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MAY, 1927 Volume XI, No. 5

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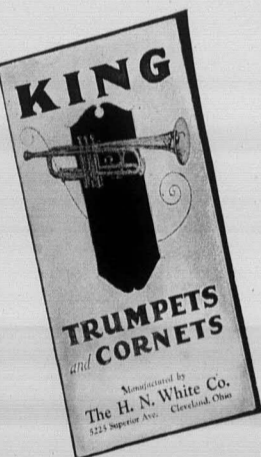
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M E L O D Y

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Across the Flat-top Desk

Voluntary Censorship, Musical
Reciprocity and the Landers
Law again

As previously stated in this article, the power behind the campaign guns is the Wisconsin State Band Association, and the power behind that is Mr. H. J. Charlton — president of the Band Association, one of the directors of Frank Holton & Company at Elkhorn, and president of the Holton-Elkhorn Band.

PHENOMENAL SPREADING OF THE BAND TAX LAW

In connection with the Wisconsin campaign that is now going on, it may be of interest to briefly review the State Band Tax from its birth to the present time. If it is true that "necessity is the mother of invention," in the present instance it may be said that the future salvation of many struggling bands was the necessity; their salvation by local optional taxation was the invention; the Iowa State Band Law was the mother, and Major George W. Landers of Clarinda in that State the father of both invention and experiment. From the time "offspring" of necessity and invention put off the swaddling clothes of infancy and donned the garments of State Legality, its growth has been phenomenal. It immediately developed into an outstanding example when its practical utility was seen, and today the further promulgation of the "Landers' Law" occupies nearly all the major part of the Major's time and energy.

The Iowa bill was framed in 1921, and of course opposition was at once precipitated on the ground that such a bill could not possibly become a law. Governor Nathan Kendall and many other leading men were friendly, however, and the State Legislature was convinced that in reality the proposed "tax" was not a tax, but simply a measure of the people to make such a tax legal if they themselves so wished and voted; that it easily could be replaced if found unsatisfactory, and that "local option in music was one hundred per cent democratic." The bill was engrossed on the Iowa statute books nearly six years ago, more than one hundred and twenty-five towns in the State are now musically happy under the Band Tax Law, with many fine bands developing under competent leaders to help the future education of children in good music.

West Virginia and Maryland were the next to follow, then came Michigan, Indiana, New York and others until sixteen States in all now have concrete band laws, mostly modeled after the Iowa law. Texas "steered" into line, next came Illinois (including every town and city except Chicago) and then North Dakota, the bill passing both branches of the Legislature of the latter State in the latter part of January last. Similar bills are at the time of this writing pending before the Legislature of Idaho, Minnesota and Nebraska, and Iowa itself is now seeking to have the original amended so that it will include townships as well as towns. In Major Landers' county there are two Farmers' Bands that when consolidated aggregate seventy-five men, so why not have band music for the farm-sections? Most likely the Iowa Legislature will emphatically echo, "Why Not?"

Major George W. Landers is indefatigable in effort and energy. He unhesitatingly undertakes long journeys to the different States where band bills are pending and talks tirelessly with evident effect. It surely can be said without stretching the truth an iota that not only is Major Landers the "father" of invention and experiment, but practically the pater of every bill thus far passed — sixteen of 'em! The Major is a firm believer in the singing school. He claims that "any boy who, after a trial of a week (or maybe a little more), can sing the major scale and the intervals of a second, third, fifth and seventh can be trusted with a clarinet, cornet, piccolo, saxophone or any melody instrument." This would seem to be a pertinent "pointer" which others might follow. He further says: "A boy with a good bass voice is a logical candidate for the bass horn, but I never heard of a bass singer who made good with a flute or a clarinet. Good bass drummers also are rare birds."

— M. V. F.

RECENT action by the Board of Directors of the Music Industries Chamber of Commerce is planned to discourage the publishing of songs with suggestive or offensive words.

The position of a censor of public morals is usually an enviable one; as a general thing the censor is to blame for this. The authority given the censor and the opportunities afforded him to dictate, quite often attract a peculiar type of fanatic who has no appreciation in his soul for anything artistic, and who promptly proceeds to ban everything that doesn't agree with his very restricted code of what is proper and what is not. Artistic things, because of the exercise of a somewhat unhealthy imagination and a persistent refusal or inability to see the artistic values contained, are banned as suggestive when they are really not so, while other creations that depend absolutely for their popular appeal upon suggestiveness manage to escape, by covering themselves with a thin veneer of mawkish sentimentality, or pseudo-morality.

We are not anticipating any such result, however, in this latest activity of the Music Industries Chamber of Commerce. Here is a group of sane business men; none of them narrow-minded, and it is certainly true that such songs as have recently appeared that depend for their success upon suggestiveness or a certain sophisticated morbidity have absolutely nothing of artistic value or beauty to commend them. Neither the music publishing business nor the music industry in general fail to gain, in the long run, by the elimination of such songs from the public market, and the exercise of wise discretion in controlling the merchandising of such more or less tenuous salaciousness, as contemplated by the Board of Directors can have nothing but a beneficial effect upon all allied industries of music. It is planned to influence every music roll and phonograph manufacturer as well as publisher and dealer. Enthusiastic support and approval has already been received from most of the Chamber of Commerce members.

RECIPROCITY

TRUE reciprocity is not merely a carrying out of the old and somewhat trite statement, "You scratch my back and I'll scratch yours." There may seem to be an element of selfishness nevertheless in even the highest form of what we know as reciprocity, but this seeming selfishness is nothing but a reasonable extension of the very necessary characteristic of protection. Even this element of constructive selfishness is the smallest part of real reciprocity; for the highest form of this very desirable concomitant of our most advanced civilization is a trading of advantages with the associate who shares with you in the reciprocity. He enjoys some special privilege or advantage that can be equally well enjoyed by you, provided his permission is forthcoming for you to so enjoy it. On the other hand you are in possession of an equally desirable advantage or privilege which he is anxious to have and can only have with your permission. You give him this permission and as a tangible expression of his appreciation he gives you like permission to enjoy his special privilege and advantage. It is only when one of the parties to such a reciprocal understanding neglects or refuses to play fairly and enjoys to the utmost the privilege extended by you and refuses to allow you to enjoy with equal freedom a like privilege under his control that the element of self-protection enters in.

That particular form of generosity which would persist in extending courtesies and special privileges to one who neither appreciates nor will return them can hardly be regarded as anything but fatuous and even fat-headed. A withdrawal of such courtesies would seem to be especially desirable if for no other reason than to stir into activity the sense of appreciation and politeness that undoubtedly does exist in the other fellow.

These thoughts may seem somewhat apart from music and musicians, but in reality they are very close. They are merely preparatory to calling your careful attention to

the article by Mr. Paul Specht, entitled *Jazz, the New American Trade-mark*, and further explanation of their connection with the purpose of a democratic music magazine is contained in the article itself. Read it carefully. Then, exercise your constitution-given prerogative and drop your senators and representatives a line calling their attention to the desirability of the protection afforded American Musicians by the Vaile Bill, known as HR 8307.

Urge a careful study of this bill, tempered with a proper amount of national pride and native justice. Musicians are too careless in their attitude toward national affairs. For entirely too long a time have we been apparently content to sit back supinely and allow someone else or most anyone else to dictate in matters closely concerning us. It may be true that the matters taken up in the Specht article do not closely touch the activities of most of us. It is equally true that the future activities of some of us may be affected more than we think now. The future is at best an uncertainly plotted field of action. Then the question of what is right or wrong should be decided entirely apart from any personal interest in the result of the decision. As for that, a decision that is right is ultimately best for the personal interest of all concerned.

"ON WISCONSIN"

WE ARE not as sure on this as "taxes" are said to be, but if memory serves us aright the above slogan was the title of a song that some few years ago captured the prize offered by Wisconsin for a State Song. Whether right or wrong as to the matter of memory, however, the Wisconsin State Band Association is moving ON and moving RIGHT in the matter of better bands through the enacting of a Wisconsin State Band Tax Law modeled upon the so-called "Landers' Law" of Iowa, which after test and trial has proved itself as being far from wrong.

"Is Wisconsin to be behind in the Municipal Band Movement?" is the tone-ringing question that opens a circular letter which is being sent broadcast throughout the State by the Association. A copy of the letter (together with printed copies of the proposed law) has been or is being mailed to every man in the State of Wisconsin who plays a band instrument, as well as to a great many more men who may not play professionally yet are known to be musicians, and to all lovers of band music whether players or non-players. To the professional players the letter puts the personally pertinent point:

"You bandmen who have struggled year after year to maintain your band — who have solicited funds from the business men, or pleaded with your City Councils for funds for summer concerts — can appreciate the idealistic condition from the bandsman's point of view that the passing of such a law would bring about. Similar laws already have been passed in Iowa and at least fifteen other States, with approximately ten additional States working to pass a like law this year."

After calling for the strong support of every band leader and bandsman in the State of Wisconsin, the letter asks the pointed question: "How can you help?" and answers its own query as follows:

"By having your local Kiwanis, Rotary, Lions and Optimists Clubs endorse the passing of this law. By going before your local Commercial Club, or any organized body of citizens that is interested in furthering your community, and securing its endorsement. By having every member of your local band write the State Assemblyman and State Senator from your district and ask them to support this law."

What Shall We Do With the Banjo?

ANY consideration of what we are going to do with the banjo must, if it is to have the prophetic correctness that entitles it to a reasonable amount of attention, be based to a considerable extent on the past history of this adolescent prodigy of the musical instrument world. It is true in music just as in any social or artistic activity that origins and methods of growth determine to a great extent the futures and records of things that will be accomplished, so it is logical as well as instructive to go back as far as possible in musical history and find out where the banjo came from and how it came before we touch upon the more vital consideration of what it is going to do.

The true family tree of the banjo is one vegetable about which there seems to be no general agreement as to place and manner of growth. The orchard in which it first sprouted has almost as many legendary locations as the house in which Washington slept on his way to some place or other. There's no doubt, however, as to the health and vigor of the modern twig, especially since the addition of the tenor, mandolin, plectrum, cello and guitar-banjos has so increased the use and general popularity of the banjo type of instrument.

Serious writers of musical history have paid scant attention to the banjo, so much of the information to be gained from standard music histories must be sifted out by deduction. It is true that the banjo, no less than any other product of human experience and aspiration, bears within itself its autobiography from the time when it began to the present, but the hieroglyphics in which it is written must be interpreted to arrive at the truth. When the banjo speaks its voice is plainly heard, but what it tells us about its history is not in any modern tongue.

PIONEER INSTRUMENTS

To be certain of starting far enough back so that nothing is overlooked, let us start at the beginning.

The first musical instrument of which we know is the drum. At first it was probably made of hollow logs, either naturally so or hollowed out artificially, vessels used for cooking, or dried gourds, sometimes with stones inside (the rattle is a form of drum). By the time mankind had advanced to where he could leave an account of his doings which submitted to interpretation, the drum had developed into a hollowed log with skin stretched over it. The earliest Egyptian sculptures, about 5000 B. C., show the drum in this stage of development. Next in order came wind instruments, played by blowing in them, and last the numerous family of stringed instruments.

It is interesting to note that the three elements of music itself have developed and won appreciation in the exact order of the instruments suited best to play them. First, rhythm, expressed by the drum; second, melody, sung by the wind instruments; last harmony, contributed by the strings. And it is by the simultaneous use of all three of these elements that music has reached its highest expressiveness, just as it is by the simultaneous use of all three types of instrument that that music is best presented.

Evolution or progressive growth is not contemporary in all nations or races. Some of them started long before others and were well on their way to their destiny before others were even formed. It is so even in our own time. We can find races, tribes or nations that are no nearer our most advanced civilization than those races now most highly civilized were 10,000 years ago. Their mental develop-

A Discussion of a Mooted Question in Which Past History Points the Way to Future Progress

By GEORGE ALLAIRE FISHER

ment is the same as the highest mental development was that far-off time; their ways of living and their beginnings of an art life, their music, literature, etc., are likewise reproductions — only now their mentality represents the lowest rung on the ladder of contemporary human progress; 10,000 years ago it was the highest.

A study of all 20th century degrees of civilization however, with the above fact in mind, bears out the record of hieroglyphics, cuneiform inscriptions and traditions from which ancient musical history is compiled. That is, the least developed nations have only the drum, those a little farther along have both the drum and pipe or wind instrument and those beyond these in progress have the drum, pipe and stringed instrument. The stringed instrument is never found without the other two, nor the pipe without the drum.

APPRECIATION OF RHYTHM COMES FIRST

The most primitive people have no capacity for appreciation of anything but rhythm, and those far enough along to begin to appreciate melody have still the primitive appreciation of rhythm but no liking at all for the element of harmony in music: while highly civilized races appreciate all three elements. It is for this reason that even today we have races that appreciate only rhythm and others that appreciate only rhythm and melody, regardless of the fact that either or both of such races may

be in contact with a civilization fully developed enough to keenly appreciate rhythm, melody and harmony. Evolution is mental, spiritual and physical growth, and not just imitativeness, although the example of highly civilized races may stimulate this necessary growth in an inferior one.

It can readily be conceived that thousands of years ago, in that time of which we have no exact record, some effort was made to combine in one instrument some two of the types mentioned. Wind instruments would not amalgamate with either of the other two, but the drum type and string type would readily combine and produce an instrument with strings and a stretched skin sounding-board. In fact there is no doubt this was done — some of the most ancient stringed instruments of which we have any record are of this type — the *Ravonastron* of India, the *Omerti* of Hindustan, the *Ur-heen* of China, and the *Rebab* of northern Africa — to mention a few, consisting of a wood frame, a skin sounding-board stretched over it, a simple bridge resting on the head and supporting one or two strings, and a crude neck and fingerboard. Any of these instruments were in existence thousands of years ago.

BANJO TYPE INSTRUMENTS OLDER THAN HISTORY

It is true that they were all played with a crude bow, but when we consider that producing string vibration by friction is a more complicated bit of technique than by plucking with the finger or a plectrum, and that where records are available to show it, bowed instruments are always preceded by plucked string instruments of the same type, we are forced to conclude that before the advent of these stretched-skin-sounding-board bowed instruments with the peculiar names, there were instruments of like construction, but played by plucking the strings instead of bowing them.

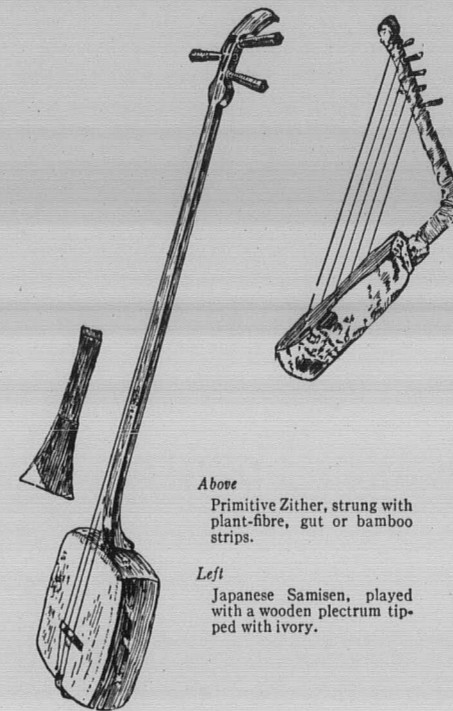
Modern history tells us of races of people having a cruder civilization than that which produced the *Ravonastron* and the other instruments mentioned, whose highest type of instrument is a combination of the drum and string types played by plucking or brushing the strings (See Wallaschek, *Primitive Music*). In Senegambia the natives make and use to this day, a crude instrument of this type, having a round frame of wood, a skin head stretched over it, a rude bridge, a rough neck (no joke intended) and crude pegs controlling several strings. More significant, the native Senegambian name for this instrument is *bania* (pronounced "ban-ya"). Still more significant is the fact that these instruments apparently have a native origin — if any higher civilization has suggested their construction the influence has come from Arabia and the Orient. (See Engel, *Musical Instruments*). But the variety of crude banjo types found and the widely separated and primitive African tribes in which they are found point to a native origin for many of them at least.

WHERE THE NAME COMES FROM

As to the family name of these instruments, banjo, there are many theories concerning its origin. One of the most picturesque is that which accounts for it by reference to Joel Sweeny. Sweeny (born 1813, died 1860) was a minstrel who was very popular as an entertainer both in this country and abroad. He sang, told stories, and used several instruments, but the most popular was an instrument of the banjo type. His first name was Joel, and

through his ability in presenting complete harmony and tune he became known as Band Joe. According to the theory referred to the name of Band Joe was shortened and applied to the instrument he popularized as banjo.

With all due respect to tradition we must dissent from this theory. Instruments of the banjo type and with names suggesting the modern term of banjo, were so common hundreds of years before the 19th century that the Sweeny tradition of Band Joe becoming banjo



Above
Primitive Zither, strung with plant-fibre, gut or bamboo strips.

Left
Japanese Samisen, played with a wooden plectrum tipped with ivory.

The *Samisen*. An instrument of Japan. The sound-board is of stretched skin, and the instrument itself is apparently derived from the *Ravonastron* construction by way of China. The Japanese name is derived from the Chinese *san hsien*, which means three strings. A comparison of the *Samisen* with the *Rebab* is interesting. Both derived from the same source (*Ravonastron*), developed separately and independently through alien civilizations, yet they still resemble each other, although one is a bowed string and the other a plectrum instrument. (We are indebted to *Voice of the Vega* for this illustration).

has no claim for very serious consideration. Thomas Jefferson in his *Notes on Virginia*, published in Boston in 1803, ten years before Sweeny was born, mentions an instrument which he calls the *banjary* and describes it as an instrument of the southern negro brought by them from Africa.

Webster's New International Dictionary gives the derivation of the name thus: "Banjo, formerly also *banjore* and *banjer*, corrupted through negro slave pronunciation from *bandore*." *Bandore* is also spelled "bandor," and comes from the Latin *pandura* and *panchurium*. The original *pandura*, by the way, was a small stringed instrument introduced into Rome from Assyria about the time of Nero and is probably the so-called "fiddle" on which he played while Rome burned.

Tracing this word from its earliest use to the present we have then:

pandoura, ancient Greek,
pandura, or *pandurium*, ancient Latin,
bandurra or *bandurria*, medieval Spanish,
bandore, English of the 16th century, also Moorish,

banjore or *banjer*, African or Moorish as Anglicized by negro slaves.

banjo, English of the present.

Allow me to suggest another possibility. In Senegambia, Africa, we have seen that instruments of the banjo type have been called *bania* for centuries. Then *bania* (ban-ya), Senegambian, transferred to America by slaves, becomes *ban-ja* (ban-ya) through the early Spanish influence in Mexico and Florida — spelled *banja* so that the Spanish spelling would suggest the Senegambian pronunciation, and from *banja* it is not far to *banjo*, when you consider that the English pronunciation of *banja*

would be *ban-ga* (soft *g*) and the greater ease in pronunciation if the final syllable is spelled *jo* instead of *ja*. In view of Jefferson's *Notes on Virginia* previously referred to this theory seems tenable.

THE SHORT FIFTH STRING AN ANCIENT DEVICE

More or less primitive stringed instruments always have a very long scale, especially when they are fretted. A slight variation in placing frets makes less difference in trueness of scale with a long scale than with a short one. Then a long string partly makes up for the sound-board deficiencies usually found in primitive instrument construction.

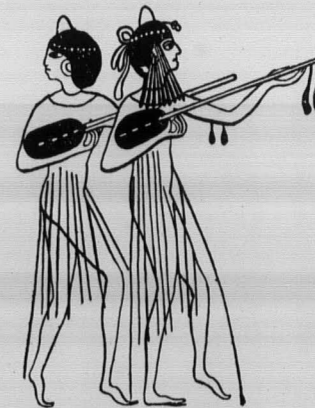
One or two shorter strings giving a higher note without the necessity of leaving the first position is a most obvious way to partly remedy the handicap of a long scale. So much so that during the time of the medieval troubadours when long scale lutes were the kings of the stringed instrument tribe, most of them were equipped with short strings like the banjo fifth. The name of this short string is even medieval French — *chanterelle*, meaning singing string or translated more freely — melody string; and this name applies whether the string is on a primitive banjo type instrument, a 15th century lute or a modern banjo. (See *chanterelle*, Webster's Dictionary).

We must conclude that when our well-meaning but short-sighted forefathers enslaved the negro and imported him from Africa to do the heavy work of the New World he brought with him in some form or other his *bandore*, *banjore* or *bania* and that it became the banjo which is sometimes somewhat inaccurately referred to as "The Only American Instrument."

A BANJO OF PRIMITIVE CONSTRUCTION

The writer at one time spent several days in Paris exploring shops and music stores for unusual musical instruments. Scores of instruments of the banjo type were examined, many of them had names which suggested a Franco-African or Moroccan origin, some of them were presented as *instrument negre* (negro instruments). They may have been almost identical in construction with the first banjo importation to this country, so a fairly careful description may be interesting. And it must be remembered that it is doubtful if the makers had ever heard of America, let alone an American banjo.

The rim was one piece of wood bent into a circle but not a true circle, some of them were considerably egg-shaped. The head was poorly tanned sheep or goatskin, very thin in spots, and of varying shades of brown and dirty white.



The *Nofre* or *Nefer*, an instrument used in ancient Egypt about 5000 years ago. It was played with a plectrum, had frets of camel's gut tied round the neck, and pegs to tune the strings, which were apparently two in number. These instruments had well made bridges, and tail pieces. In the Egyptian system of hieroglyphics the *Nofre* was the character meaning "good," a strong indication of the esteem in which it was held by ancient Egypt. This picture is from an inscription on an ancient Egyptian tomb. It will be noticed that styles in musical instruments have changed more in fifty centuries than styles in flapper apparel and *coiffure*.

Some of them had patches of hair on them. The neck was fitted to the rim very clumsily and had a taper post or dowel stick extending across the rim and holding the neck so it would not pull sideways, at least not very much. The tilt of the neck was uncertain but in no case were the strings less than one-quarter inch from the fingerboard at what would be the fifth fret. There were no frets and no fingerboard; the strings, usually four long and one short, sometimes four long strings only, were wire or gut and tuned with pegs like violin pegs only sticking through the peg head. The bridge was as simple as possible, a small slab of wood oblong in shape, slightly wider at the base than the top. It was impossible to tell how many of them were supposed to be tuned, although some of them were apparently higher in pitch than the modern American banjo. If the strings were stopped with the fingers to raise the pitch it was on the principle of the Hawaiian guitar, for the strings could not be pressed to the fingerboard. There were no tension hooks or brackets, some of the heads were tacked on, some were fastened with laces like a shoe lace and stretched by tightening



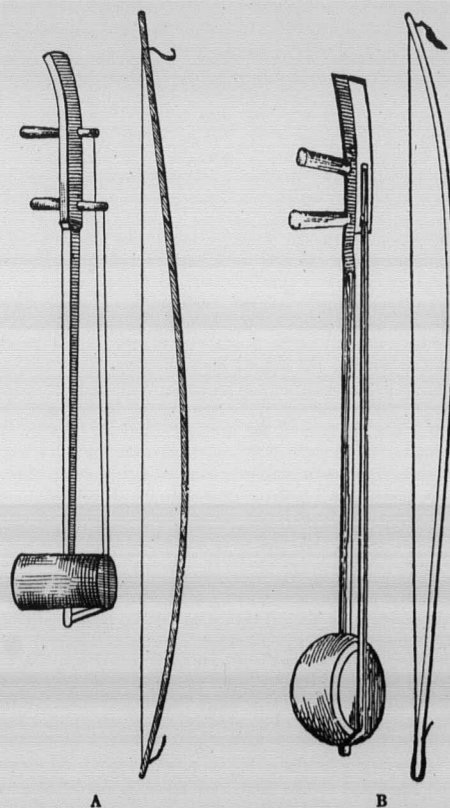
The *Rebab*, of ancient and modern Turkey and Arabia. Supposed to be a development of the Indian *Ravonastron* by way of Persia. It is an oblong frame of wood with a stretched skin top and back. A bridge and tailpiece have been added to the *Ravonastron* construction. The neck and peg are continuous through the body of the instrument. The evolution of the *Ravonastron* through the dominant civilizations of Asia and Europe produced the violin. The same constructional idea, lost among primitive Negro races of Africa, produced the *bania*, the *banjore*, the *banja* or *banjer*, and the *banjo*.

the laces. It was impossible to get the heads even comparatively tight. The tone was a very muddy sort of indefinite plunk. An effort to find one with frets was unsuccessful, although we were told they had had them.

Frets would be readily suggested by the lutes, mandolins and guitars of even two hundred years ago. American ingenuity has improved the construction of the rim, given it mechanically excellent hooks and tension nuts, furnished a well-tanned head of even texture and great strength, capable of being tightened as much as necessary, and added bridge, tail-piece and pegs that serve the purpose for which they are intended admirably. But it has contributed as much or more to the construction of the mandolin, the piano, the pipe organ and most other instruments we have adopted and used.

BANJO NOT AN AMERICAN INSTRUMENT

Apparently the only or at least most typical American instrument is the talking machine. Even so, all this is nothing against the banjo. A lineage that was ancient when recorded history began, and a persistence of certain constructional peculiarities through all that time argues



(A) The *Ravonastron*. An instrument of ancient and modern India. Used in its present form for about 5000 years. The body is a hollow cylinder of (usually) sycamore wood, with snake-skin stretched across the open end. The instrument has no bridge, and the strings are fastened to the end of the neck which protrudes through the body like the neck and dowel-stick construction of the modern (?) banjo.

(B) The *Omerti*. An instrument of modern India, a definite development of the *Ravonastron*. The tuning pegs are inserted in a peg-box, as in the violin, in contrast to the arrangement of the ancient *Ravonastron* which had pegs thrust through a flattened peg-head as in the banjo.

a stamina and vitality that can only go with an abundance of inherent worth and soundness of principle. Whether the standard banjo is a purely American production or not, the application of what evolution has taught in the development of all other stringed instruments to the banjo type instrument is an American achievement — one that has taken place in our own time. It has given us a vastly increased family of banjo type instruments — tenor, mandolin, plectrum, and all the rest. And it is only since the invention of these instruments that the banjo family has demanded and received the almost universal attention of the musical world. We fully realize that a dyed-in-the-wool standard or five string banjo fan would be apt to have a violent attack of ague if anyone intimated that the tenor banjo is superior or equal to the standard banjo. What's more, if this standard banjo fan happens to be a really good performer he can go a long way towards proving the superiority of the instrument of his choice over the comparatively recent tenor banjo. The fact remains that it is only since the tenor banjo has come into general use that the banjo

has been so widely used by both professional and amateur musicians and included as a necessary instrument in so many orchestras.

DEVELOPMENT OF THE TENOR BANJO

Although these more modern adaptations of the regular banjo are comparatively recent, there is apparently no exact information as to just when and how they came. The consensus of opinion is that the mandolin-banjo was the first off-shoot of the regular banjo parent stem. The mandolin-banjo first appeared about thirty-three years ago and by twenty-five or more years ago had become fairly popular among the college students and amateur musical clubs. The mandolin banjo was merely a combining of the banjo head and rim with the mandolin fingerboard and tuning, and it consequently enabled a mandolin or violin player to transfer his technic to an instrument which approximated the banjo tone, and thus produce an entirely different effect without making it necessary for him to learn to play another instrument.

The short string length of the mandolin scale did not, however, give the characteristic banjo tone and it was a logical development to lengthen the scale in order to restore some of the piquant banjo tone that was thought to depend to a considerable extent upon the unusually long strings of the regular banjo. In order to do this it was necessary to lower the pitch of the strings or the increased tension would cause them to break. When this process was completed we had what was first known as a tango banjo and finally as the tenor banjo, with its tuning the same as the viola or mandola, and a scale of from 21 to 23 inches. It was only about fourteen or fifteen years ago that the tenor banjo began to come to the front, but since then it has certainly made up for lost time in a remarkable way. At present there are probably as many tenor banjos manufactured and used as all other instrument of the banjo type put together, although the last season or two indicates that the plectrum banjo, which is a regular banjo with wire strings minus the short fifth string and played with a pick, is gaining on it somewhat.

Continued on page 14

The Musical Hierarchy of the Chicago Theatre

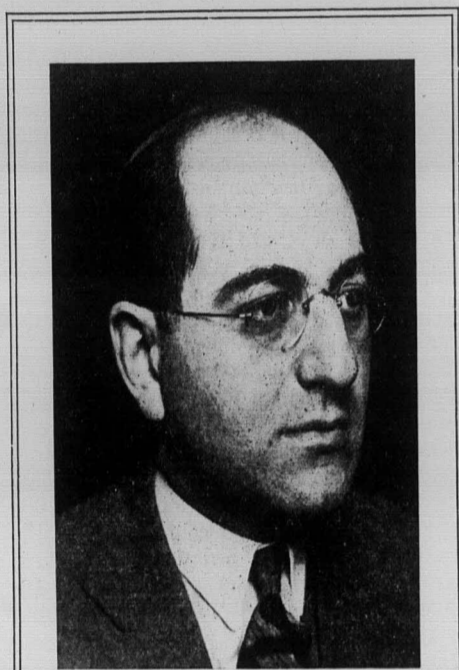
THE world-famous Chicago Theatre has made so many changes recently in the personnel of its musical department that in order to keep our readers posted as to the trend of events in this house, which is really, next to New York's Paramount and the Roxy Theatre, the greatest musical barometer of the cinema world, we give you *como estilo familia* a brief review of the important personages concerned.

Of course, the first in importance is the general musical director, Mr. Louis R. Lipstone. To him accrues the responsibility of employment of musicians, the culling of the pictures used in all the De Luxe houses except the Oriental, and the executive details regarding the musical end of the Balaban and Katz, Publix Theatres, in both the Chicago and Detroit territories. It is no little job, yet he seems to get away with about five men's work to the general satisfaction of his corporation, and also the public — as the tremendous crowds attest. We have given, from time to time, so many little details about Mr. Lipstone in the Chicagoana that to try and "write an article" for the sake of filling space would only be superfluous. We can say this, though, that Louis R. Lipstone has grown with the chain from the time of their first big house, the Central Park Theatre, some eight years ago, and acquitted himself of every added responsibility so creditably that he is honestly entitled to the position he now holds.

