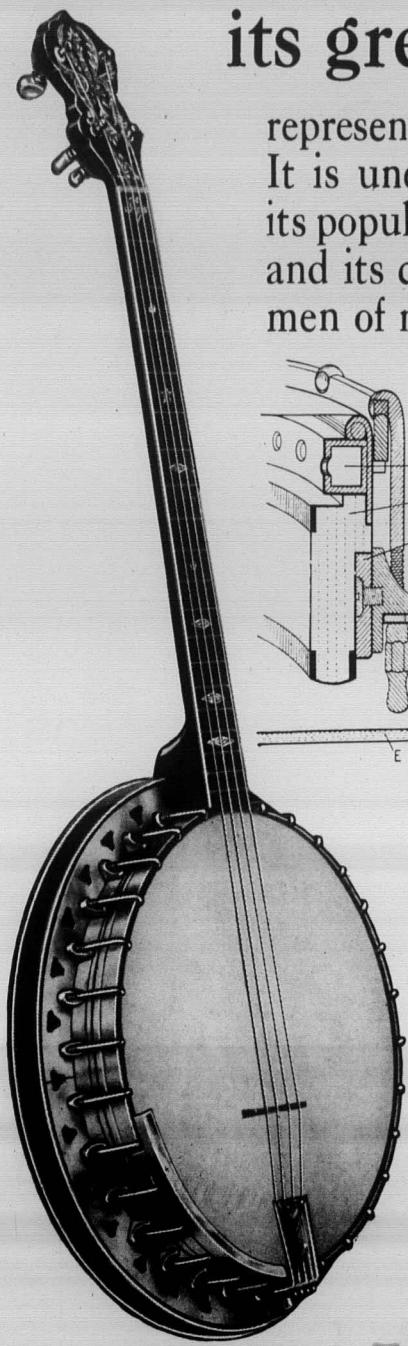


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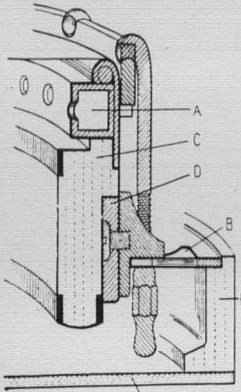
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for the
Photoplay Musician and
the Musical Home

JUNE, 1927
Volume XI, No. 6

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THE PRETORIAN GUARD, Triumphal March, by Fred Luscomb
BATHING BEAUTIES, Novelette, by Ed. M. Florin
INTRIGUE (*Jacobs' Cinema Sketches*) Gomer Bath

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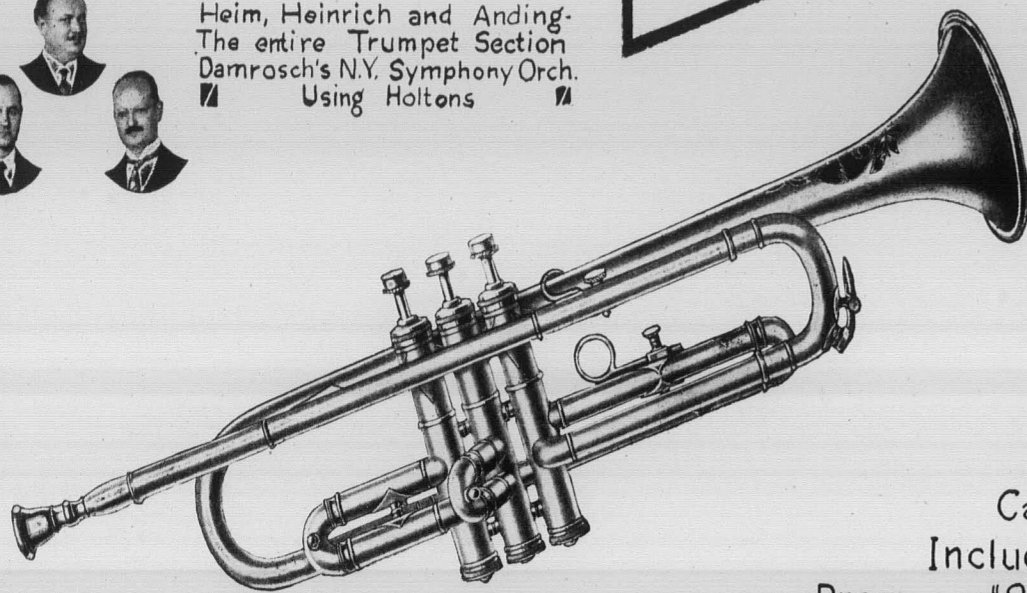
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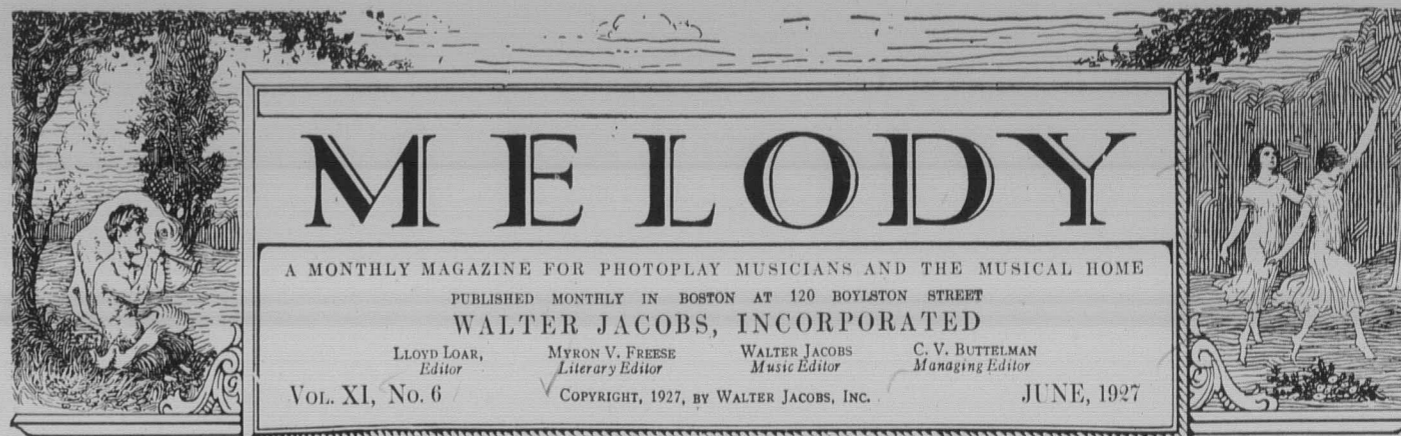


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JUN-4'27



Across the Flat-top Desk

ACCORDING to current press report, the united protests from a number of Pittsburgh's ministers perhaps not only has prevented the future giving of high-class Sunday evening concerts in that city by the recently formed Symphony Orchestra, but has forced the cancellation of concerts scheduled, and all in the name of religion.

In the name of music what is religion! — especially organized religion when it essays to *disorganize* that which to a vast multitude of people is also a religion, the religion of music? True religion is not a vicarious something to be pumped into human beings like gasoline from some specific company's tank. If it is to be at all, it must be inherent to the individual, that inner flame of Divinity which burns brightest and best when individually recognized and nourished unknown to the outside world. In the name of religion these protesting Pittsburgh preachers most likely would resent and try to refute the slightest hint that humans might in any way be related to or possess characteristics of the simian, yet they unhesitatingly cut up in a monkey-shine through which one cannot help but think that religion in general will lose much more than it will gain, when it would prohibit a *Sunday night tonal glorification of the Great Giver of music!* For it would seem almost certain that the churches will not gain even a few of those, who for two hours on Sunday nights would worship (consciously or unconsciously) under the service of MUSIC.

Beautiful Music Glorifies! It is the one thing in the whole category of high human accomplishments that sings the Glory of God — always! It may be that these dissenters forget or prefer to ignore that the Book which is the foundation, arch and very keystone of their religion exalts music as religious worship, beginning from the time "when the morning stars sang together and the Sons of God shouted for joy" (shouting being an Hebraic symbolism for singing and praising). They seemingly forget that throughout the *Psalms* King David extolled music as one of the highest attributes of God and man, and eulogized the stringed instruments in the significant phrase, "on the harp and upon an instrument of ten strings."

If there is any one thing in this world that will raise man from the petty and sordid events of life and lift him out of and above himself, even momentarily, it is good music; and this whether it be in listening, studying, performing or composing. In everyday life man unconsciously may disclose that beneath the polish and veneer of business and social living there is an underlying stratum of coarser fibre; but let him turn to music, and learn to love it, then he scales the heights into the rarefied atmosphere of the finer and better in all things and reveals his *soul* as being created in the image of the Most High. Yet these Pittsburgh ministers assert that music, the highest proof of the Divinity in man, is retrogressive or subversive to morals — that is, if such proof happens to be exhibited on Sundays! *Suumus summus omni.* Music is the invisible tonal alchemist that transmutes the baser elements of life into the finer, burning out the dross of the physical and leaving residuum of the more ethereal. It transforms the lower material into the higher spiritual, and translates the soul from realm terrestrial into spheres celestial while the body is yet in the mundane. — M. V. F.

A CONVENTION will be held in Chicago, beginning June 5 and extending through June 9, that is of more than ordinary interest to everyone interested directly or indirectly in music and musical instruments. This Convention is that of the affiliated organizations of the Music Industries Chamber of Commerce and is informally known as the Music Trades Convention.

The headquarters of the Convention will be located at the Hotel Stevens, that recently-opened Goliath of hotels, proudly referred to by Chicagoans and others as the largest hotel in the world. However, the size of the hotel is in no way disproportionate to the importance of the Convention in the musical world, for this annual meeting has become one of the biggest affairs on the calendar of musical instrument manufacturers and dealers.

The representation of instrument manufacturers, both as to their personnel and exhibits of their product, is so extensive that it would seem that this Convention should be as significant for users of musical instruments as it is for the hundreds of merchants who retail them. Directors of bands and orchestras of every type and managers of music schools and conservatories would do well to plan to attend this Convention this year, and every year thereafter. At no other place would it be possible for them to see gathered together such a complete assortment of instruments and accessories, or to make such valuable contacts with the manufacturers and designers of such instruments. It would seem especially desirable that music supervisors, who have become almost the largest purchasers of band and orchestra instruments, should be in close touch with the manufacturers who design and make these instruments. The purchase of musical instruments, no less than anything else, can be more intelligently planned when it is based upon a reasonable familiarity with all the instruments available. Then, at no other place could the supervisors find such an assembly of experts, willing and even eager to assist in solving whatever problems of instrumentation, budgeting, etc., that may confront the supervisor in planning the activities of his instrumental music department.

It is true that supervisors and public school music directors have their full share of conventions and conferences which they are supposed to attend; but one more, of the importance and interest of the Music Trades Convention, could easily be managed.



A. E. CLEARY

THE best way to prove that an apparently impossible thing can be done is to go ahead and do it. That is what George C. Francis, Superintendent of Schools at Chelsea, Mass., and Alexander E. Cleary, Music Supervisor, recently did in the public schools of Chelsea, when it was decided to add instrumental music to the school work. They secured the cooperation of the parents and teachers, and with the assistance of Mark Ottinger of Boston, located a sufficient number of capable instrumental instructors and se-

ured the requisite number of instruments to start the work. This was only a few months ago, yet today the Chelsea schools have an instrumental music department with about four hundred pupils enrolled, and have entered a band in the New England School Band and Orchestra Conclave that is able to take a worthy part in that extensive program. The students are paying for their own instruments and already many individual pupils have shown exceptional progress and ability. The success of this undertaking is largely due to Superintendent George C. Francis, one time member and important player in Mace Gay's Band, who knows the worth of music in the school.

CONTEMPORANEOUS with the printing of this issue of our magazine is the New England School Band and Orchestra Festival held (May 21) on Boston Common and at Boston Arena. The "Conclave" of this year is the third since the inception of the idea in New England and each succeeding year has witnessed a notable increase in interest and number of participants. At the time of this writing, approximately three weeks before the date of the Festival, it appears that upwards of three thousand boys and girls will, in some capacity or other, have a part in this remarkable event.

The New England School Music Festival has already assumed a front rank among such sectional events for the whole country. It has become a much bigger thing than any one group of persons or any single idea associated with it; that is of course entirely as it should be; yet we may be pardoned a feeling of proper pride and reasonable satisfaction in referring to the fact that this lusty and important off-spring of the national public school music idea was conceived and introduced to New England, carefully nurtured and encouraged, by the Jacobs Music Magazines and the individual or individuals responsible for the direction of the activities of these magazines. A future issue of the magazine will contain a detailed report of the 1921 Conclave and contests.

THE recent Southwest Music Supervisors' Conference held on March 2 at Tulsa, Oklahoma, was notable for many things. Certainly not the least notable of the many items on the program was the address by Mabelle Glenn, president of the Conference and Supervisor of music in the Kansas City public schools.

The topic of this address was *What it Means to be a Music Supervisor*, and while it is impossible in the limits of a short editorial to give even an inadequate *resumé* of the body of the address, which by the way can be secured from the headquarters of the Southwest Music Supervisors' Conference, it is still possible to comment editorially on its significance. The thorough consciousness and understanding of the supervisor's responsibility which the address reveals goes a long way toward explaining the remarkable progress recently made in public school music and to foreshadow the more remarkable things that will be done in the future. It also makes it easy to understand how it was possible to arrange the quite remarkable demonstration given by the public school music students at Kansas City during the Supervisors' National Conference last year.



INSTRUMENTAL MUSIC STUDENTS IN CHELSEA (MASS.) PUBLIC SCHOOLS.

Not one of the four hundred children in the Chelsea instrumental music department owned an instrument before January, 1927. Now all these children are receiving regular class instruction under expert teachers, and several bands and orchestras have been organized.

Improving and Correcting Concert Hall Acoustics

Acoustics for the Musician

By LLOYD LOAR, Mus. M.

Installation No. 10

ANY consideration of the acoustics of auditoriums, concert-halls, theatres, etc., etc., should be of vital interest to the musician. This particular use of the word acoustics has come to mean, generally, good acoustics — or the sort of architectural planning for a building that allows music produced in it to sound as advantageously as it can. While this meaning may not be as exact as it might be, it still is acceptable because it stresses the necessity of good acoustics in auditoriums, and gives poor acoustics its proper evaluation by inferentially ignoring it.

It is true that the musician who is called upon to play in a certain auditorium cannot perfect the acoustics of that particular hall, although he can do some things that will improve them. The time to plan for perfect acoustics is as the hall is being built, and this is necessarily up to the architect who designs it and supervises its construction. Even at that many architects pay very little attention to the acoustic perfection of the auditoriums they plan even though they may know that the sole purpose of the auditorium is to allow concerts to be presented therein as effectively as possible.

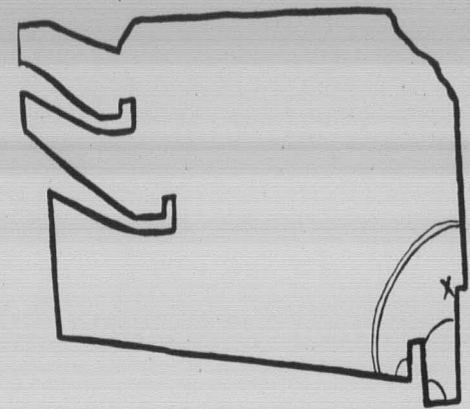
There is considerable improvement, however, in this respect over what was the custom of a generation ago, and as time goes on it is reasonable to expect that this improvement will be even more marked. Those acoustical laws that apply in the planning of auditoriums are quite simple and easily obeyed when they are once understood, and the superlative results given when a building is planned in conformity with these laws are certainly worth the slight effort necessary to conform to them. It is true that occasionally an architect is sadly handicapped by the specifications given by the owner of the building planned for, and when this is the case the architect is unable to build as well as he knows how to build. Sometimes the lot available on which to build is not of such shape that it is possible to plan an acoustically perfect auditorium upon it. Sometimes the money available will not allow for even the slight extra expense necessary to plan wisely from an acoustical standpoint, and there may be other things necessary to consider that will interfere as decidedly as either of these two factors.

HOW SOUND WAVES BEHAVE

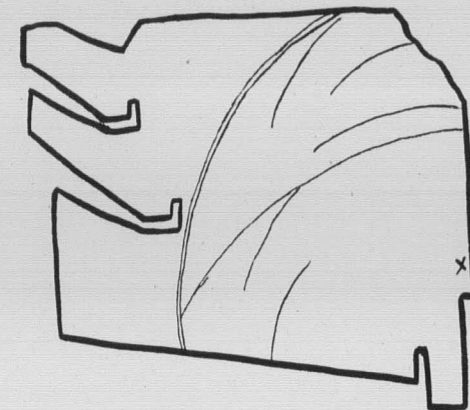
Sound waves, as they travel through the air, act in very much the same way as light waves act. Some materials against which they may strike, will partially or altogether absorb them; others allow them to pass through and proceed on their way with diminished intensity; while others that are interposed may be of such a shape and substance that the sound waves will flow partially around them and the region behind them be in a sort of tone-shadow, where the tone heard is much less than if the obstacles were removed — (exactly but in less degree) as sunlight is diffused through space when the space is protected from the more direct rays.

When sound waves are originated by a musical instrument for the purpose of pleasing the ear, their effectiveness is increased if their activities are confined to a fairly limited space. In cold weather sound waves travel better through air that is warmed, contrary to the general belief. To the casual observer it seems that sound travels better outdoors in winter than in summer; but in summer the masses of soft foliage and the yielding earth absorb the sound waves, while in winter, trees, shrubs, and earth are bare and hard — so there is nothing to either absorb or interfere

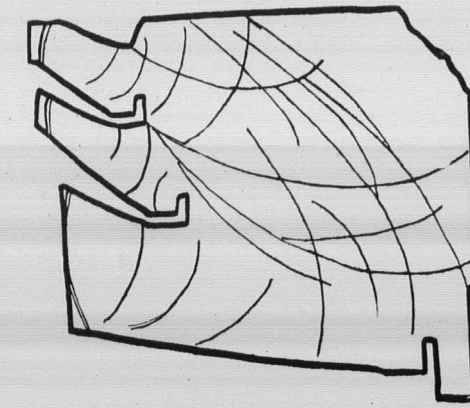
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(1) A cross-section of an auditorium showing a sound wave entering from the stage. The soloist or ensemble is shown by x. The main wave is represented by a double line. Small reflected waves are starting from the orchestra pit floor, walls, and screen. These secondary waves would not be started if the pit were occupied by players. This represents the wave about 2/100 second after it has been generated.



(2) In this illustration the original wave has advanced to the position shown by the double curved-line. Many additional secondary waves have been reflected from the ceiling, proscenium arch, floor, etc., but none of them are far enough in the wake of the main wave to confuse it. This represents conditions about 7/100 second after the main wave has been generated.



(3) Approximately 12/100 second after the primary sound was started it has reached the back of the auditorium, a distance of about 140 feet. The original impulse has by this time generated a large number of secondary or echo waves. If these persist long enough to interfere with the following primary waves and to not be heard with the main wave that started them, they will produce reverberation or echo and demonstrate poor auditorium acoustics. In this particular illustration the acoustics would be good, however. The waves reflected by the floor would not exist if an audience occupied the main floor and balconies. The other waves would none of them be more than 5/100 second behind the main wave. Illustrations (1), (2) and (3) are drawn from actual photographs of sound waves in auditoriums as made by Professor Sabine of Harvard.

Limiting the area of activity of sound waves by auditoriums, halls and theatres, allows many activities of the same kind to go on in different buildings without interfering with each other; but from our standpoint their value as containers of sound waves is the only one to consider here. Auditoriums are usually built first with the idea in view of holding many people and at the same time getting all of them as close to the stage as possible without sacrificing the capacity.

CONVENIENCE MAY MEAN ACOUSTICAL EFFICIENCY

It happens, fortunately, that a building built in this way will also usually be of a shape suitable to the unimpeded progress of sound waves from the stage to each member of the audience. The characteristics of a room or hall best suited to this purpose include: an uninterrupted line from each member of the audience to the stage, a hall somewhat greater in the distance from ceiling to floor than in any other measurement, a gradual widening and deepening of the hall from the stage to the back of the hall, and each member of the audience as nearly equidistant from the stage as possible.

It must be remembered that a sound wave spreads in every direction from its source in the same manner that a soap bubble grows. If a sound wave were visible it would reveal itself as a sphere, ever-increasing in size, with the instrument that generates the sound wave on the edge of the sphere at first, and finally with the sphere expanding so that the instrument is contained within it.

Each complete vibration produced by the instrument or voice starts a complete sound wave. In the case of a large group of players or even with a many-voiced instrument like the piano or organ, the bass notes determine the rapidly with which the sound waves are generated and the higher-voiced instruments are represented in this complex sound wave by smaller curves and indentations which change its pattern. For instance, if the large symphony orchestra is sounding an E major chord with the lower string of the double-bass as its foundation and with all the instruments of the orchestra playing some note of the chord, the low E, vibrating about forty-five times per second, determines the number of sound waves per second, leaving the stage and traveling at the approximate speed of eleven hundred and eighty feet per second.

As this sound wave leaves the orchestra it travels with the most effectiveness up and out from the orchestra into the auditorium. There are several reasons for this. In the first place it is second nature for the player of any instrument to hold it so that it will direct its greatest sound-wave energy directly at the audience that is to listen to it. It is just as natural for an instrumental player to do this as it is for a singer to face an audience when he sings to it. In addition the instrumentalist or singer is standing on a stage or platform that reflects the sound wave toward the upper centre of the auditorium. It is because of the desirability of reflecting this sound wave up that the wise soloist prefers a bare stage upon which to stand, and that the orchestra or band is usually seated on an uncarpeted stage. This needs less consideration with an orchestra, however, than with a soloist. The multiplicity of instruments in an orchestra or band gives it a robustness of tone that is really in excess of what is usually necessary in the average auditorium. Then the close grouping of the players and the fact that they are seated slightly

hampers the reflecting power of even a bare stage. Bearing in consideration the way in which the sound wave expands and travels through an auditorium will allow an orchestra leader or soloist to plan somewhat so that he can do himself as much justice at least as conditions will allow. He must remember that the more of each original sound wave from his instrument or orchestra that is projected into the auditorium, the better should be the result.

OVERCOMING ACOUSTICAL HANDICAPS

When playing in a building of the theatre type with a stage, fly gallery, wings, etc., the soloist or ensemble should be as near the front of the stage as possible. If the front part of the stage which projects beyond the proscenium arch, and usually called the apron, is large enough, place the players on this stage apron and separate the apron from the back part of the stage by lowering a curtain behind them, leaving just sufficient room between the curtain and the proscenium arch so that a graceful exit can be made. This will prevent a considerable part of the sound wave entering the fly gallery or wings of the stage, and, so far as the audience is concerned, any of the sound wave that is projected into these rather extensive spaces at the top and sides of the stage is absolutely lost. This suggestion is of course only feasible for soloists or small groups.

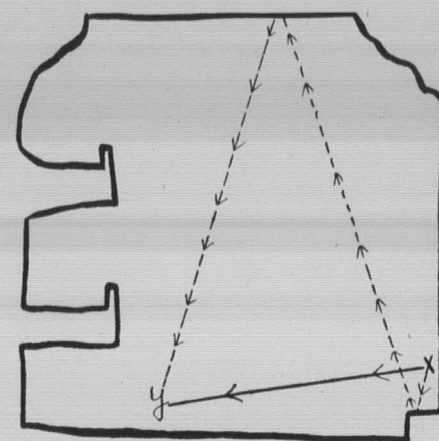
With a large orchestra or band it is not usually possible to have all of its members near the front of the stage, but this placing should be approximated as nearly as possible. With a large group of this type it is possible to have the stage set so that it is inclosed, with entrances through swinging doors at the sides and back rather than with open flies and wings giving direct access to the sides and back of the stage. If possible have a covering over this closed-in setting, although this will usually be impossible to manage. Keep in mind that you should make the stage where the orchestra is to sit as much as possible like a box or shell with one side open and that toward the audience, and you will secure as good results acoustically as possible with the theatre you have to use.

When it is necessary to have some of the orchestra under the fly gallery, less than half of the sound wave or tone from their instruments will reach the audience. If it is impossible to avoid a seating arrangement of this sort, plan to have the group which sits under the fly gallery one that can best spare fifty per cent or more of its tone from the complete orchestral sound wave. The usual seating arrangement for an orchestra is to have the bass instruments at the back. In an amateur ensemble the bass section is apt to be the weakest, and it would consequently seem to be unnecessarily handicapping the weakest voice to place it where so much of its tone would be lost so far as the audience is concerned. The remedy for this is of course to seat the orchestra so that the strongest voice would be the one that lost through the acoustical imperfections of the stage. It would even be possible to arrange the different voices in the orchestra in a sort of file-like arrangement with the head of each rank or row nearest the conductor and the rear of each rank under the fly galleries, with the best players near the front of the stage. Each voice then loses equally and the part lost is that best spared. The preceding applies only when a theatre or theatre type auditorium is used. When an orchestra or band is playing in a hall where the ceiling and walls over and around the stage are identical and continuous with those over the audience the instruments at the rear have the advantage over the others, as the proximity of the wall enables these instruments to use it as a sound wave reflector.

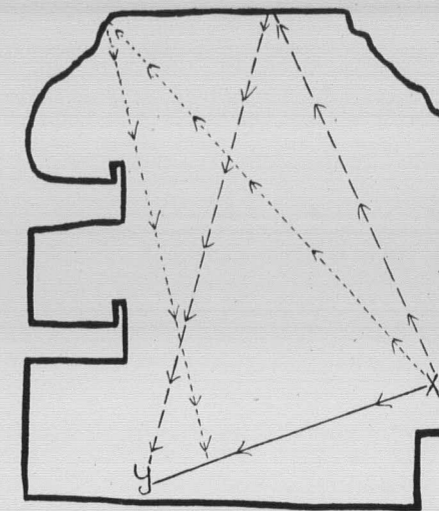
It must be remembered that sound waves, along with their tendency to be absorbed or modified by soft materials, possess the ability to rebound from contact with hard unyielding surfaces and to continue their journey in the new direction determined by the angle of their contact. In theatres and auditoriums this is sometimes annoyingly manifest.

CAUSE OF REVERBERATION

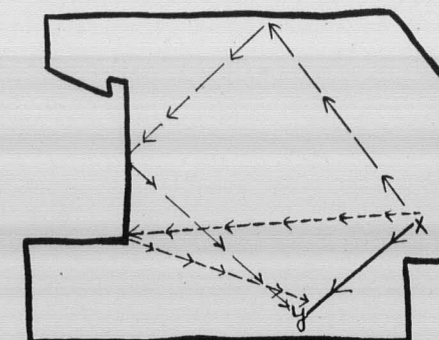
As the sound waves leave the stage each surface against which they beat influences or guides them. The top of the wave passes across the arch at the top of the stage and



(4) An illustration of how a reflected wave from the stage ceiling to y would cause an echo. This reflected wave would arrive about 7/100 second after the primary wave traveling along the straight solid line. A carpet on the stage would prevent this. If an echo is caused by the conditions in illustration (5) the carpet on the stage would be of no help. Treatment as shown in (5) would be necessary.



(5) Showing how a high ceiling of resilient material, such as hard wood, would cause an echo in the auditorium, regardless of the audience. From x to y is, we will say, 80 feet, as indicated by the straight solid line. From x to the ceiling to y is, we will say, 150 feet. The reflected wave from the ceiling, as indicated by either set of dotted lines, arrives at y 6/100 second after the main wave from x travelling via the solid line x-y. Covering the ceiling with some soft material would do away with this reflection.



(6) Showing how a deep balcony front of resilient material will cause an echo. In this case covering the ceiling is not desirable as those who occupy the balcony will then lose the part of the sound wave the ceiling would otherwise reflect into the balcony seats. In this case the remedy is to cover the front of the balcony with soft material. This type of construction is the most annoying to the artist as it reflects a definite wave back to the stage. If it is 60 feet from the stage to the balcony this reflected wave would arrive about 10/100 second after the primary wave had left; long enough afterwards for another note or syllable to have been generated.

travels back along the ceiling to the foremost seat in the gallery; the bottom of the wave enters the orchestra pit over the edge of the stage floor, and proceeds thence along the floor of the hall to the back; while the central portion of the wave passes over the heads of the audience and enters the balconies, boxes and gallery by the shortest route. As the wave passes on, each hard surface with which it comes in contact reflects or bounces back the air particles whose disturbance has formed the wave, and thus creates in the wake of the main wave a series of reflected waves or eddies of sound; and if these persist long enough to be sensed by the ear as separate sound waves after the effect of the original wave has lapsed we are conscious of the effect known as reverberation, and say the auditorium has poor acoustics. A study of the accompanying three illustrations (1), (2) and (3), and the explanations which accompany them will make this plainer.

It is interesting to note in this connection that the various senses of the body, except that of touch, require just about the same length of time to respond to outside stimuli and tell us that we are seeing, hearing, smelling or tasting something. If the eye sees a series of pictures at the rate of about 20 a second or faster it does not distinguish them as separate pictures but sees them as one picture which is moving, and the projection machines used in photoplay theatres are planned to run at about this rate of speed. When the ear hears a series of vibrations at the rate of from 16 to 20 a second it may sense them as one sound but in a large number of cases they would be sensed as separate movements at that rate of speed. Also, when the ear hears a sound that persists 1/20 of a second or less after the main sound wave of which it is a reflection has passed, this reflection is not sensed as a separate sound wave but is heard as a part of the main wave and serves to reinforce it.

When these eddies or reflected waves do not last long enough to be audible after the main wave has passed, they merely reinforce it and we are sensible of the improvement in distinctness and loudness of tones played indoors over those played outdoors; when an eddy persists for about one-twentieth of a second or more, we hear it after the main wave has passed and just in time to interfere with the next wave leaving the stage, and utterly spoil its effect. In an empty theatre this effect is especially noticeable because of the eddies set up by the backs of the seats and the floor of the hall, but when an audience is there, the clothing with which a majority of them are supposed to be covered absorbs these secondary waves before they are sensed separately.

