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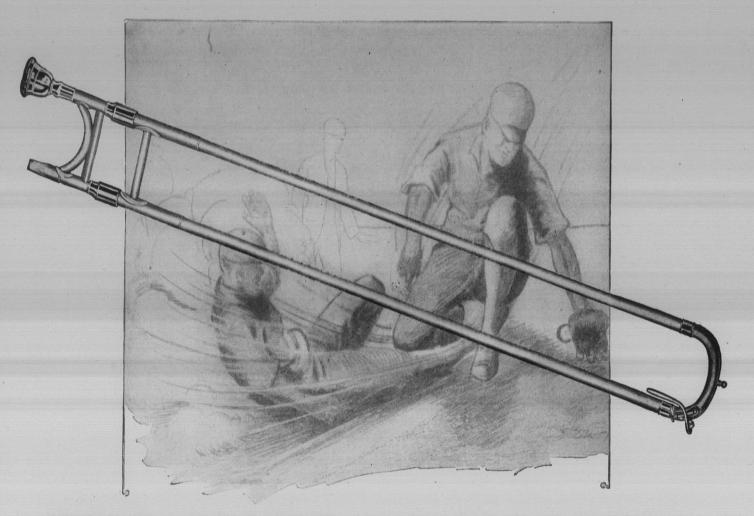
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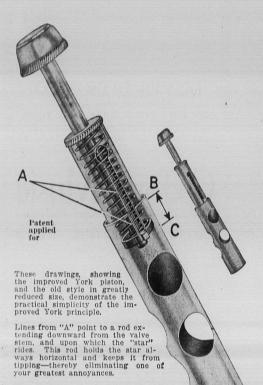
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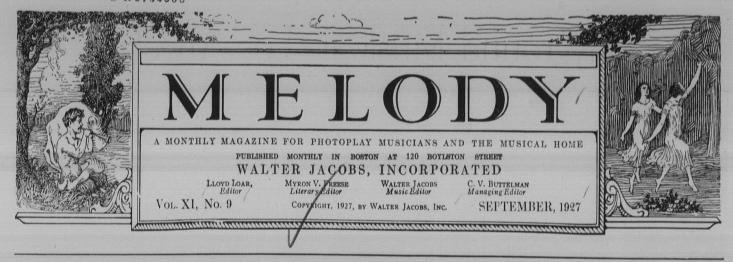
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## Across the Flat-top Desk

THERE are many ways to secure state and national songs. Sometimes they are written painstakingly to order; sometimes they appear with seeming spontaneity under the stress of some particularly significant national crisis; and again, some well-known song that has stood the test of time is adopted as the melodious expression of state or national sentiment. Michigan has recently acquired a new state song and seems to have used in the process a combination of the three previously mentioned methods. It would hardly be exact to say that the recently adopted Michigan song was called forth by a state or national crisis —although the fact that a state of the importance and maturity of Michigan was without a satisfactory state song might be said to have constituted almost a crisis. At any rate, the *Detroit New* and several of the most progressive musical citizens of Michigan decided that Michigan had been long enough unable to raise her voice in a satisfactory state song, and they set about the task of providing her with one that was worthy of the purpose for which it was to be used.

#### MICHIGAN'S RICH HISTORIC HERITAGE

It is interesting to note that the history of Michigan dates back to the early 17th century. As early as 1634 one Jean Nicolet traveled through the Straits of Mackinac, and almost 75 years before the Revolution the city of Detroit was founded by Cadillac. Shortly after the revolution the territors of Michigan experience of the 100 Michigan tory of Michigan came into existence, and by 1837 Michigan had been admitted to full membership in the Union as the 26th State. It is consequently not inexact to say that the history of Michigan goes back to the earliest pioneer days of North America, and it is significant that the melody finally selected for the Michigan state song is that of an old French song of folk song type, a song that was in reasonably extensive use at the very time Nicolet and Cadillac, the French pioneers and explorers, were making their way through the new country, and opening up to settlement the territory which afterwards became the State of Michigan. A lyric was written by Anne Campbell of the *Detroit* News Staff, and fitted to the music of the old French folk melody, which has proved its musical worth by its ability to endure for years without becoming commonplace. It was given an excellent modern band and orchestra arrangement by Roy Miller, the conductor of the Cass Technical High School Concert Band, and Mr. Lee White of the Detroit News Editorial staff devised plans to adequately introduce the song to the Michigan public

#### CHORUS ARRANGEMENT BY MADDY

It is probable that the greatest use of a state song would be, at first, in the public schools, and it is certain that the extensive use of the Michigan song by the citizens of that State must be based on a familiarity and appreciation of the song itself among students of the state schools who the song itself among students of the state schools who will be the future citizens of the State. In line with this fact, Joseph W. Maddy, supervisor of instrumental music in the Ann Arbor public schools, in charge of the course for teachers of public school instrumental music at the University of Michigan, and leader in public school music affairs of the whole country, has made a four-part vocal arrangement that is very effective for the purpose for which it is planned. Mr. Maddy has been so constructively active in new and worth-while enterprises connected with music education—as for instance the great National High School Orchestra, the National High School Orchestra Camp, etc.—that it is only fitting that he should make the particular arrangement of the Michigan song, which will be most generally used in the schools and upon which the success of the song will largely depend.

The melody itself is a very pleasing one and particularly well suited to this type of song. The arrangement made by Mr. Miller is extremely effective and makes of the Michigan song a band or orchestra march number of the highest type. The song itself, which is titled The Song of Michigan, was first published by the Detroit News and dedicated by the News to the school children of Michigan. It is

The story of "The Song of Michigan" from which the reader will derive a bit of worthwhile information, and, if he read between the lines, a goodly measure of inspiration ... Other editorial comments on matters of musical interest

worth noting that the *Detroit News* is not financially interested in the success of this song but is behind it purely as a contribution to the public welfare.

#### INTRODUCED AT MICHIGAN BAND CONTEST

The Michigan Public School State Band Contest was held at Lansing shortly after the new song was ready and every band conductor present was given a copy of the song. Carl R. Kuhlmann, conductor of the Michigan State College Band and director of the state band contest, and R. J. MacLaughlin, the *Detroit News* musical critic, had always of this launching at the state hand contest and charge of this launching at the state band contest and apparently did an excellent job with it. Under the auspices of the News this song is being introduced in all the schools, churches and public gatherings in the whole state, and judging from the favor with which it is received there seems no doubt but that the people of Michigan will accept it full

heartedly as an appropriate expression in song of what their home state means to them.

Through the kindness of the Detroit News and the cooperation of Mr. Lee White, Mr. Clarence Byrn and Mr. Miller the music section of the September issue of JACOBS BAND MONTHLY includes the arrangement of this new Song of Michigan. We are sure that our band leader readers, not only in Michigan but everywhere throughout the world, will be happy to have this opportunity to play and add to their libraries this splendid home song of the great Commonwealth to whose remarkable development all lands, races, and creeds have contributed.

—L. L.

#### A SIGNIFICANT BAND TOURNAMENT

THE Michigan State Band Contest, by the way, was considerable of a success. Mr. Kuhlmann and his Michigan State College Military Band members developed and handled this school band contest so creditably and did so much to thoroughly and favorably introduce the new Song of Michigan during the contest that it is difficult to give them sufficient credit.

The contest itself enrolled 42 bands of which number 32 participated. The student players taking part numbered over 1800 and the bands were divided into four classes from Class A, composed of the larger high school bands, to Class D which consisted of high or grammar school bands that had been organized less than a year. The band from the Flint High School won first prize in Class A with the South High School, Grand Rapids, a close second. In Class B the Boys' Vocational Band of Lansing won first; Class C, the Flint Junior High School Band; and in Class D the school band from Port Huron. A prize was given to the best uniformed band and this was won by the East Jordan High School Band.

— L. L.

#### WE MODESTLY POINT WITH PRIDE

On ANOTHER page in this issue, in a very interesting and enlightening article concerning instrumental music in the Seattle public schools, Mr. Edwin M. Knutzen expresses a laudable desire that magazines (presumably those devoted to music) should co-operate with school music supervisors in their work. The expressed wish not only is most commendable on the part of Mr. Knutzen, but wholly compatible with the design of such publica-

tions, yet to some of us it would seem that the suggested cooperation already is being broadly consummated and heartily extended. It is not considered as being in good form for anyone to "blow his own horn" before the public, or for an individual to pat his own back in conceited self-appreciation, yet that which Mr. Knutzen suggests is exactly what this magazine to the very best of its ability has been trying

to do for a number of years.

Beginning with its first issue in May of 1910, the Jacobs' Beginning with its first issue in May of 1910, the Jacobs' Orchestra (and Band) Monthly inaugurated a policy of "boosting and backing" school instrumental ensembles through printed recognition by the story and picture of a Grammar School Orchestra, and to a greater or less extent this policy had been carried out up to the expiration of the old form of issue with the March (1924) number. Commencing with their new and enlarged form in April of 1924, and extending down to date, the Jacobs' Journals have been constantly endeavoring to boom the cause of school orchestras and bands by every way possible to printing. Practically every one of the new-form issues has contained either special articles, accounts of contests, editorial comment and photographs galore as printed and pictured urge to these youthful ensembles; besides innumerable stories and illustrations of well-known organizations and iamous directors as a still further stimulus, and it is the present policy of the magazines to continue to "carry on" in both co-operative and individual effort. This brief comment has been written wholly to explain and not complain, yet in a way it might be called conceit of self-extenuation.

—M. V. F.

#### ECONOMY IN MUSIC

NTELLIGENT economy is a mark of wisdom. Needless waste is the blunder of the fool. No matter what we expend—time, money, effort, thought, energy—to use just what we need is wise, to use more than we need is

Economy isn't selfish nor self-centered, for without a consistent and intelligent application of it there will soon be nothing with which to be generous. But distinguish between real economy and the false — between what seems to be economy, yet isn't, and what saves us time, energy and money and adds to our accomplishments not only now, but to-morrow, next year, and in the next generation. Spending a dollar to save one isn't economy. Buying six months of use for ten dollars instead of two years of use for months of use for ten dollars instead of two years of use for fifteen dollars isn't economy. Devoting twelve hours to doing what you could do in one isn't economy.

Neither is it economy to stint the money spent on music — whether for instruments, for instruction, or to make music itself an integral part of your community life. A cheap instrument sounds cheap and is cheap; it is always worth less than you pay for it. Cheap musical instruction produces cheap musicians who are worth less to you and yours than you have paid to develop them. Saving your tax-payers a few cents each a year and inadequately pre-paring the coming generation to meet the problems of an era that is vastly different from the one in which you were brought up is worse than false economy.— it is downright criminal negligence. For music is as important a part of life as arithmetical skill or the ability to read. Recognition of this fact is becoming more widespread every day. More people know this today than knew it yesterday; those who know it today will know it better tomorrow.

It is equally true that no item in any educational program has more value as a developer of keenly sensitive mentality

and agile minds than the study of music.

So in the attempt to economize on expenditure do not be misguided into buying inferior instruments, providing inadequate instruction, or — most important of all — neglecting to give your children and your neighbors' children every possible chance to fully fit themselves for life themselves a caternized covers of requirements. life through a systemized course of music instruction in the public schools. —L. L.

## Playground Music in Los Angeles



HE Department of Playground and Recreation in Los Angeles is one of the divisions of the city administration operating under the charter of city government, and is separate and operated independently from the Public School System and also from the Department of Parks. Probably the main function of the school system in music is to provide music education in performance

and appreciation. The Park Department supplies radio-broadcasted musical programs for the general public. The Department of Playground and Recreation provides the opportunity for the use of music as a means of wholesome recreation. The program of this department has been prepared with regard to the performer and also the listener.

Music is conceded to be one of the strongest forces in character building, and group musical activities have no rival for creating a good community spirit. Undoubtedly the results obtained by musical recreation are proportionate to the quality of the music; and the better the music, so much more is it effective in making better citizens. But any music is better than no music at all; consequently we are always glad to organize almost any kind of a musical group. With a desire for music and a willingness to develop musically any organization can become better and better and more deeply interested in good musical things which make for better living.

The Division of Musical Activities of the Department of Playground and Recreation, Los Angeles, in planning its musical program has divided its activities into three classes: (1) Primary Activities — self-expressive; (2) Secondary Activities - those which help in promoting interest in primary activities; and (3) Co-operative Plans.

DIVISIONS OF ACTIVITY

Greater pleasure and benefit come from self expression and participation than from listening to others. Principal attention is being paid to this type of work, which has been divided into the three classes of: low type instruments, high type instruments, and singing groups. The boy takes to the harmonica almost as naturally as the girl to the ukulele. Since the first harmonica band was organized The Wise City Fathers of Los Angeles Recognize the Recreational as well as the Educational and Cultural Value of Music Making.

By GLENN M. TINDALL



GLENN M. TINDALL Supervisor of Music Activities, Department of Play ground and Recreation, Los Angeles, California

in Los Angeles, thousands of children have learned to play the mouth organ. In addition to the many bands which have been formed on the playgrounds, leadership has been provided for a score of Elementary and High School and Boy Scout Harmonica Bands. And virtue is not without its reward even in harmonica playing; The well-known Downey Playground Harmonica Band recently captured every prize for solos, duets, quartets, and band numbers in the California State Eisteddford Association. These boys broadcast for "Uncle John" over Radio KHJ each Tuesday, and Uncle John is making arrangements to send the band to Catalina Island for a week's vacation. These boys, mostly Italians and Mexicans, have been selected because of their ability, and hold a coveted place among the harmonica players.

Approximately a dozen ukulele clubs have been organized at playgrounds in the past month. Several girls and boys at Venice

Beach Playground made their own ukuleles out of cigar boxes when the ukulele club was announced, and there were forty-two ready for the first lesson. Boys at Recreation Center Playground have made more than a dozen cigar

box fiddles, which they are learning to play.

The possibilities of low type instrumental clubs are far from being exhausted. The ocarina and the jews'-harp are leading in demand, and the toy symphony is being requested. Drum corps are desired in some playgrounds. All of our activities are organized upon demand. While we try to guide the requests, we do give the children the things they want, helping them to know what they

ORCHESTRAS, BANDS AND CHORUSES

Self expression on high type instruments turns logically to orchestras and bands. The Division of Musical Activities, which has been in existence since February, 1927, sponsors several bands. A city-wide playground band is now in the process of organization, and at a later date a general playground orchestra will be formed. At present we have ten orchestras meeting in different playgrounds. These orchestras range from the jazz orchestra of a few pieces to amateur symphony orchestras of forty or fifty instruments. The jazz players are learning to play popular music well, and at the same time are becoming familiar with some better things and improving their taste. The more seriously inclined orchestras are endeavoring to play well together, under expert leader-

Singing is closely connected with recreation work, and our department is keenly interested in fostering all kinds of singing groups. The community chorus, the choral society, and informal singing in connection with other activities are all recognized in our plan of musical development. At present there are several community choruses which are operated by this department. These choruses are self-supporting and are under the direction of a paid leader. After a community "sing" is organized, the group usually elects a board of directors and officers who appoint the necessary committees to keep the chorus running in smooth order. Singing is, naturally, the feature of these organizations, but the programs in connection with the "sings" provide opportunities for hearing better music. One of our choruses, which has an attendance of approximately five hundred adults, has heard most of the well-known artists of Southern California in their programs. Another chorus in San Pedro goes a step farther in its activityby adding a social dance; first comes the singing,



The Los Angeles Reed and Brass Symphony Society—a Product of the Department of Playground and Recreational Musical Activities—Performing Such Works as Liszt's Symphonic Overture, and Tchaikowsky's 1812 Overture.



Los Angeles Playground Supervision Provides Music Making Opportunities for Folks of all Ages and Classes. At left above: San Pedro Orchestra. At right: Hazard Playground Orchestra

then the program, followed by the dance. afternoon concerts, ranging in talent from works. At its first public appearance last There are a dozen or more community choruses in Los Angeles which operate independently of this department. We are always glad to have these independent organizations and do not attempt to duplicate their work in the same localities. We are interested in making Los Angeles the greatest singing city in the world.

PURPOSES AND AIMS

Providing for self-expression in music is our ground and Recreation. Our second concern is to provide facilities for listening to music. This we do in several ways. In our Ross Snyder Playground, a radio receiving set has been installed and several hundred people hear broadcasted music at this recreation center. name indicates, of only reed and brass instru-

accordion music to standard and classical music, performed by talented artists.

The Park Commission in Los Angeles has done a large amount of constructive work in providing radio broadcasted musical programs in our park system and in securing bands and orchestras for park concerts, and in connection with some of these programs community singing has been featured. In our playground proprimary activity in the Department of Play- grams we usually introduce singing in connection with listening.

Our principal work in connection with "Listening to Music" has been the organization of the Los Angeles Reed and Brass Symphony Society. This organization is composed, as its In other centers we have provided Sunday ments, and plays only standard symphonic recreation program.

month it attracted much favorable comment from music critics. The members of the symphony society are all professional musicians, most of them having had previous experience in the larger symphony or chestras of the country. It is their purpose to "sell" their organization to someone who will make use of it for civic musical programs of high standard; but it is in no sense in a competitive class with any existing orchestras or bands.

Some fifty-seven musical activities, now in existence in this department, will be the nucleus for a city-wide musical program along recreational lines — all working for the same purpose

- to elevate the standards of citizenship by providing for leisure hours, with a well planned

## Is the Vitaphone a Menace to Musicians?

RECENTLY we have heard a great deal about the Vitaphone. A friend of mine writes me from New York and says: "I have a very good position with the Vitaphone. The work is easy, pleasant and interesting, and it pays well, but it pains me to think that I am helping to 'can' music that will be released at some future ng to 'can' music that will be released at some future

time to the detriment I am afraid that this nstrument will be perected to such an extent

The above remarks are worthy of some thought and comment. I must mention that my correspondent is a young fellow, a very fine musician and a comparatively new arrival in New York. He has not seen much of the world as yet and he is endowed with the usual amount of fear that we humans possess by heredity. It is, how-ever, only the fear in him that is speaking; not his experience. It is not

WM. F. LUDWIG speck of fear in us. This President, Ludwig & Ludwig is an hereditary hangover from the days when our ancestors were cave dwellers, and it was necessary to

carry a club in the right hand, eat with the left, and fight for every meal. I know just how my young friend feels because I have ived through it myself. Of course, not with the Vitaphone, lived through it myself. Of course, not with the Vitaphone, but with the grand symphonic organ, the first one installed in Chicago about 1896 at the Cort Theatre. This organ was heralded as the equivalent of any 100 piece symphony orchestra, yet one man could operate it. It had violin, flute and horn stops; in fact the entire "family" of each section of the symphony orchestra, including a full line-up of percussion effects, was represented, and in addition to all this it imitated the human voice, either in solo or chorus. What more could be wished for from the stand-

point of the management of that theatre? This organ was given considerable publicity. I rememThe author believes competent musicians need fear no evil from mechanical devices — "Inventions Never Interfere with Individual Talent."

By WM. F. LUDWIG

ber very well one whole page in a Sunday paper was devoted to it, and I remember the discussions among musicians that followed, for it certainly did seem that this marvelous invention was going to put practically every musician out of work. In time other large theatres followed suit, and the smaller theatres of course had other inventions — electric player pianos that could even run without an operator, and to make them more complete for the socalled "nickel shows," these electric pianos were equipped withdrums. Things did look gloomy and we were wondering when we would be handed our notices, those of us who were working. At that time I was not, but my father was fortunate enough to have a steady position. His salary up to just a few years previous had been \$12.00 a week for 14 shows, but the Union called a strike and forced it up to \$14.00. Of course, father was very much worried about the organ

or course, rather was very much worried about the organ and the electric piano. He certainly did not want to lose such a good position and I was very much worried too.

But somehow or other, it seemed that no one was really starving. In fact, the old Park Theatre was torn down, a new and bigger one was built and the musicians started right out with \$18.00 a week. Salaries really seemed to be going up and musicians were more and more in demand. How odd that things should have worked that way! What was the reason for it? Does anyone ever analyze how such a change comes about with results entirely contrary to what we had expected? The most important factor was the whole page in the Sunday paper. This publicity for music interested just so many more people in music. They probably had never had any idea before that there was such a thing in existence as a 100 piece orchestra, which this Grand Organ was going to replace. Consequently, their curiosity sent them down to hear the so-called 100 piece

not, for that theatre has a 100 piece orchestra. Do the organs replace any singers? Not in the Roxy Theatre, for they have soloists and a large chorus as well. Has the organ ever replaced anyone anywhere very long? We know by actual experience that in each instance where an orchestra has been replaced by an organ, business fell off to such an extent that either the house closed its doors or hurriedly placed the orchestra.