He is a "gnat" for detail and combines with musical ability a thorough business complex. He shows no partiality, merely asking that you do your work reasonably well, be loyal and punctual. Another thing: anyone can see and talk with him. There is no barrier of the "ritzy" type. He knows musicians and their temperaments. He makes no rash promises but lives up to those he does make, and will lend a helping hand to those of the profession in distress whenever the circumstances warrant it. Musicians like and respect Mr. Lipstone even though some of us do not always agree with him; occasional disagreement must be expected between musicians. One thing is certain, he has never penalized anyone for being honest and faithful to his ideals — sufficient evidence that he is a big man.

MR. H. LEOPOLD SPITALNY next engages our attention. Mr. Spitalny came to the Chicago Theatre from the Uptown-Tivoli rotation group. By that is meant that the week Mr. Spitalny was at the Tivoli, for instance, Benny Krueger and his Jazz Band would be at the Tivoli; the following week they would change houses, and so on. He has been with the firm of Balaban and Katz for quite some while, having previously been employed in Detroit. When the gorgeous Spanish-style Uptown Theatre was opened some two years ago Mr. Spitalny presided over the conductor's desk.

There are but two conductors so far who have been able to maintain in a Chicago movie house for an indefinite length of time an orchestra of symphonic proportions. Dumont was one and Spitalny is the other. Even Walter Blaufaus, whom the writer considers one of the finest conductors in the movie houses of the Windy City — a second Victor Herbert in style and musicianship — could not keep one going at the Sheridan; Al Short also failed at the Piccadilly with good music not because it was beyond his capacity, but because the public refused to associate his personality with other than a jazz band, so he went back to jazz. Spitalny is precise in his movements and, considering the fact that he had not as good an orchestra as the one Dumont had, he "puts the thing over" in a showmanlike manner. There is no denying, though,



LOUIS R. LIPSTONE
Music Director of the Chicago Theatre
General Musical Director of the Balaban and Katz
Publix Theatres in the Chicago and
Detroit Districts.



MOISSAYE
BOGUSLAWSKI
Concert Pianist



MANFRED
GOTTHELF
Concert Pianist



H. LEOPOLD
SPITALNY
Orchestra Director

that the mass — who must be pleased after all — will probably be more entertained by Spitalny than by Dumont. Spitalny has quite a few ideas which, when worked out in detail in connection with the scheme of "Orchestral Productions" he has apparently taken from Paul Ash's stage shows, are going to bring in shekels if not *intelligencia*. And after all, profit is what a theatre corporation is in business for. His first presentation, reviewed yesterday, was good, wholesome entertainment and was very enthusiastically received.

MANFRED GOTTHELF, the third member of this famous personnel — is concert pianist, who officiates in the Foyer of the Chicago Theatre at a concert grand while the patrons are awaiting a "spill". He is a *prodigé* of the great pianist Moissaye Boguslawski, whom he has also assisted in pedagogical work. Gotthelf has broadcast over KYW, *Chicago Evening American*, and has also been represented on the B and K Radio programs. Besides this he has been selected as one of the three instructing pianists in the Herald-Examiner's Piano Tournament which is the sensation of the piano world in Chicago at the present moment. His playing is characterized by a softness and delicacy one seldom hears — a *Chopinise* style. The soft tinkling of the piano under his musicianly fingers and the quiet air of elegance and refinement have a marked psychological effect on the patrons of this great theatre when they enter the Foyer. It surely tends to curb ordinary impatience and engender good feeling all around. Mr. Lipstone selected him just because he had this beautiful style and the many compliments he elicits and receives from *el publico* are all deserved.

MOISSAYE BOGUSLAWSKI is one of the outstanding pianists in the city of Chicago today. He appears every year at Balaban and Katz's leading theatres in addition to the many concert dates he fills. In fact, it is in connection with his recent successful appearance at the Chicago Theatre that we are considering him in this group. Mr. Boguslawski played the Tschai-kowsky *Concerto* and the Chopin *Polonaise in A* during these appearances, doing them in such style and taste that he drew enthusiastic ovations from his host of admirers who comprised packed audiences every one of the thirty performances he gave that week. He is one of the leading teachers at the Chicago Musical College and has many artist pupils to his credit. A most thorough musician and teacher and a very brilliant man, he has added much to the musical life of Chicago. Mr. Boguslawski "discovered" Manfred Gotthelf during a concert tour and made him what he is today. His performance under Dumont's conducting was without a flaw, excellently and beautifully done!

WHERE could you have found, a dozen years or so ago, any theatre having on its staff four musical celebrities of the calibre of those discussed in this brief writeup? For that matter, where at the present time could four such musicians be identified with a theatre except it be a first class photoplay theatre? Then it must be remembered that these four men are numerically only a small part of the Chicago Theatre organization and that the orchestra and organists comprise what is virtually a small army of capable musicians. Without the modern photoplay theatre such an extensive musical organization in any theatre would be impossible, and on the other hand, the great modern photoplay theatre would be an impossibility without such an organization. — Henry Francis Parks

Objectives in Public School Music, Grades 1-8

THE March installment of this column was devoted to a discussion of the products and results of instrumental class instruction in the public schools. In April we discussed the social, civic and national aspects of school concert programs. This month we are turning our column over to Mr. Fowler Smith, Supervising Instructor of Music in the Detroit schools. Mr. Smith has a vital and fundamental message for all our readers. There never can be any worth-while development of music in the high school unless, and until we are able to erect it upon a sane and thorough background of earlier music training, both vocal and instrumental, in the elementary grades.

We recommend to all music supervisors, orchestra and band conductors in particular, a very careful reading of Mr. Smith's two valuable and comprehensive articles, the second of which will appear in June or July.

Mr. Smith has had an extraordinarily broad and thorough artistic training. He is a Bachelor of Music of the Columbia School of Music, Chicago, and has had four years' experience in drama, with Ben Greet and with other leading companies. In America, he was a student of Herman Devries, famous vocal teacher, coach and critic; and of George Nelson Holt, head of the vocal department of the Columbia School of Music. In England, he studied for two years with William Shakespeare, eminent singing master of London.

Before coming to Detroit, he was supervisor of music of Boise, Idaho, where he developed a unified, progressive and cumulative course of study in the schools, from the first to the twelfth grades, and helped to establish the glee clubs, choruses, bands and orchestras on a permanent basis.

Mr. Smith is one of the most active community song leaders in Michigan. He is a member of the Detroit Rotary Club and is song leader for that organization. In the Detroit schools, his work centers more particularly in the field of elementary school supervision. As a means of providing training for teachers in service, Mr. Smith offers classes in the Extension Department of Detroit Teachers' College, on phases of the work as they definitely apply to the situation in the Detroit schools; and directs adult classes for voice, sight reading and chorus, in Cass Technical High evening school and in other schools throughout the city.

He is directly in charge of the development of instrumental training in the elementary schools. He has succeeded in establishing classes in all instruments of the band and the orchestra, from the third grade up, with the result that many of the elementary schools already have splendid orchestras. He has also organized and developed DISTRICT elementary school orchestras in various parts of the city, two ALL CITY Elementary Orchestras, with full instrumentation, which have an average weekly attendance of from 75 to 85, and one ALL CITY Junior Band, with a membership of 65, which recently played with the Detroit Symphony Orchestra in the concluding concert of the Music Memory Contest series.

The following is the first installment of this article on standards of musical instruction in the elementary schools — C. B.

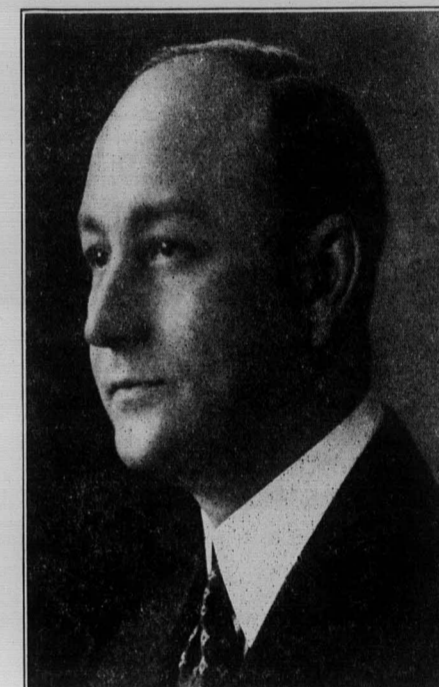
The Relation of the Supervisor of Music to the Principal and the Teacher

THE human equation is one of the most important considerations of the supervisor of music in achieving a co-operative, constructive, and uniform program of music in a public school system. Supervision should be regarded as a joint undertaking of supervisor, principal and music teacher. Unless certain standards are set up and clearly understood, judgments in the evaluation of results will surely be at variance. The principal may like the spectacular in his school and be pleased with glee clubs and operetta, overlooking the fact that the teacher may not be teaching fundamentals of music. He may like lusty singing with fine spirit and will be inclined to rate a teacher high who secures such results, and entirely overlook the fact that she may be injuring the children's voices.

In Detroit all music is taught by special music teachers. This relieves the supervisor of the necessity of the constant personal supervision which is required when the music is taught by the grade teacher, and releases him to devote

Public School Vocational Music Department Conducted by CLARENCE BYRN

Editor's Note: This department—the first of its kind to be established in any music magazine, and widely recognized as an authoritative, practical and helpful source of information and inspiration—is an exclusive monthly feature of JACOBS' ORCHESTRA-BAND MONTHLY and MELODY. The conductor, Mr. Clarence Byrn, head of the nationally known Vocational Music Department of Cass Technical High School, Detroit, Michigan, is one of the outstanding figures in public school music, a musician of broad general experience and particularly in the public eye because of the remarkable achievements of Cass Technical Music Department under his direction. Readers are invited to take part in round table discussions, and all suggestions and contributions pertinent to the subject of public school music or the preparation for the musical profession will receive Mr. Byrn's personal attention if addressed to him in care of this Magazine.



FOWLER SMITH
Supervising Instructor of Public School Music,
Detroit, Mich.

some time to research, and to the setting up of standards. This is particularly needed in Detroit because of the policy which places responsibility for the quality of instruction with the principal, and the responsibility with the supervisor to give to the principal every aid to enable him to make rational judgments of instruction. This arrangement does not preclude direct supervision by the supervisor who is responsible to the superintendent for music instruction throughout the city, but rather places the principal temporarily in the position of assistant supervisor of music. It seems to me that we can justly say that in this subject judgments by untrained observers are likely not to be rational, because of music's peculiar subjective nature. It is difficult enough for trained observers to make constructive observations as to what they hear. The unprofessional listener tends to be positive or dogmatic in inverse proportion to his lack of musical intelligence. This is true because he has little except feeling to guide him in his conclusions. Hence, the need of certain standards for the guidance of the principal, which will satisfy the requirements of the supervisor, and by which the teacher is willing to have her work judged.

To meet this need, we have attempted to devise such standards, in the form of questions concerning certain items and values that are generally accepted as characterizing good instruction in music. In working out the items each question was tested on three points: 1st. Is it sound, i. e., is it generally accepted as good teaching practice? 2nd. Is it observable? 3rd. Is it worth observing? This work we have been pleased to call *Objective in Public School Music and Items of Observation*. It is not a course of study. It is not an outline of method. It is not a teacher rating scheme, as it centers attention, for the most part, upon what the public is doing, thinking and feeling, and only incidentally on the teacher's procedure.

It is of value as it fosters the understanding that supervision is a co-operative undertaking to better instruction. It is of value if it tends to cause supervision to be regarded as a seeing-through to the achievement of ideals, and to quote Mr. Alexander of the Michigan State Teachers' College, Ypsilanti, Michigan: "A Super-Vision" with the supervisor, a *unifying factor*. It is of value if it causes the teacher to feel that her work is judged by standards and not by irrational or whimsical observers. It is of value if it serves to establish the supervisor as a helpful co-worker whose visits are welcome because they are constructive and inspirational.

Objectives in Public School Music Grades 1-8

Music claims its right to hold a place in the curriculum of the public schools today on the premise that it shows tangible value in training children to become efficient men and women socially, individually and vocationally:

1. It is beneficial to children emotionally. It stirs imagination, and is a medium of expression of thoughts and feelings beyond the power of the spoken word.
2. It is a great socializing force. Music draws people together. It is the most truly social of the arts.
3. While not necessarily formal, it offers unexcelled mental training values.
4. Its cultural values are undisputed. It opens the way to deep personal satisfaction in the appreciation of all beautiful things.
5. It provides for the most profitable use of leisure time not only for those that actively participate, but for the great mass who listen. This end is attained particularly where a lasting appreciation of music is aroused in boys and girls.

If music is to accomplish these ends it must be taught in such a way that pupils leave school with a scholastic respect and emotional regard for it. There are those who advocate the use of rote singing, that is, singing by ear, for the joy of singing. There are those that stress sight singing, in the belief that when children have learned to read notes they will go on and read the world's musical literature. There are those who believe that theory, scales, key signatures, biographies, and facts about music should constitute a large part of the lesson. Some supervisors stress the use of the phonograph and the listening to reproductions of good music. All these activities are good, but if music is to serve its highest purpose, the appreciation of the aesthetic values must be the highest goal of musical instruction.

The outstanding aspects in music instruction, that is, the things to look for in supervision are: (1) Song singing (2) Sight singing (3) Ear training (4) Listening and (5) Provision for technical training for the talented.

Rote song singing under the leadership of an inspiring teacher is perhaps the most valuable of the musical activities. The singing of art songs, patriotic songs and folks songs with emphasis upon fine tone quality, good enuncia-

tion and beautiful expression will give to the child the elemental music experiences. To maintain this interest throughout all grades, variety and graduation must be carefully adhered to in the selection of songs. Interest can also be sustained if rote singing is gradually and increasingly supplemented by sight singing.

Sight singing, the most direct approach to new music, is not an end in itself. When over-emphasized it creates in pupils a positive dislike for music. When introduced incidentally and for short intervals and at times when the interest is keen and enthusiasm is high, children will learn to use it as the key to new music. Its place as a tool and a key to musical literature should be held uppermost in the minds of both teacher and pupil.

Ear training is an accepted part of good instruction in music. The ear is the avenue through which all music must flow. The trained ear is the first requisite of either active or passive participation in music. To give this training the teacher should employ dictation exercises and sing frequently for her pupils. By keen and analytical attention the musical ear is perfected. Such training should be a definite musical activity from the first grade throughout one's musical life. Listening to music under an inspirational leader gradually brings to the untrained listener a discriminating appreciation of the best. The most important objective of music training in the schools is a trained, discerning and appreciative general public.

Modern education recognizes differences in individual capacity. For the talented individuals, special technical training should be provided, vocally and instrumentally. For those pupils who have more than ordinary interest in music, instrumental class instruction should be provided and bands, orchestras and glee clubs developed.

I. ITEMS OF OBSERVATION

A. Seating of Pupils.

Note: Each question is worded in such a way that it should be answered in the affirmative.

1. Are the poorest pupils (the "out of tunes") seated in the front seats?
2. Are the best singers seated in the back seats?
3. Are the pupils of average singing ability seated in the center seats?
4. Do pupils take definitely assigned seats promptly and quietly?
5. Do pupils take singing posture without being told to do so? (Singing posture; easily erect, backs away from seats.)
6. Does the lesson begin promptly?

B. Handling of Supplies.

1. Are desks cleared of unnecessary articles?
2. Are books passed or taken from the desks quickly and quietly before the lesson begins?
3. Are the books collected or put away at the close of period quickly and quietly?
4. Is the teacher's desk orderly?
5. Is the piano cleared of unnecessary articles?
6. Do pupils refrain from handling books when they are not in use?

C. Stimulative Material.

1. Are there pictures in evidence of
 - a. Composers?
 - b. Musical Instruments?
 - c. Musical Subjects?
2. Are key signatures permanently and advantageously placed on black board or on cards?
3. Are music quotations, music memory notes, review of concerts, etc., on bulletin board?
4. Is bulletin board material kept up-to-date?
5. Are exercises and drills placed on blackboard?

D. Room Equipment.

1. Does teacher use a chromatic pitch pipe?
2. Does the teacher have a list of repertoire songs, with key and first note indicated for quick reference?
3. Is a staff liner used for blackboard writing?
4. Are flash cards used in preparation for sight reading and the development of a sense of tonality in lower grades?
5. Does teacher have a seating plan for the room?
6. Does every child have a book?
7. Is there supplementary material and a variety of rote song books in the hands of the teacher?

II. PROVISIONS FOR INDIVIDUAL DIFFERENCES

1. Are voices tested individually at beginning of term?
2. Is faulty singing and tone production given individual attention?
3. Are the boys with changing voices encouraged to sing within the limits of their range of voice?
4. Is every member of the class given frequent opportunity to sing alone?
5. Are individual talents in singing and playing discovered?
6. Are talented pupils given frequent opportunities to appear in public performances?
7. Are special group activities encouraged in class?

III. TEACHING TECHNIQUE

A. Relation of Teacher and Pupil.

1. Is there a sympathetic understanding between teacher and pupil?
2. Does teacher know her pupils individually?
3. Does teacher create in the classroom an atmosphere for music?
4. Does the teacher encourage and not scold impatiently?
5. Are the pupils stimulated to love music?

B. Attention, Concentration, and Participation

1. Are pupils courteously attentive?
2. Are all eyes directed toward the teacher when she is conducting singing?
3. Do all pupils participate in the drills, tonal dictation, music reading, and song? (A pupil with poor ear may be asked to listen during the singing class.)
4. Do pupils show evidence of concentration on drills and reading exercises?

C. Lesson Planning.

1. Has the teacher a well organized written outline for each lesson?
2. Is the lesson so planned that one half of the time is devoted to the singing of songs, and the other half to sight singing and its related activities?
3. Does the plan provide for music appreciation?
4. Does the plan provide for one big objective for each lesson?
5. Do the plans show evidence of the aim of the teacher to secure:
 - a. Variety and
 - b. Unity?
 Note: There must be diversity to keep interest, yet the same things must be done sufficiently often to insure a command over them by the pupils.

To be continued in June with items pertaining to

Classroom activities	Use of piano
Teacher's procedure	Theoretical and technical work
Rote songs	Evidence of appreciation of
Song singing	aesthetic values

OUR correspondent from the field this month is Mr. W. R. Douglass of McClymonds High School, Oakland, Cal., Glenn Woods' town.

Sousa to Conduct Great Band and Orchestra Ensembles at Boston, May 21

PLANS for the Third Annual New England School Band and Orchestra Festival are developing rapidly. Nearly 2,500 youthful musicians have already enrolled for the event, and the number may reach a total of 3,500. In order to receive consideration from the committee, however, entries must be in the mail by the fifth of May. As in previous years, the Festival will include a band demonstration and contest on Boston Common, an orchestra contest at the Arena, both being held in the morning. The afternoon events will be introduced by a parade of bands, school cadet organizations, Boy Scouts, fire and drum corps, Rotary Club organizations, etc., from the Common to the Arena, after which will be held a monster demonstration in the Arena, featuring massed bands, massed orchestras and a great ensemble of all the bands and orchestras attending, with John Philip Sousa as guest conductor.

BOSTON ROTARY CLUB FESTIVAL HOSTS

Those bands and orchestras which signify intention of participating in the Festival will be sent full instructions and information in ample time to make plans for attending. The Boston Rotary Club will act as "Festival Hosts" and all the indications that nothing will be neglected which will take care of the comfort, pleasure and profit of the visiting bands and orchestras during the Festival.

As in past years, the Festival this year will include a general class for Rotary, Boy Scout bands and similar organizations that are not primarily public or private school bands. Entries in this general class will not, however, meet the school bands in competition.

Bands or orchestras intending to attend or compete should bear in mind the necessity of having entry blanks in the mail by May 5th.

C. V. BUTTELMAN, General Chairman,
120 Boylston Street (Room 233)
Boston, Mass.

He sends greetings to his old Dana's Musical Institute roommate, Mr. Rei Christopher, now director of instrumental music in the schools of Pueblo, Colorado. Mr. Douglass has been teaching instrumental music for eleven years at the McClymonds High School in Oakland. He reports they have developed a combination of group and individual instruction wherein both practice and individual lessons are given in specially constructed sound-proof practice rooms on the top floor of the school, just outside of the band room, where the bands, orchestras, saxophone band, brass quartette, string quartette and other ensembles with the piano, practice daily. Mr. Douglass also enclosed a strikingly interesting program which we wish we had space to present. His letter is sufficient in itself and needs no explanation whatever. THANK YOU, Mr. Douglass.—Call again.

JUVENILE BEGINNERS ON THE VIOLIN

Some suggestions for teachers of the violin who teach very young pupils.

Piano teachers who have studied in Europe and in the best conservatories in this country, and under various world-renowned "Methods" for piano, find little in those methods that can be used in kindergarten and juvenile piano classes. For the reason that these methods were prepared for adults and advanced players mostly and only the very talented beginner, piano teachers have been forced long ago to teach the young beginner by adopting a juvenile method of their own or else some system like the Dunning System that takes into consideration all attributes of the child and its attitude towards the piano. The world-renowned methods do not do this, as they were never intended to be used for children.

The best methods are a true source of inspiration and the best ideals are therein expressed to the adult student, but to infuse these on the children without a revamping according to the laws of psychology is not right.

The teacher of children must learn that the unknown must be reached by the shortest, easiest and most direct step and then each step made a basis for the next.

Violin teachers must follow in the steps of the piano teachers and adapt the great ideals or the teaching of them to the child mind according to the psychology in the paragraph just above. That will mean that books under the arm, back of head against the wall, four fingers on four different strings a whole step apart, the key of C positions as taught in so many of the foreign methods, and many other exercises found very fine for adults must absolutely be discarded in teaching the first lessons to a small child. Every teacher will have to find for himself the logical time to use the above, but certainly it is wrong to give the child something we know is very difficult to do properly, besides making for stiffness, aching muscles, and discomfort all in the very first lessons.

For placing the fingers of the left hand in the very first lessons psychology will tell you to place the fingers (first three only in the first lesson) in the tetra chord position, whole step, whole step, half-step on the A and E strings, thus giving the scale of A. And also on the D and A strings giving the scale of D, and also in the very first lesson placing the fingers likewise on G and D strings. "Oh Mamma, I can play three scales already!" "This is going to be duck soup," is the reaction you will get. No, "Some of the rest can do it, but it is too hard for me, my fingers just won't stand up!" "I can't"; "It hurts"; "It makes me ache"; "I won't be able to play for a long time." Above scales are played by picking with the thumb (wait, don't laugh at the idea yet until you try it), the violin being held against the body and four fingers on the lower edge of the fingerboard. This will allow the pupil to see what is being done, to visualize the distances for the whole step and a half-step, something that the average pupil is very hazy about as a general thing. The left hand should be literally "glued" to the correct position on the neck and the pupil never allowed to move it to reach for a note. If the proper sized violin is used the fingers will play the notes without "feeling." Lead pencil marks can be put on the fingerboard to aid the unmusical.

After the A, D and G scales can be picked ascending and descending in even time, the violin is placed under the chin without allowing the hand to lose its correct position. And as soon as the bow can be held right and drawn right, these is no reason why these scales cannot be played. And they will be in good tune and will be visualized, which is very important to a child.

The next step is B₂, E₂ and A₂ scales, all at one lesson, as they are identical when played only one octave. Pick with the thumbs.

Six scales visualized and memorized, three of them using the fourth finger at its easiest position, that of a half-step from the third, a good hand position held as though glued to the neck, fingers falling on their ends like little hammers, and the proper holding of the bow, all taught in two, three or maybe four weeks. Get started right.

Psychology says teach the "thing" before the sign of the "thing." Present nothing to the eye to distract from correct playing until the pupils can play these six scales. Then use material in these same keys.



THE RIO GRANDE COUNTY BOYS' BAND, Thomas Drysdale, Director and Instructor; Forest B. Neeley, Manager and Chairman of the Boys' Orchestra Committee, Monte Vista Rotary Club, by whom this band is sponsored.

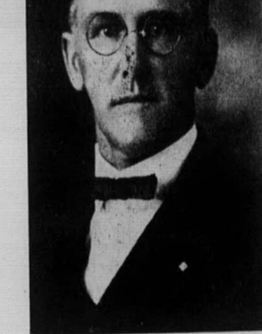
And Now County-wide Instrumental Ensembles

Monte Vista Rotary Club Sponsors Boys' Band

WHEN a daily newspaper precludes its editorial page with an open letter to a boys' band as a communal expression of public praise and thanks for services rendered, and captions the letter with a large-typed THANK YOU, of a surety there must be connected with the band something of more than ordinary merit and interest to demand it. Yet such is exactly what the *Santa Fe New Mexican* did in its issue of August 7, 1926, the letter reading in part as follows:

"Santa Fe thanks the Rio Grande County Boys' Band of Monte Vista for its unsurpassed exhibition of public spirit in coming, at its own expense, to the *Fiesta* to play for the pleasure of the people of Santa Fe and her guests. This band certainly is worthy of admiration. In the appearance of its young members, the quality of its music, and in *esprit de corps*, it is quite unique."

The Rio Grande County Boys' Band of Monte Vista, Southern Colorado, was organized somewhere about two years and a half ago by its present manager, Mr. Forest B. Neeley, chairman of the Boys' Work Committee of the Monte Vista Rotary Club, who states: "The story of the organization is almost the culmination of a dream."



FOREST B. NEELEY

Club voted to set aside a stipulated monthly sum for an instructor of a boys' band, and Professor Thomas Drysdale, for several years an instructor of music and leader of a remarkable boys' band at Del Norte, Colorado (a small city about fifteen miles north of Monte Vista), was engaged to organize and direct the boys. "Professor Drysdale is one of the most wonderful men with boys that I have ever had the pleasure of working with," writes Mr. Neeley. "He was a student with Vander Cook and Frederick Innes, and is a wonderful musician."

At about the same time Professor Drysdale had organized a third boys' band at the Sargent Consolidated School in a community about eight miles north of Monte Vista, and then came the "dream" of Manager Neeley. He mentally visualized these three organizations as consolidated into one big band under one name and one leader, and uniformed all alike. He soon made his dream vision a reality of three in one—the Rio Grande County Boys' Band; a big band made up from the finest youthful material in the section and all working together in unison for a common end, the musical betterment of young people.

A most striking and unique innovation with the band, and one which exerts a wonderful influence for good among the band boys, is that of six young ladies playing herald trumpets. Of this feature Manager Neeley writes: "I would say to any community that is thinking of organizing a band among the young people, by all means take in the girls." The energetic and worthy manager evidently has found from experience that association with the opposite sex has a humanizing influence upon the boys, and in this finding he is not so entirely alone.

The Rotary Club gave the entire Rio Grande organization a free trip to Santa Fe for the great *Fiesta* that is held there every year, the boys paying their own expenses otherwise. Four coaches and a baggage car were required to transport the girl trumpeters, one hundred and six boy players (some of them less than nine years old) and their instrumental paraphernalia, the latter aggregating fourteen thousand dollars in value. The retinue of one hundred and twenty-five, including Manager Neeley and Director Drysdale, arrived in Santa Fe at 3.30 on the afternoon of August 6, and spent four wonderful days and nights in a glorious good time, musically and socially. Notwithstanding

the extraneous attractions, however, such is the system of control formulated by manager and director that every player was found in his exact place on schedule time for each of the four evening concerts played. Manager Neeley further states:

"The community feels that every cent expended in this work with the young people is paying the biggest interest of any investment ever undertaken, while personally I have found that my time spent with the boys has been an education that money could not buy. We have gone out into the fields and gathered the boys, placed instruments of music in their hands, and started to help them mould their future lives in the right direction."

Here indeed is an example that well merits universal emulation. When rightly inculcated and nurtured, the love of music and the playing of musical instruments in adolescence becomes a deeply rooted passion in the adult. To invert a line from Shakespeare: The man who has music within himself, and is moved by concord with sweet sounds, is NOT fit for treasons, stratagems or spoils.

—M. V. F.

What Has Happened to the Little Red Schoolhouse?

By Melba Glanton

THE "little red schoolhouse" of yesterday where the only things considered necessary to be taught were the "three R's," is becoming rapidly obsolete. In its place we now find the large, consolidated school that is modern in every respect, and country children today have an equal chance with those in the cities. Indeed, a recent survey of numerous township schools shows them as really surpassing many city schools on some subjects.

As example: In Huntington County, Indiana, the country schools are several degrees ahead of the city schools of that vicinity in instrumental music. Last year each of the six townships decided that music as part of the school work was an important factor, and engaged Rex Arlington, teacher of the violin and conductor of the Huntington Symphony Orchestra (seventy-five musicians), to develop the musical talent in the several township schools, and the results have been amazing to say the least.

An orchestra was organized in each school, many of the students continuing their training during the summer vacation months. During the first part of September last these orchestras were combined into one large orchestra of one hundred and twenty-five members, and was immediately booked for seven concerts, the first being presented in the Clear Creek Township school. With the exception of possibly six or eight these youngsters are all doing first-year work, having started their lessons only last year, yet they



HUNTINGTON COUNTY SCHOOL SYMPHONY ORCHESTRA, REX ARLINGTON, DIRECTOR

play with excellent rhythm and unity, and have learned to watch the conductor's baton almost as well and with as much surety as do professional players.

Mr. Arlington's first step in beginning his musical work in these schools was to obtain the co-operation of the trustee and principal, then that of the parents. In other words, these three influential groups must co-operate with the instructor, whose work does not conflict with that of the supervisor. Much depends upon the attitude of the trustee and principal towards the music department of the schools, as they either can promote or hinder it. There are principals and teachers who actually are opposed to music in the schools.

