theme throughout the picture.

SAMOAN LOVE SONG, by Bradford (Belwin). Easy; quiet sentimental 4/4 Andantino espressivo in E major. Like the preceding number this can be used as a neutral, but for South Sea and Hawaiian atmosphere it remains particularly idiomatically effective.

Samoan Siva Dance, by Bradford (Belwin). Easy; light Hawaiian 3/4 Tempo di bolero in G major. The the-matic material is so characteristic as to make it seem probable that it may have been drawn authentically from racial melodies. Otherwise we may credit Bradford with a clever imitation. The Andante introduction on one theme gives place to a dance with bolero-like

IN A CRITICAL SITUATION, by Becce (Kinotek 21). Difficult; furioso Cut-time Allegro agitato in G minor. Developed on a three note staccato motif to the words, "Zu Hil-fe!" ("Help!"). The explanation furnishes the key-note to the number.

AGITATO MISTERIOSO, by Becce (Kinotek 22). Medium mysterious agitato Cut-time allegro in A minor. Of broken rhythm and vigorous accent, this number is musically far above the average potboiler of the same

THE HOUR OF GHOSTS, by Becce (Kinotek 23). Medium; heavy mysterious 4/4 Andante largo in D minor. Into this three minute number are assembled all the tricks of the trade—the tremulous chords, the sforzandos and pauses, the chromatic progressions on diminished sevenths and augmented triads, the whole forming an effective "creepy" number.

BATTLE AND DISTURBANCE, by Becce (Kinotek 24). Diffi-cult; furioso Cut-time Allegro agitato in C minor. Similar to the first of this group, the situations of the two being practically interchangeable.

ANDANTE APPASIONATO, by Becce (Kinotek 25). Medium; heavy emotional 3/4 molto largo in E minor. A superb emotional number of superficial resemblance in character and outline to the last movement of the Tchaikovski Sixth Symphony.

Mob Rule, by Becce (Kinotek 26). Medium; furioso Cut-time Allegro agitato in D minor. Outside of the ragtime break at the end, we have here a typical but excellent heavy agitato.

Fanatic Dervish Dance, by Beece (Kinotek 27). Medium; light Oriental 2/4 Molto mosso in E minor. A typical Hoochy-koochy, adaptable in tempo to film

LYNCH LAW, by Becce (Kinotek 28). Medium; furioso Cut-time agitato in D minor. A good general agitato, but not conspicuously above the pot-boiler level, as most of the numbers in the series are.

DISPERAZIONE, by Becce (Kinotek 29). Medium; heavy emotional 4/4 Largo in D minor. It is in this type of number that Becce appears at his best, with his flair for the long melodic line, curiously in contrast to his equally effective penchant for broken phrases and strong accents in other types of purious large excellent greaters. in other types of music. Here is an excellent emotional number despite the strong resemblance of the main theme to one of the American incidentals that I cannot place at the moment. In ordering the number, don't confuse it with the Gabriel-Marie number of the same title.

SINISTER AGITATO, by Becce (Kinotek 30). Medium; dramatic mysterioso Cut-time in G minor. The tempo should be held down for this number to realize its full

IN DE HOLLE DES TAIFUN (In the Midst of the Storm), by Leuschner (Schaper-Belwin). Medium; furioso 4/4 Allegro in E minor. This, the second of these German Atmospheric Symphonies (Ton und Bild) is, like the first, a heavy furioso. The virtue of these numbers lies in their abnormal length, which, in long numbers, eliminates the use of a succession of similar numbers.

#### ORGAN MUSIC

MELODY SKETCHES, by Lemare (Fox). Lemare has of late shown a distinct leaning toward "descriptive" numbers, which, we cannot but suspect, show a watchful eye on the possibilities of the organ in the theater. Unlike others of his recent suites, these are of sufficient length to be quite practical for screen use. None of the numbers are above medium grade. They follow: (1) Valse, a melodious little a-b-a waltz not at all "highbrow" in its leanings; (2) Night-Fall, a beautiful short atmospheric gem which characterizes Lemare as the MacDowell of the organ; the melody lies partly in the left hand under figurations representing night voices, but the number is not difficult; (3) Barcarolle, a graceful organistic morceau in which the two hands cross each other with contrapuntal voices; the second strain is in a neatly contrasted enharmonic key; (4) three short num-bers respectively called *Love Duet Theme*, *Renunciation*, and A Reminiscence, form a little trilogy in which the same theme is treated in turn sentimentally, tragically, and resignedly; (5) Rondo Capriccio, a short romping little rondo in which the independent pedal part used in answering the theme may make it the most difficult

Slumber Song, by Lemare (Fox). Easy; quiet 6/4 Andante in Bb major. A most effective berceuse with plenty of organistic treatment in registration, counterpoint and crossed voices. Watch the score carefully, and don't stray in a fit of absent-mindedness into Kiss

#### POPULAR MUSIC

Horses, by Gay and Whiting (Feist). The tune of the month, heard on any news weekly at some point or other every week. The popular gag on Broadway is that "Nobody's making any money on horses except Feist."

What Good is Good Morning, by Lewis, Young and Santly (Feist). A soothing melodic of clean rhythm, much on the order of Lonesome and Sorry. LET'S TALK ABOUT MY SWEETIE, by Kahn and Donaldson

(Feist). A good comedy number, combining in style the best points of both of the above numbers — hot rhythm and a smooth melodic line combined.

JUST AROUND THE CORNER, by Singer and Von Tüzer (Broadway Music Corp.). A melodic line something on the order of Every Little Movement, demanding a suave, smooth interpretation.

No Foolin', by Buck and Hanley (Harms). A "live" tune with an ingenious cross rhythm in the middle phrase, with all kinds of special comedy choruses for the vocalist. GOOD NIGHT, by Hohengartner, Roettger and Small (Shapiro, Bernstein). The small end of the combination is all that prevents the song from becoming Gute Nacht. Another ballad-type melodic on the *Lonesome* and *Sorry* 

WHEN YOU LOVE MORE THAN ONE, by Bryan and Wright (Waterson). A melodic number gaining considerable headway in these days of sob sentiment.

TONIGHT'S MY NIGHT WITH BABY, by Caesar, Myer and Butterworth (Berlin). This song may register, and then again it may not, but it has a jingly melody ably backed up by the lyrics.

Continued on page 28

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#### From Pittsburgh

OUISE KENDALL, feature organist at the Cameo Theater, started her musical career in her native city, Indianapolis, Indiana. She is a graduate of the Cincinnati Conservatory of Music and is one of the leading organists in the Pittsburgh district.

SATURDAY, APRIL 17, we lost one of our leading organists, J. Harold Weisal having died on that date from appendicitis. He was organist at the First Presbyterian Church, East End, also of the Cameraphone Theater, and was a well-known composer.

PAULINE HIMEBAUGH, organist at the Cameo Theater, is convalescing from a serious illness.

GERTRUDE REYNOLDS is substituting as organist at the Ritz Theater for Mrs. E. W. Furst, who has been sick for some time.

THE NEW CONCERT ORGAN in the recital room of the Pittsburgh Musical Institute was formally dedicated Tuesday, April 27, with Charles Heinroth playing the first recital.

BERT C. ELKINS is a promising student of Howard R. Webb, instructor at the Wurlitzer studio.

HARRIS AMUSEMENT CORPORATION is installing new Wurlitzer organs in the Sheridan Square, Harris and William Pen Theaters. Organists for these positions have not as yet been engaged.—Helen Cox.

#### From the Northwest

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.

FRANCES A. TIPTON, a tiny miss, is organist at the Clemmer, Spokane, playing on a huge four manual Kimball. She is considered one of Spokane's finest organists and broadcasts over KHQ every night. Let's tune in!

PEARL CAPELL AXBURG, a theater organist of note, has opened an organ school in the Norfolk Building, Spokane. She has complete projection equipment which permits pictures to be used in order that students may acquire actual experience while learning. Miss Axburg was so successful the first month that a second organ was installed to meet the requirements. The studio is very artistic and a great deal of money was expended to make it modern in every detail. The walls were even made sound

ST. PAUL, MINNESOTA, has two organists of note. They are Leonard Leigh at the Capital and Henry Francis Parks at the Tower. Mr. Parks recently published a serial story, "The Goddess of Luck," which proved that he could burn the midnight oil as well as accompany pictures and play concerts.—J. D. Barnard.

Jersey City, N. J. — Richard A. Bormida has been playing feature pictures at the Danforth Theater of this city for two seasons. He is also teaching piano to a group of pupils, many of whom he says are "budding Paderewskis."

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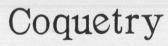


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#### From the Quaker City

WILLIAM KLAISS and Irving Cahoun, organists at the Stanley Theater, are delighting thousands of radio fans, as well as the patrons of the Stanley, through Station WLIT. They broadcast several mornings per week.