In a hall which, when filled with people, still has this annoying reverberation to nullify the best efforts of the soloist or orchestra, there are several things to do, any of which may remedy the condition. In the case of the soloist, moving to either side of the stage and then turning the instrument so that the sound waves leaving it will strike all flat surfaces (including any heads of that character in the audience) at a different angle, may help. In a room without a stage such as that of a theatre, but more on the order of a church auditorium, moving, when possible, to the corner of the room may help. A covering over the head of the performer which will prevent the main wave from striking the ceiling directly over the player's head is often of service.

When the acoustics are bad because of this reverberation, all flat, hard surfaces in the building which are at an angle with the source of the sound of between ninety and one hundred and eighty degrees, should be viewed with suspicion. The ceiling and front surfaces of balconies and galleries and the back wall of the hall are the most apt to cause trouble.

Continued on page 10

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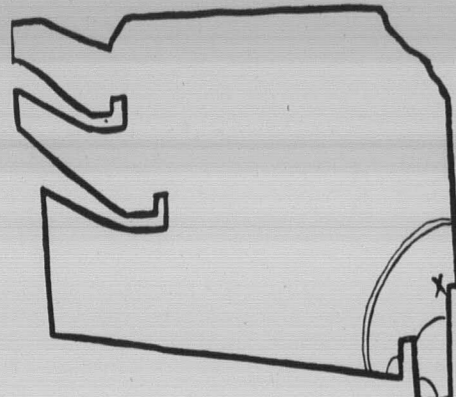
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HOW SOUND WAVES BEHAVE

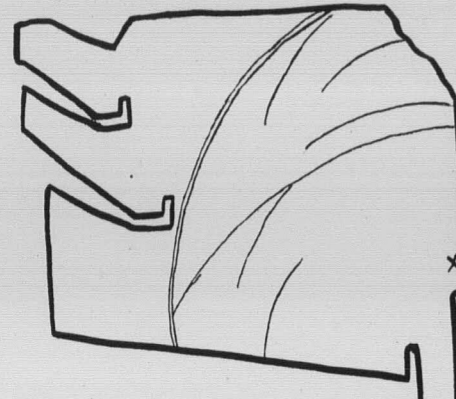
Sound waves, as they travel through the air, act in very much the same way as light waves act. Some materials against which they may strike, will partially or altogether absorb them; others allow them to pass through and proceed on their way with diminished intensity; while others that are interposed may be of such a shape and substance that the sound waves will flow partially around them and the region behind them be in a sort of tone-shadow, where the tone heard is much less than if the obstacles were removed — (exactly but in less degree) as sunlight is diffused through space when the space is protected from the more direct rays.

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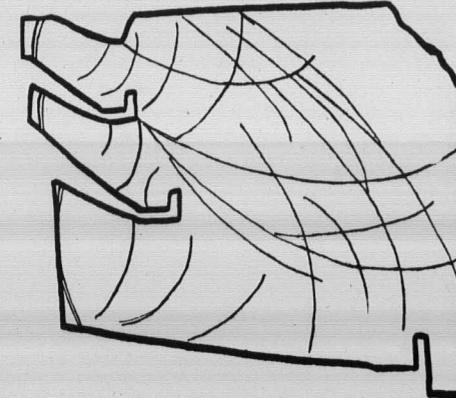
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It happens, fortunately, that a building built in this way will also usually be of a shape suitable to the unimpeded progress of sound waves from the stage to each member of the audience. The characteristics of a room or hall best suited to this purpose include: an uninterrupted line from each member of the audience to the stage, a hall somewhat greater in the distance from ceiling to floor than in any other measurement, a gradual widening and deepening of the hall from the stage to the back of the hall, and each member of the audience as nearly equidistant from the stage as possible.

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OVERCOMING ACOUSTICAL HANDICAPS

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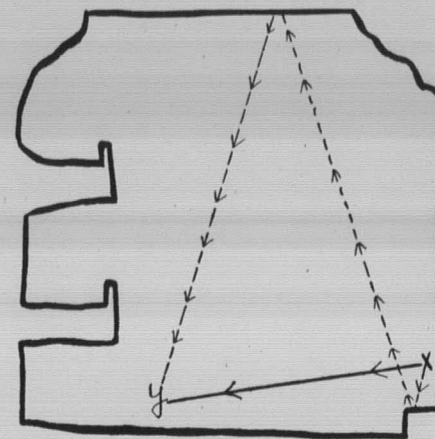
With a large orchestra or band it is not usually possible to have all of its members near the front of the stage, but this placing should be approximated as nearly as possible. With a large group of this type it is possible to have the stage set so that it is inclosed, with entrances through swinging doors at the sides and back rather than with open flies and wings giving direct access to the sides and back of the stage. If possible have a covering over this closed-in setting, although this will usually be impossible to manage. Keep in mind that you should make the stage where the orchestra is to sit as much as possible like a box or shell with one side open and that toward the audience, and you will secure as good results acoustically as possible with the theatre you have to use.

When it is necessary to have some of the orchestra under the fly gallery, less than half of the sound wave or tone from their instruments will reach the audience. If it is impossible to avoid a seating arrangement of this sort, plan to have the group which sits under the fly gallery one that can best spare fifty per cent or more of its tone from the complete orchestral sound wave. The usual seating arrangement for an orchestra is to have the bass instruments at the back. In an amateur ensemble the bass section is apt to be the weakest, and it would consequently seem to be unnecessarily handicapping the weakest voice to place it where so much of its tone would be lost so far as the audience is concerned. The remedy for this is of course to seat the orchestra so that the strongest voice would be the one that lost through the acoustical imperfections of the stage. It would even be possible to arrange the different voices in the orchestra in a sort of file-like arrangement with the head of each rank or row nearest the conductor and the rear of each rank under the fly galleries, with the best players near the front of the stage. Each voice then loses equally and the part lost is that best spared. The preceding applies only when a theatre or theatre type auditorium is used. When an orchestra or band is playing in a hall where the ceiling and walls over and around the stage are identical and continuous with those over the audience the instruments at the rear have the advantage over the others, as the proximity of the wall enables these instruments to use it as a sound wave reflector.

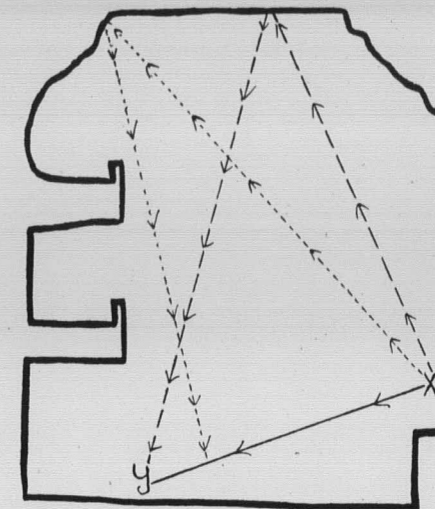
It must be remembered that sound waves, along with their tendency to be absorbed or modified by soft materials, possess the ability to rebound from contact with hard unyielding surfaces and to continue their journey in the new direction determined by the angle of their contact. In theatres and auditoriums this is sometimes annoyingly manifest.

CAUSE OF REVERBERATION

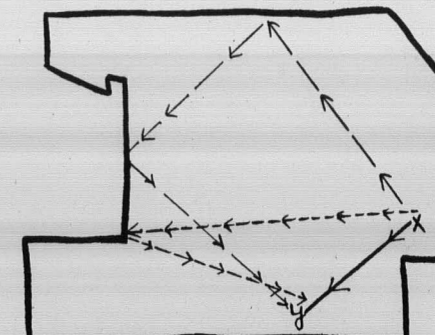
As the sound waves leave the stage each surface against which they beat influences or guides them. The top of the wave passes across the arch at the top of the stage and



(4). An illustration of how a reflected wave from the stage to ceiling to y would cause an echo. This reflected wave would arrive about 7/100 second after the primary wave traveling along the straight solid line. A carpet on the stage would prevent this. If an echo is caused by the conditions in illustration (5) the carpet on the stage would be of no help. Treatment as shown in (5) would be necessary.



(5). Showing how a high ceiling of resilient material, such as hard wood, would cause an echo in the auditorium, regardless of the audience. From x to y is, we will say, 80 feet, as indicated by the straight solid line. From x to the ceiling to y is, we will say, 150 feet. The reflected wave from the ceiling, as indicated by either set of dotted lines, arrives at y 6/100 second after the main wave from x travelling via the solid line x-y. Covering the ceiling with some soft material would do away with this reflection.



(6). Showing how a deep balcony front of resilient material will cause an echo. In this case covering the ceiling is not desirable as those who occupy the balcony will then lose the part of the sound wave the ceiling would otherwise reflect into the balcony seats. In this case the remedy is to cover the front of the balcony with soft material. This type of construction is the most annoying to the artist as it reflects a definite wave back to the stage. If it is 60 feet from the stage to the balcony this reflected wave would arrive about 10/100 second after the primary wave had left; long enough afterwards for another note or syllable to have been generated.

travels back along the ceiling to the foremost seat in the gallery; the bottom of the wave enters the orchestra pit over the edge of the stage floor, and proceeds thence along the floor of the hall to the back; while the central portion of the wave passes over the heads of the audience and enters the balconies, boxes and gallery by the shortest route. As the wave passes on, each hard surface with which it comes in contact reflects or bounces back the air particles whose disturbance has formed the wave, and thus creates in the wake of the main wave a series of reflected waves or eddies of sound; and if these persist long enough to be sensed by the ear as separate sound waves after the effect of the original wave has lapsed we are conscious of the effect known as reverberation, and say the auditorium has poor acoustics. A study of the accompanying three illustrations (1), (2) and (3), and the explanations which accompany them will make this plainer.

It is interesting to note in this connection that the various senses of the body, except that of touch, require just about the same length of time to respond to outside stimuli and tell us that we are seeing, hearing, smelling or tasting something. If the eye sees a series of pictures at the rate of about 20 a second or faster it does not distinguish them as separate pictures but sees them as one picture which is moving, and the projection machines used in photoplay theatres are planned to run at about this rate of speed. When the ear hears a series of vibrations at the rate of from 16 to 20 a second it may sense them as one sound but in a large number of cases they would be sensed as separate movements at that rate of speed. Also, when the ear hears a sound that persists 1/20 of a second or less after the main sound wave of which it is a reflection has passed, this reflection is not sensed as a separate sound wave but is heard as a part of the main wave and serves to reinforce it.

When these eddies or reflected waves do not last long enough to be audible after the main wave has passed, they merely reinforce it and we are sensible of the improvement in distinctness and loudness of tones played indoors over those played outdoors; when an eddy persists for about one-twentieth of a second or more, we hear it after the main wave has passed and just in time to interfere with the next wave leaving the stage, and utterly spoil its effect. In an empty theatre this effect is especially noticeable because of the eddies set up by the backs of the seats and the floor of the hall, but when an audience is there, the clothing with which a majority of them are supposed to be covered absorbs these secondary waves before they are sensed separately.

In a hall which, when filled with people, still has this annoying reverberation to nullify the best efforts of the soloist or orchestra, there are several things to do, any of which may remedy the condition. In the case of the soloist, moving to either side of the stage and then turning the instrument so that the sound waves leaving it will strike all flat surfaces (including any heads of that character in the audience) at a different angle, may help. In a room without a stage such as that of a theatre, but more on the order of a church auditorium, moving, when possible, to the corner of the room may help. A covering over the head of the performer which will prevent the main wave from striking the ceiling directly over the player's head is often of service.

When the acoustics are bad because of this reverberation, all flat, hard surfaces in the building which are at an angle with the source of the sound of between ninety and one hundred and eighty degrees, should be viewed with suspicion. The ceiling and front surfaces of balconies and galleries and the back wall of the hall are the most apt to cause trouble.

Continued on page 10

From the Notebook of a Strolling Musician

ONCE again the Rackett Family Band and Orchestra had to accept an engagement outside of Chicago. We received a fine offer to open a new amusement house in New Orleans—the Avenue Theater, which was accepted. However, an interim of fifteen weeks had to be filled in somewhere, so we took a chance on an advertisement in the *New York Clipper* that read: "Wanted, an orchestra for the Academy of Music, Wheeling, West Virginia—season's engagement." We wired our terms for fifteen weeks only, and received a return wire of O. K., also railroad tickets and word to come at once.

ROAD-ROLLING ROLLICKING FOR THE RACKETTS

Our stay in Wheeling was pleasant but uneventful. The theater at which we were engaged played popular attractions at popular (cheap) prices. I recall one barnstorming variety company that played a date while we were there and had no orchestra music for their work, my brother (the leader) having to take down on a bit of paper the cues and notes for the song and dance numbers in the show. The performers would sing a few bars and the leader would jot them down in pencil, together with the key and time of the numbers. Eight bars were the limit for the leader to take down, however, the rest of the orchestra taking only the time and key of a number and then faking. This was the common custom in the old days, and it was many years later before managers made it a part of the contract for a show to have from five to nine orchestra parts before it could go on.

We closed our engagement at Wheeling the latter part of February, 1886, and arrived in New Orleans in time to take part in the Mardi Gras Carnival festivities. In the old days of New Orleans the Mardi Gras was a wonderful festival of fun that usually extended through the entire twelve days just preceding Lent, ending with the big carnival parade on Shrove (or "Fat") Tuesday, the day before Ash Wednesday. We played in the parade, also in an orchestra of 100 men for the great carnival ball held in the old French Opera House. New Orleans was a quaint old city in 1886, for one thing its graves not being dug but built above ground as an excavation only two feet in depth always developed water. Some of the attractions were the French Market (open all night and where the "rounders" always ended up for their early morning coffee), the "Wall Gardens" and wide-open gambling places.

The world-famous "Louisiana Lottery" held forth once a month for its drawings at the Academy of Music and we always bought a dollar ticket. Generals Beauregard and Earl of Civil War fame sat on the stage as judges, while a blindfolded orphan boy picked the winning numbers from the big wheel of fortune. The lottery company paid the city of New Orleans \$40,000 each year for the privilege of maintaining this gigantic gambling game. A famous gambling house that kept open day and night was at 18 Royal Street, and the rattling of the keno balls in the wooden roller could be heard half a block away. Here, for a ten-cent investment the player stood a chance of winning a pot of from five to ten dollars. It took only ten minutes of waiting for a turn to sit in, and either one drink or a cigar was served free to those playing the game.

Then there was the Royal Music Hall (a "free-and-easy") that was known in every seaport of the world for its beautiful girls ("chair-warmers"), from every country in Europe, all dressed in their native costumes. These places

By ARTHUR H. RACKETT

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

NOTE: This instalment continues the author's narrative of events and experiences during the middle eighties. The previous instalment appeared last month.—Editor.



THE THREE RACKETT BROTHERS
"Musical Hostlers" as they appeared at Koster and Bial's famous Music Hall, New York, January, 1892

were just across the line of historic old Canal Street, a street that always has been the dividing line between the French and the American sides of the city.

New Orleans had three historic old theaters in 1866; these were the St. Charles, the Academy of Music (standing side by side on St. Charles Avenue), and the French Opera House in French-town where each year a season of grand opera was given by a company and orchestra specially brought over from Paris, France. The two modern theaters were the Grand Opera House (Canal Street) and the New Avenue Theater (Lee Circle off of St. Charles Avenue), the latter being the one we were to open under contract with Captain R. J. Lowden, manager.

In those days theater orchestras doubled in brass and played concerts on the outside theater balcony. A. H. Knoll (famous as a cornet soloist forty years ago and now residing in San Diego, California) led the band that played outside before each performance, and which was made up of the orchestras from the St. Charles and the Academy. Mr. Knoll also directed his own concert band that during the summer season played at the Spanish Fort, a watering place just outside the city.

We opened the New Avenue Theater with a stock company which was brought from New York. It was headed by America's premier burlesque artist, Ada Richmond, who for beauty, personality and artistic work never has been surpassed. True that she was then getting along in years, yet she still retained her fascination over an audience. This company opened with that famous old-time fantasy, *Beauty and the Beast*, followed by *Aladdin and his Wonderful Lamp*, and other extravaganzas. During the three months that this company played it was a riot of fun, sporting and social sessions. Everything was wide open in those days.

The New Avenue Theater had a balcony large enough to hold 500 people, and from that one stepped through swinging door-windows directly into the saloon bar. This bar, which was one hundred feet in length, opened into the gallery, balcony and lower floor, and each night—before the show, between the acts and after the performance—the bar always was crowded. The performers, both men and women, came through the stage alleyways in their costumes and makeup into the saloon and either stood at the bar or sat at tables. Everything was clean

and orderly, no "rough-house" at any time. For the week-ends we made up stag parties to "take in" the town, always winding up at 18 Royal Street (the swell gambling house), and then to the French market for our coffee in the early morning. Those were the good old days when you took everything in moderate doses and had nothing about which to feel ashamed or sorry.

After the season closed in June we played for a few weeks at West End, another watering place of New Orleans. It was here in the following spring (May, 1887) that I made seventy-five yards in a dive for distance race under water, winning the race by a distance of more than ten yards. The world's record for a long dive under water was made in 1875 by Finny, the celebrated English swimmer. He made one hundred and five yards straight-away under water, and this record still stands.

SOCKS AND BUSKINS AND SWIMMING

For July and August of 1886 we accepted an engagement at the Grand Hotel, Point Clear, Alabama. We had to go north to Mobile (Alabama) by train, then down Mobile Bay by boat to Point Clear, which faces the open Gulf of Mexico. It was a really wonderful place for fishing, boating and swimming, and while there I won a five-mile, flood-tide race. The contest started from a boat in the Gulf open waters, and continued up Mobile Bay. Fifty yards to the left of the swimmers was a school of porpoises, also on their way up the bay, also thousands of little white fishes that came in with the tide; a swimmer can pick these little creatures up by the hand-full, but they slip back easily through the fingers. It was in these waters where I had my first experience of being stung by a jelly fish, that spanked me good and *forte* before I could free myself from it. In the fight (or flight) to make a getaway from those red-hot stingers, I swam under the bathhouse that was built high up on piling; by accidentally scraping it against one of the piles my ankle was cut open by barnacles, and for two weeks I was laid up with blood poisoning. I played the dinner concerts and dances (with clarinet) in a wheel chair.

We returned to New Orleans in September of that year, and played until the latter part of May (1877) in the New Avenue Theater. During the last part of the season the house played a variety of combinations, musical and dramatic, and with one of them I first met Otto Bunnell, an old-time music director who was with Flora Moore's Bunch of Keys Company. Otto, who perhaps is the oldest active leader in America, is still playing piano in Chicago. He was the director who first tried out Lillian Russell's voice for chorus at Chicago in the seventies.

During the summer of 1887 the Rackett Family Band and Orchestra played at a summer resort up in the mountains of Birmingham, Alabama, and while there received an offer from Cleveland, Ohio, to open the new Columbia Theater in the city. We accepted the offer and notified Mr. Lowden, the New Orleans manager, receiving from him a letter which to the writer seems worth while publishing at this point. The letter read, *verbatim et literatim*:

AVENUE THEATER
Manager's Office
New Orleans, La.
May 24, 1887

A. H. Rackett, Esq.

Dear Sir:

Your determination not to come south next season is a matter of great regret to me. After a connection of two seasons, in separating I wish to add to your many testimonials my endorsement of your great worth. Not only has

your orchestra given me every satisfaction, but I, in common with my patrons, consider it a positive attraction in itself. Your promptitude on all occasions and obliging courtesy I shall ever remember, and in conclusion would say there always is an opening for the Rackett Family at the Avenue Theater.

Yours most truly,

B. J. LOWDEN.

In the eighties, managers and proprietors in the show business were their own agents and did their own engaging. A testimonial in those days had to be a genuine article, for managers were in personal touch with each other and thought nothing of wiring or writing to one another to verify your testimonials.

A Golden Opportunity for the A. F. of M.

By GIUSEPPE PETTINE

THERE is not anything so wholly good that in some ways it cannot be made better, and if this were not so there would be cessation of all progress. As a body collectively the American Federation of Musicians has rendered inestimable service to American musicians *individually*, and we are wondering as to what would be their lot today if the body had not come into existence; whether they would be as well off had the body *not* taken its stand against the importation of the foreign music element for our symphony orchestras. Admittedly, the salary of the musician in the orchestra pit is not what might be termed exorbitant, nevertheless it enables him to live rather than merely exist, while the well-trained musicians usually hold fairly remunerative positions.

We will not attempt to mention specifically all the good work that has been accomplished by the A. F. of M., for that would require too many pages, but we can look at the question from another angle of mental perspective and see if this really worth-while organization is not missing a golden opportunity to be of even greater service to its members, and through them to the public.

Up to the present moment the financial and business ends of the Federation have absorbed all the energy of its directing officials, and practically no thought has been given to artistically bettering its members, this being left entirely to the individuals. What we would like to see is the *Local* in every city made the center of a great many musical activities—practically, an educational club for its members and the general public; we would like to see each *Local* foster the betterment of its members by inaugurating and holding military band and symphony orchestra rehearsals every week, with concerts given at stated intervals and at nominal prices. Furthermore, we would like to see every *Local* exert its concerted efforts in helping our high schools to obtain better music departments.

All this and more could be accomplished without any heavy burden of expense, and it not only would be of great benefit to every member, but to the community as well. Do you ask if any means can be suggested as to how these musical activities may be started? By your leave, we will try to hint at a few. The first and most important point, and that which will engender the greatest amount of good, would be the regular weekly rehearsals of the band and orchestra. But how shall we go about it to make these a success without creating jealousy, but rather encouraging emulation?

As a suggestion: Every *Local* has a sufficiently large room in which the rehearsals could be held, and the use of such room would eliminate any expense for quarters, heat and

A REASON IN RETROSPECTIVE

Perhaps this is an opportune time to tell the readers the secret of why the Rackett Family Band and Orchestra (Big Six) were a positive attraction everywhere they played from 1881 to 1889. First, they were experienced orchestral players, playing everything from grand opera to song and dance in theater work. Second, they were noted as a six-piece band that played everything from the standard overtures to other selections; also quartet, duet and individual solo work such as cornet, clarinet, slide trombone, tuba, drums and xylophone. Third, in their novelty work the orchestra also combined individual solo singing with ensemble work—three tenor voices,

two baritone voices and one bass voice.

We were the first ones in America to feature playing and singing in the *Hunting Scene*, *See Saw*, and other famous English musical novelties. We were the first orchestra to give a half-hour concert in the orchestra pit before beginning a regular dramatic performance—including singing, instrumental solos and descriptive musical numbers, and this as far back as 1881-1882. This style of work is now the vogue in the largest picture theaters today. The work that the "Racketts" did in the early days was the nucleus of their musical acts done later on in vaudeville (1889-1910) as the "Four," "Three Rackett Brothers," "The Columbians," the "Two Racketts" and "Rackett and Hazard."

The *Local's* Board of Directors would send out a circular to everybody, informing him or her that in order to give all members an opportunity to gain practical experience in symphony orchestra and military band work weekly rehearsals will be held on such and such a day of each week.

Next, a list of all members competent to direct these rehearsals would then be made with the names alphabetically arranged, each member directing in turn according to the order of his name. If it so happened that a member could not attend on his date he would inform the next on the list and ask him to take his place, but (unless in case of sickness) the absentee would have to wait for his turn to come again before taking charge of a rehearsal. The public concerts would be conducted in rotation, beginning with the senior conductor and so on down the line. The admission to the concerts should be high enough to pay the usual schedule of prices to the musicians and cover other expenses. To children of certain ages some of the concerts might be tended gratis, or a very small fee charged.

The enormous music benefits derived from such activities would be alike shared by every musician and music-lover in the community, and if the directing heads would persevere instead of losing heart because of the first unavoidable set-backs, each *Local* would soon be transformed into a remarkable school of ensemble playing and directing. Naturally, there are some who from selfish or other reasons would throw cold water on the matter of these rehearsals, but we feel sure that when knowing it was doing a great service for Art the *Local* within itself would easily silence the "kickers."

The better trained musicians of course could not always attend the rehearsals, as usually they have little time to spare, nor are they greatly inclined to rehearsing. There would be plenty of others at hand, however, and naturally these would be the ones in whom the organization should be mostly interested to uplift musically. When these have been properly instructed and trained the better players would be ready to take part in the public performances with but very few rehearsals.

HELPING OUR HIGH SCHOOLS

We firmly believe that a committee composed of the leading musicians of the *Local* would be gratefully listened to by the city school officials, if it had something of constructive value to suggest that would make for better musical conditions in the high schools—say, as example, music lectures. It should not be a very

difficult matter to find among the members of a *Local* many who would be willing to give their services to start the ball a-rolling. For instance, take Mr. "Smith" who is a veteran bandmaster. Have him say something regarding the history and development of the modern military band; the same could be done for the orchestral side by some well-posted man of experience.

Again, in all probability there is a very fine violinist in every *Local*; let him give a talk on that instrument—its history, traditions, technic, etc. This could be followed in turn by similar talks on the piano and other instruments. These little lecture-talks could be given during intermission at a rehearsal, and should the opportunity arise a visiting artist of renown might be induced to speak; or, once in a while, some noted authority could be engaged to lecture on, say the "History of Music," or other interesting and enlightening subjects. It usually is true that "things are more easily said than done," but it also is true that nothing ever was, ever is or ever will be done that was *not first conceived in thought!*

But after all has been said pro and con, this matter should not be considered as ranking among things "impossible"—the musicians already are organized; quarters, light and heat are ready at hand; there is needed only a little propaganda from the president of the *Local* to the Board of Directors, and it should not be long before the idea would crystalize into something of which to be proud. In reality, a city *Local* of the American Federation of Musicians is a negligible factor either as a civic body or a representative assembly of musicians—this not because either quantity or quality of good citizenship or musicianship is lacking, but because the members are not paying any attention to much else other than "price for services rendered."

We believe that the time is at hand when something along the lines suggested should be experimented with, and that the musicians affiliated with the A. F. M. should so improve and build up their individual *Locals* that a card of membership in them would mean not only protection in their work, but something in which to take great civic pride artistically. This of course would open the doors of the association to a great number of music-lovers who play for amusement only, and who would be glad to attend the rehearsals for self-improvement, thus making the experiment a good business investment by swelling the income of the *Local*.

As a closing thought it may not be too far-fetched to say that the initials of the great name of the American Federation of Musicians, A. F. M., might also be symbolical of "Art For Many" or "All for Music"—truly a Golden Opportunity not to be lightly neglected.



BELVIDERE (ILLINOIS) HIGH SCHOOL BAND



HARVARD (ILLINOIS) HIGH SCHOOL BAND

In School, College and Community

THREE years ago, Mr. Rex Arlington conceived the idea of a fine Symphony orchestra for Huntington, Indiana. He succeeded in getting fifteen or twenty of the more prominent musicians interested and started rehearsals. A date was set for the first concert and the plans completed; then more musicians joined the organization and they were soon ready for the first concert.

This first concert was a huge success and the theatre was not large enough to accommodate all those wishing to hear it. Since that time, the Huntington Symphony Orchestra has been considered a part of this ever-progressive little city and everyone looks forward to each of their appearances.

With persistent effort and untiring devotion to the development of the orchestra, Mr. Arlington has tried to bring new ideas into each concert, thus each program has surpassed the preceding one. The musicians give willingly of their time and ability. When the symphony orchestra was first organized there were thirty members, but at the present time there are fifty.

During the recent season the Huntington Symphony Orchestra gave its fifth concert at the Huntington Theatre to more than a capacity house. The audience had suggested the numbers to be played several months previously, as a change from former concerts, which consisted of numbers selected by Mr. Arlington. Miss Anne Slack, famous cellist of Chicago, was featured as soloist. Miss Slack played with the orchestra and also played four solo numbers on her beautiful old English 'cello. Miss Slack is a staff artist of radio station WJAZ Chicago, as was also her accompanist, Mr. Jacob Hanneman.

The population of Huntington, Indiana, is only fifteen thousand, but Mr. Arlington's experience proves beyond a doubt that the smaller towns and cities can have their own symphony orchestras. True — it requires patience, time and untiring effort, but the city symphonies receive these virtues also. The results are amazing; try it and see.

—M. G.



HUNTINGTON (INDIANA) SYMPHONY ORCHESTRA, REX ARLINGTON, DIRECTOR

THIS interesting picture-ensemble of all women players presents the Winthrop College Orchestra of Rock Hill in South Carolina. Miss Lucie Landen, director and solo violinist. The ensemble, which was organized by Mrs. Sidney Adams in 1919, has now become self-supporting — a point in fact that speaks forcibly, musically and artistically as regards the excellence of its training, directing and playing personnel. The organization, which now numbers about forty players, is composed of students from all the classes in Winthrop College, and the only requisite for eligibility to membership in its ranks is a love of orchestral music and the ability to technically express it.

Most remarkable progress has been made by these young musicians during the past two years, and congratulations and encomiums pour in from all quarters regarding excellence in gradation, ensemble-unity, reading, interpretation and rendition. "A triumph of musical art and a delight in its entirety," stated *The Evening Herald* of Rock Hill in its critique of the orchestra's last concert. "A very fine student organization," declared Mr. Andrew Byrne, music director of the Robert Mantell Play Producing Company.

—M. N.

In this page of instrumental miscellany, selected at random from current reports of our correspondents, there is an illuminating commentary on what might be called the American citizen's musical progression.



COMMUNITY HIGH SCHOOL BAND, MARENGO, ILL.

I RECEIVED a special invitation to review the Tri-school band concert recently held at the Community Auditorium, Marengo, Illinois. On my way over to Marengo, I had in mind these facts: Illinois stands high in school bands, and an Illinois school band carried off first honors at the National Contest held at Fostoria, Ohio, the past summer, namely the Joliet Township High School Band, Joliet, Illinois. Also for years Illinois has had, and still has,

at Champaign, Illinois, one of the foremost state university bands in America. This University band marches on the campus parade ground over one hundred strong, and its players are of such exceptional ability that it gives an excellent symphonic concert. Its yearly schedule includes an annual concert at Orchestra Hall, Chicago. I went to Marengo expecting something above the average and was not disappointed.