Mr. Bangs, principal of the Warren high school, states that he had found music and orchestral work in the school a vital factor of the program. It gives the child something to do in his leisure time that not only is educational, but entertaining and inspirational as well. When music is presented to children in the proper manner they eagerly grasp the opportunity to study it. Under the present system the parents buy the instruments and pay for the instruction, while the trustees furnish the schools in which to conduct the classes; classes on various instruments are formed for the benefit of those who are unable to pay for instruction, and the training in orchestra work is given free of charge.

After careful consideration and trial the school orchestra and band series by J. E. Maddy and T. P. Giddings was selected as the instrumental music textbook. Messrs. Maddy and Giddings are musicians of prominence, and they have compiled the best in music literature into a suitably graded form. Mr. Arlington advises parents to observe the type of music their children are studying, and if they are not being given the best by those who are teaching them, teachers who will do so should at once be secured. Cultivation of taste in music is not any different from that which should be cultivated in literature; parents would not sponsor the study of dime novels in the schools, and teaching cheap, tawdry music in them is on a par with such trashy literature.

While it is true that some children possess a greater inherent talent than others, nevertheless any child with ordinary mentality can learn music if given an opportunity. Every child should be taught to play some sort of a musical instrument for cultural development, if nothing else. The last two years has witnessed a great change in the attitude of communities towards music: let us hope that this will continue to an even greater extent in the same progressive direction.

Some of the numbers played by this excellent 125-piece juvenile orchestra are the "Intermezzo" from *L'Arlesienne Suite*; *Calif of Bagdad*; *Grand Opera Selections from Martha, Tannhauser and Faust*; *Andante from Surprise Symphony*, and *Americanization Medley*. The orchestra has been engaged to appear in several large cities in Indiana during 1927, and considering that these players are only first-year students in music we must concede that at least some rural schools are taking their places in the front ranks of modern school music systems.



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From the Notebook of a Strolling Musician

By ARTHUR H. RACKETT

The ninth of a series of reminiscences from a long, colorful music career

DATING from the time when the *Carnival of Venice* was first played by Paganini, and coming down to the present, this famous old number created by the wizard violinist has been exploited by violinists innumerable, but rarely is its execution in complete variations attempted by clarinet players. It was in Peoria, Illinois (1884-1885), that I heard a marvelous exploitation of the number by Lieut. Adrian Galazzo—the remarkable Mexican clarinetist of whom previous mention has been made as being specially featured by an opera company that was giving pirated performances of the then new Gilbert-Sullivan opera, *The Mikado*, and which lasted just two weeks before being served with a writ of injunction and forced to disorganize.

Lieut. Galazzo's tone on the clarinet was thin but very brilliant, and never will I forget the marvelous way in which he executed the "Carnival" (with twenty-one variations by Carlo Barbi). It was like a bird in the air! The brilliant, bird-like execution that Galazzo injected into the tenth, twelfth, seventeenth and nineteenth variations, finishing on the top C (fifth ledger line above the staff), was a clarinet revelation.

MINSTRELS, MUSIC AND HISTORIC LIGHTS

It also was in Peoria where for the first time I saw "Colonel" Jack Haverly with his own minstrel show: "Haverly's Mastodon Minstrels—Forty, Count 'em!" The "Mastodons" (organized in 1878) were a huge success for many years in both America and the British Isles, and when in London had the honor of playing a "command" performance in Buckingham Palace before Her Royal Majesty, Queen Victoria. Unquestionably, Jack Haverly did more for minstrelsy than any other one man, and most of the later minstrel lights had served their apprenticeship under him—Billy Emerson, George Thatcher, Willis Sweatman, George Evans, Eddie Leonard and Lew Dockstader are a few, but there were many more, for as a matter of fact most all the leading minstrels of a later generation were associated with Jack Haverly at some period of their careers.

Billy Emerson, "minstrel idol" and the greatest figure of his day in minstrelsy, had as large a following of admirers as did John L. Sullivan—the "World's Greatest Fighter." Emerson headed his own company in several tours of America, England and Australia, and whenever Billy appeared on the streets he was followed by crowds, the women besieging him for autograph-souvenirs. I also met the two famous Barber Brothers (musicians) with Haverly's Minstrels; one directed the orchestra and the other played bass, the latter being widely noted for his fine performance on a copper tuba.

Ellis Brooks (later a noted bandmaster) and Tom P. Brooke also played with Haverly at one time, and it was with this company that I first heard George Frankum, a solo baritone and clarinet player. George was noted for his swell togs and a gold-headed cane; with his clothes and cane, and standing six-foot-one, in himself George made a nightly show in front of the theater. His feature solo, which he played remarkably well, was *Rocked in the Cradle of the Deep*, with variations. The most striking part of his performance, however, was that he always carried the gold-headed cane on the stage with him and held it while playing. It was a beauty, too! George met with a sad demise later on. One Saturday night, after playing a dance engagement in Chicago's North Side, the orchestra dropped into a

nearby saloon for a lunch and beer. The place was crowded with a tough element, and without any indication of trouble or show of disturbance, someone struck George on the head and fractured his skull. He died on the following day, and to this present date nobody knows who did it or why.

From Peoria the Rackett Family Band and Orchestra moved back to Chicago, and opened at the old Twenty-Second Street Opera House (Eryburg's Hall). This proved to be a failure, however, for it was too far out; everybody in those days wanted to go down-town to a show.

The season of 1885-1886 saw America's greatest stage stars in brilliant and successful productions: Nat Goodwin, Robert Mantell, Edwin Booth and Lawrence Barrett—the two latter on a joint starring tour. The New York theaters, as well as those in other large centers, were doing big business all along the line. Rosina Vokes and her company were putting over *The School Mistress* at the Standard Theater; *Muldoon's Picnic* (with the two famous Irish stars, Barry and Fay) crowded Tony Pastor's Theater nightly; Salsbury's Troubadours in the *Humming Bird* were holding forth at the Star Theater; James O'Neill was starring in the big melodrama, *The Count of Monte Cristo*, and the great Sarah Bernhardt was taking the first one of her many "farewells," which she repeated at intervals during the next thirty years. Minnie Maddern (later, Mrs. Harrison Grey Fiske) was playing *Caprice* at the Bijou Theater; Will Gillette was performing in his own two plays, *The Professor* and (the first and best of the Civil War dramas) *Held by the Enemy*, and at Rudolph Aronson's Casino (theater and first roof garden in New York, opened July 7, 1888) Pauline Hall and Francis Wilson were shining as co-stars in Jakobowski's melodious light opera

ERMINIE

This bright and tuneful old favorite was given its first American production by Aronson at the Casino on May 10, 1886. At that time Grover Cleveland was President of the United States; the Haymarket Riots in Chicago had just been quelled; Bartholdi's great Statue of Liberty Enlightening the World did not then greet from Bedloe's Island all entrants into New York City via the harbor; the Apache Indians were on the warpath in Arizona (not yet a State), and the new book of the year was Mrs. Frances Hodgson Burnett's *Little Lord Fauntleroy* (afterwards dramatized for little Elsie Leslie). It was a long time ago.

The complete initial cast for the opera was Pauline Hall (title rôle), Marie Jensen, Marion Manola, Jennie Weathersby, Agnes Folsom and Rose Beudet for the women; Francis Wilson and William S. Daboll as the two thieves (*Cadeaux* and *Ravennes* respectively), Harry Pepper, Carl Irving, Max Freeman, A. W. Maffin and Murray Woods for the men. Harry Paulton, librettist of the opera, was stage manager, and Jesse Williams the music director. (Note: Young Will Daboll died at the beginning of what gave promise of a bright career in light opera.)

A curious thing regarding *Erminie* was that notwithstanding the opera already had found favor in London, it was eyed dubiously by American managers until Aronson took it for the Casino, but from the night of Francis

Wilson's first inimitable performance of *Cadeaux* (the comic thief) his own reputation was made as well as that of the opera, which scored the phenomenal record run for those days of more than eight hundred performances. Melodies from the opera became the best music-sellers of the day, everybody singing them and dancing to their enticing rhythm. It is possible that many of my readers may have forgotten (or perhaps never knew) those melodies, yet surely some of you must remember or know the famous lullaby, *Bye, Bye, Drowsiness*.

Erminie has been revived many times since then, enlisting the services of some of the most noted singers of light opera. Among these there may be mentioned Pauline Hall, Mrs. Jessie Bartlett Davis (later of Bostonian Opera Company fame), Fay Templeton, Lillian Russell and Henry E. Dixey (a Boston product who made his stage debut as the front legs of the dancing heifer in Rice's extravaganza of *Evangeline*). No other operetta except *Flo-rodora*, which came fourteen years later, ever achieved anything at all approaching the popularity of *Erminie*.

Francis Wilson and DeWolf Hopper undertook a joint starring tour of the opera in 1921. This was supposed to be a farewell tour, but performers never really retire as long as they can hold the public, and from the point of uninterrupted activity these two long-time rivals in the field of comic opera are the *doyens* of the American stage. Of course there are older stars, older in years lived and years elapsed since assuming leadership of companies bearing their own names, but none has been in such continuous activity as have these two "Merry Andrews" of the comic opera stage.

In this connection: In 1899 Francis Wilson fared forth on his own account in *The Oolah*, basing his bid for success upon the popularity he attained as "Cadeaux" in *Erminie* during its long run. DeWolf Hopper followed suit a year later, feeling that he too had heard a "call" through his performances in an operetta with a plot based upon the never-answered question involved in Frank Stockton's story of *The Lady or the Tiger?* For some thirty odd years Mr. Hopper not only has responded to certain calls evoked by his comic opera interpretations, but also for vociferously demanded interpolations of his famous perennial recitals of the classic "Casey at the Bat" (Note: More than one man has advanced claims as to the authorship of these commercial baseball verses, but the weight of evidence today gives it to L. D. Thayer of San Francisco, the initials of whose name, L. D. T., were on the copy that originally came into the hands of Hopper.)

To return to *Erminie*: The noted and now deceased comedian, Nat Goodwin, devoted a whole chapter to this opera in his autobiography—a volume mostly naive, sometimes indiscreet, largely "professional" in its appeal, yet interesting throughout to all who possess a liking for matters theatrical and their memories. In this chapter Goodwin states that he was one of three comedians who were eager to obtain the American rights to *Erminie*, which was staged in London in 1885 and which for a year disputed popularity with *The Mikado* (the Gilbert-Sullivan opera that was produced at the same time). The other two comedians were Francis Wilson and DeWolf Hopper—both of whom in 1921 "teamed" in the opera, playing the respective rôles each had coveted before either was at the threshold of stardom.

Goodwin journeyed to London for the purpose of obtaining *Erminie*, and returned with that and two or three other English works.

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His backer was blind and deaf regarding the matter of the opera, however, although Goodwin (as he states in his book) "was on my hands and knees in supplication." Goodwin finally was compelled to appear in an old-style, rhymed burlesque, *Little Jack Sheppard*, instead of his dearly desired *Erminie*, which a month or so later fell into the hands of Aronson for the Casino where Francis Wilson was then principal comedian. The consequent results of all this are interesting to those theater-goers who react to the stage history of what may be designated as "our own times." Following his performances as *Cadeaux* in the opera during its tremendous run, Wilson emerged as a *de facto* stage star, while Goodwin — unhappy in the rhymed couplets and Cockney puns of *Little Jack Sheppard*, and disgusted with the general trend of things — finally forsook his backer, said "Good-bye" to the lyric stage and evolved as a "legitimate" actor.

Goodwin's backer, Miles, who could not foresee the tremendous possibilities in *Erminie* that made its attempting worth while, used better judgment in the next venture with his bankroll. He took a young and unknown actress from Cincinnati and "blew" her to a special matinee appearance in New York City as "Parthenia" in *Ingomar*. The majority of the critics were uncertain as to her histrionic abilities, however, but not so with the then prominent Robert W. Ingersoll, who turned his trenchant and persuasive pen to the task of what today would be termed "putting her over." The actress was Julia Marlowe, to whom Goodwin later said:

"Your Roslind is the sole mitigation of my regret that I was not permitted to stage *Erminie*. If Miles had listened to me, it is a fair guess that he would have had no time to devote to you. For me all is now square, and you — are great!"

For forty years, off and on, the writer of these reminiscences has played in orchestras for these comedians. He also played for Julia Marlowe from her season up to 1898, and for several months in 1899 boarded at her mother's little theatrical hotel in Cincinnati. More than thirty-five years have passed since Francis Wilson, DeWolf Hopper and Nat Goodwin fared forth with names in big type as the heads of their respective companies of strolling players, and Mr. Hopper is the only one of these three star comedians who is in active service in 1927.

OPERATIC VICISSITUDES

The name of Edward Jakobowski, once so familiar on theater programs and big display posters in the operatic heyday of *Erminie* (and brought up by the mentioned revivals of the old opera), is about all that now survives of a composer who scored a tremendous hit, although he was not a "one-opera" writer by any manner of means nor was he so regarded by musicians and critics of that day. As were others of his contemporaries in light opera writing, Jakobowski was a bitterly disappointed man; his *magnus opum*, a grand opera, never appeared behind the opera footlights.

It was a different matter with Offenbach when he ventured into the larger form of composition, for he was powerful enough to have his *Tales of Hoffman* staged while he still lived, but Auber, Lecocq and others of his contemporaries were less fortunate. Like their Berlin and Viennese rivals, these vivid, witty French composers regarded the writing of light operas as merely something wherewith they might keep a fire under the pot until the bigger flame blazed. And it was the same with Jakobowski; he held a sort of mild contempt for *Erminie* and others of his footlight works, the while he toiled and moiled on the "real" opera which (so he firmly believed) would prove

Wagner an amateur and make Verdi — yes, even the Verdi of *Othello* and *Falstaff* — a joke and a byword.

Offenbach's *Tales of Hoffman* is popular as a grand opera today, yet the work is essentially comic. When rightly understood and played the opera fairly bristles with comedy, a fact which the Ravinia Opera Company of Chicago brought out during the past summer. They made it known that one could laugh at it — right out loud, if he felt that way — and then devoted themselves to extracting audible merriment at every opportunity.

(To be continued)

Band and Orchestra News Briefs

Boston, Mass. — An orchestra which was formed to give the musically talented of the city of Boston the opportunity of obtaining practice in ensemble playing and making the first hand acquaintance of the highest type of orchestral music is the Boston Civic Symphony Orchestra which made its first public appearance at Jordan Hall last May. Mr. Joseph F. Wagner, Assistant director of Music in the Boston Schools, a former student at the New England Conservatory of Music, and director of the Boston Public School Symphony Orchestra ably directed the debut of the Civic Symphony in an artistic program. There are several appearances of the orchestra slated for this Spring.

Kalamazoo, Mich. — Only a very short time ago the Kalamazoo Symphony Orchestra was formed here but so rapid has been its rise that now after five years with steadily increasing audiences it is practically indispensable to the people of Kalamazoo. Its ideal of bringing the best in music to the masses at a price within the reach of all has been a big factor in building up as great a number of patrons many of whom attended a recent concert, during which George Buckley conducted. Mr. Buckley is extremely well fitted to work with this organization. He has studied with the most famous masters of Europe, including Sevelk, Schradieck, and others, and specialized in conducting under Albert Stoessel.

New York City, N. Y. — Seldom has a group of singers been hailed with the ovation given The English Singers by the most critical critics of New York City. This vocal sextette — three men and three women — had in its second season in the United States an unusually large number of engagements, making twenty appearances here alone. Their repertoire consists of music of the "Golden Age," during the time of Queen Elizabeth, when the art of writing part-music for voices was developed and practiced with a skill and enthusiasm that have never before nor since been surpassed. The composers include Gibbons, Byrd, Morley, Dowland, Wilbye and Purcell, famous for their glees, madrigals, motets, and ballads. Their manner of singing is informality itself. Unpretentiously dressed, they form a fairly ordinary looking group, but when they sing their exactness in rhythm, rightness and delicacy of phrasing, and precision of attack is so exceptional that it is easily seen why New York's critics have succumbed to their charm.

Green Bay, Wisconsin. — Under the direction of Mr. E. C. Moore, and given in conjunction with the High School Chorus, the Green Bay High School Band presented the third in a series of five concerts at the Columbus Club Auditorium on Monday evening, February 21, 1927, presenting a program that delighted a large and appreciative audience. Co-operating with the Music Department of Lawrence College in Appleton, the public schools of that city are preparing to include instruction on all band and orchestra instruments in the regular curriculum. Mr. Moore of Green Bay will also be the director in charge of the music activities of the Appleton city schools.

Kalamazoo, Michigan. — Under Mr. Mahlon L. Merrick, conductor, the Central High School Orchestra of forty players gave a successful concert in the school auditorium recently — the first school concert ever given publicly in Kalamazoo at which an admission fee was charged. In addition to the ensemble numbers the program included a group of four vocal numbers sung by the High School Choral Club, Miss Kathryn Baxter, director; piano solo by Miss Frieda O. Holt, pianist, of the orchestra; *Silhouettes* by Mr. Merrick, a group of four trio numbers for violin, cello and piano (played by Mr. Frederick Wolff, Miss Hilda Bell and Miss Holt respectively), and the "Berceuse" from *Jocelyn* (Godard) played by the recently organized school quintet: Glen Alway (oboe), George King (flute), Paul Aldus (bassoon), Ronald Young (clarinet), and Florence Haas, harp.

This orchestra has been quite musically active since its organizing about a year and a half ago with only nine members. It has furnished music for five community plays and several school assemblies; played in a patriotic pageant given by the Michigan Education Association on November 2, 1926; provided music for the Kiwanis Club dinner on November 17 last; and played the score for a patriotic moving picture, presented under the auspices of the Kalamazoo Chapter of the Daughters of the American Revolution on February 21.



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What Shall We Do With the Banjo?

Continued from page 6

FUTURE STATUS OF THE BANJO

It may be that the title of this article was wrongly arranged and that instead of "What Shall We Do With the Banjo?" it should be "What Will the Banjo Do With Us?" It certainly is on its way to doing something, and any consideration of past musical history inclines one to the belief that at a not very distant date a banjo type of instrument will be as much of a necessity in the rhythm section of orchestras and bands as any of the instruments now included in those organizations.

The vicissitudes through which all standard instruments passed before being accepted and having their value recognized have certainly been no greater than those vicissitudes through which the tenor banjo has passed and is passing. The opposition which these now recognized symphonic instruments had to overcome was much more severe even than that which meets the suggestion of including banjo instruments in standard symphonic ensembles. As a matter of fact, banjos have been included in some of the modern grand opera and great orchestra productions. Things move faster now than they did several generations ago, and for that reason we can confidently expect to see a definite progress in any line within a few years, whereas a century or two ago the labor of several generations would be necessary to note improvement of any sort.

If it is expected to find in this article an answer to the question implied in its title, I fear you will be disappointed. Actually it doesn't seem necessary for us to do anything with the banjo; if we give it a reasonable chance it will do more for itself and for the musical world in general than anyone can do for it, so all that is necessary is to not regard it with disdain or think that its musical status is firmly set in the groove worn by its present use. Remember that the violin, which is now considered the king of instruments, has only been so for about three hundred years or a little less and that for all the thousands of years preceding that time violin type instruments were considered by serious musicians as little better than toys, and not worth the consideration of any player who took his efforts at all seriously. When it is considered that the banjo type of instrument is the only instrument that contains within itself the type of tone color especially suited to producing rhythm, and can also reproduce any harmony in any octave and present effectively any melodic line using a tempered scale that it is possible to conceive, it may well be that if we could go as far forward in history as we can go backward we might find the banjo type instrument the king of them all.

The widespread use and increasing popularity of these various banjo instruments indicates great things for the banjo family in the near future. A definite pitch rhythm section in the orchestra for instance, that has a chromatic range of seven octaves; the use of rhythm (even in small orchestras) that is never out of tune with the harmony used, in contrast to the drum rhythm which has no definite pitch or a very limited variety of it as in the tympani, would add greatly to the range of expression of even the most nearly perfect orchestra in existence. In fact, the orchestra of the future will probably not be considered perfect unless it includes such a rhythm section, and there is no type of instrument now existing that can provide such a rhythm section—except the banjo.

New York City, N. Y. — W. F. Quackenbush, an old and valued MELODY subscriber, tells us that the new Park Lane Theatre, 80th Street and First Avenue, now has a type H two-manual Wurlitzer with seventy-five stops. At 80th Street and Lexington Avenue the Keith-Proctor Theatre will be completed in April and will have a large three-manual Wurlitzer.

All the News That's Fit to Print

EXTRY! Extry! Organist Deserts Theatre For Class Room! Entire City Rejoices! Thousands of Homes in Convulsions!

Last evening at 9.50 P. M. Golly Gimp, whose organisms at the huge Skinny organ of the Cosmopolitan Theatre have pained dwindling audiences for several months too many, finally hauled down the flag and descended on his trick elevator for the last time to that Cavernous Pit from which no Musician ever returns, accompanied by the customary bombardment of 1926 eggs (the vintage, not the number), yesterday's squash pies, and thunderous cheers by the Relieved Peasants.

After being wet-and-dry cleaned and revived with a bottle of ammonia and a pay check, Mr. Gimp rallied sufficiently to make weakly and murmur "Ah, my dear public, how can I leave them?" But as this had already been arranged for by the management, acting in conjunction with the police, the defendant was fortunately enabled to make his escape unharmed, and at last accounts was seen playing with children's blocks in the Psychopathic Ward, forming such meaningless combinations as WNAC, WEEL, WBET, and so on, feebly murmuring, "Which, Which?"

Those who have watched Mr. Gimp's progress and activities in the calcium's red glare believe that it is his intention to open a school for community singing, in the hope that if he is ever allowed to resume his nefarious activities some one may sing. There also seems to be a well-founded belief that the proposed school is to train Boobier and Bummer Theatre Organists, but it is doubtful if the police will allow this.

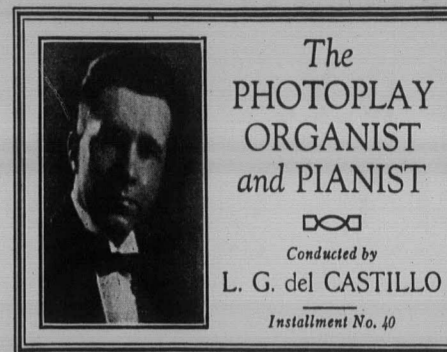
Whatever the case, it is certain that the best wishes of the populace go with Mr. Gimp in his enterprise for permanent retirement. Seldom, if ever, has the public's mind, if any, showed such complete agreement on one of the burning questions of the day. Mr. Gimp, who resided in the waiting room of the South Station, is survived by his keeper and six police dogs, and contributions may be made payable to the American Double Cross, Charlestown State Prison, Flagstaff, Tennessee.

CORRESPONDENCE, FORTUNATELY

The foregoing account, which might have appeared in the news columns recently, can be justified only by the fact that it is too great a strain to write sense all the time. And if you wish to put these lines on a confessional basis, let it be added that to one who has stuck to the grindstone three hundred and sixty-five days (and nights) a year for more years than he wants to think about, the sudden release demands some kind of an emotional outlet, of which the above is it.

The co-author of these columns, Mr. Myron C. Ballou of West Barrington, R. I., meanwhile has a few words to say anent our amiable controversy over what kind of music we ought to use, when we do, and although he has not written in the proper tone of respect due the head of a great institution, still much may be forgiven the young, and I print it as is with a patient and forgiving smile.

"My dear Professor: Again we feel impelled to express to you our deepest gratitude and thanks, as per follows: for not printing all our letter; for not usurping more editorial advantage than was necessary to bolster a faltering cause; for the humor and remarkable ability evidenced in defending a hopeless case.



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"In regard to the spring campaign, our intelligence department reports that it will not be necessary to use the 75s. It appears that the ground you have taken forms a dangerous salient to you, and that all we have to do to riddle the fabric of your case will be to call up the moth brigade. With sincere sympathy we remain, etc., etc."

That's all right, my boy, that's all right. I like to see a young feller stick to his guns, even when he's wrong. As Patrick Henry said, "I would rather be readable than right." Or maybe it was Coolidge. (Perhaps that will start another argument.)

WHAT KIND OF MUSIC

The controversy in question, if we wish to be charitable and assume for the moment that Mr. Ballou's contention has substance, is on the following subject: Are piano solo parts or orchestral piano accompaniments better for picture use? Ballou says piano solo; del Castillo says orchestral accompaniments. Ballou contends the piano solo repertoire is more practical to play and less hackneyed in content; del Castillo claims that the orchestral accompaniments are more practical and more useful in content. There's the whole argument in a nutshell for those who have not followed it. All contributions gratefully received.

Incidentally it might be mentioned that my good friend and colleague T. Scott Buhrman, editor of *The American Organist*, appears to have a pet peeve on the subject of the special so-called Organ Editions of popular songs. In general I can't share his indignation. The editions to which he refers are for the most part piano copies printed on stiffer paper in such a form that each of the double numbers can be played without turning a page. As such they are to be commended, and are called organ copies simply because they are sent mainly to theatre organists.

There has, however, been experimental work done in the form of organ arrangements of popular songs which I would like to get comment on, as personally I cannot see any value therein. Remick has been the prime mover in this innovation. I remember discussing this subject with Abe Holzman before he had left Shapiro Bernstein to return to Remick, and we agreed that special organ arrangements were too hard for the second-class organists, and unnecessary for the first-class organists. Various well-known organists have tried their hands at these arrangements, including Van Cleft Cooper (if I remember rightly), John Hammond and Henry Murtagh.

I say they are too hard for mediocre organists, and superfluous for the best ones. It might be more accurate to say that they are unreadable for all organists, but possibly worth study by those who would like ideas on jazz playing. After all, the whole point is that

good jazz playing is an extemporaneous form of musical speech. No good jazz player ever played note for note from the printed page. I am speaking now of single performers. The very form demands free and unhampered treatment, and an attempt to reduce it to the printed page makes it at once unwieldy, inflexible, and too complicated for sight reading.

I think I recently came upon the crowning absurdity in "organ copies." A New York firm has recently been putting out such editions, consisting of the regular song copy with registrations and manual groupings of the most elemental character, editions that Mr. Buhrman might well froth at the mouth over. In the most recent specimen that came to my attention there appeared at the end of the number the following insult to the intelligence: "Note. Organist may add to the 'stops' if they wish the effect louder, or reduce the 'stops' if they wish it softer." This is not a verbatim copy. I am quoting from memory. It is nevertheless essentially correct. Now I ask you!

ORGAN STYLE AND TERMINOLOGY

The whole subject of organ style might reasonably give us pause. Theatre organ style, so far as there is any such specific animal, like Topsy, just grewed. I expect in my future teaching to demonstrate, just as I have done in past teaching, that it can be reduced to fundamental and applicable rules of touch, analysis, and treatment. It must be so reduced in order to be handled intelligently, because theatre organ repertoire really consists of making sight transcriptions for the organ from other kinds of music.

The "muddy" playing so frequently heard in the theatre is simply the result of failing to attack this problem logically and systematically, and, in large degree, of playing piano parts note for note without regard for the special treatment in registration and manual groupings possible, and, in fact, necessary, on the organ.

In this respect I really think that the manual designations of Solo and Accompaniment first introduced by Wurliizer, and now copied by most unit builders, has helped to show to a slight extent how the organ is supposed to be used. The designation of the fourth Wurliizer manual as Bombarde means not much of anything, to be sure, but it is at least as good as the antiquated Swell or Choir, which were accurate enough at one time, but are pretty pointless for a theatre organ in which everything is enclosed.

At the same time there is certainly a dilemma created by terming the traditional Swell manual the Solo manual, because what then does the Solo manual become? I invite suggestions on this point, so that if I ever become an organ builder, I will know what to call the different manuals, and not be reduced to the unimaginative plight of one organ firm, which designates them as Manual I, II, III, and so on. I suppose that for the present Solo, Swell, Great and Accompaniment, reading from the top down, are as good as anything. Nevertheless I am on a still hunt for a name for the top one, having already mentally discarded Dual, Alternate, Reserve, and others just as bad.

The logical use of a four-manual organ may be very simply explained. What you have (still reading from the top) is a two-manual organ in the second and fourth manuals, with two more added for reserve use. In other words, the Great, which now lies between the

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Swell and Accompaniment—or Choir—or Orchestral—or what-have-you, becomes the General Utility keyboard on which you may graduate the solo voices from the Swell, or the accompaniment voices from the Choir, or both together for a grand combined celebration with both hands. The same thing is somewhat true of the top manual, in that you reserve it for special uses, both loud—for fanfares, counterpoints, and rhythmic accompaniments and embellishments, and soft, particularly when it includes an Echo division.

In the three-manual organ you obviously have the same tuning, only without the Solo. And when you come down to the two-manual you are reduced to the fundamentals of the case in which you have the upper manual for solo work and the lower for accompaniment, but not having a third manual to combine these effects it has to be done by increasing the resources on the top manual, in the case of the Unit, or coupling to the bottom one, in the case of the Straight.

It is also obvious that in the two manual you have got to use more ingenuity in getting your effects than in the larger organ, where you can prepare them ahead. This is a mixed blessing. It makes for resourcefulness, but it is also apt to get you into the lazy man's habits of depending entirely on pistons, and letting your registration become monotonous. And where there is an unusual effect that must be specially prepared ahead, it is obvious that you have no recourse but to play entirely on one manual while you prepare the other.

WHY I LIKE THREE-MANUALS BEST

To the inexperienced player the two-manual organ seems easier, but so far as flexibility and ease of operation go, I will take the three-manual any day. With the fourth you admittedly do have considerably more to keep under your control. There is so much to keep your eye on that you are apt to overlook something important. Recently I have played two outside concerts, both on four-manual organs. On one I ended a number with the Chimes, and on starting the next number with a smashing chord was discomforted with a jangling chorus of Chimes notes, due to the unusual position of the Chimes tablet on the manual cheek, where I had overlooked it. In the other concert I finished a number fortissimo with the Sforzando locking pedal, and was right on the verge of starting the next number pianissimo when at the last instant I remembered to look down and kick the Sforzando off. My heart skipped a beat at the notion of the storm I barely escaped letting loose.

