MELODY

for the
Photoplay Musician and the Musical Home

SEPTEMBER, 1926 *Volume X, No. 9*

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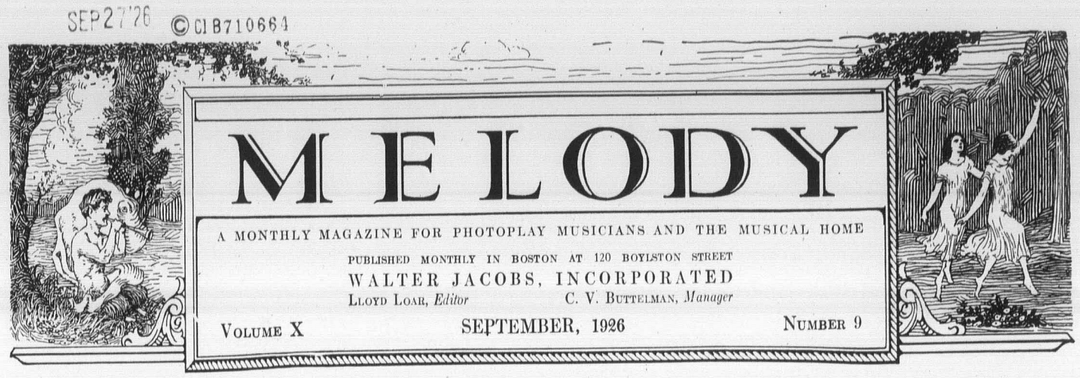
[Page 13] On the Mill Dam. A Galop by *A. A. Babb*. This number is unusual in its construction for compositions of the Galop type in that it makes use of several variations of the first strain. In playing this number, take advantage of these variations to secure contrasting effects.

[Page 16] Jacobs' Cinema Sketches, Volume I. (a) At Night. This number introduces a new series of Jacobs publications that will be welcomed by photoplay musicians; this first number in the series, by *Gomer Bath*, is especially suited to scenes or situations of mysterious quietness.

From Our Readers

Since subscribing to Melody I have never acknowledged my appreciation of it, but I do enjoy reading it immensely and I think the articles by L. G. del Castillo are indeed intellectual and modern — in fact, too modern for some of the readers, so I've observed. I wish to tell you that the second copy of Melody I received brought me information concerning a friend of mine whom I had lost all track of for a year; namely, Miss Madelyn Hall, an organist who is employed in a Washington, D. C., Theater. By reading that article I was enabled to get in touch with her again, so you see I am very grateful to Melody for that. — Minnette Lea, *Los Angeles, Calif.*

Have been very much pleased with both the music and the articles in Melody for the last year for it has been a great help in my picture playing. I have noted and greatly appreciate the way the piano solos are separable; it is a fine idea, and may I tell you of a little scheme I have to facilitate turning the pages at the piano? Simply cut a strip from the last page of the piece (they always come in two pages) about half way up from the bottom, then paste this strip on the edge of the first page. This serves two purposes, strengthens the first page where you always turn it and prevents picking up the second page when you turn the first. — Mrs. Jessie C. Hayes, *Rochester, Mich.*



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The Pipe Organ's Family Tree

By George Allaire Fisher

IT HAS been in my mind for some time to give MELODY subscribers the benefit of some recent delving into the history of the pipe organ and the piano. There are no instruments with a history that is richer in interest than that of these two instruments. My own interest in their pedigree has been more non-technical than otherwise and it was from that basis that I approached the record of their past history. It seems quite probable to me that the interest of MELODY subscribers in organ and piano is of the same sort, so in these articles I will stick to the standpoint of one who delights to hear or play upon these instruments but is not overly interested in the technical knowledge necessary to build them or to explain accurately and impressively the scientific reasons for their method of tone production.

The pipe organ is a development of the ancient pipes of Pan. The exact origin of a series of pipes to produce a group of notes of varied pitch is so remote as to be entirely a matter of conjecture. At some time or other, in prehistoric eras, mankind discovered that blowing in a hollow reed produced a pleasant, mellow sound. It was but a step further to establish that the length of the reed effected the pitch of sound produced. If the reed were shortened, the tone was higher in pitch or if the reed were lengthened the tone produced was lower in pitch. The possibility of changing the pitch of the note produced by any one reed through holes in the side of the reed that could be stopped with the fingers was not yet to dawn on the comprehension of mankind for an unknown number of generations. The logical thing to do was to fasten together a bundle of pipes of different lengths and by blowing in certain ones of these reeds, tones of the pitch desired could be produced. These bundles of reeds were known as pipes of Pan, and ancient Greek and Roman mythology ascribe their invention to Pan himself.

As time went on, the material construction of these reeds was improved and a more definite body of information was accumulated, bearing on the length of the reed in its relation to the pitch produced, and the proportions of the reed and the material of which it was composed in relation to the quality of the tone produced. The next step was the use of a primitive wind-chest in which the air was compressed by artificial means and allowed to escape through a blow-hole into the pipe. This extended greatly the potentialities of the tones possible to produce from pipes. The air pressure from a wind-chest of even quite primitive design is much stronger and more constant in force than it would be possible for even the most lusty-lunged disciple of Pan imaginable to produce. The wind-chest made it possible to use both longer and shorter pipes than had heretofore been practical and consequently extended the range of the notes that had been possible to produce from pipes.

During the time of the ancient Roman Empire, hydraulic organs were invented in which the air was compressed by the weight of water and then used to make the pipes attached to the wind-chest sound the pitch assigned to them by their length and proportion. About this same time, the ancient Greeks and Romans also used bellows to supply the wind pressure. Some of these bellows were quite enormous in their dimensions and boys and young men stood on the top of them to supply the weight necessary to compress the air. Theodosius in 393 A. D. caused to be erected a column which shows, in relief, such a pipe organ in use. The pipes were apparently made of copper or bronze, and air was admitted to the pipes by drawing out a rod at the base of the pipe to which rod was attached a flat flange-like structure that opened the bottom of the pipe when the rod was drawn out. By 450 A. D., pipe organs had become fairly common instruments, being found even in Spain and other equally remote outposts of civilization.

In this connection, it is interesting to note that some historians are of the opinion that the traditional story about the Emperor Nero fiddling while Rome burned was founded on an episode connected with the pipe organ. Nero was quite a capable musician for his time and was much interested in the organ. It is said that one of the then new hydraulic organs had recently been sent to him and he was so interested in trying it out that he could not be drawn away from it by the startling news that his imperial city was on fire and in danger of total destruction.

About the middle of the seventh century, the organ was introduced into the church service by Pope Vitalianus. By the eighth century, organs were being constructed in England and were introduced into France by King Pepin who obtained an organ from the Emperor of the Byzantine Empire. A copy of this organ was introduced into Germany by Charlemagne and it was not long before many expert organ makers were to be found in that country.

During all of these centuries, improvements continued in the proportions and materials of which the pipes were constructed and in the design of the wind-chest and the methods used to compress the air and govern its introduction into the pipes, but no way had yet been discovered to control or modulate the tone, so that up to this time no other effect was possible except that of the "full-organ." It is not surprising to read that one of the ladies at Charlemagne's court lost her mind on hearing one of these powerful instruments thunder forth its stentorian music. History tells us that shortly after the opening of the ninth century, the Calif Harun-al-Rashid made Charlemagne a present of an organ of much softer and more musical tone. It is evident from this that the Arabs were able to build pipe organs and that shortly previous to this time, someone found out how to control and modify the tone produced by the pipes.

An English monk named Wulstan who died in 963 left an interesting description of the organ in the Cathedral at Winchester. We learn from him that this organ was equipped with twenty-six bellows. Fourteen of these bellows were in a row and above these were arranged the other twelve. These twenty-six bellows by alternate blasts supplied the necessary quantity of wind to furnish the wind pressure in the wind-chest necessary to enable the 400 pipes with which the wind-chest was supplied to speak promptly and surely. It took seventy strong men laboring with all their strength and each inciting the other to greater efforts, to drive these bellows fast enough so that the wind pressure was adequate at all times. There were two organists who controlled the part which corresponds to the modern keyboard. Each one had his own series of draw-rods marked with letters and known as the alphabet. To continue in the words of Wulstan, "There are moreover hidden holes in the forty tongues (connected with the draw-rods) and each has ten (holes with pipes above) in their due order. Some are conducted hither, some thither, each preserving the proper point for its note (that is, the pipes were 'conveyanced off,' probably to form an ornamented front). They strike the seven differences of joyous sounds, adding the music of the lyric semitone (that is, the diatonic scale with flat seventh added). Like thunder the iron tones batter the ear, so that it may receive no sound but that alone." The fourteen bellows below and the twice six above suggest the modern arrangement of the great organ below and choir and echo organs above. Each rod was marked with the letters of the alphabet corresponding to the notes it controlled, and opened or closed a group of ten pipes.

We are indebted to another musician named Theophilus for information about an organ of the eleventh century. In this organ, the slide-box was two and a half feet long and more than a foot wide with the pipes placed on its upper surface; the compass for each box was seven or eight notes and the playing slides were all of equal width and not made smaller for the narrower pipes. These slides were held by little slots in the opposite edges of the slide-box and there were two or more pipes to each note. Air was introduced into the pipe through a hole an inch and a half in diameter in the slide, and when the slides were pulled out the pipes were shut off from the air pressure and in order to make the pipe sound, the slide was pushed in the proper distance. This type of organ was quite common in early medieval times.

Small portable organs were constructed and later on were called the "regals," and we find Monteverde using one of these regals as late as the seventeenth century. Large organs that

were not to be moved from place to place were called positive and that term is still sometimes applied to one of the departments and manuals of modern French organs. Keys were introduced about the eleventh century although they were nothing like the keys used on the modern pipe organ. They were more of the nature of large levers to which a spring was attached to return the levers to their original position after they had been pressed down. The arrangement was such that when the lever was depressed wind was introduced into the pipe and when the lever returned to its original position the opening between the wind-chest and the pipe was closed. These early levers or keys were so large that it was necessary for the player to use his two fists to depress them and if his hands became sore from this violent virtuosity, he was allowed to use his elbows instead of this fists without losing caste. It was necessary to depress each lever as much as twelve inches in order to cause the pipe it controlled to speak.

It goes without saying that very rapid technical passages on these pipe organs were utterly outside the bounds of possibility. The size of these levers gradually diminished, but it was not until the fourteenth century that they assumed reasonable proportions. This was made possible by the invention and introduction of a crude sort of roller board so that the key motion could be transmitted side-ways to the slide which controlled the pipe and it was, consequently, no longer necessary to have the pipe placed directly behind the key. We can see that before this time, when the key was merely a primitive sort of lever with the pipe placed directly back of it at the other end from that which the performer depressed, there would be no advantage in having smaller keys or levers, so it was natural for each key to be as wide as a group of pipes which it controlled. About the same time that the roller-board principle was applied to organ construction, the additional semitones necessary to complete the modern chromatic scale were introduced.

In 1350, a monk of the town of Thorn, located in Poland, made an organ having twenty-two keys and eleven years later the famous Halberstadt organ having the same compass was finished by one Nicholas Faber. This latter organ is described fairly minutely by Pratorius. It is distinguished by the first successful effort to modify effectively the continuous "full-organ" effect, for it had three keyboards, two of which operated on certain of the pipes and caused them to sound alone.

Later on, a sliding board was introduced which prevented certain of the pipes from sounding whenever the key which automatically controlled them was depressed and from this idea came the separate stops which were developed to a reasonable degree of mechanical perfection by a German named Timotheus, who constructed an organ at Wurzburg, using a spring sound-board which had individual valves instead of cross slides, but so arranged that all the valves of a given set of pipes could be opened by a single stop. As the stop was drawn out, metal pins projecting from the other end of the stop pushed the valves open and the stop was held open by being hooked to an iron bar. The pipes were not inserted directly in the wind-chest, but into a box known as the valve-box and it was the valves opening from this valve-box into the pipes that were controlled by the stops. The valve-box was between the pipes and the wind-chest and another valve at the bottom of the valve-box permitted air to enter the valve-box from the wind-chest. This valve was operated directly by the key.

At this time, the different stops were given names, the mixture stop being included. All of the pipes were open pipes, cylindrical, and made of metal, but stopped pipes of wood soon came into use providing the *gedackt, bourdon, kleingedackt* and other mellower registers. Tapering pipes that were narrower at the top were also gradually adopted for the *gemshorn* effect and other pipes that were wider at the top, as in the *dolcan*, and pipes with reeds also came into use.

By the year 1500, the keys had been so decreased in size that the octave had almost reached its present convenient dimensions. Keys or levers controlled by the feet had been in use some time previous, but at first their only function was to sustain the tone produced by the keys on the manuals. Shortly after 1400 they were provided with independent bass pipes of their own. Traxdorff, of Mainz, and Bernhard, of Venice, are sometimes mentioned as being the inventors of the pedal manual, but as they flourished some fifty years later than this time, all of the credit for the pedals can hardly be assigned to them. About the beginning of the sixteenth century, slides were introduced to use instead of springs. The pallets and springs in the wind-chest were retained but that meant only one valve for each key instead of one valve for each pipe, as had been hitherto the case, and made it possible to draw out the stops without undue effort.

In the first part of the sixteenth century, quite a large organ was built at Lubeck. This organ had two manuals and a set of pedals, fifty-seven stops, some of which were enclosed in a swell-box, and it had a thirty-two foot principal for the pedals. This is the organ that Buxtehude used when Bach as a young man walked fifty miles in order to hear him play in the year 1705. Two years previous to this time, Handel and Mattheson had come to try for the post of organist which Buxtehude wished to resign. Buxtehude had made it a condition that his successor must marry his daughter and these two young aspirants decided not to compete. History does not tell us whether they had ever seen the daughter or not. It seems safe to assume, however, that they must have done so and were not overly impressed with her attractiveness. Possibly they called too early in the morning and the lady had not yet had recourse to all those little artifices that are supposed to so much enhance feminine charms and allurements.