Now, why this demand for music? If you stop again to

analyze it, it is simple enough. Music is simply a natural part of our everyday life. We need music as much as a bird needs its song, and it means as much to us. In fact, we cannot keep going without it. This world cannot make progress without music. Of course it must be remembered that music is both recreation and education, that without these no progress would be made, and any nation that eliminates music to any extent soon ceases to be a nation. The whole matter is really out of our control entirely; we cannot stop it. No invention has ever in any way interfered with individual talent, which after all is the vital thing. Can you imagine anyone with musical talent really being cast aside for some mechanical invention? This world is ever making progress and it is well that it is so. You may expect more inventions in the music line and yet the individual player will always be in demand. He should really feel that any mechanical device is a help to him because it employs the general idea of music and it proves to the public more and more what a benefit music is. Humanity looks for progress and demands not only the pleasure but the stimulus that music can give. It is true that some musicians do con

unreasonable to suppose that it may be their own fault Music is an art and only those who are worthy have a right to expect the full benefits of it. The progressive musician who is able to keep up with the latest in music and with the latest instruments and equipment need have no fear whatever. Take for example the wonderful development that our modern jazz bands have shown. Anyone who is able in that line has nothing to fear. will be the bettering of military bands to the extent that jazz bands have improved. In fact, the demand for martial orchestra. They wanted to hear it, and so did I once—but once was enough; it was for anybody. Oh yes, it was a good instrument, but it never replaced anyone.

I don't think it necessary now to dwell on the progress that music has made in the meantime. The grand organ is still with us—grander than ever. Take for example the latest creation in theatres—The Roxy in New York. They have three organs in one theatre, mind you. Do they replace any musicians? They certainly do

the closely intimate ones of home relationships, have a strong bearing upon the moulding of a man - the marking and making of his future career. Therefore, at this point of my autobiographical story it perhaps is as well to briefly outline my immediate family circle, for it had much to do with my career, with my love of band music as a boy, and from the very beginning when I entered this world placed me in a musical environment that played a large part in turning me to the musically artistic as a

life profession.

My father was William Horatio Clarke, a celebrated organist, a writer, composer and genius, who could play almost every stringed and wind instrument. He was a very quiet man, yet nevertheless was full of fun, a fine entertainer, and very fond of his children. There were five boys in the family, I being the fourth, and as far back as I can remember our father used to play all kinds of games with us every night before we retired. Four of us were closely connected in so far as ages were concerned; the eldest being my senior by only five years, with the other two falling in between. So we all had good times together as youngsters, but with no thoughts in those earlier years of ever following music professionally.

#### THE CLARKE FAMILY

As my brothers will be brought into this story occasionally (all of us growing up in the musical atmosphere created by our good father), and as perhaps pointing out how the playing together of us four brothers for our own amusement and fun in the early days was a factor in shaping my own career, I will make the readers acquainted with their individual identity.

The first son was Will, who later became a fine organist and pianist, but who did not make music a profession, as have the other three, and is now a successful business man. The second son, Edwin, started music with the violin and later took up the cornet, but completed the study of the violin and has been an orchestra leader for years. He was bandmaster of the Twenty-first Infantry of the Regular Army and served in Cuba throughout the Spanish-American war. Later on he played cornet in Sousa's band, and after giving up professional playing served for seven years as Mr. Sousa's general manager. The third son, Ernest, is a trombone player of note. He was solo trombonist in Patrick Sarsfield Gilmore's great aggregation up to the time of that famous bandmaster's death, and afterwards became associated with the late Victor Herbert. He entered into the orchestral field, and played in the New York Symphony Orchestra under Dr. Walter Damrosch for some fifteen

My father, although a really fine organist and pianist, as I have said before, never ceased to be a devoted student of these instruments. practising for hours daily. When only a mere child I used to be awakened in the early hours of every morning by hearing him practice such music as the Bach Fugues and other organ and piano compositions, all of high standard and classical nature. My father was so thorough in his study and work that he never was quite satisfied with himself, but was ever striving to become more perfect in his technic.

#### CHILDHOOD DREAMS

My mind reverts to the childhood days when we moved from my birthplace (Woburn, Massachusetts) to Dayton, Ohio, my father having accepted a position in the latter city as church organist and music director of the public

BEYOND any question, boyhood associations and surroundings, particularly

Second of a Series of Autobiographical father was quite proud to see his experiment prove fruitful.

#### HERBERT L. CLARKE Noted Bandmaster and Cornet Virtuoso

schools. I was then between four and five years of age, and having shown a taste for band music was provided with a drum as my first band instrument. I played fairly well for a kid - walking up and down the yard while drumming, humming tunes to its playing and imagining myself a whole band. Oh, how I did love a band of music! All my youthful dreams were filled with bands and uniforms!

It was about this time that our father became curious to learn how much musical talent we boys had, if any, and to try the thing out he ourchased four small-sized violins for us. He began our teaching by showing us the proper way of holding the instrument, how to hold and use the bow and where to place the fingers; then he wrote some simple music in quartet form, giving each boy a part. Of course we were extremely awkward at first in trying to hold the violin correctly, while at the same time holding the bow in the proper manner to produce a musical tone. However, father was very patient with us and explained so thoroughly, yet simply, how to "make sounds" that we managed to play our parts together somehow and heard the results. It must have been pretty crude as music, but to me it sounded like a regular orchestra and I was proud of being able to take part in a real ensemble.

When the music was placed before me and the notes explained, what each one meant, and was shown where and how to properly place the fingers to reproduce in tone the written notes — although it was the first time I had ever noticed written music, - its reading seemed to come quite naturally to me, for I at once grasped the sense of it. I was then only about five years old, and have read music ever since. It was only natural that, after we had rehearsed and could play his little composition,



FROM THE FAMILY ALBUM Indicating that Herbert Clarke evidenced musical inclinations when quite young. The picture was secured through the courtesy of Mr. Clarke's brother, Edwin Clarke, who is mentioned in this article.

This apparently trivial and seemingly unimportant part of these reminiscences may not be of any great interest to the readers, yet it has been introduced with a definite purpose in view-the accentuation of the value in environment and atmosphere when beginning with music. I wish to impress upon my colleagues the point that, having been brought up within the best of musical environments, perhaps I have had more and greater opportunities than the average boy. Father never would allow us to play harshly or at all coarsely (i. e., vulgarly); e taught us that music was an ART, not a TRADE, and being of an extremely sensitive nature himself he could not and would not endure "noise" in music.

#### THE IMPORTANCE OF THOROUGHNESS

It was this strictness of musical atmosphere which was the foundation of my success later on. I never was permitted to let the slightest mistake pass uncorrected when practising, but was taught to correct and conquer even the most simple one immediately; while still but a child. I was instructed in carefulness: carefulness in holding the violin properly, in drawing the bow straight across the strings in order to produce a pure tone, and in placing the fingers correctly and firmly on the strings. It is astounding how many beginners on musical instruments are allowed to become careless, they themselves not realizing what it means or how much work will have to be undone and done over later on in life. To me this negligence in the case of a beginner in music is the same as that of a child who when beginning the study of the multiplication table is permitted to guess at results, such as two times two equals six, or seven times six equals sixteen, and so on. The very *first* "guess" should be corrected and reasons explained; the child should be made to understand why twice two equals four. I classify all uncorrected errors as "microbes" which, although invisible to the naked eye, are deadly

- even more deadly than an animal as big as an elephant. One can run away or hide from or dodge an elephant, but not so with a microbe. These minute organisms multiply rapidly and in large numbers if not immediately driven

That was the method of our father when instructing us boys in playing. He always was gentle; never harsh, but firm. He demonstrated exactly what he wanted us to do by playing it himself on the violin; showed us the artistic side of good, pure music, while making us realize that it was the same as the true sentiment in poetry and fine painting, thus constantly leading us to play in a refined manner as well as in an environment and atmosphere of

#### THE BAND FEVER

I did nothing much in music for some years afterwards. I never disclosed talent at all approaching that of the "prodigy" in music, and as I grew into the boy of eight or ten years my pleasures consisted of baseball and other healthy out-of-door sports. However, my enthusiasm for bands and band music never diminished, and whenever one was heard playing I followed it. Many a mile have I walked beside a band, falling behind occasionally and then running ahead to catch up again, perfectly contented to keep it up all day long and never feeling tired until reaching home.

How many of my readers remember the Presidential Campaign of 1876? I recall the torchlight processions of both political parties

prior to the election; the bugle corps, fife and drum corps and bands of all kinds marching with and playing for hundreds of men - some carrying banners with campaign slogans; all bearing torches or wearing caps holding torches, and draped in multi-colored capes. I would lie awake nights listening to bands playing in the distance, then fall asleep and dream that I was a man playing with them. In that same year of 1876 we all visited the great Centennial Exposition at Philadelphia. We remained for several weeks, yet all that I can remember of that wonderful Fair are the bands which I heard.

Melody for September, 1927

In the meantime father had moved to Indianapolis, Indiana, to start in the manufacturing of church organs and to assume the position of organist at the Roberts Park Church, building the organ upon which he played for several years there. I began my schooling in Indianapolis, and brought to light a very bad habit of drumming on the desk with my fingers, for which I often was punished. However, I could not seem to check the habit and carried it home with me, to the sorrow of my parents who often scolded me in consequence.

It was a symptom of the band fever which I had had from a child, so it is no wonder that I drifted into band work later on in life, although against my parent's wishes. But, boys, I just felt it all through me, and know that there are many of you who feel exactly the same, yet don't quite know how to get it out of your system. I never dreamed of being a cornet player, then, but simply loved music in every form. It was not until many years afterwards that I really took an interest in my chosen instrument, and realized that by devoting enough time and thought and with proper practice I could become a good player of the cornet. At that time baseball occupied all my spare time, and I really was a good player, too. I got hurt along with the others, once breaking the third finger of my right hand. Of course, boyfashion, I was rather proud of my accident and never told my mother of the injury, in consequence of which it never received proper attention and bothers me in my technic even today.

Father left Indianapolis in 1878 to accept a call as organist at the Tremont Temple in Boston, Massachusetts, and as usual we all

went with him, taking up the family residence Somerville just outside of Boston. We lived there two years, and then came a fresh outbreak of the band fever, all because of my brother Edwin. He organized a little school orchestra of eight or ten boys which used to meet and rehearse weekly at the homes of the different members, and when Ed's turn came to have the orchestra at our home I was allowed to remain up later than usual and listen to it play. I was proud of Ed because he was the leader and played the violin, but that did not help to check the fever.

Later on Ed purchased a cornet, took a few lessons, and shortly afterwards joined the Somerville Brass Band. His teacher, Mr. Boardman, was the bandmaster, and took quite an interest in Ed and his work. Well! perhaps now I was not doubly proud of my brother, and especially so when he was in full uniform! On the very first parade he made with the band I marched along beside him over the entire route, gratuitously informing the public that: "This is my BROTHER playing

## The Music of Finance

TF some visionary with prophetic powers had ventured to predict a few years ago that in the near future a great financial institution would sponsor the sending out of the best in music to homes within a three-hundredmile circle of its location, the predicting one would have been regarded as an impractical idealist. Yet that very thing has happened, and during the past several months the Union Trust Company of Detroit, Michigan, has sponsored financially the broadcasting of the Sunday afternoon concerts given by the magnificent Detroit Symphony Orchestra.

There can be no question in one's mind but what these concerts have brought joy and happiness to countless thousands, yet owing to the somewhat conspicuous lack of support to musical ventures that has characterized financial houses in the past, one naturally feels like asking, "Why this change of attitude and how can the Union Trust Company hope to gain any financial benefit from it?" It was with these thoughts in mind that we approached the Union Trust Company and asked its officials for the reasons that had prompted them to transmute some of their gold coins into such glorious pulsations of musical harmonies. information regarding this progressive institu-

ago as the first trust company in the city of Detroit, this concern has grown from small the institution's growing family and ever- gressive financial institution: it grew increasing activities.

It is only within recent years that financial houses have actively entered the advertising field. For a very long time banks and bankers had considered advertising as undignified, and contented themselves with publishing from time to time their capital and resources, with perhaps a picture of their building thrown in for good measure, and these thrilling (?) preThis story of the linking of business and humanity through the medium of music will have added significance if you have read on the preceding pages of the launching of a state song by a great newspaper, and a prosperous city's recognition of the importance of music making as a recreational as well as cultural and educational activity for its citizens. Read and re-read these articles and write your own editorial.

It early was found that, as a whole, the public labored under the impression that a trust company served only the dead, and that a trust company could be of service to the quick as well as the dead was a far from appreciated fact in the minds of the people in general.

Convinced of the wisdom and necessity of an informative campaign — by full-page advertisements appearing regularly in the Detroit papers, through outdoor bulletin boards, by direct mail and other means, this progessive concern told how time, energy and money could be saved by those who used its services. But that was only a part of the program; the company was ever in the foreground when any civic matter of consequence to the community that it served was being promoted.

The Detroit Company was one of the first to recognize the tremendous waste of life insur-We obtained an interesting response and, in-cidentally, gained a considerable amount of ment of death claims in cash, and perhaps it has done more to spread the idea of the conserving of such funds by the use of the insur-Commencing its existence thirty-six years ance trust than any other financial institution in America. Through these activities there has been built up by the company a large beginnings to its present large proportions, amount of that intangible yet success-producing with more than a thousand employees and a public attitude known as good will. The Union new forty-story building now under construc- Trust Company of Detroit soon became tion, the present one being too small to house known far and wide as an up-to-date, prorapidity, its service expanded, and it became a sort of department store of finance.

When the possibility of utilizing radio broad- so many business concerns are coming forward casting in its publicity program was taken under consideration, then was visioned before things which really make life worth living, the company one of the greatest opportunities for serving the public that ever had come its field some of the most beautiful specimens of way. The air was full of jazz, and many people the printers' art are being produced and sent were becoming surfeited with an overfeeding sentations formed the extent of their adver- of this particular form of musical diet. The tising appeals to the public. The Union Trust company realized that if it could but place on terest in the higher and better things of life is Company of Detroit was among the first of the the air the music of the great masters superbly financial houses to appreciate the power of advertising and to see the necessity of informing filled. The Detroit Symphony Orchestra was good music is one of the highest and best things the public regarding the institution's services. approached on the matter, and agreed to perthat life has to offer!

mit the broadcasting of the Sunday afternoon concerts if the Union Trust Company would help support the musical organization financially in return. This was felt to be essential for, as subsequently proved to be the case, it was expected that the broadcasting of the concerts would result in diminished box-office re-

The good judgment of the Union Trust Company was vindicated immediately after the first concert by the flood of expressions in glowing appreciation received from all sections of the territory that had been served through the radio, and even from farther afield. These letters continued to flow steadily in during the entire series of concerts, and even after the season had closed a great number of persons wrote and expressed in superlative terms their delight with the whole series. Good will of the highest type was expressed in all these missives - coming from all sorts of people, but noticeably from the educated, professional and business classes.

As to how the Union Trust Company may expect to profit from this service, it is necessary only to state that in the future the company's advertising is much more likely to be read as the result of the outpouring of good will that obtained through the concerts. Previous to the concerts, while the name of the Trust Company may have been known to hosts of the listeners, its service may yet have remained unknown; but with the glorious strains from the great orchestra still ringing in their ears, the advertising messages of the Union Trust Company of Detroit took on a new and greater significance. They were read with interest and avidity, and thus were more likely to be acted upo

Perhaps the most vitally interesting development that we in this age are witnessing, is that such as music for one, while in the literary out by commercial houses. That this development will lead to an ever-increasing public inthe consummation to which we are all looking forward with larger hopes, and assuredly

## The Group Method Applied to Piano Instruction

THAT CLASS instruction for piano students, especially in the more elementary grades, is rapidly gaining in popularity is attested by the large number of private teachers and schools of music that are adopting the plan, in whole or in part. This popularity is not the type that accompanies a fad, for the class plan is well past the fad stage, and I doubt that the "fadists" ever gave it much thought; but it has had a steady and sure growth among the more serious-minded musicians and teachers for the past several years and quite recently has been generally discussed as an educational feature for private and public schools alike. A plan of class instrumental instruction has been in operation in a few of our city and town schools for a number of years, and the success of the experiment is most gratifying, but as yet no general standards of instruction have been established, and no means have been provided for the average Supervisor to receive training for such a course.

Even those who have equipped themselves for teaching piano privately are more than a little at sea as to the best method of procedure, when confronted with the task of establishing a course of class piano instruction throughout their school system — unless they are fortunate enough to have had several years of successful experience in private teaching. It is the purpose of these articles to offer general suggestions for the teaching of piano, class organization plans, and methods of class instruction, etc., which will prove of value to the Music Supervisor at large, and which may form a basis of standardization of the work.

There are two main reasons for the immediate popularity of the class plan of piano study: In the first place, it enables the teacher to give to several students at one time the great amount of instruction which is essential to all students within the same classification. This saves time for the teacher, enables him to give more thought to the plan of offering the instruction, and in general is more interesting to the pupils. On the other hand, the pupil not only catches inspiration from the work of others, but hears more music than he or she is working on.

I think the most successful plan for regular music instruction is the class work in connection with private or semi-private lessons. If all matters pertaining to general instruction, as well as memory playing, appreciation work, etc., are left for the class, more specific work can be given in the private lesson, and I find it a splendid idea to divide the private hour between two students of about the same degree of advancement. One may do some note study, sight-reading, scale study, etc., while the other is receiving instruction at the piano, or when this is finished, may receive a great deal of benefit from listening to the other's lesson. This plan is not possible in many public school systems, although some city schools are working toward this by establishing Saturday conservatories and inviting established teachers of piano to conduct such work. However, as most schools, in the beginning, at least, will not find this plan feasible this article is on the basis of the class lesson alone.

#### PURPOSE OF CLASS INSTRUCTION

The class piano lesson in the public school should not conflict in any manner with the instruction students receive from private teachers outside, nor is it intended that it should. Nor should the purpose be to develop virtuosi; but rather to give a broad foundation for musical education which will be of material benefit to all who wish to take up the study of other instruments as well as the piano, and The Aims and Possibilities of the Piano Class Plan

#### By IUDSON ELDRIDGE

should go hand in hand with any such work a student may be taking in private. An attempt, under the present conditions, to do work too highly specialized would establish false ideals and would be disastrous from every angle. The virtuoso work should be left to the artist teacher who has had years of training preparing him for specialized work, coupled with years of successful experience.

But well organized courses in the public schools will do a vast amount of good in preparing the way for specialized work later, in discovering new talent, and in giving to students interested in other branches of work a broad cultural foundation which is not possible through regular channels. Placing the music thus within the reach of the masses will raise the standards of music study throughout the country to a level, within a short period of time, not possible by any other means over a much greater period of time. It will also form a basis for unifying private instruction and in this way will be of great assistance to the private teacher.

The private teacher will also receive very material benefit from such courses offered in the public schools because hundreds will be interested in instrumental music where only tens have been interested before; and such pupils will come to the private teacher eventually for more specialized work with a developed taste for a high standard of work and with a good foundation over the most trying time of a music pupil's career. According to our present standards of private instruction the vast majority of pupils do not last through the rudimentary stages and many more do not get beyond the third or fourth grades in music. This condition would be almost entirely overcome within a few years by the general use of class piano systems in public schools. There is also an opportunity for the private teacher in every small town, as well as in the larger ones, to work hand in hand with the music supervisor and bring to the masses of pupils the benefit of his specialized training and experience coupled with another phase of specialized training and mass experience of the supervisor, which is highly beneficial to all concerned.

#### CLASSIFYING AND GROUPING OF PUPILS

In most schools, and especially in high schools, the music courses can not be started until the classes in regular school subjects have been organized and all conflicts adjusted. This gives the teacher of the piano classes an opportunity, before the classes assemble, to gather information concerning some of the material with which he will work. Throughout the school he should divide his classes into two main groups — those without previous training and those who have had or are taking outside work. In the lower grades, working with children seven or eight years old, this plan need not be adhered to closely, if not consistent with the school program, for the elementary work given the absolutely untrained pupil will be beneficial to the others and the difference between the two classes is not so marked, except in individual instances.

The pupils of the school should be divided which we will call class A; ages nine to twelve, class B; the Junior High School, class C, with without preliminary exercises.

an additional class or so for those pupils who have had two years or more of previous training; and the Senior High School, with the additional groups for pupils with previous training, class D. Pupils should be admitted to these advance classes upon examination or through promotion from the other divisions, the examination to be based upon general musical knowledge as much as on playing

Whether credit is given for the course or not each pupil should be given a monthly time card, with divisions for the days as well as the weeks. A definite number of hours of home practice must be required for creditable work and there should be a place for recording this upon the time card, as well as a place for recording the number of times a piece or exercise is practiced. There are times when, if the pupil is compelled to practice a given length of time, he will spend the time drumming through the easy spots with no general progress; while on the other hand, if he has to practice as exercises certain difficult places a definite number of times each day in addition, the general progress will be much better.

It is probable that no special school credit will be given to classes A, 2-A, B or 2-B, but in both Junior and Senior High Schools, where time cards show six hours work or more per week in addition to the class work, a fair amount of credit should be allowed, and if the pupil is taking music privately and can show an equal amount of work, or more, double credit should be allowed, if the school work is satisfactorily done. Also, the outside study may substitute for the school work with a proper recording of grades, studies, etc., by the private teacher and filed with the supervisor.