I believe that most recitalists can tell similar anecdotes. The experienced ones of course learn to escape these pitfalls, because after the first hundred organs they find that all of them have more or less the same general habits, no matter how much they may differ in detail. The lesson to the beginner is simply that with him, as with the motorist, constant vigilance is all that will eliminate these tonal accidents. It is always the little unobtrusive details that ruin things,—a Unison cancel, a Sforzando pedal or button, a Crash cymbal tablet. Would that the size of all stops were in proportion to their volume! But unfortunately the Tuba Mirabilis is no larger than the Dulciana.

Of course the problem is a minor one for the theatre organist, who stays in one place long enough to learn his instrument thoroughly, unless he is either so good or so rotten that he is always changing jobs. At the same time it is easy to overlook some little dingus in a moment of carelessness, and the fact that the audience is probably not listening to the music is one that our theatre brethren and sisters probably rely on altogether too much.

Mostly About Folks Who Play for Photoplays

Intimate Close-ups
from Regular Correspondents and
Special Writers.

WHEN Balaban and Katz opened the world renowned Uptown Theater, the theater of the North Side, they were besieged with organists who desired the honor of playing in this gorgeous movie palace.



ARSENE F. SIEGEL

At that time, in a small neighboring theater, there had been playing a quiet, serious musician who had created quite a sensation and quite a following because of his ability in playing request concerts. A prodigious and unerring memory made it possible for this organist to give concerts night after night wherein he played anything that was asked of him, regardless of whether it was Bach or Berlin, Strauss or Stravinsky, Brahms or Beethoven, Gounod or Gershwin.

Arsene F. Siegel, the organist with such a tremendous repertoire, had recently hailed from Davenport, Iowa, where he had been doing the same thing. Born in Lyons, France, where really good musicians have been the rule rather than the exception, he arrived in America at the age of fourteen years. Then a prodigy, he continued his studies until now he is one of the features of both the Chicago and Uptown Theaters, alternating between them—playing a week at one, and then a week at the other.

Siegel has been featured concert organist for over a year at the Uptown and some four months at the Chicago Theater. In these theaters, as associate (not relief)

Continued on page 67

GENE BYERS started playing for pictures when Mary Pickford was beginning to shine as a star for the old Biograph Co., of New York. Owen Moore was scarcely known and Douglas Fairbanks and Charlie Chaplin had not yet come into prominence.

Those were the old five and ten cent days, when a show consisted of a two-reel picture, a comedy and an illustrated song. Three-reel features were regarded as long, and it was considered entertainment enough for several days to sit through the old Pathé hand-colored Passion Play in five reels.

At an early age Gene became interested in and subsequently owner of the Electric Theater at Monticello, Iowa, where he acted in all capacities from janitor up. Picture music in those days was limited to piano and drums. He became more or less proficient on both piano and drums and he regards the incident of playing *Hiawatha* on a cornet, accompanying himself with piano, bass and snare drum all played simultaneously, as his most distinctive achievement up to that time and one which betrayed the tendencies which eventually placed him at the console of a theater organ.

A streak of ambition led him to abandon theater work for engineering, which subject he pursued at Iowa State College, receiving the degree of Bachelor of Science in Civil Engineering upon graduation. The ambition failed to survive the depression following the war and he returned to the theater pit and has since been playing theater organs in Cleveland, Chicago and Milwaukee.

His first coaching in theater organ work was from Claud C. Ball, Chicago. Later he studied with Ralph Emerson who has since become nationally famous as organist for radio station WLS, Chicago. For the past three years, Gene has been with the Rainbow Theater Corporation of Milwaukee which owns and operates the Rainbow and Climax Theaters of that city.

In summer his favorite hobby is golf. It is said that he has been known to clout 'em three hundred yards, but he confesses that his short game is N. G. In winter his diversion is dancing, skating or what have you? Often accused of being bashful or shy he declares he is not but just looks that way. In addition to being a good musician Gene Byers is a regular fellow and I don't know of any higher compliment I could give anyone. —*Avelyn M. Kerr*

MRS. EVAH MARTIN learned to play the organ because she had to. This was not a case, as it may sound, of being forced to play, but of a new organ being installed in the motion picture house where she had been playing piano since she was fourteen years old, in Hannibal, Mo. She had but a short time to prepare herself for handling this big and complex instrument, so securing the help of a local organist and use of a church organ, she diligently practiced for days and was ready when the organ was installed. Since that time she has been playing organ, and enjoying it to the utmost.



MRS. EVAH L. MARTIN

She now plays in the Irvin Theatre of Bloomington, Illinois, where she admits to following the unusual custom of picking out some person in the audience and playing to them during the entire show, with the person in question never aware of the fact. She feels that in so doing she gives the audience a more sympathetic interpretation of its reaction to the picture by being better able to check up on how effectively her musical interpretation fits the picture through watching the effect on this sample individual she selects to represent the audience. Mrs. Martin has built up a mammoth library, one that is so extensive that she seldom repeats a piece within less than six months. When she uses a number it is put in a stack in her library at home instead of in her file at the theatre, and this music is not redistributed until the music of the past six months has been collected. The library is being constantly enlarged to keep abreast of the times and the needs of the theatre.

FRED STARKE, meet the readers! He's a regular fellow, folks; if he were not he couldn't hold the position of arranger, business manager and assistant conductor with Breeskin's Metropolitan Symphony Orchestra, and he isn't a "Yes" man, either. I was up in the music room one day and heard Starke and Breeskin squabbling over the use of a *lento*, arguing pro and con over substituting a *moderato*. When I left they were both very much fortissimo and I don't know to this day who won.

Mr. Starke has been with the Breeskin Orchestra for about eighteen months but has made a name for himself in Washington, both among musicians and the music loving public. His big smash came with the *Volpa Boatman* when he assisted Breeskin in presenting the picture. It was Mr. Starke who directed the chorus of male voices off the stage, timing the singing at the exact moment and fading with the fadeout of the boatmen.

It was Mr. Starke who rehearsed all the organists (God help the poor man) in the difficult score, and toured the circuit of Stanley-Crandall houses with the picture. He also wrote the *Revolution Theme* and the *Sinister Theme*, the themes coming to him as he watched the picture.

He often writes little themes and musical sketches that are used in scores and his arrangements, especially for string quartet, are received with enthusiasm.

At a recent miniature concert at the theatre he made a symphonic arrangement of *Tonight You Belong To Me* for the entire orchestra and it received much favorable comment from the music critics.

The Lord Calvert Hour over WRC is composed of Breeskin musicians and the program is arranged by Breeskin but rehearsed and directed by Fred Starke.

This unit is rapidly becoming one of the most interesting on the air and is looked forward to by all who crave the best in music.

Mr. Starke spent many years as director of music and presentations at the Colonial Theatre, Richmond, Virginia, and when the beautiful new Temple Theatre at Birmingham opened he was in the orchestra pit with twenty picked musicians. After a triumphal season at

Continued on page 67

MISS KERR is an enthusiastic type of person. Her numerous activities benefit by that quality, whether she is at the theatre-organ console, writing her Milwaukee column for the Jacobs Magazines or conducting her automobile business as she plans to do this summer to the exclusion of most other interests.

Miss Avelyn Kerr has had a wide and varied experience in theatre organ playing. She was among the first to play theatre organ, starting with a Bartola, and since then using almost every style theatre organ that is made. She spent one year with the Marquette Piano and Organ Co., of Chicago, demonstration and playing openings, and there she learned to know the mechanism of the organ. Miss Kerr is thoroughly workmanlike, and was clever enough to see the advantage of acquiring this knowledge. One year was spent at the big Wuritzer Organ of the New Rex Theatre, Sheboygan, Wis., then last March she opened the new Wangerin Unit Organ at the New Lake Theatre, Milwaukee. Last June she joined the Saxe Amusement Co., and since then she has been working at the Mirth Theatre, Milwaukee, where her solos and community singing have become very popular. For the coming summer season Miss Kerr plans to devote her time to her automobile business, to her work with and for the music magazines of Walter Jacobs, Inc., with special attention for *MELODY*, the piano and organ edition of the Boston music magazine triad and to her new school. She has recently opened the Avelyn M. Kerr School of the Organ, which uses the \$25,000 Marr & Colton Wisconsin News Broadcasting Organ (Station WSOE) for practice, instruction and demonstration. Miss Kerr designed and supervised the construction of this organ and broadcasts programs with it regularly.

EARL ROLAND LARSON, prominent in the "who's who" musical column in Duluth, Minnesota, is a talented young organist-composer of the rising Arrowhead country. Among his many activities he is also taking part in the newly organized manuscript section of the Duluth Matinee Musicale, which department is to present some of his new songs at a recital in the near future.

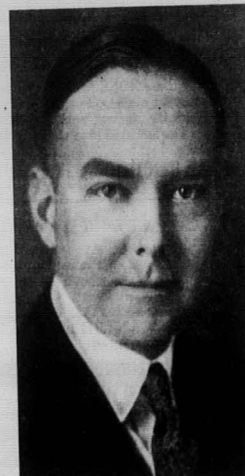
Mr. Larson was born in Grand Forks, N. D., and began his early study of piano and organ with Paola Conte at Wesley College. After the World War he directed an orchestra at the Strand Cafe in Venice, California, five years later returning to the Northwest. Since that time he has presided as organist on the "mighty" Wuritzer at the Lyceum, Duluth's leading theatre, and in addition served as organist at the First Methodist Church's large Hutchins organ.

Versatile and skillful performances have characterized his work, both in actual playing and composition. He has a decided aptitude for producing good photoplay melodies, the following of which are published by Walter Jacobs, Inc.: *The Enchanted Grotto*, *A Venetian Night*, *Fancy Free*, *Autumn Color*, *Romany*.

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AVELYN M. KERR



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What I Like in New Music

By L. G. del CASTILLO

POPULAR music continues in the dol-drum. There seems to be no particular reason for it, although it is true that there are few tunes that particularly stand out on sheer merit. However, as everyone knows, a hit is the product of plugging as much as merit, and the fact simply seems to be that the public is apathetic, and disinclined to luxuries generally.

ORCHESTRA MUSIC

WHEN LOVE CALLS, by Huerter (Schirmer Gal. 313). Easy; light sentimental 3/4 Tempo di Valzer Espresso in E^b Major. A concert waltz of durable musical qualities, with a considerable sensuous appeal that suggests its screen significance.

MINSTREL SONG, from Norroena Suite, by Frederiksen (Schirmer Gal. 314). Easy; quiet plaintive 4/4 Andante con moto in D Minor. Of all national musical characteristics, there is none that runs as consistently true to form as the barren, desolate hardness of Norwegian music. This Minstrel song has that same haunting melancholy, and is faintly comparable to Solovej's Song from the second Peer Gynt Suite.

BENEATH THE BALCONY, by Leonie (Schirmer Gal. 315). Medium; light quiet 6/8 Allegretto moderato in F Major. A light lilting serenade of typical 6/8 swing that moves gracefully and easily along with considerable embellishment to give significance to its light-hearted character.

JERAME (Spanish Tango), by Maria Grever (Schirmer Gal. 316). Medium; light quiet Spanish 2/4 Languido in C Minor. Very typically Spanish, with all the slow sensuous swing of the true Tango. It is good for dance cues, but better for all Spanish and Latin American scenes of passion and fervor.

CHARMAINE, by Rapee (Belwin). Easy; light 3/4 Valse Moderato in F Major. Its chief significance may lie in the fact that its author has only recently become the chief of musical staff at the new Roxy Theatre. The Waltz itself possesses a natural quality for theme use, in the unobtrusive nature of its chorus theme, and is, in fact, sub-titled A Valse Love Theme.

THE COSSACK'S WEDDING FETE, by Krein (Hawkes 6470). Medium; light Russian 2/4 Allegro Moderato in C Major. There is an introduction of folk-song character in the Russian idiom of modal progressions, and then the typical Russian dance, which develops to a Presto at the end. A useful number for the photoplayer.

FROM THE LAND OF THE SKY BLUE WATER, by Cadman-Herbert (White-Smith). Easy; quiet Amer. Ind. 3/4 Andante in B^b Major. It is claimed that this is the last piece of work that Herbert did before his death. It goes without saying that it is well arranged, though as a matter of fact this most popular of Cadman's Four American Indian Songs practically arranges itself. If I am not mistaken, this is the only orchestral arrangement of this number.

THRILLING MOMENTS, by Kempinski (Inc. Sym. 35, Photo Play Mus.). Medium; light agitato 2/4 Allegro Moderato in G minor. It can be best described by comparison with the first strain of the Arenski Intermezzo, whose tremulous agitato it remains true to throughout. Its virtue is its consistency.

EXCERPTS from Beethoven's *Sonata Pathetique*, Luz Symphonic Color Classics No. 3 (Music Buyers Corp.). Medium; three extracts from the first movement, comprising three distinct moods, (a) firm heavy, (b) light emotional, (c) quiet emotional, all pigeonholed for use.

DEVOTION, by Hand (Marks). Easy; quiet emotional 4/4 Andante Sostento in D major. This is really the only number of the four that can safely be recommended for the lone player. I do not mean to condemn the above three, but simply indicate that they have difficulties for players of limited technic. But this number moves along simply and easily, and for cueing purposes has a certain advantage of form in that it builds up persistently from measure to measure from a quiet opening to a powerful grandioso.

MEMORIES, by Hand (Marks). Medium; plaintive emotional 4/4 Andante Largamente in G minor. The lone player, I feel bound to point out, had best stay away from these arrangements unless he has the patience to dig out the essentials from the thick and over-full cueing. But for the orchestra of any size that same feature appears as an asset. The piece is moulded on heavy rugged lines, and will show up to good advantage for very heavy emotional scenes of a tragic or plaintive nature.

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TENSIVE MISTERIOSO, by Peale (Bel. Cinema Series 64). Medium; mysterious 4/4 Molto Moderato in D Minor. A good stock mysterious, and that about sums the matter up. They are all pretty much alike, but this strikes one favorably, and of course the picture orchestra cannot have too many of them.

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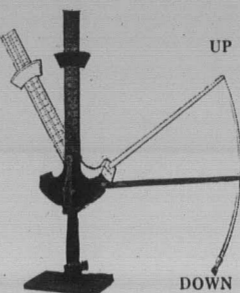
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THE CLOWN, by Peale (Belwin Cin. Ser. 65). Easy; grotesque 6/8 Moderato in E Minor. A light grotesque number of purely comic character, without the slightly sinister quality that some of these numbers possess. Sub-titled Misterioso Burlesco, it can be used either as a comedy misterioso played softly and slowly, or used at a faster tempo as a straight grotesque number for cartoons and comedy situations.

SINISTER PASTRO (The Dragon), by Bradford (Belwin Cin. Ser. 66). Difficult; heavy active 4/4 Presto in C[#] Minor. A tumultuous agitato of staccato melody starting in empty octaves and working up to full chords, developing to a heavy climax which is led up to by a short middle section in the same tempo but in 3/4 time.

THREATENING WINDS (Symphonic Incidentals No. 2), by Marquadt (Music Buyers' Corp.). Medium; heavy active 3/4 Allegro Vivo in B^b Major. The winds are indicated by long running melodic passages over staccato harmonies, suggestive of a Mendelssohn overture. For photoplay usage it has the distinct merit of being long and all of the same quality. The tempo and character is never interrupted or contrasted.

SINISTER SUSPENSE (Incidental Symphonies), by Kempinski (Photoplay Mus.). A ponderous heavy number of accented melody and chords answering each other, and considerable grim and threatening character. Like the preceding number, it is of good length and maintains its character without interruption.

RING-HAGER NOVELTIES, a collection of ten loose-leaf numbers (Fox). (1) *The Aeroplane* (A march rhapsody with airplane effects), 6/8 Allegro vivo in C Major, in which the airplane effect is indicated by trills in the bass (2) *Funny Faces* (A comedy sketch), 6/8 Moderato con brio in C Major, a typical light grotesque number of the familiar staccato variety. (3) *Illusions* (A march of mystery), 2/4 Allegro assai in A Minor, a minor gallop of syncopated melody. (4) *Horse Radish* (A snappy French Galop for comedies, eccentric dancing, tumbling, etc.), 2/4 Allegro con brio, a light one-step of the typical frothy French character. (5) *The Western Sun* (Military March), cut-time Allegro in F Major. (6) *Toy Soldiers' Parade* (for children's festivals, May parades, Holiday time), 2/4 Tempo di marcia in B^b Major, with drum and trumpet introduction and interludes. (7) *Olga* (an Oriental One-step-Galop), 2/4 Allegro in G minor, in general suitable for all exotic races from Chinese to American Indian, but with a too neutral melodic trio. (8) *Our Boys and Girls* (Assembly march), cut-time street march in F Major, using Assembly and a drum lead-off for the Introduction. (9) *Parade of the Animals* (A Circus Episode), cut-time tempo di marcia B^b Major, a heavy staccato march with coda. (10) *Coasting*, 2/4 Presto in F Major, a stock galop which needs no other explanation, except that the chromatic runs and the introduction of sleighbells justify the title.

MOTION PICTURE MUSIC, Vol. 4, by Zamecnik (Fox Photoplay Ed.). Ten loose-leaf numbers by a composer who can always be relied upon, as can the sub-titles giving the photoplay usage. (1) *Air Flight*, 3/4 Allegro moderato in G Minor lying in the upper registers and filled with descriptive chromatic runs and trills. (2) *Reproach*, 3/4 Moderato in D Minor, a dramatic recitative. (3) *Remorse*, 2/4 Moderato in F Minor, a quiet and plaintive number with an agitated middle section. (4) *Treachery-Kneer*, 4/4 Allegro moderato in C Minor, a heavy sinister piece that can be worked up as needed. (5) *Waterfall*, 4/4 Andante moderato in F Major, a very useful number built on arpeggios and quavers. (6) *Steadily Escape*, 4/4 Andante misterioso in C Minor, valuable because it is different, being built up of gliding slurred phrases rather than the over-worked staccato device. (7) *Defense of Honor*, a 12/8 Allegro in D Minor, composed of sharply accented triplets and chords. (8) *Queer Antics*, 6/8 Allegro Moderato in C Minor, an adaptable grotesque misterioso that can be used as sinister or not, according to how it is played. (9) *Disturbance*, cut-time Agitato in D Minor, a broken agitato of sound construction. (10) *Comedy Excitement*, 2/4 Allegro in F Major, a straight comedy allegro of useful calibre.

POPULAR MUSIC

SAM, THE OLD ACCORDION MAN, by Donaldson (Feist). A crooning blues excellent for coon shouters. And others. COLLETTE, by Kahn and Baer (Feist). Frenchy in its syncopation and accents, of one-step rhythm, it nevertheless first saw the light of day on Seventh Avenue or thereabouts.

IF YOU SEE SALLY, by Kahn, Egan and Donaldson (Feist). Feist is plugging this hard, though it seems to me too close to a straight ballad to get far in the dance halls.

YOU'RE THE ONE FOR ME, by Donaldson and Ash (Forster). While New York has a distinct edge on Chicago as a popular song centre, this number by a Chicago publisher has made considerable headway, and deservedly so.

WHEN YOU'RE IN LOVE, by Donaldson and Blaufuss (Forster). If you like waltzes, here is a smooth one. And by the same token, good ballad or love-theme material.

I'LL JUST GO ALONG, by Kahn and Fiorito (Berlin). Deliberately or accidentally reminiscent of the well-known theme from the New World Symphony, it can't fail to have some merit.

C'EST VOUS, by Green, Silver and Richman (Berlin). A sensuous type of waltz, as French as its name.

Continued on page 21

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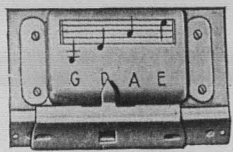
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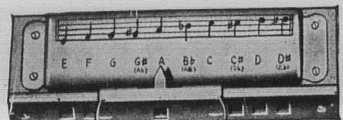
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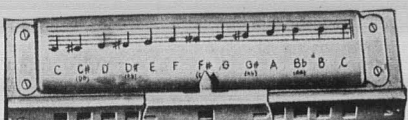
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The Elevator Shaft

By Dippy Timmins

WHO DO YOU suppose is writing Charles-ton now? It don't seem possible, but the feller that is supposed to be the greatest Heinie composer alive, Richard Strauss. I dunno how it happened, but I got my suspicions. All the countries ain't got Prohibition. He jest sat and watched a dancer dance the Charleston so's to get the rithim in his Noodle, and then he started right in and wrote out a regular Hey-He tune which was supposed to be it. If you dunno what it is, ask Elinor Glyn.

I ain't heard the tune, but I would lay odds that if it was played to some Tin Pan Alley expert he would give it the Razzberry. He would say Do you call that Crazy Stuff the Charleston, that ain't no more a Charleston than Sweet Georgia Brown is a Simphonick Pome, he would say if he knew what a Simphonick Pome was. It only goes

COBBLERS STICKING TO THEIR LAST TO THEIR LAST say about Jazz and Classics, that you can't get a Plumber to paint a Oil Landscape any more than you can get a Painter to Solder a Joint. The Classics is a Art, and Jazz is a Business, is what I say.

At the same time nobody can say that Richard Strauss ain't a good Business Man. He has got Geo. T. Babbitt backed away up the old Siding, and he gets Prices for doing his Stuff that even a Plumber would be ashamed of. Awhile ago, here is a funny thing, he made a bunch of Kale on the races by betting on a Hoss named Rosenkavalier which is the name of a Oprey he wrote, and if that ain't handing it to him on a Platter, or maybe it was a Plater (that one is a Joke you won't get unless you play the hosses), I dunno what.

Well, I ain't doing so bad myself. Mister Jacobs was so tickled about the report I made him last month about the new American Oprey that he's going to send me down to Noo York again next month to tell all about the noo Movie Palaces at the Roxy and the Paramount.

And it looks like they was aplenty to tell, what with the Orchestrys and the five or eight Organs

on Elevators, they got the Movies developed now so that even the Musick is Movies, I can see the time coming when all the seats will be on Elevators and you will come in on the basement and slide to your seat on a Moving Aisle, and then the seat will rise up so's you can see the show, and when you had enough you will Press a Button and the seat will tip you into a big Chute, and slide you out onto the Street.

I spose maybe you think that is a Cuckoo Idee and it could never happen. But you're wrong. Anything can happen and I'm a-going to prove it to you. Last month they was a ex-Follies Chorus Girl got divorced from her husband and DIDN'T ASK FOR NO ALL-MONY! So that only goes to show that the days of miracles is not yet over, and anything can happen. I even heard of a Feller who lived in Chicago all his life, and claims he has never been held up. So now I am looking for a

Popular Song Writer who claims he never wrote a Hit, and then I will be ready to die happy.

They is no denying that Musick certainly causes a lot of trouble. They was a case in Worcester just lately where the wife of a Feller named Joe Latanzio tried to get a Divorce just because he hit her over the head with a Fry-ing Pan. Imagine ob-jecting to a little thing like that. Why me and the wife wouldn't be happy if we couldn't throw things onet in a while. What is Married Life if it ain't nothing but Mush. A Feller wants a little Exitement. As the Feller says to the Noolywed who got to Bragging about the Billing and Cooing, Kid, he says, the Cooing, it may last through the Honeymoon, but the Billing it goes on Forever.

What was I talking about. O yes, this Joe Latanzio. He says to the Jedge, We had a phonograft and we had a Record on it called Charlie My Boy. She all the time play Charlie My Boy but she all time sing it Tony My Boy. I wanta know whose this Tony My Boy. Why don't she sing it Joe My Boy, that's me, what? So the jedge he decided if it was his wife he'd give her a Rap on the head his own self, and he dismissed the case. If it had been me I would of give her a Belt for playing Charlie My Boy all the time regardless of what she sang. Musick is musick but that ain't.

I see where this here Magazine run a Article in March called The Prison Musician. Now Mister Butterman when he makes up the magazines tries to put the ads in the places where they will be next to the articles they are about.

That is, on the Violin page he will put the Violin ads, and on this page he will put the Character ads like How To Raise Yourself In Life, or Learn To Think Intelligent If You Cant Look It. So what do you spose he put on the page that had this article about The Prison Musician? You don't have to take my word for it. Look it up yourself if you want to. He put in a ad about Spare Time Employment Profitable And Pleasant?

That would be a good place to stop, because it is a Beautiful Thought to close with, and I ain't got any more to say. But I have to write one more paragraph because I have to fill up the page. I don't think I can quite do it anyhow, but I have to make a stab at it, so this is it. It would be better if they was really something to write about, but still I been getting by a couple years now writing about Nothing, so I guess one more paragraph about the same thing won't make much Difference.

What I Like in New Music

Continued from page 19

HI DEE, GOSH O'MIGHTY, by Brown and Keidel (Conley). This firm from St. Louis seems to strike quite a respectable average of quality. This staccato melody has strong rhythmic vitality.

THERE'S EVERYTHING NICE ABOUT YOU, by Bryan, Tarker and Wendling (Waterson). A sentimental fox-trot of syncopated rhythm and plenty of zip.

I'M IN LOVE AGAIN, by Porter (DeSylva, Brown and Henderson). A timely song about "The Spring is comin'" and with an infectious jiggly rhythm.

I WANT TO BE MILES AWAY, by DeSylva, Brown and Henderson. (Ditto, Ditto and Ditto). I think you'll like it. It's not ordinary, it stands out, and yet it's purely a natural.

SOUTH WIND, by Ditto, Ditto and Ditto (Ditto, Ditto and Ditto). Not quite as spontaneous as the above, but fully as good musically, in fact, even a trifle better.

AIN'T SHE SWEET, by Yellen and Ager (Ager, Yellen and Bornstein). If these publishers keep on writing their own songs, what are the poor songwriters going to do? This has an infectious swing not unlike the famous Florida Sextet song.

FORGIVE ME, by Ditto, Ditto and Ditto (Ditto, ditto and ditto). A smooth melodic of the Lonesome and Sorry type.

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No.	Grade	Price	No.	Grade	Price
1			14		
THE WILDFLOWER (Quartet and Ensemble). By Victor Jackson. This composition may be played as Brass or Saxophone Quartet with or without band accompaniment.			DANCING DOLLS, Gavotte. By J. S. Seredy, arr. by Lester Brockton.	II	.60
2	I	\$.60	15		
OUR SECTION. March. By M. L. Lake. The woodwind and saxophone section, the cornet and the trombone section, and the horn, baritone and bass section can play their parts independently of the other sections before playing them in the ensemble.			BOHEMIAN DANCE. By H. Engelmann, arr. by Lester Brockton.	II	.60
3	I	.75	16		
THE NOVICE POLKA. By M. L. Lake.			BENEATH THE HOLLY (Selection of Christmas Songs). Intro.: Tomorrow Will be Christmas, Cantique Noel, Come Hither Ye Faithful (Adeste Fideles), O Sanctissima, O Come Little Children, Sacred Night, Holy Night, O Faithful Pine; arr. by Lester Brockton.	I-II	1.25
4	I	.75	17		
PETITE GAVOTTE. By M. L. Lake.			DANCE OF THE GOBLINS. Dance Characteristic; arr. by Lester Brockton.	I-II	1.00
5	I	.75	18		
LOVE SONG (Quartet and Ensemble). By Victor Jackson. This composition may be played as a Brass or Saxophone Quartet.			EMERALD, Waltz. By J. S. Seredy, arr. by Lester Brockton.	I	.60
6	I	.60	19		
REVERIE (Quartet and Ensemble). By Baker Freed. This composition may be played as a Brass or Saxophone Quartet.			FALLING LEAVES, Waltz. By J. S. Seredy; arr. by Lester Brockton.	I	1.00
7	II	.60	20		
MAYFLOWER. A Tone Poem. By Baker Freed.			GAVOTTE SOUVENIR. By Max Herzberg, arr. by Lester Brockton.	I-II	.60
8	II	.60	21		
SONG OF NEPTUNE. By George Scott. Solo for Bass, Bassoon or Baritone Saxophone.			ROBIN'S FAREWELL, THE. A Reverie; arr. by Lester Brockton.	I-II	.60
9	II	.60	22		
A WARRIOR BOLD (Quartet and Ensemble). By Victor Jackson. This composition may be played as a Brass or Saxophone Quartet.			STRAUSSIANA, Waltz. Selection on Strauss Melodies; by J. S. Seredy, arr. by Lester Brockton.	II	1.50
10	II	.60	23		
THE BUCCANEER (Sextet and Ensemble). By M. L. Lake. This composition may be played as a Brass or Saxophone Sextet.			HUNGARIAN DANCES, Nos. 7 and 8. By Joh. Brahms, arr. by Lester Brockton.	II	1.00
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FOREVERMORE. By M. L. Lake. Solo for Oboe, Bassoon, Soprano, Alto, Tenor, C. Melody Saxophones, B. Cornet, E. Horn (or Alto), Trombone or Baritone.			JUST FOR FUN. March. Frank A. Simpkins.	II	.60
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Fiddlestrings, the magazine published by Muller and Kaplan, string makers and importers of high-grade violins and accessories, has some very interesting information of general interest to musicians of all sorts. In the issue brought to our attention, identified as No. 11, and apparently published some time in March, we notice interesting articles about Dvůřák, Gasparo da Saló, Marie Roemaet Rosanoff, the suite as a form used in classical composition, and some new discoveries concerning the rise and history of Stainer. A copy of this interesting book can be obtained from Muller and Kaplan, 154 E. 88th St., N.Y.

True-tone, that unique and interesting house-organ so frequently and favorably mentioned in this column, published by the Buescher Band Instrument Company, of Elkhart, Indiana, is now issued monthly. The general excellence and interest of the material printed in this journal, and the favor with which it has met from its hosts of readers has evidently made it necessary to increase the number of copies presented each year.