The Belvidere, Harvard, and Marengo, school bands upheld the high standards of the State, and the Festival of a band music given by the "Three Friendly Rivals" was a great success. The auditorium was crowded and the audience most enthusiastic, proving once more that music as a civic achievement is a fact today and has already brought fame to many cities and towns, both large and small. It is now recognized as constituting the highest service to a community, and cannot be calculated in ordinary terms.

The general performance was good, in attack, tone, tune, style, phrasing, technique, ensemble, balance and accompaniment. The solo, duets, and quartette were of a high standard of excellence. The admirable qualities of this band concert I attribute to the praiseworthy efforts of the band directors and the keenness of the school musicians, combined with the co-operation of the superintendents. The superintendents of our schools and the faculties under them will always be the principal factors in the success of these school bands and orchestras. I find a community will sponsor anything worth it that their schools undertake.

The Harvard High School Band, directed by Mr. Carl Huffman, opened the Tri-School Band concert with the following program: *Ballet, Egyptian Suite*, by A. Luigini; *In a Little Spanish Town* (popular waltz) by Lewis & Young; *Pizzicati Polka*, by Strauss; special numbers by the brass quartette; *Goodnight, Goodnight, Beloved*, by Piusotti and *Love's Old Sweet Song*, played by Misses Chestina Elliott, Jessica Seelye, and Messrs. Paul Jarvies and Delor MaFadden.

The instrumentation of the Harvard, Illinois, High School Band with 42 players and director is as follows: 1 flute, 1 piccolo, 1 E_♭ clarinet, 3 B_♭ clarinets, 1 bass clarinet, 4 alto saxophones, 3 tenor saxophones, 4 cornets, 2 trumpets, 4 horns, 3 trombones, 1 baritone, 1 euphonium, 2 double B_♭ basses, 1 string bass, 2 snare drums, 1 bass drum.

The Marengo, Illinois, Community High School Band, conducted by Bandmaster William C. Reich, played for their part of the program: *Royal Romance*, by W. M. Talbott; *Overture Magnetic*, by W. Lewis; *Golden Sunset Reverie*, by G. A. Finner; special numbers: cornet duet, *Alita*, by F. Losey and *Renee Polka*, by F. Curstler, played by Edmund Wittens and Ernst Voeltz; baritone solo, *Narcissus*, by Nevin, played by Earl Hulitt.

The Community High School Band of Marengo, with 28 players and director has the following instrumentation: 1 E_♭ clarinet, 4 B_♭ clarinets, 2 E_♭ saxophones, 1 C melo saxophone, 6 B_♭ cornets, 3 B_♭ trumpets, 3 alto horns, 3 trombones, 1 baritone, 2 basses, 2 drums.

The Belvidere, Illinois, High School Band with 65 players and director, under the direction of Bandmaster C. F. Gates, opened their part of the program with: *Under the Double Eagle March*, by Wagner, followed by *Triumphal March from Sigmund Jorsalfar Suite* by Grieg, and *A Little Bit of Pop*, Comedy by Hayes; special numbers were:

Continued on page 63



WINTHROP COLLEGE ORCHESTRA, ROCK HILL, S. C., LUCIE LANDEN, DIRECTOR

Objectives in Public School Music, Grades 1-8

AS a preface to the concluding installment of Mr. Fowler Smith's helpful and timely article on objectives in public school music and items of observation, and to stimulate further thought upon the much debated subject of supervision in education, music supervision in particular, we present a number



CLARENCE BYRN

of comments and commendations from the following extraordinarily outstanding figures in public school music and public education. The Jacobs publications are happy indeed to be able to offer to the readers of their educational columns this highly indorsed and exhaustive treatise.

It is not necessary that the busy principal, supervisor and teacher attempt to digest or apply the whole of Mr. Smith's plan of observation and supervision. However, it is so searching and far-reaching in scope that even a casual reading is sure to be broadly beneficial. And we hope that many wandering pioneers on the bewildering frontiers of public education in music will find in it some definite and illuminating suggestions which will clarify their objectives and make easier the ways of progress in learning.

COMMENDATIONS

Hollis Dann:—"Your letter and the material submitted lead me to believe that the objectives and general plan are excellent. Certainly there could be nothing more constructive and helpful to music in the public schools than the training of the principals of schools to become intelligent and discriminating observers of the musical activities carried on in the schools. I am in full sympathy with the plan and believe it a practical scheme."

Charles H. Farnsworth:—"I consider your scheme one that is especially needed in music. If I were teaching this year, I should certainly ask the privilege of using your questions in my education classes."

George H. Garland:—"I have your mimeographed copy of directions to class teachers. In most particulars it is excellent. I am going over it carefully and will return it to you with suggestions. I think it should be printed and published."

Laura Bryant:—"I have no criticism to make on this outline of suggestions. It seemed to me most exhaustive and of great use. I cannot see how your principals could fail to become educated in the face of all this. It is really an excellent course for supervisors."

Mabelle Glenn:—"I beg to state that I have carefully examined the material which you sent me and feel that it is in every way sound, observable and worth observing."

W. Otto Meissner:—"I have studied your questionnaire devised for the guidance of school principals in evaluating results of elementary school music. You have, to my mind, produced a most comprehensive *rade mecum* for the principal, which should prove invaluable. I have not found a single item with which I could not heartily agree, nor have I found any that are unimportant or irrelevant. The plan should bring excellent results. May I keep my copy? I started to check each item but every point was excellent, so I decided to put my blanket endorsement on it."

ITEMS OF OBSERVATION

Continued from May, 1927

D. Class Room Activities

1. Teacher Procedure.

- Does the teacher stand several feet from front seats to direct singing?
- Does the teacher always give pitch of songs and exercises from pitch pipe or piano, never guessing at the pitch?
- Does the teacher allow time for the pupils to listen to the pitch?
- Does the teacher allow the class to dwell on 1st note until all sing in tune?
- Does the teacher locate an out-of-tune singer at once, correct him or ask him to listen?
- Does the teacher sometimes ask pupils to come to her at rest period or after school for special help?
- Are words of patriotic and folk songs committed to memory and used from year to year?

Continuing the Treatise by Fowler Smith, Supervising Instructor of Music, Detroit Public Schools

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 professor will receive Mr. Byrn's personal attention if addressed to him in care of this Magazine.

- Are technical phrases motivated by a love for music and a desire to learn more about it?
- Does the teacher govern her activities in accordance with the span of attention of her group?
- Does the teacher refrain from noisily tapping on desk or blackboard to mark the measure? (Rhythm must be felt and expressed from within, external stimuli are mechanical and should be avoided.)
- Does the teacher call attention to simple aspects in music such as repetition and recurrence of phrases and rhythmic patterns?

2. Rote Songs.

- Does the teacher sing for her pupils but NOT WITH THEM? (Singing or playing with pupils deprives the child of the chance to develop initiative and lessens the demand for concentrated attention.)
- Does the teacher know her songs, sing them in an engaging and interesting manner, looking at the children and not at her book?
- Are rote songs taught phrase by phrase, without the aid of the piano?
- Does the teacher place emphasis on beautiful expression?
- Does the teacher take advantage of bits of humor and fun in songs?

3. Song Singing.

- Are many well learned songs sung for recreation and enjoyment? (A repertoire of songs should be acquired from year to year.)
- Do the teacher and pupil always get into the mood of the song? (Perfunctory singing is a failure.)
- Is the intonation correct and rhythm definite and firm? Is the enunciation good, i. e. can you understand the words? (More active lip action is necessary than in ordinary speech.)
- Does the tone quality convey the meaning of the words? (A child going to a circus uses a different tone quality from that used on his way to bed, or when asking for candy, or quarreling with a playmate. A lullaby will call for a tone quality different from that of a spring song, or a marching song. Thinking of the meaning of the words will bring about the correct quality of tone.)
- Is the singing free from sliding, going cleanly from one pitch to another?
- Is breath taken at the end of phrases and not in the middle of a word or phrase?

4. Use of Piano.

- Does the teacher use the piano?
- To accompany well learned songs?
- To develop when needed a sense of accent and rhythm by calling for a free expression from pupils, such as nodding the head, clapping the hands, marching, etc.?
- For appreciation purposes and to illustrate themes?
- Does the teacher play accompaniments delicately and refrain from leading with piano?
- Does the teacher play introduction to songs in such a way as to indicate the mood of the song and to convey the manner in which the song should be sung, regarding the introduction as part of the song and not merely as a means of establishing the key?

5. Theoretical and Technical Work.

"Music Theory" is a broad term and means any material about music as contrasted with the performance or practice of music. It includes everything from learning the scales to orchestration and composition. Technique refers to skill in interpretation and performance.

- Is an automatic use of syllables worked for:
 - By means of sequential scale drills?
- By oral tonal dictation, i. e., teacher sings a group of tones with neutral syllable — pupils respond singing the tones with sol, fa, syllables.
- Do the pupils when directed to do so, mark measure in a noiseless uniform way, by a movement of the hand?
- Is the eye trained to recognize tonal and rhythmic groups by means of drill from their representation on blackboard or flash card?
- Are technical exercises and drills taught and immediately applied to problems met in sight reading and songs?
- Is attempt made to develop responsibility and power by individual work in sight reading, dictation and drill?
- Does the teacher vitalize the work phases of the lesson by a variety of procedure such as: (a) entire class may read, (b) one row, then another, (c) individuals may read, (d) a row may stand? (One pupil may sing one phrase, the next pupil may take up the second phrase without missing a count.)
- Does the teacher use vocal drills to develop good tone quality?
- Is all technical work motivated by definite aims of attainment and through a love of music?
- Is the joy of achievement stimulated?

E. Selection of Material

- Are the songs good music? (Strong in rhythm and pleasing melodically and harmonically.)
- Are they interesting to the pupils?
- Are they suitable to the grade?
- Are they seasonable?
- Is the text within the understanding of pupils?
- Is there a wise selection and adequate use of patriotic songs?
- Are folk songs used, foreign as well as our own, words committed to memory?
- Is a large field of experience covered by a varied selection?

IV. EVIDENCE OF THE APPRECIATION OF AESTHETIC VALUES

- Are pupils conscious and appreciative of beauty in songs as evidenced by: (a) lovely tone quality in keeping with a beautiful melody, (b) by attitude and response to particular beauties pointed out by the teacher?
 - Do pupils prefer good tones to poor tones as evidenced by: (a) their own tone quality (b) by their discrimination when given an opportunity to judge of their own work or the work of others?
 - Do pupils enjoy songs whose text embodies poetic thought, ideals of sentiment, sportsmanship, and personal character, and human relations evidenced by (a) their preference in selecting songs to sing (b) the manner in which such songs are sung?
- NOTE.—Such songs might include: *Hearing The Violet*, *Trillium*, from Meissner's Art Song Cycles; *Joy and Courage*, Laurel Songs for Juniors; — Birschard; *Comrades*, Hollis Dann Music Series, Book V; *Sister Months*, Junior Songs, Hollis Dann; *The Swan*, Robert Braine, Universal Music Series Book III; *Patriotic and Folk Songs*, etc.
- Do pupils show an appreciation of the charm of rhythm, as evidenced by: apparent pleasure, facial expression, or comment when they are given opportunity to give a free expression of accent, or to respond with rhythmic movements or dancing?
 - Is the attitude of the pupil toward music of the masters serious and intelligent? (Evidenced in the listening lesson.)

REFERENCES

Karl Wilson Gehrkens, Introduction to School Music Teaching, 1920, Birchard. The Report of the Educational Council of the Music Supervisors National Conference. The proceedings of the fourteenth annual meeting of the Music Supervisors National Conference, 1921.

FROM THE FIELD

WE ARE holding for publication next month, two exceptionally fine letters about the interesting and helpful discussion of instrumental class instruction; one from Mr. Charles H. Lowry, Dana's Musical Institute, Warren, Ohio, and one from Rudolph Hall, Hartford, Connecticut, instructor of violin and instrumentation in the New Haven Institute of Music. These two letters are



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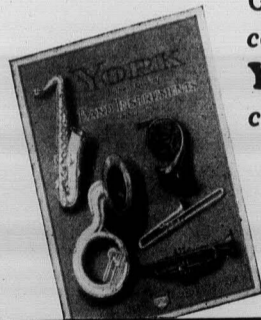
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extremely well written. They present some vital and interesting aspects of Public School Instrumental Music training as seen from the conservatory teachers' point of view. For this month's correspondence we present a letter from Milton A. Herman, of the Waterville Consolidated Schools, Waterville, Iowa. Mr. Herman's difficulty is, literally speaking, as old as the hills. It is as old as nature herself. We will gladly publish the best half dozen letters upon this subject, knowing full well that the good they do will not in any sense, be limited to the Waterville schools. I will personally be especially interested in getting new ideas and hints upon this ever present problem of sectional balance in orchestras and bands.

Dear Mr. Byrn:—I read with great interest your articles in JACOBS' ORCHESTRA MONTHLY on class instruction and am applying them as much as I can. I am a young man not quite through college and at present am teaching instrumental music in class in a small country Consolidated school. I must say that I think that class instruction is the only and best way to teach instrumental music in school. I have one serious problem and that is I cannot get enough variety of instruments to build up a good school orchestra. I play violin and clarinet and everyone else wants to play those instruments. It seems to be an utter impossibility to get someone to start on brass, even cornet, baritone, or slide trombone, let alone tuba and some of the other larger instruments. They have confidence in me as a brass teacher, but one fault is that most of them want violin because they already have one or because they think they can get one cheaper than a brass instrument. I have tried to start them by offering five private lessons free regardless of where they get their instrument, if they would start within a certain period, but to no avail. I am badly in need of a baritone and trombone and tuba and know where I can get these instruments second hand at a very nominal cost, but no one wants them.

If you could give me any information on how I could get them interested in brass, and also in flute and piccolo, I would appreciate it. I have men in a small town band who play these instruments and sometimes play at the school for the pupils but it seems that doesn't interest them. Any information will be received with thanks.

Yours very truly,
MILTON A. HERMAN,
Waterville Consolidated Schools.

Improving and Correcting Concert Hall Acoustics

Continued from page 5

To correct reverberation in an auditorium usually requires considerable experimenting and quite a little patience. There are many things which may cause this reverberation, and it is rather difficult, especially to those inexperienced in this sort of research work, to locate the cause of the trouble. We give here-with a list of things that can be tried, when such reverberation exists, and if they are tried faithfully, one of them is fairly certain to prove to be the desired corrective.

CORRECTIONS FOR REVERBERATION

1. Put a carpet or soft rug on the stage. It may be that with the bare stage the reflection of the sound wave toward the top of the auditorium is too abrupt or not rapid enough. If the angle indicated by the stage and ceiling is just right this secondary wave will reach the main auditorium too long after the primary wave has passed, as shown by the illustration (4) on page 5.
2. Carpet all the aisles, and if the auditorium is one of those peculiarly annoying ones where the numerous small noises that it seems impossible for an audience to avoid making are gathered up and augmented so that they interfere with the concert, put some sort of floor covering underneath the seats and in front of them as well as on the aisles.
3. If the fronts of the balconies or galleries are parallel to the stage, cover them with some sort of draperies, flags, bunting, Indian blankets or anything that is soft in texture and has a reasonable amount of decorative value. This will prevent them from reflecting sound waves directly back into the auditorium so long after the main sound wave has passed as to inter-

fere with the next wave, thus blurring its outline and causing indistinctness or echo. How this can be done is indicated by the cut (6).

4. If the balconies and galleries are circular in shape, cover their front surfaces directly opposite the stage in the same way as suggested in our previous paragraph. If the ceiling of the auditorium is quite a ways above the top galleries or balcony and if where this ceiling joins the back and side walls at the rear of the auditorium is square, cover all corners and meeting places of the ceiling and walls with drapery so that the effect is given of a soft rounded corner or angle wherever the walls and ceiling meet. If there is considerable room under the balconies or galleries it might be desirable to treat the corners and angles formed in the same way.

5. If the ceiling of the auditorium is unusually low it may be necessary to cover that part of it directly in front of the stage with some soft material.

6. If the ceiling is unusually high and especially if it has a dome or cupola in the center it may be necessary to close the cupola or to cover it or the ceiling in the center with some suitable material. The illustration herewith (5) shows how a high ceiling can cause harmful reverberation when made of wave-reflecting material.

It must not be thought that our intention is to convey the idea that the only shape building that has good acoustics is the semicircular type used in most modern auditoriums. This shape is most desirable because it gives a maximum of hearing coincident with a maximum of seeing. On the other hand there are many auditoriums that are much longer than they are wide or high that have very good acoustics. The chief objection is that those in the back of the building cannot see as well as those nearer the stage even though they can hear. People like to see the musicians as well as to hear them. Then when an auditorium of this shape has good acoustics it is more a matter of chance than design because the chances are that there will be enough reverberation to interfere with the clarity and directness of tones produced on the stage.

A few years ago it was not an uncommon sight to see auditoriums that had poor acoustical qualities strung with numerous fine wires across from one side to the other directly in front of the stage or near the ceiling, or back toward the rear of the building. This peculiar network was supposed to break up the sound waves and correct the echo, but it entirely failed to do so except in the easily satisfied minds of those who planned and installed it. The sound wave would flow around these wires without any more trouble than sunlight shines through a cobweb. The present comprehension of sound waves has at least improved to the extent where such vague and mystical theories are not used to correct poor auditorium acoustics.

SELF EXPLANATORY

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We wish you would try to obtain these numbers by means of an appeal to readers in one of your forthcoming issues. We feel sure that among your many readers there are some who have saved their copies, and may be willing to send them to the New York Public Library for preservation in its collection. We have been successful in many instances in obtaining publications by this method, and I need not tell you that we shall be very grateful if you will make this request in our behalf.

It is our intention, as you know, to preserve the file permanently, and its value for reference will, of course, be much greater if we have all the numbers published.

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Ole Larson, banjoist with Dell Lampe's Trianon Orchestra, Chicago. Broadcasting from WMBB

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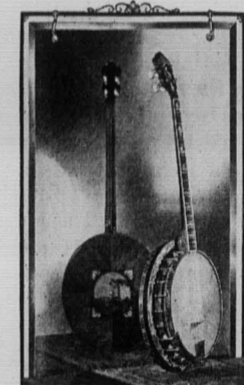
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The Elevator Shaft

By
Dinny Timmins



HERE I am back again safe from another trip to Noo York. Mister Jacobs liked what I write so well about the American Jazz Opey that he give me another Five Bucks and sent me down to look over the Noo Movie Palaces. So this time I felt like a reel Noo Yorker after having been there before so recent, and I went right into Childs and ordered my Hole Weet Cakes v (44-700) like I had been counting up Proteens and Cobble-Hydrates on Broadway all my life.

So I went to the noo Paramount Theayter and to the noo Roxy Theayter jest like he told me to, and I will tell you what I seen. You go into the Paramount Theayter and you are in a big long corridor with a lot of Fancy Trimmings and a Big Bowl of Gold-Fish. Then I heard THE PARAMOUNT tell so much about the Special rooms called the Collidge room and the Hall of Nashuns and such like that I got to the end of the Corridor and I says to the Major-General there Where is the Hall of Nashuns and he says Here Sir, so I give him a Nickel but he give it back and says Publicks Service, Sir, and I says I don't see no Hall of Nashuns and he says This is the Hall of Nashuns and I says I thought this was the Paramount Theayter and he says Yes sir, Publicks Service, Sir.

So I looked around and all it was was the end of the Corridor with some Rocks on one wall took from Different Countries and a Glass Case like you see in a Museum telling about the Rocks, so then I went looking for the Collidge Room and that was jest a Smoking Room with Flags and things but no Fair Harvard nowheres which seemed kind of funny. So then I went inside and the Orchestry was jest coming up on there Elevator and of course I took a Perfessional Interest in that and they played a Peace and then they went down jest as Smooth as I could do it myself and they was some Stage Shows and then they come a Tremenjous Blast from the Big Organ and up it come jest as smooth as the Orchestry and played a nice Peace with the Organist's Wife playing a Peace with him on the stage on another Organ and I certainly have to hand it to that Feller; he can run that Elevator jest as good as I can, and I wish I had a Wife that could help me out with my Job like that I could put her to work running the Old Boat on the Noon Shift. So then the Picture started and after I seen it I went out and went over to the Roxy Theayter.

Well boy I thought the Paramount Theayter was a Fine Theayter but the Roxy was jest a Knock-out, and How. Say, it makes the Grand Central Depot look like a Apartment House Bath-room. You go into this here Lobby shaped like a Egg but about Ten Billion times bigger, and a LIKEWISE THE ROXY Great Big Yeller Stained Glass Window with the sun-a-streaming in like you was in Church, and it is called the Cathedral of the Motion Picture and whoever said that said a Mouthful. And then you get inside and the place is so gosh ding big it don't look like you

was ever going to be able to see anything from the back. It's like looking through the wrong end of a Telescope. I'm telling you.

And jest as I got in why up comes Three Organs racing each other up on Elevators and all three they played a Peace at once which was quite a Stunt and then they went down and up come the Orchestry and they was about 500 men in it and 6 Conductors and they played a Peace with a big Chorus singing it on the Stage that ended up with the Chicago Fire and it was called the 1812 Overture all about the War of 1812 but the Chorus was dressed so funny I couldn't tell whether they was the Americans or the British.

So then they had some Movies and then they had a Spanitch Fantissy with Hundreds of Singers and Dancers and everything and then they was a Punk Picture so I come out because I can see plenty of Punk Pictures in Boston. But first I went around all over the building and looked down from the Top which was like looking off Bunker Hill Monument and when I come out in the Egg Lobby they was a Pipe organ out there being played which made it seem more like a Church than ever, so then I come home.

The only trouble I can see is that People are getting such Grand Movie Theayters that they have got so they expect too much, and nobody will get Exited about anything anymore and the first thing you know they is going to be some Theayter Owner who will make a Mint by putting up a Movie Theayter like a Barn with nothing but plain walls and Pictures on a Bed Sheet and everybody will go and rave about it because it is such a Novelty, and tell each other how sick they was getting about all this Flub Dub and getting kidded along with a lot of Extrys into looking at Punk Pictures. Because anybody in Fillums will tell you that that is the Inside Dope and the Idee is jest to put a lot of Fancy Trimmings around the Picture so's the companies that make the Punk Pictures can show 'em in their own Theayters and the Trimmings will lure the Customers in and help to sell the Picture.

TIME FOR A NOVELTY

So if it ain't one thing it's another, and what with Mussoleen putting the Lid on Jazz and Prince Danilo of Montynegro trying to suppress the Merry Widow because it insults him and his family why us artists is having a Tough time. The Prince he says that when he seen it in the Musical Comedy he didn't mind it because Donald Brian he was a Nice Feller, but when it comes to Rassling around with Mae Murray why Royalty it has got to draw the line somewhere.

An as for Mussoleen he's got Flat Feet and Liver Trouble anyhow so he decided he ain't a-going to have no Jazz around Rome, so the result is the Eyetalian Charleston experts has to do their Rom in on the Q. T., and they is a lot of Jazz Speakeasies sprung up like the best Noo York night clubs, and you have to have a letter from the Pope before you can get in to have a little Black Bottom celebration.

But maybe the Little Napoleon is right, because I see a Dr. in Monty Carlo says dancing is bad stuff, and this here craze is taking five years off the lives of some of the Old Birds that keeps it up. And yet I dunno how that could be true, because here is a Prof. of Ancient History who claims that Colorado folks started the Charleston 800 years ago, so it looks like they must be a pretty Long Winded Race. Methoosaly hisself only lived 200 years more than that, and what is a Mear 200 Yrs. between friends. Why, it don't mean no more than a Nood Chorus Girl to Earl Carroll.

As the First Bway. Man About Town says to the Second Bway. M. A. T., Hey come on out

here, they is a Girl without any Close on riding down Bway. on a White Hoss, and the Second M. A. T. says All right, I ain't seen a White Hoss for a long time.

But still and all, this don't seem to be any Joking time for Earl Carroll. He sure enough got sent to the Jug for a Yr.

FAINTING AND FEINTING for telling Stories about washing Joyce Hawley off with Grape Jooce, and down he goes to the Cooler in Atlanta for a good round Year. And Earl he ain't used to such treatment, and dinged if he didn't go and throw a Fainting Fit which lasted most a Couple of Days. The Dr. says it was jest Nervous Collapse, but I got a good Idee what caused the Nervous Collapse. It was when he first began to think how he wouldn't see any more Bootiful Chickens for a whole Yr. that he went to Peaces. And can you blame him.

Well, this Prohibishum is serious business. I kin take it or leave it alone, especially when they ain't none, but it's the principle of the thing. I object to the principle of having to drink out of a bottle, which is jest about what it comes to. I like mine in a glass with one foot on the old Lead Pipe, and what with the way this Bum Hootch is encouraging the Criminals you're likely to find the Lead Pipe on your Koko instead of your Dogs.

Now I see where Mrs. Snyder's lawyer says she was led astray by this here Gray boy, and she didn't want to do it, but he made her. Which is all Catsup and anybody knows the Snyders was always getting Pickled. To hear her Lawyer tell the story you would think he was Harold Bell Wright or Elinor Glyn or somebody, and if he put his talents to writing Dime Novels he could quit Lawying most anytime. I see he's a-blaming the Bum Hootch jest like everybody else. It seems they got the Blind Staggers and din't know what they was doing.

Well, they is no doubt they are a couple of Bums, but the Hootch is certinly getting wicked jest the same. I jest PROGRESSIVELY DEGEN-see where 5 Gallons of ERATING BEVERAGES White Mule that was held in a courthouse in Indiana has had to be thrown out because it ate up the Zink Cans and the Rubber Tops it was being kept in. And I have to admit I ain't got no confidence in my Insides being any better than a Zink Can.

In the meantime, speaking of Cans, the Canned Musick situashun gets worse and worse. First they was these new kinds of machines that is Bigger and Noisier, then Edison he invented a Record that would play 20 Minutes, now the Victor they invented one that will play a Hour, and last of all somebody has invented some made out of Hard Brass that will play for 20,000 Yrs. So it looks like they was No Hope for a poor Hard Working Elevator Man.

Trouble is what they is nothing else but, so why kick. Texas Guinan is celebrating being out on Bail by getting starred in a noo show called the Padlocks of 1927, John Gilbert is out on parole after serving part of a 10 Day sentence for disturbing the Peace, Mae West, who wrote Sex and starred in it got put in the Cooler for another 10 days, and George Antheil the Noo Jersey composer who hoped to start a Riot with a Recital of Modern Musick with a Ballet Mechanics for Orchestry, Ten Pianos, Pianola, Wind Machine, Aeroplane Propeller, 6 Xylophones, 4 Drums and a Set of Electric Bells didn't even get Yelled at by anybody except the Criticks who all laid to and give him a good old fashioned Spanking.

Synopsis by McNeil with the "whole tone" harmonizing spots and Tallahassee Nights by Stoughton come nearer to what I have been seeking in piano music. Tallahassee Nights has some good "breaks" and Mr. Stoughton uses a good hot harmony break in the 16th bar of the trio. MELODY is bringing us good music. — DAN. D. PERNA, Margate City, N. J.

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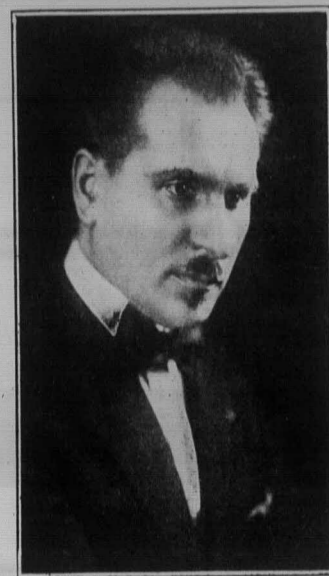
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Milwaukee Notes

AVELYN M. KERR
CORRESPONDENT

THE new Colonial Theatre at 15th and Vleit Streets announced their formal opening to the public Saturday evening, April 2, and brought out a record breaking attendance. The crowds at the Colonial are not so conspicuous as they are at other theatres owing to the large lobbies and foyers. After my experience at the opening of the Venetian where I was caught in the grand rush and saw several women faint and children crushed (poetry) I avoided the opening night at the Colonial and picked the Sunday Supper Hour as the most opportune time to get in, and sure enough at 6:30 there were only a few people waiting in the lobby. It looked easy so I waited with them, but it was seven o'clock before I got through those doors only to find a waiting list in the inside foyer. But it was worth while waiting there. A beautiful Ampico Grand entertained the crowd and the cutest little artificial birds kept us amused so that the time passed quickly. I have never seen a crowd so orderly.

About 8:15 I reached the inside of the theatre which seats sixteen hundred and fifty people. The word COLONIAL surely does apply to this theatre. I have never seen such elegant simplicity, and the theatre is positively a rest and reaction from the gaudiness that usually prevails in theatre construction. Upon entering the ample foyer the first impression is of an harmonious color scheme carried out in light blue and gold. A broad stairway leads to the balcony. Going up this old-fashioned stairway, with its antique iron rail of Colonial design, one comes to a sumptuously appointed lounge completely furnished in Louis XIV period style. The beautiful and historical decorations above the proscenium arch portray Betsy Ross fashioning the first American flag. Around the walls are murals done in soft pastel shades, depicting various Colonial types in period costumes.

The Colonial is a privately owned theatre and the owners show the same elegant taste for music that they have shown in their architecture and furnishings. Here I found an eight-piece orchestra under the direction of Edward Tetzlaff who ranks among Milwaukee's best violinists and leaders. One knows he is a musician by the instrumentation in his orchestra—and here is also a change from the usual theatre orchestra. Instead of the usual moaning and groaning of saxophones and muted cornets and trombones, we have nearly an entire string orchestra. I was sorry not to find them in Colonial costumes.

The Colonial management went even further to please Milwaukee music lovers. They engaged Arnold Krueger to preside at the massive three-manual Barton Organ Console, which is done in a floral pattern of gold and set on an elevator. This is one of the finest organ installations in the city of Milwaukee and also is in keeping with the general atmosphere of the place.