To be Continued

Relationship of Good Music to Good Health

An Interview with Dr. Herman N. Bundesen *by* A. C. E. Schonemann

MUSIC is a universal language whereby all men may worship at a common shrine. It is a medium of expression that is interwoven so generally with life that in its ramifications it extends to all races and classes. From the days of the primitive savage to the present time the charm, beauty and power of music have all been an influence in the life of man.

The crooning cradle songs and folk songs of childhood, the love melodies, the patriotic and religious airs and, finally, the solemn funeral dirge seem to span human life,

HERMAN N. BUNDESEN, M. D.
Commissioner of Health, City of Chicago

each contributing not only to the emotional and spiritual side of man's existence but also to his physical well being.

The influence of good music on the human body has often been a theme for discussion on the part of medical men. That there are benefits most every one will agree, and that they are of a character that find expression in the stimulation of activity on the part of the digestive and respiratory organs is generally admitted. Investigation reveals the fact that, aside from these, music gives relaxation, comfort, happiness and relief to persons who suffer from nervous disorders and from the stress and strain of over-work and mental fatigue.

Dr. Herman N. Bundesen, commissioner of health in Chicago, has given considerable thought to the subject of music for health. In an interview recently he pointed out the fact that the influence of music on men, women and children was of such a character as to be general and apparent in the ballroom where the best dance music is provided, in the dining hall with its exclusive concert orchestra, in the concert chamber where the music of the masters is presented, and in the public schools where children hear and sing the old songs and learn to dance to the old-time melodies.

"There is a decided difference, from the viewpoint of physical effect, between the classical and so-called jazz music," said Dr. Bundesen in reply to a query relative to the distinction to be drawn between the music given at recitals and artist concerts, and that of the dance hall commonly referred to as jazz. "While all music has primarily an emotional appeal, classical music also requires thought for much of it today is programmatic; that is, of a story-telling nature. Jazz has the predominating features of rhythm, strongly stimulating the physical action rather than intellectual pleasure."

"What effect does good music have on the health and are the results general, or does it react on the nerves, muscles, brain or digestive organs," I asked Dr. Bundesen.

"The effect of music on health is quite beneficial," he replied. "The results vary with the kind of music and the temperament of the individual hearing it. The effect is exerted principally on the nervous system and indirectly upon the body generally. Dancing and music are so intimately related that one is dependent on the other. Both are of great benefit physically and mentally if properly done.

"Music in restaurants is beneficial in that it tends to prolong the meal; it stimulates new thoughts and feelings and has a decidedly recreational effect. Dancing at meals is a matter of individual opinion, but I can see nothing detrimental to it from a health standpoint."

To the question of the reaction of rhythm on the body and the influence of music on children in the study of dancing, Dr. Bundesen replied:

"Musical rhythm has a vitalizing effect on bodily movements and muscular co-ordination. Vitality is rhythmic. Rhythm is universal. Things that are done rhythmically save energy.

"Dancing, such as is taught children, especially the interpretive form, is an educational and physical asset. Rhythm is as much to dancing as it is to music. Rhythm is instructive to children, and when properly directed is a valuable outlet to their superflous energy that may be damaged if misguided or neglected."

"What would you say is the value from a physical and mental standpoint of music as it is taught in the public schools, beginning with the kindergarten and continuing up through the grades?"

"Music in the public schools should be obligatory and it is a necessary part of the education of the child," replied Dr. Bundesen. "Such teaching undoubtedly brings out any musical talent a child may have and fosters a love of music."

"As long as a man, woman or child plays a musical instrument, even though it be a mouth organ, would you say it was healthful?" I asked.

"Playing musical instruments has several healthful advantages," said Dr. Bundesen. "It is recreational and diverting. Wind instruments necessitate deep breathing, expanding the lungs and thus bringing more oxygen into the system. Playing stimulates friendly competition and rivalry, and in general should be encouraged. Singing and playing wind instruments are about equal from a health standpoint. Stringed instruments require some physical exertion and are also valuable."

"Would you think it advisable for every child to have a knowledge of music, if for no other reason than the body building and health-giving influence that music gives?"

"Everyone, in my opinion, should have a fundamental knowledge of music in some form," said Dr. Bundesen. "Music develops in the child a love for the finer things of life; develops a sense of rhythm, and with playing, singing or dancing it has the added value of being a body and mind builder."

Folks and Facts in the Photoplay Music Field

Some Musicians You Should Know

O. F. MOHR, for the past five years organist at the Cinderella Theater, St. Louis, Mo., is another one of the old-timers in the photoplay music game. He says that when he started in the picture business, such a thing as a cue sheet had never been thought of. One-steps and marches were played for comedies and selections from operas and concert waltzes for so-called feature pictures.

"Once in a while if there was introduced a scene showing a street band, we would arrange to have a group on the stage back of the screen imitating their playing. There is some difference now. We have up-to-date pipe organs that you might say can imitate most anything. We have cue sheets that give us an idea in advance of how to plan our music for the pictures and then we have the ever-present jazz. I must say, however, that cue sheets are much more valuable to the orchestra leader than they are to the organist."

Mohr considers that a good memory is an invaluable asset to the photoplay organist and that time and effort spent in training the memory so that the player will always have at his instant service an extensive group of numbers of all sorts without the necessity of having the printed page in front of him will be time well spent. He says the organist should also develop a good knowledge of practical harmony, he must be able to transcribe from piano and orchestral parts, and he should be able to extemporize smoothly for a limited length of time.

The Cinderella Theater is equipped with a three manual Kilgen Organ. The musical program includes a featured organ number and Mohr also uses slides and numbers for community singing. Mr. Mohr teaches piano and organ, but limits the number of his pupils as his theater work takes the major portion of his time. — *G. A. F.*

FRED McMULLEN, who has been for the past six years organist and musical director at the Grand Opera House, Pembroke, Ontario, started his career as a photoplay musician more than a score of years ago at the old Eldorado Theater in New York. He also played at the Star Theater on Houston Street, New York, at about this same time, and tells us that that part of New York twenty or twenty-five years ago was an extremely lively section of the town. Admission to the show was five cents only, which recalls to mind that last generation designation of almost any photoplay theater, "Nicolodeon." We haven't heard that name for years and years and it is a foregone conclusion that it can never again be used as an appropriate name for a moving picture house — not with the present upward trend of prices. McMullen says that in those bygone days it was up to the pianist to get along the best way he could under all sorts of circumstances. The illustrated song singer, who

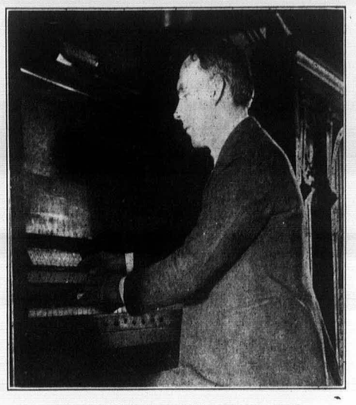
HARRIET HAWLEY LOCHER, WASHINGTON, D. C.

JOSEF DE OTTO, PITTSBURGH, PA.

corresponds to the prologue in a modern feature program, quite often was unable to achieve even a top space E, and it was up to the organist, or pianist rather, to transpose the number so that it would be within the singer's reach.

McMullen says there has been *some* change in the picture show business since those remote days of his beginning and I think no one will contradict him. When we asked him for some of his ideas on playing pictures, he said that he had plenty of them, but so far as he knew they had all been adequately covered in Mr. del Castillo's department in MELODY. In his own words, "Del Castillo has handled that subject adequately and in an interesting manner. Every time I read his write-ups I am reminded that my own experience bears out fully the good advice and sound opinions that he presents. There is one thing I do not remember to have seen touched on in any of his articles; it may have been and I may have missed it, and it is not very important anyhow. That one thing is that in certain situations in a picture, the introduction of a familiar hymn will often emphasize the story to the audience very effectively. I don't mean especially religious situations, but just the picturization of ordinary events as met with in the average picture.

"I also agree with del Castillo that the use of special effects in the music to emphasize the action is desirable. I notice he says in one of his recent articles that the intelligent use of these special effects is again being found more



FRED McMULLEN, PEMBROKE, ONT.

and more in photo-music programs. For my own part, I've never dropped them. I remember one time in the early days of moving pictures I had a drummer in my orchestra who was always working overtime to contrive special effects that would emphasize various happenings in the picture — especially humorous happenings. In one of John Bunny's first pictures, that we ran at that time, John was swinging on a rope when the rope broke. The drummer had worked out a special sort of crash to emphasize this and at the first showing of the picture when the rope broke and Bunny came down with a thump, the drummer was right there with a complicated crash that could almost have been heard in the next county and came close to bringing out the wrecking crew to haul away the remains of the theater. He really overdid it a little, but just the same it put the picture over in great shape."

McMullen also says he enjoys very much the news department conducted by Irene Juno, and again we know of no one who is apt to contradict him.

McMullen from his own experience says he knows it is not good for players to improvise too much. In the early days he used to improvise almost all the time except for the introduction of an occasional popular number and he considers he lost a good deal of time in that way. So he says that not very much improvising and considerable study, practice, and reading for the young organist, will insure him greater chances of success in his chosen profession. — *G. A. F.*

Continued on page 28

O. F. MOHR, ST. LOUIS, MO.

The Photoplay Organist and Pianist

By L. G. DEL CASTILLO

IN TAKING up for analysis the different types of pictures, beginning with Spanish and Westerns, as per my agreement last month, I want first to state that from the standpoint of repertoire it is next to impossible to deal with them exhaustively. To recapitulate a long list of numbers of either class, or any other, for that matter, would be simplicity itself if I wished to compile such lists from the publishers' classified catalogues or from Rapee's Encyclopedia, but the result would be a mass of numbers of uneven standard, containing a lot of deadwood, and so indiscriminate that they would be of little benefit to the reader.

Anyone wishing such lists can procure them as easily as I can from the sources mentioned above, and what I purport to do instead is to mention the more hackneyed numbers, with an eye on their utility, that furnish the basis for any cuing of pictures of their types. Every organist has his pet numbers, and it is quite possible that a number that you may consider indispensable for a Spanish picture will not even be known to me, and, on the other hand, some number I may mention, may be one that you don't care for. But in general I trust that the numbers I give will be of such calibre that you won't regret having obtained them from my recommendation, if you do obtain them thus.

Spanish Pictures

There can be nothing easier than to play a Spanish picture. Throw on the tambourine and castanets, and play dum-de-dum-dum, dum-de-dum-dum, and there you are. The only point of this discourse is to elevate you to the rare height where you are able to play a Spanish picture without adopting the above formula. And the soundest method whereby you may accomplish this feat is by accumulating a large enough Spanish repertoire so that you have at your disposal a Spanish idiom a trifle less superficial than the two or three most ubiquitous dance rhythms. You might just as well cue all American dramas with nothing but Charlestons and Fox-trots. Or do you?

At any rate, it may be admitted that you do not go so far astray in cuing a Spanish picture with Habaneras, tangos and other dance forms, because the Spanish picture appears more infrequently, and to the lay mind is associated with these rhythms. On the other hand, it is blatantly monotonous and inartistic to use nothing but such dance rhythms. What it actually does is to bring you down to the musical level of the untrained ear for which you are playing. This is all right so far as the lower strata of your hearers go, but how about the musical portion of the audience, and how about your own musical self respect?

If anything is worth doing at all, it is worth doing well; and for this, as for all other types of pictures, the first essential is the classified library. You may call it simply a hobby of mine to continue to harp on this matter of classifying a library, but its advantages are so apparent that it is patent that the only good reason that all libraries are not so divided is sheer laziness. And the lazy members of those who read these columns will subscribe with the most conviction to my statements when they look back and recall the time and temper spent in hunting for this and that piece in a pile of music all thrown together aimlessly.

I have given my own scheme of classification too often in past issues to go over it here again, but will only mention that in Spanish music I have three separate folders, — the Spanish suites, the miscellaneous division of Spanish numbers, and Spanish popular music. Rapee in his Encyclopedia, has twenty-one subdivisions of Spanish music, but many of these are unnecessarily separated for the ordinary library, as in several cases the division is only one of nomenclature, with the atmospheric emotional content of the numbers practically identical as a list of the divisions show. They are listed as follows: Andante (1), Boleros (4), Caprice (3), Concert (4), Cuban (4), Dance (8), Dramatic (2), Fandango (4), Fox-trot (6), Habanera (7), Intermezzo (3), March (13), Maxixe (5), Miscellaneous (40), One-step (3), Overture (2), Serenades (8), Suites (7), Tango (7), Toreador (2), and Waltz (10).

For an orchestral director with an immense library these numerous sub-divisions are a convenience, but for the average player they are more apt to be a cumbersome nuisance. Outside of the numerous numbers that I have in various albums I find seven Spanish suites in one folder, eleven Spanish popular numbers in another, and sixteen pieces of sheet music in the miscellaneous. In addition to that I have three albums of Spanish music, and then perhaps fifteen to twenty numbers scattered around in various miscellaneous albums. There are also three Spanish marches in my march album.

This makes obviously more than enough Spanish music for ordinary needs, even if two or three Spanish pictures were to come along in swift succession. That is, of course, the justification of the large library. Outside of special direct cues, which would not be likely to be included in a small catalogue, I dare say that practically any one picture could be more or less adequately cued from a library of two hundred numbers; but it is in eliminating repetition of the same music that the large library is indispensable. Of more than one organist I have heard the criticism, "Oh, he always plays the same old things over and over." And even with a large library, I find there is a tendency to keep using pet numbers that must be guarded against.