The Boston Music Company at 116 Boylston Street, Boston, Mass., catalog a *Popular Concert Library* that is especially valuable to musicians engaged in hotel, picture or theatre work. Many of the favorite early and modern writers are represented, and the instrumentation includes all the instruments of the grand orchestra with parts cued so that the small orchestra combination is effective, and a piano part that can be used for organ in the theatre. This piano part is so fully cued that it can also be used by the conductor in his direction of the orchestra.

An interesting example of what intelligent advertising of a worthy product will do toward making it a commercial success, is found in the experience of the J. Schwartz Music Company, Inc., 225 W. 46th Street, New York City, with their *Micro Black Line Reed*. This reed has been consistently and persistently advertised in all leading music magazines, and although reed instrument accessories such as this would seem to be a rather small item on any manufacturer's program, a quite remarkable business has been built up in this accessory. Needless to say, the reed itself is an excellent one, or the advertising would not have accomplished anything for it. Information about this reed can be obtained from the manufacturers at the above address.

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The makers of Leedy Drummers' Instruments publish an interesting magazine called *Leedy Drum Topics* which is sent to drummers, and those interested in drums, merely for the asking. It is a most entertaining and helpful publication and the issue recently brought to our attention is replete with photographs of drummers, information, and various interesting bits of news. There is advice of great value to the beginner and suggestions of use to the veteran drummer. You may obtain this paper by sending your address to 1093 East Palmer St., Indianapolis, Ind.

J. Fischer & Bro. are presenting a new song by Clay Smith, entitled *Song of the Mohave*. This number is in the traditional Indian idiom and should meet with public favor. It is very melodious, has interesting harmonic substance to support the melody, and neither the piano nor vocal parts are difficult.

The firm of John A. Gould & Sons, 290 Boylston St., Boston, Mass., is an institution in so far as violin interests in New England are concerned. Mr. Gould has for almost half a century been recognized as a leading violin authority both in this country and abroad. This firm specializes in the highest class violins of domestic and foreign manufacture, and always have in their collection many highly desirable authenticated products of the old master workmen. Through his long experience in the violin business Mr. Gould has developed several violin accessories that are of decided value to violin players and dealers. Among these may be mentioned a most unusual violin polish that cleans and restores old finishes in a truly miraculous manner, and a string oil that will correct the shrunken core of wound strings and remove in a very few seconds the annoying rattle that such strings develop. A small bottle of this string oil will pay for itself many times over in thus serving to continue the usefulness of wound strings that would otherwise have to be discarded. This firm also makes strings and have developed a product that has met with the full approval of discriminating violinists. Their specialties are sold under the copyrighted trade name "Orthotonic."

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PIANO

Moderato con moto

ff

mf

ff

rall. *mf* *allegro*

rall.

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MELODY

Allegro

p

cresc.

mf

f

cresc.

mf

ff

Musical score for page 26, featuring piano accompaniment for 'A Drowsy Afternoon'. The score is in 2/4 time and begins with a treble clef and a key signature of one flat. It consists of eight systems of music, each with a treble and bass staff. The tempo is marked 'Allegro'. Dynamics include piano (p), crescendo (cresc.), mezzo-forte (mf), forte (f), and fortissimo (ff). The piece concludes with a double bar line and repeat dots.

MELODY

26

Continued on page 39

JACOBS' MUSICAL MOSAICS, Vol.

A Drowsy Afternoon

IDYL

PHOTOPLAY USAGE
 Quiet pastoral scenes; also
 scenes of a swaying nature,
 such as swinging, rocking a
 cradle or canoeing

ARTHUR CLEVELAND MORSE

Moderato

PIANO

mf

rall.

Musical score for page 27, featuring piano accompaniment for 'A Drowsy Afternoon'. The score is in 6/8 time and begins with a treble clef and a key signature of one flat. It consists of four systems of music, each with a treble and bass staff. The tempo is marked 'Moderato'. Dynamics include mezzo-forte (mf) and rallentando (rall.). The piece concludes with a double bar line and repeat dots.

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27

MELODY

Poco più mosso

mf

Meno

delicato

a tempo

Meno

delicato

rall.

a tempo

Meno

delicato

a tempo

Meno

delicato

rall.

Bloom of Youth
CAPRICE MIGNON

PHOTOPLAY USAGE
Light neutral scenes of
grace and simplicity

LEON LAVAL

Allegretto moderato

PIANO

mf

poco rit.

p a tempo

mf

poco rit.

p a tempo

mf

poco rit.

f a tempo

mf

f

mf

f

Musical score for page 30, featuring piano accompaniment. The score consists of six systems of music, each with a treble and bass clef staff. Dynamics include *mf*, *f*, *p*, and *mf*. Articulations include accents and slurs. The key signature has two flats, and the time signature is 3/4.

Musical score for page 31, featuring piano accompaniment. The score consists of six systems of music, each with a treble and bass clef staff. Dynamics include *mp*, *f*, *p*, *mf*, and *p*. Articulations include accents, slurs, and a fermata. The key signature has two flats, and the time signature is 3/4.

D. S. al

Lament

For quiet, plaintive scenes with some emotional undercurrent and development

NORMAN LEIGH

Molto lento e doloroso

PIANO *mp*

Poco più mosso *mf melodia marcato* *simile*

cres - cen - do

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MELODY

32

poco a poco

f *decresc.*

rall. *mp* *mf* *Tempo I*

rall. *L. H.*

33

MELODY

Dance Mystique

EARL ROLAND LARSON

Tempo di Valse

PIANO

Musical score for page 34, featuring piano accompaniment for 'Dance Mystique'. The score is written in 3/4 time and includes dynamic markings such as *mf*, *mp*, *rit.*, and *mp a tempo*. The piece is marked 'Tempo di Valse' and 'PIANO'.

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MELODY

34

Continued on page 31

Musical score for page 35, featuring piano accompaniment for 'Dance Mystique'. The score is written in 3/4 time and includes dynamic markings such as *p a tempo*, *p*, *mf*, *rit.*, *f a tempo*, *f*, and *p*. The piece is marked 'Tempo di Valse' and 'PIANO'.

35

MELODY

Musical score for page 36, featuring piano accompaniment. The score consists of seven systems of two staves each (treble and bass clef). Dynamics include *p*, *mf*, *rit*, *a tempo*, *poco rit*, and *p a tempo*. The key signature is two flats (B-flat and E-flat).

Musical score for page 37, featuring piano accompaniment. The score consists of seven systems of two staves each (treble and bass clef). Dynamics include *mf*, *p*, *mf*, *rall*, *a tempo*, and *mp*. The key signature is two flats (B-flat and E-flat). The tempo marking "Tempo I" is at the top left of the page.

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Walter Jacobs

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The musical score on page 39 consists of seven systems of piano music. Each system has a treble and bass staff. The first system is marked *mf*. The second system is marked *ff*. The third system is marked *poco rit* and ends with a double bar line and a circled cross symbol. The fourth system is labeled 'CODA' and is marked *mf*. The fifth system is marked *f*. The sixth system is marked *mf*. The seventh system is marked *f* and ends with a *rit* marking.

Grandioso

ff

8

Allegro

ff

8

8

8

accel.

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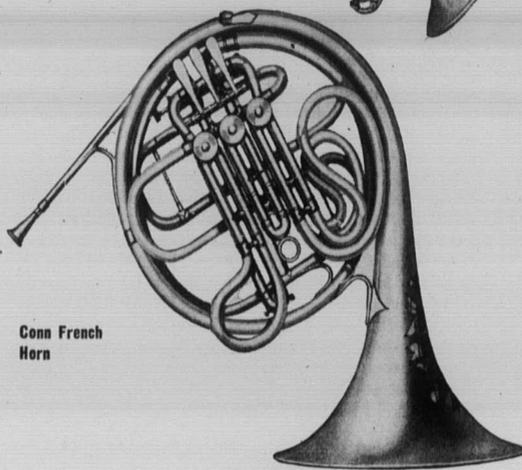
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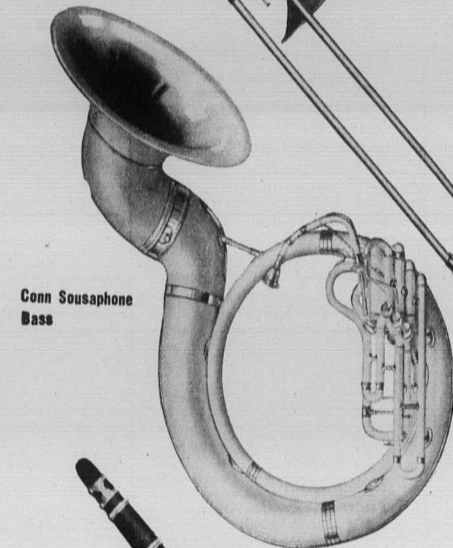


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E♭ Tuba*†
Flutes*
1st Clarinet in B♭*
2d Clarinet and
3d Clarinet in B♭;
Oboe,
Soprano Saxophone in C
and B♭ Soprano Saxo-
phone†
E♭ Alto Saxophone and
1st C Tenor Saxophone
or 1st Tenor Banjo*†
B♭ Tenor Saxophone and
2d C Tenor Saxophone
or 2d Tenor Banjo*†
Bassoon and
E♭ Baritone Saxophone†
1st Cornet in B♭*
2d Cornet and
3d Cornet in B♭*;
Horns in F and
Alto in E♭†
Trombone (Bass Clef) and
Baritone (Bass Clef)*†
Trombone (Treble Clef) and
Baritone (Treble Clef)†
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- 18 EL DORADO. Danse Tango (2/4).....Weidt
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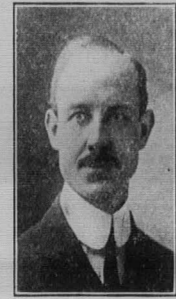
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THE CLARINETIST

Conducted by RUDOLPH TOLL

AGAIN THE TROUBLESOME REED

I TOOK up the study of the clarinet without a teacher and with only the aid of a method, therefore have never had any one to teach or show me anything about reeds. At times I find it difficult to produce a clear, free tone; that is, the clarinet sounds choked, as if a handkerchief were stuffed into the bore or bell. I have about two dozen reeds, and with some of them do not have this trouble. Is it because some of the reeds are too stiff for me, or is it because I clamp the reed too tightly on the mouthpiece? I cannot understand why this trouble should occur with some of the reeds and not with the others, when all are of the same make.



RUDOLPH TOLL

Do not become discouraged, for all reed instrument players have been obliged to contend with this little trouble-maker, the reed, from the time that it first came into use. Furthermore, I am sure that it always will be the cause of more or less trouble, and how can it be otherwise when nature is responsible for the quality of the cane—some pieces of which are hard and coarse-grained, while others are soft and fine-grained? We should be thankful for our present machine-made reeds, which really are ready for immediate use, if one will but exercise a little judgment in his selection of the reed. Having found one good reed, a player should study its texture so minutely that he can select another one exactly like it.

For myself, I never spend more than five minutes in selecting a reed. I never pick out or select a reed that is too soft, but rather one that is a bit stiff; then, by a little scraping with a knife, I can make it respond just as I desire. How do I know where to scrape it? The knowledge comes from the study I have made in the trimming of reeds. There must not be any guess-work about it, but accurate knowledge. I know at a glance where to trim the reed.

MODUS OPERANDI OF REED-TRIMMING

First, moisten the reed thoroughly, then attach it to the mouthpiece; second, play the open-tone G (on the staff), and if it responds freely and clearly the whole compass generally will likewise respond satisfactorily. If this middle-tone G is stuffy, however, the reed will require a little trimming in the centre, after which play on it again to judge the result. If the tones still continue to sound stuffy, or are hard blowing, scrape the reed a little more, and repeat this procedure until full satisfactory results are obtained.

Reeds frequently need to be trimmed at the sides and tip, and it really is advisable to distribute this matter of scraping the reed rather than to take everything out of the centre, which is the life or "heart" of the reed and upon which we must depend for beautiful quality of tone. Therefore, give some attention to the sides or edges of the reed. Treating the centre and sides of the reed is for general ease of blowing throughout the entire compass of the clarinet, but if the playing of staccato should be difficult then scrape the upper part of the reed (a little at a time) about one-eighth of an inch back from its tip. A little trimming below the centre (heart) will often clear up the lower tones without affecting the other registers.

REED IDIOSYNCRACIES

Reeds, whether they are made by machine or by hand, unfortunately possess inequalities in themselves which require a certain amount of trimming before they are at all usable. Occasionally we find one that suits all requirements perfectly, but this is only occasionally, as generally nine out of ten requires some working down. Then, too, and owing to the varying embouchures of the individual players, a reed which is suited to one will oftentimes be totally unsuited to another—just as are mouthpieces (some preferring a close facing or lay, others an open, short or long lay)—hence it is that some players prefer a soft reed while others require a stiff reed. It is such reasons that make it quite impossible to turn out reeds which will be absolutely satisfactory, this whether made by machine or by hand and no matter what the make of reed.

Each individual performer must be his own judge as to the nature or description of reed he requires, and he should be able to fit the reed properly. The reed most to be preferred is of a golden color. The grain should be straight and neither too fine nor too coarse; the texture of medium strength and elastic, and progressively opaque towards its feathery edge (tip). A too thin or too soft reed will produce a thin tone, which is apt to have a whistling effect and make the high notes flat; a reed that is too stiff will produce a harsh or stuffy tone, besides making staccato playing difficult.

It is not possible to state just how stiff or how soft a reed should be to produce the best results, because, as previously stated, each player requires a different amount of resistance subject to the strength of the individual's lips or embouchure. All in all, however, a reed of medium

strength and a mouthpiece with a medium French lay have been proved to give the best results for general clarinet playing. I hope that from these suggestions, and with patience, practice and experience, your playing will be made easier and more enjoyable. Write again.

CLARINET TRANSPOSITION

As there seems to be such a variance in opinions regarding what method to use in transposing parts for the A clarinet, I would like to ask your advice. Some players think every note one tone down, and then come back up to get the sharps in a particular key, while other players advise that every note be flatted. Personally, I have had better success with the latter method—flating every tone, playing a sharp as a natural, a natural as a flat and, where there are flats in a key, reading them as double flats, or thought one tone down. I certainly will appreciate enlightenment on this matter through the Clarinetist column of the J. O. M.

—T. S., Martinsville, Indiana.
I do not know of a simpler method for transposing parts for the A clarinet on the B♭ instrument, then to read the notes a half-step lower. With careful thought and practice this is just as easy as playing C parts on the B♭ instrument a whole tone higher; or, as in piano music, reading two different clefs (treble and bass) at the same time, as for example:



It is absolutely essential that a clarinet player should attain a high proficiency in transposing, especially when playing as follows: (1) One step higher in order to read C clarinet, oboe and violin or flute parts on the B♭ clarinet. (2) One half-step lower for parts in A. (3) Playing and reading in the bass clef, which is of paramount importance for reading bassoon, cello and viola parts on the B♭ clarinet.

THE TURN—SIGN OR NOTATION

Will you please give me some information about the "turn"? According to a rule as given in Grove's "Dictionary of Music," an inverted turn is indicated by the sign being placed on end, or in contrary direction to the ordinary sign. This rule does not seem to be generally followed out, however, e. g., the different examples given in the O. L. instruction book for clarinet. Is there any other rule that can be followed regarding the inverted turn? —J. K., Columbus, Ohio.

Many of our modern authors have adopted the practice of writing out the gruppettos in their full notations, instead of marking them by abbreviations. In my twenty-five years of experience in symphony, opera and solo playing, I do not recall ever having met with an abbreviation for the inverted turn. However, I think that the turn beginning with the upper auxiliary-note is more commonly used than the turn starting with the lower auxiliary, but the proper employment of either is purely a matter of good musical taste, for example:



Personally, I would prefer Example 1 of the above two.



Example 3 starts with the upper auxiliary-note, and Example 5 with the lower. Surely, Example 3, played as Example 4, would have the preference. There being no definite rule for the turn concerning its ascending or descending, let me repeat that the matter of its playing must be left wholly to the discretion of the performer of good taste.

This subject of the turn could well fill a small book instead of being confined to the restricted space of a magazine column, but I trust that the examples given will be of value to the querist and readers in general. The writer will be glad to go further in this matter if desired.

PRODUCING THE CLARINET B♭ TONE

As a subscriber to the J. B. M. and an assiduous reader of the clarinet column, I feel that you can enlighten me regarding one or two points. I have always found it difficult, if not impossible, to produce a clear and resonant B♭ (in the staff) on the clarinet. I use a hard-rubber mouthpiece with a short French facing, but when I use a reed soft enough to produce a half-way decent B♭ (throat tone) the other tones suffer. Would you advise me to use a mouthpiece with a longer lay, or is the fault because the reed may be improperly fitted?

I know that some clarinet makers recommend the soft French lay for the Boehm system clarinet, and a medium lay for the Albert system. I play the Boehm system and so have

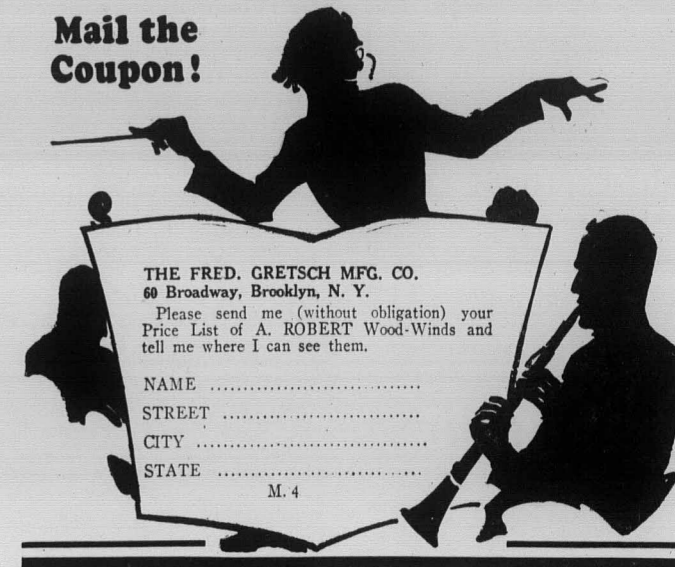
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held to the short French lay. Any help that you can give me will be very greatly appreciated.

—C. F. E., Everett, Washington.

I have never found it necessary to use a different mouthpiece or lay (facing) for the Boehm and Albert systems. I also use the Boehm system in my playing, but in my business have frequent occasions to play the Albert system when testing clarinets, and the same mouthpiece serves me perfectly well on both systems. Concerning your particular difficulty with the B \flat (throat tone), let me state that this is the weakest tone on any clarinet, and that a stiff reed will make the tone more stuffy than when a soft or medium reed is used. For the very reason that this is a weak tone, many players have formed a habit of pinching the reed whenever this particular B \flat appears.

Pinching the reed is bad for any tone, however. A player should study each tone carefully, and with a slightly varied lip-pressure, in order to learn how the most resonance can be obtained on all tones. Do not infer from this that I am constantly changing my lip-pressure. On the contrary, I have studied my tones and instrument so thoroughly that I never consciously think of lip-pressure—my sub-conscious mind does that for me.

If you are satisfied with the results obtained from the mouthpiece you are using, except for this one tone (B \flat), I might suggest that you examine the tube which extends into the clarinet under the register key and possibly find the trouble. I have found rough edges on the inside, in which dirt will settle from swabbing. I have enlarged the tube slightly and with good results. Use a round file for this purpose. I will be glad to know if this improves your B \flat .

West Coast News Notes

By J. D. BARNARD

ESTHER MOTIE is still in the big city of Los Angeles. Don't run Malotte out of his job, Esther, let the boy struggle along for a little while longer.

FRANCES TIPTON is the most surprising gal I know of. She's always springing something new. She made so much money last year that she bought herself a nice Buick Coupe for Christmas. Me for Spokane.

MARGARET GRAY is playing in Kirkland, Washington, and is "knocking 'em dead." I understand. Drop me a line please, and excuse my sudden departure from town. I wasn't run out by the sheriff.

THE BROADWAY THEATRE, Tacoma, Washington, formerly the Tacoma, opened with a bang on February 4th. Jack Durville of Butte, Montana, is musical director and Myron Frost, orchestra manager. Oliver Wallace came up from Portland as guest conductor. Jack Clarke is organist. Pictures and Fanchon-Mares Reviews are the fare.

ANDY WARD and his band are leaving the Wintergarden Theatre, Seattle. Antonius Jensen, formerly conductor at this house for several years, will return and assume charge of a new unit. Jack O'Dale remains as organist.

HERB WIEDEOFT is building a ballroom in Seattle that will soon be ready for its opening. It will be known as the Trianon.

SEATTLE MUSICIANS UNION staged a wov of a "midnite show" on February 12th at the local Pantages Theatre. Acts from the Pantages and Orpheum bills assisted, and Gene Tunney, who was appearing at the Pantages, gave his services also. The affair was for the benefit of the Relief Fund, which takes care of all members who are ill and in need of financial aid. The Seattle local is one of the finest in the States. It has affected a six day working rule which has been functioning several years, and this year instituted a civic Symphony Orchestra—something needed very badly in Seattle.

TOM SOLBERG, clarinetist with the Blue Mouse Music Masters, Seattle, made his debut formally as a composer, when his composition *The Hikers* was presented by the Blue Mouse orchestra. The audiences gave him a real ovation, showing sincere appreciation by the spontaneity and quantity of its applause. *The Hikers March* is Tommy's first attempt at composition, and like his clarinet playing, it is faultless. Let's have some more, Tom.

EDDIE HARKNESS, formerly conductor at the Olympic Hotel, Seattle, and his new orchestra recently opened the new Hotel Mark Hopkins in San Francisco. He has a wonderful ten-piece orchestra.

HENRI DAMSKI and his eight-piece orchestra played at the Governor's ball at the state capital recently. Henri was forced to render several saxophone solos.

FRANCESCO LONGO, Musical Director of the Columbia All Artist Orchestra, Seattle, and Mrs. Mary E. Whiting, were recently married in Portland, Oregon. Mr. and Mrs. Longo will reside at 1645 Tenth Ave., North, Seattle. Congratulations and best wishes, Mr. Longo.

YOUR CORRESPONDENT is being transferred to the beautiful new Lincoln Theatre in Mt. Vernon, Wash., being succeeded by Eddie Clifford at Port Angeles.

GEORGE LIPSCHULTZ, it is reported will soon return to California. We hope not, as we'd surely miss such a wonderful personality. "Ollie" Wallace, it is also reported, will succeed George. We wonder if Ollie has given up the organ for the baton.

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DETROIT NOTES

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PASSING IN REVIEW

"Grow old along with me
The best is yet to be."
The poet philosopher sings.

LOOKING backward from the busy season's ending, we are constrained to remark the next will have to be GOOD to better the best calendar ever recorded in the musical annals of Cadillac's town. Truly our "City of the Straits" has been favored of her muses in '26 and '27.

The Denton Concert series has gathered into the Temple the very elite of our metropolitan environs. This unusually popular course at the Masonic Temple included Lucrezia Bori and the Tipica Orchestra, Chaliapin and his Opera Company, the Philadelphia Orchestra with Stokowski, peer of conductors; Rosini Galli and her Metropolitan Ballet, Mary Garden, Levitski and Gianini, and Luella Mellus. For her final flourish, Miss Denton brought to us the Chicago Civic Opera Company with complete orchestra, chorus and ballet, presenting Muzio and Hackett in *Tosca*, *Jenks of the Madonna* with Rosa Raisa; *Aida* with Raisa and Marshall and the latest dramatic opera sensation *The Resurrection* from Tolstoi, with Mary Garden in what is considered by many critics as her greatest rôle. Mighty fine, Grace, *encore tout suite*—bring Cadman's *Witch* another time.

The Civic Music Association presented Marion Talley, the Mische Elman String Quartette, the Russian Symphony Choir and the Denishawn Dancers, every one of which taxed the capacity of Orchestra Hall. The Denishawn troupe were so popular lots of their friends were locked out when the fire marshal came around, and another booking was required within the month.

No season's review would be complete without a definite chronicle of the Philharmonic Concert Company, which has done so much pioneer work to elevate Detroit's musical taste. Under the management of James E. DeVoe and Setta Robinson it presented Lawrence Tibbett, baritone; Maria Kurenko, contralto; the Glasgow Orpheus Choir; Josef Hoffmann, pianist; Ernestine Schumann-Heink; Mikail Mordkin, ballet; Amelita Galli-Curci and Fritz Kreisler. A Grand Slam, methinks, and pretty hard to beat.

Detroit the dynamic, is rapidly blossoming into a metropolis of music and art. In addition to the new and resplendent Masonic Temple, a new \$2,000,000 Museum of Art has come to grace North Woodward, just across the street from our recently erected \$3,000,000 public library. There are many reasons for the phenomenal local growth in aesthetic development. One in particular is Ossip Gabrilowitsch and his Detroit Symphony Orchestra, which is at last forging ahead in matters mundane and practical, as well as artistic, under the energetic management of Jeff Webb, and the inspiring tutelage of Associate Conductor Victor Kolar.

By the time this reaches you the Orchestra will have finished its thirteenth season which included 16 pairs of subscription concerts, 24 Sunday afternoon "pop" concerts, 5 Saturday morning young people's concerts and 10 free concerts for public and parochial school children of Detroit and Wayne County. Out-of-town appearances in such music-wise centers as New York, Philadelphia, Boston and Chicago, totalling 25, have added much to the high esteem in which the orchestra is held by the "old folks at home" who pay the bills.

One of the high peaks of the season was the Beethoven Centennial Festival Program, Sunday afternoon, March 6th, 3:00 P. M., with seats, boxes and aisles jammed and 1100 clammering for admission. The program opened with the Beethoven *Trio, Op. 1, No. 1*, in E \flat major, for piano, violin and violoncello, with Mr. Gabrilowitsch at the piano, Ilya Schkolnik, concert master, violinist and George Miquelle, leader of the cello section, violoncellist. After intermission came Beethoven's *Ninth Symphony* with its final chorus on Schiller's *Ode to Joy*, op. 125, with the Symphony Orchestra, assisted by the Detroit Symphony Choir, which has been prepared by Victor Kolar. Mr. Gabrilowitsch conducted this number without score. At present writing the annual presentation of the great *Bach Passion*, according to St. Mathew, has not been given, but it is being looked forward to with great anticipation. Only those who date early will be able to gain admission.

Who fret that brick! — No, no Lambert, jazz and the movies haven't yet, and never will crowd out the classics. I think though, they are a real benefit and serve their public quite well indeed. Next month we will look in on our movies, and the stage perhaps.

A new musical monthly, *The Blue Note*, edited by Karg and Coffey and dedicated to the elimination of discord in Detroit's musical fraternities, made its initial appearance last month. Judging from the first copy, the editors are to be congratulated upon their snappy pocket edition of musical delights. Most musical magazines are too big and forbidding in appearance anyway, to be interesting to the

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The Saxophonist

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A PLEASING FORM

WHETHER it be students playing merely for advancement and pleasure, or business musicians playing for additional profit, the saxophone trio is an instrumental ensemble worthy the attention of any player. Playing any instrument by itself (or with a piano accompaniment) quickly reaches its limitations; duet playing, while of constructive value to the student, leaves much to be desired when the duet is expressed with saxophones, and quartets are difficult to get together. So few players, relatively speaking, own a baritone; or, if owning it, so few owners can play it competently enough for good quartet work, that the difficulty of organizing a meritorious quartet is often insurmountable.



EDW. C. BARROLL

But the trio has at least three distinct advantages which should make to appeal to the "musical sportsmanship" of players: First, it is with piano a large enough ensemble to give the pleasure and profit of an organization; second, it is rich enough in its harmonic possibilities to afford nearly, if not quite, the musical beauty of a quartet; third, it is far more feasible or practicable than a larger ensemble usually proves to be. Three altos or three C-melody saxophones will give a pleasing effect if properly played. Two altos and one C-melody will give an infinitely better effect for trio, while two altos and a Bb tenor gives the most satisfactory effect of all for the purpose.

Much depends of course upon the individual skill of the players. In the amateur groups, the most noticeable weakness or difficulty is the lead. That part should, in any case, be handled by a player of experience who can bring to bear three definite qualifications: 1, actual "leadership," that elusive quality of personality indispensable in any good musical ensemble; 2, adequate technique—the ability to play the stuff without good tone; 3, good taste in playing. The latter sifts or simmers down to good musicianship.

It is equally true that the second alto and the third instrument should be, for best effect, played by competent players, but the degree of competency required is not so essentially high as with the lead. With easier scores to play, and the advantage of good leadership, the two other instruments in a saxophone trio can make out very well. The piano accompaniment is also important. That must be first-class, or it is more a handicap than a help.

Literature for a saxophone trio is relatively scarce. Very little music is published which gives a really good effect when attempted to be played by a saxophone trio, but there is some. And some of the "sax-on-sombers" and other prints for larger instrumentations, with smaller combinations *ad lib.*, give a very good effect. Special arranging is, as a rule, necessary, to give fullness and proper harmonic balance.

In playing from the popular orchestrations, the entire rewriting of one part for one instrument is virtually a necessity. Skipping about through several parts is clumsy at best, fraught with error and bungling, and seldom gives a good result. But let the lead player take the slight trouble to write for himself a suitable and consistent lead part (transposing violin if necessary) then, as a rule, a part can be found for each of the other two instruments contributing to a satisfactory effect for the whole ensemble.

A considerable part of the beauty and worth of a saxophone is up to the piano player. If he is of a type that has a "weak left hand," or cannot adequately read and deliver the portion of the piano accompaniment supposed to be delivered by the left hand, an unmusical and decidedly faulty effect is certain; but let him (realizing that he has a bass part to play) sound the proper bass notes with good volume and harmonically, and a "quartet" is completed. Then let him see to it that the "after beat" is snappy, adequate, absolutely accurate and in perfect rhythm, and the piano player can safely leave the remainder of the "job" to the three saxophones.