Arnold Krueger is one of the most widely known Milwaukee organists. His career started at the age of four when he played piano in public at the old church at Garfield Ave. and 12th Street. Arnold was fifteen years old when he took his first piano lesson and it was the money he earned selling papers that paid for his early training. He played his first theatre organ job without ever having had a pipe-organ lesson but the manager had confidence in his ability and gave him his chance. Arnold's own account of this experience is highly interesting. He said, "I didn't know what a SRO was nor even what a Pistrox meant. So when the manager kept inquiring if I didn't want to try out the organ before I appeared I always told him it was not out of the question. The morning of the evening on which I was to appear, at an hour when I knew the house would be dark, I went over to the theatre. An old gentleman was there tuning the organ which at that time was an old wheeze of an instrument. He looked kindly and I told him of my predicament, ending with the plea, "You are the only one who can help me." "The best thing you can do, son," he answered thoughtfully "is to change the stops frequently and keep your feet off the pedals—you will not be able to manage them and if you try to, everything will be mud." I followed his advice and tried every stop at least once. At the end of my first imperfect day the manager complimented my work, saying the registration was much more varied than my predecessor's. The truth was that some of the noises that organ gave forth under my plan were horrible. The man before me knew enough to distinguish the good stops and keep away from the poor ones and I didn't.

Since then Mr. Krueger has mastered the pipe-organ, it goes without saying. He has played in nearly every downtown house, but delighting theatre audiences is not all he does. He is coaching other pipe-organists and opened his own school several years ago. He has composed and published many numbers. It is evident that the Colonial Management is doing their share in promoting a higher standard of music for Milwaukee theatre patrons.

The Milwaukee Journal dedicated their new organ, March 31. This organ is said to have been made by the Wurlitzer Company for the express purpose of broadcasting. Ambrose Larson, Wurlitzer's star organist and broadcast-

artist from WGN, the Chicago station, opened the program with a forty-five minute recital, which was broadcast over WHAD, the Milwaukee Journal and Marquette University Station. The Journal has fitted up an elaborate studio which connects with the immense lounge on the second floor of the Journal Building. Miss Gladys Krueger, a newcomer in Milwaukee musical circles has been appointed staff organist. She was formerly organist at the Crystal Theatre, Burlington, Wis. So far I have not heard the organ over the air to the best advantage, owing to my inferior set and the vast amount of interference from other local stations, but I have met Miss Krueger and heard her play at the studio and admire her work very much. She is sure to meet with success in Milwaukee.

ROY SNYDER is now presiding at the console of the golden voiced Marr & Colton Organ at Saxe's New Plaza Theatre. Roy is an excellent musician and is pleasing Plaza audiences with his novelty song slides and eccentric jazz numbers. He can play the big music too.

PERRY DICKENS has left Milwaukee to accept an organ position at the Grand Theatre, Port Washington, Wisconsin.

EUGENE LUCAS, formerly of Milwaukee, a pupil of Carl Mueller and Mr. Middleschulte, is snugly and permanently settled on a dandy little Gilgen Organ at the Mermac Theatre, West Bend. It looks as though Gene intends to settle down for life at West Bend. He has recently married, built a beautiful little bungalow, and has the cutest little "fence" running around the yard. West Bend is to be congratulated on having a musician like Gene Lucas.

Des Moines, Iowa.—The three champion Legion Bands, all from Iowa, which won first prizes at the National Convention at Philadelphia last year, are going to Paris to lead the parade at the Convention there in September. The recent passing of a bill by the Iowa house to appropriate money for the trip expenses made this possible. The bands are the Monahan Post Band of Sioux City, the Fort Dodge post drum corps and the drill team of the women's auxiliary organization of Davenport. A place has been reserved for them at the head of the column which will march in Paris. Evidently the home state of the Landers' Band Bill is well in the van of the musical procession, when it comes to bands.



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Popular and Unpopular Music

THINGS seem to be quiet this month. There have been no correspondents writing in to start fights on musical matters. Possibly now that I have left the theatre console I am no longer in the spotlight to remind people what a good target I make. That suits me. My original motive was to get peace and quiet, and I hope no one will take that as a cue to write in and say that the best place for that is a graveyard. A graveyard is a place where you cannot get light, sunshine or fresh air, and that is just what I have left. As I write, the sun is streaming in through my studio windows, and everything is Jake, to quote the poets.

CUE SHEETS AS USUAL

Bill Cowdrey has written in from Chillicothe, Ohio, in amiable mood to make inquiry about cue sheets, which are always the popular topic among theatre organists. As his letter concerns our genial and able correspondent from Washington, Irene Juno, I make haste to print it in part.

"Some weeks ago Miss Juno had an article in the *Exhibitor's Herald* regarding music in the Crandall theatres. This article carried the score used for *Twinkletoes*.

"Last week we had this picture, and for an experiment I ordered all the music on this score that I did not have in my library, receiving all but two or three numbers. Then on the first day of the picture I used music from the regular cue sheet and my own selections, just as I would regularly cue a picture.

"The second day I used the score as outlined by Miss Juno. Finding some numbers either not suitable according to my playing, or possibly because they might be all right for an orchestra and not so good for the lone organist, on the third day I combined the good points of the second day's score with that of the first day.

"It was rather interesting, and might I say instructive to thus get the viewpoint of a real director. What a pleasure to cue a picture the way you 'city fellers' do. This way of trying to fit the picture as you play its first showing is 'all wet,' but what can we do? Why don't you run a score either gotten up by yourself or some other organist or director each month in *MELODY* for us fellers out in the sticks?"

Well, Bill, I've often considered the idea and as often abandoned it. It has always seemed to me that the cue sheets which I might include, and which would be a mere drop in the bucket, would hit several classes of musicians to whom they would be useless. There would be those who had already prepared a score from the regular cue sheet, those who had already played the picture, and those who wouldn't get the picture in their theatres.

And then there are several queer angles about the whole business. The first is that there are many first-class players who never do cue their picture. It is a viewpoint that I have always fought in print as vigorously as I could, because it unquestionably develops two faults,—inaccurate playing from memory and by ear, and a restricted repertoire which is not continually growing as it would if stimulated by the use of new music every week.

The second is that the organists who do cue their pictures have their own queer symbols and abbreviations, and as like as not could not reduce their own cue sheets to a state of precision and intelligibility that would make them serviceable to strangers.

The third is that the technic of cuing pictures for orchestra is in several respects different



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from that of the organist or lone player. Themes are limited in use, and for the most part numbers must be used in rotation. Stock incidentals must be used instead of descriptive improvising, and in general the flexibility of the orchestra is less than that of the organist. I have talked to several musical directors on this point, and while there are always some who will not concede that anything can be done any better than they do it, the majority frankly admit that a good organist can play a picture better than a good orchestra.

And finally the choice of numbers and treatment of a score is and always will be simply a matter of personal judgment and taste. No photoplayer ever saw a cue sheet that he did not want to change in some particulars, and no one ever will, I think. If you know of exceptions, they are probably the well-known ones that prove the rule. Two players of quite equal ability might take the same picture and get quite different scores for it, and both of them would presumably sound equally appropriate. On the other hand, I have several times noted the coincidence of two musicians choosing the same piece of music for the same scene, independently of each other.

Furthermore, I think that most leaders and organists grow to have pet numbers, and develop their own peculiarities of cuing that are associated with their own musical personalities, and may not fit another. On the whole it would appear that the regular cue sheets are as trustworthy as any others that might be dug up, and that the chief interest of the latter lies in the curiosity of observing a colleague's methods. And it must be admitted, also, that the regular cue sheets tend to degenerate into hack work, no matter how able the writer, whereas any individual cue sheet as used by its author represents his best and most conscientious effort to produce the best musical score for that picture, polished off by the routine of repeated actual performances.

VINTAGE STUFF IN POPULAR MUSIC

The material in the following letter may or may not have been intended for publication, so to be on the safe side we will leave it anonymous. Certainly the letter itself wasn't, as it contains a couple of expletives which it was necessary to delete in order to get it past the Boston censors. The letter, or a portion of it, follows:

"I heard *Bright Eyes* played in a two reel comedy last week, where the action did not have a thing to do with fitting this number. At other times I have heard old, favorite, big-hit popular numbers, two, three, and four years old, played during comedies at random, the titles not fitting the action at all. As a matter of fact the action was more or less neutral.

"I do this myself, but am always a little in doubt about it when I do, as to whether I am

laying myself open to criticism by playing old stuff. To play down to the public and add variety and give them something they enjoy hearing, provided it is not overdone, mixing in the old with the new, is my theory.

"But I want to feel safe. New stuff by the dozens keeps coming out, but the great majority of it isn't worth a deleted-by-censor. I am not referring to old popular numbers for descriptive purposes, whose titles fit direct cues, but to old hits whose titles do not permit direct cues. What are nicer numbers to listen to, played well, than *Follow the Swallow*, *Whispering*, *June Night*, etc., etc."

Now I am nothing if not fair-minded, and I do not ordinarily find the slightest difficulty in arguing on both sides of a question at will. So I can easily show either that there is value in playing old numbers, or that it is better to stick to the new ones. The fundamental assumption is the same in both cases; namely, that an audience engaged in watching a picture will not generally identify either the title or age of popular numbers played to it, with two exceptions. First, when it is emphasized by a direct cue that brings the title home. Second, when the number is a present day hit or a past exceptional hit like *Bananas* that forces itself on the audience. Outside of those two classes, it makes little difference whether you play *Humming* or *Thinking Of You*.

I think it could easily be proved (easily, that is, if you could test an average audience group) that in a good many cases the so-called "direct cue" passes blithely over the heads and ears of the supposed appreciative listener. This is not necessarily an argument against such use, because the numbers used are probably as good as some other neutral number, and the few customers who do spot the tune will appreciate its use. It is a characteristic boast of our honored profession to claim that they played some comedy direct cue and made the house rock with laughter. Ninety-nine times out of a hundred, if there was any rocking with laughter it was the scene itself that caused it. If you have been guilty of such a boast, I dare you on your next cue to omit or change it on alternate performances and see for yourself whether there is any difference in the audience reaction.

On the other hand, I should hate to think that any feeble words of mine should weaken any organist in his resolve to cue his comedies or his feature comedy scenes. I recall an assertion of an organist writing elsewhere that I read recently, to the effect that he had been subjected to criticism because he cued his comedies. The point is scarcely worth debating. Any photoplayer who is content to play neutral music on footage that requires special treatment of any kind is slack. Any discussion will revolve rather around the point of what does constitute good and adequate cuing, and whether or not certain types of semi-direct cues should be included.

The only point that I shall attempt to bring up here is one of pure expediency; namely, that there is so confoundedly much popular or hope-to-be-popular music constantly being printed that I find it difficult to even use the current stuff without going back to what is dead and dim. In the amount of popular music I am able to use from week to week (or rather was able before I suddenly graduated to the position of Photoplayer Emeritus) I am hard enough put to it to familiarize myself with current material without diminishing my opportunities by going back to the museum and resuscitating forgotten numbers.

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PLAYING COMEDIES

The use of oldish popular numbers as direct or suggested title cues in the comedy feature is so exploited in the regular cue sheet that it need not be touched upon in these columns. If anything it is overdone, and almost any cue sheet of a comedy feature will be filled with such cues. It may be pertinent, however, to touch upon the treatment of the short comedy. I have seen published cue sheets for the two reels, but it is not customary to be able to obtain them.

There are, of course, many comedies in which cuing opportunities are nil, except probably that they generally end with some kind of a chase or rapid action. Such subjects are almost inevitably subjected to a succession of fox-trots, though some variety may be introduced, if you like, by interpolating the light active type of intermezzo like Herbert's *Al Fresco*, Smith's *Bohemiana* or Von Der Mehden's *Aurora*.

There is also likely to be occasional opportunity for the light grotesque types of music, which can well be exploited simply for the sake of breaking into the monotonous procession of fox-trots. A limited list of such numbers follows:

- The Hobbledohey*.....Olsen
- Dance of the Skeletons*.....Allen
- Ghost Walk*.....Cobb
- The Teddy Bear's Picnic*.....Bratton
- Ghost Dance*.....Salisbury
- The Potato Bug's Parade*.....Cobb
- The Playful Polar Bears*.....Trinkauss
- Got Em*.....Allen

As to the fox-trots themselves, the first stipulation should be to alternate the fast and slow type of fox-trots, except where the action demands lively motion. Any fox-trot in itself can to a considerable degree be altered in treatment and tempo, so it is a simple matter to rearrange any succession of them so that one may receive a more measured rhythmic treatment, while the next is played more brilliantly at a faster tempo. And, as intimated above, the concluding portion of the average two-reel comedy will generally require fast fox-trots or frank one-steps. The use of hurries or gallops is, I think, to be avoided for the chases in comedies. They are better for more serious scenes in features.

The ordinary pitfall into which many organists seem to fall is the deadly monotony of treatment and tempo they employ for their popular music; so meaningless that one cannot even discern where one leaves off and the next begins, or whether the same number is being strung out through the whole reel. There are so many ways in which popular music can be treated that it is surprising that the matter needs mention, yet I can testify from listening in at various theatres that there is no type of playing which sounds so perfunctory and unthinking as comedy playing.

I would recommend for all such players that they sit down and study the jazz phonograph records. Not the organ records, for they treat popular music mainly in ballad style, but the good jazz orchestra records. Note first the restrained subdued pace, which accentuates the rhythm so much more effectively than the one-step tempo commonly affected by organists. Next observe the various means of obtaining contrast by the different voice groupings, interpolated strains from popular classics in fox-trot rhythm, modulations to unrelated keys for contrasting choruses, and symphonic introductions, interludes, and codas. Note how even one chorus will find as many as four different types of treatment for its succeeding phrases. Then go and do likewise.

As a fundamental rule for a few elementary types of variation, remember that there are three primary ways of obtaining contrast.

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These are (1) from high to low, (2) from loud to soft, and (3) from legato to staccato. In the first the distinction consists of playing a melody first above the accompaniment and then below it; an easy trick on the organ where the right hand may be used on the lower register of its own manual without the awkwardness of crossed hands as on the piano. In this connection always bear in mind that the strings and reeds are at their best in the lower register, while the flutes are best in the upper. And the converse is also true, — that the flutes are muddy in the low register, while the reeds and keen strings are harsh and unpleasant in the upper. There are, of course, individual exceptions to this rule.

In the second means, from loud to soft, it is possible to get quite an effective degree of contrast by simply playing a phrase with full chords and the swells open, then taking the next with the chords thinned out and the swells abruptly closed. Such a process sounds like announcing with a blare of trumpets the fact that C-A-T spells cat, but employed consciously as a definite means of contrasting successive phrases it may be found to achieve a new effect. And in addition it goes without saying that there are the more abrupt methods by means of piston or crescendo pedal actual changes in registration.

The third and last method, from legato to staccato, is perhaps the most definite and marked. It consists of a change from the legato method of playing a melody and counterpoint both sustained, to what is commonly known as the "stop" chorus and its variants. In the pure stop chorus the melody and chords both are played at the same time, staccato, without afterbeats, and staccato "breaks" interpolated at the ends of phrases. In the variants of this type the melody and accompaniments remain staccato, but the accompaniment is moulded into various rhythmic phrases against the melody. Even the simplest form, in which the straight afterbeats are played staccato, is effective and strongly contrasting. In itself it permits of considerable variation in contrast, with or without traps.

These three fundamental variations may of course also be combined in different effects, and when, with them once mastered as a groundwork, you go on to a higher development through the points mentioned in analyzing the phonograph records, you have then achieved what has been more or less bombastically termed the Symphonic Fox-Trot. Symphonic it may or may not be, but musically it is several thousand steps in advance of the mediocre style of playing a number through with no more ideas on treatment than adding the traps or full organ at various spots.

Boston, Mass.—Harvard of the eastern "Big Three" presented its University Orchestra at Jordan Hall in the Annual Spring Concert with George S. Stanton, conductor, Miss Gertrude Ehrhart, soloist and Mr. Nicholas Slonimsky, soloist and guest conductor. *Our Director*, by Bigelow, published by Walter Jacobs, and officially adopted some time ago as the Harvard march, opened a program, excellent in content, which included Haydn, Delibes, Berlioz and Debussy. *Fair Harvard*, another famous, well-beloved melody of the university, closed the program.

Philadelphia, Pa. — The Band, Symphony Orchestra and Harmonica Boys of the Music Division of the Boy Council all combined to give their annual concert on April 9. The Mayor of Philadelphia was the host for the occasion and spoke at both the afternoon performance given for school music students and Supervisors, and the evening performance attended by Service Clubs and friends. As well as the listeners, the performers enjoyed themselves as can only boys doing what they like to do with vim and vigor. Albert N. Hoxie who has been especially active in the harmonica movement as applied to boys music activities, was in charge of these organizations.

Houston, Texas. — Cliff Drescher's Saxophone Band was one of the high-lights of a benefit revue held here by the Houston Police. Pupils averaging fourteen years, of Drescher's School of Music, make up the Band which is said to be one of the largest boys' saxophone bands in the country. The band is in demand in churches as well as for amusement purposes.

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What I Like in New Music

I CANNOT too strongly commend the title of the first number listed here this month. As one who was lured into a sense of false security by the few warm days of March, the overcast temperature that has persisted through April and now into May seems all wrong.

ORCHESTRAL MUSIC

COMING OF SPRING, by Godard (Ascher Masterworks 629). Medium; light quiet 2/4 Moderato con moto in D major.

POLLY, by Zamecnik (Fox). Medium; light 4/4 in D major. Another Nola, or at any rate the publishers hope so.

LOOSE LEAF COLLECTION OF MARCHES, Vol. II (Fox). Ten marches about evenly divided between cut-time and 6/8, with the authorship split up between St. Clair, Floyd, and Jackson, that is, assuming that S. J. Floyd, Floyd J. St. Clair and F. Jackson are all different people.

OXFORD ORCH. SERIES OF WORKS FOR SMALL ORCHESTRA (Oxford University Press). A collection of the smaller choral and orchestral works of John Sebastian Bach, of interest to the smaller orchestra which is looking for small and not too difficult concert pieces of high musical standard.

THE GOSPIERS, Descriptive Intermezzo, by Hand (Marks). Difficult; dramatic atmospheric with frequent changes of key and mood. The composer's suggestion in the foreword that "there are no technical difficulties" may be taken as a grain of salt.

MELANCHOLIC ANDANTE, by Pintel (Belwin Cinema Inc. Ser. 67). Easy, quiet 3/4 Andante in B minor. This and the following number are two really fine miniatures, worthy of Scott, Ravel or Cris, that would have been well worth including in the Concert series.

BROKEN VOWS, by Kempinski ((Photoplay Mus. Co.). Easy; quiet 3/4 Andante in D Major. A reverie of some emotional development in the middle section, but in general maintaining simply a quiet mood of contemplation and wistfulness.

VISION ORIENTALE, by Marquardt (Music Buyers' Corp.). Medium; quiet atmospheric Oriental 4/4 Molto Moderato in D Minor. The typical Oriental vision idea, except that the spirited Hootch dance in the middle section is lacking.

MARCHING SONG OF THE FOREIGN LEGION, from Beau Geste, by Bradford (Fox Paramount Ed. 2B). Easy; 6/8 Tempo di marcia in B major. A typical street march, but with a steady swing to it, as indicated in the title.

PIANO MUSIC

TWO CHINESE MINIATURES, by Becker (Schirmer). I. Funeral Song. Easy; plaintive 4/4 Dirge-like in D# minor. Of course the sharps have to be surmounted by the flat-loving pianist, but the piece has considerable atmosphere, though quite short.

PHOTOPLAY MUSIC

DREAMS OF YESTERDAY, by Humphries (Benjamin-Ascher 3525). Easy; light sentimental 4/4 Andante amoroso in D major. A very fluent, easy bit of writing with the

first two strains in rubato style, and the trio more melodic. Better than the average potboiler.

THE HANGMAN OF LONDON, by Gauvin (Benjamin-Ascher 3540). Difficult; heavy 4/4 Allegro agitato in B minor. A symphonic agitato in the broken-up style popularized by Gabriel-Marie and now copied profusely.

AERIAL SPIRITS, by Gauvin (Benjamin-Ascher 3541). Difficult; heavy 4/4 Allegro agitato in D minor. Adequate for a long sustained agitato in the symphonic style.

THE SOLDIERS OF LODI, by Gauvin (Benjamin-Ascher 3542). Difficult; heavy martial agitato in various moods and keys. Like the preceding, of mediocre musical worth, but useful for its type and length.

THE ANGERED GODS, by Gauvin (Benjamin-Ascher 3543). Difficult; heavy furioso 6/4 Andante mosso in E minor. All of these so-called symphonic pieces or overtures in this set are of 6 to 8 minutes duration, in which fact lies their greatest utility.

QUARREL (Symphonic Scherzo), by Gauvin (Benjamin-Ascher 3544). Medium; light characteristic Allegro mosso of various rhythms and keys. The title is inept; the piece has not the chattering raucousness that photographers demand for the type.

CLEOPATRA'S DREAM (Shakespearean Sketch No. 3), by Baron (Belwin Conc. Ed. 112). A splendid piece of atmospheric and emotional writing, fully up to the standard set by the first two numbers of this set.

EUPHONIOUS AGITATO, by Pintel (Belwin Cin. Inc. 68). Easy; quite 3/4 Allegretto comodo in B minor. I have a faint suspicion that the composer was a little surprised when he found his pieces masquerading in print as photoplay incidentals.

MARCHING SONG OF THE FOREIGN LEGION, from Beau Geste, by Bradford (Fox Paramount Ed. 2B). Easy; 6/8 Tempo di marcia in B major. A typical street march, but with a steady swing to it, as indicated in the title.

CHANSON ALGERIAN, from Beau Geste, by Bradford and Spialek (Fox Paramount Ed. 1a). Easy; 4/4 Andante in G minor. Not particularly Oriental in type, and therefore available for wider use, wherever an exotic sensuous ballad type of number is in order.

POPULAR MUSIC

POSITIVELY ABSOLUTELY, by Coslow and Herbert (DeSylva, Brown and Henderson). This new firm has come along rapidly. This is a good deal the same type as Ain't She Nice, and is making about the same rapid rate of progress.

THE WHISPER SONG, by Friend (Remick). Another comedy song built along the vegetarian idea, When the Pusynillow Whispers to the Catnip, then I'll Whisper Sweet Whispers to You.

I'M BACK IN LOVE AGAIN, by Friend (Remick). This one is so-so and such-and-such, with a good easy swing that we may hope will carry it into the money.

YOU SHOULD SEE MY TOOTSIE, by Yellen and Ager (A.Y. & B.). Sounds like a railroad when you write that way. A good comedy hot song with a good c. h. swing.

CHERITZA, by Breaux (Bibo Bloedon and Lang). A Viennese waltz of the typical seductive swing. Nuf sed.

THE MORE WE ARE TOGETHER, by King (Harms). Another gang song by the author of Show Me The Way to Go Home, written on the idea that If at first you succeed, why try try again, as nothing succeeds like success.

PARADISE ISLE, by Goering and Pettis (Harms). A sensuous waltz of dreamy swing which is endurable on its merits.

TWO LITTLE WORDS OF LOVE, by Eisenberg (Harms). A good rhythmic fox-trot by one of our local Boston boys, by Heck.

THAT LITTLE SOMETHING, by Kern (Harms). A production tune from the hit of New York, Lucky. You might as well get it. It's bound to linger, and so will—

THE SAME OLD MOON, by Harbach, Kalmar, and Ruby (Harms). The combination of Ziegfeld, Kern and Whiteman is too strong to ignore.

OH LIZZIE, by Bibo (Bibo, Bloedon and Lang). If Eddie Cantor were still with us instead of Hollywood, this is one of those songs that would be meat for him.

BRIDGET O'FLYNN, by King (Shapiro, Bernstein). It seems incredible that I shouldn't have mentioned this number some time ago, but as I don't seem to have done so, I'll slip it in here before it's dead.

HOW COULD RED RIDING HOOD, by Randolph and Wichard (Mills). Here's another that I should have mentioned before, but I never seemed to like it much myself, and I put it in now because it actually had the impudence to become a hit against my wishes.

I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME, by Gaskill and McHugh (Mills). A regular jaw breaker of a tune, but a nice easy swinging rhythm of the old In Love With Love meter.

WHEN BANANA SKINS ARE FALLING (I'll Come Sliding Back to You), by Frazzini, De Frank and Mills (Mills). Another one I didn't take to so much, but the audiences seem to like it, so we'll let it go at that.

YA GONNA BE HOME TONIGHT, by Dixon, Dublin and Step (Mills). I don't mind the long authorship list when the publisher's name is short. It's when there are three of each that the traffic gets tied up.

SINCE YOU WHISPERED I LOVE YOU, by Coslow, Mills and Carroll (not Earl) (Mills). Here's another one I like. That ought to settle it. It has a few tricky little cadences resembling those in My Lady, sung so acceptably by Frank Crumit in Queen High. (Not an adv.)

I HAVEN'T TOLD HER, by Fain (Waterson). Now this is a woe or ought to be. Of course you never can tell. But try it after a couple of drinks (not too many, because the tongue has to keep pretty active), and see if it isn't a runaway.

NESTING TIME, by Dixon and Monaco (Waterson). A Mother song without the word Mother appearing in it is something of a feat, as Jesse Crawford pointed out when featuring it. A good number of its kind, with just enough syncope.

HONOLULU MOON, by Lawrence (Feist). One of those Hawaiian waltzes in thirds, with an easy swing. Of course, since there's a moon, there's bound to be a lagoon. It's a good waltz.

WHAT DOES IT MATTER, by Berlin (Berlin). Didn't I mention this waltz before? Seems to me I did, but it's not checked on my list. Oh well, what does it matter?

Los Angeles, Calif.—With the word playground we usually associate swings tossing back and forth, seesaws, and damp banks of sea sand. But in the present day modern playgrounds and recreation centers for both children and adults, as for instance those of Los Angeles, the program of activities includes as a major item—music, and self development through music.

Recent Publications for Band

Table listing musical publications for band with authors and prices. Includes CERON, JOSE D., CHENETTE, ED, EVANS, E. J., FLINT, G. C., FRIML, RUDOLF, GARBETT, A. S., GOLDMAN, EDWIN FRANKO, GOUNOD, CH., CRIEG, EDV., GSELL, ALFRED P., HALL, JOHN, HAYDN, JOS., HERBERT, VICTOR, HAYDN, JOS., HERBERT, VICTOR, HAYDN, JOS.

Table listing musical publications for band with authors and prices. Includes HENNEBERG, PAUL, LESTER, KEITH, LIEURANCE, THURLOW, LOSEY, F. H., MEYERBEER, G., MOZSKOWSKI, MORITZ, SHORT, H. H., SORDILO, FORTUNATO, SOUSA, JOHN PHILIP, WAGNER, RICHARD.

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Speaking of Photoplay Organists

FRONT! Page Mr. Parks for the readers of the JACOBS' MONTLIES and — here, listen, boy! Most likely you'll save time, legs and shoe-leather if you take the music room first, so hustle! Anticipating the query that may have popped at once into more than one mind, and while waiting for the return of "Front" with his report, it might expedite matters if we give a brief summary as to just

"Who Is Mr. Parks?"

Beginning with the (to us) most important point in his identity, Henry Francis Parks is the Chicago representative of this magazine. Incidentally, and supplementary as it were so to speak, he is merely a musician — albeit practically, professionally and pedagogically so. He is an exponent of the great theater-organ and a competent teacher of the instrument; member of the faculty of a well-known Chicago music college; a conductor who has had symphonic, light opera and theater orchestral experience; a composer whose writings long since have emerged from the manuscript chrysalis period into the printed publication stage; also a *literateur*: lyric(ally), fiction(ally), journalistic(ally), scientific(ally) and, his latest work soon to be issued, analytic(ally) — collectively, a literary "ally" who really has been published. Yet, and notwithstanding all this active experience, Mr. Parks is still a student at the comparatively youthful age of thirty-two years lacking a few months.



HENRY FRANCIS PARKS

Having told this much of Mr. Park's personal affairs in a somewhat informal and gossipy way, and as the bell-hop apparently is still "hopping" or permanently "parked," it might be as well if not better to finish what has been started, telling in a more formal manner and with fuller detail exactly

WHAT MR. PARKS HAS DONE IN MUSIC

Falling back upon the old, trite and yet quite necessary phrase, and (to the person most concerned) the one most important phase of life and career: namely, "he (or she) was born" — we will begin our little narrative by stating that "Boy" Parks was born in Louisville, Kentucky, on October 27, 1895, and soon afterwards became "Henry Francis" of his christian name. Nevertheless, although born there he was not "bred in old Kentucky," for when only four years old he was taken from the "Blue Grass" State to New Orleans in the great "Creole" State for his education. He was placed under the tutelage of Mrs. A. E. Gribble, a great-aunt, and at the early age of five began his study of the piano. That this tutelary espionage of the boy was not in any way a mistake, becomes quite evident when it is explained that Mrs. Gribble was a favorite pupil of Louis Moreau Gottschalk — a brilliant primo-pianist and composer of piano music who made several phenomenally successful tours of America, France and Switzerland (1845-1860) — and probably inoculated the lad with a virulent music-germ.