#### PRE-HIGH SCHOOL WORK—CLASS A

Since the earliest days of music teaching there have been "methods," some fixed and others elastic, and all have accomplished something with the masses and much with certain individuals. Some stress one point and some another, but they all eventually arrive somewhere, and are in general much alike in the end. Some authorities develop the physical playing machine first and play afterwards. I do not advise this, especially for the work at hand, for purely technical exercises are uninteresting to the young child in particular and a pleasing little melody will do the same work and give him something to play into the bargain. Some methods of instruction advocate placing the child at a table where he is taught to raise the fingers as high as possible and lower them. In fact this course was pretty general in this country during the past generation, but fortunately it is dying out.

The subject of hand position has occupied a great deal of attention for some time. There is no set hand position which is suited to all playing. While clumsy habits should not be allowed to form, and they can be guarded against by care and observation on the part of the teacher, I think it best not to mention hand position. A child will play naturally and easily if allowed to do so provided he is given the proper material and it is presented to him in a logical manner.

#### TEACHING PIANO MUSIC BY ROTE

The first work of the Supervisor is to teach a song by rote, and there are many excellent reasons for doing so which may be found in into four general sections, viz.: ages six to any of the public school courses of vocal music. eight (mind age should be taken into account), I deem it advisable to teach the first piano

The material selected for use should be contrapuntal in character rather than harmonic and should contain similar work for both hands. One of the most important features of the work is the selection of suitable material for the first few lessons. I do not like pieces with a melody for one hand and chords or broken chords for the other, especially for young children, for this causes a stiffening of the muscles of the wrists and hands and in addition establishes the wrong ideal in the mind of the child. My experience has led me to believe that much better co-ordination can be established by using the melodic type with similar work for both hands. However, I do not like whole note melodies with the hands in unison, for this is carrying simplicity too far, and I consider the whole note or half note melodies which are to be played with the right hand alone while the teacher plays the accompaniment in the lower register, or vice versa, to be detrimental rather than helpful. I prefer a melody with a phrase for one hand which is repeated for the other, etc., with perhaps only a suggestion of the hands coming together, for the first piece, and from this it is very easy to lead into more condensed contrapuntal work.

In this article it will be impossible to give detailed information for each lesson, but I believe a full description of the first lesson should be given, together with a brief summary of the things that can be accomplished.

#### GIVING THE FIRST LESSON

Before playing the first melody for the children you should play it several times alone to test your ability to play it in the same manner each time — with the same time rate, accents, etc. It is exceedingly important that you do so, for changes in these small things bring confusion to the children, and carelessness on your part is disastrous. Do not play the melody while standing in front of the keyboard, for you will be sure to have stiffness in your hands and fingers if you do, but seat yourself, thoroughly relax, and play with weight touch.

on a single syllable. After thus hearing the piece the children should see you play it and for this work they should be lined up around the piano. Play only the first phrase and ask the first child to play it. You will probably have to place his fingers on the right keys. Run through the entire class in this manner, allowing each child to play the phrase two or three times, being sure that the rhythm and note spacing, or time, are accurate, and that each child is relaxed. It is not necessary to mention these things to children, in fact I consider it best not to do so for the present, and neither do I consider it necessary to call attention to the names of the keys used. In case of inaccuracy in time, rhythm, fingering, etc., play the phrase again for the child having the difficulty. Some will grasp it the first time they try the phrase while others may have to play it five or six times. I should not allow more than three quarters of a minute to each pupil and sometimes a half minute is sufficient.

After all have played and the class is seated, ask if any one noticed the location of the first note. They will all think they did, and you may call for several, one at a time, to come to the piano and play the first note, asking those at their seats if it sounded right. After this has been done successfully call for the location of the last note. You may call attention to the fact that the first note is the one just below the two-black-key group for example, and the last one just below the three-black-key-group. Allow the pupils to come to the piano to locate these black-key groups and call attention to the fact that you are using the groups just above the name on the piano, or the keyhole.

As you play the second phrase for the class call attention to the fact that you are using the same notes but are playing them with the left hand this time. If the preparation on the first phrase is well done you can run through the second one in a very short time, and in similiar manner complete the composition. round out the technic.

Play your first melody three times and then Be sure that you have the composition thorask the children to hum it with you, or sing it oughly analyzed ahead of time so that you are entirely clear as to the phrase units and the way they are used. I advise the use of pieces in duple measure for the first two lessons, at least, which may be followed by triple measure, and I would not use quadruple measure before the close of the first month. (This work is on the basis of two lessons each week.)

The eighth lesson at the end of the fourth week should be devoted to a review of the month's pieces. While there may not be time for each child to play all of the pieces, most of the work can be covered. This should be in the nature of a class recital and extra credit should be given to those who do superior work.

Should the playing of the children's pieces not use all of the time, you can use what is left to good advantage by playing a number or two for the class. Talk about each composition before playing it. Pieces suitable for this may be found in Album for the Young or in Scenes from Childhood by Schumann.

During the first month each child will have learned to play four pieces of sixteen measures in length. By learning the names of the notes of the pieces they will have laid the foundation for correct memory work. They will have had rhythmic ear-training study in two-part and three-part measure, and their staff drill will have covered two octaves from C on the second space in the bass clef to C on the third space in the treble clef. They will also be able to play the scale of C one octave with both hands in

In many of our older courses of piano instruction finger dexterity was considered of first importance, sight work came next but was not given much attention beyond the confines of the material at hand, and as a general thing there was no ear-training, in fact it was thought harmful by many teachers. I believe in eartraining first, a special course in sight-reading and the mechanical features of the music second, and only enough finger exercise drill to

## Some Thoughts from the Viewpoint of the Grade School Supervisor

TFEEL that music publishers could cooperate with us in our school work by publishing music of such classic and standard composers as Beethoven, Mozart, Grieg and others, so arranged that the average grade school orchestras can play and enjoy them. We need more music of the better type in playable form for children, particularly that of the masters, and in this respect not only the names and the works of the composers should be made to stand out in the child's mind, but the composing characteristics and style of each writer. When they are formed in early childhood these impressions and associations will remain fixed throughout all their lives. With the children we need to emphasize music from the cultural standpoint, and one medium through which this can be well accomplished is by acquainting them with good music from the masters.

I would suggest that publishers issue arrangements of the music of the master composers for string quartets that are simple enough for use by a grade ensemble, this likewise to apply to cornet and mixed brass quartets. I also suggest that orchestral accompaniments for various are so commonly played, the drum and cornet instruments (such as violin, piano, cornet, trombone, flute, 'cello and xylophone' be so simplified in arrangement that grade school orchestras (especially those where the players are selected) can handle them. With an ing them on the long-time purchasing plan, a efficient director this can be done, and it is small amount down and the balance spread excellent training for the individual members of over a period of time to suit the buyer, allowing

Suggestions and Constructive Ideas Based on the Experience of a Successful Instrumental Music Instructor

By EDWIN C. KNUTZEN

names local dealers could send a representative to make the rounds of the various grade schools and show the children the different kinds of instruments in groups (the string, wood-wind and brass-wind choirs, and the percussion), explaining the characteristics and use of each instrument, with its method of manipulation, and then quote the range of prices of each. 1 would suggest that this be done in the fourth grade, though the third would be even better. The thing is to start the children thinking about the instruments; interest them, and it won't be long before many of them are taking lessons.

Before the child has reached the point where he actually begins his lessons, however, the director should make himself useful by encouraging the taking up of the less commonly played instruments — say the clarinet, trombone, flute, horn, 'cello, viola or xylophone in order to try and secure a better balance of parts in the orchestra. The violin and piano quite a bit so, too, that the playing of these other instruments should be encouraged. As to securing instruments, dealers should be willing to accord pupils the privilege of obtainorchestras to earn the art of accompanying.

As regards instruments, without using their an automobile, or furniture, et cetera.

I also think that the magazines could cooperate by publishing from time to time the programs rendered at concerts, together with short accounts of same. Pictures of representative orchestras and bands should be inserted off and on in these publications to stimulate among the children an interest in the various instruments, and arouse desire for the pursuance of the study of some one of them.

For the first time here, this year the kindergarten teachers in Seattle schools have brought their little "tots" to hear the orchestra rehearsals. If chairs were not on hand the little folks would invariably "squat" in Indian fashion on the floor, near enough to the orchestra so that they might hear well, and also be able to watch the manipulation of the various instruments. They indeed made a very interesting group as they sat listening with mouths wide open, and either shaking their heads or clapping their little hands to the rhythm of the selections.

The writer of this article endeavored to test their interest by asking them a few questions such as: "Did you enjoy it?" To this query they always replied, "Yes." When asked if they would like to learn and play some instrument and which one, they would yell "yes," and then indeed the writer would have to keep both of his ears wide open because all of them were trying to tell at the same time what instrument they would best like to play. The question as to whether they would like to come again and listen, always brought a vociferous reply of "Yes." Before leaving, the writer would ask them to try and give the correct



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names of the different instruments as these were held up for inspection before them. Several of them knew the names of such instruments as the trombone, clarinet, cornet, flute and 'cello.

It is the writer's intention to further this phase of music work until all grade schools where we have orchestras will send their kindergarten pupils (or first grade where there is no kindergarten) to hear the school orchestras several times during the year. The idea is to get the children interested in this particular form of musical development at as early an age as possible, set them thinking and talking about it and then start them on their lessons.

Little kindergarten orchestras (or rather, bands) already have sprung up in a number of schools as a result of the beginning of this work of extension. These ensembles have their little rehearsals under the direction of their individual teacher, who generally presides at the piano, the little ones bringing their small drums, horns, triangles and all sorts of noisemakers. Some time ago I was invited to attend one of these kindergarten rehearsals, and gladly accepted the invitation. After finishing my own rehearsal, I rushed into the kindergarten room and found about thirty little players busily at work playing a march. At the request of the teacher I gave a few suggestions about improving the work, and had started for the door when with one accord the children all yelled, "Come again, Mr. Knutzen." To this I replied heartily, "Yes, I will be glad

Eau Claire, Wis. - The State Theatre Orchestra, under the direction of M. J. Degleman, gave an interesting presentation of Sam the Old Accordion Man. "Mike" himself vocalized one chorus and "Obbie" Erickson appeared as "Sam" with his Piano Accordion and took down the house. Besides novelty presentations the State Theatre Orchestra accompanies the highest type of picture programs and vaudeville. They are recipients of endless praise from performers and the Finkelstein & Rubin management is justly proud of their orchestra.

Sharing honors with the State Theatre Orchestra, Oliver Erickson presides at the Wurlitzer Organ. His keen sense of humor and versatility make him a popular idol in the hearts of those who appreciate eccentric jazz music "Obbie" also "puts over" a set of song slides every week.

The Smith Unit Organ at the Wisconsin Theatre, another F. & R. house, is played by Jack Pingel. For many years Mr. Pingel was playing pictures in Rockford, Ill. After a few years on the road in dance orchestras he came back to his first love and has them laughing and singing at the slide presentation every week.

The Gillette Rubber Co., WTAQ Broadcasting Orchestra, under the direction of Herman Helbig, is conceded to be one of the foremost musical organizations of the city. They broadcast every day and their programs are so arranged as to please every class of people. One of their recent novelties, called a "Solo Program" brought forth much favorable comment. If you would hear them, just tune in on 254 meters and you will not move the dials till they sign off.

—J. X. P.

Houston, Texas. - During the past season when so many band and orchestra contests have engaged the interested attention of the public certainly not the least important was that held in Houston, Texas, in the earlier part of the season, known as the Harris County Band and Orchestra Contest.

All bands and orchestras of Harris County were eligible and the contest itself provided for four classes of entries, Classes A and B in the band contest and Classes A and B in the orchestra contest. Class B in each group was composed of junior organizations. There were a large number of entries and the final contest and concert was witnessed by more than 2000 people.

The Rice Institute Band, directed by Lee Chatham won first place in Class A for the bands, and the Houston Sym phonic Club was succession of the orchestra contest. nic Club was successful in winning first honors in Class A

The contest and concert program included massed band and orchestra ensembles directed respectively by Warrant Officer Otto Majewski, bandmaster 23rd Infantry Band, Fort Sam Houston, and Lloyd C. Finlay, leader Majestic Theatre Orchestra. One of the outstanding numbers on the final program was the playing of the National Emblem March by the massed band.

Cliff Drescher's Saxophone Band appeared on this final program with a special number. A picture of the massed band appears in another part of the magazine.

## Stunts and Novelties for the Theatre Organ

of the stunts, novelties, call them what you will, that the big organists use to delight their audiences with, and which consequently have a tendency to cause a bulge in the pay check?" The writer has in mind not only the novelty solos, but also the tricks that are used in interpreting cartoons and comedies, which is obviously a pretty large order to be filled in a few paragraphs. So far as effects generally go, there is little but experience and practice that can point the way, although some of the books that have been published on theatre organ work attempt to show the mechanics of the different imitations, particularly the sounds of animals and birds. It is rather an exhaustive treatise to attempt to cover in so short an article as this, but if I find that readers are interested I will attempt to make a list at a later date. The Boston Music Company publishes a booklet by Edith Lang and George West called Musical Accompaniment to Motion Pictures that gives a partial list of these effects.

Novelty solos, however, I can cover pretty thoroughly in a few lines. The situation, so far as it affects the small town organist, is not as complicated as in the larger cities, as he has no orchestra to compete with. Thus for solo work he has available all the orchestral overtures and stock solos that the metropolitan organist cannot use. He is therefore able to cultivate poise and gain showmanship and experience by giving his audience all the tried and true favorites from William Tell to The Evolution of Dixie before he begins to experiment with the trick stuff at all. Of course, the backbone of the latter is slides. At the risk of offending the cultured ladies, gentlemen, and children upon whom, in the last analysis. I am dependent for my bread, butter and beer, I am sadly compelled to state that the average motion picture patron is little better than a moron. Therefore it is incumbent upon the organist who would entertain him to give him funny pictures or a simple story in monosyllabic

English for him to fasten his elemental mind on. Solos with slides mean that the organist must now call upon the popular music publisher for assistance. In many theatres it is probable that the illustrated verse and chorus slides will be sufficient, particularly if the audience can be induced to "join in the chorus, everybody"; but if these are not enough, several firms, notably Shapiro, Bernstein & Co., 47th and Broadway; Leo Feist, Inc., Feist Bldg., and Ager, Yellen and Bornstein, 1595 Broadway. all of New York City, put out what they call special organists' versions with parody choruses and catch lines interpolating other tunes, which make a very successful stunt.

Aside from these, slide novelties consist principally of two classes — demonstration numbers which are composed mainly of imitations and effects, and the story form, which is a matter of concocting a simple yarn strung together with a few effects and imitations thrown in. To give an illustration, consider one of the commonest forms, called "The Memory Test," which would run something like this: "How many of you still remember the popular tunes of past years? You lonesome swains, for instance, should be saddened by the strains of — (play chorus of My Sweetie Went Away). Now, if you're really lonesome, this one should suit you -(I Love Me). If you feel as though I had been playing until - (Three o'Clock in the Morning) - have patience, for - (Morning Will Come"), and so forth, and so forth, ad nauseam.

Naturally, it takes experience and ingenuity

QUERY often heard is: "What are some to write these numbers month after month. Most of the best known men, such as Minor, Murtagh, Barrie, Crawford, Geis, and so on, write their own, but it is also possible to buy or rent such slides from any one of several firms who are making a business of catering to this demand, generally renting them for ten or fifteen dollars a week, the price varying with the size and standing of the theatre. Around New York there are at least three firms making these slide numbers regularly. The Merit Slide Co., 230 Hurst Building, Buffalo, N. Y., makes very good numbers, and two others doing the same thing are the Standard Slide Corporation, 209 West 48th St., New York City, and M. S. Bush, 52 West Chippewa St., Buffalo, N. Y. The straight numbers can also be dressed up

with slides and special effects to make them more effective. To give a few instances. William Tell takes kindly to special storm and light effects, the Anvil Chorus needs a couple of lusty friends of the organist hammering anvils off stage with the electricians supplying the light flashes, The Evolution of Dixie needs slides telling the different periods. Musical comedy or operatic selections are improved with slides announcing the titles of the different numbers. In a Clock Store or In the Bird Store needs offstage assistance with bells and bird whistles respectively, and so on. Effective numbers can be staged with organ accompanient to Victrola or Ampico solos, which the local music dealer will furnish for the benefit of the advertising he gets. A favorite "solo" is to take a training. tune and remodel it as different composers might have written it, or as it would be played in different countries or different periods. As you do this sort of thing assuredly new ideas will keep coming to you. I advise anyone intending to go into this sort of thing to use the special versions sent out by the popular song publishers and to get some of the rented numbers, familiarity with which will constitute a course of instruction in how to make them. As I said in the discussion referred to, the original novelties are of two kinds, the demonstration form and the story form. In the former, imitations and effects predominate; in the latter, they are usually a valuable accessory. So, after having learned the tricks of writing such numbers by observing the way these slides are made, the wise thing to do is to experiment on your organ and find out just what imitations can be effectively interpolated. Inasmuch as I have been taken up on my rash promise to cover these effects if readers were interested, I append a short list of the more common ones. I frankly admit that my esthetic formula for producing one of these artistic masterpieces is to select a bunch of these effects, throw in a few topical songs for good measure, and mix them up in a simple story.

#### IMITATIONS

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

Conversation: Vox Humana again, with flat of hand; in Conversation: Vox Humana again, with list of hand; in lower register for male voice; upper register for female voice. Bag-pipes: Reeds and strings, empty fifth with grace note in left hand, finish with descending chromatics, closing swells at same time, to imitate bag emptying of wind. Hand-organ: Gross Flute, Tibia, or Stopped Diapason, no tremulant; "Wearing of the Green" or "Irish Washerwoman" with sour notes (augment the triad in left hand). Storm: Thunder with Tympani or chromatic rumble with 16-foot Open Diapason; as storm mounts, add 16-foot Tuba; wind, with fast glissandos; rain, with Keen Strings, flat of hand on lower register; for height of storm, of course, full organ with Crash Cymbal roll (or trill if you have Crash Cymbal on pedal).

Music Box: Bells in upper register with Castanet roll for

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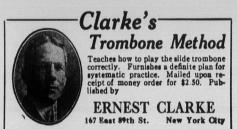
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tremulant.

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

Harmonica: Strings and thin reeds in upper register.

Fife and Drum Corps: Use with patrol effect. If no drums, use strings and thin reeds with flat of hand in lower register for Snare Drum, 16-foot Bourdon and Open Diapason with flat of foot at bottom of pedals for Bass Drum. When needed, Kinura, Oboe and Keen Strings used as above will swell Snare Drum volume very effectively.

Train leaving: Several strokes of fire gong, descending slaps with flat of hand on lower register, full 8-foot Snare Drum, starting slowly with swells open, accelerating to fast strokes at bottom of keyboard while closing shutters; end with soft whistle.

end with soft whistle.

Whistle: Augmented triad with second added; upper register, with flutes predominating for train, lower register, with reeds predominating for boat.

Bird and animal imitations will, of course, vary on different organs and can all be worked out individually with a little particular all boards in although many of the course, where and observation although many of the course of the co

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

IDENTIFICATION OF MUSICAL IDIOMS

I promised to go more exhaustively into the mechanical technique of cuing, the basis of which is the pigeon-holing of musical types for facile identification with their dramatic counterpart on the screen. In a recent issue I suggested that the easiest way to handle this music for practical use was to divide it into folders, which in my own case numbered eleven, as follows: (1) Light, (2) Quiet, (3) Light Active, (4) Heavy, (5) Gruesome and Grotesque, (6) Martial, (7) Racial, (8) Popular Selections, (9) Popular Music, (10) Suites, (11) Overtures, Solo numbers, and Operatic Selections. At that time I went more into detail as to these classifications, and mentioned a few minor subdivisions of popular music. In practice, 10 and 11 are too extensive to keep in folders, but are kept separate on shelves. These simple divisions are accurate enough for efficient handling on the part of the organist, but they do not begin to ndicate the more subtle characterizations.

I submit below a simple list, which excluding the racial divisions which are obvious to anyone, numbers twenty-four types. I think it will meet the strain of fitting practically any situation. As I stated in a past issue, I do not think it worth while to prepare an index along these lines, except for the practice of accustoming oneself to cataloging these types mentally, and learning to recognize them. With each subdivision I have coupled one representative number for comparison and identification.