As a lover of this particular musical form in saxophone playing, I would like to see and hear more trios. They are heard, momentarily, in most good jazz bands for a strain or two, but a sax-trio is good enough, worthy enough and musical enough to "stand on its own feet" quite as well as a quartet of saxophones or a vocal quartet. It is an interesting and pleasing activity for any player of that instrument.

WHY NOT OVERCOME IT?

Two abominable faults of saxophone playing seem somehow to be emphasized when they are heard via radio. Even good players, demonstrating considerable technique and, in the main, good tone, appear to be prone to indulge in two distinctly hideous faults of playing. One of these

faults is a certain "fluttering" or "stuttering" or "wavering" in the maintenance of a sustained tone. It is much different from a genuine *vibrato*. The vibrato is an embellishment deliberately used for its proper purpose, but to a sensitive ear the unstable quiver to which I refer appears to be either an inability to control the air column or an entire absence of fundamental good taste in the interpretation of good music.

The other fault consists in *sharpening* the high tones. From—let us say, Bb, above the staff, on up through C, C#, D, D#, E and F#—those tones are the "sinners." For some inexplicable reason, players who seem to get correct intonation on the lower and middle register tones, persistently play sharp on the high tones. When this is combined with sustained tones upon them, as a half or whole note, and to it is added that heart-rending "quiver" on the tone—the effect, to say the least, is nauseating. There does not seem to be any reasonable excuse for playing these tones sharp on a saxophone that is properly tuned, equipped with a good reed, and blown without undue pinching of the reed with the lips. Therefore, it is incomprehensible why some players who are classed as good and competent performers will repeatedly and week by week, even in radio appearances, persist in tolerating so unmusical and displeasing an effect in their playing.

Probably the foundation of the fault rests in the instruction (or lack of it) the player received when a beginner. I would think poorly of any teacher who did not use effort to train his pupil's ear, as well as train his fingers to find the keys; and still more poorly of one who did not strive to implant such a concept of musicianship in the pupil so that so flagrant a violation of fundamental musical common sense would not be adhered to for very long when once discovered.

This leads the mind a step further to another sinful practice of some players. An artist player, enjoying complete command of his instrument, when passing from one tone to another on a saxophone, can and sometimes does interpolate one or two or three "passing notes" for better musical effect; but the habit of smearing in several intervening notes continuously and indiscriminately, instead of playing the music as it is written, seems to this writer as merely plain evidence of a lack of fundamental good sense. It also is an egotistic reflection of an idea that the player knows better what should be on the paper than did the man who put the notes there in the first place. Usually the player is mistaken in such a notion, and sacrifices much of the beauty of his performance by so foolish a display of either ignorance or vanity.

New York, N. Y. — There are true, false, wasted, applied and a lot more kinds of "motions," but the two which perhaps exert the most influence on a man's life (at least, as causing more or less com-mo-tion) are de-mo-tion and pro-mo-tion. The last has just hit Mr. H. Emerson Yorke of the Brunswick-Balke-Collender Company in a forward-motion, who has been advanced from the publicity department of the company's general offices in Chicago to their recording laboratories in New York City. Mr. Yorke's new duties will entail much responsible locomotion, as primarily his work will be scouting for new tunes for recording. This means close contact-mo-tion with music publishers, song-writers, dance-orchestra leaders, hotels, supper-clubs, cabarets, theatres and picture houses, and will involve the musical e-mo-tion necessary to recognize a "hit" at first hearing. Mr. Yorke, who for five years prior to his present affiliation was associated with M. Witmark and Sons Company as manager of its mechanical department, was selected by the Brunswick Company as the one man possessing enough of the mentioned "motions" in combination with energetic-motion to be superior in supervising this branch of the company's work without waste-mo-tion.

New York City, N. Y. — The tide of saxophone players and lovers is continually swelling, and its great increase was shown by the first All Student Saxophone Concert by the Ernst Saxophone Conservatory and School of Music ever attempted in New York City. Solos were executed as delicately as on the violin, and among the soloists was Milton Schneider, only fourteen years of age, who played with extreme skill and artistry. Ruby Ernst, teacher, composer and coach, with her six young woman saxophonists, was a novelty. There were quartettes, sextettes, a thirty piece band and a seventy five piece band, all of which demonstrated what can be done with a saxophone through proper instruction and coaching.

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Bournemouth, England. — At the annual concert of the 23d Bournemouth Boy Scouts held on February 3, 1927, the Scouts' instrumental aggregation played two scenes from Shakespeare's *Midsummer Night's Dream*, and music for *The Twin Kings* by Dr. C. W. Emlin. A "Musical Interlude" was given by a section of the De Vekey Juvenile Serenaders (saxophones, mandolins, banjos, guitars, and ukuleles) in solo, duo and quartet selections.

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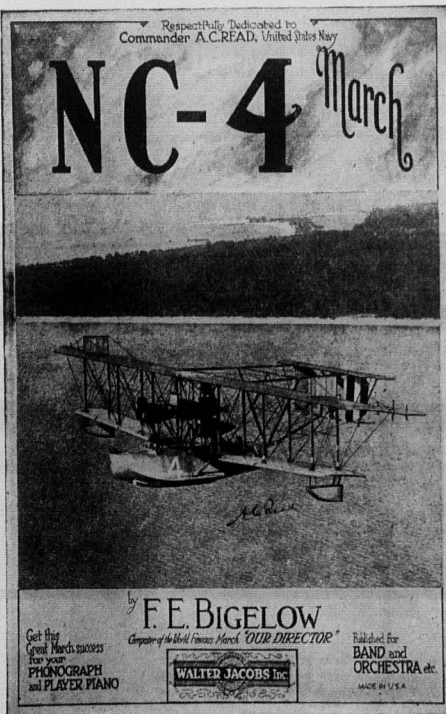
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THE DRUMMER

Conducted by GEO. L. STONE

QUESTIONS AND ANSWERS THE FIFE AND DRUM CORPS

THERE are several musicians, writes W. R. T., Detroit, Mich., and near musicians with whom I am connected who are interested in organizing a drum corps, and if it is not too much trouble I wish you would answer the following questions on "The Drummer" page.

The drum corps style of playing has always interested me and I have found the music of fife and drum a great deal more interesting than brass band playing ever could be. Possibly this may make some musicians smile, but there is something about the rumble of a number of drums, together with the shrill call of the fifes, that stirs a man deep down—much deeper than the finest band I have ever heard. Now, if you will pardon my digression, I will get down to business.

1. Will you suggest a good combination for a twenty and a thirty man drum and fife corps, telling me at the same time the customary ratio between drums and fifes?

Your questions although covering considerable ground are reasonable, but as it happens that queries are light this month, I will have no trouble in answering you fully in this issue.

There is nothing so soul-stirring or inspiring as the beat of the drum. From the beginning of music, away back in the dark ages, the drum was the first and has ever been one of the most popular forms of music producers, and it has descended to us more nearly in its original form than any other instrument. Although the higher forms of music embodied in the works of the music masters (rendered as they are by the modern type of band and orchestra) appeal to our sense of the beautiful, the lilt of the drum corps grips us in a strange way and leaves memories that we can not forget. Call it the cave-man instinct if you will, but it is there, and there to stay with the best of us.

There is such unlimited latitude in the arrangement of a drum corps that it is difficult to tell you exactly what is best. Opinions vary regarding the ratio of drums to fifes. I have frequently recommended a ratio of two drums to one fife, but many of the prominent drum corps are producing fine results with one drum to each fife. I therefore should say, weigh and compare the ability of your drummers and fifers, then build up your corps following the above ratios as nearly as practicable. A good combination for the twenty-man corps is eight snare drummers, eight fifers, two bass drummers, one cymbalist and the drum major; for the thirty-man corps, thirteen each of snare drummers and fifers, two bass drummers, one cymbalist and the drum major. A unique combination that I have recently seen consists of twelve snare drummers, ten fifers, two pipe-band drummers (each playing two-stick style) two bass (large) drummers, two cymbalists, one trianglist and the drum major.

This combination is not only unique in itself, but the manner in which the playing is distributed is clever and shows much thought. All players to the left of an imaginary line drawn lengthwise through the corps when in parade formation, and forming what is called group 1 (to be exact—six snare drummers, five fifers, one pipe-band drummer, one bass (large) drummer and one cymbalist) play two strains of thirty-two measures each; the rest of the men (group 2) then "pick it up" and they in turn play two strains, after which the full corps plays four strains to finish.

2. What is the best combination for street work, drums and fifes or drums and bugles?

For street work the fife and drum combination works better than bugle and drums, as the fifes are easier to play and therefore, require shorter periods between numbers; also, the fifes (not being confined to certain tones demanded by the bugle) give a much wider range of melody.

3. In a drum, fife and bugle corps of thirty-five men, what is your idea of the proportionate number of each?

A very good combination for a thirty-five man drum, fife and bugle corps would be ten snare drummers, ten fifers, ten buglers, two bass drummers, one cymbalist and the drum major. This combination figures thirty-four men, giving you the chance to add another man to whatever section he is best suited for, or better, to strengthen the weakest section.

4. For a drum corps looking for business, what is your opinion of the ancient style (as opposed to the modern style) for getting the money?

As a business proposition the modern style of playing is the best money maker. The ancient style is more adapted for competitive playing.

5. What style drum is mostly used in this class of business, both in the ancient and modern styles?

For modern style I recommend the cord drum, size 12 x 17 (shell measurements) while in the ancient style I find best success with the 19 x 19.

6. Is it possible for drummers when playing "relief" to hear and keep with the band ahead or the band behind? Many



GEORGE L. STONE

times in a parade, some officer from "up ahead" comes back and complains that the rhythms of his band and your band cross, and that the men in-between both cannot march to either band. This is the one thing I have never been able to do, as the noise of my drum makes it impossible for me to hear any other band in the distance.

It is almost an impossibility for any "relief drummer" to catch the step of either another band or a drum corps while he himself is playing. Occasionally (for a few measures) the wind may blow just right or acoustics are good enough for the sound to travel back, but it is too much to expect a man to pound a drum and at the same time to hear and follow the beat of a distant drum. Write again.

OLD VS. NEW STYLE IN DRUMMING

Here is a question which has been bothering me for some time. How are two drummers going to get along in the same band if one drummer has gone through the modern school and the other drummer plays old style?

I have been my own instructor on drums and have gone through several of the best known books, and as I play other instruments, I manage to do a pretty good job on drums in an orchestra; but I find it almost impossible to make my playing similar to the playing of other drummers in a military band.

There is not much possibility of two drummers playing in exactly the same manner unless they have both studied the same system (and the fact that drumming is not more fully standardized is to be deplored).

Possibly the drummers with whom you play are not playing in the correct manner, according to generally accepted standards, which are practically the same in all modern systems. It is more than likely, however, that your playing is not entirely correct, inasmuch as you state that you have never had personal lessons from a drum instructor. I do not believe that even a professional musician can acquire a thorough knowledge in the art of drumming without a certain amount of personal instruction from a man who has been through the mill, and who is capable of imparting the results of his own experience to others. In the study of the drums as well as in that of any other instrument, there is a certain routine through which the student must go, and with which he must become thoroughly familiar before he may qualify for playing professionally in a band or orchestra.

A good many people are under the impression that the drummer has less to do than any player in an orchestra or band. This impression is sustained by the fact that so many young people acquire a smattering of drumming in a few months—enough so that they can go out and earn a little money. However, there is a glaring difference between the faker and trained musician.

Why don't you get together with the other drummers in the band and compare notes, which would enable you to work better together? A mutual interchange of ideas not only helps the beginner but the professional drummer as well.

DRUM TOPICS

MUSETTE METHODS, TUNEFUL TYMPANI AND "CALLS"

A FEW years ago a J. O. M. subscriber qualified for a prize for the "fool question" of the year by asking "The Drummer" through the columns of Jacobs' ORCHESTRA MUSICAL, if there was a method published for that lowest of all musical instruments, the Chinese Musette. According to my best recollection I answered him in rather a sarcastic vein, telling him, "yes we had no musette methods, nor did we sell books containing cadenzas for tuned cowbells."

We now have a Chinese Musette method, printed by an Oklahoma publisher, and from the way the boys are now handling the tuned cowbell sets, it may be but a short time before we have a method for playing tuned cowbells, with whole chapters on cadenzas.

While we are on the subject of progress, I reluctantly left my comfortable office chair the other day to pinch hit for Bill Maloney, who presides over the drum section at our big Boston movie house, The Metropolitan; and while I was there, Everett Westcott, the tympanist with this organization, entertained me by playing the regular printed bass parts of some of the numbers on his machine tympani. Everett has the manipulation of machine tympani down to a science. He looks over the shoulder of the tuba player, who sits directly in front of Everett's position in the pit, and in some of the rapid parts for tuba, Everett dances around like one of those toy dancers that operate on the victrols, but he certainly does get results.

The following list of "calls" may provide a few "new ones" for the movie drummer to try out (that is if he can get close enough to nature to hear, study and learn them).

If a complete list could be made of the distinctive names of the noises produced by birds and beasts as they are called, it would be found that there are few duplicates. The horses neigh, the sheep bleats, the cow moos or lows, the pig grunts and squeals, the turkey gobbles, the hen cackles, the rooster crows, the duck quacks, the goose hisses, the cat mews, the dog barks, the wolf howls, the lion roars, the bull bellows, the sparrow chirps, the pigeon coos, the frog croaks, the rook caws, the monkey chatters, the elephant trumpets, the camel grunts, the stag calls, the rabbit screams (only when wounded), the donkey brays, the bee hums, the fly buzzes, the grasshopper chirrups, the swallow twitters, the chick peeps, the hound bays, and the owl hoots.

(Some joker just looked over my shoulder and remarked that I had neglected to mention the "horse-flies.")

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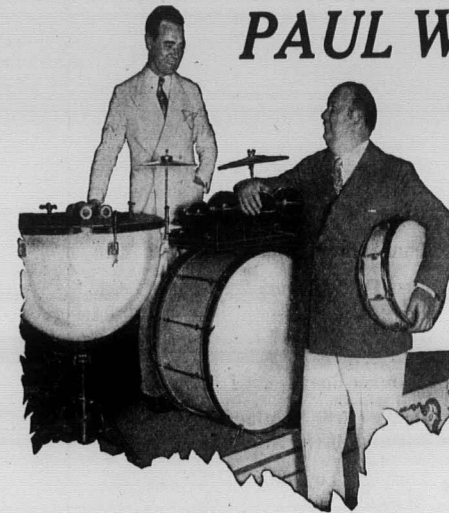
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Capital Notes

IRENE JUNO
CORRESPONDENT

WITH the four-cent gas tax passed in our sister state of Maryland, and pending here, and talk of a tax on bachelors, I don't see how anyone with a car and a desire for freedom could settle down to routine business. Gladys Mills and I are always barking up the trouble tree, and when the bachelor bill comes up we expect to be on hand with our gang to state why men should be allowed to live in a state of single cussedness if they so desire. A tax would be liable to result in a marriage epidemic and we would be gobbled up in the rush. Glad says she would rather take dictation than wash dishes, and I know that the bewiskered excuse about sitting up with a sick friend until 4 A. M. would leave me quite cold. And if a bachelor tax, why not one for the unattached female of the species, and then we would be forced to admit that no one wanted us or pay a tax of our own. Now if Glad and I could only get Representatives Sol Bloom of New York, and



IRENE JUNO

Blanton of Texas to stage such a fight as they put on over the Blue Law Sunday Closing Bill for the District, we would be honky dory. By the time things had quieted down and the combatants had been separated by friends, the committee had forgotten why it had been called, and they all went home in March leaving the District still open.

MARIE CELESTE McEVOY had been given up for dead in the city of Cumberland, Maryland, and letters failed to bring a reply. However, the absence of Washington items in the March MELODY put the child on her feet, and a letter got over. She offered as an excuse that she is busy studying organ. She has kept the back issues of MELODY for reference and says she finds they are of much help in her organ work.

ALEX AARONS took a quick trip East due to the sickness of his mother. She is better now and he is again at the Earle. I substituted one afternoon while he attended the graduating exercises of his little daughter Helen when she left grammar school and entered Western High. Alex is very proud of Helen and spends much time playing piano accompaniments for her. She is an advanced pupil on violin.

One of the local papers said if Vitaphone continued, musicians would be out of a job and wearing out their shoes walking the streets. Ah and a couple of Ho-hos. The only thing our musicians wore out was the seat of their breeches as they sat around and swapped stories about the Johnstown flood and the World's Fair while the office force turned complete back-flips every time they signed the pay roll for the orchestra that wasn't there. Breeskin, Viola Abrams and Nell Paxton did a lot of work on the air. No, I don't mean that they went in for a trapeze act, they just played violin, harp and organ for WRC for which the Homer Kitt Studio. Viola Abrams went to New York City during the Vitaphone hub-bub. Dan Breeskin got as far as Mt. Vernon, but they caught Nell before she got started and put her down at the Auditorium where she spent ten days, and said they considered the money well spent.

Gosh, that picture I sent in looks as if I had the measles or a flock of freckles. I think General Manager C. V. Buttelman put ink marks on it before it went to press, because he wrote me under protest he would put in the new cut. The other was better, it was such a foxy little picture. Dumb like a fox I am, Oh yes, but only in the summer.

HAROLD PEASE has an original stunt. He plays the theme for the opening of his feature, timing it exactly and using colored lights: two curtains slowly opening bring the fadeout of titles and the end of the theme with the opening of the last curtain. My former manager R. Wesley Etris is at the Colony and with Etris, Pease and a specially built three-manual organ, you have a tie-up that means success.

I am Washington's Worst Organist. I played at the Metropolitan and business fell off so they had to install a Vitaphone in order to draw the people back and thereby make enough to feed the kitty and pay the third assistant back scratcher for Manager Falls Broche. Then I went to the Tivoli and young Howard, the best-looking door man in captivity, immediately took to running around nights. He said business was so dull that he fell asleep on the job and so couldn't sleep at night, consequently he might as well stay up. Chevy Chase Theatre, catering to the Oh! My Dear! class of patrons and located in the wealthiest suburban district, recently laid beautiful thick carpets on the floor. Privately, I think it was so it would deaden the sound when the patrons began to leave, unable to stand the organist any longer. Anyway Chevy Chase won the free show, first prize for attendance at Children's Morning Shows this season, and there will be film features, candy,

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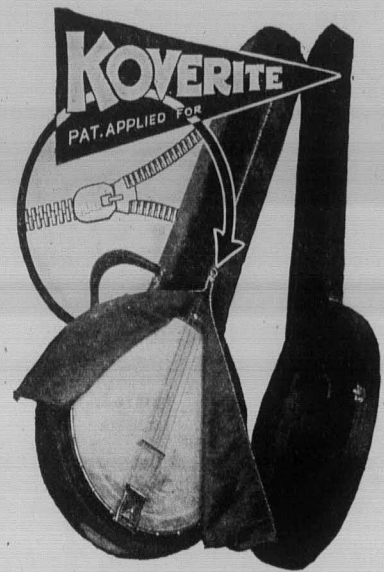
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Jazz--the New American Trademark?

By PAUL L. SPECHT

ANDREW CARNEGIE once remarked that he gave organs to churches because he loved music devotedly, and then startled the clergy by adding that he was willing to be responsible for everything the organs said, although he would not be "for all that is said from the pulpits."

I appreciate that while many of my readers know that I will gladly be "responsible" for whatever musical enjoyment my orchestras have given to the public as attested by the thousands of letters I have received from radio and phonograph fans — in addition, and contrary to Carnegie's reservation, I even insist on being "responsible" for what I am about to say through the music magazines of Walter Jacobs, Inc. I will ask the great American Public to be equally "responsible," although in a different way, and to "stand by."

Too many of us today are prone to "pass the buck" and "let the other fellow do it," but it is high time that we as Americans assert our international rights; that we step out in the full view of everyone interested and uphold our proper national dignity and pride by rebelling at the present day practice of some European nations in barring our skilled tradesmen and professional folk from their shores! Not so long ago European champions of art, music, mechanics, etc., had us believing that in order to complete our own training in these arts we must cross the sea for instruction, but the World War came along and we learned through necessity that such instruction could be secured in our own country and that it was just as excellent as could be found any place. Since then a new American spirit has arisen and permeated the musical world. — a spirit born in America, risen out of the mass of woe, work, turmoil, and the melting pot of patriotism and universally known as the "Jazz Spirit." Educators, critics and reformers may denounce this "jazz spirit," but they forget that it was this identical spirit that introduced itself in the form of American "pop" and ingenuity into the World War, and saved the day.

Every great movement has its period of infancy and evolution before it reaches perfection. And who will deny that in this "child" of American spirit and American brain that at last a real type of American National Music has been formed — one that has gripped the whole world so tightly that no critical pronouncement can lose its grip. And who can deny its progress or prophesy its future? In it all you are seeing the rapid transformation of a real Art, really artistic if not classical, and a stepping-stone to real classics of native American music written "via" the art of "Jazz" — super-classical music on a modernly syncopated and futuristic rhythmic scale never before known and never before so blended, bringing nearer the day when the early forms of jazz music will be merely a shamefaced, antiquated skeleton! Even now tradition has been reversed, and while young America is staying at home and concentrating its thought, practice, and hope on the development of this so-called American Jazz, European artists, scholars, and public are looking this way and even coming to America to learn something about this new jazz. Europe has taken our discarded musical trademark of "imitators."

JAZZ MUSIC MORE POTENT THAN DIPLOMATS

Even the State Department of America has issued a statement that our American apostles of "jazz" music in Europe have done more in a few months to cement the friendship of the younger European folk with this country, than

the consuls and diplomats have accomplished in a decade.

Understand me, every scholarly American musician abhors the term "jazz music," but its present-day interpretation means something more than noise, — really something like "symphonized syncopation with a spray of clock-like rhythms." So put away your cloak of abhorrence and abuse and breathe a blessing on this newly born "rhythmic symphonic syncopation," the rendition and interpretation of which requires really skilled musicians of talent, with a seriousness of purpose in rehearsing and perfecting. Almost all great foreign conductors and musicians have recognized this new musical expression as unique and thoroughly American!!

In fact, the Old World has become so jealous of this unique native American art that it has been busily passing laws and creating barriers to keep these "new style" Yankee musicians out of Europe for fear that their old "legitimate style" musicians might lose their jobs if a real Yankee musical invasion ever started!

If jazz is a recognized art and not an exaggeration of syncopated beats, since when is Art no longer "international," and since when cannot the public have what it wants whether it be an English, French, German, or American public? Cliques, champions of the old school, and over-zealous patriots, of some European countries, are vainly trying to retard the "jazz spirit," and that is why the Vaile Bill was recently introduced in our American Congress, and why the majority leaders in the House of Representatives and the Senate together with many of their associates are supporting this Vaile Bill. These elected representatives were astounded to hear of the many injustices and insults heaped upon American artists, musicians and actors abroad, in the last few years.

"Let the best man work and win" has always been a logical and paramount practice in every sphere of human endeavor, so what have our foreign brothers to fear if they are really prepared to compete with our native talent? It has remained for the "jazz spirit" to stir us up to the pitch of talking of an artistic retaliation in art. Is this agitation to be taken as the forerunner of a time when Rum Row here will have its counterpart in Jazz Row abroad, twelve miles out? When our "foreign" musicians will be smuggled into foreign countries with all the risks of hijacking, to escape the penalty of entering in bond and under the legal warning of "One toot and out ye go?"

THERE SHOULD BE NO EMBARGO ON ART

Our movies, our opera, our actors, our painting and sculpture — these other arts have had embargo troubles, but jazz and its vital "spirit" have brought the issue to the front for the moment, and these barriers must be torn down for once and all, not only for America's sake, but for the good and the emancipation of international art all over the world, whether that art be serious, lively or otherwise.

Investigation proves that since 1848 American progress in art has been made the target for the slaps of our foreign neighbors. The McCready-Forrest controversy ended with a death toll of thirty-two and one hundred and forty-one wounded on the streets of New York when the American public retaliated against the English reception given to Edwin Forrest the idol of the American stage, when he ventured to England, and being hissed in London, blamed it on the jealousy of McCready, the English star, who had been a failure previously in New York. Then when McCready came to

New York again after the hissing of Forrest in England, Americans showed they were ready "to go one better" in defense of their popular idols, and when McCready appeared on the stage at the Astor Place Theater in Othello, Forrest's friends charged the house, which was filled with McCready's English friends. The Seventh Regiment was called out and after a blank volley failed to intimidate and pacify the theater crowd, a loaded volley was fired with the result that many were killed and injured and McCready scurried back to England.

The sad recurrence of such an incident should never be necessary, but as long as a liking for American "jazz" has spread to Europe, Asia and Africa, who can say but that the future may hold in store a world-wide war, spurred on by the "jazz spirit" in defense of international art. If some nations continue their present selfish, idiotic attitude of attempting to legislate to protect their native art by barring foreign artists from their shores such a cataclysm is not an improbability.

LET'S BE NEIGHBORLY — BUT ON A FIFTY-FIFTY BASIS

We Americans have been and are the symbol of generosity, and foreign artists who visit our shores are treated with every courtesy. Thousands of French and British musicians spend long periods of time in our country. They retain their foreign citizenship, yet tour extensively and successfully in the United States, being welcomed heartily and having their concerts and productions patronized generously. Many of them make fortunes for themselves through their American tours. Yet since 1921 the British and French governments started anew to insult American artists. And so the Vaile Bill was introduced in Congress. This bill briefly provides that "the American Secretary of State shall instruct American consuls abroad to refuse passport visas (a requisite to enter the U. S. A.) to artists or those who are nationals of foreign countries which deny entrance to American artists, musicians, actors, tradesmen, etc." No one wants to bar the foreign artist from our shores, if he has anything worth while to offer we want to see and hear American artists and their work, we have a right to demand the same courtesy from foreign state departments that our own government accords the foreign artist.

This bill at a recent mass meeting in New York City received hearty support from the Actors Equity Association, from official representatives of the National Vaudeville Artists Club, the American Legion, Foreign Veterans' Association, Federated American Labor and Musical Societies, etc., and brought about the formation of "The International Society of Associated Artists" which has honored me with a foreign mission to organize French, English, and German chapters of this fraternity to assist in protecting reciprocity of international Art — the final accomplishment of which will liberate this new American Trademark called "Jazz."

Portland, Oregon. — Eddie Sellon has replaced Oliver Wallace at the Broadway Theatre, where George Stoll is the new director, and Oliver Wallace has gone to Tacoma where he opened the new theatre for North Pacific Theatres, Inc.

The Majestic here closed for three months. It will be entirely renovated and made into one of the best theatres in Portland. Ernest Nordstrom is to be the organist.

The New Lincoln Theatre opened in March with Clint Mansfield at the Wurlitzer. This is the newest one of the Multnomah Theatre, Inc. chain.

Rex Stratton has succeeded Jessie Sams Baker at the Columbia in Portland after Mrs. Baker retired on account of illness. All of Mrs. Baker's friends were sorry to see her leave.

Chuck Whitehead and his entertaining eight have been enlarged and the new name is Chuck Whitehead's Rivoliens. The New Nob Hill Theatre, one of the prettiest suburban houses, opened last November with Gwyn Gray at the Robert Morton organ.

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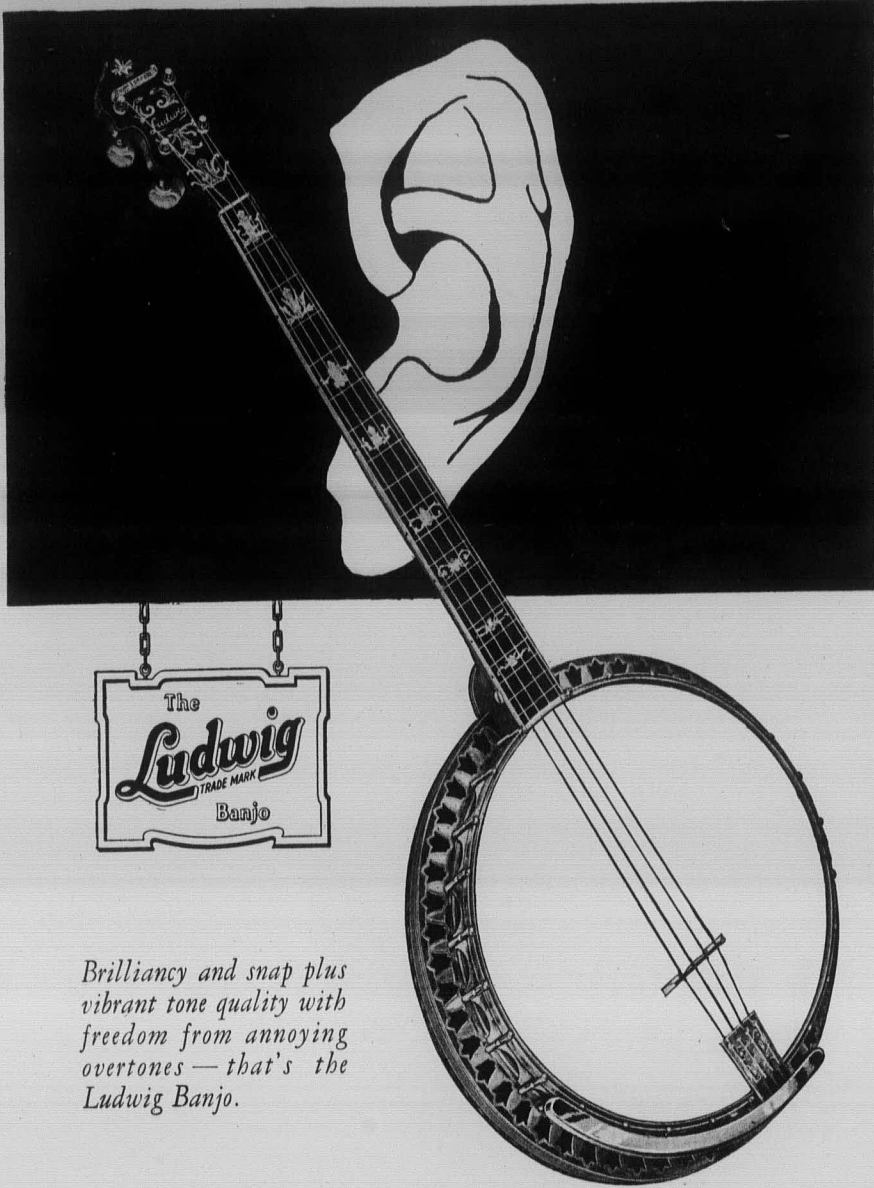


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Sight Reading for Tenor Banjoists

The Fifth of a Series
By A. J. WEIDT

IT IS presumed that the reader is familiar with the table of relative chords shown in the April tenor banjo department. If he is not, this table should be reviewed before proceeding to analyze the following suggested additional short cuts in sight reading.