Young Henry Francis next went to Mexico, where for eleven years he assiduously pursued the study of music (flute, piano, theory, harmony, counterpoint, etc.) under Ignacio Lazcano and Raphael Rodriguez at the *Conservatorio Nacional de Mexico*. At the age of nineteen Henry returned to America — doing some light opera conducting, a little professional flute work, and accompanying (piano). He continued his indefatigable studying, however, taking a

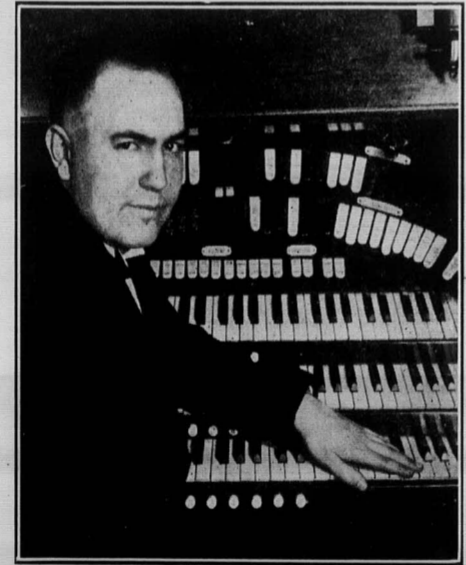
course of instruction under Karl Schmidt, solo 'cellist in Anton Seidl's orchestra at the time of that famous organization's first coming to this country. (Note: Schmidt later became chief producer for Henry Savage, and was the first one to produce the *Chocolate Soldier*, *Merry Widow* and *Madame Butterfly* in this country for Savage.) Our young friend also studied the cello with Carl Fredericks (a Leipzig alumnus who is now solo bass with the San Francisco Symphony Orchestra), and took up composition-technic with Fisher Thompson, well known as a popular composer and arranger.

Mr. Parks next turned to the organ, taking up the study of this instrument with a view to its tremendous possibilities in the theatre. For a time he was the official demonstrator with the Wurlitzer Company of Chicago, then went to Louisville and opened the Alamo Theatre. All this was in 1915, and since that time this student-professional has played as solo organist, acted as orchestra conductor, or assumed both in double capacity in many theatres *de luxe*.

As a teacher of the organ Mr. Parks has been connected with the Chicago College of Music, one of the oldest institutions in America, with a reputation and standing as high as the institution is old. Contemporary with him on the faculty were Clarence Eddy (organ), Leopold Auer (violin) and Percy Grainger (piano), the latter of course for only a limited term per year when not concertizing. As a conductor: besides theater and light opera he successfully conducted for two seasons the Butte Symphony Orchestra of sixty pieces. As a composer: he is catalogued with Theodore Presser, Sherman Clay & Company, the Forster Music Publishing Company, W. A. Quinke & Company, and the Kraemer Music Company. As a writer: his latest work, *The Jazology of Organ Playing*, a comprehensive analysis of the fabrication of jazz on the modern organ, will shortly be issued by the Forster Music Publishing Company of Chicago. As a student, at the present time he is studying with the renowned Leo Sowerby.

As a professional theatre organist, Mr. Parks has graced the consoles of many of the biggest and best houses in America. The list is a fairly full one, embracing the *Lytic* and the *Metropolitan* in Cincinnati, Ohio; *Mary Anderson*, *Walnut* and *Alamo* in Louisville, Kentucky; *Wigwam* in El Paso, Texas; *Iste* in Houston, Texas; *American* (four-and-a-half years in all capacities) in Butte, Montana; *Rialto* and *Blue Mouse* in Tacoma, Washington; *Lycium* in Minneapolis, Minnesota; *Tower* in St. Paul, Minnesota; and the *Hollywood* in Chicago. His base of organ occupation at present is the famous and sumptuous *Roosevelt* in Chicago, and he also had the orchestra contract at this photoplay theater *de luxe* until recently, when the pressure of his many other affairs made it seem wise for him to confine his theatre activities to his duties as featured organist.

"Oh, so you're back again, 'Front,' and say that you 'kaint page Mistah Parks nohow?' Well, step on it the next time if you expect to cop a tip. This time Walter Jacobs, Inc. has beat you to it and printed and 'paged' Mr. Henry Francis Parks in its columns as the Chicago representative of its music magazines." — M. V. F.



R. WILSON ROSS

R. WILSON ROSS, feature organist at the Victoria Theatre, Rochester, N.Y., was organist at the Liberty Theatre, Carnegie, Pa. (a suburb of Pittsburg) before locating in Rochester, and was previously organist of the Trinity Presbyterian Church of Philadelphia. Before the war he was a pupil of Pietro Yon, organist at the Vatican, Rome. The Eastern connections of Mr. Ross are musically strong, including a two-years' course at Coombs University, Philadelphia, and organ study under Henry Fry, John Crist, and Daniel Phillipi. In 1921 he joined the N. A. O. and later became a colleague of the American Guild of Organists.

Mr. Ross has been organist at several large churches, was with the Stanley Theatre Co. for three years, served

as concert organist at the Rivoli Theatre in Philadelphia, and followed his Rivoli engagement by specializing for the Marr & Colton Organ Co. in important recital engagements and feature programs opening new Marr & Colton organs in various theatres. He has given a great many guest recitals in eastern churches.

Mr. Ross was introduced to the Pittsburg district by an engagement at Maute's Theatre, Irwin, where he dedicated a large Marr & Colton organ and stayed for two years as organist before accepting the engagement at Carnegie. While at Irwin he gave free Sunday afternoon organ recitals to thoroughly introduce the new theatre organ to the people of that community. His success in both Eastern and Western Pennsylvania attracted the attention of the Rochester Theatre management, and his engagement at the Victoria Theatre followed as a matter of course. At the Victoria Theatre, where he assumed charge of the music February 15, he featured organ recitals on the new Marr & Colton \$30,000 organ. These recitals met with the enthusiastic favor of Victoria patrons, and completely justified the wisdom of installing the new organ and securing Mr. Ross to play upon it, even without considering the important contribution they make to the photoplay presentation.



OMAR SMITH

BERNICE SMITH

MILWAUKEE movie fans have had many treats in the past month with the opening of several new theatres. The Venetian opened March 15, at 37th and Center Sts., with a record attendance. This theatre is owned by the Universal Company which recently bought out the Silliman Corporation and operates in Milwaukee under the name of The Milwaukee Theatre Circuit. The Venetian is one of the largest and most beautiful theatres in this section of the country, being patterned after the Capitol in Chicago, with the same atmospheric effects. When the music is in accord with the environment one can imagine himself in an old Venetian Garden. The Venetian Theatre is a credit to Milwaukee, and if they would only employ as many musicians as they do ushers they would have a symphony orchestra. Judging by the wage scale it wouldn't cost them much more. The writer was very disappointed that a firm like the Laemmle Company could conceive so beautiful a theatre, with some two thousand seats, and involving so large an expenditure, and not give music the proper consideration. The orchestra musician is almost *passé* in Milwaukee, and no wonder when the Union allows a theatre of this size to operate without an orchestra.

Much credit should be given Omar Smith who is presiding at the console of the mighty Wurlitzer. He is assisted by his daughter Bernice Smith, and Omar has made such a pronounced success of her training that it is difficult to tell when one leaves off and the other one starts. Omar Smith has had years of organ experience and has played successfully in nearly every theatre in the city. He is doing song-slide novelties and recital programs, besides playing the stage presentations. Something tells me that his wonderful Wurlitzer installation and the beauty of his surroundings are the envy of many an aspiring organist. But if seniority holds in music as it does in railroad, Omar Smith is entitled to his success, because he was among the first Milwaukee musicians to take up theatre organ work. He has climbed to the top on his own merits and through the application of that big little word, WORK. Bernice will follow in her father's footsteps, and her road will not be nearly so difficult because she has the advantage of more preliminary training and her father's experience will smooth the way for her. I predict a brilliant future for Bernice Smith, and her father is as proud of her now as he was the first day when he passed around the cigars and sang *Somebody's Coming to My House*. — Aetlyn M. Kerr.

New York City. — The Bach Cantata Society, directed by Philip Gordon and sponsored by the Guild of Vocal Teachers, took an important part in a program at the Guild's Conference given in Chickering Hall. Three Chorales and the Cantata, *Come, Redeemer of our Race*, were sung by this well-trained group of talented singers. The Newark Orphan Asylum Band, also conducted by Mr. Gordon, recently competed with a number of school choruses and bands for a bust of Beethoven, by Seumas O'Brien.

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THE CHICAGO SYMPHONY ORCHESTRA, under the inspired conductorship of Frederick Stock, gave its twenty-seventh concert (of this season) on Good Friday afternoon. The program, an unusually heavy one and pleasingly modern in its major content—was one of the most inspiring I have ever listened to. The Chicago Symphony is, in itself, an array of superb, unquestionable technical talent; this would be completely satisfying to the most hardened critic if matters of perfect (relatively so, of course) intonation and technical proficiency were the only factors considered—yet the aesthetic potentialities are fully realized only with Frederick Stock at the conductor's desk.



HENRY F. PARKS

To rhapsodize him is but to cheapen him. He needs no useless verbiage, no tricks of journalism, no jugglery of *patronage*. The simple statement that he is one of the greatest symphony conductors of the age is enough! The program comprised: the *Good Friday Spell*, from Parsifal by Wagner; *Variations On a Theme By Haydn*, Brahms; *Medieval Poem* for Organ and Orchestra by Soverby (with him, personally, at the organ); *A Victory Ball* by Schelling; and as over-towering concluding work—the *Symphonic Poem, Pini di Roma* by Respighi. The entire program, with the exception of Soverby's *Medieval Poem*, which was still in manuscript, was conducted *sin partitur*! A tremendous reception was accorded every number though Soverby and Schelling shared about equal applause and their *opini* constituted the really climatic spots of a program which will always stand out conspicuously as one of the greatest and happiest spots in my musical experience. It was as though I had experienced a complete musical rehabilitation. *Suficiente*.

JOHN PHILIP SOUSA and his Band recently played a week's engagement at the Chicago Theatre—an innovation in movie houses and a partial refutation to the slanders occasionally passed about music in the movie theatre. In the musical fare which was served were the usual appetizers; *Semper Fidelis*, *El Capitan*, *Washington Post*, a very interesting new march during the playing of which three pistol shots were fired by the drummer at psychological rhythmic points, and the *Stars and Stripes* with an elaborate stage setting in patriotic make-up. The substantial food was the sublime arrangement of *The Lost Chord*, a tremendously poignant orchestration employing the organ, with a lady member of the band as organist, and Mr. John Dolan, cornet virtuoso, as soloist; this climax enabling the band to show the summit of emotional artistry of which they were capable. Finally the dessert, *The Italian Street Song* from *Naughty Marietta* by Victor Herbert, vivaciously, daintily, musically served by Miss Marjorie Woodie, soprano soloist to the properly subdued accompaniment of the band, the latter being an institution unique in itself. The band is really like a wonderful cathedral organ, only much better in tune than any organ you might conjecture. The attack, a phenomenal characteristic of the ensemble, seemed to lend the impression that Sousa had his foot on the swell pedal of a gigantic organ instead of invoking it with his baton. It has been five years since last I heard Sousa. At that time I was music critic on the *Butte Daily Post*. His attempt to play a jazz potpourri with a band which had quite a few mediocrities in its personnel earned for him at that time a very caustic, vitriolic write-up. Although I have always considered him as belonging in the Romantic era, more of a Victorian in music than a modernist, and respected his musicianship, yet I was firmly of the conviction that he was *sin coronam*. . . . After five years, and after hearing him do *The Lost Chord* and being compelled to respond emotionally to it much against the prejudice of prior concept and experience, Sousa has revealed something more than he did then. Those tired arms which apparently can hardly raise the baton to the chest lines, are but pendulums of rhythm. His facial expressions, his eyes, carry his sentiments to his men and his ideas burst forth with half the apparent physical effort he formerly displayed but with ten times the appeal and emotional eloquence. While I do not attribute to him the progressiveness of Goldman—he is past the age when he should attempt to blaze new trails—I must assign to him his niche in the musical temple of immortality which is but his due. His influence has been great, particularly in band music, and doing a great deal to foster better musical ideals in America. And I must confess that I like his compositions and don't particularly care who knows it. While he has not been necessarily brilliant, yet his compositions are non-hypnotized; he is one of us! An American! My only wish is that Destiny will spare him many more years to us.

MR. H. LEOPOLD SPITALNY is consistently doing bigger things in better ways as each week passes since his assumption of the duties of musical director of the Chicago Theatre. Contemporary with the Sousa program, reviewed in the preceding paragraph, Spitalny presented a very musical Orchestral Production entitled *Songs of France*. In the presentation of this overture the pianist was featured with *The Revolutionary Etude* and the concertmeister with the *Nocturne in E-flat major*—both Chopin works. In addition to these two the ensemble played the *Military Polonaise in A* by Chopin and vocalists sang the *Elgie* of Massenet. Suitable interludes and modulating material were, of course, incorporated in the *potpourri*. The orchestra was quite nice but the orator who spoke—or rather gargled, some words of explanation at you or to you I don't know which—gave it a bad tone. The voices were plainly mediocrities. The number registered very well with the members of the audience who, after all, are the ones to be most pleased.

THE LAKE VIEW HIGH SCHOOL BAND, Captain Louis H. Condy, Director, during two Assembly periods in the main Assembly Hall of the school to which the writer was invited, gave a preliminary concert of the numbers they were to use in the ensuing High School Band Contest. Considering the fact that the players were mere boys I had expected to find just an average amateur band. In this respect I was greatly disappointed for they have a splendid musical organization—one that will contribute more than one professional instrumentalist to the *mundo del musico*. The very difficult *Huldigungsmaersche* (Triumphal March) from the *Suite Sigurd Jorsalfar* by Edvard Grieg was very well played, not only with respect to the actual technical difficulties involved but with a surprising amount of emotional content. The *Pique Dame Overture* of Von Suppe and the *Thunder and Blazes* (or *Entry of the Gladiators* as it is sometimes called) March of J. Fucik were also included. The solo trumpeter, William Alamshah, did excellent work in technical execution, exhibited a warm, rich and vibrant tone, and displayed taste and style in his work. The boys like and respect Captain Condy, who handles them with just and equitable discipline. Under his capable conductorship it is no great enigma that the band has attained such proficiency in an incredibly short period of time. Part of the secret also lies in the fact that the entire band is under military discipline, all members being required to join the Students' Reserve Officers' Training Corps, and their band rights are necessarily held *in vivo*. Asked to address them, I gave them a short talk on emotional interpretation which was respectfully listened to and fully comprehended. The intelligence quotient of these young men is higher than the average, so I did not have to simplify my language—a pleasure in itself aside from that of hearing them and talking to them.

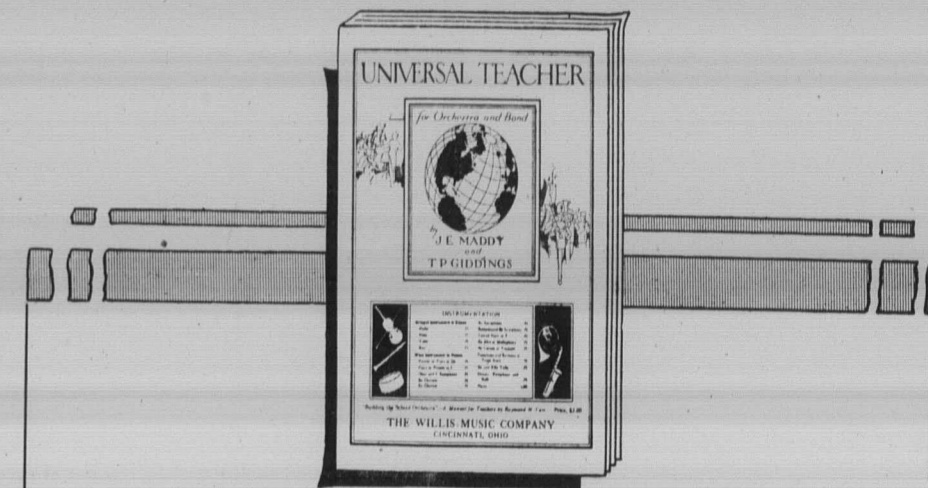
LEO SOVERBY'S *Medieval Poem* for organ and orchestra is a masterpiece. . . . But, before going any further I must tell you that I am placed in the dilemma of commenting on my own teacher's works and that it is with all deference and high regard for his superior knowledge that I venture the criticism that the piece is a trifle too long. At the really emotional climatic point a beautiful soprano voice is introduced. After the conclusion of this aria—or rather, chant—the work could be concluded with the loss of none of its vigor and without disturbing its balance and proportion. From here on the effect is anti-climatic. Mr. Soverby told me that he had often thought of the same thing but he more he played it (this was its fourth presentation) the more he was convinced that it would be mutilated by an deletion whatsoever. The arrangement for organ and piano is obtainable from H. W. Gray and Co., New York. If you are interested in worth-while music look it over. Soverby is one of the most outstanding of contemporary American composers. Winner of the first Fellowship to the American Academy of Rome he returned to this country where he has been constantly adding more and more laurels to his credit. He is, of course, a modernist but, I would say, a rational one. There is logical balance to his structures, his orchestration is individualistic and effective and he usually has something to say and goes about it in the most musicianly manner. In the orchestration of the *Medieval Poem* he used less than half the symphonic instrumental material available but achieved emotional results which, to me, outshadowed the over-orchestrated *Pini di Roma* of Respighi. So perfectly did he arrange this poem that the balance of organ and orchestra is flawless. Neither could be taken from the other and make complete musical sense. For once the wayward organ tone blends homogeneously. . . . Soverby composed *Symphonata* and *Monotony* for Paul Whiteman's Band which not only demonstrates his versatility but, with the mention of his many works for the church, proves his liberal disposition towards all music. He leaves for a three-months' study in Italy this summer. No doubt he will bring us back something even better than he has so far done. *Quien sabe?*

THE LINCOLN TAVERN is the newest of the night clubs to open in the Windy City which Mayor Thompson so valiantly saved from British Domination (laughter) at our last civic election. There will be quite a few more open up, for Mayor Thompson is an avowed "wide-open-town" man. Charley Straight and his Brunswick Recording Orchestra will make of the opening a Gala Spring Festival. Many stage and musical comedy celebrities are to be present for this opening which will have taken place (May 5) by the time you will have received your June issue.

"ELMER GANTRY" is the engrossing topic of the moment in Chicago. In fact, so much so I just had to spend two dollars and a half and read it. I mention it here because the subject of music and itinerant musicians and singers who sing hymns and "hers" (mostly the latter) is included in the work. The book is an epic. It is one of the finest cross-sections of one of the phases of American life ever written. Because it drives quite a few naked truths home it has caused howls of consternation to be raised by all the pious and the "holier than thou" social *impedimenta*. Having met the fate of "The American Mercury" in Boston in that its sale is prohibited in that God-fearing city of culture, beans and cod, its success is practically assured. Personally, I wish Sinclair Lewis the full measure of prosperity to which he is entitled for the courage he has displayed in fearlessly exposing a class of social parasites who have taken many an undeserved dig at the theatrical and musical world.

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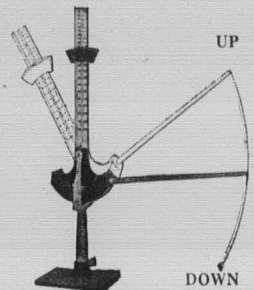
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Keeping Posted

THE EDITORS REVIEW FOR THE BENEFIT OF THE BUSY READER SOME OF THE RECENT WORTH-WHILE OFFERINGS OF THE TRADE FOLK.

THE latest edition of the Ditson Novelty List (Oliver Ditson Company, Boston), should be of special interest to teachers, students and music lovers. New compositions and copyrights for vocal solos and ensembles for piano, organ and various combinations of instruments are listed, all of them of artistic value and attractiveness. The "Novelty List" also calls attention to the extensive Ditson lists of collections and folios, including the famous *Musicians Library*, edited by William Arms Fisher. Five new compositions for violin and piano by Franz Drda are emphasized and also the quite extensive list of *Analytic Symphony Series*, which are arranged for piano and accompanied by a critical estimate of the work so that they are especially valuable for classes in analysis and appreciation. This series is edited by Percy Goetschius. Several special introductory offers that are very attractive are explained and should be looked into by those interested, without loss of time, as these special offers expire July first.

The Ditson Company has recently issued a beautiful brochure containing a photo-engraving of Chopin done on heavy art paper, and of sufficient merit to be worthy of framing and installation in the music room or studio. This brochure will be sent to anyone upon receipt of ten cents, which is barely sufficient to cover the cost of packing and postage.

The Spring number of *Musical Truth* contains a great deal of news and information of vital interest to players of wind instruments, including some decidedly pertinent editorials on the Band Tax Law, cultivation of special musical talent, suitable instruments, organization of municipal bands, etc. Considerable attention is given to the needs of bands in connection with the summer concert season which is just in the offing. A copy of this worth-while issue can be secured from C. G. Conn, Ltd., at Elkhart.

D. Appleton & Co. of New York City have added to their impressive list of valuable folios one which should meet with an extensive sale and ready welcome among musicians and music lovers everywhere. We refer to their edition of *Gilbert and Sullivan Operas*. All twelve of the Gilbert and Sullivan operas are covered. The stories of the operas are given in full and the principal musical numbers in the proper sequence for each opera. The musical numbers are arranged for piano and voice, and in connection with the explanatory text furnish a complete enough impression of each opera to make extremely interesting and worth-while reading for any musician able to appreciate the cleverness and melodiousness of the Gilbert and Sullivan product. While the musical numbers are simplified so that the demands upon the musician's technical equipment are slight, the musical effect of the numbers is in no wise damaged.

Under the title of *Making America Musical*, the Pan-American Band Instrument & Case Co. (Elkhart, Ind.), have recently published one of the most generally helpful and constructive books for dealers and band instruments we have seen. It is an admirable exemplification of the highest type of salesmanship in that it does not obviously boost the instruments made by the company which published the book, but rather it is the use of band instruments to make *America Musical*. Most of the two dozen well printed pages are devoted to outlining and explaining practically every proven way in which an up-to-date, well-equipped dealer in musical instruments can serve a larger part of his community and therefore profit the more himself. The subjects covered include advertising, trade names, the musical idea, the purpose of musical instruments, window display, discount prices, organization of municipal, school, institutional and company bands, relation of the dealer to the bandmaster, musical programs in the churches, fraternal organizations, etc., all covered in an exact and helpful way, and not just mentioned briefly in passing. We commend this booklet to every individual or company that sells musical instruments.

The Clark Drum Method, published by Eugene Clark, 153 Wadsworth St., Syracuse, New York, is supplemented in an interesting way by two new Victor records which serve admirably to re-inforce the information and instruction given in the method itself. While the idea of supplementing instruction of this sort with talking machine records is not a new one, it is certainly in its infancy so far as extent of application of the idea is concerned. It has proven a valuable adjunct to instruction either with or without a teacher and it will certainly add considerably to the value of Clark's excellent drum method which has already met with much favor from the many instructors and schools that are using it. The Victor records issued in connection with this method are Nos. 20350 and 20351.

An unusually complete assortment of material for bands and orchestras is included in the catalog of Emil Ascher, Inc., 1115 Broadway, New York City. Not only are their folios most reasonably priced for the beginning bands and orchestras and for those of medium degrees of proficiency, they are also excellently planned. There are also listed excellent arrangements of numbers by writers such as Humperdinck, Dvorak, Popper, Ganne, etc. These numbers last mentioned, by the way, are in loose-leaf form and are published separately in contrast to the many folios found in their catalog. This newest catalog is No. 5, and is the 1927 edition. It will be sent to anyone interested

upon application. Ascher also lists six folios of Kino Music and Film Concert Numbers suitable for photoplay use. These are in loose-leaf editions for the convenience of the players.

The Keeping Posted editor has joined the great majority. He has been playing a Holmer harmonica! Some thoughtful person placed on the editorial desk a Holmer catalog and several full-sized samples of the instruments advertised therein (makers of other instruments please notice). Not only have we filled the office with joyful harmonica harmony, but we have taught the office boy to play with the aid of the very clever new instruction book just issued by Holmer. This latter item is worthy of a review by itself. We recommend that you get a copy to pass on to the youngsters in your family or office. (Also to use yourself, if you have, like us, long nursed a secret desire to know how to blow tunes and "aftertime" on the durn things.)

Holmer output, which has been extended to include a number of very interesting and practical items, numbers among them a line of pitch pipes which should be of special interest to players of all instruments. The pitch pipe assortment alone includes almost a dozen different items, and the correct tuning and intervals are given for practically every standard stringed instrument now in use. In addition to these, there are pitch pipes which give all of the chromatic intervals of the scale. These are equipped with sliding guards which insure the production of only the tones wanted, and they are carefully tested and guaranteed true to pitch. Apart from the convenience of these very small pitch pipes, which may be carried in the pocket or instrument case, they have a decided value in developing a true sense of pitch for beginners on stringed instruments. We can vouch for the absolute accuracy of these "Trutone" pitch pipes, having thoroughly tested numerous samples.

The general line of Holmer harmonicas is so well known and so extensive that comment on it here is unnecessary, and the greatly increased interest in harmonica music is directly due to the constructive and well-planned extension work inaugurated by this firm a short time ago.

The April issue of the *Trutone Musical Journal*, published by the Buescher Band Instrument Co., Elkhart, Ind., is up to Trutone standard, and is replete with items of interest that are well told and worth reading. If you haven't received your copy, let the Buescher people know that you want it.

A light opera for amateur organizations that looks very interesting is *King Asteroid*, published by J. Fischer & Bro., of New York City, with the book and lyrics by Fred Edmonds and the music by Alfred J. Silver. The cast of characters calls for twelve voices besides the chorus, and the accompaniment is arranged for either piano or orchestra. The purpose of this publication is kept clearly in mind and the parts are all of a reasonable degree of simplicity, yet the music seems to be consistently interesting and melodious. The opera has a distinct comedy vein and the book and lyrics manage to live up to this declared comedy effect without in any way overdoing it. It should be a valuable publication to amateur organizations of all sorts. The orchestra parts are rented only to be used on connection with the production.

This enterprising firm has also recently brought out three sets of transcriptions for three violins and piano, arranged by Franz C. Borschein. Each set contains three selections, and the numbers chosen are at the same time of excellent musical value and well adapted to effective presentation by the violin trio and piano. Mr. Borschein, who is associated with the Peabody Conservatory of Music, Baltimore, Md., has done some excellent work in his arrangement of these numbers. The parts as arranged for the violin are not difficult yet would be very effective musically. These transcriptions should be very valuable in violin ensemble class work for the public schools.

Among the many jazz arrangements of well known classics there is probably none that has met with more public favor than the arrangement by Louis Katzman of Tchaikovsky's famous *Nut Cracker Suite*. Katzman broadcast this arrangement over the WEA chain shortly after making it and the favor with which it has been received has caused it to be repeated many times in later programs. Alfred & Co. of 1658 Broadway, New York City are now publishing Katzman's arrangements, as played by his orchestra, of this suite.

Quite extensive additions are being made this season to the catalog of the Nicomede Company of Altoona, Penna. Most of their new publications center around the tenor banjo, and include forty new tenor banjo solos and four new folios of tenor banjo solos and duets; in addition there is a four volume instruction book for the banjo to be known as *Loar's Orchestral Tenor Banjo Method*, and designed to take care of the needs of the tenor banjo student from his beginning days until he becomes an accomplished professional. The four folios of tenor banjo solos and duets are planned so that they parallel in grade the four volumes in the *Orchestral Tenor Banjo Method*. Each one of the folios is planned to be synchronous with one of the instruction books. The Nicomede Music Company are presenting this tenor banjo method and its accompanying folios as being the most complete and best course of its kind published.

Continued on page 62

JACOBS' MUSICAL MOSAICS, Vol.

Lazy Waters

BARCAROLLE

PHOTOPLAY USAGE
Quiet placid scenes, particularly of pastoral nature

FRANK H. GREY

Andantino

PIANO

f

rall.

mf a tempo

poco rit.

a tempo

poco rit.

a tempo

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25

MELODY

Poco animato

Tempo I

poco rit

u tempo

Jacobs' Piano Folio of **The Pretorian Guard** ^①
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 FRED LUSCOMB

PIANO

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MELODY

28

Continued on page 37

JACOBS' MUSICAL MOSAICS, Vol.

Bathing Beauties

NOVELETTE

PHOTOPLAY USAGE
Light neutral scenes

ED M. FLORIN

Allegretto moderato

PIANO

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MELODY

Più animato

p

f *rit* *mf*

Tempo I

mf

rit *a tempo*

f *rit*

Intrigue

GOMER BATH

Moderato quasi misterioso

PIANO

p *L.H.*

mp *L.H.*

poco a poco cresa

f *mp*

L.H.

poco a poco cresa

mf poco più mosso
poco accel.
ff a tempo
rall. e dim.
p a tempo *espression*
f *p*

crassa
f *p*
f *p*

poco accel.
ff a tempo
allarg.
poco a poco cresc.
ff
f
mp
L.H.
rall. e dim.
pp

Appassionato
L.H.
mf R.H.
mf
R.H.
f
poco rit.
mf a tempo
f
mf
p
mf rall.

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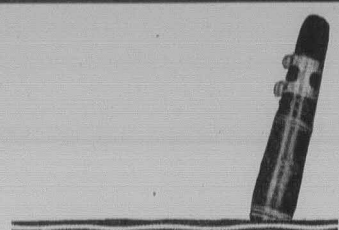
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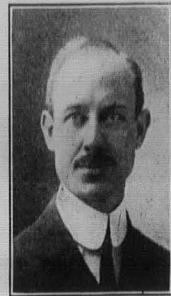
THE CLARINETIST

Conducted by RUDOLPH TOLL

TROUBLING AND TINKERING

THE Clarinetist was greatly interested in an article which appeared in *The International Musician* of February, 1927, entitled "The Deadly Fiddle Tinkerer." There is no intention to slur or give offense, but in a great measure the little article might well apply to clarinet tinkers. Here it is:

"Of all the banes that ever visited the fiddle world, the most deadly is the fool who sedulously and interminably tinkers with his fiddle. For some reason it never suits him, it is never quite right, it needs adjustment; so he proceeds to adjust.



"If he is a mild sort of tinkerer, with some feeling of compassion for his instrument, he will first experiment with the size of the strings; and as each size of string has its own peculiar tone quality and 'feel' under the fingers, and as each change in the tension of the instrument works a corresponding change in response, he soon becomes confused, loses entirely his comprehension of the results of his experiments, and is apt to leave the instrument strung with the most undesirable strings of all. Then the next time he plays he will change the strings again and so on until he has grown old enough to follow after other devices.