MISS McENTEE, organist at the Victoria, has quite a novelty stunt. She is playing her theme number of the picture duet style with the reproducing piano. We're rather puzzled as to where Miss McEntee got the idea, but it works well, anyhow.

MR. LARRY BAROLDI of the Keystone Theater is entertaining the patrons of the Keystone by the artistic playing of his novelty song slides.

MISS VIOLA KLAISS, organist of the Logan, delighted her audiences some time ago with her playing of her conception of Irving Berlin's romance. Numbers included were What'll I Do, All Alone, Remember, Wedding March and Always played in her usual brilliant manner. — J. E. CLARKE.

#### **IMPROVISATIONS**

Continued from page 6

that all of these 20,000 singers were on one boat, and reading further we found that they were canary birds; so, leading our friend to one side, out of sight of the traffic cop, we patiently waited until his fulminations had ceased, his mainspring run down, his vocabulary was exhausted and himself more so. Then, we proceeded to tell him the rest of his news item, reminding him that under no possible condition should he consider himself a rival of a canary bird, and strolled on with the thought in our mind that a great deal of the excitement with which the world is afflicted is over something that never happened.

IT SEEMS that success in the photoplay and theatrical business is no less subject to the mud-slinging of ingenuous souls who have been unable to do likewise, than any other sort of human activity. Not long after the opening of the Metropolitan Theater, Boston's newest and largest photoplay theater, and one of the finest to be found anywhere, rumors began cropping up that the building was unsafe. Cracks were said to have been found in the foundation. In one section of Metropolitan Boston it was rumored that one of the walls had sunk seven feet. In spite of the apparent absurdity of such a statement, the rumor persisted. Department managers in various of the big stores were said to have warned their employees to stay away from the theater, and a group of those numerous individuals who are optimistic only about pessimistic rumors, de-clared that they had themselves seen signs posted over the doors of the theater which proclaimed that "any who enter

do so at their own risk."

The building regulations of large cities are quite stringently enforced. They have been especially so in Boston since the Pickwick disaster of last summer, and the Metro-politan Theater together with other buildings used by the public are inspected monthly by the Building Commissioner. Nevertheless, the rumors persisted and finally came to the attention of the Metropolitan management. They promptly had a careful examination of the building made by C. M. Spofford, Professor of Engineering at the Institute of Technology, and a national authority on bridges and structures. He declared the Theater absolutely safe.

The Metropolitan management then offered a reward of \$10,000 for information leading to the arrest of those

responsible for these false rumours.

The aforesaid rumors died as completely and became as wholly non-existent as the snow of March would in the sunshine of August, and they have been heard nothing of since. Undoubtedly, these unfounded rumors, for a time, hurt the Metropolitan's business, but they certainly showed good judgment in thus boldly meeting the issue. Assuming the aggressive with a bold front and a justly maintained militancy, are usually the only effective methods with which to fight slander of the sort used against the Metropolitan. We fancy it will be a long, long time before similar tactics are used against any other new Boston

WE NOTICE from a recent exchange that Richard M. Grant, an Oakland (California) business man, has made himself a sort of soprano altissimo violin. It is only ten inches long and has but three strings and presumably would take a part higher in pitch than that usually assigned to a regular violin. Our informant doesn't tell us how the instrument is tuned. We presume it is tuned one-fourth higher than the usual violin. According to the exchange, Mr. Grant started to make a full-sized violin, but found he didn't have wood enough and made a small one. This is probably as good a reason as any for the creation of an instrument this size. We have seen violins of practically all sizes. In fact, the Musicians' Supply

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Company of Newbury Street, Boston, has at present a window display of about two dozen instruments of the No two of them are the same size and the range from a double bass down to a violin that can't be more than six inches in length. We have never heard a violin smaller than the regular size that was a success from the standpoint of quality or quantity of tone. It may be that Mr. Grant has developed something that is an excep-tion to this rule, and if so we will, no doubt, have a chance to hear it and determine for ourselves, some time in the future, just how successful he has been in developing a variant of the violin that is worth while.

I am certainly "strong" for Melody. — Mrs. Ella McBride, Lorain, Ohio.

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Piano

**□Violin** 

ITH spring weather finally heaving in sight the thatter have sight the theater business again loses its charm. In other words, the theatrical drudge is just as susceptible to spring fever as anyone else, and I count myself no exception. Happy the musician in the house with a real refrigerating system, something that I expect to enjoy and appreciate myself this summer, particularly as I have had to bear with riveters and metal workers furnishing percussion effects ad lib through solos, love themes and fights indiscriminately for the last month. I will also welcome a genuine refrigerating system after rheumatic experiences with ventilating systems elsewhere which invariably consisted of a cold breeze blowing directly down the back of the neck from above with such force that music on the rack had to be weighted down. That I still live to tell the tale is due to my iron constitution, which enables me to survey the perils of this life with

All of which scarcely gets us anywhere. In another moment I would have become autobiographical, in danger of breaking out with: "When but a small child of three I was discovered with a pencil seated on the floor writing in florid obligatos to a piano copy of Bach's Well Tempered Clavicord, which I had learned to play on the flageolet at the tender age of eighteen months." Not even I would certainly has no other justification. So on to

not too much seriousness.

As I listen to this organist and that one, not referring this time to the less advanced purveyors of organ accompaniment to the fillums, I seem to detect a danger that is apparent in the work of the more experienced player. Put in the form of an admonition it would read: Do not become a Stylist. My point is that as your facility and experience grows, and your tendency to improvise and play from memory increases, your playing is apt to become more and more mannered, particularly as regards the improvisations. Assuming that your style is striking and artistic, this is not to be altogether condemned, but it carries with it the attendant danger of forgetting its place with the result that in the end it will demand that the picture shall conform to your style rather than your style adapt itself to the

I have in mind the case of a brilliant organist with a penchant for Wagnerian and symphonic style, who could not resist the temptation to utilize it in setting his score for a farce comedy. The result was clever, and intriguing to a musician, but inappropriate. Here was a clear case of an organist allowing his style to dominate the picture, rather than the picture his style. Another case in point which I recall, perhaps not quite so pertinent, was in the cuing of a Southern picture misfitted with a string of Dixie and Mammy songs. Here the point is perhaps a limitation in photoplay technic and repertoire, but at heart the principle remains the same. It is a fundamental failure to catch the atmosphere of the picture, and to identify the analogous musical idiom.

Perhaps the same misconception, or lack of conception, is responsible for such glaring gaucheries as, for instance, using the popular song The Sheik as a theme for the picture of the same name. In general it must be admitted that the popular songs thus specially written to be tied up with a film of the same name are usually of a lower musical calibre than the picture calls for. It's a question of good taste, which in itself is a debatable commodity in the theater. Certainly average audiences have not been unknown to give vociferous evidence "When in Rome do as the Romans do" is an

# The Photoplay **Organist** and Pianist

By L. G. DEL CASTILLO

church organist aspiring to success at a theater console with only church repertory and ecclesiastical psychology at his command.

But this is straying from the subject. My criticism was not aimed at a lack of theater experience and technic, but at the abuse or disregard of it by those who possessed it. To have the imagination and ability to catch the mood of a picture, and the creative ability and technical skill to execute it, and then to subordinate it to one's caprice or personal preference, is as treasonable an action as to deliberately play badly. Obviously if we all went into the pit every day and played just what it pleased us to play rather than what pretend that that is in any degree funny, and it the screen called for, some very queer results would appear, and the majority of us would be blasphemously fired instanter.

I do not believe it is possible to play a picture perfectly on the first showing. Not one picture in fifty can be correctly gauged in its entity from the first scene. It may start as a light comedy and develop to heavy drama, it may do just the reverse, or it may prove to have a satiric or fantastic touch that changes the whole scheme. As I look back it seems to me that almost invariably my cues for themes are swapped around after the first tentative cuing. I notice that here in New York the practice is to look at the picture once without even attempting to make notes on it; simply absorb the atmosphere and get a perspective on the whole thing before even picking up a pencil.

Possibly the method pursued here at the Rialto will be of interest, though obviously too painstaking for the average house. In the projection room, which, incidentally, has an entirely separate staff of two operators of its own, all the preliminary screening, cutting, assembling and fitting is done. As this includes both the Rialto and the Rivoli shows, the projection room operators do not have as soft a snap as might appear. In fact, though they do work with more elastic and less steady hours than the men in the booth, this is a mixed blessing, as they are quite apt to quit at 2 or 3 A. M. rather than 11 P. M.