I. LIGHT

Active. Al Fresco (Herbert) Active. At Presso (Refuert)
Neutral. Laces and Graces (Bratton)
Pastoral. In Aready, No. 2 (Nevin)
Whimsical. Carnaval Venetien, No. 1 (Burgmein)
Juvenile. Danny and His Hobby Horse (Pryor)

II. QUIET
Sentimental. Melody in F. (Rubinstein)
Subdued. Traumerei (Schumann)
Pastoral. In Arcady, No. 1 (Nevin)
Plaintive. Chanson Triste (Tschaikowsky)

III. EMOTIONAL Subdued. Eb Romance (Rubinstein) Light. Legende (Friml)

Masculine. Sigurd Jorsalfar, No. 1 (Grieg) Heavy. Cavatina (Bohm) IV. SPECIAL
Hurry. The Swallows (Klein)
Agitato. Orestes, No. 2 (Bendix)
Furioso. Scotch Poem (MacDowell)

Mysterioso. Adagio Cantabile (middle section)

(Strauss)

V. RACIAL Irish, Scotch, Spanish, Italian, Russian, Oriental, Indian, and so forth. Melody for September, 1927

## From the Notebook of a Strolling Musician

EAVING New Orleans, and moving northwards to fulfill our latest contract, the fall of 1887 found the Rackett family ensemble in Cleveland, Ohio, playing at the opening show of the New Columbia Theatre. The attraction selected to open this new place of amusement was the marvelous Hanlons actor-acrobats, gymnasts and Harlequins extraordinary and fantastic. The Columbia played only the first-class attractions of the day, and it was at this house where later and for the first time I played for the charming Minnie Maddern (she afterwards became Mrs. Harrison Grey Fiske) in her production of Caprice. It was indeed some change from Louisiana (the State of lagoons and lazy lassitude) to Ohio (the horse-chestnut State); a change from the southern, sort of dolce far niente manner of living in New Orleans with its all-night lights, to the northern and more energetic life of Cleveland - playing for the biggest musical-spectacular show ever staged at that time, and (from the musicians' working point of view at least) one of the hardest and most exacting positions.

It was on this opening occasion, and through what might not erroneously be called "a song without notes," that we had a lively little tilt with one of the members of a team in an "All-Star Variety Show" that came from Boston's old Howard Atheneum Theatre. Everything went along smoothly up to the time when Lester and Williams (the team in question, and noted as singing parodists) decided to try out a new parody song done in black-face, and then came their racket with the Racketts. Williams (who couldn't sing a note) talked the lines while Lester sang them. The song was about halfway through when the singing broke down and stopped, but apparently oblivious to every-thing but himself the "talking" kept going right on all alone. Although without the least intention of creating fun, it was funny; the audience laughed, and so did we of the little "Big Six" orchestra that was accompanying the song parody. Williams came down to earth and gave a little more "talk," this time directed to the audience personally, and explained the reason of the slump by saying: We cannot finish our song; the orchestra is rotten!" He then walked off stage with his

MAGGIE CLINE TAKES PART IN THE FRAY

The next act to come on was that of the noted Ira Paine, champion rifle and pistol shot of the world. There was no music required for this act, and my brother Will (our leader) left the orchestra pit with a rush, followed by the rest of us, went back behind the scene, and without stopping for any such formality as knocking at the door bolted into the dressing room of the team that was washing off the black from its respective faces. Brother of his make-up shirt, yanked him from the room out into the passage and said:

"Now apologize or I'll knock your head off!" can and will!" I butted in without waiting to over a bluff and fooling the public. I used to

Then appeared a most unexpected ally. The redoubtable Maggie Cline of vigorous, Irishsong fame (who also was on the bill) threw the fact that it was a pure fake. During the boxed and wrestled every day with Reddy open the door of her dressing room, thrust out day the clubs were on exhibition in the lobby her head, and with the full volume of stentorian of the theatre where he was performing so that voice for which she was famous shouted:

"Give him hell, boys! He's got it coming to

By ARTHUR H. RACKETT

The Eleventh of a Series of Reminiscences from a Long, Colorful Music Career, Continuing from the June Issue the Author's Narration of Events and Experiences During the Late Sixties.



Mr. and Mrs. Rackett in London in 1902 with Their Famous Comedy Singing Dog.

Rackett "boys" with an autographed photograph of herself. Bless her big Irish heart! but Maggie surely did love to see a scrap! At the time when this little episode occurred,

Maggie Cline was at the very peak of her career. This "Irish Queen of the Stage" (as she was called in the long-ago days when Vaudeville was known as "variety" and Tony Pastor's Theatre in New York City was the leading house exploiting that form of amusement), sang her way into the hearts of American theatre-goers of more than a quarter of a century ago. One of the songs which she made famous all through this country was Down Went McGinty, although unquestionably her greatest hit was Throw Him Down, McClosky, a Cline classic that related the story of a feud between McClosky and McCracken. Maggie Cline was born in Portland, Maine, but at the age of sixteen she ran away from home to make her name on the stage. She had her imitators but never her equal, and if memory is not at fault it was the critic and writer, Huneker of New York, who called her the "Bruhnhilde of Vaudeville.

Then came Gus Hill with his wonderful Will grabbed Williams by the loosened collar Indian club act, that in the good old days always drew a quiet laugh from musi performers who were wise to his bluff. Hill, who became one of the wealthiest men in the marvel at the way in which the people accepted his club-swinging night after night, and let When Maggie finished her week's date with the theatre, she presented each one of the had nicely fitted false bottoms, and when on renowned John L. Sullivan.

exhibition in the daytime were filled with lead Some fake!

It also was during this engagement at the Columbia Theatre that I again had the pleasure of seeing that sterling actress, Julia Marlowe. She was then on a joint starring tour with Robert Taber, the man whom she after-

#### CLEVELAND REMINISCENCES

There were two exceptionally fine theatre orchestras in Cleveland; one at the Euclid Avenue Theatre under the direction of Professor Thorndyke, the other at the Cleveland Theatre with Kickenhoeffer as director. The latter had ten men in his ensemble, including two solo cornetists, Todd and Boyce; Jennings, trombone soloist; and Drew, clarinet soloist. Drew, who had been a band sergeant with a regiment of Lancers in the British Army, was a wonder with the clarinet, playing everything on the Bb instrument. Kicken-hoeffer himself was accounted one of the finest violin leaders of that time (I played trap-drums with him in Chicago in 1893), while Professor Thorndyke was noted for standing up in the orchestra pit and playing violin solos - shaking and tossing his head with its long, flowing locks not unlike a horse with its mane.

The American people know what they like at all times, and to be successful in pleasing them one must cater to their liking in so far as it is possible. I vividly remember a certain day, when all the Cleveland theatre managers with their house musicians and stage performers combined in giving a big consolidated matinée performance for the benefit of the Order of Elks. For this affair each manager donated the services of the company then playing at their respective theatres, together with the orchestra; the players contributed one act of their play (or sketch or what), and the musicians played a special number just before such an act was presented.

For the Rackett's musical offering on that occasion we gave the Hunting Scene (playing and singing), which at that time we were featuring as a novelty, and with it we made the hit of our lives and of the matinée. At the close of the number the audience actually "rose to us" and cheered, nor would they permit the curtain to rise for the act which was to immediately follow us until we had responded to their vociferous demand for an encore. Our little orchestra of six was the last one to play, and for the encore we played another descriptive vocal-instrument number — John Peel, a popular English galop that was full of slapbang effects. The six Racketts carried home the bacon that day simply by pleasing the

PUGILISTIC AND PUGNACIOUS REMEMBRANCE

During our Cleveland engagement the most of my mornings were spent at the training gymnasium of Mike Ryan in boxing and wrestling exercising, a form of recreation for which I always have had a fondness and "And if he can't do it some of the rest of us theatrical business, made his success by putting have followed up assiduously from the time I reached eleven years. Mike was a fine boxing instructor, and as I weighed in at one hundred and thirty-five pounds he made him get away with it without getting wise to an excellent sparring partner for me. I also Gallagher, who then held the middle-weight championship but afterwards was knocked out people might lift them and realize their tre- by the English middle and heavy-weight mendous weight, and at night on the stage champion, Charlie Mitchell. Some of my the great Gus would juggle with them as if readers may remember that Mitchell also went fifty years.

empty space where Mitchell should have been.

It is needless to say that the "big fellow," who

could "spar" verbally as well as muscularly,

expressed his opinion of Mitchell and his ring tactics in choice words as unmistakably strong

as were his punches when they landed on what

he meant to hit. Personally, I think that box-

the best training for any young man - serving

to give poise, action and confidence in himself.

It was a training that has stood me in good

ANOTHER "CRISIS"

live and play and we all liked it, but what we

did not like was the attitude and methods of

the man for whom we worked while there. He

was B. C. Hart, known about town as "Limpy

Hart" because of his wooden leg, and who, I feel sure, had a head that also was of wood;

however, it was a case of the "beggar on horse-

back" with us at that time. Hart had man-

aged a variety dump for some years, playing

only to the lowest patronage with the poorest

class of performers, up to the time when some of his old cronies who were interested in the

new Columbia Theatre succeeded in boosting

him into the managership of the house. But

you can't make something out of nothing, and

new tricks" fitted this fellow to a nicety.

Overbearing and pugnacious to a degree,

Hart tried to manage a high-class theatre (mu-

sicians, performers and attachés) in the same

manner in which he had run the "dump," and

us into playing brass band outside the theatre

- we laughed at him! Then came a band

show, and he ordered us to do a wagon parade

"You're breaking your contract with us,"

There were only a few Union locals in those

ments and our music and our traps and got out

as ordered. Of course the bellicose manager

did not need us during the week of the band show, but when that closed he weakened and

tried to square himself with us. But he did

not know the disposition and calibre of my

father — that with him a thing once said was

AND THEN TO LOUISVILLE

replied my father.
"To hell with your contract!" bellowed the

marked, "nothing doing!"
"You're fired!" yelled Hart.

its finality.

Cleveland was a beautiful city in which to

We left Cleveland and arrived at Louisville, Kentucky, in time for the Monday matinée at the theatre where we were to play two shows a day. The opening show was the famous old Wilbur Opera Company, with the then popular favorite, Gussie Kirwin, as the star. We rehearsed and played two operas daily, making ing, swimming and wrestling combine to make twelve different operas during the week. At that time Pat Harris, the manager of the theatre, was handling a circuit of houses in Baltimore, Washington, Cincinnati and Louisville stead in many a tight place during the past the first ten, twenty and thirty-cent circuit of theatres in America to play popular attractions at popular prices.

Fred Perkins - the conductor of the opera company, and the second pugnacious leader we had bumped into that season — was not only red-headed "tonsorially," but temperamentally as well. He had the reputation of being "hard-boiled," but we had been told of a string-bass player in Rochester, New York, who on a certain occasion stepped out of the orchestra pit and gave Perkins a well-deserved thrashing. However, the man did not bother us during the week his company was there a fine chance he would have had at attempting anything, as my father and each of my four brothers all stood six feet and over, although I was hammered down to only five feet eight. In the mornings at the theatre we used to box and rough it with the stage hands, and possibly that may have had a soothing effect on the red-headed Perkins.

the old saying that,"You can't teach an old dog It was at this house that I first met and played for Pat Rooney, the Irish comedian. I remember that one day after a rehearsal Rooney, who composed and sang his own songs, asked his English leader to take down for him a new melody that had come into his head we clashed with him continually. At the very beginning of our engagement he tried to force during the night. Pat whistled the melody, the leader jotted it down roughly with pencil, and on the same night brought the song out finished and tried it on the audience. Pat had a wonderful "flannel-mouth" dialect on the around the city. To this my father quietly restage, but off the boards he talked "Brumma-(Birmingham) English like the native that he was.

(Note: The old maxim, "Like father like son," holds at least a grain of truth, for Pat Rooney's son, the second Pat Rooney, followed in his father's footsteps, and today the third Pat Rooney is a hit in vaudeville cirdays, but the Rackett family was a strong cles. — Ed.) union in itself. So we picked up our instru-

#### LOUISVILLE ONCE WAS "LOOSEVILLE"

Louisville was a wide-open town when I was there in 1888. I have been on the notorious Barbary Coast in San Francisco; in Cripple Creek, Leadville, New Orleans, Houston and Galveston in their palmiest days, but none of those places had anything on Louisville in old Kentucky when it came to dance-halls, honkytonks, theatres (questionable and legitimate) In the meantime we had scanned the col-"ladies of the demi-monde" and other enticements. The gambling houses were open to umns of The New York Clipper, the big theatriwolves and lambs alike, the wise baiters and gullible biters, while the old Buckingham Burlesque Theatre led the van in the matter of footlight "cuttings-up." All traveling burlesque companies that came to the Buckingham were given a broad hint as to there being however, his belligerency broke out in a new no "speed-limit" law with the house and most of them lived up to the hint.

In the legitimate theatrical line the Temple with a lawyer to threaten us, but that little bluff didn't work. As "Exhibit A" in the case the lawyer that my father had retained simply manager. Colonel Henry Watterson, the "firethe Regulated the produced our contract signed by Hart, wherein eating" editor of the Louisville Courier-Journal.

It was common talk in the sporting circles of it was stipulated that we were to do orchestra was then at the height of his editorial fame and well known throughout the country, yet outside of his intimate circle very few people knew that "Marse Henry" was a very accomplished musician. His improvisations on the piano; the playing of his own medleys on operatic airs, Stephen Foster's songs, et cetera, were musical treats to his friends. To me they were a delight and a revelation the first time I heard him play at his club.

#### A BRIEF NORTHERN INTERLUDE

We accepted a summer engagement to go north and play during the two months of July and August at Bay Shore, Long Island, New York, for the Prospect House. This was a well-known resort that faced Fire Island in the Bay, and besides our playing we had a wonderful time there with boating, fishing, swimming and taking trips to New York City. Ed Howe says that the truest thing ever spoken by Theodore Roosevelt is the least quoted, viz: "The public won't take its own part." This is indeed only too true with the majority of instrumentalists, for the public musicians of the present (as well as the past) are weak-kneed when it comes to living up to the code: "Stand for your rights; take your own part!" Another thing that has been said, and not without good reason, is: "He who has not a good memory should never take upon himself the trade of lying." I am now going to tell you a bit of truth about ourselves; throughout our entire professional career the Rackett Family Orchestra not only held to high ethical and musical standards, but lived up to the "code" and forced the "other fellow" to do the same at all times.

During the many years in which we played at the summer-resort hotels, my father always had insisted upon having it included in his written contract that we (the Rackett family of six) should have our own table in the regular dining room with the guests, first-class sleeping accommodations, and free run of the hotel office (lobby), together with the unrestricted use of reading and smoking rooms in short, that we must be treated as artist musicians and not as hotel help. We never at any time had encountered trouble with such contracts until the summer at Bay Shore. We had been playing there about one week and everything went smoothly and evenly until the Fourth of July. Grover Cleveland, who at that time was President of the United States, was enjoying a vacation there, and the hotel was crowded with guests. On the holiday the proprietor and manager, John H. Rogers, came to us and said:

"You musicians will have to eat in the dormitory with the nurses and coachmen, as we want all the tables in the big dining room for the guests.'

To that my father replied: "You have a duplicate of the contract I hold," and the manager came back with the statement that the contract made no difference with him.

"Well," said my father, "it does with us, and as you have repudiated your written word we

We had our drums, traps, stands and all our paraphernalia packed in the big dining room and ready to leave by the next train out, when in came a small delegation of hotel guests. The party was headed by a famous Brooklyn lawyer who, together with his large family of girls and boys of about our own ages, had become very friendly with us. He would not listen to a word about our leaving; said it must be all a mistake that could be rectified, and that he would see the manager. Mr. Rogers agreed to live up to his contract with us, so we stayed and filled out our two months to the satisfac-

(To be continued)

Melody for September, 1927

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cal journal of that time, and found an ad which read: "Wanted at once. A small orchestra for the Harris Theatre, Louisville, Kentucky. Wire." That looked good to us, so we wired and were engaged the same day. When Hart heard that we were leaving the city, place, and he tried to bluff us out of going. He sent the Chief of Police (his personal friend)



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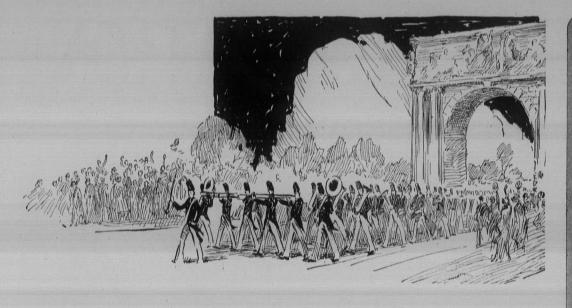
The musician with a deep pride in his work owns both a cornet and trumpet for each instrument has its own peculiar advantages for different work. The accurate proportioning of the New Revelation HOLTON Trumpet permits anyone familiar with a cornet to switch to trumpet without encountering any of the obstacles of the past. In double pianissimo or triple forte the tune remains the same — no sharpening of the pitch as you force it, no lowering of pitch as you play softly.

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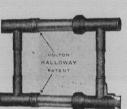
**T**F there was ever any doubt as to the superiority of a Holton trombone, the New Revelation in the American Model has positively settled the question for years to

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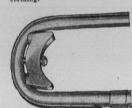
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Ridiculed when first announced— now widely copied—the Holton Balancer lets you hold the trom-bone with your left hand, without exertion, and makes your right arm and wrist entirely free for slide movement. A wonderful aid to execution. Supplied on all Holton Revelation Trombones without extra charge.

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It was over 20 years ago that Frank Holton

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VINCENT GRANDE Paul Whiteman's Orchestra, using the Revelation.

## The Educational Value of the High School Opera

NE day last spring I received notice that the music department of Western high school was going to give Cadman's Lelawala in about three weeks and that seats would be reserved for me if I cared to come. I replied that I would be exceptionally glad to hear a group of American high school students present an American opera based upon

American historical traditions and written and composed by an American artist and composer.

I was so delighted to know that another American music supervisor, organist and teacher believed in teaching American children to respect and cherish our own musical heritage that I at once called up my friend, Wayne Frary, head of music at

Western, and congratulated him upon his choice. I told him also that I was happy to know that his hours with Vidor in Paris had not dulled his appreciation of the beauty and fascination of our native scenery and the value of "American song and story" in education.
"Thanks, heaps," said Frary. "Come on over
if you can. I am sure you will be pleased with Lelawala. Cadman's music is fascinating; it is tuneful and rhythmic and possesses real merit as music literature. The story is romantic drama based on the legend of The Maid of Niagara. It moves swiftly, requires no explanations and appeals to native and foreign-born children and parents alike."

I went to the opera and spent one of the most entertaining, instructive and altogether charming evenings I have ever enjoyed; and I left the school auditorium with a wider historical vision, broader sympathies, a deeper pride in the ideals and destiny of our nation and also with a kindlier and more tolerant spirit.

REANIMATED GEOGRAPHY AND HISTORY

Many years ago as a young child in Indiana I read of Niagara Falls in the grade school geography class and marveled at the pictured sweep and swirl of the foaming horseshoe. In the early school readers and histories I read the white man's tales of the cruel red man; of his ferocious cunning and treachery. Many times have I peered cautiously behind shady tree and mossy boulder, prepared to flee the

curdling war cry and deadly tomahawk. To my childish fancy, nursed on cold and isolated textbook precepts, the Indian had no virtues, no feelings, no emotions, passions or rights, in common with the rest of humanity. And Niagara Falls was but a vague fantastic phenomenon utterly remote from human habita-

Cadman's Lelawala, as done by the Western high school music students, under Mr. Frary, pierced back through the mystic stillness of the ages and brought down to us for a night, "The forests primeval, with their murmuring pines and hemlocks." Again the wings of the eagle flashed on high and the startled beaver dove to shelter. Once more the Indian roamed in glory o'er winding rivers, through unbroken leagues of teeming trackless wilds. As we followed the action of the story and listened to the earnest singing and playing of Cadman's primitive melodies by the high school boys and girls, the scroll of civilization unrolled before us and into this scene of elemental peace and calm we saw the advance of our daring ancestors, and the natural resentment of the natives. Freed by the passing years from the bitterness of strife and conquest, we traced the sullen

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' Orchesstra-Band Monthly and Melody. The conductor, Mr. Clarence Byrn, head of the nationally known Vocational Music Department of Cass Technical High School, Detroit, Michigan, is one of the outstanding figures in public school music, a musician of broad general experience and particularly in the public eye because of the remarkable achievements of Cass Technical Music Department under his direction. Readers are invited to take part in round-table discussions, and all suggestions and contributions pertinent to the subject of public school music or the preparation for the musical profession will receive Mr. Byrn's personal attention it addressed to him in care of this Magazine.



WAYNE FRARY, F. A. G. O.

retreat of the red man with compassion for his sorrows and praise for his valiance and courage. But I must not tell you the story of Lelawala.

Mr. Frary says his greatest satisfaction in giving the operetta comes from reflecting that the production was but a by-product of his work at Western, an extra-curricular student activity. All the details of the production were done by the students themselves and rehearsals were always scheduled so as not to interfere with regular academic or musical class work.