Now to leave generalities for the particular, the first music that comes to mind for Spanish music is of course *Carmen*. Nevertheless I do not enourage the use of the *Habanera* or the *Toreador's Song* unless there are situations in the film nearly parallel to the scenes for which this music is used in the opera. The context of the numbers is too well known for them to be used indiscriminately in a general way. Incidentally, this is true of all well-known operatic arias. They should not be used except for specific situations corresponding to their use in the opera. Outside of that stipulation the *Carmen* music can be used quite freely, and the most compact form in which the music may be used is with the selections and the two suites in the Fischer edition arranged by Roberts.

In the two latter appear some numbers that will not be found in the *Selections*, particularly the *Prelude*, the *Intermezzo*, and *Micaela's Aria*. From the point of view of Spanish idiom these are the least characteristic, but they are all good music, excellent music, in fact, and as they are associated in the musical mind with *Carmen*, their use in a Spanish picture is timely. But also, inasmuch as their atmospheric calibre is general, they can also be used in other pictures. The *Prelude* particularly is valuable for grim heavy situations working to a sudden climax. And of course it goes without saying that all Spanish music is equally at home in Cuban, Mexican and South American pictures.

The next most common number of Spanish idiom that comes to mind is the *La Feria* suite by Lacome. This is such a popular concert suite with bands and orchestras that it is pretty well known to the average listener. All three of the numbers in this suite are of light, brilliant character, and are always useful. And next in importance, I should say, is the set of five *Spanish Dances* by Moszkowski. To be purchased complete these will have to be bought in piano solo form. My own edition is the Schirmer Library, Vol. No. 280. These numbers are all in 3/4 or 3/8, but outside of this general similarity, are of fairly diversified range of expression.

The Spanish album that I find most useful is the *Album of Spanish Composers* in the Boston Music Co. edition, Vol. No. 358. These cover a wide range, and particularly I recommend the *Romanza* by Granados, a quiet atmospheric number that is a favorite concert piece on the piano, *Nochecita* by Albeniz, a quiet sentimental number of tango rhythm, *Tango* by Herandez, a sturdy vigorous number of such pronounced character that it may be admirably used for dramatic masculine situations, and a *Habanera* by Gomez of insinuating and defined rhythm.

There is also an Albeniz *Spanish Sketchbook* in the Boston Music Co. Ed. No. 393 that is useful for Spanish pictures. Personally I find little of the Albeniz music appealing, but it is of course handy for its special idiom, and this volume contains not only the well known *Habanera in D major*, but also a strongly-rhythmed number of useful dramatic timbre entitled *In the Alhambra*. The well-known *Tango in D* of Albeniz is included in the first of the two Boston Music Co. Orchestral Albums.

In miscellaneous literature there is all sorts of stuff. For thematic use the most popular choice is of course *La Paloma* which I assume everyone knows. If you don't happen to, by all means buy a copy of Fischer's *Mammoth Collection*, which will also throw in a couple of Spanish marches. *La Sorella* is of course useful as a Spanish march, though when I mentioned it in a past issue a correspondent took issue with me on the score that it was dance music. Which does not affect the fact, however, that it is effective as a straight march. In waltzes there are of course the two famous ones, *Espana* and *Estudiantino*, both by Waldteufel and both included in the Fischer Waltz Albums for orchestra. The Fischer *Waltz Albums* and the *Mammoth Collection* should all be in the photoplayers' library for general use, irrespective of Spanish inclusions.

In general numbers I find that the most useful are in various albums. The Boston Music Co. orchestral albums include not only the Albeniz *Tango* listed above, but also Moszkowski's *Guitarre*, an excellent light number that sweeps along in a rich and vivid style. In the two Schirmer *Orchestral Albums* there is a wealth of Spanish music, including the *Serenade Espagnole* of adaptable use, and particularly good atmospherically or for dance stuff, the Ern *Serenade*, which belies its name with strong dramatic content invaluable for sweeping emotional action, the light *Spanish Serenade* by Friml, just slightly Spanish, but very melodious, and one or two others that I don't recall. The Pierne *Serenade* has a Spanish lilt to it, and for soft sentimental scenes there is nothing atmospherically superior to the Chabrier *Habanera*. A half dozen good Spanish numbers are available in that thick octavo size volume of three or four hundred pages published by the Mumil Pub. Co. under the title, *Masterpieces of Piano Music*. The Chabrier is one of them.

I do not advise Chabrier's *Espana Rhapsody*. It is exceedingly brilliant as a concert or solo number, but limited in usefulness for picture

Continued on page 27

PERTINENT POINTERS

SIR HARRY LAUDER, the famous writer and singer of Scotch popular songs, celebrated his fifty-sixth birth anniversary on August 4, 1926, hale, hearty and happy. As regards part of the lives of Lauder and of that other long-ago writer of popular Scotch songs, the immortal Bobbie Burns, there is a strange similarity. Both passed their childhood in direst poverty, and both won fame when comparatively young, but there all similarity ceases and sharp contrast enters.

"Bobbie" died in abject poverty (nineteen years younger when he passed than is "Harry" today), while the latter is immensely wealthy. Burns, only a few days before his death had to beg a small loan to keep him from dying in a debtor's prison, while Lauder lives in his own castle at Laudervale. Lauder won fame and fortune, but fortune passed Burns by. Such is the contrast between the lives of a song-writer of the twentieth century and one of the eighteenth.

The latest thing along the line of musical entertainment in Massachusetts is the floating orchestra, which recently was presented to canoeists on the Charles River between Riverside and Waltham, under the auspices of the Riverside and Auburndale Canoe Associations. The instruments, which were placed on a large float, included violins, banjos, saxophone and piano. The float was guided down the river by members of the Associations in their canoes, with a surrounding flotilla of at least three hundred other delighted canoeists. The feature proved so popular that its repetition has been promised for every Saturday and Sunday afternoon and evening during the rest of the summer.

Get out your Shakespeare and read the famous line, "The dust of imperial Caesar dead and turned to clay may stop a hole to keep the wind away," then read the following:

A writer in the *Boston Herald* states that while wandering through the *Pere la Chaise* cemetery last summer he came upon the grave of Sarah Bernhardt. He admits that he did not expect to see a huge monument erected to the memory of the great actress, but was disappointed at the sight of a small stone canopy only about two feet in height. There were no inscriptions other than her name in a small space on one side of the canopy, while occupying the major part of the other side was a bronze tablet reading: "Dedicated by the Orpheum Circuit of Theaters which introduced to vaudeville in America the world's greatest artist."

Does this exalt the posthumous fame of the "Divine Sarah," or is it a piece of post mortem advertising in poor taste?

Personally you may or may not like the music of Mendelssohn, but John Ruskin (eminent English author and art critic) evidently did not. The story is told that at Oxford, during a performance of Mendelssohn's "Oh, for the Wings of a Dove," Ruskin jumped up from his seat, flapped his Oxford gown in a burlesque on flying, and poured out a volley of vituperation against the "demoralization of the solemn dignity of the Psalms by frivolous prettiness of sing-song." Mendelssohn's *Motet* is sung widely today, but how many, other than the *litterati*, read and know Ruskin.

The Pops in Retrospection

AS reckoned by continuity of years, the *forty-first* annual season of the Boston Pop Concerts closed on Saturday evening, July 3, 1926. Of course certain little "pops" were missing at this season's concerts, the same as with some seasons in the past, but what of that? The never-failing attendance has proved conclusively that the true attraction of these concerts is to satisfy musical rather than physical "thirst." Boston holds the record for continuous affairs of this nature, which have been tried in other cities and failed. Even the great Metropolis never has been able to support a series of summer concerts such as these which have made Boston world-noted, and which have now been carried on successfully for considerably more than a quarter of a century. As far back as the middle seventies Theodore Thomas with his orchestra made several unsuccessful attempts to establish such a series in New York City, and along the same line of endeavor Anton Seidl later tried it out — first at the Metropolitan Opera House, then at Madison Square Garden. The concerts did not publicly appeal, however, and each attempt proved a failure after a few weeks of trial.

These now world-famous Boston concerts began in the spring of 1885, following the closing of the Boston Symphony Orchestra season, then under the direction of Mr. Wilhelm Gericke. The idea was first suggested by Director Gericke as a desirable means of holding the orchestra together for more than the few winter months of the regular symphony season, and as it seemed feasible the concerts were started as an experiment. The first conductor was Mr. Adolph Nuendorff, an operatic conductor of some note who was brought to Boston for the purpose, and the concerts were given three times a week during April and May of that year in old Music Hall (the first home of the Boston Symphony, and now the site of Loew's Orpheum Theater).

The concerts immediately appealed to the public, but to carry the experiment still farther and make the concerts even more popular, early in June of the same year the false floor of Music Hall was removed, tables and chairs were installed, and the then so-called "Promenade" concerts were inaugurated, playing every night except Sunday. However, the public soon dropped the official title of "promenade" for the concerts, rechristened them as "Pops," and under that name they have continued to the present time. Mr. Thomas Mulally succeeded Mr. Nuendorff as the next conductor, and since then there have been Messrs. de Novellis, Franz Kneisel, Eugene Gruenberg, Timothée Adamowski, Max Zach, Kautzenbach, Gustave Strube, Andre Maquarre and the latest incumbent, Agide Jacchia. The latter, because of disagreement with the present management, refused to conduct the closing concert of the season.

Prohibition and Pops

In the beginning when the Pops were created, music and menu were blended harmoniously by serving beers, wines and "light" viands with the music courses, and then indeed there were "poppings" at the Pops. However, it must not be supposed that from these little "explosive" sounds the concerts received their name, for Pops is simply the affectionate diminutive of "popular." In reality, there was served much more beer than wine; huge hogsheads of various kinds of beers (some of them imported brews) were placed on draught in the cellar of Music Hall, and their contents were then forced to the service-bar on the main floor of the auditorium by steam pressure. That may sound prodigiously "wet" for these times, but it should not be forgotten that the first concerts were modeled after the famous Bilse Concerts of Berlin, and that those were characteristically German. Neither does it loom so largely "wet" when it is considered that during the great Boston Peace Jubilee of 1872 the basement of the mammoth Coliseum was made into a gigantic beer garden which was well patronized by musicians and audiences.

But "menu" never was allowed to obtrude upon music, for the orchestral numbers always were listened to in appreciative silence and with rapt attention — that is, with the exception of certain specific "nights." *Harvard Nights* sometimes were a riot, as when for instance the college boys formed a "flying wedge" to force the floor, or did a "snake dance" between and around the tables. At such precarious moments, the waiter who tried to carry a tray of filled glasses to a table, stood about as much chance of making his goal without a slip as will a beginner get by without a tumble when first putting on roller skates. But these college antics did not necessarily mean that the boys had "skates" on; good-natured people considerately set it down as a safety valve for student effervescing not charged from siphons.

The first break in continuity of the concerts came in the spring of 1890, when certain involved technicalities prevented the management from obtaining a license, and that year there were no "pops" musical or otherwise. It was because of this hiatus, and because the concerts *seemingly* depended largely upon "menu" for their popularity, that when the Volstead Amendment went into effect in 1919 many people considered the Pops as being doomed to extinction. But it was only "seeming," as they continued despite prohibition, thereby proving that music really dominated "menu," and that alcoholic beverages were auxiliary rather than necessity. Today (with only moxie, sarsaparilla, ginger-pop and such mild mixtures to produce "pops") there is all the music and merriment of the "Pre" days, and the same informal meandering from table to table for social converse between music numbers.

Apropos to this habit of "meandering," Philip Hale of the *Boston Herald* is responsible for the following bit of bright (?) badinage, which he captioned in his column as "Overheard at one of the Pop Concerts." He writes that seated at one of the tables was a party of three, two women and a man, and on the remaining vacant chair was another man's unoccupied and upturned hat which had reposed there for some time. After a while, and evidently having become tired of looking at the ownerless chapeau, one of the women said with a laugh:

"If the owner of that hat doesn't come pretty soon and pick it up, I am going to sit in it."

"Are you sure it will fit?" was the naive interrogation quietly put over by the man.

In their earlier days — the "dear, dead days" before the Pops were made to rhyme with what some people might call "denatured slops," but instead rhythmed to the gurgle of decanted "plops," and "hops" with foaming.

Continued on page 29

Gossip Gathered by the Gadder

Facts and Fancies Garnered from the Field of Music

By Myron V. Freese

PRIZES FOR PRACTICAL MUSIC

IN announcing their most recent prize competition, the Lorenz Publishing Company emphasizes the fact that the leading factors in the decision of the judges will be first, *attractiveness*, and second, *practicability*. Though consideration will be given to such technical points as freshness of text, correctness of harmony, logical development of melodies, and symmetry and variety of form, yet primary emphasis is laid on "the spontaneous appeal to the singer and the hearer that we call attractiveness," and on the careful elimination of all "unproductive difficulties, and the adaption to the limitations of efficiency in volunteer choirs, which we call practicability."

Anthems are to be judged without regard to their grade of difficulty; opportunity is thus offered to the simplest compositions on equal terms with the elaborate anthem having a technically intricate organ accompaniment.

They offer twelve prizes, for hitherto unpublished anthems — one of $150, two of $75, three of $50 and six of $35 each; the editor and associate editors of the Lorenz Publishing Company act as judges; and the Company reserves the right to purchase, for a minimum of $25, any competing anthem not winning a prize.

The extent of the field thus opened to writers is suggested by the fact that the Lorenz Publishing Company annually publishes about 200 anthems, and that these are sung by from 20,000 to 35,000 singers within three months of publication.

This sixth Lorenz anthem contest closes February 1, 1927. Other details of the prize offer can be secured from the Lorenz Publishing Company, Dayton, Ohio.

MIDDLE WEST NEWS ITEMS

Clark Fiers

WHAT IS TO BE one of the largest unit organs in the State of Illinois is the mammoth Geneva Organ to be installed in Evanston, Ill. It has twenty-six sets of pipes, thoroughly unified, as well as all percussions.