The projection room equipment consists, in addition to the screen and two machines, of a piano, a reference library of the piano parts of the orchestra library assembled in classified albums, and a desk with switches for stopping or starting the machines at any given point, and speedometers. As mentioned above, first the picture is run without comment. The second time tentative notes are made, and the picture is stopped at every questionable point to argue over the proper musical setting for

that shot before proceeding to the next. In the meantime the librarian has assembled music of any particular type that may seem to be required for the picture, and it is there handy for reference. A tentative score is then assembled to be tried at the piano, where the actual playing may show it up as not being the ideal selection that it seemed in imaginaof appreciation of things done in poor taste. tion. At any rate, the score is now in proper shape for timing, and at the end of every cue

marked for repeats, cuts, stops, and necessary changes in scoring and dynamics. In the case of themes, the orchestral treatment and the key is frequently changed to prevent monotony. Needless to say, sufficient copies of the themes are procured so that a different copy appears in its proper place every time a theme is called for. Of course this is a convenience only to be taken advantage of where money is no object, but I have seen the same thing done in other houses more economically by making mimeograph copies of the themes.

Naturally this is the ideal way to score a picture, but not a method that can be pursued in many houses. Dr. Riesenfeld was frequently known to take weeks before he was satisfied with a special score, and the mere manual labor of writing special orchestrations or special incidental or connecting numbers is of course considerable. Even with the greatest economy of effort, three screenings can easily be seen to be the minimum for proper cuing, - one to cue tentatively, one to correct and refine, and one to time and mark. If a picture must be scored in one screening, it can still be done by cuing everything of any significance with the time in seconds, and then relying on the detailed cues to aid the memory in selecting the proper music, and the watch and time record to cut the music to a tailored

I have watched each method, and condemn the last as a makeshift, simply to be tolerated through necessity. Of course I am speaking of orchestral scores. The organist, so far as I am concerned, needs only one screening, particularly as it is a simple matter for him to make changes later if necessary. Timing need not worry him. And I suppose the whole question seems ironically funny to the host of photoplay musicians throughout the country who see a picture rush in, only to be replaced by another the next day. I do not see any satisfactory solution for them whatever. cannot see how it is possible to correctly play pictures on a daily change schedule.

What the daily change schedule can do, however, is to initiate the performer into photoplay repertoire through the means of the published cue sheets, show him the various tricks of the trade by the same means, and through experience inculcate and develop in him the adaptability and versatility that is essential to his profession. It is a kill-or-cure method, no doubt, in which you will either sink or swim. It is a cram system, a forced growth, and at this time of year appropriately a hot-house growth, but it will necessarily have to serve its purpose since the extensive distribution of oneand two-day houses throughout the country constitutes a natural field for apprenticeship.

#### PAGE BILL COWDREY

Melody's unofficial Ohio correspondent is in again, and my first duty is to apologize either for myself or for the office - I don't know who's responsible - for mutilating his copy. Attentive and conscientious readers of the May argument may have noticed a lack of continuity between William's remarks on altering cue sheets and my answering irrelevant comment on changing speed in the projection room to fit musical sequences where necessary. Apparently an entire page disappeared somewhere between the editorial sanctum of the Chillicothe Kiwanis Club and Melody's composing room, never to be seen again. As nearly as I can remember, Mr. Cowdrey's remarks were to the effect that it was advantageous to have an arrangement with the operator whereby he would retard or accelerate the speed of the film in certain spots to make the music come out right; a favor aphorism that has been the Waterloo of many the picture is stopped and the music is properly the organist would endeavor to repay by signalling him upon noticing misframes or car-

MELODY FOR JUNE NINETEEN TWENTY-SIX

Anyhow we are in receipt of another letter which encloses the current issue of The Weekly Toot, in which W. J. Cowdrey, organist of the Sherman Theater, Chillicothe, Ohio, appears in his less dignified self as Bill the Sec., Ed. and Prop. of the Toot. This comes as an enlightening revelation explanatory to a degree of Bill the Sec.'s tendency to nifties and loquacity, and we have forwarded the Toot to his brother Kiwanians in the Boston office.

Certain personal remarks at the opening of the missive we will pass over lightly, except to say that at current space rates Mr. Cowdrey is now in position to demand from us a dinner at Child's and a pass to the Rialto if he can get to New York without our having learned of it. On the other hand, we expect a rebate for every mash note he receives from fair-haired damsels and others as a result of publicity in these columns. We appreciate the complimentary inference that we are now in line for the new Roxy Theater, but Roxy has not been connected with the Rialto for seven or eight years, during the last six of which his activities have been confined to the Capitol. Our reliable correspondent then proceeds as follows:

The article in The Exhibitor's Herald mentioned in my letter in regard to "How I Played The Picture" (in this instance being Seven Keys to Baldpate) worked out fine.

Mr. Vining, the organist in San Francisco, played the picture, and I followed his article in the best way I could, so much better than if he, or I, had used the music according to the cue sheet. These articles will be a real help. Why not have Melody run one each month from some organist in a first-run theater for the benefit of us birds in the smaller cities?

In the April issue, second paragraph, you mention the Toccata from a Widor symphony. Try the organ Toccatas of Dubois, Nevin and Matthews sometime for your agitatos. The first two mentioned especially for Hurries, long ones.

I wonder just what effects you will scare up next. In a World War battle scene, have you ever tried to get across one of the shells coming over? Well, I think there's one effect that just "cain't be did." To get the whine and freight-train-coming-through-a-bridge roar of a G. I. Can sailing through the ether and going to land somewhere close by, whether it has your number on it or not, is an effect I don't think you can get out of Mr. Hope-Jones'

By the way, with this A. E. F. stuff, a few organists scattered over the U. S. A. are up against somewhat the problem I have. Chillicothe is the site of a Veterans Hospital with the patients allowed passes to matinees here. In the war stuff you don't know how it'll warm the cockles of their hearts to hear Madelon and Keep Your Head Down, Allemand and March of the Meurthe and Moselle and a few others from "Over There" besides that one piece Over There that seems to be the only A. E. F. piece the cue sheet compilers know.

And no doubt, even where there are not these government hospitals, there will be enough A. E. F.'ers in the audiences to recognize the tunes mentioned and perk up their ears. You don't have to "beller" out the particular tune as a solo love theme — keep the battle rumble going softly with the accompaniment, and with the other hand give a few strains once in awhile of the tunes.

And by the way, does a battle have to be played with full organ? I don't think so. Last week, I calmed down on these scenes. I got to thinking that in the few I happened to be in when the Gribadeer Gineral called "Camera, Action," there wasn't always the unearthly din supposedly attached to a battle.

Rather, there was a continuous "rattle" produced by small-gun fire, and the distant "boom" of the guns back of the lines. The big noise is the explosion of the shells and I haven't heard that "cr-r-r-rump-p-p" organ. I found that a medium-boiled forte did just as well as the full extent of the wind-chest.

Just finished playing The Vanishing American. I used every one of the Cadman and Lieurance Indians I could hands on, and found a dandy Indian Mysterioso in the Gavotte from Iphigenia in Aulis by Gluck, by changing the rhythm and playing all in A minor, with minor fifths

Did you know your Slumber Boat in Melody made a crackerjack fox-trot?

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carolle, but such type pieces are suitable so seldom, that on one picture I couldn't resist the temptation to use the opening swells toward top of glissandos; rain, with Keen

music in a different form. What I want next, is to hear you, or any other organist, use the Ride of the Valkyries from the April Organists Quarterly for a good agitato. Say, to get those trumpet calls in the pedals, would take me from now till

they got tired of riding. It's good stuff, at that. st right now, so Sincerely yours, Wm. J. Cowdrey, Chillicothe, Ohio. Nothing more of interest right now, so ta-ta.

#### IMITATIONS FOR ORGANISTS

TINCE the February instalment of "The Photoplay Organist and Pianist," in which Mr. del Castillo referred to the list imitations which he had explained in the instalment for August, 1924, we have had so many requests for copies of this list and so many orders for the August, 1924, issue, in which it originally appeared, that it seems best to reprint it. Our supply of August, 1924, Melody is long since exhausted and the only way we can furnish this list of imitations to Melody subscribers who care to have it is by reprinting it here. That part of the original list which we produced in this year's February issue is not reprinted.

Male Quartet: Bass or Baritone solo; Vox Humana (effective only on unit organs where the stop is voiced with such effects in view)

Conversation: Vox Humana again, with flat of hand; in lower register for male voice; upper register for female BAGPIPES: Reeds and strings, empty fifth with grace

note in left hand, finish with descending chromatics, closing swells at same time, to imitate bag emptying of wind.

HAND-ORGAN: Gross Flute, Tibia or Stopped Diapason, no tremulant; "Wearin' of the Green" or "Irish Washerwoman" with sour notes (augment the triad in left hand).