As the enthusiastic pupils and parents were leaving the auditorium I asked Mr. Frary if he could give me an interview upon the production for our Jacobs readers. He said he would be glad to do it but he felt that it would be far better to carry on the spirit of the production and have Lelawala, herself, give the interview. So we shall conclude this month's instalment with Lelawala's own story of Western's finest school operetta.

In closing may I remind our readers that this copy is intended as the continuation of our April discussion of The Broad View of Music Education, "The significance of school music programs in our social, civic and national development." Surely it is obvious that any music supervisor, school orchestra, chorus, or band conductor who does not use the tremendous resources at his command to further the social and institutional solidarity of our future citizens is failing to meet his highest obligation and opportunity. The school opera should be more than musical entertainment. When properly selected, cast, and run, by student management, under easy and mature supervision, it may become a supremely interesting, thrilling and effective object lesson in history, geography, or economics, as well as music. When we learn to dedicate our music instruction and ability, to facilitate and advance kindred courses in the curriculum, we shall not have to worry further about an adequate musical budget.

#### THE STORY OF LELAWALA

By Elizabeth Homer

Lelawala, by Charles Wakefield Cadman (Willis Music Co., Cincinnati), was presented by the music department of Western high school under the direction of Mr. Wayne Frary, April 22 and 23, 1927.

The beautiful Legend of Niagara provided the background for the play, with an early American setting of about 1760. It shows the superstition of the primitive Indians, their "medicine man." It shows the superstition of the primitive Indians, their great belief in gods and spirits and their faith in the tribes our English ancestors went into the wilds of America, making friends with the Indians; and the bravery and the power of the white man.

Altogether it proved a level of the spirits and the power of the white man.

power of the white man.

Altogether it proved a lovely play for high school pupils to present. The inspiration, the American spirit, was so portrayed that it gripped everyone, from beginning to end.

The story of Niagara is well known by all Americans, and it is a beautiful one. It shows the true feeling of sacrifice which the Indians all possess, woven cleverly into the story of the young Indian maiden, with whom the play

This play can be adapted to any size school or group of performers. It can be "put across" with either a small or a large stage, simple or elaborate settings and costumes. Because of the comparatively small stage of Western high, the operetta was put on with a cast of just forty members. Although the production of the operetta was accomplished in just one month, it was not necessary to have any night rehearsals or any disturbance of academic work.

There are thirteen important characters in the play, one English girls' chorus, a soldiers' chorus, an Indian girls' chorus and also an Indian boys' chorus. The parts were mostly all chosen from the music department. A school tryout was held and approximately 200 students tried out for the operetta, this also shows the favor with which it was received in the school. When the cast was selected the real work of the play immediately set in. After-school rehearsals every day were necessary, but under the able leadership of Mr. Frary, the preparation was soon accomplished. The rehearsals were never tiresome for the music was delightful

Mr. Frary says, "I think it is one of the most interesting operettas within the scope of high school people. It's Homer and Edward Gaifski.



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the only high school operetta which I've ever heard whose melodies do not become tiresome after repeated hearings.

The very fact that the cast registers such enthusiasm proves
to me that the operetta is interesting and worth while."

The music was interesting because it was good music.

The music was interesting because it was good music. There was nothing in it which became tiresome to either the audience or performers. The rhythm, the melodies, the singableness of the pieces made them pleasing to everyone. There was the tender soft music of the lovers and the peppy songs of the soldiers, the melodies of old England and the tom-tom of the Indians. Nothing anywhere which

Too, the music fits in with the play as well as being pleasing to the ear. When one hears Do you Like a Maid Romantic which fair Clarinda sings, one would think that every girl should be coquettish and shy, but then along come Lela-

wala and Mable singing *Dreaming of a Lover* and it seems every girl should be tender and loving.

This play did "go over," it was "put across" thrillingly. This proves that high school students can do beautiful work, work that will be patronized and appreciated by the modern audience. It proves also that a play need not be giddy and nonsensical, with a foolish plot, for a high school cast or audience. It can have an educational background for the property of the property to both sudjences.

cast or audience. It can have an educational background of genuine meaning and still be pleasing to both audiences and performers. In fact the frivolous type of work will seem tiresome to them after hearing a really good historical play or opera, done by high school students.

The members of the cast of the opera have formed a Western high school Opera Association, the purpose of which will be to present an opera each year. Everyone in the association must belong to the music department and the members of the cast of Lelawala were made charter members in the association.

It is hoped that this organization will foster the production of the various operas in Western and help to the betterment of all school plays in the city.

#### New York Organ Notes

New York, N. Y. — This is our first report of activities in the metropolis and we make our bow a trifle nervously. the metropolis and we make our bow a trifle nervously. There are so many organists here who have arrived, or are at various stages of the journey, that there is ample to write about. When one thinks of photoplaying the name of Jesse Crawford comes to mind at once. His work at the Paramount is making as many friends for him in the east as he had in Chicago before his arrival here. His solos are exquisitely done, usually with a minimum of fuss and trappings. One of his most effective bits a few weeks ago consisted simply of a couple of popular songs. and trappings. One of his most effective bits a few weeks ago consisted simply of a couple of popular songs done in his inimitable manner and introducing on the stage at a second console Mrs. Crawford. The lighting was soft and artistic, blending with the mood of what he played and the manner in which he played it. We cannot all have a second console to help us in our solos but we can all use soft lights and study the most tasteful manner of

The new Roxy is of course the talk of the theatre world and thus far it has done very well with its gigantic three console Kimball. Lew White, Deszo D'Antalffey and C. A. J. Parmentier are the organists. It is no easy task to arrange effective solo numbers for this combination but some very fine efforts have been made. An *Indian Fan*some very fine efforts have been made. An Indian Fantasie of a few weeks ago was enjoyed as was the Study in Blue introducing a well known theme of Charles Wakefield Cadman's, DeSylva's So Blue, and a part of the Gershwin Rhapsody in Blue, the last named being especially effective. The accompaniment work, which is done mostly on the main console of five manuals, is just right, plenty of contrast, traps and highly colored combinations used, just enough to add variety and life to the whole.

The Rivoli and Rialto of the Publix circuit formerly used their large Wurlitzers for considerable solo work but of late have adopted the policy of full length features booked for long runs. The musical part of the program is considerably shortened. Solos were featured in the happy days of Murtagh and del Castillo. We have it on good authority, though unconfirmed, that Herbert Sisson, formerly of the Mark Strand and later of the Loew circuit, is now at the Rivoli. If this be true that is just so much good luck for the Rivoli. The Strand is renovating its beautiful but rather antiquated Austin. Walter Wild is chief organist. ratner antiquated Austin. Waiter Wild is chief organist.

The Brooklyn Strand is installing a new Kimball which
will be extensively used for solo work. The picture work
of the two organists, George Crook and Walter Litt, has
long been admired and we look forward with pleasure to hearing them featured.

The Loew circuit employs in New York City alone more that eighty organists, some of whom are exceptionally fine. Marsh McCurdy of the Lexington should be numbered among New York's and the theatre world's best. In addition to his really splendid picture work he is a talented composer with an inexhaustible spring of fresh and original ideas, and a favorite radio artist. Another brilliant organist of this circuit is Miss Grace Madden of the Brevoort. It takes a real artist to put over an effective solo organist of this circuit is Miss Grace Madden of the Brevoort. It takes a real artist to put over an effective solo and accompanient on an organ whose chimes and harp refuse to function, whose vox is perpetually out of tune, and which is in addition badly installed and buried in the wings. If you belong to the large class of players who believe it is impossible to make a solo get across on a poor instrument you should listen to Miss Madden and feel instrument you should listen to Miss Madden and feel ashamed of yourself. Artistic phrasing, clean technic and careful use of the expression pedals do the trick.

The Wurlitzer Company is rapidly becoming, if it is not already, the leading builder of theatre organs in New York and vicinity. So many of these have been installed in this section of the country that the Wurlitzer Organ School has section of the country that the Wurlitzer Organ School has been developed to train players in the handling of the instrument's original features. The school is under the direction of Chester H. Beebe, popular radio artist, and turns out great numbers of successful theatre players every month. The idea is certainly a practical one, as anyone who has heard an organist trained to a straight organ attempt to play a unit, is bound to agree. Besides the purely technical side of the work Mr. Beebe endeavors to develop the originality of his students. So much for an introduction to our New York players. There are many more who are yet to be introduced and have their activities covered in the near future.

— Alanson Weller.

## CHICAGOANA

Chicago Representative

become medieval history unless the present controversy between the Symphony Association and the Chicago Federation of Musicians is adjusted. It is a matter of increase in salary and certainly merits the utmost consideration. Musicianship of the highest character is required in such an organization, and, consideration to the feet that the essential control of the salary and certainly merits the utmost consideration in the feet that the essential control of the salary and certainly merits the utmost consideration.

Melody for September, 1927

ing the fact that the season is limited, more money should be paid the personnel. It is ridicu-lous, to say the least, that a metropolis the size of Chicago cannot afford to further patronize an organization, which, under Mr. Frederick Stock's baton is one of the ranking symphonies of the world, to the extent of an increase in salaries which involves but some \$30,000 annually; this particularly in view of the fact that the same city supports and patronizes a Civic Opera Company which is a con-siderably larger liability. During

an ordinary symphony season the players work hard enough to deserve the balance of the year for relaxation or for further study, if they like. This cannot be done now, for the musicians do not earn enough during the season proper to maintain anything like the standard of living to which they are articled. they are entitled. Prominent men have come forward offering to make substantial donations, Paul Ash, for one, making a \$10,000 offer. It is sincerely hoped that the matter will be thoroughly straightened out so that Chicago may not become an utter instrumental-music desert. Up to the present writing the prospects are bleak—very bleak.

THE RAVINIA PARK OPERA COMPANY, under the impressarioship of Louis Eckstein, has been presenting one of the finest seasons since its inception. Strange as it seems, the personnel of the Chicago Symphony Orchestra has been drawn upon to furnish the orchestral accompaniment for this opera company and no expense has been spared to secure the best available vocal talent. Fra Diavolo, by Aubert, under the direction of Gennaro Pappi, is the only opus I have been able to view so far, but the performance so much edipred anything of a like patters. performance so much eclipsed anything of a like nature I have seen in Chicago, that, light though it was, the opera will be a long-remembered pleasure. The production was cast with the histrionic as well as the musical capabilities of the personnel well considered, and the accompaniment was flawless. There were not those occasional see-sawings of terms one usually finds in opera oxidestras. Perhams tempo one usually finds in opera orchestras. Perhaps, after all, the greater care taken in ensemble attack in the symphony orchestra, the more meticulous methods of rehearsal, pay in the long run. This is not a matter of musicianship so much as it is a matter of the close attention to detail not always a possibility in the opera field, due to a too varied repertoire. It is not really the orchestra's fault nor the conductor's, but rather a matter of the timeconsidering the large repertoire (a great part of it in manuscript) that a modern opera company can allow for rehearsals. There is a difference, though, and the Civic Opera Company would do well to consider this angle. I almost forgot to tell you that this same orchestra presents, under the baton of Eric De Lamater (assistant conductor of the Chicago Symphony Orchestra) two symphonic concerts per week of the Ravinia season besides the regular opera routine. Edward Moore, returning from an early spring trip to Milan, stated that the Ravinia company had no superior even at the La Scala and that's saying a lot for Moore, who is critic on the Chicago Daily Tribune, and knows an opera company when he hears one.

theatre rotation temporarily to make a guest conductor appearance in Detroit. This great artist has won for himself an enviable reputation, during the few weeks he has been in Chicago, for his musical profoundity and for his charming Latin personality. He is the very personification of good manners and good breeding—an intelligent fellow of great artistic attainment. His opera Danira has been receiving my attention and we hope to produce it with been receiving my attention and we hope to produce it with the Chicago Musical College orchestra, ballet, and vocal classes as soon as Marcelli is able to get back to Chicago. The opera is in one act — two scenes — and the unities of time, place and action are perfect. The music is very lyrical and shows exceptionally fine craftsmanship, having every ideal quality which should accrue to a work of this every ideal quality which should accrue to a work of this kind. With the exception of Adolphe Dumont, who is now in New York, and possibly Walter Blaufauss, no other movie director we have had during the two years I have been in the Windy City is capable of such a creation. The opera is in Italian and, so far, is arranged for complete orchestra, soloists, and chorus in the complete partitur, and a reduction in the form of the usual score for voice and piano only. The work shows an intimate knowledge of the capabilities of every instrument as well as the voice, for, taking the piano part of the vocal score as an instance, it seems "made to order" for that instrument; it is as though a pianist composed it, so well does it "fit" and so balanced is the arrangement. The same thing is true of the vocal

ULDERICO MARCELLI has left the Tivoli-Uptown

vocal feasibilities and possibilities unknown to the cheap shallow musician. It is too bad that the musical pendulum seems to swing so far to the jazz extreme which seems to b seems to swing so far to the jazz extreme which seems to be the reason for Marcelli's temporary absence. A little is fine—a true divertissement; a prodigal excess is obnoxious. The jazz era in the larger Chicago movie theatres has ordained the displacement of fine symphony orchestras and their equally fine conductors and the usurpation of their field by cheap imitators of Paul Ash and Bennie Kreuger. Ash and Kreuger are artists in their own particular line, however. A surfeit of the thing and maybe the public will regulate the matter themselves. regulate the matter themselves.

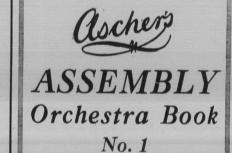
THE MOVIE SITUATION was discussed in the Chicagoana column in the June issue and further news promised. Well, the second largest paper in the city and the largest evening newspaper, the Chicago Daily News, has very kindly and generously commissioned me to prepare a series of articles to run indefinitely for the purpose of acquainting the public with the good the theatre musician does and drawing this public attention to the control of the purpose of acquainting the public with the good the theatre musician does, and drawing this public's attention to it in such a manner that neither the critic in question nor his prejudiced readers may take offence, yet, where deserved, vindicating theatre musicianship. The articles run every Monday and so far the reaction has been all that might be desired. This may be developed into quite a potential weapon of defense for a much maligned group in the musical world. After all, everything they do is far from being bad; to the contrary, the majority of our great public might not even know what they do now about good music if it were not for the idealist who graces many a theatre's pit in one capacity

THE POPULAR THEATRE by George Jean Nathan, and published by Alfred A. Knopf, New York City, in the Borzoi Pocket Book edition, is one book that every intelligent musician ought to read. To quote from more competent authority, "It is a book by the man whose previous work has been characterized by leading American and Continental critics as the soundest, wittiest and most illuminating dramatic criticism since George Bernard Shaw's Dramatic Opinions and Essays. Mr. Nathan is the assistant, or associate editor (as you care to put it) of the American Mercury, which is also published by Alfred Knopf. While I would not say it was a liberal education—in its field in the full sense that phrase implies, yet no one with even the slighest smattering of dramatic intelligence can fail to derive a lot of knowledge from it and no end of amusement from its satire. . . ." There's more than one laugh in it. I liked it so well that I used it as an authority for several Phases of two lectures I gave during the Summer Master Classes at the Chicago Musical College. Nathan has one of the most brilliant minds of the times and, being a little less vitriolic than his confrere, H. L. Mencken, is better liked by some who do not care to have salt rubbed in their wounds. Of course, this is purely a matter of personal opinion. I, for one, am impartial

PERCY GRAINGER, Leopold Auer, Richard Hagemann, Leon Sametini, Moissaye Boguslawski, Herbert Witherspoon, Chas. Courboin, Chas. Demorest, etc., have concluded a most successful intensive six weeks' course at concluded a most successful intensive six weeks course at the Chicago Musical College. Grainger and Sametini whipped the college orchestra into admirable shape and the six weeks passed quickly and pleasantly — profitable to all concerned. Of course, Percy Grainger was the outstanding figure. Indefatigable, he raced from one activity to another giving inspirational advice to everyone. He is a man in every sense of the word, physically and mentally, an artist who has no comparison on his beloved instrument, the piano. His devotion to his mother, his loyal patriotism piano. His devotion to his mother, his loyal patriotism during the World War, and his many masculine qualities endear him to every one, male or female. You don't have to drag a business man away from a Follies show to hear a Grainger concert. As with Rachmaninoff, men are equally as warm in their appreciation of these musicians as the ladies, and with the musicians themselves these men are favorites. I ought not tell tales out of school but Grainger gave away over twenty-five scholarships to needy and deserving students. We worship him as one of the two greatest pianists living today so why say any more. pianists living today so why say any more.

ART SHEFTE with his three volume Rapid Course in Piano Playing has created a furore in the musical world. These volumes, together with six others which cover every conceivable phase of syncopated *pianoism*, are published by the Forster Music Publishing Co., of Chicago, and are the most remarkably complete things available on the subject. I would say that their use is not entirely restricted to jazz piano playing. The person who wants a better knowledge of pianistics even in the classic field, is bound to derive a great deal of material benefit from them. Certain volumes are of inestimable value to the theatre organist and even the arrangers for the jazz bands have found some charmingly original rhythmical ideas contained in their pages. The work is carried on in very logical sequence, each phase of technical difficulty being intelligently and musicianly disposed of in its most proper order. The series is going to prove a boon to every musician who will give it even ordinary attention and is bound to revolutionize the present haphazard systems of jazz piano instruction,

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Earn more money. Master Harmony and Modern Arranging By Mail. A Practical Course presented in a sensible and interesting manner. Write for free literature today! LEON RUSSE MATHIEU WAUSAU Wisconsin Studios: 215 Alexander Street and 2415 Oakwood Blvd BEN SIMON and his orchestra at the Roosevelt Theatre have established beyond dispute an enviable reputation for themselves as an organization which can always be relied upon to give the best in musical accompaniment for the super-features which this particular house plays. Metropolis, the lugubrious, melancholy Teuton drama, has done much to establish this orchestra in Chicago. The personnel comprises eleven of the finest instrumentalists from Chicago's musical world — the majority, at one time or another, having played with the leading symphony and opera orchestras of the country. Mr. Simon's personal musicianship is of the highest order and he has been trained under the greatest violin pedagogues of the day. His very BEN SIMON and his orchestra at the Roosevelt Theatre under the greatest violin pedagogues of the day. His very pleasing personality endears him to all of his men and there are none of the usual petty jealousies and disputes one finds in such an aggregation. Another thing about Mr. Simon, his first show is usually as good as the last, which is but another reason why Balaban & Katz are successful in this particular house. Mr. Lipstone, the general musical director of the circuit deserves much credit for his musical wisdom in giving such a post of responsibility to such a man. We know that he is due for even better things.

ALBERT F. BROWN, at the Marks Bros.' sumptuous ALBERT F. BROWN, at the Marks Bros. sumptuous DeLuxe house, gave the most refreshing organ presentation I have seen in quite some while. It used the Remick hit Butterflies In The Rain, employing a singer from one of the boxes (suitably spotted) on the left side of the theatre and a Scrim Presentation on the stage with a captivating ballet dancer doing a "butterfly" dance behind the scrim; Mr. Brown's console, which is on the right side of the orchestrapit was not spotted until the and of the presentation thus pit, was not spotted until the end of the presentation, thus enabling the audience to thoroughly assimilate the various theatrical accourtements shown and also to appreciate the effect of the rain and storm which was introduced as a contrasting accompaniment. Albert Brown has made for himself an enviable reputation with "Scrimaphone" presentations using a Panatrope instrument, beside the straight Scrim Presentations which usually employ elaborate stage tableaux, divertissements, or vocalists, as the case may be. Here is another case of mistaken judgment. He did not conform to the ideas of one big circuit and nothing was offered him that might attract his services, yet he enlists under the Marks Bros.' banner and what happens? He is one of the outstanding organists not only of Chicago but of the entire country. There is every reason to believe that another year will see him safely ensconced in the same class with Mallotte, Murtagh, Crawford and Keats. In a class with Mallotte, Murtagh, Crawford and Keats. In a way, I believe I am doing him an injustice, for my better judgment tells me that he is now in their class and is going to give them the merriest race of their lives for popularity and reputation. He is as full of ideas as the itinerant/dog is of fleas, to use a vernacular expression, which means that his popularity is not a matter of using a bag of tricks. His reserve fund seems inexhaustible and Marks Bros. had better watch out for many another big circuit has envious eyes on this talented organist. Incidentally, he is a "regular fellow" in everything that that phrase implies.

As I write, most of the conservatories have finished their regular summer terms and are embarking upon a vacation period until September when they will resume their worthy activities with greater enthusiasm than ever. Never was the world of music more promising from some angles and so despaired of from others. This situation is to be expected in a world of ups and downs. On the whole, the general artistic activity of America is astounding. Another twenty years and the complete resolution of American musical personality ought to be an established reality.