THERE SEEM TO BE a great many opinions as to the success of broadcasting pipe organ music over the radio. There are many stations in Chicago that feature organ recitals daily, but in some cases they do neither the organ nor the radio any particular good. However, some excellent organ solos are broadcast from the Uptown Theater, where Arsene Siegel plays request programs on a four manual Wurlitzer. His offerings are always worth while and interesting.

IT WILL BE INTERESTING to note, in the due course of time, how many organists are making use of the new Orthophonic Victrola in their work. Not long ago, we had the opportunity of using it in conjunction with the film "The Volga Boatman." Using a record of the theme, *Song of the Volga Boatman*, played by a Russian Balalakia Orchestra we played the theme on soft flutes while the Orthophonic did its stuff on the stage. Requests for the song have been flying thick and fast ever since.

Los Angeles, Calif. — Miss Minnette Lea has been acting in the capacity of organist at the Sun Theater for the past year, playing on a Wurlitzer organ. For nine years previous to her studying the organ, most of Miss Lea's time was spent in vaudeville under the team names "Stanley and Lea" and also "The Banjoys" (when Miss Madelyn Hall, now a Washington, D. C., organist, took part in the act). Miss Lea played the piano, banjo and piano-accordion, featuring the latter and appeared in Keith's Boston Theater in February, 1921.

Lansford, Pa. — Miss Ruth Mase is playing a two manual Wurlitzer organ in the Valley Theater here.

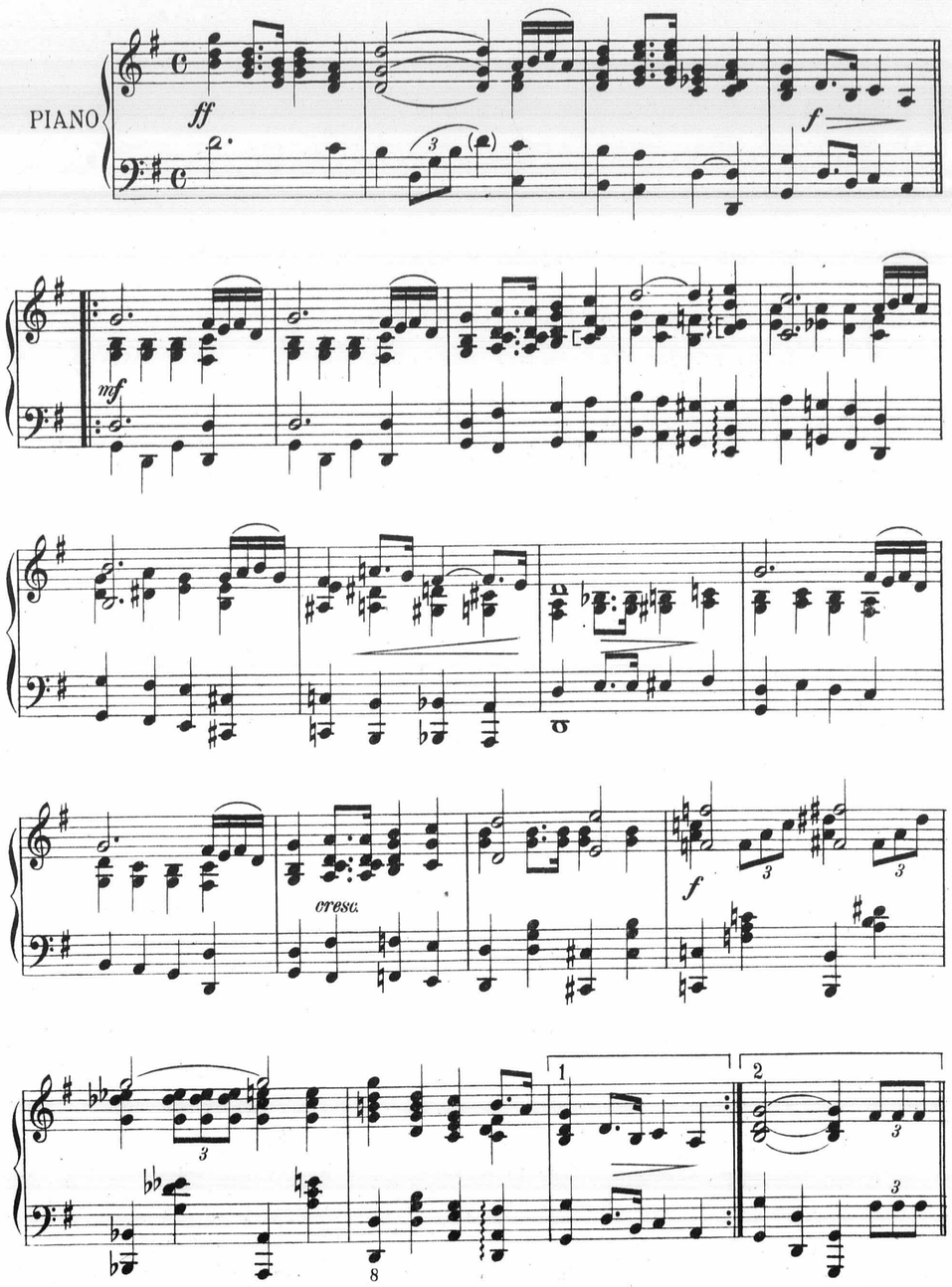
Tamaqua, Pa. — Mr. Kershner is acting as relief organist at the Majestic Theater, playing on a three manual Moller organ.

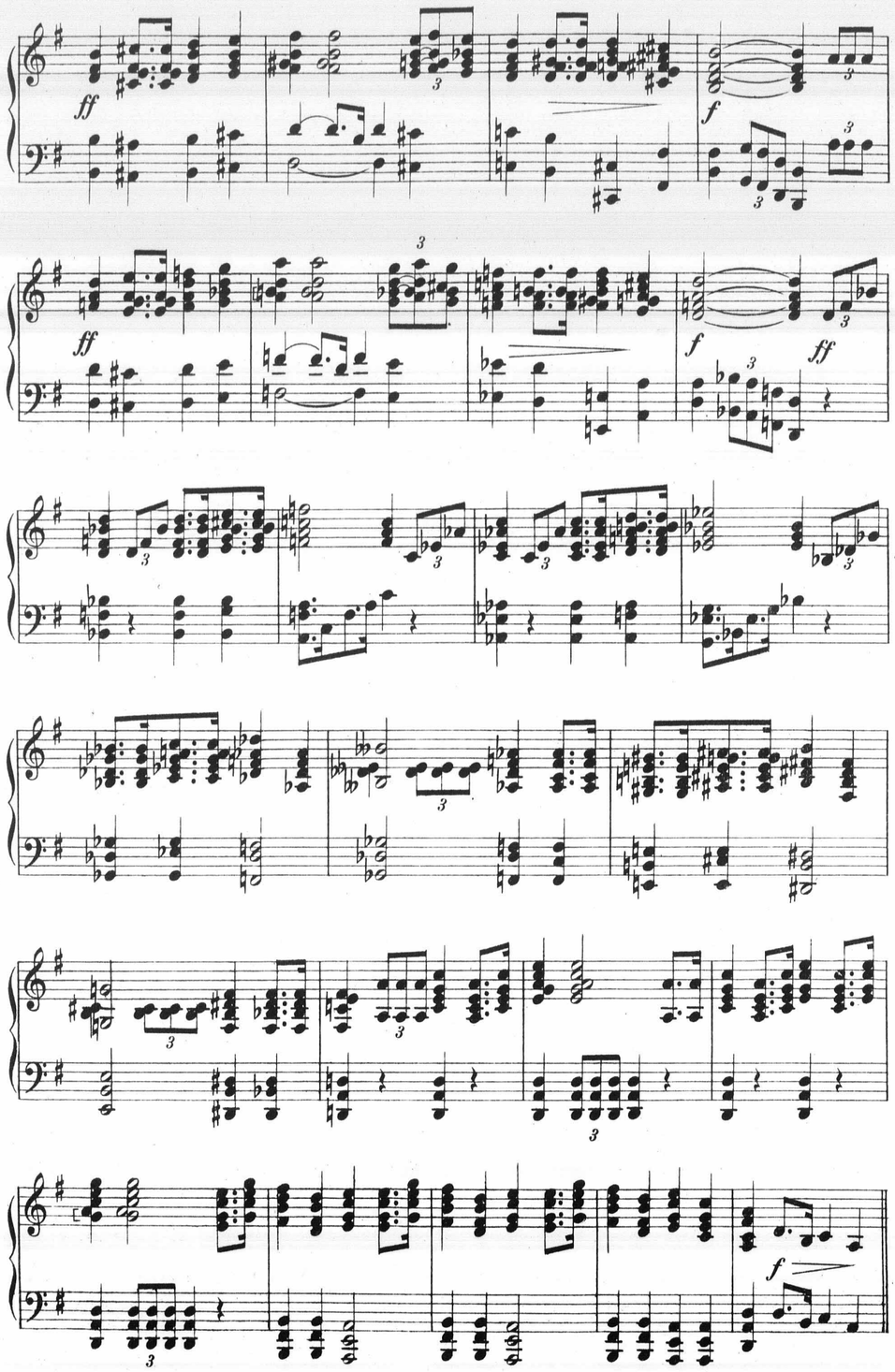
I take this opportunity of expressing my great appreciation for your publication — MELODY. — SAMUEL P. TOTTEN, *Olympia, Wash.*