Storm: Thunder with Tympani or chromatic rumble

Strings, flat of hand on lower register; for height of storm, of course, full organ with Crash Cymbal roll (or trill if you have Crash Cymbal stroke on pedal).

Music Box: Bells in upper register with Castanet roll Calliope: Foundation Flutes and Diapasons without

Parlor Organ: Eight-foot Strings and Vox Humana without tremulant or pedal; pump swell shoes rapidly.

Harmonica: Strings and thin reeds in upper register.

Fife and Drum Corps: Use with patrol effect. If no

drums, use strings and thin reeds with flat of hand in lower register for Snare Drum, 16-foot Bourdon and Open Diapason, with flat of foot at bottom of pedals for Bass Drum. When needed, Kinura, Oboe and Keen Strings used as above will swell Snare Drum volume very effectively Train Leaving: Several strokes of fire gong, descending

daps with flat of hand on lower register, full 8-foot Snare Drum, starting slowly with swells open, accelerating to fast strokes at bottom of keyboard while closing shutters; end with soft whistle. Whistle: Augmented triad with second added; upper

register, with flutes predominating for train; lower register, with reeds predominating for boat. Bird and animal imitations will, of course, vary or

different organs and can all be worked out individually with a little patience and observation, although many of them are not effective without the Kinura. In fact, I do not think stunts in general can be performed on a straight organ unless the specifications are drawn with a wealth o traps, keen strings and reeds characteristic of the unit theater organ. I should be much interested to hear from readers on this point, particularly those who have tried to use effects on straight organs. It should be added that, when used in pictures, the effects do not need to be as accurate, as they need only suggest the noise, syn with the screen action in order to convey the intended

Just a word of appreciation on your "Peerless Publication," the Melody magazine. I wish to put particular stress on your arrangement of the musical supplement. Also wish to congratulate Mr. L. G. del Castillo on his monthly articles, which in my estimation are indispensable to the photoplay musician. One last word of esteem for your staff of writers and composers, who, associated, have won for Melody the laurels it now possesses. More power with 16-foot Open Diapason; as storm mounts, add 16- to you!! — R. A. Bormida, Jersey City, N. J.

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#### CELESTE WARD

CELESTE WARD, the attractive young lady whose likeness may be seen on page 5, hails from Green Bay, Wisconsin, where she is featured in the Strand Theater as a "superlative singing organist." Miss Ward's grandmother and mother were both organists and she herself has been a performer on that instrument since she was eight years old — not so very long ago, possibly. Several years ago, she represented the Ottumwa, Iowa, High School, which she was then attending, at the Davenport Eistedfodd or singing contest for boys and girls under sixteen. In this contest, she was awarded one of the first places. After leaving high school, she studied voice, piano and organ at Drake University and later on was a member of the Ward Trio which was composed of herself, a brother and a sister.

Since specializing in photoplay organ work, Miss Ward has been with Saxe's Orpheum Theater at Kenosha and the Illini Theater at Sterling, Illinois. While at Sterling she broadcasted organ programs regularly over Stations WGN and WLS and also did considerable concert work. Since Miss Ward is a vocalist as well as an organist, she is able to introduce in her musical programs a very attractive novelty which she bills as "Songalogues." These "Songalogues" are featured on the musical program in the same way that organ specialties and solos are by organists who are restricted to the use of their hands and feet for the production of musical effects.

It is with increasing frequency that we hear of organists who have also specialized in vocal music. Many excellent organists, of course, would be unable to sing with reasonable attractiveness even though they studied voice for several lifetimes, but when an organist is fortunate enough to naturally have a reasonably good vocal organ, it would seem a wise thing to do to develop it so that it could be musically used to add to the usefulness of the organist and increase the pleasure of the cash customers in the musical part of the theater program. At least, it works out that way with Miss Ward, if the expressions of approval from Strand Theater audiences are any criterion of their real opinion, and there is no reason why they should not be so considered. Miss Ward musical way and Green Bay audiences are fortunate in that they can pleasurably profit through her extra generous musical endowment.

WHILE eating dinner with the Otto Becks recently, Otto made a good suggestion. "Say, why don't you give the young sister a write-up in Melody? She knows almost every musician in Washington and should get a lot of credit for all the work she does for the Washington Organists."

Well, that gave me an idea, so smile, folks, and meet my kid sister. She of the soulful eyes and curly red bob, which you can't see because of the feathers. She plays - yes of course, arranges scores, dances, types and does everything but eat. There she draws the line. She just nibbles. Not a pound over 118 she says. She has interviewed dozens of prominent musicians and knows about every one in WashingSpeaking of Photoplay Organists Continued from page 5



MARIE (MARK) JUNO

ton and vicinity. Fred Clark, orchestra leader, Keith's, says the boys on the right are no good when "Mark" takes her seat in the front row, and he can simply count the drummer out

This young lady just doesn't believe in signs and totally disregards the Union sign "For Members Only." She opens the door and walks right in. Chats with President Hayden and Manvell and Birdsell and asks for books, cards and general information with the utmost

Oh, yes! and one of her accomplishments is speaking French. She is so good at it now that we can go to the Willard and when she orders, I can be sure we will only get six different vegetables, tea, coffee and two kinds of ice cream. In that case all I have to do is look wise and pay the bill.

Mark and Laura Beck (Otto's sister) quickly learned the Charleston and have tried to teach me, but up to date I haven't been able to figure out what they stand on when both their feet are in the air.

She is a little whiz-bang on the typewriter, and it's a good thing, for I am just terrified at the sight of those four rows of keys with letters on, but Mark clicks off the words at a terrific rate. She also answers all the phone calls and Harry Manvell, Strand Theater pianist, says he gets a great kick out of her telephone conis fortunate to be thus doubly endowed in a versations and that she takes dictation over the 'phone better than anyone he ever knew. Manvell is also Union Treasurer.

Manvell is also Union Treasurer.

While diligently typing the other day she suddenly stopped and said "Irene, I have been writing to Jacobs, Inc., for over a year and I've writing to Jacobs, Inc., for over a year and I've another Papa song, with a slow drag tempo in contrast with the numbers listed above.

Poor Papa, by Rose and Woods (Berlin). Maybe just another Papa song, with a slow drag tempo in contrast with the numbers listed above. over in Boston. I have pictured Editor Loar as a blond and tall and slender, and General Manager Buttelman as dark and much heavier than Editor Loar. I think if I am going to continue writing to them we better go over and meet them this summer, also see Boston, I've never been there."

So while the income tax collector rates me the head of the house, that is only because he isn't in on the "inside dope." Young Red rules this home, so suppose summer will find us rowing

When some one asked her why she didn't play for movies she said that she didn't have

time. By the time she had typed all the nonsense I'd written and arranged the evening score, eaten her dinner and practiced a little, it was time to start all over again.

All in all though she is a great kid. Everyone likes her and she can talk for hours and say nothing at all, which in itself would make for popularity. So, folks, this is my little sister, pursuer of the elusive "Whatdoyoucallit Club Station" via radio. Our old Mammy calls her "Miss Marie," some call her "Mark" and those who know her very well call her "Red" or "Curly." Oh, yes, and Emily Thompson and her husband, who also has red hair, call her "Honey Bear" — I haven't the faintest idea why.

'So if you want to be interviewed, or have some first class typing done, learn to dance or speak French, or how to be popular though single, call Columbia 4630 and ask for Marie (Mark) Juno. Single - white - and twenty. - Irene

THE subject of this article is M. B. Seaver, better known to the theatrical fraternity and the great army of radio fans as "Mac' Seaver of the Beacon. As we have known him personally for a great many years, we will dispense with formality and call him "Mac." Mac has been a professional musician for twenty-five years. He was first with the Star Theater for seven years, then accepted the position of Musical Director at the Savoy Theater. Fourteen years ago, when the Beacon Theater Company needed a man well versed in vaudeville and picture music, he was selected from a large field of applicants, and has been with this company ever since. He is, at present, Supervisor of Music for the New England Theater Operating Company and has charge of the musical activities of that firm, which now controls twelve theaters.

A man with a most pleasing personality, always ready to greet the visitor with a smile, never a knocker but always a booster, Mac has endeared himself to both the profession and the patrons. Many of the organists now holding good positions were placed by him and helped along the road to success.

When asked if he had a hobby outside of his profession, he smiled as usual and told us that when his duties permitted, he jumped into his car and made speed for Middleton, where he has a beautiful farm and a large orchard that take his mind off the exacting problems of theatrical

A good movie player must have a good foundation of music, plus the faculty of memorizing and improvising, or "faking" as some of the highbrows are inclined to call it. A player must really "feel" the parts that are on the screen if he is to find the correct music to fit the picture. The use of cue sheets is good in many cases, but actually having the ability to fit the picture is much better. Mac owes much of his success to his fortunate possession of these qualifications in abundance. — L. E. Bray.