Fall River, Mass. — The Durfee Orchestral Club, under the direction of Mr. W. J. Titcomb appeared to advantage on Founder's Day Program of the Fall River High School, the Class Day exercises of the class of 1927, and the Commencement exercises. The Durfee Orchestral Club is composed of students of the Fall River High School and is an important unit in the musical and educational activities of the school. It will be remembered that the name of the Fall River High School was formerly the B. F. Durfee High School and that when it was recently changed by the authorities to the Fall River High School a quite enthe authorities to the Fall River High School a quite enthe authorities to the Fall River High School a quite en-thusiastic protest was registered by the students. The Dur-fee Orchestral Club is retaining the old name and thus serves as a tangible connecting link between the B. F. Durfee High School and the Fall River High School which

Clinton, Iowa. - The Clinton Community Band presented on August 21 a program of numbers, every one of which had been composed by Ed Chenette. The program included marches, overtures, fantasia, various novelty numbers, saxophones solos, all of them being numbers that numbers, saxophones solos, all of them being numbers that have become standard items in the repertoire of present day bands. During the war Chenette conducted the American Band of the Canadian Expeditionary forces, known as the "Concert Band of the Canadian Army," serving in this capacity for three years. He has been especially active as a composer and arranger, bringing out some twenty new numbers this past year, none of which, by the way, were included on this special Chenette program. He has also served as a judge in the Ohio, Illinois, Wisconsin and Chicago band contests and the National Legion contest at Philadelphia. Chenette is not a very enthusiastic believer in the idea that music is hereditary. He says, "Most folks in the idea that music is hereditary. He says, "Most folks have an idea that music is hereditary but my father knew only two tunes: one was Yankee Doodle, and the other one

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## DETROIT NOTES CLARENCE BYRN, Detroit Representative Cass Technical High School, 2421 Second Boulevard

THE GREATER MOVIE SEASON IN FULL SWING

THE MICHIGAN, Kunsky, Balaban and Katz's theatre deluxe, is already so much a fixture in the lives of greater Detroiters, it is hard to realize it has been open only one season. The theatre is erected on the site of Henry Ford's old workshop where the first fliver was evolved and its massive precentive completely every way. evolved and its massive proscenium completely spans the alley where Henry did his first flivvering. In addition to alley where Henry did his first flivvering. In addition to regular high class screen attractions, Arthur Gutow and his Wurlitzer organlogues, and our inimitable Eduard Werner with his grand pit orchestra, the Michigan offers weekly edtions of Publix exhibitions. These Publix acts are undoubtedly the finest chain stage presentations of the age. In fact we sometimes fear they are too good to be true. Certain of our critics have predicted that unlike the brook they may not go on forever.

they may not go on forever.

Certainly the management has been exceptionally lavish in securing, in addition to the regular fare, such extremely noted and expensive organizations as Gilda Grey in person with her flexible South Sea Islanders; Gertie Ederle and her supple divers; Paul Whiteman; John Philip Sousa and his band; Mary McQuarry with her six golden harps in Vienna Life; Ted Lewis, travedian of Lags, and Company. Vienna Life; Ted Lewis, tragedian of Jazz, and Company; suave and graceful Vincent Lopez with his Casa-Lopez Orchestra, and Ben Bernie and his Hotel Roosevelt Orches-

THE ADAMS, Kunsky's super-feature house, ran the German futuristic fantasy, *Metropolis*, for the past two weeks. *Metropolis*, by the way, while very graphically conceived and produced, seems to be a crudely veiled jab at Ford's production methods of employment. It is our impression that Masterman was very poorly focused as to actual conditions in modern industry. Focus are that actual conditions in modern industry. Facts are that never before in the history of the world has the condition and welfare of the laborers been so thoughtfully considered by their employers as they are today by such men as Henry Ford, John D. Rockefeller, Jr., Charles M. Schwab

THE MADISON, across the Park, as a prologue to the arrival of Lizzie's long expected and anxiously awaited new brother; is running *The First Auto*, a racey narrative of strange happenings that took place when girls first began to walk back home. Patsy Ruth Miller plays the part of the first girl.

FREDDIE STRITT is back again with his old friends, Don Miller, Walter Bastian and the State Bunch, the while Russ Morgan with Charles Jolly and Moran & Wiser, still tease the Capitol crowds along.

PAUL SPECHT -- There is always an extra thrill of pride when a local organization rings the bell in a big way and that is just what the London Brothers did when they signed Paul Specht and his "International Symphonic Syncopators" to open their Regent Theatre at Woodward and Grand Boulevard, May 1st. Specht is the very personification of geniality and affability. His stage mastery is superb. He has one of the best routined organizations

is superb. He has one of the best routined organizations ever seen in these parts.

Paul's bands and his Columbia records are known and loved the world over. By the way, have you heard his latest recording, Echoes of the South? It is a reminiscent medley of Southern airs woven together with exquisite taste. It is a double record utilizing all the resources of his magnificent orchestra including yocal chorus and vibraphone, featuring also versatile Louis Calabrese who breaks through the coiling with Packing Nellin Gray, on his trumpet

phone, featuring also versatile Louis Calabrese who breaks through the ceiling with Darling Nellie Gray, on his trumpet and immediately stages a wicked knockout with Old Zip Coon on his golden Vega banjo.

In response to numerous requests the Regent management recently put on a Columbia Night program made up exclusively of numbers which Specht has recorded for the Columbia people. It proved one of the most popular events of the season. In the near future Paul and the boys will "Pack up Their Old Kit Bags" and "Beat it" hack to Broadway for a two-weeks' yacation, much of back to Broadway for a two-weeks' vacation, much of which will be spent in making new recordings. But when the bees are in the hive, they will return to chase our blues

DURING the past season three new combination houses, the Keith-Albee Uptown Theatre, the Orient and the Grand Riviera Annex, have been added to the movie colo Three more palaces swing open their doors in the fall, the Granada, the Hollywood and the Miles Oriental. Meanwhile construction is being rushed on the United Artists and the Fox Roxie.

CONGRESSMAN R. T. CLANCY has been made a member of the Executive Committee of Detroit's Annual Music Carnival to be held on Washington Boulevard, August 16 and 17. He will endeavor to secure twenty-four aeroplanes from the First Pursuit Squadron at Selfridge Field for exhibition flying on the opening night. George Finzel, chairman of the Band Committee, has promised six super-jazz bands, averaging thirty men each, besides the Police Band, the Firemen's Band, Schmeman's Band and

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## SPOKES FROM THE HUB NORMAN LEIGH

read in last month's issue of this magazine an answer given to a correspondent who was requesting information as to the acoustical qualities of band stands in general and in particular as to whether or not the Parkman band stand on Boston Common were a good model to follow in this respect.

Those of my readers who remen ber the answer referred to, will recollect that the sum and substance of it was to the effect that of all band stands in Christendom or outside of it, the Parkman stand was the worst possible band stand as such —a nightmare of acoustical errors not to say ignorance. My natural civic pride revolted at this blow aimed at the somewhat costly structure given to the citizens of Boston out of the posthumous mu

NORMAN LEIGH cence of Mr. Parkman, and I set myself the task of putting in its proper place an apparently base libel upon, at the time of its building, this welcome addition to Boston's famous breathing space in the heart of the city. This labor of love has resulted only in conrmation of the unpleasant aspersions cast.

The Parkman band stand has to date cost the somewhat considerable sum of seventy-two thousand dollars and in its present state serves no better purpose than to blister the necks of the unfortunate musicians forced to struggle with its acoustical eccentricities. Of this seventy-two thousand dollars, thirty thousand was expended to correct blunders of design only too apparent in its original form. The stand was raised, an alleged sounding board installed, and later amplifiers of the radio type made their appearance, presumably to do the work that should have been done by the soundboard but in reality, I have heard it whispered, to allow a candidate for re-election to one of our important civic posts the comfort and convenience of addressing large crowds of our intelligent citizenry without danger of splitting his thorax. Whatever the reason for their appearance there they are, and are used, as far as I can discover, at every concert to distort the lusty blowings of the sweating musicians cooped up in this frying-pan presented by the city of Boston in the guise of a band stand. The little town of Framingham has a portable stand costing hundreds where the pretentious Parkman structure cost thousands, which is as far superior acoustically to the latter, as the works of the late Victor Herbert are superior to the Prisoner's Song. When one considers what might have been accomplished by the intelligent use of seventy-two thousand dollars in the matter of a scientifically constructed band stand, and the incredible stupidity exemplified by the act-ual use to which the sum was put in the present instance, one is tempted to reflect that millionaires who leave trust funds for the benefit of their native towns must sincerely regret their laudable action, if they are able, from above, to observe their carefully shepherded dollars being scattered to the four winds on such asininities as the Parkman band

While we are on the subject, and the hammer is rising and falling with gratifying regularity and precision, allow me to say a few words about the situation of outdoor music in general as dispensed in this, my native city. There is a legend, whose authenticity I do not vouch for, that once upon a time in the dark ages of our civic culture, the delicate matter of furnishing musical fare for the burghers of Boston, their wives and sweethearts, rested in the hands of the Sewer Department. This was altogether too much of a scandal even for Boston, and so, at a later date under the beneficent reign of John F. Fitzgerald as mayor, a Music Commission was formed whose calibre can be judged by the fact that George W. Chadwick was one of its members. With this commission functioning, the city had its own organized bands which gave the entire series of outdoor concerts for the season, and enough funds were allowed for this purpose so that meritorious music for the masses was on a fair way to becoming an accomplished fact in the Hub of the Universe (a term which long since has had a decidedly ironic ring). The political exigencies of following dynasties did not agree with this procedure and therefore, still later, the commission was abolished and the matter was placed in the hands of the Park Department with a system of open bids whereby sausage-tailors and doughnut-moulders had an equal footing with band leaders in the matter of begging for the privilege of furnishing band-concerts to the

Now the situation, as the writer sees it, is just this. Boston has at present, only three, or at the most four, organized bands. One can readily imagine, with an open bid system, the howl that would go up if the contracts were awarded exclusively to these three or four bands capable of furnishing music of at least a certain degree of merit. As in all matters enmeshed in the web of politics, the pie As in all matters enmeshed in the web of pointes, the pine must be cut up and passed around, and that is why one sees contracts awarded to bass-drummers, virtuosi on the tuba and skilled triangle soloists, who gather together a scratch organization of players, head it with some one more

I WAS SOMEWHAT SHOCKED AND PAINED to or less familiar with the wielding of a stick, label the affair

with some hi-falutin' and apocryphal name, and set about the business of giving a concert or two. The result upon the whole scarcely can be called satisfactory.

The Park Department has a Musical Advisory Committee which is supposed to be the answer to any question of the department's competency to deal with such matters, but the department of the department's competency to deal with such matters. but an advisory committee can only advise — it can neither demand nor command — its powers are limited strictly to recommendations. I do not doubt but that the Park Department is handling this matter as well as can be expected under the circumstances and political pit-falls with which it is surrounded, but I just as earnestly believe that the control of Boston's outdoor music should revert to some such system as held in the days of "Johnny Fitz"

and Sweet Adeline.

There is one encouraging feature about the whole business

— Boston is not spending any considerable sum on the
music furnished under this system. The amount allotted
for this purpose by our tight-fisted City Council, has dropped
as low some years as eight thousand dollars, and the
maximum has never exceeded seventeen thousand. This
year, I understand, we are spending twelve thousand.
Although I have no figures available, I believe this to constitute a record for parsimony in such matters for a city of stitute a record for parsimony in such matters for a city of the size of Boston. Altogether, the question of outdoor music in this town would appear to be in a parlous state.

APPARENTLY THE MOVIES have reached that stage of standardized mediocrity so dear to the heart of our great American organizers. It is one of the drawbacks of an otherwise congenial task that the writer is forced to witness otherwise congenial task that the writer is forced to witness certain of these offerings by the Hollywood impresarios at all too frequently recurring intervals, and while he is bound to admit a higher general level of technical achievement in the matter of lighting and photography than held good in the days when the industry was less thoroughly organized, he cannot but remark that, with few exceptions, the stories filmed and the endless procession of dough-faced flappers, patent-leather-haired heroes, ex-manicures and re-incarnated soda-jerkers who appear in them, are excessively stupid fables on the one hand and unbelievably wretched actors on the other.

That the fault lies entirely, or even greatly, with the sweated literary backs who write the trash and the sweating hams who strut in them, is something I seriously doubt. Even actors of legitimacy and distinction after a brief period on the screen become indistinguishable from the ordinary run of cinema artists — a case in point is John Barrymore, recently appearing in that piece of pretentious flapdoodle, *Don Juan*. I have a suspicion that the real criminal in the case is to be found in that arch-enemy of individualism, "System" — that "Efficiency" has struck the motion-picture industry its deadly below-the-belt blow.

The good and bad points of the movies of to-day would

appear to bear out this suspicion. Let us first take the photographic end of motion-picture making. Probably the cleverest photography extant is to be found in the cinemadrama — an entirely new photographic technic has been evolved while novel types of lighting have been invented and developed in the studios, some of them very wonderful and developed in the studios, some of them very wonderful indeed. Just recently, for instance, there has been introduced a system of "light-makeup," in which tiny spotlights of varying colors, carefully worked out from the known color sensitivity of the film in use, are thrown on the face of the subject to produce certain physiognomical effects. How this is accomplished can easily be understood if one will cast back in one's mind and remember certain of the sixtures graphed with the family browning. Most of the pictures snapped with the family brownie. Most of us have noticed that in making a "shot" at our Titian-haired friends, for example, the resultant print was quite apt to show them with noticeably dark hair. This phenomenon was due to the fact that the film used being extremely insensitive to red, very little light from the head of our carrot-topped friends was registered thereon. And so in the new system of "light-makeup," if it were desired to represent the hero as recovering from a severe illness, or an evening spent in keeping up with his flapper sweet-heart, hollow cheeked and sunken eyed, these features would be picked out with the little red "spots" and the resultant localized underexposure would bring about the desired appearance of partial disintegration. Other colors are used for still different effects and the results are said to be extremely successful.

It is easy to see that with photography, as it does, resting on a scientific basis, and with the countless combina-tions of lightings and conditions under which pictures can be and are taken, standardization is not only excusable but almost a necessity — without a reasonable system reasonably adhered to no certainty of a predetermined result could be possible. When, however, one attempts to make creative work, no matter how puerile in conception, conform to certain inelastic demands imposed by hard-boiled business administrations, when actors are forced to imitate the solo acrobatics of gymnasts functioning as actors and feminine "stars" in male attire and trick-moustache are presented ditto, it would appear that standardization had run somewhat amok.

I have witnessed a score or more of pictures the past season, all of which have left the impression of having been

tailored in the same sweatshop despite the variety of names attached thereto as sponsors. These pictures without question, were written, directed, and filmed under a system that while precluding the possibility of a result which might be termed, in the jargon of the day, "poisonous," still prevented the production, just as effectually, of a

"great," or even a "good" picture.

All this is a shricking example of the American craze for mass production, as practiced by our manufacturers of soaps, soups, cereals, and cuspidors. It is the Saturday Evening Post made animate minus the saving grace of the adversariance. tising pages. I have thought often that a proper warning to be placed over the entrance to the editorial sanctum of that monstrously swollen publication would be, "Abandon Ideas, All Ye Who enter Here." It is possible that some such sign actually is in operation in Hollywood, I would not find this difficult to believe.

ALFREDO CASELLA'S idea of a light musical snack as evidenced by the programs arranged by him for the past season of the *Pops* would consist of Potato Purée à la Brahms, Fried Mackerel and Tschaikofsky, Roast Beef Bonne, Plum Pudding Bayreuth, the whole topped off with Café Turque Respighi. Pass the pepsin please!

AT THE METROPOLITAN. Raymond Griffith in Time to Love. Somehow or other, so it appears to the writer, light farce is the field in which the modern movies find their happiest expression. The picture under discussion is an excellent example of the genre. In accordance with the usual law of farce, as often pointed out by George Jean Nathan, the situations at which we hold our aching sides and produce the guffaws with which we defy apoplectic tendencies, are matters of grim tragedy to the participants therein. I defy anyone to get the humorous angle of being cooped up in the cage of a target balloon while expert gunners are bringing down their marks on either side and inexpert ones are shooting the cage of one's own particular balloon from under one's feet by piecemeal, if one were the person being bombarded. And yet that is the hilarious climax of a series of hilarious incidents, presented in this amusing picture. While Raymond Griffith is far from being the best farceur we have on the screen, given a good vehicle, he is extremely funny, and William Powell, for whom I have always had a sneaking regard, is able to give just that pompous touch, native to the legiti-mate heavy man, in his rôle of the valorous Marquis de Dado (of whose grandfather it is told that he dented forty,

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or was it seventy, fenders at the Battle of Sedan) which adds to the joy of the occasion considerably.

After a prelude by the house orchestra in which Schu-

mann's Traumerei was made to sound as if written by an amateur Richard Strauss, I was treated, on the screen, to the usual flubdub presented to the public on matters pertaining to musicians — Robert and Clara Schuman, and asked to believe that the widowed Clara spent most of her spare time at the domestic piano, playing this same com-position of her husband's. During a period when Clara was otherwise occupied, the director took advantage of the lull to film a picturization of The Two Grenadiers, accompanied vocally and orchestrally. Finally her besetting itch got the better of the widowed lady, and we took leave of her playing out a rejected suitor to the strains of Traumerei, a pretty thought!

a pretty thought:

Still on the screen, Will Rogers personally conducted a short tour through Switzerland and Bavaria, and the Bray Studio showed some interesting and at times luscious views of the island of Hongkong. The Paramount News Reel featured a thriller in the form of an aviator parachuting it from a burning plane, with pictures of the downward planes, with pictures of the downward planes are the planes of the latter than by a paramount is carper factored. plunge of the latter taken by an automatic camera fastened to the same. The sponsors of the film solemnly swear that the whole affair was a lucky shot of an unpremeditated incident -- but I dunno.

of the two stage presentations A Non Stop Trip to Mars was by far the better. Dancing, gymnastics, and a jazz saxophonist, all combined to make a swiftly moving panorama of lively entertainment. In this combination act were included a troupe of tramp dancers in burlesque ballet which, perhaps owing to a more settled digestion than at the time of a former viewing, I found extremely amusing. There was also a young she-person who danced with considerable skill not to say abandon, and I was pleasantly shocked to perceive that, from where I sat and with the somewhat inferior optical system presented to me by nature, this coryphèe appeared to be in a state of nature with the exception of four inches of silk fringe which was not annoyingly noticeable. Of course I realized instantly that I was a victim of illusion, because this was Boston, but even if it had been New York the animation displayed by the young lady would have been lacking. You see in New York the law-givers, faced with the unpleasant task of choosing between Art and Morals, have decreed that the "Glorification of Young American Womanhood" can be carried to the ultimate if only the subjects of the aforesaid glorification refrain from motion. In an immobile state they are Art with the most capital of capital "A's". Let them wiggle a toe however slightly, or allow a ripple to

travel through the sciatic region, and they immediately become candidates for the police court. A nice point, is it not? Of course in Boston "glorification" never gets that far. We insist that between the badges of high art and the pop-eyed gaze of our defenseless youth, must be interposed a bulwark consisting of one one-thousandth of an inch thickness of transparent silk gauze. With the gals thus humanitarianly protected from the inclemencies of back-stage draughts, and the front row audience equally immune from a too clear and distressing view of incipient varicosis, the former can gallop all over the place and the public morals are safe. So you see that the pleasure which I received from the caperings of this accomplished hoofer was vicarious, and largely due to failing eyesight — proving once again that even infirmities have their golden lining —

so to speak. In regard to Gene Rodemich and his team I cannot enthuse. That is really all I can say, adding only that I have reason to suspect that the fault does not lie with Gene who, I have been told, was able to put over an extremely neat job on his native heath, but rather with the show-wise executives over in New York who apparently have very definite, if to me mistaken notions, of what an act of this sort should be like.

Arthur Martel, at the organ, featured At Sundown, with sentimental slides, the latter showing all the pictorial beauties and qualities of coloring so familiar to us all through the missionary work done by the comic valentine of our youth. Each verse of the song was prefaced by a bit of doggerel carpentered to the music of Massenet's Elegie—
a bit of cheek, allow me to inform the universe.

On the whole the shows at the Metropolitan appear to be

keeping up to standard and at times even exceeding the same, which is scarcely an easy thing to achieve fifty-two weeks out of the year.

The Conductor of our Clarinetist Department, Mr. Rudolph Toll, who has for many years served that portion of our subscribers whose chief instrumental interest is in the clarinet, has recently moved from his Stuart Street address to 170 Tremont Street. For ten years Mr. Toll was an instructor at the New England Conservatory of Music and he has played in symphony and opera orchestras under some of the most noted European and American conductors. As solo clarinetist of the Boston Opera Orchestra he has the distinction of having been chosen Orcnestra he has the distinction of having been chosen after competition as the first American clarinetist to occupy the solo position in a grand opera orchestra. He numbers among his clarinet and saxophone pupils some of the leading solo and orchestra artists of the present generation. In his new location Mr. Toll will be enabled to devote his entire time to asymptoms and allowed the saxophone are saxophone and allowed the saxophone are saxophone and allowed the saxophone and allowed the saxophone are saxophone are saxophone and allowed the saxophone are saxophone and allowed the saxophone are saxophone are saxophone and allowed the saxophone are saxophone and allowed the saxophone are saxophone and allowed the saxophone are saxophone are saxophone and allowed the saxophone are saxophone and allowed the saxophone are saxophone are saxophone are saxophone and allowed the saxophone are sa entire time to saxophone and clarinet interests, including the instruments themselves and their accessories, students who are studying them, their repair and replacement, and writing about them for Jacobs' Magazine readers.