Power and Glory

PROCESSIONAL MARCH

GEORGE L. COBB





Continued on page 23

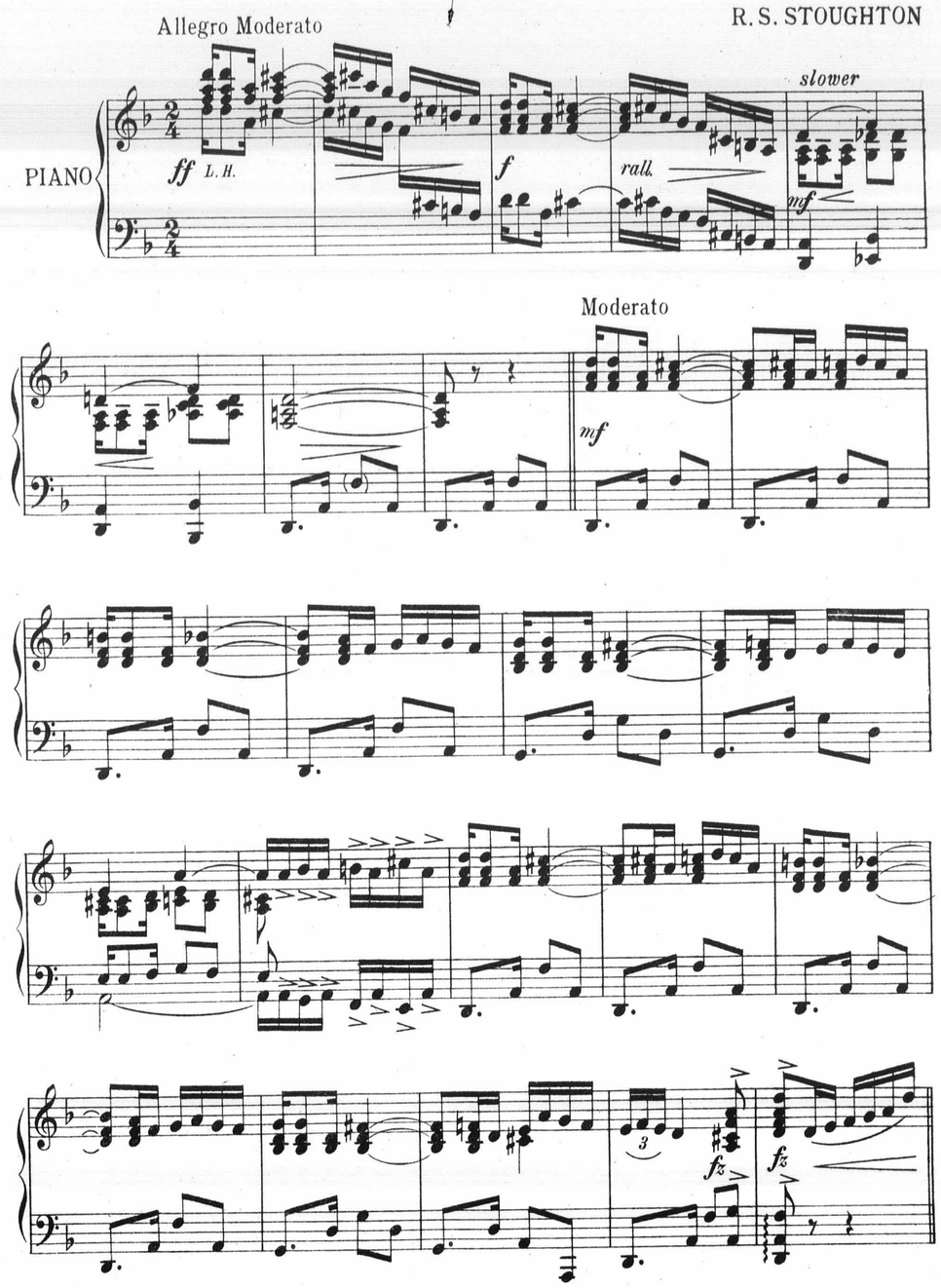
To Miriam Shebesta

Lolita

ARGENTINE TANGO

Allegro Moderato

R. S. STOUGHTON



Più animato

f *mf* *f* *mf*

1 2

fz *fz* *ffz*

Moderato

mf

fz *ff*

Continued on page 21

On the Mill Dam

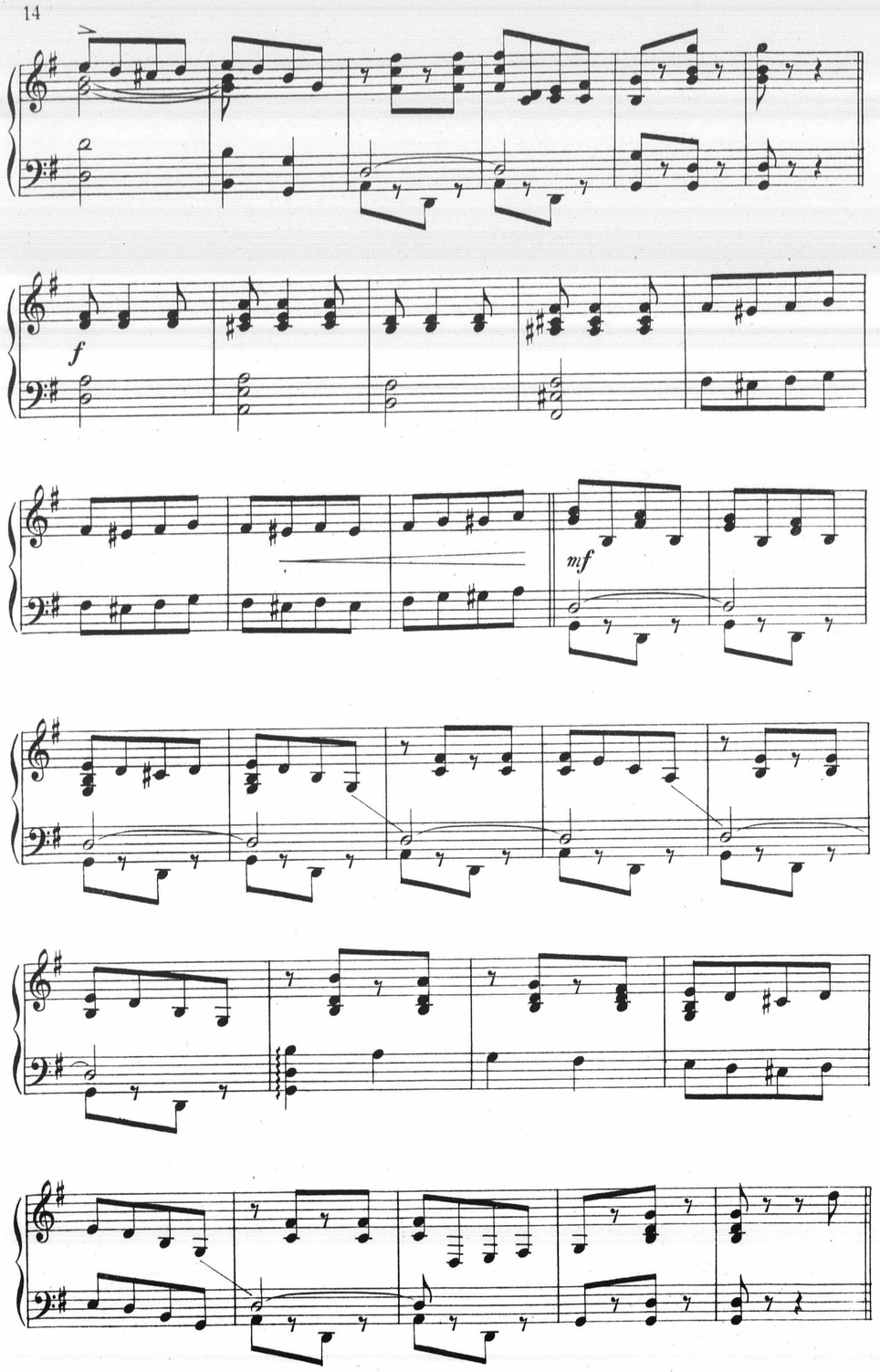
GALOP

A. A. BABB

PIANO

f *mf*

mf



Continued on page 19

At Night

GOMER BATH

Misterioso

PIANO

pp *L.H.*

Adagio

p

mf

poco a poco accel. e cresc.

Printed in U.S.A.

f a tempo *rit.*

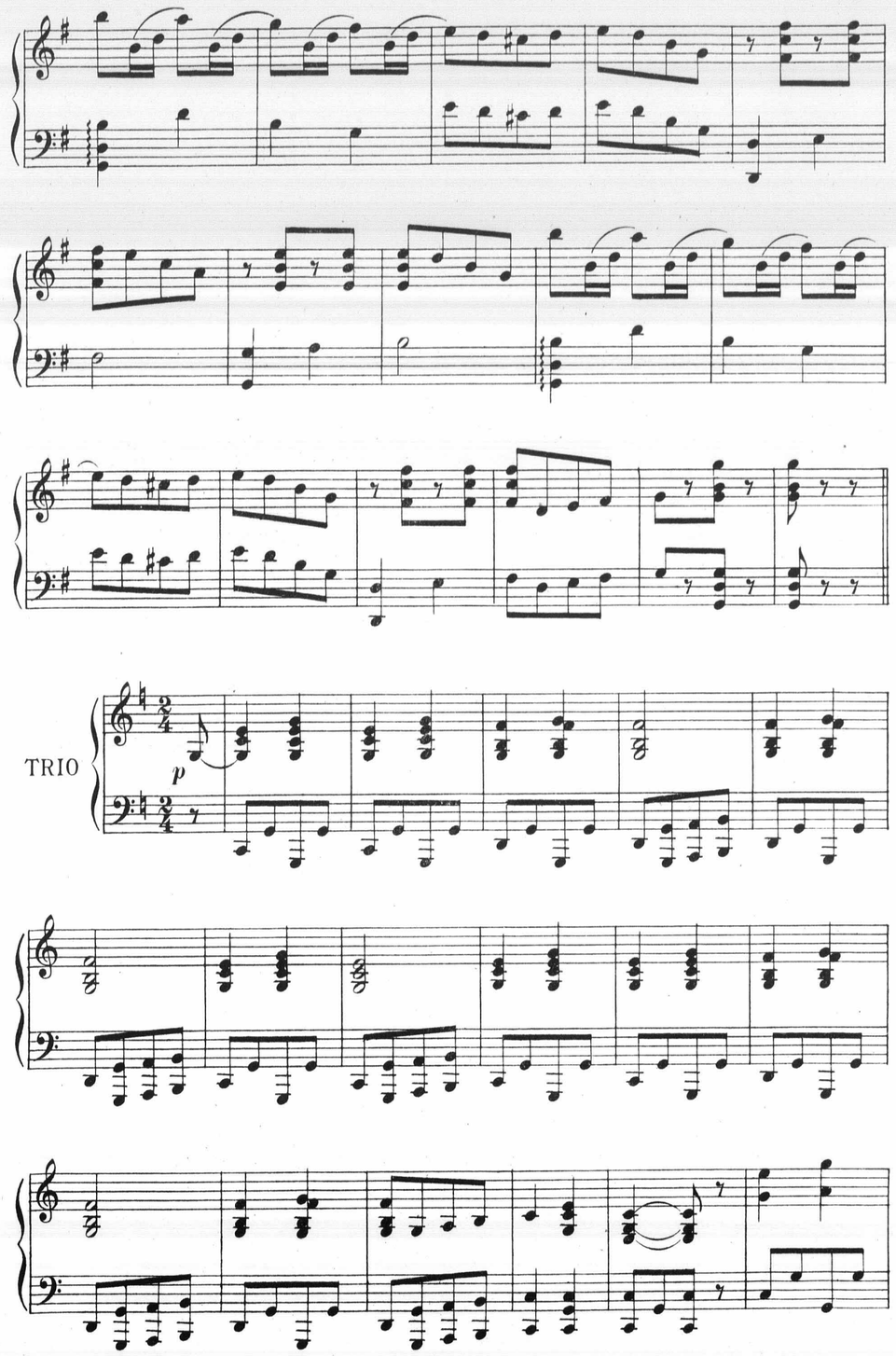
ff-p *ten.* *a tempo*

fz

p *dim.* *L. H.*

Misterioso

pp *R. H.* *morendo*



ff

furioso

Meno mosso

mf (dreamily)

rall.

a tempo

f

rall.

a tempo

fz

Moderato

mf

Allegro Moderato

fz *fz*

ff L. H.

f

rall.

slower

mf

ff

MELODY

mf

cresc.

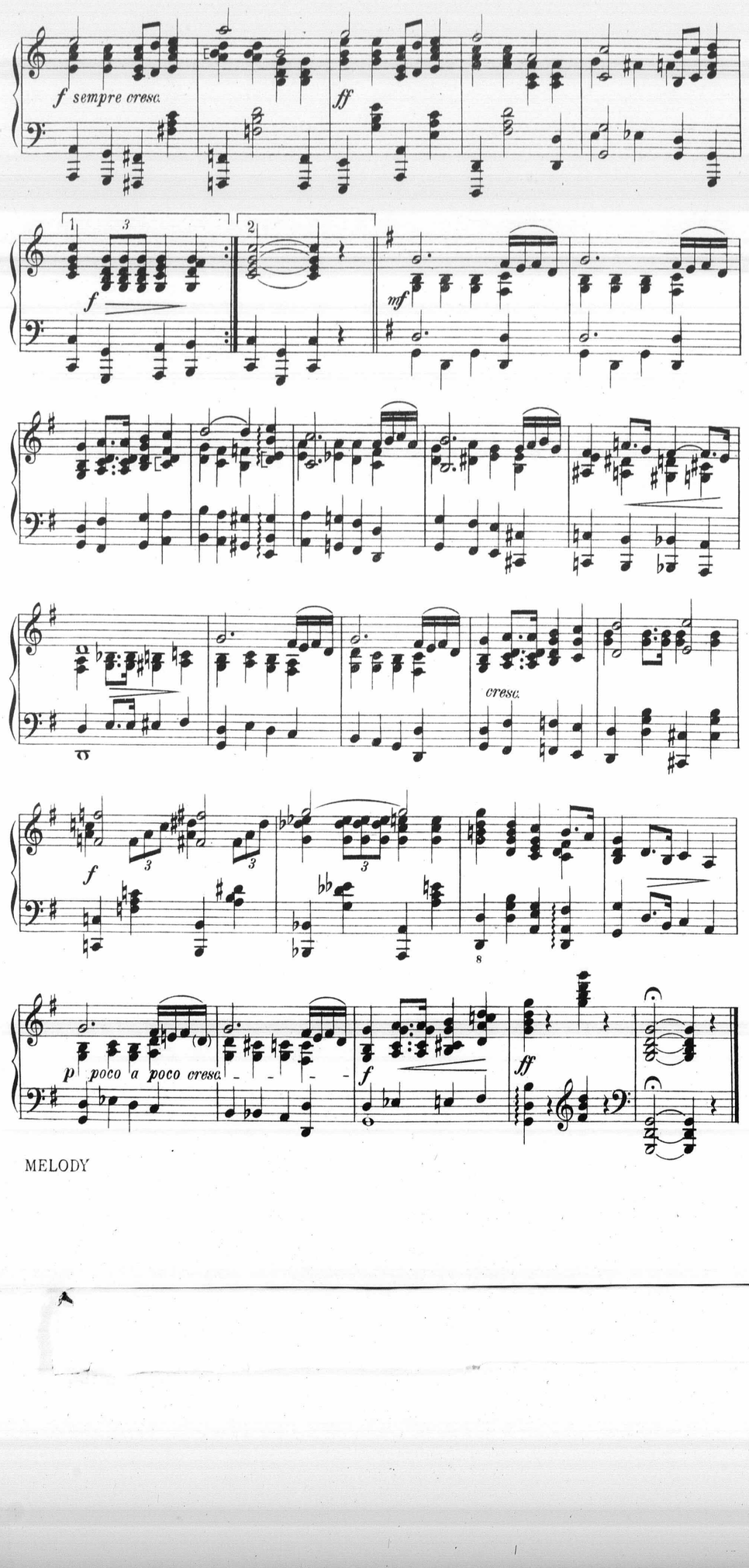
f

TRIO

p

mf poco a poco cresc.

MELODY



A Decade of Music Service

By George Allaire Fisher

THE tenth anniversary of the Music Industries Chamber of Commerce has been emphasized by the publication of a small booklet which calls attention briefly to the achievements of the Chamber since its inception. The organization started just ten years ago this past winter when sixty members of the music industries met at the Hotel Astor, New York City, at the call of Paul B. Klugh, formed themselves into a Committee of the Whole, proposed by-laws, and arranged to present them to all the associations in the music industry for their approval and adoption. The organization was finally completed during the following winter with various associations of piano manufacturers, music roll manufacturers, and piano salesmen comprising its membership. Since that time, practically every branch of the music industry has secured representation in the Chamber membership through the association to which each branch of the industry naturally belongs. Each of these associations or units of the Chamber membership comprises in itself a great many trade members; that is, the National Piano Manufacturers' Association, National Association of Music Merchants, Band Instrument Manufacturers' Association, etc.; each represent a good many individuals. The Chamber organization finally took over The National Bureau for the Advancement of Music, The Better Business Bureau of the National Association of Piano Merchants, and the legislative work at Washington that had been carried on by the National Piano Manufacturers' Association. The Chamber is controlled by a Board of Directors who are elected by delegates from the constituent associations in their annual meeting. A general manager responsible for the Board and having supervision over the Department Managers and Employees is the focus of the executive direction of the Chamber's activities. An Advisory Committee for each department makes recommendations to the directors concerning the various activities, and in addition special committees are appointed as there is need for them.

Even a casual consideration of the work accomplished by the Chamber is most impressive. In legislative changes that are to the advantage of our musical interests may be mentioned — the elimination of the 5% tax on pianos, phonographs, music rolls and records; the exemption of musical instruments from the retail jewelry tax; the reversal of the Treasury Department ruling imposing the jewelry tax on musical instruments using gold, silver or ivory; cooperation with other agencies to secure provisions in the Revenue Act of 1926 legalizing the regulations governing the reporting of income from installment sales.