When the fifth of the scale is preceded by an accidental sharp it usually indicates the 3rd relative dominant chord as shown in example No. 1. (E7 is the 3rd relative dominant of the tonic chord, key of C.) When the 3rd relative dominant chord occurs the usual progression is to the relative minor (Am in the key of C), or more rarely to the 2nd relative dominant (A7). Occasionally the sharpened fifth of the scale will indicate an augmented fifth of the tonic chord (C+), as shown in example No. 2. When the fifth of the dominant chord (D, the second note of the scale) is raised it indicates an augmented fifth built on the root of the dominant chord, as shown by G+ in No. 3. In No. 4, D# is shown as also indicating the dominant seventh chord (B7 in the key of C) of the dominant minor chord (Em) of the dominant key (G).

From the foregoing it will be seen that the sharpened fifth of either the tonic or dominant does not always indicate an augmented fifth; it may indicate either the third or fourth relative dominant seventh chords. When a flat (or a natural in the sharp keys) occurs before the third of the tonic chord it is changed to the parallel minor, i. e. C becomes Cm, as shown in No. 5. The usual progression of Cm when used this way is to the tonic of the dominant key (G). When the third of the subdominant chord which is the sixth note of the scale is lowered by a flat (or natural) it also changes to its parallel minor, i. e. in the key of C, F becomes Fm, as shown in No. 6. Examples No. 1 to 6 are in octave pitch and Nos. 7 to 10 in actual pitch.

DIMINISHED CHORDS

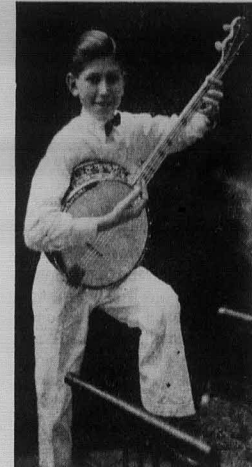
Diminished chords are usually identified by two accidentals. In No. 7 C- is indicated by two sharps and the same chord (C-) in No. 8 is identified by a flat and a sharp. Eb, however, is the enharmonic of D# and was used instead of D# as the progression is downward. See connecting line at bb. The progression from D# in No. 7, however, is upward, as emphasized by the connecting line at aa. The root of the tonic chord (the keynote of the scale) being held throughout as shown by dotted connecting line usually indicates a progression to or from a relative diminished chord. N. B. — The dash under some of the seventh chords indicates incomplete chords with the root omitted. In No. 9 Eb- is indicated by a sharp and a natural and in No. 10 by a flat and a natural. The reason for the enharmonic change applies in the same manner as for Nos.

8 and 9. Notice the dotted lines connecting the roots of both tonic and relative diminished chords. I have noticed in particular that the arrangers of tenor banjo parts who name their chords seldom hit the right name for a relative diminished seventh chord. This is explained by the fact that any one of the four notes of a diminished seventh can be used as the root. Here's a tip: The relative diminished chords are named after the major or seventh chord following them.

In regard to *unrelated* diminished chords, that is another story that would occupy too much space and time in the telling. Complete details of this important subject are given in Weidt's Chord System.

Youthful Virtuosity

D. L. DAY, treasurer and general manager of the Bacon Banjo Company, Inc., finds much that is promising for devotees of the fretted instruments in the conditions which met his observation on a recent tour of the country.



WILLARD KAHBI

"One of the surprises," said Mr. Day, "is the way the young generation is taking up the banjo; Charlie Rothermel, Mike Scheidmeier and William Stahl each have pupils about fifteen years old who are wonderful artists for such young lads. . . . They seem to take a different interest in music than did beginners in the days of yore. Perhaps it is because there are so many opportunities today for capable artists—stage, orchestra, broadcasting, teaching etc.—all well paid as a rule."

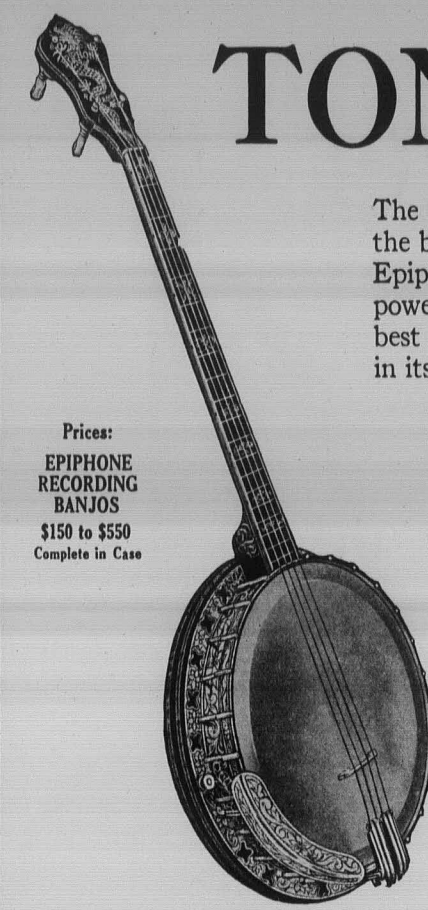
Discussing the future of the banjo, Mr. Day said, "I thoroughly agree with Mr. Loar that the time is not distant when symphony and opera orchestras will use banjos. A choir of banjos in the symphony orchestra would provide a melodic-rhythm section which would fill a big gap. . . . I notice that most of the large orchestras in the big movie houses play some jazz numbers. Listening to these numbers one can easily see that a few banjos are the only thing lacking. The snap and pep that is supplied by the banjo is not there and never will be without the banjo in the line-up."

"The mandolin is showing signs of more life. I heard DePace play in the Stanley Theatre at Philadelphia to an audience of about 4000. DePace gave a wonderful performance and was beautifully supported by the orchestra; went over big with the audience. My impression is that the fretted instruments are sharing in the upward trend noticeable in all lines of music and music merchandising. Teachers seem to be prospering and pupils take a more serious interest in their work. Music stores are making better displays of better goods than ever before. I might add that banjo manufacturers have held their own and a little more in the development of high grade instruments. It is not uncommon to see banjos valued as high as \$500 to \$1000 on display and plenty of them are in actual use by the professional players."

Two of the brilliant young tenor banjo players referred to by Mr. Day are shown herewith together with their five hundred dollar Silver Bell banjos. Master Kahbi, a pupil of William C. Stahl of Milwaukee, has done considerable broadcasting and played in many of the leading play theaters of Milwaukee. Daniel Burtoft, according to his instructor, M. J. Scheidmeier of Pittsburgh, is already able to play at sight almost any tenor banjo part. He also has been heard several times over the radio. The present achievements of these two boys with their tenor banjos certainly augur for them a very brilliant future as well as having a most significant interest in its revelation of the musical possibilities of the coming generation.

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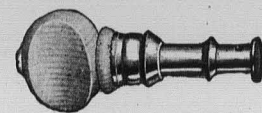
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LEO REISMAN ON DANCE MUSIC

RADIO BROADCASTING

JUDGING from the inquiries I receive from dance orchestra men about broadcasting, many orchestras and players are much interested in it.

The orchestras that actually do broadcast show definitely that there is a reasonably large number who are actively interested in broadcasting, but the number of those who are planning to do it at some future time, or hoping that circumstances will permit them to thus plan and who are consequently interested in some information about broadcasting from the inside, is greatly in excess of those who are actually engaged in this sort of playing.

The Leo Reisman Orchestra has for some time been a feature attraction of WBZ, the Westinghouse station, at Springfield, Mass., broadcasting every Wednesday and Saturday evening. Most of this broadcasting is done from the Egyptian Room of the Brunswick Hotel where the orchestra is a regular feature, but some of it is from the studio. And out of our experience in this sort of work, I'm glad to answer, *en masse*, the readers and correspondents who want to know more about it.

SMALL GROUPS HAVE THE ADVANTAGE

From this experience I would say that groups of a few instruments or voices have somewhat the advantage over larger ensembles, such as symphony orchestras or choruses. Of course many of these symphonic and grand opera broadcasts have been reasonably successful, but it is my impression that they have not been as successful in proportion to their possibilities as have the smaller combinations. When the larger organizations have been able to put over a noteworthy program it has only been after rather elaborate preparations and the installing of a dozen or so microphones at strategic points in the orchestra pit or on the stage. When a large combination is to broadcast from the average studio the effect is not apt to be as good as with a smaller orchestra of equal merit. One of the reasons for this is that it is much more difficult for the complex sound waves started by a large orchestra to affect the microphone in such a way that all component parts of the sound wave are given due consideration, and for this reason it seems to me best to plan a broadcast program with a small and well-drilled combination rather than a large one. The prestige and reputation to be gained from effective broadcasting is much more apt to follow when the program is planned in this way.

The numbers used on the program should also be reasonably short or the auditors are very apt to lose interest in the program. It must be remembered that the radio audience can not see its entertainers, and that the only thing that can attract and keep a necessary amount of audience interest is the actual sound of the program itself. All of the legitimate tricks that are available to the concert, stage, or dance musician to assist in focusing and holding the attention of an audience are denied to the radio musician. The projecting of his personality into the consciousness of his hearers in such a way as to hold their attention and interest must be done entirely through the music as heard by the radio audience.

Numbers that are rather short will enable the broadcaster to more easily hold this attention and interest. For the same reason the intervals between numbers should be quite short. A fairly long pause with nothing going on is not very interesting to any radio fan and after a second or so of such a pause he is apt to twist the receiving set dial and be a thousand miles or more away from you in the twinkling of an eye.

DECLINE IN APPLAUSE CARDS

In general, it can be safely said that no comments on a broadcast program mean that the program has been reasonably satisfactory. Radio fans seem to have somewhat gotten over the habit of writing letters or postcards praising programs as they were so apt to do a short time ago. If they do not like a program or any of the numbers on it however the broadcaster is apt to hear from it, especially if these fans are consistent followers of programs sent out by that particular station. From this I do not mean you to infer that commendatory letters and postcards are not sent any more to stations when particularly popular programs are broadcast. Many fans are quite conscientious about letting the station know whether or not they like the program, and they are just as careful to write when they do like it as when they don't, but even so, "correspondence applause" can not be counted on to anywhere near the extent it could have been shortly after the radio came into popularity. So for that reason, no comments at all can be accepted as reasonably enthusiastic praise.

Then it must be remembered that a radio audience is counted by the hundreds of thousands, instead of by the hundreds, as is the case with the usual present-in-person audience. This means that to an even larger degree than with the smaller ballroom or theater audience, will all classes of people and tastes in music be represented. It may be impossible to please all of them, in fact, it is too much to expect to do so, but due consideration of other factors involved will make it possible to please the majority of any radio audience.

THINGS TO BE REMEMBERED

Secure the best advice of the announcer and manager as to the placing of the orchestra men in relation to the microphone. Remember that music in a broadcasting studio always sounds dull and lifeless in comparison to the same playing in a hall; this is because of the studio construction being planned to eliminate echoes and after tones. Make an allowance for this and do not try to force the instruments so they sound as loud and full as you expected them to. Finally, instead of cheapening your program to popularize it, raise its artistic excellence to a higher level. Radio audiences hear noisy, carelessly played and inelegant music by the ton. Even those whose natural taste is for poor music hear so much of it that music of the better quality is welcome. Music well-played, well-arranged, and of real worth doesn't tire quickly those who hear it, and this is true of dance music as well as concert music. So a broadcast program that has artistic merit as well as what is inexactly called "popular appeal" will please more fans and lead them to look for your return with pleasurable anticipation, then a program that is cheapened in order to suit the supposed requirements of the unmusical listener.

A group having a reasonably good local reputation should have no trouble arranging with the program manager of a studio for a hearing, and if this is satisfactory—for a broadcast engagement. Being paid for this is an entirely different matter; a fairly wide general reputation of attractiveness, built up either through previous successful broadcasts or through considerable first-class professional playing is necessary. But, given these requirements, and the ability to establish a connection with some advertiser who pays for programs or with a station which does the same, a reasonably remunerative contract will follow.

Leo Reisman

THE romance and glamour of other times and other ways surely cannot be emphasized for our own era more beautifully and fascinatingly than through old violins. As nearly as possible for material things they seem to have achieved comparative immortality, and speak with the same voice to us that they sang with generations ago.

This is emphasized by contemplation of the Strad violins in the famous Lyon & Healy collection. One of these is known as the Lord Nelson Strad because it formerly belonged to one of the officers on Lord Nelson's flagship. After the Battle of Trafalgar Lord Nelson's flagship was virtually a wreck, but the violin came through the battle unharmed. This famous instrument was made by Stradivarius in 1690 and is an excellent specimen of his artistry. A customer of Lyon & Healy was very much interested in this highly desirable instrument and was just on the point of buying it, but at the last minute transferred his affections to the Strad known as the Ludwig for the reason that it was for many years the solo instrument of Professor Ludwig of the London Symphony Orchestra.

The Ludwig was made by Stradivarius in 1734, thirty-four years after the production of the Lord Nelson and when Stradivarius was at the height of his creative ability. Both of these wonderful instruments were originally included in the Partello collection.

Of interest in this connection is the fact that Lyon & Healy has purchased from the estate of the late Florence Austin the violin and bows that this brilliant American virtuoso used in her concert work. Miss Austin died several months ago from injuries received in an automobile accident and consequently these valuable articles were sold to liquidate her estate. The violin itself is a fine specimen of the work of J. B. Vuillaume of Paris. It is in excellent condition and has a very beautiful tone. This violin was used by Miss Austin for some eighteen years on her concert and recital work. One of the violin bows was also made by Vuillaume and was for many years the property of Charles de Beriot, the well-known Belgian virtuoso and composer. The other bow is a very beautiful Tourte. This bow was presented to Massart, the world-celebrated pedagogue of the Paris Conservatory, by the Society of Gretry of Liege Belgium, in the year 1829. Massart was the teacher of such famous artists as Wieniawski, Kreisler and Sarasate.

Omaha, Nebraska. — The Omaha Symphony Orchestra with Sandor Harmati, conductor, Ernest Nordin, associate conductor, and Lee Pattison, soloist, gave their next to the last concert of the season with a program extensive and excellent. The instrumentation of the orchestra, besides the traditional symphonic instruments, includes two mandolins, definitely indicating that this type of tone has been found to be a useful acquisition to the symphony orchestra. As the finale of the concert season it is planned to have at the April concert a grand chorus with the orchestra. Several choirs and their leaders have given their co-operation and time in preparing this unique addition.

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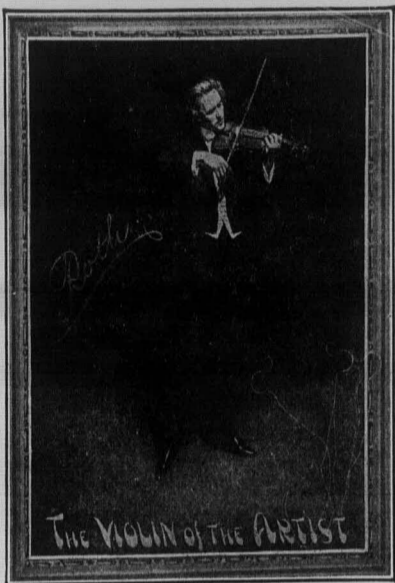
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Edwin A. Sabin
found in their review of it that the consensus of opinion was that of general favor to what they called, in loyalty to custom, "the stringband."

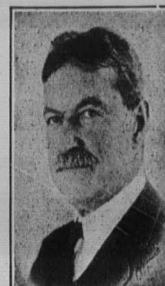
ANOTHER INCIDENT

IN THE late spring or early summer of a year in the "eighties," my youthful mind was pleasantly stirred by a letter inviting me to take part in a musical festival which was to be given a couple of weeks later in the town of Ashburnham. A prospectus of the festival was enclosed.

Wilhelm Mueller, first, cellist of the Boston Symphony Orchestra at that time, had, as I knew, taken his family to Ashburnham for the summer months. This interested me, as Mr. Mueller was teacher of a string quartet in which I had played all the previous season, and furthermore he had added very much to this interest by unwittingly choosing my native town for recreation, recuperation, fishing, or what they all pleased.

Anyway, an artistic German family would find natural beauty in Ashburnham which, with a few exceptions, is not impressed on the native mind. If Mr. Mueller had asked me, I would have favored his idea of going to Ashburnham, and suggested a daily walk to the top of Meeting House Hill where he could have enjoyed New England scenery at its best.

In an article about the string quartet it is perhaps a little out of place to launch into New England scenery; but the great quartet writers were inspired by such beauties of nature as both the grand and the pastoral character of their music reveals.



EDWIN A. SABIN

Notwithstanding all that the Kneisels, the Flonzaleys, the Londons, and numbers of other quartets of high standing have done, I can match the "string band" compliment so long ago with a recent one made in the last Flonzaley concert at Jordan Hall. A presumably intelligent young lady sitting near a friend of mine and listening to a string quartet for the first time was overheard at the close of a Beethoven *Adagio* to offer this comment, "I call that sweet music, even if it isn't jazz." These instances indicate that in the present and in coming generations, willing and responsive converts to the string quartet are and will continue to be made.

At the present time quartet concerts are attracting more music lovers than ever before. Boston is especially favored this season through the discriminating thoughtfulness of Mrs. Elizabeth S. Coolidge in presenting seven quartet concerts to the people, on one Sunday evening of each month from October to April. The first was the Pro Art Quartet of Brussels; second, the Lenox Quartet; then the Flonzaley, the Lets, the South Mountain, the Curtis, and last the London Quartet. (This concert will take place April 10.)

The concert hall of the Public Library building is filled to overflowing at these concerts, and for the evening of the Flonzaley's all the seats and standing room were taken long before the time for the beginning of the concert.

The above are not all that might be called "leading quartets" in this country. The New York Quartet, and among women players, the Durell, and the Marianne Kneisel Quartet are made up of artists capable of interpreting the best works of the masters. (More will be written about these quartets later.)

A short notice of some of the famous quartets of the past will remind many that these organizations have had a most important part in bringing works of the highest order to the musical world.

In a book on quartet organizations published in Leipzig in 1898, the author, A. Ehrlich, gives copies of photographs and short notices of forty-one well-known string quartets which have made more or less extended concert tours. The first of all traveling quartets was that of the Mueller brothers—Karl Fr. Mueller, first violin; George, second violin; Gastov, viola; and Theodor Mueller, 'cello. They were members of the court orchestra in Brunswick.

Fifty or sixty years ago this quartet was lauded as having attained the highest possible excellence in quartet playing. They traveled from 1851 to 1855 all through Germany, Austria, Holland, Russia, Denmark, and to Paris. Without a doubt they immensely furthered the appreciation of this noble and most expressive form of music. When this quartet was given up owing to the death of one of the brothers, the younger Mueller Brothers' Quartet was founded by four sons of Karl, first violinist of the original quartet. They were Karl Mueller-Berghams, first violin; Hugo, second violin; Barnhard, viola; and Wilhelm, 'cello.

Grove has an article on both these generations of Muellers. The last one noted is Wilhelm (who found Ashburnham in the 80's—Grove did not know this). He speaks of Wilhelm as being the most important brother of the second quartet.

The resignation of Karl Mueller-Berghams made it necessary to fill his place, and this was done by acquiring the co-operation of Leopold Auer of present world renown.



The Duke of Meiningen's Court Quartet. Wilhelm Müller at extreme left of picture.

Mr. Mueller and his family settled themselves in Ashburnham at an old house which I have known from boyhood. I do not believe that any one of them climbed Meeting House Hill. They preferred the quiet beauty of the valley and the music of the murmuring brook (as did Franz Schubert) to which they could listen from an evening from their chairs in the front yard. No doubt it was here that the idea of giving a musical festival to the people of Ashburnham and neighboring towns was born, but that Mr. Mueller, the elder, with his fondness for comfort and a good cigar, was father of this idea is inconceivable. I believe his active and enterprising eldest son to have been the originator.

In short, the proposition was developed and brought through from beginning to end successfully, and the practical result was quite pleasing to the promoters. We all enjoyed ourselves, and in this were included many of Mr. Mueller's musician friends of Boston.

The programs for perhaps five or six concerts were made up of songs, piano solos, violin solos, Mr. Mueller's 'cello solos (which were unexcelled in musicianship and artistry at that time), and a string quartet. Hardly anyone in the audience had ever heard this combination of strings.

STRING QUARTETS ALMOST UNKNOWN

In the country at that time there were two kinds of instrumental organizations—the string band, which might contain a cornet and clarinet without losing its title, and the brass band which was so overwhelmingly brass that the presence of two or three clarinet players, with a flute or piccolo, would not lead to a modification of its very fitting name. (The admirable military band of Fitchburg was an exception.)

I only wish to speak of the impression made then by the string quartet. One of the quartets played was the *A Minor* by Schubert, which we had rehearsed many times the winter before under Mr. Mueller's instruction. We had a musically uncultured audience, but the natural flow of melody—with parts so beautifully suited to the poetic meaning of this composition—appealed to these people. In talking with old friends after the festival was over, I

The quartet finally broke up, however, when Wilhelm was asked by Joseph Joachim to become 'cellist of the Joachim Quartet, teacher in the Hochschule in Berlin and first 'cellist of the Royal Opera. He was born in 1835 and died in New York in September, 1897.

Grove says: "The younger Mueller Brothers' quartet, although distinguished for their ensemble, did not reach the standard of perfection maintained by the elder brothers, the chief reason being that instead of restricting themselves

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to genuine quartets they played music, which although good for its kind, was in reality better suited to small orchestras."

THE FLORENTINE QUARTET

With this quartet, which was formed in 1866, the real history of traveling string quartets begins, for although the elder and younger Mueller brothers traveled, they were not organized expressly for this purpose as was the Florentine Quartet.

Jean Becker, the first violinist, was from Mannheim; the 'cellist, Hilpert, was a Nuemburger; the second violinist and violist, Maci and Chiostrri, were from Florence. They made extended tours and gained a world reputation. After this quartet broke up Becker returned to Germany and traveled with his three children, Hans, Hugo (the 'cellist), and Jeanne, without, however, the success which attended the Florentine Quartet concerts.

THE PETRI QUARTET

After the death of Ferdinand David, the public interest in quartet concerts fell off considerably, and only awakened through the rival performances of the Brodski and Petri quartet organizations. The Brodski Quartet had as 'cellist the widely-known Klenzel, who was a technical master of his instrument and celebrated as a solo performer.

THE HELLMESBURGER QUARTET

The history of public quartet playing in Vienna began in 1805 with Schuppanzinger and Mayseder (his pupil), the Prince of Lobkowitz's viola player, Schreiber, and the 'cellist Kraft. This quartet was followed by those led by Boehm and Yensa, and finally in 1849 by the Hellmesburger Quartet which monopolized public interest in quartet playing for more than twenty-five years.

On the death of J. Hellmesburger, a younger Hellmesburger Quartet was formed by J. Hellmesburger, Junior, who was second violinist of the quartet led by his father. The elder Hellmesburger was born in 1829. He appeared in public as an infant prodigy. In spite of his youth, he was appointed violin professor and director of the Conservatory in 1857, and conductor of the Gesellschaf concerts.

The quartet which he led from 1849 to 1897 maintained their attraction undiminished, in spite of all rivalry. These performances were among the first to awaken general interest in Beethoven's later quartets. Hellmesburger's name is familiar to many through his editions of important works for the violin as well as of string quartets. He died in 1893. (Other quartet notices will be given.)

New York City, N. Y.—The newest marvel of New York is the Roxy Theatre and here the huge Kimball organ attracted much attention at the opening. In addition to the Kimball grand organ in the auditorium proper, with its three consoles and innumerable accessories, there is also a Kimball soloist organ installed in the grand foyer (which accommodates 3,000 persons), and a special two manual unit organ of the same make and a Kimball concert grand piano in the broadcasting studio which has been established in the theatre.

New York City, N. Y.—As the American representative for the Kit Cat Club and Piccadilly Hotel, London, England, Paul Specht has booked for a London appearance, Mildred Melrose, called the personality girl from California. She has recently been appearing with Paul Ash in Chicago and more recently in vaudeville and café circles here. Among other well-known acts Mr. Specht has also booked Fowler & Tamara for the Kit Cat Club.

Plains, Pa.—In their annual concert the Alexander Band gave an interesting program, interesting not only musically, but in the selection of music. Several nations were represented by their characteristic type of music. Charles Pokorney, conductor of the Band, is very popular in this section and his concerts are always well attended by large and enthusiastic audiences. Miss Alice Jordan Pretzold sang several solos both at the matinee and evening concert program.



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BAND ROOM BITS

RUDY WIEDOEFT, the American saxophonist, after closing his London engagement in August, 1926, went to Paris for a two-weeks stay. Much of this time was spent at the home of Henri Selmer, and included several visits to the Selmer factory in Nantes—a beautiful little



RUDY WIEDOEFT

city about forty miles down the River Seine from Paris. During one of these visits (accompanied by George M. Bundy, president of the American branch of the Selmer concern), Rudy tried out a solid silver mouthpiece the company had made, and was much impressed by its responsiveness as compared with those made of brass. This American player had so impressed the Selmer people by his playing, both at their store in Paris and before the entire factory force at Nantes, that Henri Selmer (head of the concern) was not wholly aghast at Rudy's somewhat startling suggestion that they make for his personal use a complete saxophone in solid silver. Rudy had been of so much assistance in helping to perfect the scale and intonation of the Selmer product that the manufacturer agreed to make the silver saxophone, although not without mental misgivings as to its cost and the extra work involved.

The instrument arrived at New York City in February last and was at once forwarded to Mr. Wiedoeft as it was possible for the player to come to New York with his instrument a test was made at the Selmer salerooms, with Chester Hackett (saxophone soloist with Paul Whiteman), Arnold Brillhart (principal saxophonist with Roger Wolfe Kahn), and George Napoleon (formerly first saxophonist with Vincent Lopez) assisting. After various tests and comparisons with the Selmer and other makes of brass saxophones, it was found that the silver instrument did possess unusual clarity of tone, and was without that sort of fuzziness and buzz so often heard in brass saxophones whenever a full *crescendo* to the utmost *ff* is played.

Naturally, the cost of a solid silver saxophone is bound to be fairly high and, therefore, will not appeal to the average player. However, there is quite sure to be a certain "class" demand for such an instrument. The Selmer house, somewhat reluctantly, is making three more solid silver saxophones for the players who were mentioned as assisting at the test. Sterling silver being too soft to give proper strength to the body of the instrument it is necessary to use coin silver. It is difficult to work with this metal on the instruments, particularly in hand-filing the finished drop-in keys and in drawing up the tone holes, and that of course does not lessen the cost of making. It seems peculiarly fitting that the eminent Rudy Wiedoeft should be the first saxophonist to play on a solid silver instrument, and in so far as it is known Rudy's is the first saxophone ever made wholly of the argent metal.

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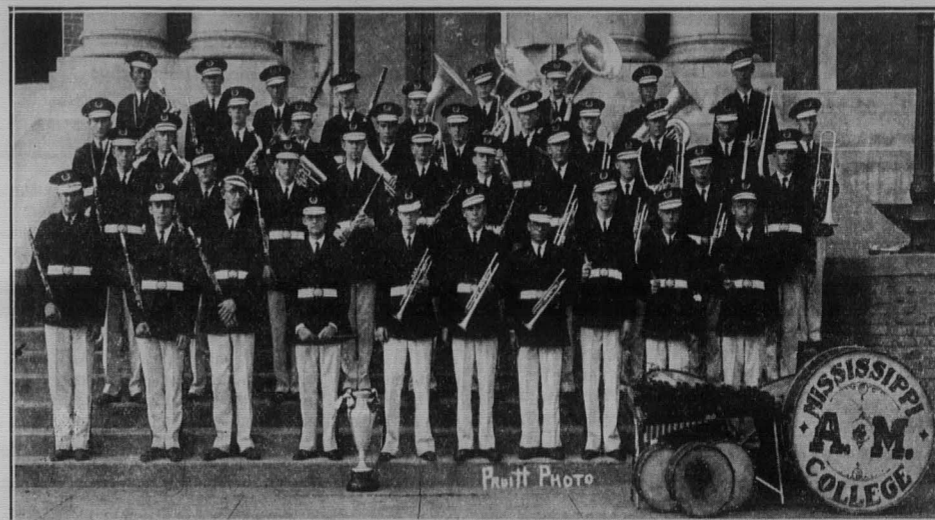
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Besides this somewhat broad itinerary, the band has also played for the Springfield Chamber of Commerce at a special noon-day luncheon, and at the Shrine Mosque during the Greater Ozarks Expansion Expositions. And broadcast? Of a certainty, yes—sending out a program from Station WOS, Jefferson City, Missouri, on March 3 last that brought congratulations from no less than fourteen different States, as well as standing invitations from two



MISSISSIPPI A. & M. COLLEGE BAND, H. E. WAMBLEY, DIRECTOR

other stations to go on the air with more programs. The band also has been filmed by the *Pathé News* pictures at Marvel Cave.