"Another is afflicted with a vice which we might term the bridge vice. He possesses bridges of all sizes and thicknesses, heights and archings. He feels that at home he must use a low bridge, while in a music hall he needs a high one. Then, too, the quality of wood is his care and concern, for he has heard talk about curled grain, straight grain, weights, densities, and so forth, so he must be sure to find the right bridge for the right occasion. His fiddle never sounds musical, for it is always on the brink of nervous prostration. He concludes after years of patient and foolish endeavor that the violin is not what it should be, and thereafter renounces his devotion to strings."

There are clarinet players who are constantly tinkering with reeds and mouthpieces. They can't get a reed that suits. After an hour of playing the reed becomes water-soaked and "dead." Many similar complaints are made. There are, to be sure, countless reeds of very poor quality now coming through. Perhaps makers are using the old cane that was used to build trenches in the World War—at least, we were led to believe that reed-cane was being used for that purpose. Yet even so, surely in ten years' time a new crop should have been cultivated and a good quality of reeds supplied us.

Be that as it may, however, why not learn to select a good reed? Personally, I am still able to find reeds to suit my requirements, and they do not become water-soaked or "dead" after an hour's playing. Do not constantly "tinker" with reeds and mouthpieces. If your mouthpiece was satisfactory last week, it should be satisfactory this week, next week and for many consecutive weeks to come. It resolves itself, therefore, into a question of fitting the proper kind of a reed to the mouthpiece. If you are playing in the theatre, fit your reeds there instead of at home, because it makes a difference where and under what conditions you are playing. For instance, let us consider:

ACOUSTIC PROPERTIES OF HALLS, THEATRES, ETC., VS. REED AND MOUTHPIECE TROUBLES

A great deal of the reed and mouthpiece trouble is due to the acoustics in halls. This is because the sound-waves encounter every possible reflection from partitions, walls, floor, ceiling, draperies, etc., which offer different degrees of resistance and of conductivity, producing most unexpected effects. More than this, a hall in which the resonance is too great when it is empty becomes satisfactory when filled with an audience whose garments deaden the sound as carpets or draperies might do. Then, too, certain halls are more or less unsuited for musical use on account of echoes or reverberations; and it is also to be noted that this fault increases in proportion to the rapidity with which the sounds are produced. In a place having too great resonance, tones isolated or separated by sufficient length of silence, may have a harmonious and imposing reverberation, while a succession of sounds with shorter intervals between, as in a quick staccato passage, will end in being a horrible confusion, each sound being mingled with its predecessors and with those following it.

Therefore, a reed which seems perfectly satisfactory when selected and tried, for instance, in a comparatively small room at home, frequently proves to be unsatisfactory in the theatre or hall. Also, it makes a great difference as to where one is placed in the orchestra—center, side, front, near the conductor's stand, in the rear, on the stage, or in the orchestra-pit.

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orchestra. The acoustic properties are likely to affect the player differently in each one of these positions, some being more favorable than others. I have found it difficult in certain places to make the reed respond satisfactorily to staccato-playing, and even in legato passages, certain tones would seem to be dull, almost inaudible, while under favorable conditions the tone is bright, full, and the reed responds readily.

The annoying qualities above mentioned seem to be a deception, so far as the performer is concerned. For, in discussing this matter with the players and the conductor of the orchestra, I am assured that to the outsider and hearer, the playing sounds perfectly satisfactory, and he is not aware of the difficulties under which the clarinetist really is laboring at times. However, I discovered that there was a marked improvement in the response of the reed, the resonance and quality of tone—(1) when holding the instrument slightly either to the left or right of the music stand, or the position ordinarily taken; (2) when leaning slightly forward or back from the stand; and (3) by raising or lowering the instrument just a little from the usual position taken by the player. To the inexperienced player, this might seem ridiculous, but if he will acquaint himself with the acoustic laws, it will be more readily understood that the close seating of the players, together with the music-stands, chairs, and the intermingling of the sounds of the various instruments, is in a measure the cause of these annoying qualities. It is a fact that, owing to echoes or reverberations in certain halls, public speakers utter their words slowly, separating even syllables from each other, to lessen the chance of confusion between the emitted and the reflected sounds. The performer, unfortunately, cannot do likewise, for he must play the music slowly or fast, as written, regardless of reverberations, etc.

My advice is to "let well enough alone." Learn to control your mind to the extent that you will not be so easily disturbed by any unpleasant conditions under which you may be playing and, above all else, DON'T TINKER!

SPEED AND SURETY THROUGH SCALE STUDY

What studies should I pursue to help me gain speed, and how best practice for that purpose? I took up clarinet playing about three years ago and have no special difficulty in playing such overtures as "Poet and Peasant" or "Caliph of Bagdad," or selections from grand operas, but I do find it difficult to play first clarinet parts of standard marches properly.
—L. H., Chicago, Illinois.

A thorough training in playing scales and arpeggios such as are laid out in the *Klose* and *Baermann* clarinet methods, should suffice to develop all the speed necessary for any piece of music, but surely more speed is required to play the *Poet and Peasant* Overture than any of the standard marches. All music is made up of scales and arpeggios, and there you have the whole thing in a nutshell—master them, then go ahead and master the difficult passages in band and orchestral music.

There is no mystery, no secret, no any special way in which to practice for speed; it is an acquirement that is gained only through hard practice, constant practice and real practice, accompanied by carefully directed thought and the use of good judgment. However, in striving to attain speed I might suggest the following "group" method: practice any difficult passage four notes at a time; that is, practice the first four notes of the passage until they are mastered, then the next four, and so on throughout the entire passage; now go through it again, taking eight notes at a time, and finally review the whole passage in its continuity. If this can be called a "secret" or special way in which to practice, I give it to my readers gladly, and sincerely hope they will follow the system, as it is certain to bring good results.

Chicago, Ill. — At the annual meeting Tuesday of the Stockholders and Directors of Lyon & Healy, Inc., official appointments were made. Important among these was the election of Mr. M. A. Healy to the chairmanship of the Board. In commenting, Mr. Healy expressed himself as follows:—

"After being active in the company's affairs for a period of twenty-five years, I have decided to devote more of my time to travel.

"Under these circumstances I feel it to be the best interests of the firm that I act as Chairman of the Board rather than as President, as the presidency of the company demands considerably more active participation in the direction of the business.

"My family and I are continuing to hold all our interests in the company and this change simply further expresses my confidence in the ability of the officers of Lyon & Healy, Inc., and enables me to enjoy the greater leisure I have looked forward to for some time."

At this meeting the following members of the Lyon & Healy organization were elected to office:—M. A. Healy, Chairman of the Board; R. E. Durham, President; C. H. DeAcres, Vice-President and General Manager; H. H. Flier, Vice-President; B. R. Jager, Comptroller, Assistant Treasurer, Assistant Secretary; C. H. Anderson, Secretary and Assistant Treasurer.

The Directors elected for the coming year are as follows:—M. A. Healy; R. E. Durham, Laird Bell, Columbus Healy, C. H. DeAcres, Robert A. Gardner, H. H. Flier, W. F. Roche, and R. T. Stanton.

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ABOUT HIS "MORAL COLOR BLINDNESS"

CLIFF DRESCHER of Houston, Texas, did a real service for players of the saxophone, and those who haven't succumbed yet to its lure by playing it themselves, but love it—when he gave an airing to the "Bugling of Imps" piece which my able substitute laid before you in the April issue of this magazine. I wish I could shake Cliff's hand, and some of these days I certainly shall. Some of you may not have read the piece Cliff sent in, so I'll reproduce it here:



EDW. C. BARROLL

"Syncopated music violates the three essential elements of music—rhythm, melody and harmony. The syncopator begins his tone on an unaccented part of the measure and carries it through the accented part of the succeeding measure. With such an instrument as the saxophone and the slide trombone the off-tone is produced which augments the spirit of abandon, until the vibrations produce atrophy of the brain cells. This is followed by mental intoxication and often moral color blindness."

This pronouncement is credited to a news item from Cleveland, Ohio, quoting Reverend Homer L. Cox, a minister of that city. It is neither the personal policy of the conductor of this column nor of this magazine, to criticize or offer the slightest disparagement of the clergy or any individual worker in the vineyard, but I think it is a fair thing to say that anyone, before presuming to put forth in public print so unjust an accusation of a worthy musical instrument or a particular musical form, should first inform himself (at least, a little) concerning both. For one, I do not believe that syncopated music is "devoid of rhythm, melody or harmony." I was taught that, if you take those three things away from music there would be nothing left but noise, and a discerning ear can discover rhythm in almost any noise, if it is repeated instead of being but one explosion; moreover, and syncopated or not, rhythmical music usually has both melody and harmony, else it wouldn't be dispensed—not even with "saxophones and slide trombones."

I am wondering if the Reverend gentleman himself experiences the "mental intoxication" of which he speaks? If he does, he might find upon self-analysis that he is not following truly in the Master's footsteps, for I think it was He who said, "as a man thinketh in his heart so is he." And the "moral color-blindness" to which he refers might best be overcome by first removing the "beam" from his own eye—ere he elects to cast the "mote" out of the moral eye of his fellow men, many of whom fail completely to experience the alleged emotions produced by "syncopated music."

Let's look at the other side of the picture for the moment: A few days before this was written the writer, together with four other musicians who are not exactly "morally color-blind," appeared with four saxophones in the regular Sunday morning church services of the Grand Avenue Methodist Church in St. Louis, playing therein the regular hymns with the congregation singing, besides interpolating three sacred numbers beautifully arranged for saxophones. The Reverend Leonard R. Jenkins, pastor of the church, has a different viewpoint concerning saxophones and music, whether or not it is "syncopated" (as it is in many hymns), and he made to the writer, to be passed along to the readers of this column, the following broad statement:

There can be no doubt in any honest mind that the spirit of worship of our Master can be as appropriately expressed with saxophones as with the voices lifted in praise of Him along with them; and in my judgment so beautiful and appealing a form of music has the right and certainly the privilege, if I can grant it, to add its beneficent quota to the impressiveness and worth of divine worship. If the sinner is to be welcomed where tribute is paid to Him who said "I am the way and the life"—then it is also fitting that an instrument which may have been used in a sinful way be welcomed and put to a higher, nobler, worthier purpose.

One of "The Saxofriends," the organized group of players who inaugurated this somewhat unusual transplantation of a "bunch of jazzin' saxophones" onto holier ground, is a pipe-organist. So the lowly saxophone was heard in close communion with the usual and regular music of the church, and even elicited the following comment from the *St. Louis Star*, one of the big newspapers of the Middle West:

SAXOPHONE SATISFIES CHURCH GOERS

"The saxophone, which made its first appearance in a St. Louis church Sunday as the instrumental accompaniment to a religious service, proved successful beyond the most sanguine expectations of its sponsors, according to the Rev. Leonard R. Jenkins, pastor of the Grand Avenue Methodist Church, Grand Boulevard and Connecticut Street, who introduced the innovation. 'Nothing could

have been more reverent or more in keeping with the scheme of worship that I had planned," he said today. "We had an immense crowd, larger than we could accommodate, and I heard nothing but the highest praise for the artists and their music. We hope to have the saxophone quartet again, and as often as we find ourselves financially able to engage them." Moreover, negotiations are under way for the periodical broadcasting of the music of these saxophones with the regular services of another St. Louis church, which broadcasts its services.

To the writer, the opinion of a popular and widely known minister in one city would seem fully as weighty as that from another city. He also is of the opinion that players or students of the saxophone, and all people who look upon music as the Divine gift which it is, should "de-personalize" such an expression as that of the Cleveland minister. By all means permit the reverend gentleman to have and to hold his opinion, but do what is possible to correct so unwarranted a misapprehension by actively helping to place the saxophone where it belongs—using it worthily, playing it decently, teaching it properly, and bringing it to the notice of the public in a worthy way that will deserve respect and approval.

WHERE DO THEY COME FROM?

I didn't intend to make this entire issue a Cliff Drescher issue, but what Cliff is doing in Houston serves as an admirable text for what I want to say. It is men with vision such as that of Cliff Drescher (backed up with the "git-up-and-git" to put the vision into operation and make something a reality) who are establishing and making successful the really worth-while schools in which the saxophone can be studied as seriously and as completely as can any other musical instrument, or voice, in the older institutions.

Saxophone schools are coming to the front nowadays. They meet a new need in musical life, and in many of the cities of this country there are uncommonly well-organized and well-managed schools in operation that are making a "whole-of-a-success," financially and artistically.

Take as an example Cliff Drescher's School in the southwest; another, is the splendid Ernst Saxophone Conservatory, located at 150 West 77th Street, in New York, presided over by W. A. Ernst, formerly of the Oberlin Conservatory of Music at Oberlin, Ohio. I understand that the Conservatory numbers several hundred students among its clientele and maintains two saxophone bands—one a thirty-piece organization, the other a body of seventy-five playing members.

Or take a look at the Modern Saxophone School, located at 1049 North Grand Ave. in St. Louis, where I live. This school has as its head John Sauter, who is one of the cleverest performers on the saxophone in America, as well as a teacher of the instrument who possibly has more high-grade professional students now playing in the finest orchestras than any other teacher; enrolls a student body of two hundred, and has a rattling good thirty-piece student saxophone band that plays creditable music in a most creditable way. The other night, as a visitor, I was asked to conduct one number and was genuinely astonished at the musicianship, the good taste, the responsiveness, the intelligence and sheer proficiency of these young fellows—the whole showing that they had been taught right and grounded properly in the basic fundamentals of musicianship, as well as "taught to play the saxophone."

Every city ought to have such an institution, and no doubt in time every city will. But my own feeling is one of regret that more students in the outlying places, possibly far from any capable teacher, cannot somehow have the advantages of instruction, association, mutual interests and activities—in short, the "school spirit," that means so much to the students in these organized schools. The advantage of ensemble practice is alone of inestimable value to any student, while the encouragement, inspiration and constant drill that go with it help to develop proficiency and competency rapidly and on a secure foundation.

That, in fact, is the point or pith of what I started out to say: It is from institutions like these that the remarkable players we hear in the big jazz bands really come. That's "where they got it," some of them in only a short time. We sit and marvel at the performance of saxophone players in vaudeville, on the records, etc., and wonder just how they "learned to do it." But we don't usually give the credit where the credit is due—to men like Drescher, Ernst and Sauter who put their time and money and skill and knack for teaching into a business enterprise of size and consequence.

The next time you hear an individual do what seems to be marvellous things with his saxophone, don't imagine that he is a gifted genius who was born with a "knack" for doing the extraordinary with an ordinary-appearing instrument. Realize if you can that the man has "gone to school," perhaps passing months in grilling, hard, consistent work, study and practice as closely watched and guided as are the studies of physicians, lawyers or dentists in their schools. Centralization of effort marks the really progressive trend of most human activities today, and so it is with the business of teaching the saxophone. It was inevitable!

In this writer's opinion, the general public has no concept of the immensity of the number of persons who are actively engaged in the study of that particular instrument. I am told that in Los Angeles alone, there are more than 3,000 competent players of the saxophone; that in New York the number is probably even greater, while in St. Louis I know that there are several thousands of professional, amateur,

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student, casual or occasional players. Out of them all there gradually emerge the "good ones," those who command our unstinted admiration; and the "avenue" through which they emerge nowadays will be found to be, largely, the thorough training that is gained in a regularly organized school that teaches the instrument thoroughly and completely.

PUTTING IT ACROSS

I always like to pass along any mention of a particularly ambitious effort on the part of musicians, and up at Grand Forks, North Dakota, George Strickling, director of the University of North Dakota Saxophone Band and University Sextette (he calls it a "Sax-tette") seem to be doing rather notable things. I don't know whether or not George is a "Scan" himself, but his band seems to be made up of fellows with names that make the writer a bit homesick for that neighborhood—where everybody (nearly) is an Oleson or, if he isn't, a Jensen or Larson or Torgerson or Henderickson or something of that kind, and a mighty good kind when it comes to this thing of music. The program sent in reflects an excellent saxophone band, with the musical taste to program worthy modern music and do it well.

Some day there's going to be a national convention and contest of the saxophone bands scattered over the country, and it wouldn't be surprising if a peppy bunch like these University boys walk off with the banner.

Capital Notes IRENE JUNO CORRESPONDENT

OTTO F. BECK is scheduled to return to the Tivoli Theatre next week. Otto is Washington's most popular organist and his host of friends will be glad to have him back. He did an hour's broadcasting, recently, from the Homer L. Kitt Studio, and three girls were kept busy at the switchboard taking care of the hundred and seventy requests he received during that one hour.

GEORGE EMMONS went over to New York and put in four days spookin' around to hear the organists. He gave a fine outline of the New York Organists' activities at our last meeting.

IDA V. CLARKE bought a new accordion, and is tearing 'em up at every place she entertains. She was my guest at the Soroptimist Club luncheon recently and played a few numbers for us. The Club voted a speedy return date for Ida.

MARTHA LEE, formerly of Cumberland, Maryland, and now at the Savoy (local) has the measles. She had quite a shock recently when a woman stepped in front of her car and was struck, although only slightly injured. Wonder what will happen to Martha next; things run in threes.

HARLAN KNAPP of Martinsburg, W. Va., was in to the organists' meeting in May. Knapp says he is always broke after such a trip. What he has left from car fare, I take away for club dues.

ARTHUR THATCHER is enjoying himself on the Wurlitzer at the new Tivoli, Frederick, Md. He also attended the May meeting which was the first since his transfer to Frederick.

MADelyn HALL has joined the Stanley-Crandall Company and is organizing temporarily for Martha Lee at the Savoy.

MARY HORN, formerly associate organist with Maribel Lindsey at the Ambassador, has accepted a position as first organist at the Princess Theatre. Mary is still at college so she will be quite a busy little someone.

JESSE HEITMULLER who has corraled the music business in Washington depends on MELODY to keep him abreast of the times. He looks over "New Music I Like" items, and orders so when the organists come in with requests he is ready for them. Wise Jesse.

CECELIA O'DEA, Central Theatre, is back looking quite pale and thin, after an absence caused by the death of her only brother. This closely followed the death of her father and was most unexpected.

KARL HOLER is busy with his Composers' Club, giving recitals, thinking up new tunes to spring on the public and teaching advanced harmony. He took time to send me an invitation to the Composers' Concert he gave on April 30. He was assisted by the best known talent in the city.

ADOLF TOROVSKY invited me to join the American Guild of Organists. He is Dean of the District Chapter, and I shall certainly find the time and money to join. Previously only concert and church organists were members, but application blanks are now being sent to theatre organists. The present local chapter numbers seventy-four.

RUTH FARMER is busy as a Kitten on a Xmas tree. She is doing theatre work at Takoma Theatre, directing choir and playing organ at Rock Creek Church, studying advanced organ with Priest at the Cathedral and taking vocal instruction. She was recently accepted as a member of the Guild and is studying for a Fellowship degree next season.

D. W. WEIST, Cincinnati, Ohio, writes he is going to Florida this summer. Suppose he has made so much money with his theatre and broadcasting this winter that he thinks he will invest in Florida real estate. Weist says his music library is now running a close second to the one at the Library of Congress.

GRACE FISHER, manager and organist of the Cumberland, Maryland, Theatres, is so busy she can't answer letters. Come away from the work long enough for a friendly line, Grace. How are Melissa Lindsey and Gretchen Miller over there?

CLIFFORD LEEMAN, young son of our highly prized Margaret Libby, has organized a dance orchestra of ten pieces and writes the most glowing accounts of it. He says they sing 'n everything and are all young school boys. He sent an S. O. S. to Margaret for orchestrations, and advised that the birthday check she sent him he used for a new set of bells and drummer's whatnots. He naively added at the end of his letter that it would soon be time for him to get spring clothes and a sport outfit. He is a diplomat as well as a musician.

MIKE DOLAN seems to have gone in complete retirement. Last I heard from him he was going to take *Old Ironsides* on the road, leaving his orchestra "Dolan's Devils" (not an authentic name) to caper by themselves in Salisbury, Maryland.

JETTA MILLHOLLAND has changed positions and is now at the New Broadway Theatre, Charlotte, N. C.

PEARL HAUER is organist at the York and has moved over a couple of blocks from me. Hope I see her more often. Organists' meetings is about the only time we all get together, unless it be at the Palace Theatre some early afternoon. Dick Leibert and Harry Campbell hold regular organists' receptions there sometimes. The Palace is certainly putting on some show.

DAN BRESKIN'S Lord Calvert Hour Orchestra, directed by Fred Starke, did an especially good hour on the air for WRC, Good Friday. They were highly complimented on their appropriate selection of music.

MARIBEL LINDSEY did a fifteen minute concert before the feature opened at the Ambassador Theatre on Easter Sunday. This is the first time this has been done in a neighborhood house, and she received so many favorable comments she is making it a regular feature on Sunday.

Many of our organists are featuring Orthophonic and organ, usually song records, but some report using Jesse Crawford's records to good advantage.

ROBERT MACHET has a three-piece orchestra at the "Little Theatre," a new Machet venture on Ninth Street just below the Rialto Universal first run house. The theatre is small but complete, and caters to quality rather than quantity. The city's elite patronize the place, and a hostess is in attendance in the lovely lobby. Coffee, candy and cigarettes are served by a maid and when you finally go into the theatre proper you find immensely large and comfortable seats and twice as much room between rows as usual. The opening of the theatre was an invitation affair and attended by diplomats and high officials of the city. Do not miss coming to the Little Theatre if you are in Washington.

DAN BRESKIN has conceived the idea of an organ school, and now organists will meet two days a week for various pointers in organ work. Organists from the first run houses will have charge on different days and teach. Associate and relief organists also attend. The first day of this organ school was Tuesday, May 3, held at the Apollo Theatre.

Aberdeen, South Dakota. — The annual concert trip in the Western part of South Dakota by the College Concert Band of the Northern Normal and Industrial School was enthusiastically received at each place visited. The programs were of wide variety and general interest. Included in the programs were several Jacobs publications arranged by Hildreth.

I GET your journal for my adopted son, who is just 13 years old. He is interested in the journal as it pertains to the violin. I am interested in one adult jazz band in which my son plays (by the way, they play all kinds of music), and in a small band (boys). I enjoy "What's Good in New Music" by L. G. del Castillo, and of course I search his departments and he always hits it about right. I take this way of thanking Lloyd G. del Castillo for his commendations. — T. B. Allison, M. D.

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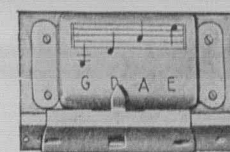
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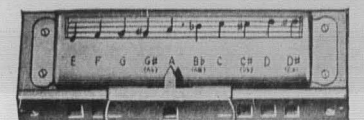
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THE DRUMMER

Conducted by GEO. L. STONE

SANFORD A. MOELLER

FOR two weeks we had with us in Boston a most enthusiastic exponent of the rudimental system of drumming—Mr. Sanford A. Moeller, playing with the Marx Brothers' Coconut Show at the Colonial Theatre. I have numbered Mr. Moeller among my personal friends for many years; have watched his unflinching efforts to bring about a renaissance of drumming, have observed his constant ambition to improve himself, and noted his inspiring faith in his work. When talking about drums and drumming there seems to be no limit to Mr. Moeller's energy and enthusiasm, but when requested to talk about himself he loses all interest in the "subject" and lags perceptibly. However, during my long acquaintance with this drummer I have "drummed-up" a good deal of data concerning himself, which I now gladly present to my readers as follows:



GEORGE L. STONE

Sanford A. Moeller was born in the village of Cobleskill, Schoharie County, New York State, in 1878. In those days, villages such as Cobleskill did not have many events to jog them out of their accustomed peace and quietness, but one big historical event which occurred annually in Cobleskill was the Firemen's Tournament and Parade. According to Moeller, this great affair was always looked forward to and discussed for months before it occurred and remembered and talked about for a long time after it had passed.

As chief of the Active Hook and Ladder Company of Cobleskill, Sanford's father possessed the parade accoutrement which naturally went with that exalted position—the regulation helmet-hat, red shirt, and patent-leather belt carrying on it in big letters the name, "ACTIVE." To complete the full-dress parade uniform, the boy's mother used to sew gold braid on his father's black Sunday trousers up and down the length of the outside seam, as was the custom in the village. The route of the parade generally was confined to Main and Grand Streets, ending at the Fair Grounds where the ladies dispensed what was considered a sumptuous dinner, all cooked and donated by themselves. (At this point *The Drummer* wishes to interrupt himself long enough to observe that he personally has partaken of similar "sumptuous" dinners that have been the cause of much internal discomfort and disquietude.)

PAST GLORIES

In some way there seems to have been a curious psychological connection between the old-time Firemen's Tournaments and fire and drum corps. The possible cause of this might be traced to the energy and enthusiasm which always dominated the parading, playing and "pumpin'" for never were these celebrations in any way half-hearted and, moreover, both firing and fire-fighting (now as then) require energetic action and enthusiastic determination to be successful. The music for parading was furnished by home and visiting fire and drum corps. One of the never-to-be forgotten organizations of the latter sort that came from a nearby village called Breakabeen, had a habit of arriving at Coblesville early on the day of the tournament in "hay-riggins."

The home drum corps was under the leadership of Aaron Melick, who played the long-barrel bass drum with two sticks in the ancient rudimental way which has been so well preserved among some of the wonderful drum corps of New England. The drum major of this corps rejoiced in the name of Gideon Young, and dressed for the parade in a Prince Albert coat, with a red sash crossing the front from the shoulder and then carried round the waist, topping the whole thing off with an (even for those days) old-fashioned silk hat. In addition to that he carried an enormous sabre, the scabbard of which nearly trailed on the ground as he marched along. This sabre (which he carried blade-forward and sticking straight up in the air) took the place of a drum major's baton, and with a pump-handle motion of his arm Gideon kept time for the marching.

Nick Naddy, a blacksmith, was the leading snare drummer and the hero in all the dreams of young Moeller, who tells *The Drummer* that he used to stand so close to the snare head of Nick's drum that the percussion shook his stomach and sent the cold chills up and down his spine. That was the inspiration of one of our leading drummers of today, and the circumstances seem to have had the tendency to cultivate within him a serious regard for the instrument and its playing.

Sanford was only a child when his people left the village of Coblesville and moved to Albany, New York. He entered the boy choir of the All Saints Episcopal Cathedral in that city at the age of twelve, and sang there during four years (two of them as soprano soloist) while at the same time studying the piano. After graduating from grammar school he entered the Albany high school, leaving in his junior year to take up the study of architecture. At

the age of eighteen he enlisted in Company B of the old Tenth Battalion of the New York State Militia, and at the outbreak of the Spanish-American War entered the regular service in the First New York Volunteers.

At the end of the war young Moeller entered the Union University in Schenectady, New York, to take a course in electrical engineering, and having always been interested in athletics, with a strong leaning towards bicycle racing, swimming and baseball, he made his "Varsity" team for both years while at college; this made it possible for him to enter the professional baseball field. Following his two-years course in engineering, the young man was appointed as inspector of sewers and paving for the city of Albany, a position which he held for two years.

HE BECOMES A PROFESSIONAL DRUMMER

My friend may be said to have really entered the professional field when about the year 1904 he took a job for the winter at the Empire Theatre in Albany as drummer. It was more to satisfy his music longing, rather than start a career, that drew Moeller into the drum game, yet it was this theatre engagement which soon convinced him that drumming was to be his life work, although it was some little time afterwards before he considered himself in the light of a professional drummer. He reasoned with himself that—if drumming was an art through which to gain a livelihood, reputation and standing in the community—there surely must be something more to drums and drumming than merely a rub-a-dub-dub business, and started to search for that "something." And there he met with the trouble which confronted every drummer of that time—where to learn drumming as a real art? Who knew how to teach it, who could and who would teach it? He made good in different Albany theatres, had the cream of the dance work and drummed for two leading bands in that city; but although then enjoying a good reputation as a drummer, in himself he felt that he was nothing more than a faker!

In this connection he tells of going as a professional drummer to the New York State Military Camp with Elgie's Tenth Regimental Band, of going out on the parade ground morning after morning to listen to the amateur drummers in the field-music playing for guard-mount, and of feeling ashamed that these rough-and-ready amateurs in drumming in reality could and did play rings all around him. Although still searching for information, he did not feel that these drummers (even as good as they were) would be just the ones to teach him. But where were such teachers, what was this "something" in drumming that it should be so elusive? Was there no standard system? These and many similar questions presented themselves to Moeller's mind, until Drum Major Fred Goodrich gave the disturbed seeker after knowledge an old Bruce and Emmett book (now out of print) and told him that it was the one and only system of drumming to use.

SEEKS LARGER FIELDS TO CONQUER

Feeling that Albany was now too small a field for his endeavors, Moeller removed to New York City and was soon located in The American Theatre (then Loew's biggest house) as first drummer, playing the show in the theatre at the matinee and playing on the roof in the evening. From there he succeeded in "crashing into Broadway" (as the saying goes), and for some years has been recognized as an ace among the New York musical comedy drummers. For five years he was producing drummer for George M. Cohan, and that meant that the drum parts and effects in every new show produced by Cohan were left for him (Moeller) to write and perfect.

He has traveled the country over for such big producers as Henry W. Savage, Klaw and Erlanger, Charles Dillingham and the Schuberts; also, because of his intense interest in the art of drumming he has visited the various soldiers' homes, drumming and studying with the old-timers, and has searched the museums from one end of the country to the other to learn all that he possibly could—not only about drumming, but about drums as well. And when at last the fun in learning seemed to be diminishing, he turned from being taught to teaching.

HE PRODUCES THE MOELLER-DRUM BOOK

From all this intensive seeking and gathering the *Moeller Drum Book* finally was evolved, and in this book he has endeavored with a fair and impartial mind to set down a correct and standard system of drumming, based on the book by Bruce and Emmett which was published in 1862, and on the one by Gardner A. Strube which was adopted by the United States Government in 1869. But to publish a book of this kind requires a great deal of money, and as it did not bid fair in the beginning to be a good commercial venture Moeller was forced to look for a backer who would help him financially. For this he eventually succeeded in interesting Mr. Wm. F. Ludwig of the firm of Ludwig & Ludwig, Chicago, who in the interest and cause of good drumming guaranteed Moeller any amount of money that would be necessary. As a result of this magnanimity the book was published, and today it has many firm friends and staunch adherents among those drummers who are seriously interested in this great art.