In "promotion" work, may be mentioned the music memory contests, National Music Week, compilation of an exhaustive municipal music survey in 1925, and development of school band contests. In that field more closely allied to the actual mechanism of business, may be mentioned a great deal of research work and the accumulation of adequate statistics in credit buying, prevention of the railroads from increasing the minimum weight on carload shipments of phonographs and in doubling the rates on carload lots of phonographs with radio installation. For music merchants, the Chamber has compiled instructions covering the reporting of income from installment sales, these instructions being the only authoritative statements on this subject. They have also prepared a standard system for retail accounting, held four annual retail advertising displays with desirable awards, and issued a great many advertising and selling suggestions.

The record of the Music Industries Chamber of Commerce during the past ten years proves conclusively that a National organization of this kind gathered into a compact and efficient organization, and representative, in a true sense of the word, of the many otherwise scattered units to be found in the music trades industry, can do an enormous amount of constructive work in furthering the advancement of music in America. They can do it, moreover, with a sureness of success, a sense of proportion, and an appreciation of the comparative importance of the various items that make up such a constructive program, not possible to any unit in the music trades industries. Judging from its record of the past ten years and the solidarity of the Chamber organization, its record for the next ten years will be a notable one.

The Question Box

A. H. F., Hartley, Iowa

Q. I am sending you a clipping from our newspaper mentioning that *The Star Spangled Banner* is not the national anthem, as Congress has never passed on it. As our band always plays *The Star Spangled Banner* to close our concert (although I understand that lots of bands are not doing so) let me hear from you as to what you know about it, as I would like to be right in this matter. Do the bands in Boston and the East play *The Star Spangled Banner* for the last piece at concerts? I would appreciate it if you would find out and publish your answer in the BAND MONTHLY.

A. It is true that *The Star Spangled Banner* has never been officially designated by Congress as the national anthem. There has also been a certain amount of opposition to its adoption because of its being so difficult to sing — at least for the average person. Custom and usage, however, have fairly well established it as the national anthem and it is generally regarded as such and used by both the army and navy bands in that way. Bands and orchestras in this part of the country use it to close their programs when the nature of the program invites such a close. In programs of a concert type, it is often omitted, however. Quite frequently *My Country 'Tis of Thee* is used instead of *The Star Spangled Banner* when it is desired that the audience join in its presentation by the band. It is true that the tune to *My Country 'Tis of Thee* is also the British national anthem, but it is also equally true that the tune to *The Star Spangled Banner* is that of a drinking song that was popular in England the first part of the nineteenth century. If I remember correctly, the name of this song was *Anacreon in Heaven.* It seems to us that local conditions and inclinations would govern the inclusion of the national anthem in a band program.

The Elevator Shaft

By Dinny Timmins

I HAVE been disgusted in my time about what Durn Fools people is, but I dunno as I ever see the beat of the NooYorkyokelsmobbing the Place where they got Valentino laid out in State. A couple days before that they was a Peace in the Paper that was kind of funny about Peaches Browning and her Daddy having lunch in the Hotel Astor in Noo York. It said as how the Noo York Publick again proved as how it was Sofistikated, and the Hard-boiled Noo Yorkers gathered up into a Mob and stopped Traffick in Times Sq., looking through the Window at the Brownings eating lunch at the Astor, until the Cops had to go in and ask them to move, so then, the Paper says, the Crowd moved on to find the nearest Steam Shovel Exhibit.

Well, that jest shows you the same kind of Hicks that tried to see Valentino's Body. First when they opened the place they had it out in a Big Room, and the line of people could go up close to it, but they was so many

METROPOLITAN HICKS

tried to get Souvenirs that they found if they wanted anything left for the Funeral they would have to handle it different, so they put it in a little Upstairs room where they could only get in a few people at a time. It's a Actual Fack that if Valentino alive had held a Free Reception they wouldn't have been as many People tried to get in.

They had to start the Crowd way around the block on a side street in Four Lines, and then thin em out to one line when they got near the Door, and then hustle 'em through and out the Back door. Now you know the Presidents have Publick Receptions at the White House, but no Pres. alive or dead ever got such a Crowd out as Valentino's Body. The Police couldn't even break em up by charging 'em on Horses and taking their shoes away from them. It's a Fack that after one Charge they collected Twenty-seven shoes offen the Ground.

Well, that is one Thing that nobody will ever accuse Valentino of doing for a Publicity Stunt. When he had that run-in with the Chicago Editor why they all said that was jest for Publicity, and then after his Operation why one of them Lousy little Tabloid Noospapers that will make up a Noos Item for the Front Page about any Girl jest so long as she has Enough Leg showing in her Pitcher says that he wasn't so Sick, and that was all a Press Blurb. But I guess they ain't saying so much about that now. But them Cheap Papers don't give a Hoot whether they get things right or not. They know the People that buy em ain't got Brains enough to remember one day back.

Well, seeing as I am sposed to write about Musick, that seems like about enough on other Subjecks. But I had to spill over a Little about that, and if I was a native Noo Yorker, if any, I would go hide my head under the Doormat. If it wasn't for the Fack that it would make the place a Country Village the reel Noo Yorkers ought to start a slogan, Noo York for Noo Yorkers. But they would be as scairce as the Survivors of the War of 1812.

But we was speaking about Musick. Now take Rooshia. Go along and take it, I don't want it. They decided there that Musick ain't the Universal Language like the Poets said, but that they ought to be special Musick for Bolsheviks. Most of the musick in the world ain't no good because it's Capitalist musick or Boorjoysee Musick. And what a laff that would give Haydn or Schubert or some of them old Birds that near starved to death up in the Attick.

BOLSHEVIK MUSIC

So now they begun censoring the Musick in Rooshia to make sure it's Red. That's a Joke. Or is it? Anyways, they begun banning a lot of the Peaces wrote by great Musicians, even Rooshians, because they wasn't in Sympathy with the Bolshevik idees. A Rooshian opery by Glinka called The Life for the Czar is one they canned, and so is another one by Rimsky-Whoosis on the same Subjeck. And the Opery Lohengrin gets it too because it don't seem to harmonize right with Trotzky's ideas.

So some Bolshie in good standing he wrote a Opery called Sania which was just performed in Moscow, and the Critick he wrote a long article which almost makes me ashamed of my Perfession. He starts out by saying that the kind of Musick shows what kind of a country it come from, and what a pity that Marx or Lenin didn't write none. But if the Rooshians would use Marxes rules to write musick by, why then they could show all the other countries up. Because all the other countries they never wrote any musick worth mentioning anyways. England and America come first, because they had more industries and economics, but when it come to Europe, why their musick wan't nothing but a Scrap of Paper.

The worst of all, he says, was Italy! He says who ever heard a Eyetalian Opery or a Eyetalian Simphony? Nobody, because they ain't none to speak of, and that is because Italy's Economicks is the poorest. And Rooshia befor the Revolution was nearly as bad, he says. All they ever wrote he can count on three Fingers, the National Anthem and one Folk Song and one Children's Song. Rooshia's Musick Life, he says, only begun with the Revolution.

Now of course they is only one way to account for a Bird like that. He just don't know what he's talking about. He probily become a Musick Critick in the same way that they made a Cook in the AEF in the War because he was a Experienced Barber or something. But if he ain't haunted by Spooks in his sleep from now on, it will be because Chikowsky and Verdy and Wagner and all them fellers is too busy playing Peenuckle on a Cloud to pay any attention to him.

For that matter the Rooshians outside of Rooshia don't seem to be having too easy a Time. The leader of the Boston Simphony Orchestry, Kousseywiskey, he's been giving some

STOPPING THE SHOW IN PARIS

concerts with Rooshian Musik in Paris, and he give a Peace by a feller named Obukov, you say it, that near caused a Riot. So near as I can find out the Peace itself was some riot anyhow. They was a lot of people in it, singers maybe, who had to holler and shout in the Peace, and then they had to Wissle through their Teeth in some parts. So the Owdience they listened for awhile, and then they decided if they could shout and Wissle on the Stage why they could in the Owdience too, so they done so.

And then they begun to Applause and not stop, but this Composer, who was at the Pianny, took it all Serious and got thru and come out and give a Bow and got away with it, and I spose is going around telling his Friends what a Riot he was and how he stopped the Show. Well, that's jest what he did, only not jest the way he thinks.

They was a case like that at a Theayter down in Noo York where the Mgr. had a Actor come out in a Dress Soot to tell the Owdience about a Noo Pitcher that was coming, and instead of telling em all about the Pitcher he jest started using up all the Ajectives he could think of like Glorious and Stoopendous and Unparallelogram and Etcetera, and the Owdience lissened for awhile and then when he got to the end of a sentence they begun to Applaud, and every time he would start up again why they would applaud so loud he would have to wait, and he tried it for two or three Minnits and then he give it up and took Hisself and his Dress Soot offen the Stage. The people will eat up a lot of Coke in a Theayter, but THEY is LIMITS.

The Photoplay Organist and Pianist.

By LLOYD G. DEL CASTILLO

Continued from page 6

accompaniment, and quite difficult. The thematic material is identical to that in the Waldteufel *Espana*, from which it is taken.

Among the best in the sheet music is the *Chanson Argentine*, by Leigh (Jacobs) the *Aubade Mexicaine*, by Mowrey (Schirmer Gal. 288), *Moraima* (I've forgotten the composer), the four numbers of the *Gitanilla* suite by Lacome, the *Cuban* and *Spanish Serenades* by Herbert (Harms), the *Three Sketches from Old Mexico* by Kennedy (Jacobs), the *Habanera* by Herbert in the selections from *Natoma*, the *Intermezzo from Goyescas* by Granados (Schirmer), *La Fiesta* by Zamecnik, from his *Cinema Impressions* (Fox), the *Serenade Espagnole*, by Glazounov (Schirmer), and *Alhambra*, by Cobb (Jacobs). The last named is a favorite of mine for the lighter types.

In popular music there is *Spain* by Kahn and Jones, *Behind the Fan*, by Berlin, *La Veeda*, by Alden, *Amorita*, by Zamecnik, and *Granada*, by Spencer. There are of course innumerable Spanish fox-trots and tangos, but these are the best of them in my opinion, though some of them may be out of print. *Spain*, *Behind the Fan*, and *Alhambra* (given in the paragraph above), are my pick. *La Veeda* was of course a great favorite in its day, but it bears an unfortunate resemblance now to *The Sheik*, which it antedates.

This about exhausts the ordinary run of Spanish numbers, and while I may have overlooked a few good numbers, and have deliberately ignored a great bulk of ordinary potboilers of Spanish texture, I think I have covered the field fairly adequately. In conclusion I want to emphasize my opening remarks: don't play Spanish music entirely. The atmosphere of the picture in the opening reel should probably be set with entirely Spanish idioms, but once established, it is more satisfactory to work into less obtrusive idioms and probably more fitting ones for the body of the theme, as the nationality of the picture becomes partially submerged by, or at any rate subservient to, the interest of the plot and the dramatic situations. If the numbers need to be colored by Spanish texture at all, it can be easily done by registration and by rhythmic undercurrents. Specifically this means the use of castanets and tambourine, or xylophone as an accompanying rhythmic figure, and the characteristic dotted tango rhythm given at the opening of this article as Dum-de-dum-dum. But don't overdo it!

I was very well pleased with MELODY. I enjoyed reading the different articles in it and found some articles which were a great help to me in my work as a photoplay musician. The music in MELODY is just the thing for moving picture work. — HILDUR J. MELIN, *Hoffman, Minn.*

Folks and Facts in the Photoplay Music Field

Continued from page 5

JOSEF DE OTTO, associate organist at the Pittsburgh Loew's Aldine, was born in Vienna, Austria, and has not yet reached the voting age. He received his musical education from some of the best organ teachers in this country.

Josef has served as organist at Rowland & Clark's State and Blackstone Theaters, also at the New Kenyon Theater, and has been at Loew's Aldine for the past year. Josef has only one fault, and that is that he spends all his intermissions with "The Girl Friend" at the Ritz Theater. But despite this one fault, and it's excusable, Josef is coming forth as one of the first-class organists, and will no doubt reach the top of the ladder.—*Helen Cox.*

ONE of the outstanding figures in the Motion Picture Field of Washington is Mrs. Harriet Hawley Locher, head of the Educational Department of Visual Instruction, Stanley-Crandall Company. Mrs. Locher has made a success against difficulties of the work she undertook some four years ago, and in the past two seasons has made trips to cities in the North, South, East and West in the interests of the Children's Morning Shows. An ardent clubwoman, Mrs. Locher was just the one to organize this branch of the business, and on June 1, 1922, Mr. Harry Crandall, president of the chain of theaters which he had established, and the first exhibitor to introduce this department of public service said, "You have my complete confidence and support in your work. My only wish is — make my neighborhood theaters useful to the community life."

Mrs. Locher was the first Chairman of Motion Pictures for the District of Columbia Federated Women's Clubs, and served in that capacity for three successive administrations. During that time she carried on an active campaign for children's programs in the Capitol, often spending the entire day in the screening room, eating lunch as she watched the various films being run, in her effort to find interesting pictures for her morning show, and eliminating the parts she did not consider suitable for the children.

Indorsement of every club and organization relating to the theater has been given. Indiana Indorsers of Better Films brought her to Indianapolis to speak on the subject of her work. The Cincinnati Council of Better Films requested her to come over and speak on the introduction of Children's Programs and the "Proceedings of the Twenty-ninth Virginia State Conference of the D. A. R." carried two full pages on Mrs. Locher's work. She gave a short but interesting talk at the Convention at Fredericksburg, Virginia, and received the approval and support of the D. A. R.