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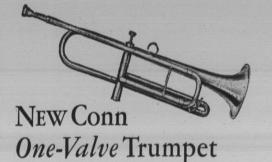




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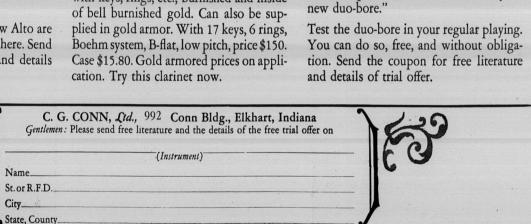
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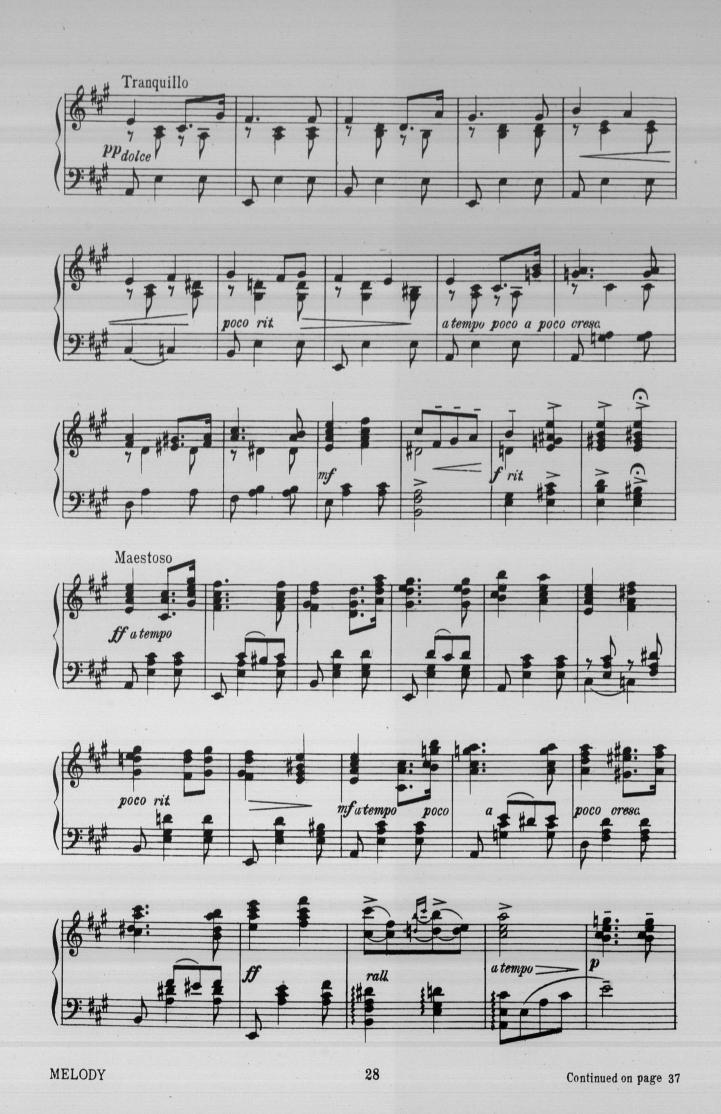


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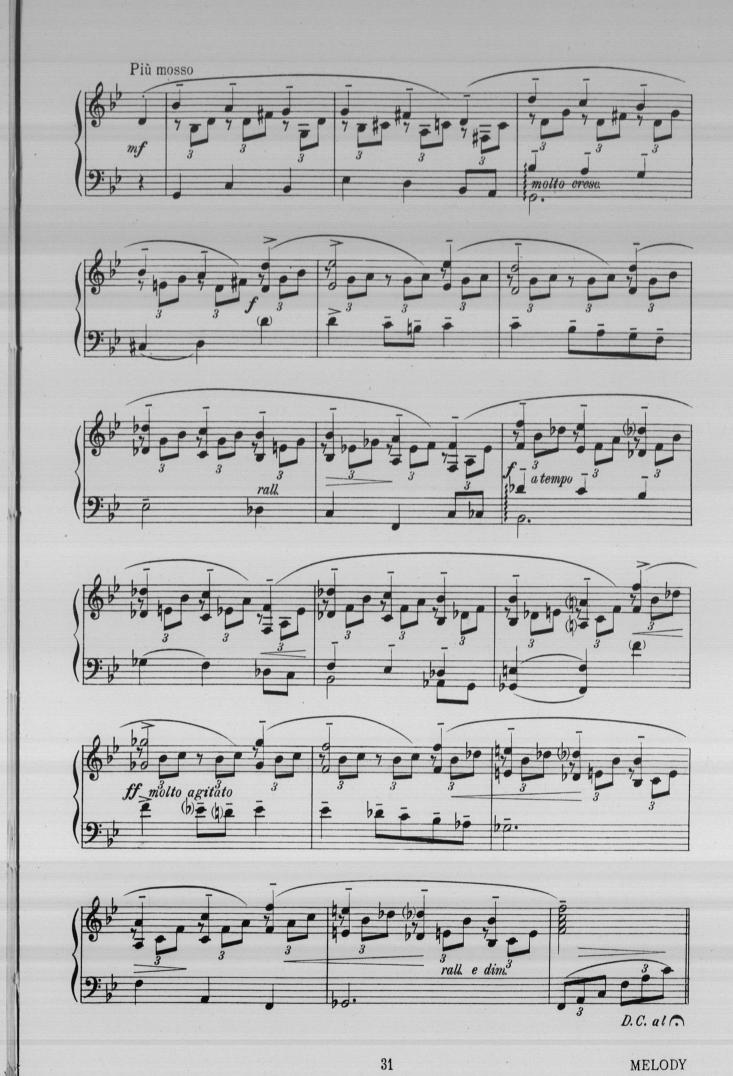
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## West Coast News Notes

RMA FALVEY, organ virtuoso, Grand Lake Theatre, Oakland, California, has been transferred to the new West Coast house, the California in San José. Larry Canilo replaces her in Oakland.

Franz Rath, Jr., featured organist of Fox Theatres, Denver, Colorado, whose name for eight years has been synonymous with the great organ at the Isis which held only the two console artists, Murtagh (1914-18) and Keates (1918-19) prior to his tenancy, has gone into local politics.

only the two console artists, Murtagh (1914-18) and Keates (1918-19) prior to his tenancy, has gone into local politics, sponsoring Judge Julian H. Moore for mayor of the village. Well, I heard and saw "Ollie" Wallace's "Mechanical Midget' at the Fifth Avenue, Seattle. Ollie and an organ man friend built this small console which contains three manuals a full set of pedals and is hooked up to the regular house Wurlitzer. There are no stops or tabs on view but pistons are used for the chapring and setting up view, but pistons are used for the changing and setting up

of combinations. The idea is clever, and very effective.

I heard the Vitaphone at the Blue Mouse together with
the Better 'Ole. The opening act had Elsie Janis but the Better 'Ote. The opening act had Elsie Jam's but the synchronizing at first was very poor; however, later it was perfect. It was enjoyable as a novelty but one never loses sight of the fact that it is mechanical. I should hate to have to listen to it at every theatre, and because the human element is lacking, I doubt that it will ever supplant any of the professional motion picture theatre musicians. Vitaphone at present in most cases, is a very big draw. It was perhaps needed as a stimulant to business, and no doubt it has a great future as far as its vaudeville acts are con-

it has a great future as far as its vaudeville acts are concerned, inasmuch as it will make possible the opportunity for many people to see and hear famous singers, musicians, etc., who would not be able to do so otherwise. I'd much prefer George Lipschultz' or Francisco Longo's scores.

Inasmuch as the Blue Mouse Music Masters were under contract to John Hamrick, this organization was shifted to Hamrick's Egyptian, during the Vitaphone engagement.

John McCarney, formerly of the Blue Mouse, Tacoma, is now playing at the Grand Centralia. Johnny is a very happily married man now, and was a recent visitor to married man now, and was a recent visitor to

Seems great to be back in the great city again, and I'm as busy as an armless hot dog vender. Am flitting here and there getting "in" on the latest gossip.

Edna Harkins is busy as a bee at the Grey Goose on

Edna Harkins is busy as a bee at the Grey Goose on Beacon Hill. Ed has a very pretty organ, and from reports is regarded as the finest organist to hit that part of town — and that's no slap at her predecessors either. This li'l gal knows her onions, folks, so give her a great big hand. Esther Motie from all reports is having the time of her life in Los Angeles. Don't know where she is playing, but there's no doubt but what she has landed something good for herself by now.

for herself by now.

Earl Gray and his ten-piece orchestra at the Winter-garden, Seattle, are creating quite a furore. They are being heavily billed and featured in presentations, etc.,

being heavily billed and featured in presentations, etc., every week. This is the largest orchestra to play this house to date, the union requiring only five men.

Renaldo Baggott is reported playing the McDonald Theatre in Eugene, Ore. Renaldo who was, until recently associate organist at the Fifth Avenue here, opened the Wurlitzer at the McDonald a little over a year ago.

A. H. Briggs is now playing at the Woodlawn, Seattle. Similarity of names is often misleading — as A. H. Biggs is playing at the Woodland. Two different boys and two different houses in the same city.

Bernard Barnes of the Portola here and myself are both Bernard Barnes of the Fortola nere and myser are both known as Barney. The former is a composer of note, Dainty Miss being one of his greatest hits, and many times I've reluctantly had to inform people that he, not I, was the writer of this marvelous number. Our names, you see, are so similar that we are often mistaken for one another. Eddie Peabody has returned to the stage of the Metro-like II. A comparised director and master of ceremonies

politan, L. A., as musical director and master of ceremonies a la Paul Ash. His comeback is drawing mobs.

That boy, Cecil Teague of Portland, Oregon, seems to be getting farther from home than ever. Cecil is now at the St. Louis Theatre, St. Louis, and is going over with bells, Louis and Louis and is going over with bells. I'm told. How these boys will wander away. Gosh, I remember when he and Keates were the big draws of the

Oregon Metropolis.
Walter Reynolds, who has been teaching theatre organ

for some time since leaving the Columbia, Seattle, is now playing at the United Artists. Mr. Reynolds couldn't entirely break away from active playing.

Announcement is made that Liborius Hauptmann will immediately become musical director of the Portland Oregonian's station KGW. Mr. Hauptmann will coach and supervise the work of all artists in the KGW staff, will supervise program arrangement and conduct rehearsals and nearly all concerts. Abe Bercovitz, violinist, will continue as concert master and assistant director. Haupt-mann's music library, said to be the largest on the coast, is to be moved into a room in the Oregonian Bldg., adjacent to the studios.

Many former theatre orchestra conductors are devoting all their time to radio. The main reason seems to be that radio pays more money and the stations are not backward when it comes to going after "name" artists. There was a time when most of the N. W. theatres boasted name conductors and organists. Better salaries have drawn these men either to the radio or to the Eastern states. We once boasted of such men as Keates, Murtagh, Crawford, Melody for September, 1927

Damski, Santaella, Hauptmann, Guterson and others. All of the latter, save Guterson and Santaella, are today's radio favorites. It seems as though the theatre is suffering

for the radio's gain.

It must not be forgotten though, that George Lipschultz and Francisco Longo are the biggest draws in Seattle. Both are musicians of the better sort, and are responsible in no small way for the big business done at their respective houses. This shows that the theatre-goers do want good

I heard Bill Davis play his marvelous Kimball at the Arabian, and I'm telling the world this boy is there. His accompaniment to *The Night of Love* was truly a masterpiece. The Figueroa Theatre, Los Angeles is presenting J.Wesley

The Figueroa Theatre, Los Angeles is presenting J.Wesley Lord, house organist in novel organ solos.

Roy L. Medcalfe and George W. Broadbent are now in their second year featuring the famous Medcalfe Organ Pianologues at the Imperial, Long Beach, Calif. Mr. Medcalfe has become nationally known for his fine picture work as well as his unusual solos.

Leonard Clark, formerly top organist at the Criterion, Los Angeles, is now being heavily featured at the California Theatre, Anaheim, Calif.

Mexico City's premier organist, C. Roy Carter, is now in

Mexico City's premier organist, C. Roy Carter, is now in Los Angeles, playing at the Highland Theatre. Walter Danziger is at the organ at Chotiner's Roosevelt,

Bartley Sims, organist, is now playing at Walker's Broadway, Santa Ana.
W. A. Dalton, formerly organist at the West Coast
Theatre, Long Beach, has been transferred to the Boule-

vard, Los Angeles.

The Colorado Theatre, Pasadena, is featuring Harold

Curtis at the organ.

Effie Diederich seems to be a fixture at the San Carlos, Los Angeles, as she has been at the console there since that

theatre's inception, two years ago.
White Smith, musical director from Shanghai, China, is in

San Francisco on a vacation jaunt.

Brick English and his band have been re-signed for another six months at the Cinderella Roof, Los Angeles.

At the close of this engagement they will tour the east.

Ed Carey has an orchestra headed by Joe Wentz, playing

at Willard's new dance palace on the highway. Carey also directs a unit at the Lonesome Club and is on the air over

Vic Myers and his gang are back at the Butler Hotel, Seattle, again, after playing in the South. While in California, the boys played the Del Monte hotel in Monterey, Los Angeles and Coronado.

Seattle, musicians are still moving around. It is said. Seattle musicians are still moving around. It is said

1927 is an unsettled year or rather that conditions during this year are, and will be unsettled, and it seems true as regards music dispensers. Nelvin T. Ogden is now top organist at the Fifth Avenue,

Betty Shifton playing opposite.

It is rumored that Jack O'Dale is leaving the console at

the Wintergarden.

Earl Urquhart has a band at the Luna Park dance pavilion for the season.

Eddie Praft and his orchestra of the U. S. Grant Hotel,

San Diego, sailed for Sydney, Australia, to open an eighty-

two weeks' engagement there.

Warren Anderson and his orchestra have proved to maintain a great popularity due to their work over the ether. Warren has just signed a contract with the Superior Service
Laundries, a large chain of laundries in Seattle.

Lauretta Harding has signed up with KOMO station to
act as staff accompanist for singers and instrumental

EdnaWard is playing the Robert Morton at the Madison,

The new Orpheum, Seattle, which opens with the new season in September will have a vaudeville-picture policy. "Sandy" Balcom will install a \$27,000 Kimball organ.

The writer played a week's engagement as guest organist at his old stamping ground, Pantages. It was like old times, and seemed good to work with the same old gang. Charles P. Howett has become orchestra manager at the

Toots Bates and his orchestra played the street dance for the opening of the new Mt. Baker Theatre, Bellingham,

Saw Mark Dolliver, Lew Wells and Marcel Bienne, the boys who decorate the Embassy's Kimball console. Had never heard any of these boys play, so 'twas a real treat; believe me, they can play and how! Besides pictures and concerts, these boys have to accompany the stage presenta-tions which run about 30 minutes, so they sure earn their

Vitaphone has done well in Seattle at the Blue Mouse. Don Juan played five weeks averaging \$12,000 per week gross. That's money for an 800 seat house — seats going at 50c. per.

Herb Wiedoeft has built a very fine ballroom here in Seattle to be known as the Trianon, which opened May 20. Herb himself, with an orchestra will dispense the music. The ballroom is one of the most up-to-date in the country, being large enough to easily accommodate 6000 people Saw Mary Cummerford at her house boat on Lake Wash-

ington, and spent an enjoyable afternoon there. Mary looks like a million dollars, as she has gained much needed weight. She looks like a reg'lar gym teacher instead of an organist. Mary says she hopes to return to her work soon.

Hermie King and his orchestra opens with the Will King show at the new President, formerly the Orpheum, when the vaudeville season at that house closes. Hermie

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always stages some grand concerts, working in many

novelties.

Henri C. LeBel has left the Pantages, Portland, to return to San Francisco, where he will preside over the console of the Pantages organ there. Miss Helen Ernst of the Bagdad, Portland, has succeeded Henri.

LauraVan Winkle Heffernan resigned from the Pantages, Seattle, where she has been playing one day a week. She

is still, however, playing the two-days' relief at the Columbia. Henry Santrey and his band reached San Francisco last June from Australia where they have been playing for many months. They were scheduled to arrive May 8th, but were held over for four additional weeks.

Sam Nelson Roper is now organist at the Sunbeam Theatre, Los Angeles, Calif.

Alfred Hertz, for twelve years conductor of the San Francisco Symphony Orchestra, has been signed for three

years more, according to recent announcement.

Neil Schuttler is the newly appointed musical director at the St. Francis Theatre, San Francisco, succeeding Andrea Satuo who was transferred to the Granada.

William Fitzpatrick is playing organ at the Strand, Los Angeles.

Found! An organist who is a union executive. I didn't know they were made, but here's proof they are: Chester Gillette, president of Musicians Union, Local 47, is at the console of the Circle Theatre's (Los Angeles) organ. "Ollie" Wallace has been transferred to one of the West

Coast Company's houses in Tacoma, Wash.
"Bus" McClelland opened at the Seattle Blue Mouse as top organist at the close of the run of *The Better 'Ole*. Bus

was formerly at the Egyptian.

This writer has succeeded West Brown at the console of the Paramount's Kimball. He is also putting in two days a week at the Columbia.

Emil Birnbaum, formerly concertmeister at the Fifth

Avenue, has been elevated to conductor at that house.

Eddie Clifford has opened at the Bagdad in Portland,
Oregon. The Bagdad is the largest suburban house there.

During the week of June 10, Leon Vavara was guest conductor at the Fifth Avenue. Vavara was followed by
Eddie Peabody of the Metropolitan, Los Angeles, on June 24th. Peabody is a banjoist-conductor and is one of

the West Coast Co.'s ace drawing cards.
C. M. (Sandy) Balcom, the Kimball Organ Company's high powered representative in the N. W. has developed a new method of piano installation on Kimball organs. The first one of these is being added to the Paramount organ in addition to other things which will make this organ one of the finest and most complete organs in this part of the country. The swell pedal for the chest containing the traps will be used for the piano expression. There will also be a sustaining pedal. When this instrument is completely installed, I will tell more about it, as I believe it will be a new departure in its line. Mr. Balcom deserves much credit for his work, as he is always endeavoring to give excellent service, which can't be said of all organ men, and he is continually working on new ideas and improvements.

Mattapoisett, Mass. - "More Music for Mattapoisett!" might be a good community slogan for this active little town in Massachusetts, judging from the way its people are waking up to matters musical. Last winter the town voted an expenditure of \$500 for three band concerts, a large amount of money for a small place; a new band stand recently has been erected in Ship Yard Park by popular subscription at a cost of \$1500, and the Mattapoisett Band of twenty-eight players, a recent organization under the direction of Albert J. Stoessel, is now giving a series of amer open-air concerts that are attracting all Matta-sett. The first of these concerts (which continued through August) was given on the afternoon of Monday, July 4, 1927, and considering that the band has been organized only one year the work of Bandmaster Stoessel and his players was a revelation to the Mattapoisett people.

New Amsterdam, Berbice. - Capt. McPherson, chief of the local militia, is organizing a militia band. The band is being recruited of course from members of the militia and it is the intention to interest a sufficient number of them in the necessary instruments so that a complete military band instrumentation will be provided.

Jamaica Plain, Mass. - The House of the Angel Guardian Military Band, highest honor winners in the New England Band Festival and Contest held this past season, England Band Festival and Contest held this past season, recently gave its closing concert for the school year on the grounds of the institution under the able leadership of Conductor Leroy S. Kenfield. This band has become one of the most remarkable organizations of its kind in this part of New England. Plans for the season of 1927-28 will undoubtedly result in further musical triumphs for the House of the Angel Guardian Military Band.