To illustrate the versatility which it is necessary for an all-round drummer to possess, the readers of this column might be interested to know that Sanford Moeller spent eleven years in burlesque, playing in the old Gaiety Theatre in New York City when the price for twelve performances and two rehearsals amounted to the magnificent

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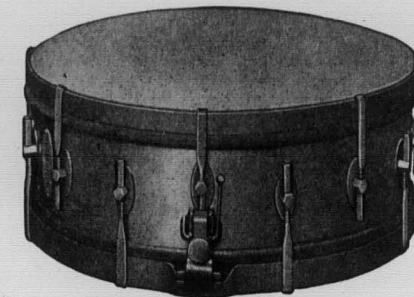


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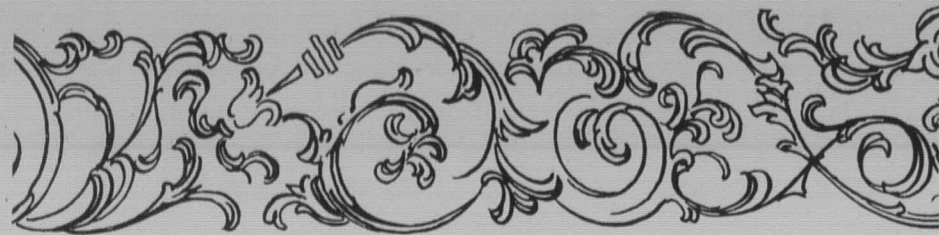
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weekly sum of \$13.50. He also has played bass drum on the street and bells in the symphony, and he likes to tell what a great pleasure it was when he had the opportunity of "sitting in" with Sousa's Band, playing some of the rudimental drum parts under the baton of the great "March King."

Mr. Moeller revels in the glory of drumming, seldom missing a year at the State Camp with the Seventh Regiment Band of New York under the direction of Lieut. Francis W. Sutherland (Bandmaster), thus keeping himself in touch with the service he so greatly loves; he also thoroughly enjoys every performance of musical comedy played, but states that his fullest joy in life is to get out on Decoration Day, and carrying his big street drum that is embellished with a painted emblem of the Eagle, parade with the "Boys of '1" up Riverside Drive and past Grant's tomb. However, Sanford does not hold the monopoly on drumming in the Moeller domicile. His wife, one of the Morin Sisters in vaudeville, also is an adept with the drumsticks, and always closes their well-known act with a very interesting and clever exhibition of the rudimental style of drumming.

DRUM TOPICS

SOUSA'S Band played recently at the Metropolitan Theatre and *The Drummer* had a very interesting visit with the members of the hardware department, namely Howard N. Goulden, tympanist and xylophonist; August Helmecke, bass drummer and cymbalist, and a recent addition to the band, Frank E. Holt of Haverhill, Massachusetts, snare drummer.

Goulden has been with the band since Hector was a pup and comes from Bridgeport, Connecticut. *The Drummer* neglected to ascertain Helmecke's home town, but we hope he comes from New England, so it may be said that Sousa's drum section is one hundred per cent New England. This drum section certainly works together in a masterly manner, and for that matter so does the entire band. It is a pleasure to listen to them.

It has been reported that the weekly salary for the Sousa Band is \$12,500. Even after paying the some fifty-five members of this organization this must leave a goodly amount for cigarette money.

The Drummer is also informed that Paul Whiteman and his band recently played at a New York theatre at a weekly salary of \$9,500, after which he opened a new restaurant in New York with a guarantee of \$6,000 per week against fifty per cent of the gross receipts. This boiled down to dollars and cents means that the Whiteman salary there may go to \$15,000 weekly. Besides the restaurant job the Whiteman organization is expected to appear in a musical comedy at a salary of a little over \$8,000 per week.

It might be a good idea for some drum teachers to show these figures and of a similar nature (of which there are plenty) to those doubting ones who are in the habit of saying that there is no future in the music business.

U. S. ARMY REGULATIONS

Kindly inform me in the next issue of JACOBS' ORCHESTRA MONTHLY, if the regulation United States Army marching cadence has been changed from its former standard of 121 beats to the minute? Will you also tell me the correct length of the marching step?

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FIRST AID FOR E. F. N.

In connection with the recent question and answer to E. F. N. of Salt Lake City who has been having trouble with his drums in the theatre pit, which is directly over the furnace, *The Drummer* is in receipt of a letter from an architect who specializes in acoustics. G. Pheby of 1212 West Madison, Phoenix, Arizona, very kindly writes as follows:

Maybe I can be of some service to E. F. N. of Salt Lake City, Utah, in his drum trouble. Is it not possible to insulate the floor of the pit from the excessive heat of the furnace? Surely there is no need of that amount of heat for warmth.

I would suggest the following: nailing on the underside of the floor joists of the pit a layer of insulux sheathing, then pasting on this a layer of asbestos paper which should take care of the excessive heat."

We are told that to publish another saxophone method to join the floods of such work is an action mysterious and unaccountable on the part of Belwin, Inc. Then, reading farther the mystery is obligingly cleared up for us because, we are told, this *Saxophone Method* by Henri Weber is a departure from that type which tries to develop saxophone virtuosos of its pupils. This method is for those who admit their ambition to become installed in that mecca of saxophone enthusiasts — the dance orchestra, and are willing to study thoroughly dance rhythms. Exercises and elementary studies, which start in with a little preamble as possible, are in these dance rhythms, and as they develop the student's technique they explain the principles necessary for him to know.

Popular Talks on Composition

By A. J. WEIDT
Adapted from Weidt's Chord System

No. 29 — FINAL PERIODS

This instalment (No. 29), according to Mr. Weidt's present plans, concludes his series for the Jacobs' Music Magazines, of "Talks on Composition." In an early issue he will continue this department with articles of unusual value and interest to saxophone, trumpet, violin, clarinet players, etc. These articles will contain information of great practical value on filling in and elaborating written parts, improvising variations, etc. In the meantime Mr. Weidt's knowledge and experience are at the service of our readers in matters relating to the material covered in the "Talks on Composition." If there are any points that have been covered on which your information is incomplete, or if there are other points that were not mentioned about which you'd like to know more, write Mr. Weidt care of this magazine, and he will answer you through this department as promptly as possible. — The Editor.

EXAMPLE No. 1 shows the second or final period of the 16 measure strain started by example No. 1 in the last instalment (No. 28), which should be used for reference and comparison. The melody in the first four measures, excepting the last beat in the 4th measure, is a repetition of the first phrase in the first period. The rhythm of the motive (first measure) is twice repeated in the fifth and sixth measures as a contrast and also to balance with the second and the third measures in which the rhythm of the answer is consecutively repeated.

Notice that the melody at *aa* is a perfect imitation of the melody at *bb* but is one degree lower. Notice also that the half-tone drop, the sharp notes marked *HD*, occur in the same place in each measure. At *cc* it is also possible to use the first relative dominant to harmonize the B in the melody.

This harmony is often used to progress through the relative dominant chords. At *dd* the dominant chord is classed as passive as it is in reality a passing chord and does not affect the basic harmony.

In No. 2, which is the continuation of Example No. 1, in the last instalment, there is no repetition of the melody in the first phrase of the first period as in No. 1, the first measure and the first note in the second measure being the only melody notes repeated. At *ee* the G7 chord is used to modulate to the subdominant chord C, although apparently the measure could be harmonized with the tonic chord, G. Notice that G7 is classed as active and C as 1.

The musical notation consists of two examples, No. 1 and No. 2, each with a melody line and a corresponding harmony line. Example No. 1 shows a 16-measure strain. The melody starts with a half note G, followed by quarter notes A, B, C, D, E, F, G, A, B, C, D, E, F, G. The harmony line shows chords: G (Act), G7 (Act), G7 (Act), G7 (Act), G (1), G (1), G (1), G (1), G7 (Act), G7 (Act), G7 (Act), G7 (Act), G (1), G (1), G (1), G (1). Annotations include *bb*, *aa*, *HD*, *cc*, *dd*, *ff*, *gg*, *hh*, *ii*, *kk*, *ll*, *mm*, *nn*, *oo*, *pp*. Example No. 2 continues the melody and harmony with similar annotations.

passive, as a temporary change to the subdominant key occurs in the third and fourth measures. It will be interesting to note that by changing one note of the fifth measure the harmony is changed to the dominant D7. Try this by substituting the small note D for E, as shown at *ff*.

A change of harmony is also possible in the first half of the sixth measure, as the subdominant chord C would be used to harmonize the first four notes if the small note C were used instead of the D, as shown by *gg*. The note B at *hh* can be harmonized with the dominant (D7) but A7 is better to use until the last beat where the change to the dominant (D7) must occur. D7 at *ii* is also classed as a passing chord.

In the fourth measure of No. 2, two melodies are shown. The note E, with the stem up, is the one expected to be heard by the average listener as it moves up one degree higher than D, the sustained note in the third measure, indicated by the dotted line *jj*. The notes with the stems down are probably the most effective. Notice that the basic forms in the last phrases of Nos. 1 and 2 are alike.

As explained in a previous issue, the tonic chord is usually passive and the dominant chord is usually active. This, however, is not always the rule as in slow movements the harmony is often changed on each note, particularly in church hymns, and similar music.

PASSING HARMONY

These changes of harmony occurring on passing notes are classed as passing harmony. For example: in the first measure of No. 3 the basic harmony is passive and the two D7 chords at *kk* are also classed as passing chords, indicated by the cross (x), as they harmonize the passing notes which are also indicated by a cross. It will be seen that passing chords, whether tonic or dominant, do not affect the basic harmony. At *ll* G7 can also be used as a substitute chord to progress to C at *mm*. E7 at *nn* can also be used as a substitute chord to progress to Am at *oo*. At *pp* the melody note B would usually be harmonized with the dominant harmony when it occurs in the measure preceding the end of the strain.

The principal error made by the average student of music writing is in harmonizing his melody. Then occasionally the melodies written do not correspond with any recognized basic forms. It is to the advantage of the student to study many compositions, analyzing the basic harmony and noticing the chord progressions used. This practice is of great advantage in equipping the amateur composer to correctly plan the basic harmony and chord progressions in his own writing.

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**LEO REISMAN ON
DANCE MUSIC**

DANCE ORCHESTRA PIANO PARTS

I am a pianist doing orchestra work and I would like to ask you for your opinion on the best way to play the piano accompaniment part in dance work. To fill in and provide a good foundation in small orchestras, I usually play the accompanying part like this (No. 1):



However, lately I have had quite a few discussions and I am told not to accent the off-beat so much, but to play more like No. 2, accenting the beat. There are some who want this and some who don't.
I would appreciate your opinion on this.
—L. L. Somerville, Mass.

Your first example is the most desirable accent for a dance orchestra. This gives the lift between the down or strong beats so desirable in playing dance music. It is well, however, to occasionally use the rhythm as shown in your example No. 2 for variety, but the No. 1 rhythm is really the fundamental dance rhythm as used in present day modern dances.

PLANNING FOR DANCE WORK

We have a small dance or jazz orchestra here at this college. It is composed of a trumpet, trombone, piano, drums and a double on clarinet and sax. We can play the regular dance orchestration just as it is written but we wish to become good at this business. In order to do this must one be able to fake, put in hot or hokum choruses, breaks and fill-ins?

We are all taking Orens Harmony. We have played together for the last three years. Classical music has been our main study but we have taken great interest in dance music because we thought we could make more money at that.
If you could kindly give us all the information you can regarding our case?
—L. T., Arkansas.

In most cases I would say that your orchestra would have better success if they did not try to fake or put in so-called hot or hokum choruses. Extemporaneous fill-ins are usually not as good as the careful work of an arranger, and consequently my opinion as to the possibility of your having better success if you plan in general to play music as written in the orchestrations you have. Of course a short break at the end of an eight or sixteen measure phrase occasionally is all right, or if some of your orchestra men have ability to add to the published arrangement written contrapuntal figures and similar effects, and do it well, it would be acceptable; but when such effects are improvised extemporaneously by players whose experience in that sort of thing is not very extensive, the effect is not usually good.

ORGANIZING A DANCE ORCHESTRA

I wish to know what is the best instrumentation to use in organizing a modern dance orchestra of from five pieces up to ten or twelve, also what instruments would go best together in duets and trios in this orchestra. What features are sought in training a modern dance orchestra?
—C. McG., Kansas City.

In order to give you information as helpful as I would like to have it I need further information from you as to the kind of orchestra you have in mind. Is it to play in a large or small hall, or to appear in all sorts of halls? Is it desired to feature a typical string tone or saxophone tone? Is it necessary for the orchestra to be able to present effectively what are known as modern jazz effects?

An orchestra has to be planned according to the players that are available. The best combination theoretically must often be revised in order to use the best players available, for these best players may not play the instrument that would be used in an orchestra that is theoretically best.

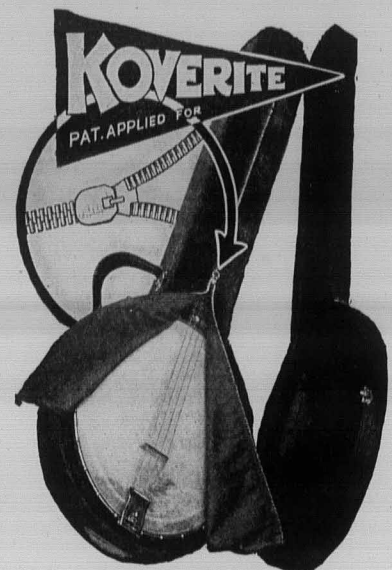
Generally speaking the five piece orchestra for general use would include violin, piano, drums, saxophone and banjo. Under certain conditions it is desirable to substitute a trumpet for either the violin or the banjo. As the orchestra membership is enlarged this five-piece combination is kept as a nucleus and other instruments added. These additional instruments would include one or two more saxophones, second trumpet, one or two trombones, second violin, xylophone, or cello, depending upon the players available and the effect desired.

If I can still further be of service to you, and if you will be more explicit in your questions, I will be glad to give you the benefit of what knowledge and experience I may have.

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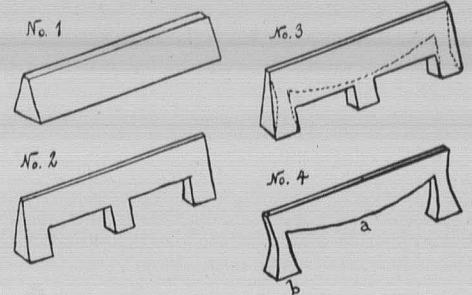
Conducted by A. J. Weidt

BANJO BRIDGES

(1) I have been using a maple bridge for my plectrum banjo but have had a lot of trouble to keep the wood from splitting at the notches. Can you suggest a remedy?
(2) Which is best to improve tone quality, a heavy or a light bridge?
—R. W., Detroit, Mich.

(1) Get a higher bridge and cut the notches deeper or use a combination bridge of maple with an ebony insert at the top. I'll guarantee the notches in the ebony won't chip. Reminiscently speaking, I have seen and tried bridges made of rosewood, cedar, ebony, bone, and ivory inlaid with pearl, but I found that maple is the best for tone quality.

(2) A light bridge is best on the principle that the tone produced with a solid bridge as shown in No. 1 will not be as clear and resonant as a bridge with part of the wood cut out, and with three feet, as shown in No. 2. Incidentally,



I have seen bridges with four, and even five feet! The best result is obtained by cutting out all excess wood at the dotted lines as shown in No. 3. Caution: Do not weaken the bridge too much at the center ("a" in No. 4), if you wish to prevent sagging. The bottom of the feet at "b" should be left "as is" to avoid cutting the lead.

WHICH INTERVALS TO DOUBLE

I have been using four-string chords on the tenor banjo, and am often in doubt in regard to what intervals to double in major and minor chords?
—JIMMY T., Chicago.

The root is the best note to double in four-note major chords, particularly if the inversion is used in which the root is the highest note. The fifth or third should not, as a rule, be doubled, although it is a common practice with banjoists to double the fifth when the upper note of the major or minor tonic chord inversion is the third. As the fifth is a mutual tone to both tonic and dominant, it gives the effect of what is called organ point. By mutual tone is meant that the fifth of the tonic is the same note as the root of the dominant. In a minor chord either the third or the root can be doubled with the third as first choice.

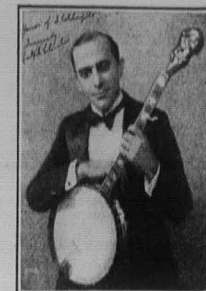
SERIES ON IMPROVISING

Beginning in the next issue we will offer a series on improvising and "filling in" sustained notes, which, though intended for the saxophonist, cornetist, etc., the banjoist will find both interesting and practical as a help in arranging an original break, ending, or stunt chorus.

THE most nearly ideal dance music combination, according to Meyer Davis, Washington's orchestra magnate, should contain a multiplicity of stringed instruments combined with a smaller ratio of saxophones, and a small amount of brass. The result should be an ensemble of unusual range and kaleidoscopic pattern of sounds, available to the conductor's slightest motion to express every varying mood of modern jazz, from a softly crooned Southern lullaby with the rhythmic surge of stringed instruments breaking through the melody to a syncopated fanfare of brilliance in a rousing song.

The violins as the mainstay of such an orchestra provide a really beautiful basic element of soft color and volume. Saxophones supplement this essential with varying degrees of embellishment in catchy syncopation or a weaving of richer melody. Special effects by the brass section add fire and brilliance. The whole, consisting of perhaps 35 to 50 pieces — ten to twenty violins and cellos in a ratio of about 75-25, with a saxophone sextet or octet and two or three brasses, usually two trumpets and a trombone — blends into any desired warmth and flexibility of tone. Of course large instrumentation is necessary, but the effect of richness and color fully justifies the amount of painstaking work and lengthy rehearsals necessary in creating such an ensemble.

Mr. Davis' orchestras are in demand in several States for social functions, and in Washington they are particularly popular. His skillful combining of instrumentation giving pleasing effects has caught the fancy of discriminating followers of the modern dance.



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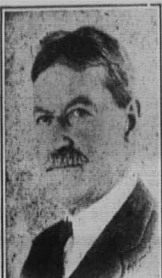
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THE JOACHIM QUARTET

THIS month I quote from the German of A. Ehrlich on *String Quartets*: "Although today (1898) in almost every large city in Germany there is at least one good string quartet which gives regular chamber music evenings, these recurring concerts do not diminish the fame of the Joachim Quartet. It is possible that other quartet organizations reach an equal degree towards perfection in performance or that the works of some composers may be played with more "external" effect, but everything considered it can be said of the Joachim Quartet that it represents the most absolute perfection in quartet playing. This quartet has no speciality as to the compositions brought out, as all the best works, with the exception, perhaps, of the wholly modern Russian, are played, and with an individual conception on too high a plane than to render a work merely for superfine effect.



EDWIN A. SABIN

"One will never hear in a Joachim Quartet Concert the least striving for effect at the expense of the composer's intention through sensational tempi or other devices. It is quite natural that this should be so, as the leader, Joseph Joachim, has always stood for the composer's meaning, for the honor of the art and for authoritative rendering of great works or lesser ones which are worth while. One should not forget that there has never been a quartet with the players so nearly on the same artistic plane like the much loved de Alma, whose personal fame rested on his most satisfying interpretation of the Beethoven Concerto. His early death was deeply regretted. After de Alma this place was filled by concert-master Kruse and later by Professor Halir.

"The second violin, notwithstanding its importance, is always the step-child in any quartet. Its duty seems to be to spoil nothing and no matter how fine the player, he has little chance to distinguish himself." This estimate of the possibilities of the second violinist is changing for the better; with men like de Alma, and Pochon of the Fonzalezy Quartet, the second violin part is sure to equal the others and receive equal recognition. because it requires just as fine an artist to play the so-called simpler part perfectly, as to render the more elaborate first violin part without blemish.


Ehrlich goes on, — "he who is enough of an artist to play the second violin part perfectly, usually does not care to do it; he wants to play first violin where he can make his own interpretation more pronounced. It is an old story with many professional and all the amateur quartets, that the second violin is relatively weak. Excellent viola players are not so rare, as the part is often more interesting than that of the second violin and it has become nearly a tradition that one does not play without credit when he plays the viola; (the violinist says to himself, 'Mozart, Mendelssohn, and Schubert also played the viola'). But the viola part in the Joachim Quartet has in Professor Emanuel Wirth a prominent figure, who before teaching demanded so much of him, was a distinguished soloist; in fact, is still; but he seldom plays outside the quartet, his teaching in the Hochschule and in private, leaves him too little time. In acquiring Professor Robert Hausmann the quartet secured a master of the 'cello, making it the most completely ideal quartet that has been organized up to the present time."

THE LONDON JOACHIM QUARTET

There is, however, another Joachim Quartet which for years gave in London the famous Monday Popular Concerts now discontinued. They were no less important than the German Concerts. The first one took place the 14th of February, 1859. The personnel of the quartet in the early years was Joachim, Ries, Webb and Piatti; but there was often a change in the first violin because Professor Joachim came to London the last of January and stayed only until the last of March. Other celebrated artists were engaged to lead the quartet — Normann Neruda (Lady Halle), Wieniawski, Vieuxtemps, Sainton, Moliere, Sivori, Ludwig Strauss, and later Ysaye and Professor Kruse were found worthy of the honor. L. Ries played second violin without interruption for thirty-nine years, and Signor A. Piatti was the 'cellist for the same period — missing but a few concerts. In the last years of the quartet the first violin was about evenly divided between Lady Halle and Professor Joachim. Sir Charles Halle, the husband of Normann Neruda, had been accepted as a pianist and musician of the highest rank, and was especially known as an authoritative Beethoven player.

The Dresden Quartet, consisting of Lauterbach, Hullweck, Goring, and Gruetzmacher, was of the foremost rank. All cellists revere the name of Gruetzmacher.

The Stuttgart Quartet which included Singer, Sietz, Wein and Kuenzel was also of high rank, artistically. Edmund



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Singer was a well-known master of his instrument and attracted many violin students to Stuttgart. This quartet gave from four to six concerts in Stuttgart every year. played at the Wuerzburg Court, and often traveled. Short sketches of famous quartets, which have been heard in America, will be given in coming issues of the magazine.

ON VIOLIN CONSTRUCTION

I read your very interesting article in January issue of J. O. M. questions and answers on bridge and sound-post position of 'cello and you referred to Reichers, violin maker of Berlin, Germany. Could you tell me where one could purchase one of his books on violin making. I am a violin maker and have some of the Reichers' measurements and would like to get all of his works if possible.

—H. P., Hamilton, Ont., Canada.

I know of but one book by August Reichers, *The Violin and the Art of Its Construction*, with four lithographed plates. Published in Göttingen by Franz Wunder, successor to Carl Spielmeier, 1895. Copyright entered at Stationer's Hall, London. In this book, which has but thirty-five pages of reading matter, with the plates added, the author holds clearly to his subject, avoiding superfluous considerations. As you may not be able to get a copy for quite a long time, if at all, I will give a short synopsis of its parts.

I. OF THE WOOD. — "There can be no doubt that a correct knowledge and choice of the wood for the construction of the violin is of the utmost importance. The back, the ribs, the neck and the head should be maple and neither too hard nor too soft, nor yet too deeply grained. Light wood, Hungarian maple, I consider the best. For the belly, the white fir or pine should be used, as both possess resonance. These woods should be as light as possible and should have neither very narrow nor very broad but regular and well-formed, concentric circles. The Tyrol Cantons of Switzerland produce the best wood for this purpose. The pieces used should be split and not cut. In my opinion, the much praised American pine is too soft and resinous. Neither is the American maple qualified for the construction of violins. The age of the wood I consider of very small importance. If it has been lying for five years ready for the construction of a violin, it will be dry enough and will need no further preparation. I have exactly weighed wood which has been seasoning for five years and again after twenty years and have not found it lighter."

II. CONSTRUCTION. — I can only say under this heading that Reichers worked for thirty years on the Stradivarius plan solely; considering these instruments and their proportions "the most perfect to be found."

III. THE RIBS. — "The ribs should be 1 1/2 mm. thick, very neatly and evenly planed. The height should be about 30 mm. at first. The lining must be 8 mm. high, 2 1/2 mm. thick, and made of lime wood. The middle linings are to be let into the blocks so they cannot break loose. The blocks must also be made of lime wood."

IV. THE BACK. — "It is not important whether the back be made in one or two pieces; nevertheless, Stradivarius seems to have preferred a divided back. Being joined it offers greater resistance and is not so easily pressed outward on the sound post side."

V. THE TOP. — "The belly must be made of two parts." VI. THE ARCHING. — "There is more detail to the arching than I am able to quote, but Reichers endorses the Strad model in this particular and his figures and comments must be of special interest to violin makers."

VII. THE PURFLING. — "The purfling is always placed 4 mm. from the edge and is 1 1/2 mm. wide. It should be inserted only to the depth of one-third of the thickness of the edges, otherwise the edge will easily break off. The purfling has this advantage that if the edges get broken off, they can be replaced and the good appearance of the instrument restored."

VIII. WORKING OUT THE THICKNESS OF THE BELLY AND BACK. — "The thickness of the breast in the back amounts to 4 mm. at the spot where the sound post stands and remains the same to a distance of 50 mm. towards the bottom block, and 60 mm. towards the upper block; while it decreases to 3 mm. toward the middle rib."

The remaining headings, from IX to XX inclusive, name the points considered therein, *The F Hole, The Bass Bar, The Head and Neck, The Dimensions, Length of Neck and Body, The Finger Board and Nut, The Position of the Neck, The Tail-piece, The Pegs, The Bridge, The Sound Post, The Strings and the Varnish*. I may be able later to more fully inform you of the theories and opinions advanced by Reichers.

Boston, Mass. — A military concert band of seventy boys, averaging fourteen years of age, gave a concert which received commendations from newspaper authorities and even John Philip Sousa. This was the band of the House of the Angel Guardian, of Jamaica Plain. Leroy S. Kenfield of the Boston Symphony Orchestra is conductor of this band.

Detroit, Mich. — Paul Specht, international dispenser of jazz, has announced his intention of staying here this summer with his Original Orchestra at the New Regent Theatre where he becomes also a director of the executive board of London Bros., and General Musical Director for the firm's chain of theatres. Specht will continue his New York office and his domestic and foreign booking activities, later in the summer sailing for London and Dublin with his band.

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The Right Start

WILLARD KALIBE is one of the younger generation whom you will hear from with his \$500.00 B & D Special Montana "Silver Bell" Banjo.

A pupil of Wm. C. Stahl, of Milwaukee, Wis., already young Master Kalibe has done considerable broadcasting and is a very popular attraction at many of the leading theatres in Milwaukee.

As soon as his schooling is completed, he intends to enter into vaudeville where he is bound to succeed, adding prestige and standing to his popularity with the B & D Special Montana Model "Silver Bell" Banjo.



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Milwaukee, Wis.

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Send for the New Combined
Catalog and Silver Bell News,
48 pages, JUST OUT!

KEEPING POSTED

Continued from page 24

A recent issue of *The Masterton* is entirely consistent with the accomplishments and ideals of Gibson, Inc., one of the largest, most successful and longest established manufacturers of plectrum and fretted instruments. Interesting items about various musical organizations, new instruments, prominent players, etc., comprise the reading matter and are of such a nature as to make *The Masterton* a welcome visitor to any player or lover of instruments of the mandolin, guitar, banjo or ukulele family.

The latest issue of the *Ludwig Drummer* published by Ludwig and Ludwig, 1611-27 North Lincoln St., Chicago, Ill., maintains in an excellent manner the high standard of interest and value set by this publication during previous years. It contains many articles of special interest to drummers, pictures and information about prominent professionals, and of course mentions, in a new way, some of the special Ludwig Drum features that are highly thought of by those who have used Ludwig products. Ludwig & Ludwig are also bringing out a new banjo ukule which has received the official sanction of the well-known Wendell Hall. They have named this model the *Wendell Hall Professional Banjo Ukulele*, with the full concurrence of Mr. Hall, who is much impressed with the effectiveness and excellence of the instrument. A small folder issued by Ludwig & Ludwig gives full information about this new product. This well-known firm is of course continuing with its excellent line of banjos which range in price from \$75.00 for the *Kingston* and *Kenmore* models up to \$257.50 and \$262.50 for the *Ambassador* and *Commodore* models. Both tenor and plectrum banjos are included in their line. A folder recently published, which is sent to inquirers, lists and describes fourteen tenor and plectrum models.

The Cliequot Club Eskimos have as one of their group Eskimo Bill Wirges, who plays the piano for these popular radio entertainers. Wirges has recently written several clever piano solos in fox-trot rhythm and titled *Igloo*

Stamp, *Polar Pop*, *Snow-Shoes* and *Over the Ice*, also a waltz, *Aurora*. These numbers have been featured at different times in the Eskimo programs, and are now published by Alfred & Co. of 1650 Broadway, New York City. The Orchestra Music Supply Company of the same address are pushing these numbers and report that although they have been on the market only a few weeks, orders are coming in for them from all parts of the United States and Great Britain.

One of the most interesting brochures on the violin that has come to our attention for some time is the *Virzi Violin Book*, published by the Virzi Brothers, 503 Fifth Avenue, New York City, to give the public the benefit of their extensive knowledge of violin theory and construction and to also tell the public in an interesting way about the Virzi instruments. An introductory article by Ralph Wylie, a musical scientist who has investigated deeply the functioning of violins, is especially interesting. This article is well worth reading and will more than repay the trouble of sending for the *Virzi Violin Book*, which will be sent upon receipt of name and address. *Virzi* violins and accessories are listed, described, and there is much general information about the violin that is both practical and valuable. A reproduction is featured of the gold medal and diploma awarded the *Virzi* for their violins at the International Exposition in Rome in 1925.