#### What's Good in New Music

AT PEACE WITH THE WORLD, by Berlin (Berlin). Irving's latest waltz. It is credited with not being up to his others. Personally I like it, but anyway it will go big just on the strength of the name.

It Don't Do Nothin' But Rain, by Phil Cook (Triangle).
A worthy successor to It Ain't Gonna Rain No Mo'.
The words are really funnier, as the following samples may prove: "Now you all know what Sir Raleigh did, Said to the queen, step on it, kid; Better swap my coat, For a ferry boat, Cause it don't do nothin' but rain."

HI HO THE MERRI-O, by Brown, Davis and Conrad (Remick). A foolish little song amiably built up from the nursery rime, The Farmer in the Dell.

Bye, Bye, Blackbird, by Dixon and Henderson (Remick).

A rather obvious steal from Dixie in the Morning, but if a publisher can't lift melodies from his own catalogue,

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THESE two suites are important additions to the library of any concert or theater orchestra. In "Three Sketches from Old Mexico," Mr. Kenney has expressed melodically, rhythmically and harmoniously, the charm and beauty of old Mexico. The character of each number of the suite is admirably expressed by its title. Equally attractive, but of course of an entirely different character, is the suite, "A Night in India." The characteristic style which has made George L. Cobb famous sparkles throughout all of the numbers, and in this suite, too, the choice of descriptive titles is especially fortunate. Any of the numbers in either suite may be used alone effectively and for numerous purposes, which will readily suggest

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WE HAVE played the piano, more or less, for a good W many years. We have watched tuners reconstruct various instruments that our too enthusiastic pummeling had thrown into an early decline. We have even tuned or retuned such pianos ourselves, but it was only the other day that we realized that tuning and repairing pianos was an extensive enough business to justify a large manufactur-ing concern issuing a catalog of hardware for the exclusive use of piano tuners and repair men. This catalog is issued by Hammacher, Schlemmer & Co. of New York, and its 117 pages are packed full of various sorts of contrivances and devices to make it easier for piano tuners to give pianos a chance to sound like they were intended to sound. After looking through this catalog, it occurs to us that if the piano tuner finds it necessary to make two or three trips back to his office for missing tools, a la the comic strip plumber, he is justified in doing so.

MATCHING A PLUMBER at his own money-making game was the soul balm recently enjoyed by a certain mu-sician who owns his own home when he had occasion to call in a plumber who had just opened a shop in the neigh-

borhood. Like the majority of those who follow the tonal profession, our friend knew more about music than mechanics, particularly plumbing, and so had to rely upon the honesty of the plumber as regarded charges. The job turned out to be only that of merely tightening a set screw, but following the rule of all good plumbers this knight of the soldering iron made a thorough job of it, occupying two hours at it and presenting a bill of four dollars. There was the bill and it had to be said as with all costs of these the bill and it had to be paid, so with all sorts of dire inward threats the musician shelled out the four bucks while hoping that some day he might get a chance to break even with the plumber pirate.

That very afternoon the door bell at the musician's home rang, and a woman with a child asked to see the music teacher. The mother stated that they had just moved into a nearby apartment and that she was desirous of obtaining ukulele instructions for her little girl. She gave her name, and proved to be the wife of that same plumber. Oh, Joy! The cost of an instrument and the price of instructions immediately soared, and before the woman left the musician had his four dollars back several Among Washington Organists

ERTRUDE KREISELMAN "helped out" at Crandall's Metropolitan while Organist Paxton was away. What with her regular job at the Savoy, assisting at the Ambassador on Saturday and Sunday and relief at the Met., Gertrude has had enough to keep any



MRS. WATKINS, associate organist with Robert Machat, Park Theater, was heard to good advantage on the Metropolitan organ. She substituted for a few

NELL PAXTON has had the flu. Sad to relate, still it's true. New laurels added to my slightly withered wreath. I'm a poet. That calls for new rating in the League. But really, Nell has been quite ill and says the flu affected her ears. I notice though it didn't bother her at all to hear them tell her she

IRENE JUNO was to get a two weeks' vacation this year. She has already planned the route her Buick sedan will take in getting her "Back home again in Indi-

HARRY W. CAMPBELL, a little Jersey State boy, is making his home here and is now at the Palace. He was at the Columbia for a few months but when the new Moller was installed he became associate organist with Leibert at the Palace. He handles the orchestra hours and Leibert

WHEN TWO ORGANISTS are seen in earnest conversation it is a sign. When three are together it is a conference, and more than three would have all the symptoms of a mob scene. However, I was calling on the Palace organists one day (they were both "at home") when some one called from across the aisle, and Maribel Lindsay and an organist friend, Mrs. Hawthorne, who recently returned from Virginia, popped within my range of vision. Five organists. It seemed like a convention. Dick Leibert took this occasion to show us some of the beautiful stops and combinations in the new three manual Moller just installed, and it has many features new to theater organs. Dick plays a popular number with a distinctly different accompaniment on the single Marimba that is a knockout and I believe he can claim distinction as the only

organist doing this.
"What is that long ivory strip in the front of the organ just above the manuals, Mr. Leibert?" I inquired. Dick laughed and said, "That is where we keep our chess score." Never having associated chess with organs only to "Chess Sir" the managers I was slightly bewildered until he explained. It is a new Moller invention which enables the organist to set or unset any combination of stops merely by pulling out a little ivory peg and putting it in a different place. Dick demonstrated it and it seems highly satisfactory. Every organist knows how often one happens on a pretty combination and by the time the show is over it is forgotten. This saves it for future use.

HELEN COX, a little girl buddy of mine own, has been appointed Melody Representative for the Pittsburgh field. If Helen is as industrious with this work as she was about learning to play organ a few years ago, I can see that not one item of interest will escape her eagle eye. And Helen is some little cook. She intends to visit me this summer and I bet I'll have her making cream pies every day in the week. A few years ago Helen used to come up to our house by eight A. M. and she had put in two or three hours at the organ before then. The first time she played *Pomp and Circumstance* through without a mistake she walked on air. She worked until she got it and it is a safe bet she will get the same results for MELODY.

THE ORGANISTS, who have been undergoing a test or something of the sort recently, have all been voted 100% satisfactory. A close watch is kept at all times on the Stanley Crandall Circuit, and as a result the music is above criticism. The merger of the Stanley Crandall with four other circuits, makes this one of the largest, if not the largest in the States.

WASHINGTON ORGANISTS are especially kind toward each other's work and almost without exception speak highly of their associates' work. It is great to hear Maribel Lindsay say, "Emily Thompson is a peach of an organist and one of the most congenial women I ever met," and Carl Hinton says" I go to the Met. just to hear Nell Paxton play."

Otto Beck declares Ida Clarke the most obliging organist he ever worked with, and Harry Campbell while liste Dick Leibert at the Palace, exclaims, "Boy, can't he make that Moller weep and talk." When remarks like that are the rule rather than the exception, you can feel sure that the crowd will get along.

CARL HINTON (Winston-Salem, N. C.) spent the week end in Washington where he formerly played for years and years, but he says, "No More." He is sold on the South and his Robert Morton Organ. MELODY FOR JUNE NINETEEN TWENTY-SIX

DESIRE TO RETURN TO THE HOME FIELD overcame me one day and so I strolled up to the executive Offices of the Stanley Crandall Co., and looked around. Frank Jacobs in charge of the Metropolitan Studio projection room, greeted me as if I had been in China for two years and ushered me into the office of General Manager Joseph P. Morgan, who looks younger and better, if possible, than he did the last time I saw him. With the unfailing courtesy that makes him unusually popular with his employees, Mr. Morgan rose and offered me a chair, and we chatted for an hour about everything and nothing. It hardly seemed that two years had passed since I had been in the office. Nat Glasser, York Manager and head of the Projection Department, hasn't changed a bit. He is the same shy but capable fellow and was actually on the verge of blushing when he referred to the times his name had been mentioned in Melopy in connection with the York Theater. The office has recently been enlarged and a mammoth switch board installed which connects every Crandall house in the city and suburbs with the main office. With their big organs, new switchboard and up-to-date ideas the Stanley Crandall Circuit is one leap ahead of the times and I don't say maybe. Both Mr. Morgan and Mr. Glasser expressed their approval of Melody and its clear and direct way of meeting the needs of the theater

RUTH LINN of Salisbury, N. C., is going to Columbus, Ohio, for a vacation and when she returns will bring mother along to keep her company while husband Grant takes his vacation. Being associate organists on the Capitol organ makes it impossible for them to leave at the same time. Grant will spend some time in New York buying music and grabbing ideas for their winter program.