When such organizations and Clubs all over the States indorse the work it is sure to succeed, especially when carried on in the way Mrs. Locher has outlined. She tries to find a connecting link between her Saturday morning shows and the work being sponsored by the public, such as "Better Health Week," "Be Kind to Animals Week," "Music Week," etc. A suitable show is always found, and the children quickly see the connection. She finds they react easily to a picture and seem to thoroughly understand what it is about, and that as a group they have a vivid imagination. In the beginning of the season 1925–26, Mrs. Coolidge expressed approval of the idea and gave it her indorsement by attending the first two programs of the year.

Mrs. Locher is a member of the District Chapter League of American Penwomen, and was recently elected Chairman of the Division of Motion Pictures for the District of Columbia Federated Women's Clubs. She just completed a series of articles on "Making the Neighborhood Theater a Community Institution," which were published by "The Educational Screen," a magazine devoted to the screen and its needs. This was done in response to many requests for instruction in this work, and seems to fill a long-felt want.

It is a work which cannot be measured in dollars and cents. It has to be founded on real interest and be gradually built up. The steady growth of her brain child is a source of great pride to Mrs. Locher, and the many cities which have adopted the plan have encouraged her to believe that she introduced a valuable field of work and amusement.

Mrs. Oberndorfer of Chicago, Chairman of the Federated Women's Music Clubs, with Mrs. Locher as hostess, gave an afternoon of music at the Ambassador Theater during National Music Week. Ida Clarke organist, and Dan Breeskin violinist, and conductor Metropolitan Theater Symphony, played a number of well-known popular classics and the children proved to be very apt in fitting the proper title to a number. Mr. Breeskin selected numbers by MacDowell, Wagner and other well-known composers for his score for the two reels supplied by The Educational Film Company, *Voice of the Nightingale*, which won the gold medal prize last year for the most beautiful film, and *The Far Horizon*. The synchronization of film and music was perfect and Mr. Breeskin was highly complimented.

Mrs. Locher has planned to stress the music for the coming season, and will introduce song slides with a song leader, using the easy to sing, better class popular numbers.

And now for a few words about the personal side of our friend and co-worker. After all this talk of organizing, carrying on campaigns, club work, etc., you probably have a mental picture of a six-footer, square shouldered, with a whale of a booming big voice that issues orders right and left, and possibly in a set of knickers, off for a round of golf. Well, the true picture is just the opposite. Harriet Hawley Locher is a wee, tiny somebody who stands about even with my shoulders; she has an appealing little voice that nevertheless commands attention when she speaks, and in spite of her work as a leader remains a lovable and wholly feminine woman. That is where she fools them. She lets them talk and think they are getting away with something, but once she gets the reins in her hands, look out for action. I think that Mrs. Locher was one of the main reasons why the Upshaw (Georgia) Bill was so quickly downed. It tried to introduce federal censorship of the movies and keep children under fourteen years of age out of the theaters entirely, with a few other clauses that were about as idiotic. Mrs. Locher put on her bonnet, grabbed her tomahawk and started for the Capital the first day it came up, and she didn't let up until the bill was thrown out.

Her handsome office on the third floor of the Metropolitan Theater Building (which also houses the executive offices of the Stanley-Crandall Company), is very capably presided over by her slick-looking secretary, Miss Gladys Mills. I was in their office one day, and said Gladys was taking dictation from Mrs. Locher, answering a local call, putting in a long-distance one, and finding something in the desk drawer all at the same time. I felt tempted to go out and buy her an ice cream cone to see if she would be able to get away with it.

Two years ago Mrs. Locher made a trip to Hollywood where she spent much time with "Our Gang Kids." She had a reel made picturing the Gang showing her around their lot and she spent an enjoyable afternoon with little Jackie Coogan and his parents. She attends dozens of parties given by the children of Washington, and is much in demand by the young folks for their outings. In fact she is very popular with people in all walks of life and of all ages, and if you are ever fortunate enough to meet her you will understand why. Although it takes up practically every minute of her time, Mrs. Locher enjoys this work more than any she has done. This winter she will establish the Saturday Morning Shows for children at the Chevy Chase Theater, a new suburban house recently acquired by the Stanley-Crandall Company. Miss Gladys Mills will be in charge of this work at Chevy Chase, while Mrs. Locher remains at the Tivoli Theater.

—*Irene Juno.*

HOWARD R. WEBB, an organist of first rank, is conducting his own school of music. He is a graduate of Oberlin Conservatory of Music, and has served as theater organist in Cleveland, Ohio, as well as in Pittsburgh.

Mr. Webb is using a Wurlitzer Style D Organ in his studio where pictures, including features, comedy and news reels are projected. Howard has recently accepted the position of organist at the Harris Theater, and will no doubt prove a good attraction at this house.

—*Helen Cox.*

Gossip Gathered by the Gadder

Continued from page 7

creamy "tops"— in those days *The Gadder* once happened to attend a Pop concert with a friend who really was most musically inclined. It may have been the music, or it might have been the frosted, emerald-hued elixir the friend was luxuriously and leisurely sipping through twin straws, but whatever the cause, he suddenly and without warning broke forth into rhapsody.

Rhapsodic Ravings

"Did you ever stop to think," he asked (taking up his glass and squinting through the translucent green of the liquid at the lights), "what a marvelous combination of tonality is the modern orchestra in the coexistent coloring of its changing choirs?"

Coexistent coloring of changing choirs! Ye gods! Was it the heat or —? Anyway I endeavored to head him off by asking an utterly irrelevant question — something about religion and politics. He was not to be turned down, however, for after a long, satisfying sip he continued:

"Listen to the stressing of the strings — the fussing fiddles, crooning 'cellos, bubbling bull-basses and halting, haunting harps! Is it not beautifully bewitching?"

"They do do some stressing don't they?" I replied, floundering about for another head-off. "By the way, do you play golf? And don't you think the —"

"And hearken to the wailing wood-winds!" was his interrupting come-back. "How eerie they sound, with the fuming flutes, penetrating piccolos, carping clarinets, obstreperous oboes, bawling bassoons, soothing saxophones and sorrowing sarrusophones!"

"Yes, yes," I said wearily. "They sure are 'goosefleshy' in effect with the contrapuntal something or other. Now take baseball as a game; that has a lot of punting — er, will you have another 'ambrosia'?"

"Thanks, yes," he replied with a pitying look. "But don't you love to listen to the bombarding brasses — the complaining cornets, howling horns, belching baritones, hooting helicons, tooting tubas, troubling trombones and booming basses? And what joy to hear the drubbing drums! the snappy snares and tunk-tunking tympani battling against the bumps of bass! Then comes the crowning crash of the clashing cymbals, a rollicking roulade from the genial glockenspiel, and the lighter tone-tripping of the traps — the tintinabulating of the triangle mingling with the—"

Good-night! The rest of his rhapsodic rambling must be guessed at, for I didn't stay to hear it. Pretending to have spotted another friend at a distant table I made a break, circumnavigated the waiter coming with the ordered "ambrosias" and the *check* therefor, butted against and bowled over one or two vacant chairs, but did not stop in my wild, mad dash until I had safely made one of the exits and then found I'd forgotten my hat. Did I go back for my headgear? Not me! I walked home bareheaded, the night breezes acting on my bewildered brain like balm of Gilead on a boil.

Pop Prospects

Director Agide Jacchia really is the man who has brought the Pop concerts to their state of perfection and made them what they musically are today, and what effect his deflection may have upon their continuance next year can best be told when the forty-second season swings round. It hardly seems probable, however, that in the face of an apparently *well-paying popularity* the management will permit them to lapse, and so most likely Boston will continue to have its Pops with their ginger-pop props.

Among Washington Organists

By IRENE JUNO

ORGANISTS have been on their vacations and I have been doing their work; here, there and every place. It has been like a vacation for me, and the contact with the other organists (a different one every week or two), was quite the cat's whiskers. To begin with, Cecilia O'Dea went away (a rhyme), and Emily Thompson and I played checkers with the *Volga Boatman* on the Central Robert Morton organ. Alex Arrons chose the most inconvenient time imaginable to get the grippe. He came to work looking so sick that Manager Brylawski promptly sent him home and began the big hunt for some one to substitute.

IRENE JUNO

Mr. Waters sent me over from the Central for the opening shift; I got in at 1.35 P. M., sat down in front of a three manual, 120-stop Kimball organ and didn't know a thing about it. The house was full, so I found a vox and a tibia, the old stand-bys, and started. By the time the short subjects were through I had gingerly put all the stops up and down and with the feature I felt quite at home. The theater where Alex plays has some organ, and I don't blame him for practicing two or three hours a day; it is a pleasure to even practice on it. Dick Liebert was pulled out of the Palace for the second and third shifts at the Earle, and Campbell took Liebert's place. Alex was still sick the next day so Milton Davis from the Met. handled the first shift, I caught the second, and Liebert the third. Alex then decided he was causing too much trouble and should get back to the organ, so in he came; really much too soon. He is not looking very fit these days and if he keeps up the hard work he will be a very sick man.

Thursday was my night off at the Central, and at six o'clock I was telling Manager Waters I intended taking a long drive in the cool night air, then the 'phone rang, and when he came back he said, "Oh you will, will you? Well, when you finish this shift go right to the Ambassador." Otto Beck had ptomaine posioning and Ida Clarke was playing for him, so I had to fly to the Amby and play relief for Maribel Lindsay, who was wondering what was wrong, for Clarke hadn't appeared, and it was long past her usual time. Then I rushed over to the Tivoli to play for Ida, who was ready to perish. On Friday when I went to work Mr. Waters said if any one sent in an emergency call he was going to tell them that both his organists had just been carried out on stretchers to the hospital and the janitor was substituting with a harmonica.

THE OTTO F. BECKS went to Atlantic City, Wildwood and all points east for two weeks, and Ida Clarke took Beck's place at the Tivoli. I took Ida's place, alternating between the Ambassador and the Tivoli.

IDA CLARKE will go over to Atlantic City when Otto gets back and see what he did to the place while he was there.

MARIBEL LINDSAY will turn over the Ambassador to Ida Clarke for a week on Ida's return, and Maribel will go to North Carolina. While all this is going on I expect to still be holding Ida's job as associate organist; at least that was the last report from the main office.

MARGARET LIBBY has been on the sick list for a couple of days. This hot weather we have been having for a week or so has put a number of organists out of commission, coming suddenly as it did at the end of the season, and with everyone in need of a vacation. However, she is back on the job and expects to take two weeks' vacation in August, at which time I shall take advantage of her absence and worry the patrons of the Avenue Grand with tunes and effects on the three manual Wurlitzer, which is Margaret's parking place matinee and night when she is in the city.

MARIBEL LINDSAY is just chewing up that Kimball Grand at the Ambassador. I went down to hear Maribel and Gertrude Kreiselman put together an organ and piano recital, and she did everything but take the organ apart and throw it away. She has that clarinet whine down to perfection, using the kinura for same, and if you find Maribel being forcibly dragged away in the Black Maria some day, you will know that Ted Lewis has heard about her work and is suing her for infringement. I'll swear if you didn't see them you couldn't tell whether Lewis was playing his crying clarinet or Maribel giving imitations of same on the kinura.

GERTRUDE KREISELMAN took up two-thirds of a page in the *Sunday Star* with a picture which included the child herself, a piano, a "mike" and some mighty nice reading about her work. She sent some numbers over WCAP, and from all reports the "air" was glad to have her on the program.

ADOLF TOROVSKY took a month's leave of absence and went to his home in Annapolis, Maryland.

EFFIE DREXILIUS GABLE of Pittsburgh was with us for two weeks in August. She is soon to be appointed supervisor of music for a chain of theaters, and a much larger organ is being installed at the main theater (Peoples) where Effie now plays. Mrs. Drexilius, mother of pert little Effie, declares she would miss MELODY "like the dickens." She has been closely associated with her clever daughter in her musical career, and numbers among her friends many people prominent in the musical and literary world. She is a regular MELODY fan, and says its articles hit the nail on the head, and agrees with the writer that the knell of the faker and trick organist has been sounded, and that theater organ playing is now a legitimate business demanding careful study and a musical foundation.

KARL HOLER and his charming sister motored up to Philly to visit the Sesqui, and came leisurely back in a roundabout way, making a delightful trip of about two weeks. He recently composed *Triumph of the Dance*, a chorus for women's voices. It will be used this fall by the Chaminade Club, directed by Esther Linkins.

HARRY MANVELL, pianist of the Strand Theater Orchestra has been "spookin' 'round" while the Strand ran pictures this summer. The house opened August 1 with regular policy of vaudeville and pictures and the same orchestra, Arthur Manvell directing. The Strand has been redecorated and fixed up so that the regular patrons hardly know the place.

MRS. HARRIET HAWLEY LOCHER was hostess recently to a group of students from the Ann Tillery Renshaw School of Speech. She entertained in her studio at the Metropolitan Theater Building, and later on films were screened in the projection room that demonstrated the usefulness of government films in school and community work. The students were interested in the new uses of films as a means of advancing community work in their own cities.

W. L. MARSDEN has come over to play his sax for us with the Metropolitan Orchestra under the direction of Dan Breeskin. He was featured on his opening week with a couple of spiffy numbers which went over big. If the Jacobs' staff didn't blue pencil the witticisms that come over from Washington, I would write an eyeful about friend Sig. Newman, who previously occupied the sax chair, but what I would say would get no farther than the editor's desk. So let's say, "The King is dead, long live the King," and Breeskin made a wise move in his appointment.

NELL PAXTON, organist, Viola T. Abrams, harpist and Sigmund Ziebel, violinist, gave another of their trio arrangements as a feature at the Metropolitan and as usual it got over to big returns. *Just a Cottage Small by a Waterfall* was their big number, with special lighting effects.