Alfred L. Fischer, 224 Tremont St., Boston, Mass., is a young manufacturer who specializes in piano-accordions. He apparently is on as familiar terms with every part of the piano-accordion as anyone ever gets, and whether his accordions are imported or made by him, they can be depended upon to give full value for the money paid for them. Mr. Fischer has worked out a plan whereby he is able to sell these popular and effective instruments at approximately 50% of the prices usually charged. When it is remembered that any piano or organ player can in a short time adapt his technique to the piano-accordion and thus can give himself the benefit of a new and valuable accomplishment without the necessity of learning to play a new instrument, Mr. Fischer's announcement should receive a cordial welcome. The piano-accordion is an effective substitute for the piano in small orchestras and for accompaniment work.

The recent contests conducted by the Brunswick-Balke-Collender Company in their effort to find a suitable name and slogan for their new musical instrument resulted in Miss Mildred Bux of 1212 Melrose Avenue, Melrose Park, Pa., winning the first prize of \$1500.00 for the following name and slogan: *The Brunswick Prismatone* "The Instrument of Colorful Music." Mrs. Herman Arky of 2003 Murphy Ave., Nashville, Tenn., won second prize of \$1000.00 with: *The Brunswick Philharmonic* "Many Instruments in One and One Instrument in Many," and P. L. Dickerson, Section Base 13, U. S. Coast Guard, Port Angeles, Washington, was awarded the third prize of \$500.00 for *The Brunswick Synchronic* "A New Age—A New Instrument." It is understood that more than a million contributions were made to this contest and the judges culled the three names and slogans from this enormous number submitted. Full details of this contest's results together with information about the newest records and the new machine itself are in the last issue of *Brunswick Topics*, an interesting little house magazine which may be obtained free from the counters of your Brunswick dealer.

Rowden's Progressive Studies for all the instruments in the banjo family, published by Claud C. Rowden, 159 North State Street, Chicago, Illinois, are meeting with continuously increasing sales, according to a report from the publisher. These *Progressive Studies* are built around the necessary consideration that music studies should be made as interesting as possible to the student. The studies are issued in five books and include standard banjo, tenor banjo, banjo mandolin, banjo cello, and banjo guitar. There is also a piano accompaniment published that can be used with each of the five books.

A publication devoted entirely to the interests of Public School Music Supervisors, School Band and Orchestra Directors is *The Pitch Pipe and Baton*, published at DeWitt Park, Ithaca, N. Y. It contains lively and interesting comments on various new works, which are bound to be of value to leaders or participants in any music movement. In the particular issue we have in mind, that of December, 1926, we notice such significantly titled articles as: *Making Music a Vital Force*, *The New Era*, *School Music Expanding*, *Music a Vital Factor in Education*, etc., confirming our suspicion that here is a most welcome visitor to the desk of anyone interested or active in school music work.

You Can Take It or Leave It

SUPPLICATIONS FOR MELANCHOLY MUSICKERS

For Violinists

FROM slipping pegs; and from false G strings that never break and true A strings that explode in the middle of a cadenza seventeen and a half yards long; and from erratic, myopic accompanists who forget notes and go back after them; from the Paganini "Caprices"; and from summer engagements in parks infested by thunderstorms; from leaders whose tempos can best be described as a whizz and a vanish; from violin cases made of near alligator skin; and from aluminum D strings; from Stravinsky, Ornstein and Debussy; and from jobs playing before the Ladies' Monday Literary Circle; and from the dog days; from strong-armed cellists who persist in making themselves heard in a trio; and from warped boxes and broken wrists; and from hare-brained dancing fiends who begrudge the orchestra its rest between dances; from the "Ring" music; and from recitals of any string quartets which have not been practiced three months in advance; from the ravings of the publicity agent of your rival; and from fallen fingerboards; from perspiring hands, and from audiences which applaud vociferously in pianissimo passages; from other violinists who think your pet violin is only fit for kindling wood, and from those impotent imbeciles who request numbers you never heard of

"Great Orpheus, deliver us!"

—Alfred Sprissler.

ONCE again has woman's instinct proven its superiority over mere man's, or man's mere, reason. It has been customary for the scornful male to regard with insulting jocularity the deep aversion shown by the female of the species for that insignificant representative of the rodent family known to all and sundry by the name "mouse." There is now at least one member of the virile sex who will never be able to gaze upon these bewhiskered little creatures without feelings of displeasure not to say loathing. We refer to one George Blank, formerly of Boston and now bandsman of the Lamport and Holt liner *Vestris*.

As George stepped off shipboard carefully nursing a drum, the attention of certain custom officials were drawn to him and his burden by a series of mysterious thumps and raps which proceeded from the bowels of the instrument. Because George was not drumming at the time, these knowing officers thought it passing strange, and a matter worthy of investigation that a drum should be making noises all on its own. They strongly suspected it to be a manifestation of spirits. Fired by scientific zeal they therefore peered into the mystery and discovered, upon removing the drumhead, that the noise had been produced by the tail of a traitorous mouse perched on top of four bottles of what from the labels, should have been "very fine licker," thus proving their premonition to have been of an exactitude. George's astonishment was voluble but unconvincing; he was fined five dollars per copy and his drum was seized, presumably as an "instrument of conveyance."

The next time, dear reader of the male premonition, that your secretary or your wife or your darling, leaps with blood-

curdling yells to the nearest available height, wrapping tightly the skirt of that period around the nethermost portion of her anatomy reached by this gradually disappearing garment, and you are about to burst into rude guffaws at her thus violently expressed dislike for a scampering mouse, restrain your mirth and call to mind the shameful and gratuitous betrayal of one George Blank.

You can take it from me, gentlemen, that the gals are always right—always!

IN THE halcyon days of the "Whatdoyoucallit Club," which used to occasionally meet in the studios of WBZ and broadcast their edifying and confusing programs for the spiritual sustenance of those who might need it, we occasionally heard something about the "goofus." So far as I know, nobody connected with the Club knew just exactly what the goofus was, how it looked, or what it did even in its most amiable moments. I really had an idea there was no such a thing, and that the apparently irresponsible and somewhat cuckooed brains of the Whatdoyoucallit Club members had conceived this peculiar sounding cognomen to use when they couldn't think of any other thing to say, which was quite often.

This letter consequently is a rather belated apology, for I had recently borne in upon me the fact that the What-

youcallit Club was apparently just a year or two ahead of the rest of us, and that the frequent and almost constant appearance of the word "goofus" in their ritual was truly prophetic rather than droolingly pathetic. Anyhow, I quite often read other music magazines than those published by Walter Jacobs, Inc., and in one of these, which interestingly and enterprisingly covers about everything in the musical, theatrical, vaudeville, circus, side-show, country fair, street show, and medicine-show worlds, I ran across the following advertisement.

AT LIBERTY, TROMBONIST—Hot and sweet, plenty pep. Read and fake, can sing. Play in tune, gold outfit, tuxedo, double at drums, dirt and flash, hot sock cymbal. Ham lay off. Young and good looking. Some violin when needed, double stop and GOOFUS.

There are many things in the ad that puzzle me. I have seen trombonists that looked hot enough, but I can't remember that any of them seemed to be unusually sweet. The "hot sock cymbal" and the dirt and flash which precedes it have puzzled me. The last sentence of the ad is what intrigues me the most, however, and after again apologizing to the Whatdoyoucallit Club I bashfully subscribe myself to be a Dishonorary Member of the Whatdoyoucallit Club.

VOL. L. NO. 9.

CLEASON'S PICTORIAL

DRAWING-ROOM COMPANION.

F. GLEASON, PUBLISHER BUILDING, BOSTON, SATURDAY, JUNE 28, 1851. PRICE, THREE DOLLARS PER ANNUM, THE FIRST NUMBER FREE.

AUTOMATON BAND.
ONE of the most extraordinary musical inventions ever conceived by the human mind, exhibiting to the public of Philadelphia, at the Musical Fane of the Philadelphia Fair, was conceived by Mr. Anthony Fane, the maker of the celebrated American Accordion, which attracted so much attention at the annual exhibition of the Franklin Institute, and for which he received two silver medals. The musical invention consists of nine automata, as large as life. There are two fine players, one clarinet player, two trumpets, three bass horn players, and a bass drummer. The figures are dressed in the Tyrolean costume, and present quite a natural and imposing appearance. By pulling a similar key, the instruments are partly raised and the heads of the figures drop forward in the most natural manner. The machinery, of course, is complicated, and of immense power. The music is excellent, and one can scarcely realize that the figures are not human beings. The drummer, in beating time, does his part to perfection. Marches, polkas, waltzes, patriotic tunes, and opera pieces can be performed with remarkable precision and sweetness of tone. Mr. Fane assures us that he has honored his own three years of almost undivided attention. When Messrs. Fane's automaton these players and accessories were introduced to the citizens, they created an immense sensation. The automata thus passed were fully deserved; but how much more interesting and ingenious is it to array them with a variety of instruments, and to make them play as well as some of the hands of musicians of our city might wish. Mr. Fane never permitted any one outside his own domestic household to know what he was doing. He was an object of suspicion by some of the police. They had seen accordeons, valves, and goodness of heart, as it is lightly esteemed by all who have the pleasure of an acquaintance with him. Altogether this exhibition may be looked upon as a most wonderful discovery. It is intended to visit, with the wonderful exhibition, the principal cities of this country, and eventually to make a tour of Europe. Whenever so novel and ingenious an invention shall present itself, crowds of curious people will be sure to throng to see what might very properly be called the wonder of modern times. We cannot consider the wonderful invention merely with our feelings of astonishment at the perfection to which mechanism has been brought in these times, what remarkable provision are daily discovering themselves, and also thinking within our souls, when shall this tide of improvement stop, what new wonder is science secretly preparing for us, and by what new efforts and new genius are we next to be astonished! Mr. Fane richly deserves the success that is sure to crown his genius, and out of this new and almost miraculous production he will realize, doubtless, a splendid fortune. Messrs. Fane's mechanical genius did not lack for appreciation, he held a nightingale that Messrs. Fane here. Even at the time when the automaton these players was being exhibited in one of our principal cities, if any one had been bold enough to prognosticate the possibility of such a piece of machinery as a kind of accordeon musician, able to play correctly and in perfection of time and tone, the most shrewd waltz, rooster, and alms he would have been looked upon much as was Pulvis, when he first declared that the ocean would one day be navigated by man.

The Automaton Band.

IT PAYS TO ADVERTISE!

The Point is in the Postscript
April 18, 1927.

The Vega Company,
62 Sudbury St., Dept. B.,
Boston, Mass.

Dear Sirs:—
Please send me one copy of your illustrated catalogue of cornets. Also the thirty-six free portraits of Celebrated Cornet and trombone artists. Thanking you and wishing to receive them as soon as possible, I am

Sincerely,
William H. Lieske.

P. S.
I saw this advertisement in an issue of JACOBS ORCHESTRA MONTHLY. The issue was Vol. 1, June, 1910, No. 6.

of extremely comfortable and inviting-looking tapestry chairs. The fittings are gumwood and the walls are multi-colored in delicate tints; on the latter one finds plaques of various musical subjects, reproductions of the Italian Renaissance period, as are all the furnishings of this somewhat unusual musical instrument store. Innocent goldfish disport themselves in glass bowls while the ubiquitous and tactless cash register is noticeable only by its absence. No industrious office force totting up the profits of the business is visible to the suspicious eye of the customer; there is nothing to intimate to him that a major operation on his pocketbook is imminent.

In wall cases, brightly shining against black velvet, rest the siren horns, saxophones, banjos, and what not; one of a kind, no more. They wink pleasantly at you—they invite you to coax nice sounds from them. Before you are allowed to attempt the feat you are seated in one of the aforementioned tapestry creations and the object of your selection, with a proper display of solemnity, is placed tenderly in your hands and you are allowed to work your will on it. If you show an undue and awkward haste to learn the price, the matter is loftily waved aside by the astute person waiting on your needs; in fact he appears slightly pained at the commercial angle of your nature which you have unwittingly exposed. Not until the psychological moment—that moment when desire outweighs caution—will you learn the awful truth from him. If the livelihood does not glow in your eyes after a reasonable lapse of time the unsuccessful candidate is withdrawn from your grasp, put away, and another and more gaudy member of the same family takes its place. At no time is your attention taken up by more than one instrument. It is well known to the female of the species that a man's attention must be segregated before he can be successfully hooked, and this truth is applicable to the less romantic business of selling goods. How can a man fall in love with one trumpet, for instance, whilst four or five others are clamoring for his attention? One must not forget that in the matter of selling trumpets as well as that of procuring a husband, the chief end in view is to make the victim fall in love. And this leads to the crux of the whole matter; once this condition has been brought about, show me the man that will in either instance count the cost. He doesn't exist!

The entire *mis-en-scène* described above is cunningly calculated to lead the mind of the customer away from contemplation of the fact that he is embarked on a business transaction. Neither does he feel that an attempt is being made to subvert his will to that of another. If he buys an instrument, and the chances are he will, he is firmly convinced that he has been a free agent in the matter. And here again one can draw a parallel from matters of *amour*. What man will believe but that he hotly pursued and captured his wife with great effort and of his own free

will—and how many times will this belief stand analysis? In sales matters it is well to draw upon the serpent wisdom of our wives and sweethearts.

Space does not permit of a more detailed consideration of this matter, but I think that enough has been said to show that the modern method of selling musical merchandise as exemplified at the Conn store has its points. To Maxwell Meyers, brother of Harry Meyers, manager of the New York Conn store, is due the inception of this idea in the Conn organization. I have a suspicion that it will show results.

THE SAXOFRIENDS

JOHN SAUTER, head of the Modern Saxophone School, St. Louis, is the organizer, director, manager and first alto saxophonist of the Saxofriends. The personnel also includes Edward Barroll, who is conductor of our Saxophonist Department, J. J. Kessler, Orville C. Lind, and Mary Jane Barroll, as pianist and pipe-organist of the ensemble. Besides broadcasting from two of the St. Louis broadcasting stations, the Saxofriends recently had the unusual honor of playing the first regular church service in St. Louis in which a saxophone quartette has been used. The group specializes in sacred music for funerals and church work, as well as rendering service wherever a saxophone quartette can be advantageously used. Each player is an artist of established national reputation, and newspaper comment credits them with an artistic level approaching that of the finest string quartettes. Repertoire is made up of the classics chiefly lightened by popular and novelty numbers. One recent program given included the *Light Cavalry Overture*, the *Lustful Overture*, Scharwenka's *Polish Dance No. 1*, the *Second Hungarian Rhapsody* and the *March from Tannhauser*. An ambitious program. Much of their material is especially arranged by the Harry Alford offices, of Chicago, and includes, among other numbers, many written by Mr. Barroll which have become widely known. In addition to playing the saxophone, each of the Saxofriends is a competent soloist upon some other musical instrument, so the programs and routines given are of unusual variety. In St. Louis the group is regarded as a distinctly new note in the musical life of the city, setting an entirely new standard of saxophone performance.

AL MORLEY has the reputation of being the youngest and one of the best jazz band leaders in Chicago. He is only twenty-three years of age, and has played with such leading organizations as E. E. Sheetz and Californians, Del Lampe's Edgewater Beach Orchestra, and with the Trianon and Aragon Ballroom Orchestras. Morley is so modest that he is "tough meat" for the interviewer, but we did manage to talk him out of the photo on the opposite page.

YOUR OWN COLUMN

Wherein readers are privileged to express their opinions and offer suggestions and comments on subjects pertinent to the music field covered by this magazine. Frankness is invited but letters of an objectionable nature cannot be published, and no attention whatever will be paid to unsigned communications.

PRaise FROM THE PRAISEWORTHY

I FIRMLY believe that the Jacobs Publications are doing more for Public School Music than any other magazine. They touch in detail so many different phases of the work. I find Mr. Toll's page extremely helpful in presenting different phases of clarinet playing to my advanced clarinet class. I usually read Mr. Toll's article to the class and sometimes give some comments of my own on Mr. Toll's opinions. Invariably the reading of this material starts a lively discussion and a veritable barrage of questions. When students reach the point where they begin to ask questions, I feel they are progressing rapidly. Have you any suggestions as to how I might use the Jacobs' Publications to further advantage in my class work?

—ROY M. MILLER, Cass Technical High School, Detroit, Mich.

WELCOME NEWS OF OLDTIMERS

TWO or three years ago the undersigned was advised in these words: "If you wish to subscribe for an excellent musical publication send for JACOBS' BAND MONTHLY." Acting upon the advice tendered, the writer has been an appreciative reader of the same; appreciative because the MONTHLY has been replete with features well worthy of appreciation.

The musical numbers published in each issue are certainly worth the price of a year's subscription alone. The writer would state that the October and November issues, (1926) were especially enjoyable because of the "Brass" Bands of "the long, long ago" and he hopes that others appear from time to time. An interesting feature, also, it seems to the writer, would be an occasional reproduction of either the E♭ or B♭ cornet part of some really "old-time" march or quickstep.

Wonderful progress has been made in the perfection of musical instruments since the day the writer first clasped the cymbals as a husky lad of thirteen and then, eventually, exercised his lungs with an "over-shoulder" rotary valve E♭ cornet. Of late years it seems that the E♭ cornet has fallen into disfavor, but the writer recalls to this day the pleasure experienced some forty years ago listening to an E♭ cornet player render the solo for that instrument in *Bagpipe Quickstep*. And where is that old-timer to be found, along with some of its contemporaries? The old-time quicksteps, we mean.

This is a forward-looking age in music as in all things else, but no old-time bandman is so utterly devoid of the spirit of the pioneer that he does not claim the right to harken back to "them good old days, once in awhile," and therefore, I am pleased to see things ancient as well as modern discussed and reviewed in your excellent journal

—J. A. W.

FROM A SAXOPHONE EXPERT

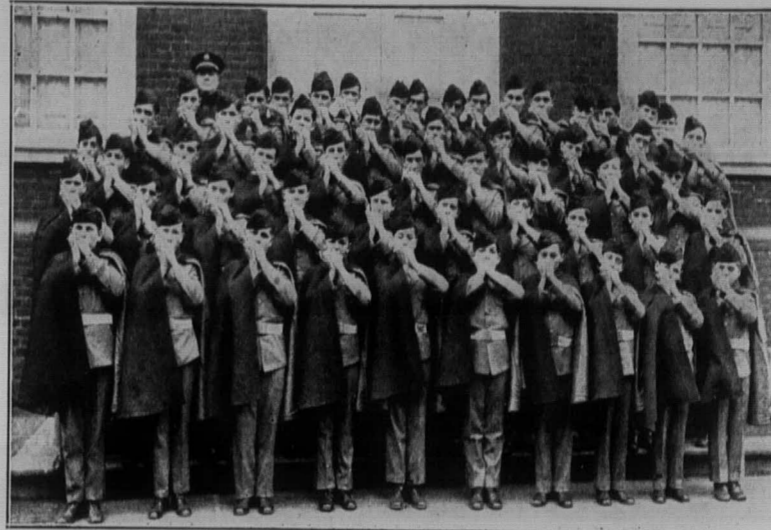
MY BAND consists of twenty-five pieces and includes in its instrumentation three E♭ soprano saxophones which are used to augment the B♭ soprano saxophone section with embellished parts. As for the E♭ soprano, permit me to say that I possessed the first E♭ soprano imported into this country and have studied the instrument closely for a quarter of a century. . . . Speaking of the saxophone causes me to express myself that the capabilities and resourcefulness of the instrument are not known to the average player in America. It has been used effectively in symphonies for approximately forty years, and yet one will hear in some quarters that it is only a "jazz" instrument. While it is no doubt the most popular among the family of musical instruments, it is nevertheless a most abused instrument and one seldom hears it played but in a distorted form.—FRANK WILLARD KIMBALL, Oakland, Cal.

APPROVES INTEREST IN SHUT-INS

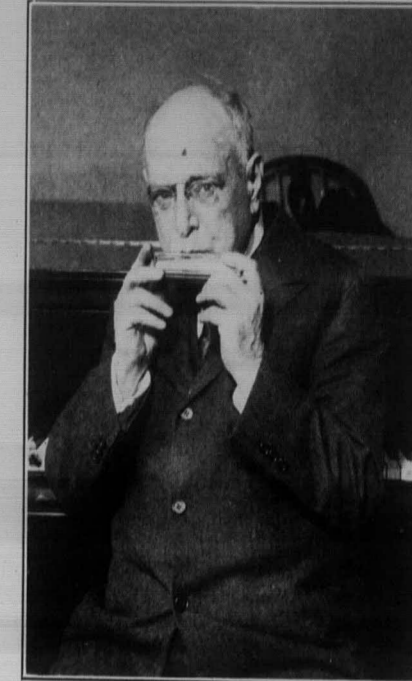
I HOPE you will give me just a little of your valuable space to express an opinion. In a recent issue of the magazine in *The Violinist* department, I read the letter from a prisoner who needs help and encouragement to keep up his violin study, and want to say that I think Mr. Sabin has shown himself a MAN in the way he expressed his feeling for a fellow man deprived of freedom. It is the weak and fallen that need to be helped up.

Some two years ago mention was made in the J. O. M. of a prison magazine called *Work and Hope*, and for which I subscribed. No one knows the good I gained when I wrote them letters of cheer from the OUTSIDE, and perhaps no one but themselves can tell of the hope they may have carried to those on the inside. One boy even composed the words and music of a song called *For Me*. There is a talent that was brought to light only after he was behind prison walls, and probably there is much more if we only knew of it. I think that if our prisons were conducted more on the order of reformatory and educational institutions, the ones who are in them would be BETTER when they come out instead of WORSE, as is so often the case.

—Mrs. MAX HETZE, Menomonie, Wisconsin.

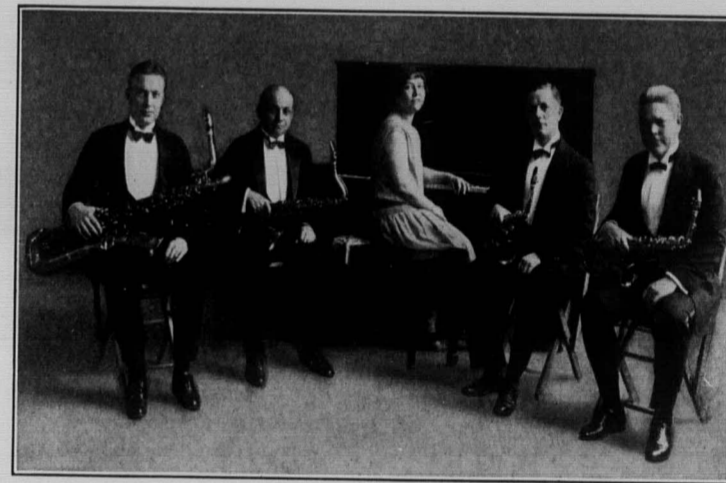


THE SESQUI-CENTENNIAL HARMONICA BAND represents one of the highest developments in Harmonica playing. It was the only official band of the Exposition sponsored by Mayor Kendrick of Philadelphia, and was awarded the International Gold Medal. The band has traveled over 3,000 miles and recently played for the Biennial Convention of the Federation of Music Clubs at Chicago. The boys achieved some beautiful effects, playing classical numbers in eight and twelve parts.



If you have ever seen JOHN PHILIP SOUSA in the midst of a crowd of school children you know he is still a school boy at heart and almost as lively as the most obstreperous kid. He can do most anything a school boy can, even to playing a rollicking tune on the harmonica.

From the Editor's Picture Book



THE SAXOFRIENDS, a notable group of St. Louis saxophone artists. (See article on opposite page.)



AL MORLEY, one of the youngest dance orchestra leaders in Chicago. (See article on opposite page.)



HAZEL O'BRIEN now playing on Keith's Circuit with O'Brien Sisters and Mack, has a music school in Los Angeles known as the Sedgwick School of Music.



DAISY and VIOLET HILTON, the San Antonio Siamese twins—popular duettists. Note the small flock of instruments on the piano.



MILDRED REASONER



NELLIE ZIMMER, nationally known concert artist and her ZIMMER HARP TRIO.

WANTED AND FOR SALE

RATES — The charge for advertisements inserted under this heading is 5 CENTS each word per insertion. Initials and all characters count as words. Payment MUST positively accompany copy. No ad accepted for less than 50 cents.

TO OUR SUBSCRIBERS — Individual subscribers to either "Jacobs' Band Monthly," "Jacobs' Orchestra Monthly" or "Melody," public school or college music departments and charitable institutions have the privilege of free use of this column with the following restrictions:

- (1) We reserve the right to abbreviate all copy accepted for free insertion.
- (2) "FOR SALE" or "FOR EXCHANGE" and similar ads will be accepted for one free insertion ONLY, and must obviously refer to used or second-hand instruments or musical merchandise. This accommodation is exclusively for private individuals who are subscribers of record.
- (3) "POSITION WANTED," "LOCATION WANTED," and similar advertisements which may be of service to our subscribers by connecting the wires between the musician and the job, will be given any reasonable number of free insertions.
- (4) We reserve the right to reject any copy which may not comply with the above stipulations, or which may be, in our opinion, in any way objectionable. In justice to our advertisers, whose patronage makes it possible to issue this magazine at the nominal subscription price of \$2.00, we cannot accept for free insertion any copy which may be classified as business advertising.

ORGAN POSITION in New England or Middle States, any part of summer, vacation or permanent, wanted by Southern Union man. Morton, Kimball, Skinner. Box 500, c/o Jacobs' Music Magazines, Boston, Mass. (5)

WANTED — Position by band director, Cornetist. Served in the late war as musician. Excellent character. Will consider any position with band or dance orchestra as director or player with fair wages. Prefer Minn., North or South Dakota. Address Box 501, Jacobs' Music Magazines, Boston, Mass. (5)

START NOW. Try our course by mail. Try before you buy. MT. LOGAN SCHOOL OF SIGHT READING OF MUSIC, Box 134, Chillicothe, Ohio. (1f)

WANTED — Good orchestral players with music as side line. State position desired. Write ELLIS B. HALL, Amarillo College of Music, Amarillo, Texas. (5)

TENOR BANJOIST desires job with dance orchestra. 2 yrs. experience. Vegaphone used. Doubles on tenor guitar. M. L. BARANSKY, Ada, Ohio. (5)

POSITION WANTED — Band and orchestra leader, A-1 musician, conservatory training, violin and cornet. Teach all instruments; long years experience; would like to hear from municipality, theatre or school. Address your offer to Music Director, care JACOBS' MUSIC MAGAZINES, Boston, Mass. (4-5-6)

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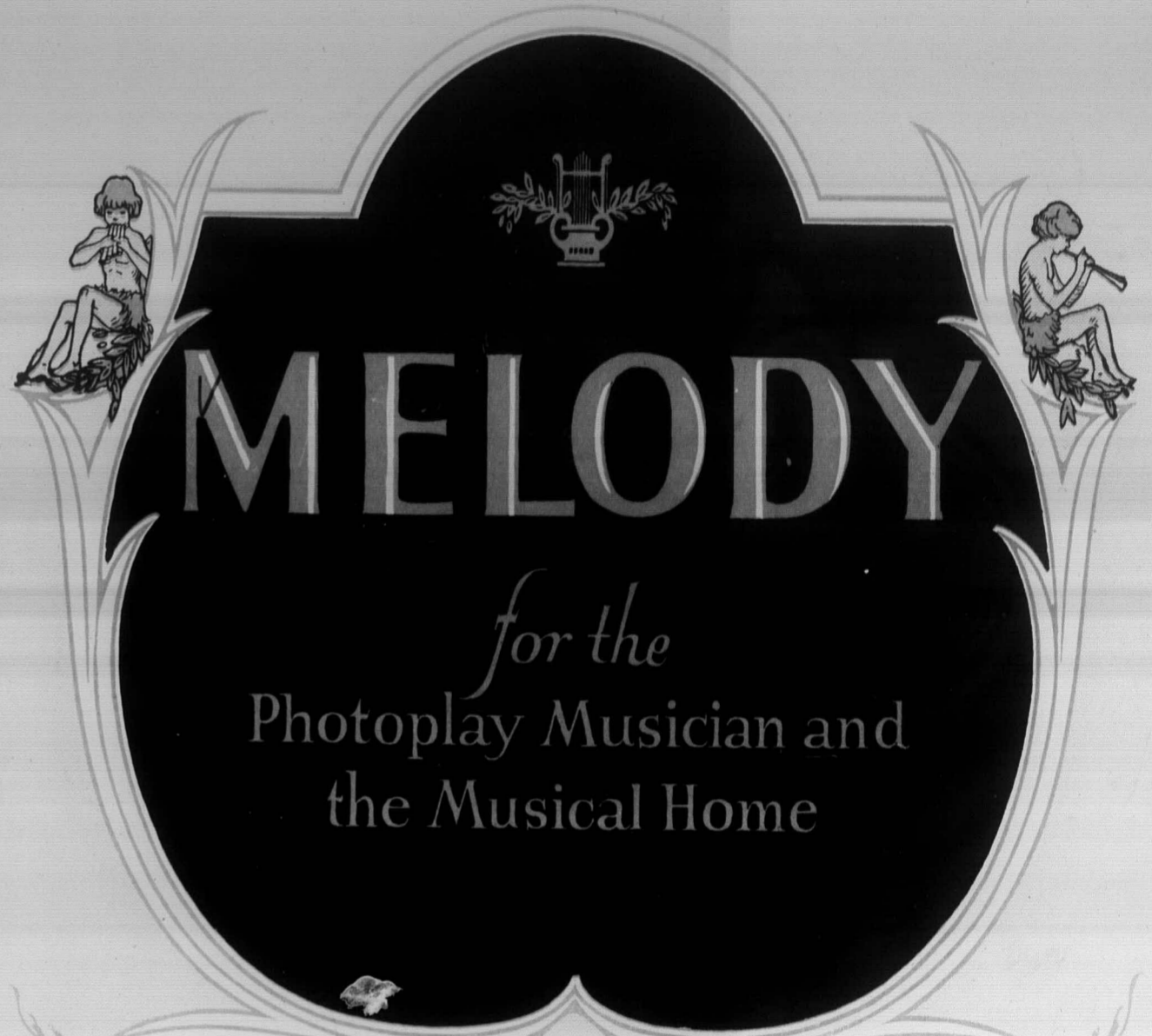
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