EARL CLARK who spent a winter in Washington a few seasons ago has been appointed Melody Representative for the Philadelphia field, and  $\Gamma$ m sure it was a wise appointment. Clark is a go-getter and his work as organ builder and organist gives him unlimited scope. As a warning, organists, if Earl gets after you, better come across, for once he finds himself on track of some news, he will never rest until he gets it. I can see some hard work ahead for that boy with the Philadelphia Sesqui-Centennial opening, and the musical end of it being one of the biggest features. But he never seemed afraid of hard work so am sure he will do the Centennial in a knot and throw the scissors away.

HAROLD PEASE arranged a special number for his theater for Mother's Day. Harold is devoted to his charming mother and they are seen together continually. They attended the show of shows, namely the Midnight show, N. V. A. week Keith's Theater, and came over for a few minutes chat during intermission

W. D. WEIST writes me he has suffered a nervous breakdown and it will be at least a year before he will be able to consider another position. He spent three months camping in the mountains away from the sound of music he says, and now he limits his playing to half hour intervals. He and his wife are at their home in Cincinnati, Ohio.

GRACE FISHER is now sole owner of the Belvedere Theater, Cumberland, Md. She, with an assistant, handles the organ, which was recently installed, a fine two manua Robert Morton purchased through the Jordon Agency, Washington, D. C. At one time Grace was part owner of the Liberty Theater, Cumberland and also played the Kimball there. I am very fond of Grace, and as soon as possible I'm going to tell you all about her. Although she has successfully managed two theaters she is still young and slick looking enough to make the boys take a second look.

MADELYN HALL, Princess Theater, will never be without Melody. She wrote me that a very dear chum, an organist now located at Los Angeles, saw her name on our Washington Page and immediately got in touch with her. They had been trying to locate each other for some time and were re-united through Melody. "It is amazing," said Miss Hall, "to think of the territory covered by this magazine. The February issue of MELODY did more for me than all my years of searching."

HARRY MANVELL (pianist Strand Theater) attended the annual Convention of A. F. of M. at Salt Lake City. Mr. Manvell is Treasurer of Local 161, and has been one of our delegates for many years. JOHN BIRDSELL, Sec., and COURTNEY HAYDEN, President, also attended.

KARL HOLER was instrumental in organizing a music club, "The Young Composers," and was voted Counsellor of the club without a dissenting voice. The first meeting was held on May 7th and their object is to stimulate was held on May 7th and their object is to stimulate interest in composing among the young people. The charter members of the club are: Robert S. Booth, Jr., Robert Botkin, Harold Bricker, Pearl Brown, Minnie Clipker, Joyce Connor, Ted Crum, Hilda Levin, Dorothea Loehl, Allene Martin, Donald H. Prince, Sarah Regar and Virginia Robey.

CHARLOTTE KLEIN, an exceedingly accomplished organist, and member of the American Guild of Organists, has accepted the position of organist and choir director at Trinity Episcopal Church, St. Augustine, Florida. The organ is a three manual Austin.

CLARK FIERS, organist from Illinois, wrote a friendly letter recently and told us how much he enjoyed reading

about the Washington organists. As we all believe in a Fiers all about Washington, I'm going to turn the tables and tell Washington about him. So when you see a picture of a good-natured youngster at a three manual organ, wearing a smile that won't rub off (the organist, of course, not the organ) read on and you will find out what a clever young fellow only 19 years old can accomplish.

THE LEAGUE OF AMERICAN PEN WOMEN held their Biennial Convention here in May, and through my recent admission to the District Chapter, I was able to attend all business meetings, the Famous Authors Breakfast at the Mayflower, The White House Reception and the very interesting sessions of the Publicity Department. Mrs. Harriet Hawley Locher, who sponsored my application for admission, was present as a speaker and spied me in the room. You see the League considers the work of the Jacobs Representative as something distinctly different, in fact it is rated in a class of its own, and Mrs. Locher thought it would be a great idea for me to tell them all about it. Fortunately or unfortunately, I was parked in a restricted area, and had to rush away at four o'clock, just five minutes before the last listed speaker finished. It is one thing to sit up on the seventh floor behind a locked door and write little squibs and fibs about my musical friends, but quite another to face a roomful of celebrities and tell how it's done. When I heard what had almost happened to me I fainted dead away with fright and upon coming to resolved to start practicing a speech and be ready next time. Probably I won't get a chance to use it then, but anyway, I'd rather be ready and not asked, then to be asked and not ready.

RUTH FARMER has been appointed organist and choir director at Rock Creek Church. She was assistant to Henry Freeman for some time, and after his death was chosen to succeed him.

-

St. Johnsville, N. Y. — Miss Daisy Reed is the pianist at the Cameo Theater, and one of the local papers had the following to say about her work: "Patrons of the Cameo Theater may not have given the matter thought but it is a fact that the interpretative piano playing of Miss Daisy Reed has much to do with the general excellence of the program. Miss Reed possesses those qualifications hard to define but easily recognized which distinguish the true pianist from the mere player. She possesses that emotional quality which puts life in the piece. She is interpretative, responsive and follows the pictures with an instinctive regard for the right expression at the right time. Elbert Hubbard expressed it when he said, 'Art is the expression of man's joy in his work.'— and Hubbard was right. We wish to felicitate the Cameo Theater management on the possession of a capable and talented addition to their staff in the person of Miss Reed."

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**NEWPORTS** 

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

GALOPS
At Nod Harrie A. Peck
At Nod
High Stenner Victor G. Boehnlein
Le Chic Arthur C. Morse
O AL M:II Dam A A Babb
Planare Thos. S. Allen
Pinger W. K. Whiting
Plunger . Thos. S. Allen Ringmaster . W. K. Whiting 'Round the Ring . Thos. S. Allen
Saddle Back Thos. S. Allen
Sawdust and Spangles R. E. Hildreth
Vixen W. K. Whiting
Vixen Thos S Allen
Whip and Spur
With the Wind
REELS
Real Reels. Set 1 Jimmy Norton
Five Old Favorites
Virginia Reel
Old Standbys, Introducing: Irish Washer-
woman, White Cockade, Marching Through
Georgia, Haste to the Wedding, Take Your
Foot Out the Mud, Wedding March, Larry O'Gaff, Miss McLeod's Reel, John Brown's
O'Gaff, Miss McLeod's Reel, John Brown's
Rody Smash the Windows, The Soldier's Joy,
and March from "Faust."
JIGS
JIGS Jiggy Jigs. Set 1Jimmy Norton
Fine Old Favorites
Original Jigs and Reels D. S. Godfrey
BUCK AND WING DANCES
Chicken Reel
Chicken Reel
Gazabo . D. S. Godfrey Proscenium . W. K. Whiting Quicksilver Sue . Al. Stevens
Proscenium
Quicksilver Sue
Yazoo Buck
DUCHESSES
Hand-in-Hand R. E. Hildreth
Height of Fashion

Note: We have sold more of these old time dances in the last thirty days than previously in any thirty months.

QUADRIL	LES
Black Cat	R. S. Saunders
Circus Quadrille	Arr. L. P. Laurandeau
Harvest Moon	J. H. Woods
Long Live the Army	Jean Missud
Prince of Good Fellows	I hos. S. Allen
Oueen Bee	
Social Event	N. J. Spring
LANCIE	RS
Fair Dame	Nick Brown
Florentine	Nick Brown
Gaiety	R. E. Hildreth
Jacobs' "Jolly Jingles"	Arr. R. E. Hildreth
King Pin	Bert R. Anthony
Pride of the Hill	Paul Miller
Smart Set	R. E. Hildreth

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Darkies' Holiday Edmund Lyons Four Little Blackberries Lawrence B. O'Connor	
Four Little Biackberries . Lawrence B. O'Connor	
Four Little PipersLawrence D. O Connor	
Frog Frolics	
Four Little Pipers. Lawrence B. O'Connor Frog Frolics. R. E. Hildreth Good-night, Good-night. Sherman Coates	
Hoof-Owl	
Sunbeam Dance	
CAPRICES	
Dance of the Moths A. J. Weidt	
Dance of the Peacocks	
Dance Queen	
Dancing Goddess R. E. Hildreth	
Drifting Clouds	
Fairy Flirtations	
Venetian Beauty	
MAZURKAS	
All for YouLou G. Lee	
Bells of Moscow	
Chummy ChumsF. Henri Klickmann	
Lorain Amanda G. Nichols	
RosemaryVictor G. Boehnlein	
Satellite Ferdinand Asmus	
Zornoka Ferdinand Asmus	
RYE WALTZES	
Hielan' Lassie Arr. R. E. Hildreth	
VARSOVIENNES	
Yvonne Otto Merz	
YvonneOtto Merz REDOWAS	
In a Rose Garden Thos. S. Allen	

#### The Fraud of "Popular Song" Lures

Continued from page 4

then meant about twelve thousand numbers actually paid for, as not much more than half of them were copyrighted; at \$50 each that was \$600,000 donated by the poetry-bleating lambs to the song sharks in that one year. At the rate the business was increasing two or three years ago, a million a year wouldn't cover the price paid now by the ignorant for this pseudo-music bunk. Don't you contribute anything to this fund for the benefit of remorseless leeches, and don't allow any of your friends to do so. The song shark not only cheats you, disappoints you, and lies to you - he makes you ten times more ridiculously pitiful and pitifully ridiculous than you were intended to be, and he charges you a good stiff price for doing so. Use your head — have as much sense as you can - and realize that you'll find success, financial or artistic, only where and when you're equipped to find it.