VIOLA T. ABRAMS and her sister Connie went to Atlantic City for two weeks, and when Viola came back she was so "tanned up" with the city sun that we thought Farina had applied for a new job. However, when she got to working on the strings of that big harp we knew it was none other than Vi, who plays as only our little Viola can.

AMMOURETTE MILLER, who was called from Florida because of the serious illness of her mother, has accepted the position of associate organist at the Chevy Chase Theater, a suburban house taken over by the Stanley Crandall Company in August.

THE YOUNG COMPOSERS' CLUB, organized by Karl Holer, held its last meeting for the summer and elected the following officers: Virginia Robey, President; Joyce Connor, Vice-president; Minnie Clipker, Secretary and Hilda Levin, Treasurer. The last Friday in September is the first fall meeting date.

GRACE FISHER, organist and owner of a chain of theaters, Western Maryland, reports the death of the door man at her Belvedere Theater. He was an old and valued employee who will be sadly missed by the regular patrons. Grace is going to Cleveland, Ohio, where she was organist for some time, for a vacation. She will be accompanied by her young daughter, Vivian.

JAMES JOHNSON, chief projectionist at the Takoma Theater, proved the saying that with theater employees their first duty is to the theater, second to themselves. One day he was doing some work which took him some distance up on a ladder, when the ladder slipped and he fell, landing feet first on a row of steps. He was taken to the doctor's office, but refused to go home until after the evening performance was nearly over, as there was vaudeville and a set of twenty-eight spotlight cues which he had rehearsed. So he was carried up to the booth, propped up on a chair, and from there he issued orders to the assistants and saw that a smooth performance was given. He was away from his work many weeks, during which time, it is pleasant to record, the house paid him full salary, showing that they appreciate loyalty in an employe.

MRS. MELISSA LINDSEY and MISS GRETCHEN MILLER, both of Cumberland, are a couple of musicians who write in from Western Maryland to tell us how much they enjoy MELODY. They find it keeps them up to the minute on the theater and organ work. Welcome to our circle, friends.

You Can Take It or Leave It

NOW YOU TELL ONE

WALKING down the sixth floor corridor of the Commodore Hotel quite bright and early — at least *early* for a morning at the Music Trades Convention — which it was — and about as *bright* as anyone could be at that time of day whilst attending a convention — I bumped into Jim Boyer who was hasting from somewhere to somewhere else, a look of mixed anxiety and extreme joy on his countenance.

"Whither and why?" I queried.

"Don't stop me, I'm on my way to get some music."

"Music what for?" quoth I. "There seems to be plenty of it floating around here now."

"It's for Jim Duffy, poor chap. He's in a terrible fix."

"You mean Mr. James Duffy, President of the York Band Instrument Company?"

"Yes, of Grand Rapids; I'm so sorry for him!" Mr. Boyer finished the sentence and rang for the elevator.

I was alarmed, but Jim refused further enlightenment, saying that he had promised not to tell and hurriedly clambered aboard the nearest elevator car, which happened to be going down, whereas he wanted to go up. So I hurried to the York exhibit room a few steps away and there found everything serene with Sales Manager Karl B. Shinkman in earnest conversation with a lady and gentleman — apparently a dealer and his wife — deep in a discussion of the merits of the famous line of York band instruments. No Mr. Duffy was in sight, so I knocked on the door of the sleeping room which opens off the exhibit room. No answer, so I opened the door, looked in and found only Mr. Duffy's clothes. The mystery deepened. I beckoned to Mr. Shinkman who, I could then see was bravely bearing up under deep tragedy.

"What is wrong?" I demanded. "Why are Mr. Duffy's clothes here and where is Mr. Duffy?"

"Sh!" The agitated Mr. Shinkman led me outside the room and whispered his tragic tale. "Mr. Duffy is in the bathroom that opens off the exhibit room. You see he went in that bathroom a couple of hours ago to shave and bathe before the exhibit room was opened and then when the maid came along to dust and sweep the exhibit room she carelessly left the outside door open and this gentleman and his wife promptly walked in and they have been here ever since, and Mr. Duffy hasn't had a chance to escape from the bathroom.

"Well, why don't you get your customers to look out of the window while Mr. Duffy walks the six steps from the bathroom to his bedroom door?"

"I have, but when I am doing that I can't get over to the bathroom door to notify Mr. Duffy."

"Well then, why don't you take Mr. Duffy's clothes to him?"

"Why," ejaculated Karl, "I never thought of that!"

Having thus saved the situation I departed, making no charge for my services. A little later I met Jim Boyer and asked him what the dickens he was running to hunt up music for when Mr. Duffy was in such a plight.

"Gracious!" said Jim (I think he did, or at least he snapped his fingers disgustedly), "I knew I forgot something. I was going to take friend Duffy a copy of the *Prisoner's Song*. — *Z. Porter Wright.*

GLOOM CHASERS

BLESSED is the musician who has a sense of humor and who can extract a smile or two from the daily routine, and he who is willing and able to share the laughs with his friends and contemporaries is a public benefactor. Readers are invited to contribute from their own store of funny and queer experiences, mistakes and ridiculous situations. Even though the narration may cause you pain, send in the yarn if you think it will give the rest of us a bit of relief from the tension and sad business of working for a living.

* * *

The first gloom chaser is submitted by J. P. Worsing, of Pittsburgh, and comes in the form of a pathetic letter written by the mother of a violin pupil:

"Please excuse James from his lesson all his hair came out his father tryed to fix it but it wouldn't stick at the other end where it comes lose when he titened it so he couldn't make no noise to practise his lesson with.

* * *

TWO FROM BOSTON

Found this on a cue sheet: "Note: Catch Trumpet Call —*snore* Drum Beat." I wish some one would show me how to *snore* a drum beat! (Didn't you ever go to New York on an 11.00 P. M., N. Y., N. H. & H. Pullman sleeper, Lewis?)

My substitute came to work one day with his ears all smashed up.

"Been in a fight?" I asked.

"No, just a lesson."

"Boxing lesson?"

"No, I am learning to play the piano by ear." — *Lewis Bray*, Shawmut Theater, Boston.

THE following advertisement from the classified page of a recent issue of a Boston newspaper deserves more than a casual consideration. We suppose that the hide-bound moralists who are always "viewing with alarm" or something of that sort will use this as a direct example of the demoralizing effect of the banjo and modern jazz, for which the banjo is supposed to be especially well-fitted. On the other hand, the proponents of the saxophone may claim that if the young lady had taken up that instrument instead of the banjo she would never have become so desperate, and they will prove it by reminding us that no lady saxophone player has ever found it necessary to run such an ad in any newspaper. As for ourselves, we would remind you that the young lady just says she will *consider* anything, and surely there is nothing to criticise in a consideration. Anyhow, here's the ad and you can form your own opinion about it:

"GIRL banjo player at liberty. Consider anything. 9947 "

HOME STUDY LESSON

HOW TO SUCCEED AS A POPULAR SONG WRITER

SAY to yourself in a loud, firm voice, "I will succeed," inhaling through the left nostril on the most important syllable. Do this 777 times, then add 11 more for luck — you'll need it.

Select a subject that has a sentimental appeal concealed prominently about its person. This appeal should be one that is familiar to publishers and public — especially publishers. The subject should also be one that has been prominently before the public for some time, then your song will have a little borrowed popularity to travel on. It's apt to need it.

Write your lyric around this subject so it appears to rhyme occasionally. Don't be too finicky about what constitutes a rhyme. *If* your song is ever sung, no one can tell whether the lyric rhymes or not. Lyric, by the way, is the technical name for the sounds the singer makes when singing a song, apart from their musical value — if any. If you want to be extra technical and reasonably accurate, pronounce it "Lie-ric."

After your lyric is written trim it down so every other line is longer than the one that precedes it. If you've located any words that rhyme put them at the ends of the lines. This gives your lyric the casual resemblance to poetry so necessary for a song lyric to have.

Drop in a few careless grammatical slips to show that you are a good fellow, one of the "plain peepul," and as unpretentious as the so-called wild rose. There will likely be many such slips in your "Lie-ric" that you don't know about, but you'd better put in a few you can recognize as such, for many of the publishers and public may not know any more than you do.

If possible, be either cute or funny some place in the song. This gives singers a chance to be the same and appeals to them greatly. If it's not possible for you to be cute or funny, do it anyhow.

The chorus is the most popular part of the song, so omit the verses. A song that is all chorus has that much more chance of success. The chorus is the part where the singer goes highest, gets the most excited, and holds on to the last note the longest and hardest. It's also sung oftenest, being repeated on the slightest provocation as such, which it usually is.

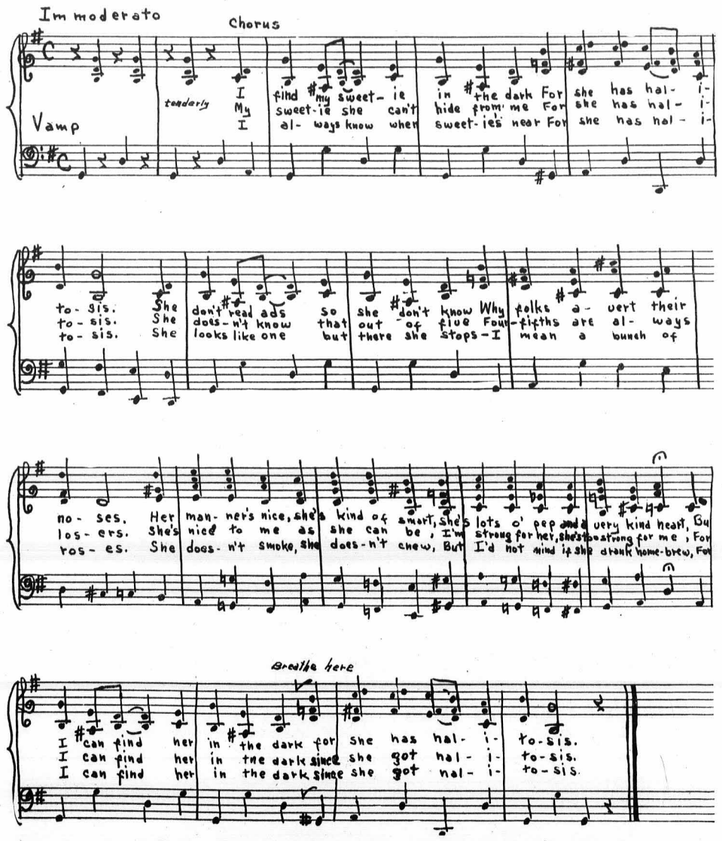
Hunt up some old tune that has proven its worth and use it for your melody. Change it enough so it will seem to be only a reminder that great minds often ooze along the same channel, but don't change it too much or you may spoil it. Melody is the technical name for the high and low effect secured by the singer as he (or she) emits the "Lie-ric," and it sometimes is.

Always start your song with a vamp. This gives the necessary sex interest in a delicate, genteel way that will not tip over the most shakily balanced moral perceptiveness. It also increases slightly the chance that the singer and pianist will get off on the same foot at the same time. This is important in popular music, although it doesn't matter so much in classical music.

After your song is completed and neatly written down on paper, be careful not to show it to anyone and at the first chance burn it up. This makes it impossible for any publisher to refuse to accept it, and any song-writer who has never had one of his songs refused by a publisher is bound to be a success. Of course, you won't make much money out of your song, but you may save a lot, which is even better.

As a concrete example of what even a loose application of these rules will do for either budding or blooming song-writers, look over the following. No music publisher has ever turned it down and none ever will. — *George Allaire Fisher.*

MY SWEETIE



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Down Main Street!

HOW they swing along—and how they play! There's youth and joy in their music—the spirit and pride of Young America in their marching stride! No grown-up is immune to the thrill that only a boys' band can produce when he hears their horns and drums coming down the street. After all, there's no band quite like a boys' band!

A. J. Weidt has never lost the spirit of the boy bandsman, and he has the happy faculty of expressing that spirit in skilfully wrought, captivating march melodies, which Mr. Hildreth has been able to arrange with all the honest-to-goodness band effects, but still not too difficult for the young players. This is why the Weidt marches seem to fit anywhere—why they provide such satisfying material for the players and leaders of young bands—and are at the same time chosen for the repertoires of adult bands.

On this page is printed a list of ten choice Weidt marches, ranging from very easy to medium—every part a *real* part, but *playable*. Complete, musically meritorious marches that will "catch on" with the boys and the crowds. We recommend "Down Main Street" or "Here They Come"as fair samples.

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2—Solo and 1st B♭ Cornets
1—2d B♭ Cornet
1—3d B♭ Cornet
1—E♭ Cornet
1—Piccolo
1—E♭ Clarinet
2—1st B♭ Clarinets
2—2d and 3d B♭ Clarinets
1—Oboe and Soprano Saxophone in C
1—Bassoon
1—B♭ Soprano Saxophone
1—E♭ Alto Saxophone
1—B♭ Tenor Saxophone
1—E♭ Baritone Saxophone
1—1st E♭ Alto
1—2d E♭ Alto
2—3d and 4th E♭ Altos
1—Baritone (Bass Clef)
1—Baritone (Treble Clef)
1—1st Trombone (Bass Clef)
1—2d Trombone (Bass Clef)
1—3d Trombone (Bass Clef)
1—1st B♭ Tenor (Treble Clef)
1—2d B♭ Tenor (Treble Clef)
1—B♭ Bass (Treble Clef)
2—Basses (E♭ Tuba)
2—Drums

The numbers listed and a wide variety of original copyrights and classics are available for orchestra in the Walter Jacobs Library for Public School Orchestras, the Jacobs Folios for School Orchestras, etc. Complete catalogs of School Band and Orchestra Music with sample violin and cornet parts on request.

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WALTER JACOBS, Inc., Boston, Mass.

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