Fulfilling its natural functions, this great tone wave is rapidly floating these boys of the Ozark Mountain region into the realm of true and higher music, and into a closer association with the older and better class of educated musicians—as it inevitably will with all boys and girls who early affiliate themselves with good music and its sister arts. It is flooding them with higher aims and more artistic ideals, while engulfing the lower, vulgar and inartistic; lifting them above the more sordid things in life and raising their ideas to loftier planes without in any way destroying the youthful beauty of those attendant upon boyhood—inundating them with a love and appreciation of the finer things in music and its interpretation, thus washing away many of the handicaps and hindrances to future true adult citizenship.

Henderson, clarinet; J. F. Stauffer, bassoon; H. P. Neal, bassoon; F. S. Batson, bass; G. H. McKay, bass; R. C. Hearon, bass; H. L. Nottingham, bass; E. C. Richey, trombone.

THE Racine American Legion Drum and Bugle Corps, Post 76, known far and wide as "The Boys of '76," was organized during the Mexican border trouble in 1917. At that time the organization was composed of 48 pieces. After the world war it was reorganized with 65 pieces and an active membership of between ninety and one hundred members.

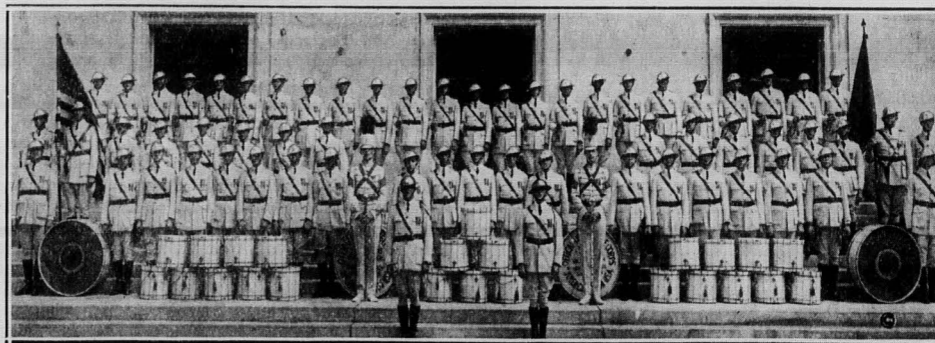
In 1923 the organization competed in the first national convention in New Orleans where they won first prize. At San Francisco in 1923 they again won first prize. Next they attended the convention at St. Paul in 1924, winning the first prize for the third time. Becoming the victims of habit, they went to Omaha in 1925 and returned with first prize. In 1926 they visited the Philadelphia Sesquicentennial and won third place among the competing organizations. Plans are now on foot for visiting Paris in 1927.

Within the organization are several divisions that assist greatly in theatrical and entertainment work, namely: the glee club, composed of 30 voices under the direction of Frederick Schulte; the Seven Banjoliers under the leadership of Roy Mahr; the quartette, which was formed less than a year ago, and took second place at the Philadelphia Sesquicentennial. The entire organization is bending all of its efforts toward obtaining funds to make the trip to Paris which will cost in the neighborhood of \$20,000.

"The Boys of '76" carry with them on all of their trips a camera man in the person of G. A. Malmé who has compiled a pictorial history of all events in which the drum corps has participated. These motion pictures show "The Boys of '76" in action in almost every State in the Union. There are also some interesting shots of them playing before Sousa, Schumann-Heink, and President Coolidge.

Between five and six thousand dollars is invested in equipment. The bugles used were manufactured by Holton, Elkhorn, Wisconsin. These specially constructed B instruments were rebuilt six times before the proper results could be obtained. The drums are by the Leedy Manufacturing Co., Indianapolis, Indiana. The white serge uniforms with black over-sews belts and black puttees were designed by Fechner Bros., Cincinnati, Ohio. Silver plate trench helmets with a gold device on the front are worn as part of their uniform. The instruments are carried in specially constructed trunks made by the Wheary Trunk Manufacturing Co., Racine, Wisconsin, and wardrobe trunks for the uniforms were supplied by the Hartman Trunk Co., Racine, Wisconsin. During the winter rehearsals are held every Monday night, and in the summer time there is added drill practice on Thursdays.

Caribou, Maine—The Caribou High School Band, S. F. Parlin, director, will go to Boston to enter the New England School Band Contest on May 21. Waterville and Auburn, Maine, will also be represented, the former by both band and orchestra.



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SPOKES FROM THE HUB NORMAN LEIGH SPOKESMAN

HERewith I PRESENT a picture of Mr. Charles Repper, graduate of Harvard University; pupil in harmony, counterpoint and orchestration of Professors Walter R. Spalding and William C. Heilmann; piano with Richard



CHARLES REPPER

Platt; member of Professor Baker's "47 Workshop" at Harvard; musical director of Allegheny College Centennial Pageant at Meadville, Pa., 1915; composer and director of music for Lexington Pageant of 1925; for several years on the editorial staff of Boston Music Company and for a term Boston representative of *Musical America*; of whose compositions A. Walter Kramer has the following to say: "(they) represent some of the best that is being done in American Piano Music of our time"; and yet again, Sydney Dalton in *Musical America*: "Mr. Repper has something of a genius for rhythm — dance rhythms in particular. And with it he combines a superior brand of musicianship that makes his pieces doubly interesting"; and finally our own Philip Hale in the *Boston Herald*, speaking of Mr. Repper's *The Dancer in the Patio* and *Cossack Dance*: "While these pieces, poetic and full of color, are not for the slightly equipped in mechanism and prosaic faithful plodders they are not arrogantly and uselessly difficult. . . . They demand a keen sense of rhythm and a lively imagination for the interpreter who is in sympathy with modern harmonic expression."

I have gone into the musical lineage and position of Mr. Repper (known to his intimates, amongst whom I number myself to my good credit if not to his, as Charlie) because I wished it to be distinctly understood that the following opinion of our much maligned American popular music comes from a person well equipped as a musician to speak from that angle. Says Mr. Repper, at my request, to the readers of the *Walter Jacobs' Magazines*:

"Doesn't playing jazz destroy the ability to play classical music, or take away the taste for it? That is a question frequently put to me, as it probably is to all teachers, and I think my own answer is summed up in the story of the mother who said to her small boy, 'Johnny, you should not eat so much between meals; it will take away your appetite for your regular meals.' 'Don't see why it should,' replied Johnny. 'Eating my regular meals never takes away my appetite for eating between meals.'"

"The distinction, after all, is not between jazz and classical music, but between good and bad music, and, similarly, between good and bad playing. There is good and bad jazz as well as good and bad classical music, and there is good and bad playing of both kinds to be heard on all sides. The sort of jazz playing that spoils your piano technique, if you ever had any, is bad jazz playing, and it is the badness of the playing that does the damage, not the fact that the notes happen to be jazz. A fox-trot is a dance form just as the polka, mazurka and waltz are dance forms, and if they are played *musically* there is no reason why one, more than the other, should spoil your technique. If you played Chopin in the rough and tumble fashion of much jazz playing it would be equally fatal. There is no reason why the same standards of playing should not apply to both jazz and classical music, and this has been demonstrated by our best jazz players. If you hear George Gershwin play the accompaniment for one of his jazz songs, you hear clean and musical playing, and nothing that would interfere with his ability to play a 'high-brow' piece. On the other hand the style of playing offered by some of our high-school and 'collegiate' box-hitters is just as reprehensible musically, in jazz as it would be in classical music. "What jazz does do, in relation to classical music, however, is this: it certainly does destroy your taste for poor classical music, and not merely for the slush ballads which masquerade as serious music, but also for some of the music of revered and even canonized composers who had the ability to put down formidable aggregations of notes whether inspired or not. Jazz does not take away your enjoyment of the *Overture to the Meistersinger*, but it does make you rebel at sitting through many a dull sonata, theme and variations, or arid technical show piece."

To all of which, say I fervently, "A-men!"
Not to trespass on the province of my colleague, Del Castillo, I should like to add that in addition to the numbers already mentioned Mr. Repper has written the following things which I respectfully recommend to movie organists and pianists as well worthy of their attention: *To Perdita, Dancing; Smocks and Frocks; Roof Gardens; April Yellow; White Pompons; Lavender Lane; Desert Stars; Far Away Isles; Carmencita*, and *Love's Melody*.

They are distinctive in style and melodic in character — a welcome combination.

DEL CASTILLO, as is already known to the faithful readers of this magazine, has resigned a lucrative post as organist at the Metropolitan to turn his attention to musical pedagogy. At first blush this may appear to be a loss to the listening public, but one has only to consider that if Del in his capacity of mentor to budding organists is able to impart fifty per cent of his ability and experience to fifty per cent of the young hopefuls who will knock at his door thirsting for knowledge, one has only to consider this, say I, and it will become apparent that the listening public will be benefited one hundredfold by this turn in his career. Del's advertisement in the *Jacobs' Magazines* has such an enticing ring and I have such confidence in his talent for performing miracles one way or another, that I honestly believe he might even be able to make an organist of parts out of me, and am almost tempted to let him work his magic and turn me into a slave of the pedals — almost, but not quite — I remember my Sundays and holidays and evenings, and then decide that such a life is for younger and hotter blood. However, to those contemplating the taking on of the hardships, and fascinations as well, no doubt, of a movie-organist's life, I can imagine no more interesting a man to work with than Del Castillo; his cultural background and intelligence must perforce make it so. Here's to you Del, and may your baby organists do you credit.

AT THE METROPOLITAN. *Cabaret*, with Gilda Gray, she of the reversible hips and self-dislocating waistline, Chester Conkin, and Tom Moore. One of the chief scenes of this masterpiece is founded on the assumption that a man dripping gore from a gunshot wound in the shoulder as a watering-can drips water from its spout, can mingle with a crowd of dancers and pass unnoticed. Reason staggers at the blow. I have never witnessed a more exhaustive and intimate camera study of blood than is presented in this picture. Before entering the palatial portals of the Metropolitan I had dined sumptuously on Italian spaghetti and tomato sauce. Need I say more? The Lady Gilda, in red hot pursuit of her lucrative career as *premiere danseuse* at somebody-or-other's night club, has the following noble sentiment presented to her by the title-writer. I reproduce it in its original and elegant English: "Jack, I know what this new midnight show means to you. I'll make it a vow or break both legs."

When the lady's supreme terpsichorean effort is later presented to the gaping audience she is found guilty of a lack of accuracy in prevision. It was not her legs that courted disaster. Let us pass on rapidly to the next feature.

Puccini Melodies was the offering of the orchestra. Scarcely an opera of this gifted Italian was slighted; there was even a bit from that now nearly forgotten effort of his youth, *Le Villi*. Whilst Puccini never scaled the heights, his music is a welcome relief from Kéler-Béla and von Suppé. Thank you, Mr. Klein.
The stage production, *Egypt*, featured bits from *Aida* in addition to considerable music of a less inspired nature. Some folks sang and other folks danced. There must be something about the climate of Egypt that has a deleterious effect on the vocal chords.

Jack North with his banjo in comedy songs — very neat, the news weekly, an instructive picture on golf, and Del Castillo, with slides, rounded out the bill.

Still worth sixty cents.
THE BEETHOVEN CENTENARY — accent on the second syllable if you please with a long "e" — was celebrated with considerable whoop-de-day in this my native city, by the Boston Symphony Orchestra, which gave a series of concerts during the week commencing Tuesday evening, March 22, and ending Tuesday evening, March 29. In the various programs appeared the Harvard Glee Club; the Radcliffe Choral Society; the London String Quartette; the Lenox String Quartette; Harold Samuel, pianist; Olive Marshall and Jeannette Vreeland, sopranos; Jeanne Gordon and Nevada Van der Veer, contraltos; Tudor Davies and Charles Stratton, tenors, and Arthur Middleton and Fred Patton, basses. The right eminent Ernest Newman, arch-foe of jazz and all its works, came from dear "ol' Lunnon" especially to address us, and an ode was read by Foster Damon. The entire nine symphonies were given in sequence, much chamber music, piano sonatas, and the Mass, last heard here at the dedication of Symphony Hall, twenty-seven years ago.

The New England Conservatory did its bit with a Beethoven concert at Jordan Hall on Friday evening, March 25, given by the student orchestra under the direction of Wallace Goodrich with F. Motte-Lacroix, pianist of the faculty, as soloist. The program was as follows: *Overture, Leonore, No. 3; Concerto in G Major, No. 4;* and the "Eroica" Symphony. George W. Chadwick, director of the Conservatory, delivered an address on Beethoven as an outstanding musician, at special commemorative exercises held at noon, March 26, and attended by the student body. The Professional Women's Club recognized the occasion by a concert Sunday evening, March 27, at the Georgian Room of the Hotel Statler, devoted to compositions of the great German, or Viennese, if you so will it. Enough of Beethoven to satisfy almost anyone — even his greatest admirers.

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THE RESULT OF THE BUTLER-BORAH DEBATE as reported by the estimable *Boston Herald*, self-appointed judge and willing executioner of the vanquished, has proven one thing if nothing else — at least in the writer's opinion — and that is that political brummagem and hokum still manifests greater power in such matters than sober thought and logic; in other words that the seat of the average person's understanding is to be found in the spine rather than in the head.

To the first three persons sending in the correct answer as to which side of the argument I am on, I offer as prizes, three genuine Bicardi labels guaranteed to have been removed from containers which once graced the shelves of that mecca of the unregenerate, Sloppy Joe's, Habana, Cuba. To make this the most successful contest ever undertaken by this favorite periodical, I furthermore promise to the winners, if they care to make the trip, that I will allow them, in addition, to smell the stoppers. I regret that at this late date, more is beyond my powers.

CHARLES BENNET, for years baritone soloist at Trinity Church, recently dropped dead whilst giving a singing lesson at the New England Conservatory where he has been of the faculty. In addition to his ability as a singer, Mr. Bennet was possessed of a nice talent for composition which manifested itself not only in the production of songs but also in the larger forms of choral writing. His loss is keenly regretted and leaves a void in the musical circles in which he moved.

Fred Starke

Continued from page 17

the Temple he was persuaded to return to the Colonial and from there affiliated with Breeskin and the Stanley-Crandall Company.

Breeskin and Starke have enjoyed a friendship that extends over a period of years, and one of the most amusing things I ever heard was about their playing chess "by mail." "It is a very good game" said Mr. Starke. "Breeskin and I played for over a year by mail. I would write him my move; then he would look over the board, find the answer, and write his move back to me." During this stay as director at the Colonial, Richmond, he scored two features a week for a twenty-piece orchestra and organist. "Don't forget the organist," said Starke; "these temperamental three-manual artists give me more trouble than a hundred and twelve slide men." He also had a presentation at least once a week that was most original and colorful.

The Park and Recreation Board, city of Birmingham, offered him the position of municipal musical director. At that time, however, he had affiliated with the Stanley-Crandall Company and soon after he came to Washington. Mr. Starke gives valuable co-operation to the Organists' Club of the Stanley-Crandall Company and all of the cue sheets are arranged and typed by him.

He was born in Karlsruhe-Baden, Germany, and at an early age started the study of violin. He finally went to Switzerland and studied there with the concert master of the Tonhalle in Zurich. — Irene Juno.

Arsene F. Siegel

Continued from page 17

organist, he has given countless successful all-request concerts. And, mind you, no request is barred. These recitals have been broadcast from the stage, and the thousands of letters received testify to the enjoyment they have afforded the public.

Mr. Siegel studied piano with Heniet Levy, and composition with Felix Borowsky of the Chicago Musical College. He specializes in arrangements of orchestral numbers for the concert organ, which he plays with a mastery and *finesse* of style no other organist has, except Murtagh, who boasts an equally tremendous repertoire. The last time I heard him he played *March Slave* by Tschaiakowsky — and he played it. The orchestral score was faithfully carried out in every particular. He is serious in his music, and deep in study most of his spare time. In fact, though he plays jazz and popular things equally as well as he does the classics, he summed the whole thing up when he said "Parks, I would rather be known as the most versatile organist by good, substantial musicians, than as a so-called specialist. The specialist has a following limited to those who approve his tricks or style. But the versatile has friends among them all. I try very hard to deserve the public's appreciation and that is all a musician can do."

His radio broadcasting is one of the sensations of the Big Town. He has broadcast over WEBB, WMAQ, and WJN, and for two weeks he broadcast from all three stations, giving three concerts daily, and not repeating a single number during that time. Almost incredible? No. Murtagh can do the same thing, and I am not quite sure, but I believe Mallette can also. But in Siegel's case, special honors are due, for he has fought through almost insurmountable obstacles, which the other two mentioned fortunately did not have to tackle. His playing may not be entirely characterized by the esoteric brilliancy of Mallette's nor the beautiful orchestration of Murtagh, but it has many as beautiful qualities, such as: precision of attack, vivid color, reposefulness, complacency, and dependable character, so that his concerts are always of a high standard, well chosen as to balance of program, and indubitably refined and elegant in style. — Henry Francis Parks.

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BANDMASTER desires to secure leadership of ambitious organization, preferably municipal band or solidly founded fraternal band. Plays excellently cornet and clarinet and instructs all band instruments. Write BAND DIRECTOR, care of Vincent Bach Corp., 237 E. 41st St., New York City. (3-4)

BAND DIRECTOR WANTED to help reorganize municipal band. Good director who will accept position with a view of supplementing the work with private teaching or other side line. Box 402, care of JACOBS' MUSIC MAGAZINES, 120 Boylston Street, Boston, Mass. (4)

Orthophone reeds are featured by Ross M. Eley of 909 East Jackson Street, Macomb, Illinois. These reeds have met with universal favor from players of reed instruments who have conscientiously tried them, and a business of considerable extent has been built up in this product. The company will send to anyone who asks for it an interesting circular containing considerable general information about reeds, and they also have a special proposition whereby players can test these reeds by taking advantage of the offer of samples at a very reasonable expense. In addition to their Orthophone reed business, the Eley Company are dealers, importers and exporters of general musical merchandise and handle a complete line of standard make band instruments and saxophones.

Banjoists will be interested to hear further of the new instrument made by William L. Lange, which he calls the tenor harp. It is built along the lines of a tenor banjo but is constructed entirely of wood, and is made in both the plectrum and tenor models. It is said of it that it possesses a rare richness of tone which is more accurately comparable to the harp than any other instrument. The tone is clear, yet mellow, soft and voluminous, sweet but maintaining a brilliancy that adapts the instrument for many uses. The resonance and carrying power are so great that it can be readily used in orchestra work. Any banjo player can play one, and many of the well-known banjo players are already using it for orchestra and studio playing. Wm. L. Lange, manufacturer of Paramount and Orpheum banjos, at 225-227 East 24th St., New York City, the inventor and sponsor of the tenor harp, will be glad to send literature to those interested in this, his newest achievement.

26th Annual Convention American Guild of B., M. & G.

Time—May 23, 24, 25

Place—New York City

Headquarters—Pennsylvania Hotel

SUNDAY, MAY 22, general get-together, Monday, May 23, business sessions; in the evening at the Serenaders Guild Hall, Steinway Building, "An Evening With the Serenaders," William D. Bowen, plectrum banjoist; Alice V. Conklin, mandolinist; H. L. Hunt, tenor and Chief Serenader; Godney and Magee, banjoists; Seville Trio; Serenaders Quintet; Serenaders Plectrum Orchestra.

TUESDAY, MAY 24, educational meetings, banquet at the Hotel Pennsylvania, program artists: Walter K. Bauer, tenor banjoist, Salvatore Cusenza, mandolinist, the Gibsonians, James H. Johnstone Director.

WEDNESDAY, MAY 25, business and educational session; grand concert at Town Hall; Shirley Spaulding, banjoist, Walter S. Holt, mandolinist, Lloyd Lear, mandolinist, William Foden, guitarist; Albert Bellson, tenor banjoist, Serenaders Trio, Serenaders Plectrum Orchestra.

All teachers and players, and others interested in fretted instruments are cordially invited to attend this Convention.

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News Briefs

New York City, N. Y.—To be able to satisfy the ear and satisfy the eye at the same time is one of the results of the association of music and color, either by suggestion or through lighting effects. Musicians and painters have frequently noted the sympathetic association between color and music in that certain tonal combinations provoke the same type of emotional response that certain colors arouse, and the first attempt to bring an example of this into the radio owners' homes was the broadcast from WRNY of the New York Edison Hour in one of its series of "21 Adventurous Nights" commencing at 8 o'clock, when six colors besides black and white were broadcast musically by the prominent Lyman Singers, a group of Columbia University men. Four songs, graduating from red to grey were sung. Based on this theory are the elaborate lighting schemes which accompany orchestral symphonies in the larger moving picture houses.

New York City, N. Y.—The much-vaunted jazz atmosphere of blare and carousal seems to be absent to a pleasing degree in Roger Wolfe Kahn's popular *Le Perroquet de Paris* whose program announces an interesting type of entertainment. The Williams Sisters from Chicago, pronounced favorites with patrons, offer a series noted as song interpretations which are, in direct contrast to general presentation, delicate gradations of tone and color. Henri Garden, an operatic tenor of rare ability who is now grooming himself for an early debut at the Metropolitan, is also performing nightly at the Kahn Club. Besides Roger Wolfe Kahn and his Orchestra, there are also Royce and Mae, versatile exponents of the dance, and the Mound City Blue Blowers, an innovation in instrumentation, and thoroughly established through the popularity of their cleverly entertaining recording for Brunswick.

Raleigh, N. C.—The Annual State Meeting of the North Carolina State Music Teachers' Association will be long remembered as an inspiring and enthusiastic gathering of these Southern teachers. There were various Round Tables and helpful papers and at 11:30 A. M. Doctor Sigmund Spaeth of New York talked on *The Fun of Teaching Music*. After the get-together luncheon, during which there were several solos, a most delightful afternoon session presented Charles G. Vardell, winner for the third time and now owner of the Shirley Cup, who played his six sketches for piano *From a Mountain Walk*, which composition decided him as winner of the Cup. *The Mystery of the Muses*, a play in six scenes, by Mr. Gilmore Ward Bryant, Director Southern Conservatory of Music, Durham, and Vice-President of the Association, was also given, and during the following business meeting various appointments, nominations, reports, discussions and elections were transacted. The features of the evening session were the music-fest, and Doctor Spaeth's talk on *Words and Music*.

Long Beach, California.—Mr. Herbert L. Clarke, the able director of the Long Beach Municipal Band presented his remarkable aggregation of players in a band innovation that astonished and delighted both an afternoon and evening audience on Wednesday, March 16. He invaded the classic field of music and presented his ensemble in a full symphonic program, playing the Tchaikovsky *Symphony Pathetique* (four movements: *Andante appassionato*, *Allegro con grazia*, *Allegro molto vivace*, *Adagio lamentoso*); Overture to *The Flying Dutchman* (Wagner); and the Rimsky-Korsakov *Symphonic Suite, Scheherazade* (transcribed from the original score by Director Clarke). The instrumentation of the ensemble was: flutes (3), piccolo, oboes (2), English horn, bassoons (2), Eb clarinet, Bb clarinets (10), alto clarinet, bass clarinet, saxophones (4), cornets (3), trumpets (2), French horns (4), trombones (4), baritones (2), basses (3), tympani, side-drums and traps, bass drum, harp and piano.

Hartford, Connecticut.—The Hartford Plectral Club of sixty players, Mr. Frank C. Bradbury, director, gave its seventh annual concert on Tuesday evening, March 15, an audience that filled Foot Guard Hall. Conspicuous on a pleasing program were three numbers by the late Herbert Forest Odell of Boston: *March The Crackerjack*; *March, Young America*; and *Collegiums*, an arranged medley. The concert was broadcast.

Lawrence, Massachusetts. Mr. Joseph Consentino's Mandolin Orchestra and Banjo Band combinations gave their seventh annual concert and dance on Wednesday evening, February 23, at the Winter Garden in a program of seventeen numbers. Mr. Consentino appeared personally on the program in a tenor banjo solo and in a mandolin, banjo and ukulele trio. Music for the dancing was furnished by Millington's Orchestra.



THE SERENADERS PLECTRUM QUINTET of New York. William E. Foster, the director of the ensemble, is the manager of the forthcoming Guild Convention.



"If you don't want your Fretted Instrument page too serious," said Wm. L. Lange of Paramount fame, "here's one that ought to make the subscribers smile." The foreign appearing person of weary eye and evident love for flowers is JOSEPH GEFERDE of Eddie Worth's County Fair Orchestra, New York. Sans the Italian costume and soup strainer he really is a very handsome chap.



THE HOLLYWOOD REDHEADS. We intended to use this space to show the banjo in the modern jazz orchestra and we picked the Hollywood Reds for reasons you may readily guess. Billy Farley, the banjoist, relayed our request for a picture to Epi Stathopoulos, maker of Epiphone Banjos, but when the picture came we found that it only illustrates nine good looking girls.



Pick-torially Speaking

May 23, 24, 25, the 26th Annual Convention of the American Guild of Banjoists, Mandolinists and Guitarists will bring to Hotel Pennsylvania, New York, the pick of America's devotees of the pick, so to speak. In view of this fact, and by way of illustrating Mr. Fisher's article in this issue—and also for the benefit of readers who are not familiar with the modern fretted instruments—this entire page is given over to the plectrumists.



ALMA NASH AND MARION BRADBURY, co-managers of the 25th Annual Convention held at Kansas City last year. They are shown as tenor banjo duetists. (Courtesy of Gibson, Inc.)



TOM CAREY, veteran exponent of the five-string banjo who has been heard at many Guild conventions. (We are indebted to the Vega Company for this cut.)



Everybody knows JOE COOK, the "One Man Show," who has just closed his fourth season with Earl Carroll's Vanities. Joe opened his own show at the age of fourteen, first appearing in Boston. Among the instruments in the picture you will notice the tenor mandola, tenor banjo and guitar. Joe is now taking up the trumpet, which he will use in one of his new stunts. (Courtesy of the Vega Co.)



ALICE HILL is a popular professional banjoist whose home is in Chicago. At present she is in vaudeville. Her instrument is a plectrum banjo, a variant of the 5-string or "regular" banjo. (Courtesy of Ludwig & Ludwig.)



THE WALKER FOUR (below), a popular Hawaiian quartet, ably illustrate another type of fretted instrument music. In the picture you may see, besides two ukuleles, a Spanish guitar and a Hawaiian guitar, sometimes called a steel guitar, because the strings are stopped with a bar of steel. (Courtesy of Gibson, Inc.)



SOUTHERN MELODY BOYS of Fort Worth, Texas. Perhaps you have heard them from Station KFOB. They play various combinations of fretted instruments. In the picture you see on the floor, tenor banjo, mandolin, ukulele, and in the players' hands, guitar, mandolin-banjo, and mandolin—and of course the well-known clarinet.

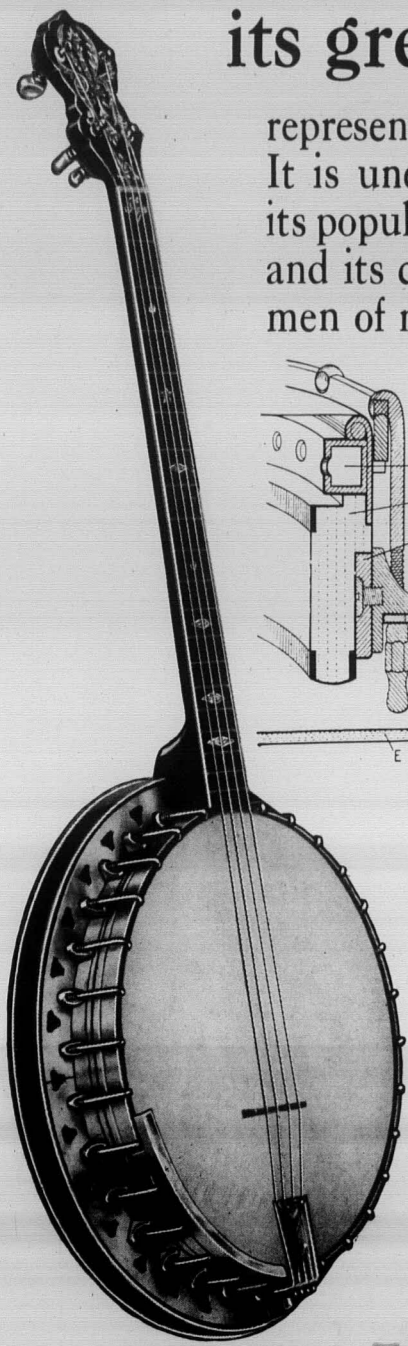
DAVE APOLLON and HIS MANILA ORCHESTRA (at left) offer a good example of the modern plectral ensemble. The Apollon players are Orpheum headliners. (Courtesy Lyon & Healy, Inc.)

IT TOOK A THOUSAND YEARS TO PERFECT THE BANJO

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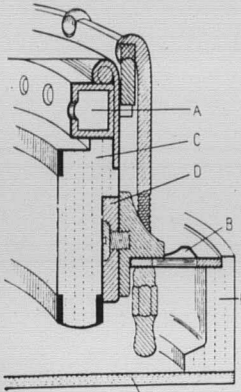
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Whitney Smith's Orchestra, China
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LOUIS PERRODY
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CONSTRUCTION—Choice materials, durability and superb workmanship are factors which have given the Vegaphone a reputation of withstanding every climatic condition and endless abuse.

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B—The patented Resonator Flanges give adequate resistance within the resonator. Fitted into a groove, they strengthen the support of the resonator and emphasize the beauty of the Vegaphone.

C—The seven lap, Laminated construction assures safety from warping, and is the basis for Vegaphone durable qualities. It is not marred by screws or bolts, but leaves a perfectly smooth inside rim.

D—The Bracket Band unit is fitted tightly on the laminated rim, and the counter-sunk bracket screw is therefore hidden from view, and does not mar the wooden rim, as shown in illustration D.

E—The Vegaphone Resonator Back has five laminations for strength and durability, and is finished in eight sectional designs of curly maple. The finish has a rich high lustre that will not crack or check, but retains its smooth polished surface.

F—The Resonator Rim has also five laminations so as to strengthen the support of the flanges and maintain its shape regardless of climatic conditions or abuse.

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