This graft has been going on for a good many years - thirty or more at the least. In all that time there has not been one number that has been revised, written or published by the song-shark type of publisher that has amounted to the well-known hill of beans; and if the suckers insist, if those who know desist, and the general appetite for such bunk persists so that the sharks have thirty or more years of good grazing yet to come — there'll still not be any of their foolish clients who will attain fame or fortune, or even the thinnest shadow of it, through their evil offices.

In connection with the previous article, the following paragraph from the March report of the Boston Better Business Commission is of SONG WRITER SCHEME

The Paragon Music Company, operated by Robert Munson, was the subject of a recent fraud order. This concern secured names of amateur authors of songs from copyright records. Large royalties were offered and many fraudulent promises made to victims, who were inveigled to pay \$62.50 and have their song printed.

The scheme is similar to that of the Equitable Music

Corporation against which a fraud order was also issued on March 10. This concern offered prizes for song poems and secured the names of prospective victims in this manner. The company then offered to furnish a melody for \$60. Nearly \$700,000 has been taken from amateur song writers during the period Harold B. Kohler, the promoter of this scheme, operated.

#### OLD IRONSIDES

THE march, Old Ironsides, published in the March issue of Melody, received its first introduction to the public when Mr. George L. Cobb, the composer, broadcast it from WBZ on one of the Whatdoyoucallit Club programs. At the time it was broadcast, an eloquent address by Lieutenant Commander E. S. R. Brandt, Secretary of the National Committee for the raising of the "Save Old Ironsides Fund," was also broadcast. We produce it herewith in its entirety:

Mr. Cobb is a patriot as well as a mus by the appeal now being made throughout the land to save the famous old frigate Constitution, he has named his latest composition Old Ironsides as his contribution to the effort we are making to raise enough money to save the old ship from the ship wreckers.

The people of the United States are asked to give heed to a call to duty and to give cash for the preservation of the most famous ship that ever flew the Stars and Stripes. We want to keep "Old Ironsides," now rotting away after

one hundred and twenty-eight years' service under every President from Washington to Coolidge.

Congress has authorized the Secretary of the Navy to receive contributions for the purpose of restoring the U. S. S. Constitution. This is a distinct invitation to the people of the country to come to the rescue of "Old Ironsides." We are asked to contribute to the "Save Old Ironsides Fund" and we should all consider it a patriotic privilege to do so.

Already some four million children have given from a penny to ten cents in the schools of the country. The great order of Elks and other patriotic societies have been at work presenting the picture and telling the story of "Old Ironsides" to the school children of the country who

have been given the first opportunity to raise the Fund. Many individuals have given from one dollar to one thousand dollars because they believed it a patriotic duty to save the ship which saved the honor of the nation in the

We need many more contributors, and dollars and dimes are equally welcome. Every penny received goes into the work of rebuilding because generous people have subscribed the expenses of the campaign. Commander Marion Eppley of the Naval Reserve gave \$2500 for "Old Ironsides" medals which are being competed for all over the country by pupils writing essays about "Old Ironsides" on titles selected by President Coolidge.

The town of Medford, Massachusetts, has 9,400 school children. Eight thousand of them wrote essays and

through the efficient services of the Medford Lodge of Elks \$800 was given by the children there. Will you not all help the children to raise the \$500,000

needed? This fund is in good hands. Those on the Committee are:
Hon.Frank B. Kellogg, Secretary of State

Hon, Frank B. Kenogg, Secretary of State Hon, John W. Weeks, Former Secretary of War Hon, Wm. M. Jardine, Secretary of Agriculture Hon. Herbert Hoover, Secretary of Commerce Hon. John W. Davis, Secretary of Labor Hon. Frederick Hale, U. S. Senator from Maine Rear Admiral Philip Andrews, U. S. N., Chairman Hon. Curtis D. Wilbur, Secretary of the Navy T. Douglas Robinson, Asst. Secretary of the Navy Rear Admiral Louis R. de Steiguer, U. S. N. A. C. Ratshesky, U. S. Trust Co., Boston, T.

and many others. As you hear the inspiring strains of Mr. Cobb's march Old Ironsides listen for the rush of the wind, the crack of the sails, the pipe of the boatswain, the thunder of her guns, and the cheers of the victorious crews of this famous frigate which whipped the Guerriere, the Java, the Cyane, frigate which whipped the Guerriere, the Java, the Cyane, and Levant in the War of 1812 and before that crumbled the forts and humbled the pride of the Barbary Corsairs, releasing American seamen held there in slavery.

This old ship stands for American freedom of the sea.

Let us never forget her. 80,000 visitors came aboard her this summer as to a shrine. In a year or two she will be

but a fading memory unless the people of the country raise a paltry sum of money that is equal to less than 1/200th of a cent for every man, woman and child in the country.

Give out of patriotism and send your contribution to the "Save Old Ironsides Fund," Charlestown Navy Yard,

Boston, Massachusetts.

Your two last issues of Melody came yesterday and I am just wild over the numbers in them. — R. Schneider,

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IndomitableJames M. Fulton	Scandinavian Dance
Trail Ernest Smith	ChansonetteNorman
Jack	Rustic Twilight. Reverie
le of Liberty	Shadowgraphs. Scenes des Silhouettes Norma
rsion Party	MemoirsGeorge
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NC-A F. E. Bigelow	Cupid Enters. Idyl d'AmourFrank E.
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P. Ernest S. Williams	Zulaikha Egyptian Dance
Get-Away	In a Tea Garden. Javanese IdylFrank
Get-Away Lake H Brongon	Danse Moderne Norman
BreakersJohn H. Bronson	Polish Festal. Dance JoyousFrank E.
y Frolic George Hahn	For Her. Romance
strat Viam Alfred E. Joy	NUMBER 3
NUMBER 4	POHIDER S / D C C
ss the Rockies Arthur C. Morse	Laila. Arabian Dance
Callant Walter Kotte	
st of Honor Lawin r . Kendale	Roman Revels. TarantellaGerald
Marconigram Thos. D. Auen	Mimi. Danse des GrisettesNormo
y Frolic	Chant Sans Paroles Norma
Brows	Nakhla. Algerian Dance
ty Maid	Iberian SerenadeNorma
NUMBER 5	NUMBER 4
Buttons	Ma Mie. Chanson d'AmourNorma
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NUMBER 2	NUMBER 2
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	Bone-Head Blues
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Here's How	George L. Cob
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Alton A. Adams	Midnight
W A Commi	Calcutta
W. A. Corey	Hi Ho Hum
Van L. Farrand	Hey Rube
NUMBER 3	NUMBER 4
Victor G. Boehnlein	
I D J I I	Hang-Over Blues
J. Bodewalt Lampe	Eat 'Em Alive
	lov-Roy

#### ONE-STEPS

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Love and Flittering Drift-Wo Confetti. Rainbow Breakfas Two Lov

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NUMBER 1	
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Stenning the Scale	Fred k Clark
Alhambra	orge L. Cobb
Divia Dain's	vorman Leign
Umpah! Umpah!	leorge L. Cobb
Umpah! Umpah!	
Broken China	George L. Cobb
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Parisian Parade	Ed. M. Florin
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Ger-Ma-Nee	A J Weid
Here's How	Feorge L. Cobb

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Big B	en. Descriptive
Nauti	cal Toddle
Dance	of the Skeletons. Descriptive Thos. S. Allen
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Hoop-	e-Kack. Rag Novelty Thos. S. Allen
	NUMBER 2
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Got'I	Em. Descriptive March Thos. S. Allen
K'r-C	hoo!!!John G. Lais
Grand	Ifather's Clock. Descriptive Louis G. Castle
Baboo	n Bounce. Rag-Step Intermezzo George L. Cobb
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Dixie	Rube. Characteristic March Thos. S. Allen
	NUMBER 3
Marc	n of the Walking Dolls
Pasha	's Blues. Descriptive George Hahn
Spuds	March Novelty Laurence B. O'Connor
That	Tangoing Turk
Kentu	oodles
IOVP	oodiesderige L. Cood

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#### RACS

0	, KAUS
n	NUMBER 1
n	Turkish Towel Rag. A Rub-Down Thos. S. Alle
n	Dust 'Em Off
n	Persian Lamb Rag. A Pepperette Percy Wenrie
b	Lazy Luke. A Raggy Drag Geo. J. Philp
h	All-of-a-Twist Frank E. Herso
n	Cracked Ice Rag
n	Meteor Rag
n	NUMBER 2
	Feeding the Kitty. Rag One-Step George L. Co.
18	Toddle Top Rag Norman Leig
h	Pussy Foot. Eccentric Rag Robert Hoffmo
n	Sandy River Rag
h	Russian Pony Rag. A Syncopated Prance Don Ramso
e	Zamparite M. L. La
r	African SmilePaul En
ll	NUMBER 3
	Piano Salad
fe	Fusein' Around
fe	Aggravation Rag
th	Kikuvu Frank H. Gr
n	Rubber Plant Rag
m	Slim Pickin's
ch	Virginia Creeper

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	Barn Dance (Bunnies' Gambol) Ned W
	Fairy Flirtations. Dance Caprice Victor G. Boehnle
	Venetian Beauty. Caprice Walter Re
Bernisne G. Clements	Frog Frolics. Schottische
Leo Gordon	Dance of the Morning Glories Frank Wegn
Norman Leigh	Among the Flowers. Caprice Paul H
	NUMBER 2
NUMBER 2	Dance of the Lunatics. An Idiotic Rave Thos. S. Al
George L. Cobb	Sun-Rays. Characteristic Dance Arthur C. Mo
Norman Leigh	Dickey Dance. Caprice Humoresque Geo. L. Lans
Frank E. Hersom	Fanchette. Tambourine Dance R. E. Hilds
Bernisne G. Clements	Chicken Pickin's. Dance Descriptive Thos. S. Al
	Dance of the Peacocks. CapriceWm. Bai
Arthur C. Morse	Jack in the Box. Character Dance Thos. S. Al
	NUMBER 3
NUMBER 3	Four Little Cocoanuts. Schottische L. B. O'Con
George L. Cobb	Hey! Mister Joshua. Medley Schottische L. W. Ke
Leo Gordon	Dancing Goddess. Caprice
Frank E. Hersom	Four Little Pipers. Schottische Lawrence B. O'Con
	Red Ear. Barn DanceArthur C. Me
	Southern Pastimes. SchottischeJ. W. Whe

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	4	(;A	LOPS
Hang-Over Blues	Leo Gordon		IBER 1
Iov-Roy	A. J. Weiat	Saddle Back Allen	With the Wind Hildret
Campmeetin' Echoes	Gerala Frazee	The Ringmaster. Whiting	Big White Top Boehnlei. The Plunger Alle
Stop It!	Louis G. Castle	The Vixen Whiting	High Stepper Boehnleit
Say When!	George L. Cooo	'Round the Ring Allen	Whip and SpurAlle
Water Wagon Blues	George L. Cobb	Sawdust and Spangles	Hildret
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	Night of Love
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	In June Time
	Flower of Night
ı	Isle of Pines
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	Drusilla
6	Under the Spell
n	Bar . f Ba
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b	Cooper I Cohh
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b	Mona Lisa
r	Some de Puissen
b	Delectation Walter Rolfe
d	Instruction Arthur C Morse
-	Delectation. Walter Rolfe Jacqueline. Arthur C. Morse  NUMBER 6
fe	NUMBER 6
	Ebbing Tide
h	The Dreamer Lester W. Keith
n	The Dreamer. Lester W. Keith Rain of Pearls. Walter Wallace Smith
0	Draam Kissas Walter Rolfe
28	Many Madages The S Allen
n	Dream Kisses. Walter Rolfe Merry Madness. Thos. S. Allen NUMBER 7
	Sweet Illusions
ь	Sweet Illusions
	Beauty's Dream Lester W. Keith Pepeeta R. E. Hildreth
n	Pepeeta
10	Perfume of the Violet
n	Perfume of the Violet Walter Rolfe
or	NUMBER 8
n	V . I I V Then S Allen
m	Youth and You
116	Belles of Seville
	Lady of the Lake George L. Cobb
	Love Tyrant Bernisne G. Clements
	Pansies for Thought Lou Blun
	Pansies for Thought
n	Puds and Plassame George I. Cohb
bb	Buds and Blossoms
ch	Summer Secrets
	Spying Cupid Watter Rolfe
ot	Spying Cupid         Walter Rolfe           Sunset in Eden         John T. Hall
m	Luella
bb	Luella . A. J. Weidt  NUMBER 10  Heart Murmurs
98	Heart Murmure Walter Rolfe
	II II D F Hildwith
bb	U and I R. E. Hildreth Revel of the Roses Walter Rolfe
	Revel of the Roses
gh	Morning Kisses
1n	Queen of Roses
en	Queen of Roses
ıu	Countal Currents Walter Rolfe

#### TONE-POEMS AND REVERIES NUMBER 1

	Sleepy Hullow. Tayl
	Enchanted Moments. Idyl d'Amour B. G. Clement.
	Glowing Embers. Tone Poem H. Howard Chener
	After-Glow. Tone Picture
	Fireside Thoughts. Reverie Gerald Fraze
	Drift and Dream. Romance R. E. Hildrett
	Beautiful Visions. Reverie Elizabeth Stron,
	NUMBER 2
	Romance of a Rose. Reverie. Lawrence B. U'Conno
	A Jeanette. Chanson d'Amour Norman Leige
	Tendre Amour. Serenade Bernisne G. Clement
	Soul of the Violet. Romance Harry L. Alford
	Golden Dawn. Tone Picture George L. Cob
	On the Sky Line. Tone Picture Walter Rolf
	La Petite Etrangere. Valse LentoP. B. Metcal
	NUMBER 3
	A Marionette's Romance Norman Leig.
1	L'Eit- Meditation P Granual
k	L'Ermite. Meditation R. Gruenwal
i.	Danse Gracieuse
1	Indifference. Characteristic Morceau Walter Rolf
	Venetian Romance. Barcarole R. E. Hildret
	Moments by the Brook. Idyl Frank E. Herson

#### **BALLETS AND CONCERT** WALTZES

	Nymphs of the Nile. Air de Ballet Frank E. Herse
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	Love Notes. ValseFrank E. Herse
	Flight of the Birds. Ballet
	riight of the birus. Danet
	Saida. Valse Exotique Norman Lei
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	NUMBER 2
	Nature's Mirror. Valse Classique Bernisne G. Clemen
1	Meditation. Valse PoetiqueGerald Fra.
	Midsummer Fancies. Valse Novelette Frank H. G.
	Relaxation. Valse Frank E. Hers
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	Three Nymphs. Danse Classique George L. Co
	NUMBER 3
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NUMBER	4

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Winged Hours	Gomer Bath
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Northern Lights. Overture	
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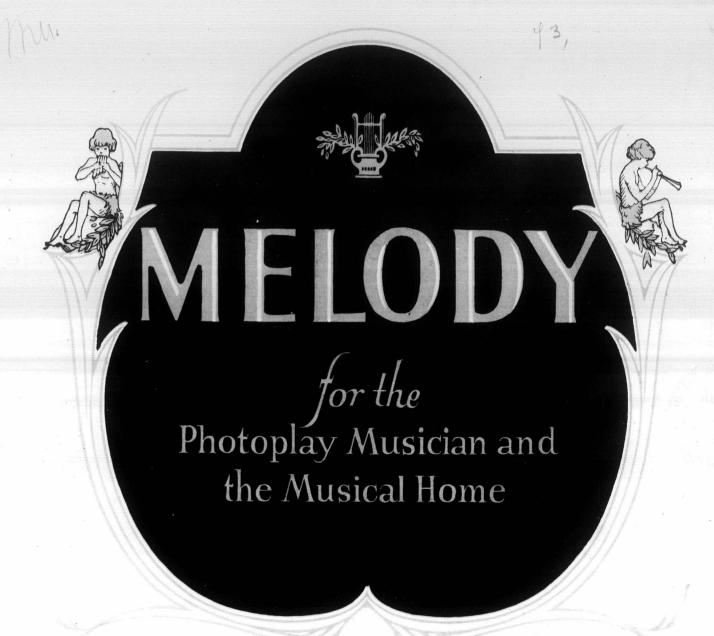
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NUMBER 12
Officers' Night. Valse Militaire Frank E. Herson
Dream Thoughts Wm. Arnold
Home, Sweet Home. "Good-night" Waltz Hildret
Love's Caresses R. E. Hildret
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Hippo Hop	Oswald B. Wilson
You Win	Roy L. Frazee
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JULY, 1926

Volume X, No. 7

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