Hartford, Conn. - The Walter Kaye Bauer studios began their summer term on July 1 with a considerable enrollment. Miss Sylvia Silverton has been added to the studio personnel as business manager and personal secretary to Mr. Bauer. Mr. Bauer is continuing his activities as an to Mr. Bauer. Mr. Bauer is continuing his activities as an arranger and composer and has in process ten arrangements for the tenor banjo of Fox publications, for the Sam Fox Publishing Co. of Cleveland, including Nola, and three new editions for William C. Stahl. The Banderillos, a plectrum group, assisted by Mr. Leon Hatton, vocalist, and under the direction of Mr. Bauer, is under a fourteen weeks' contract for broadcasting from Station WTAC, Hartford. Beginning September 1 the Bauer studios will open a branch at Meriden, Conn., under the direction of Mr. Alex Galarneau. Melody for September, 1927



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#### The Saxophonist Conducted by EDWARD C. BARROLL

HOW ONE FLUTE PLAYER FELL

MY readers of course will realize that the word "fell" in the line just above has not been used in its legitimate meaning of having bodily fallen and possibly thereby getting an awful jar from stopping so suddenly when landing, and they will be right. The word is used in the colloquial or slang sense of "taking a tumble" from some long maintained and lofty mental

maintained and lofty mental perch to a supposedly lower one, and in this instance of which I am writing, getting a mighty musical jolt when hitting the new perch and finding that it was not so much lower after all. The writer of this little story re-cently witnessed just such a fall and jolt, which came about through playing the exquisitely beautiful number in the opera Orpheus that calls for flute sold against a music-background of strings - two violins, viola and

EDW. C. BARROLL It frequently is the case that the only thing needed to convert a musician and artist performer on some other instrument to a genuine appreciation of the unjustly adjudged lowly (or "low-down") saxophone, is an intimate music-acquaintance with the instrument itself and of what it is capable, and this means a knowledge of it outside of jazz band environment and reper-toire. The man who "fell" was Mr. John Kiburz, the noted flute virtuoso who has achieved an enviable artistic reputa-tion on two continents, and who now occupies the first

Naturally, as a premier flutist, Mr. Kiburz never had taken much interest in the saxophone, but as a musician he had enough human curiosity to wish to know how that exquisite number in *Orpheus*, the *Dance of the Spirits*, would sound when rendered (at least attempted) by saxophones in place of the customary strings. So one morning the flute player brought the string score around to the place where four sweating saxophonists were doing a bit of practicing, and asked them to "take a shot" at the number, himself to play the flute obligato. The four "sweaters" were willing to try anything once and so buckled down to work, bringing forth amazing results. As the readers may have surmised, the writer was one of the four "sweating" ones, and because of the sheer tonal beauty pouring from the flute as played by a master, he found it hard work to concentrate upon his part.

As one of the amazing results, when the number was finished it was very easily seen that another convert to the saxophone had been made, this one a master musician! The eminent flutist not only was pleased and satisfied with the result of the experiment, but was actually amazed and frankly admitted it. He stated that, in so far as he knew, this was the first time the number ever had been played in this manner, and further declared that it was more beauti-ful and effective than when played with the usual strings as scored. Perhaps the most amazing thing of all, however, was that friend flutist borrowed a saxophone, took it home and started learning to play it. The instrument had won an admirer because of its sheer merit, its inherent worth and worthiness, and not through any fireworks in sales propa-

ganda either spoken or printed.

All that has been told in this little story would be pleasing and interesting even if it ended right at this point, but there is a moral which is this: When worthy music is played in a worthy way on the saxophone by players who are not at all interested in the "trickery" of the jazz-band type of player the musical result descrees the recognition and acceptance of every open-minded musician. There is no question but that the time is at hand when the saxophone will be added to the present tonal equipment of the symphony orchestra, or that the few "sneerers" still left in the world will presently be utterly swamped by the collective opinions of those who "know better."

WHAT SHALL THE TRIO PLAY?

Three or four issues back I had something to say in this column about saxophone trios which seemed to stir up a lot of comment. Especially in letters to me from the four lot of comment. Especially in letters to me from the four points of the compass asking where in thunderation could a fellow find something for a trio to play anyhow? So it set me to doing some searching on my own hook, and so far as I could find out, there really was not a thing in print explicitly arranged for a trio of saxophones. Perhaps I overlooked a bet somewhere, and if I did, I apologize now to that publisher. But I found that there were really only three available sources from which music suitable for a trio of saxophones could be obtained.

First. the ordinary orchestration, from which clever

of saxophones could be obtained.

First, the ordinary orchestration, from which clever players can select three parts, occasionally, that will give a "tolerably" good effect when played, with piano accompaniment of course, as a trio.

Second, the arrangements for saxophone band or those bearing the trade-name of one publisher as "sax-on-sombles" from which three parts can be selected for trio

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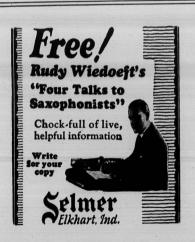
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that will give a pretty good effect. But all told, the amount of this sort of stuff is limited, as compared with the great volume of orchestra music put out by publishers.

Third, the regular arrangers, who, for sufficient money,

can and will arrange anything for saxophone trio, and then, of course the job is well done and the effect first-class.

It seems to me there is a remarkable opportunity for publishers to meet this need. And that at least an occasional publisher recognizes the saxophone-playing public as a promising potential market is shown by the fact that I have myself lately sent a book of trios to a New York publisher who, in due time, will put them on the market and advertise them. And it seems to me further that composers and arrangers should turn more attention to this field. It is inevitable, with more than four million players of the saxophone in this country now, that some of them will form themselves into groups, many into trios, and that they must have material to play. Worthy material, too. There is little satisfaction in playing, for a few days, one or another of the popular hits which "dies next week." Something of a more substantial sort is needed.
While the writer has contributed a small "drop in the bucket' to this need, by originating a group of five com-positions which probably will be of permanent use and

worth to saxophone soloists, duetists and trios — it is after all only a "drop in the bucket"— and the "bucket" is

Publishers, like any other kind of business institution, have an ear to the ground for demand. What saxophone players want will be forthcoming. So if you who read have had difficulty in securing suitable material for your trio to play, you can do your part to provide it by making inquiry of publishers and dealers whose business it is to supply what you want—as soon as they find out what you do

#### THE FLUTIST Conducted by VERNE Q. POWELL

TONE PRODUCTION

FLUTISTS in general are so interested in the practical mechanism of what can be called "good flute tone," and inquiries from correspondents regarding this important matter are so frequent, that it seems advisable to devote all of this installment to the consideration of flute

tone production.

The best way to answer this query is reproduce in toto a quite extensive answer to just such a question as is intimated in our opening sentence. Both question and answer are taken from The Flute Department of an earlier issue of JACOBS' ORCHESTRA MONTHLY.

THE ESSENTIALS

There are three prime essentials necessary in producing pure and effective flute tone, and these are: life, produced by vitality of the air-column; body, formulated by the action of the lower jaw; soul, instilled by the lips. The tones of a flute are produced by the vibration of an air-column within the flute tube, the quantity of tone (loud or soft) being determined by the amount of air directed into the embouchure or blow-hole. When in playing the flute a current of air is blown through the orifice of the lips, it forms or has the semblance of a column, and the angle of direction of this column with the force used in expelling it determine the tone quality and quantity through the excitement of vibrations within the flute tube.

Thus, a large and full ff tone requires that a large column

Thus, a large and full ff tone requires that a large column of air is to be directed, almost straight down into the embouchure, whereas a tone played pp demands that a small column of air is to be directed almost straight across the embouchure. In neither instance, however, does the entire column page into the flute embouchure and there is embouchure. In neither instance, however, does the entire air-column pass into the flute embouchure, and there is where the sharp outer edge of the embouchure performs its specific function — that of dividing the air-column into two parts: one which actually enters the tube, and one that flows over the tube (the latter being waste air). It is for this reason that, when cleaning the exterior of the headjoint, great care should be exercised to avoid coming into contact with and injuring the edge of the embouchure, which must remain as sharp as when new.

Taking the two extremes of flute tone — ff with a large column of air directed almost straight down into the embouchure, and pp with a small column of air directed almost straight across the embouchure (actually, slightly down) — it is only natural that the air-column for mf tone should be about half as strong as that required for ff, the angle of direction also being about midway between that

should be about half as strong as that required for f, the angle of direction also being about midway between that required for f and pp. The size and strength of the aircolumn, and its angle of direction for the intervening gradations of tone, must hinge to these extreme poles, always increasing in size and force, with the angle of direction gradually being thrown down into the embouchure when making a crescendo, and becoming smaller and weaker, with a gradual raising of the angle of direction, when making a decrescendo. In other words, the air-column must be small and weak, and directed almost straight across for pp; a little larger and stronger, and with the angle of direction slightly lowered for p; still larger and stronger, and with a slightly lowered for p; still larger and stronger, and with a yet lower angle for mf; still larger and stronger, and with a greater angle of inclination for f; and so on until the climax of f flute tone is reached, with a large and strong column of air directed almost straight down into the flute embouchure.

#### OLD AND NEW METHODS

Under the old method of playing, the direction of this air-column at various angles of inclination down into the embouchure was obtained by rolling the flute tube — in towards the lips for ff and away from the lips for pp, thus covering and uncovering the embouchure of the flute to receive the air-column. It is obvious that such a method would prove rather precarious, from the standpoint of both tone quality and intonation. A more scientific method, and one of quite modern origin, is that of employing the lower jaw-action to regulate the various angles for the direc-

tion of the air-column.

This later method is of inestimable value to flutists, as it This later method is of inestimable value to nutists, as it insures a stationary position of the instrument, and automatically enlarges and decreases the size of the lip orifice through which the air-column issues as required for the various angles of direction. This results in a pure and resonant quality of tone for either pp or ff nuances, and all possible through the simple action of the jaw—when making a crescendo drawing the lower jaw gradually back from an almost normal position for pp to a position well back under the upper jaw for ff, and reversing this action when making the upper jaw for f, and reversing this action when making ido. But whether making either a crescendo or a

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decrescendo the jaw action must always be smooth and even, for any sudden change of position will result in a break of tone quality. Do not raise or lower the head (or the reverse) when making a crescendo or decrescendo. The head must remain stationary at all times.

As the action of the jaw has such an important bearing on flute playing it is well to give strict attention to every detail, and to master every principle as it unfolds. Note, then, the following. First: the lower jaw is not drawn straight back under the upper jaw, but drops gradually as it recedes. Second: the recession of the lower jaw will vary according to the natural position of the jaws of the individual — some having even or normal jaws, some having a lower jaw which protrudes or projects beyond the upper jaw, and vice versa with others. With normal jaws, this drawing back of the lower jaw from a position for pp to that for ff will amount to between a quarter and three-eighths of an inch. From the foregoing explanation it will be apparent that for a large tone a receding lower jaw has a distinct advantage over a protruding lower jaw; likewise, the effect of the action of protruding lower jaw has a distinct advantage over a protruding lower jaw; likewise, the effect of the action of the lower jaw upon the angle of direction of the air-column should be readily perceptible. We now come to the lips — the soul of tone production.

Position of Lips

When playing, the lips assume a position somewhat similar to that when in the act of smiling, but with this difference — a smile can be produced with very little compression or tension of the lips, whereas in the production of a tone on the flute there is required a greater compression or tension.

This tension is weakest when sounding the lowest tones of the instrument, and gradually increases when ascending the scale — the greatest tension being used for the highest tones.

scale — the greatest tension being used for the inglest tones.

Never at any time must this tension be rigid, a condition which is easily detected by the strain on lip and cheek muscles. To the contrary, the lips must be flexible — and especially so when sounding the low tones of the instrument, which must be humored or coaxed. Undue pressure of the flute against the lower lip is fatal to good tone production. At all times assume a free and easy position, using only just enough pressure of the instrument against the lower lip to maintain the correct position and prevent

the lower lip to maintain the correct position and prevent the instrument from slipping.

Having analyzed the principles of the three requisites for the production of good flute tone, let us now put them in practical application in order to better demonstrate their joint action. First, the instrument must be correctly aligned—that is, the centre of the embouchure (or blow-hole) is turned slightly in towards the lip when sighted over the centre of the cup keys (or finger keys) of the Boehm flute, or finger-holes of the Meyer system. To insure this position at all times, place a dot upon both the head and middle joints of the flute for guidance when putting the instrument together. Hold the flute lightly and carry it to the lips, where it should assume an almost horizontal position, the foot-joint being slightly lower than the head-joint.

The lips are compressed as outlined above, with the sharp

The lips are compressed as outlined above, with the sharp inner edge of the embouchure resting lightly against where the red of the lower lip begins or leaves off, exposing to view about two-thirds of the embouchure for the reception of the air-column. This exposure of the flute embouchure will vary from about two-thirds for the low tones, to about one-half for the high tones. The orifice of the lips through which the air-column is to issue should likewise be exactly centered and the air-column itself must be directed into the tered, and the air-column itself must be directed into the centre of the embouchure. The head must be held erect, in order to insure the mouth being parallel to the flute tube. The directions given relative to centres imply: for the lips, a central position from left to right, or vice versa; for the embouchure, a centre from head-joint to foot-joint, or

#### PROVING BY PLAYING

You are now ready for playing. For an example: play the tone G in the low register or octave and sustain it, beginning pp and slowly making a crescendo to ff, then a gradual decrescendo back to pp. The orifice of the lips for pp is very small, and the air-column likewise is very weak, but directed almost straight across (slightly down into) the embouchure. As the crescendo proceeds, the lower jaw is gradually but steadily drawn back; the air-column is stronger, and the lip-orifice gradually becomes larger through the recession of the lower jaw, which in turn automatically lowers the angle of direction of the air-column. When the ff is reached in the crescendo, the lower jaw is back as far as it can be drawn, the air-column is quite strong and the angle of direction is almost straight quite strong and the angle of direction is almost straight down into the embouchure.

The feeling in the throat (which automatically expands or opens wider) at this stage is somewhat similar to that experienced when placing the bowl of a spoon in the back part of the mouth near the throat. Great care must be exercised to not strain the muscles of the throat when playing ff. When making the return decrescendo from playing ff. When making the return decrescends from ft to pp the lower jaw gradually resumes its normal position, the air-column gradually decreases in force, and the angle of direction gradually rises. The action of the lower jaw, strength of the air-column and angle of direction must always work together in unity — neither one either in

advance or behind the other.

It will be observed that — when the correct positions of the lips, the right angle of direction and the proper strength of the air-column are acquired — the tone speaks immediately when the tongue is thrust in attack, and with a full. round resonance in both f and pp nuances. Should the tone sound coarse and windy, and give a hissing noise, you

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may be sure that the air-column is being directed too much across instead of down into the embouchure. On the other hand, should the tone sound thin or muffled then the cause can be traced to the lower lip covering too much of the

Conscientious practice and keen observation will reveal the requirements and possibilities of this method of tone production, which in my opinion is unequalled. Pure and effective flute tone is not acquired in a day, in a week nor in a month; it demands years of study, and is always susceptible to improvement. Tone production is always a difficult matter to handle with a student, even under personal instruction and illustration, yet I have endeavored to give as clear an exposition of it as possible to a written article, trusting that the veil which has been drawn before you (and so many other flutists) will disappear, and that the light of understanding of scientific principles of flute tone-production will be an impetus to you and other readers of this writing.

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N THEY come, in throngs! on parade, on school or concert platform, on contest jaunts, and "on the air"—hosts of youthful bandboys who also are on the way to becoming adult, finished bandsmen and perhaps bandmasters, if they so elect later; and if not so electing, even at that, these boys probably know more today about bands, band instruments, band balance and band music than fell to the lot of their fathers and grandfathers. Furthermore, they will have a knowledge of the equalizing and stabilizing effect of music upon humanity that possibly and stabilizing effect of music upon humanity that possibly was unrealized by their progenitors and ancestors, together with an insight into music's place and power in helping to preserve the equilibrium of the world's economic living. And always, joy in *listening* will be greatly enhanced by the delight of "knowing" — technically, temperamentally and

AGITATING THE ETHER

The group portrayed in the picture below is a photographic reflection of a body of young musicians that now comes regularly "on the air" to please invisible thousands of music lovers — the forty-three original members of the KMMJ Juvenile Band of Clay Center, Nebraska, that has become noted through its regular Monday night broadcasting from that station. The director of the band is Prof. Eric Ecklund, but the music moving spirit behind its organizing and broadcasting is Mr. H. H. Johnson, a local business man. At various times during the past years he has attempted the organization of groups which might be developed into such a band, but lacking the incentive that is now offered by the broadcasting station

incentive that is now offered by the broadcasting station nothing evolved from his previous efforts.

With the coming of KMMJ broadcasting station at Clay Center (one of Mr. Johnson's various "promotings") came the big opportunity, and the band was promoted and organized even before the station was completed and equipped. Mr. Ecklund was brought into the scheme and called his first rehearsal on October 1, 1925; thus the band is not yet two years old. The players (ranging in ages from seven to seventeen years) for the most part never had received any music training whatever; a few of them had gone a little way in instruction on the piano, and a very few had taken lessons on the violin in a more or less desultory manner, but the majority of them were musically nihil — which is hard for those who hear the band today to believe.

to believe.

Mr. Johnson gives great credit to the parents who have faithfully co-operated with him from the beginning. When asked what he thought to be the prime essential of the band's success he unhesitatingly declared it was the attitude of the parents, "for if they do not enter into the thing with enthusiasm and help to keep the same alive in the children, it makes matters very difficult for director and manager." As a business man Mr. Johnson is firmly rooted in mind to the mercantile soil of his little town, but as a "band" man his heart is rooted equally firmly to these boy players of the town. The business is his big financial interest, but the band is his hobby, and through business and hobby comes the

#### WAY WHEREBY THE ETHERIC WAVES ARE AGITATED

H. H. Johnson is president of The Old Trusty Company in Clay Center, Nebraska. He also is manager pany in Clay Center, Nebraska. He also is manager of his own band. His company employs the director of the band, equips the band room and purchases all band music, while the parents buy the instruments, which is their only investment. If the broadcasting service does not pay for the cost of director, training and equipment, the Old Trusty pays and charges it to the credit side of "Profit and Loss" account. The band broadcasts every Monday night weekly, and during the summer months plays the open-air town concerts on Wednesday night of each week, the proceeds reverting to the company as at least part remuneration for what may have been expended. Strange The KMMJ Juvenile Band of Clay Center, Famous Broadcasting Band; Clarksdale, (Mississippi) High School Band, and the Gibsonburg, Ohio, Boy Scout Band

as it may seem, outside places seem to more keenly appreciate Clay Center's opportunity than does that town itself, but that is only an additional example of underestimating the large and of the control of the contro

mating the home product.

Clay Center is a small town of only 1000 population, yet 300 children are receiving instruction in music through this band. The average age is twelve years, but Director Ecklund prefers the younger children because he can have them for a longer time and they are very quick to learn. Asked if he had any trouble in holding his older and better players, Mr. Johnson replied: "Yes, indeed! several of the kids already have attracted outside offers and other places have made bids for our director, but we look upon such advances rather as compliments." On they come! such advances rather as compliments." On they come! children for bands and band music! And it is well for the future of America that this is so, so let us not stop them but all help in the on-coming and keep the music tide



CLARKSDALE (MISS.) HIGH SCHOOL BAND

HERE is the brief story of a school band in Clarksdale, Mississippi, which has demonstrated successfully an ever-existing law, viz: Carefully concentrated energy of effort is a human dynamic force which inevitably brings results — that is, when constantly and intelligently applied. The story comes from Giles Robinson, one of the clarinet players in the band and president of the organization, who writes:

It has been a hard struggle to organize a student band in the Clarksdale High School. We have encountered every difficulty that all other school bands may have met, and then some, but now our labors have been rewarded. The

then some, but now our labors have been rewarded. The band movement was begun at the commencement of the

school term in September of 1923, and the leader of the town band at that time was engaged as instructor and prospective director. The idea was new to Clarksdale, and quite a few of us began lessons on band instruments, although the band was not actually organized during that school year. It cost each pupil who studied the instruments about three dollars a month for the instruction received, the remainder of the leader's salary being furnished by the school.

school.

The lessons were continued through the summer months of that year, and hopes began to fly high for a fully organized band in the year following. This was accomplished and the band was organized in 1924, but we did not advance very much as rehearsals were too irregular ("few and far between") and some of us soon became disgusted. Finally, and because he could not carry on the work at the meagre salary he was receiving, our leader left us and another one was engaged in his place. The new leader came before the school opened that year, but left after the end of the first semester. For the second time we found ourselves without a director, and not knowing what else to do we disbanded and quit practising.

HOPES FULFILLED

Two years later, in June, Mr. S. Kooyman was called to Clarksdale to take charge of the community band, and the people were so greatly pleased with his work in that capacity that the city immediately guaranteed a certain proportion of his salary if he would teach in the school. The Rotary Club and the School Board pledged themselves for the balance, and in September of 1926 under the direction of

T IS (or should be) obvious that all boy scouts are not T IS (or should be) obvious that all boy scouts are not necessarily members of boys' bands, yet in the instance of the group here presented every band-boy must be a boy scout, else he cannot be a band member. The pictured group shows the Gibsonburg Boy Scout Band of Gibsonburg, Ohio, an organization of about forty pieces under the training and directing of Mr. J. W. Richard, that is attracted that is a strange of the straining and directing of Mr. J. W. Richard, that is attracted to the straining and directing of Mr. J. W. Richard, that is attracted to the straining and directing of Mr. J. W. Richard, that is attracted to the straining and directing of Mr. J. W. Richard, that is attracted to the straining and directing of Mr. J. W. Richard, that is attracted to the straining and directing of Mr. J. W. Richard, that is attracted to the straining and directing of Mr. J. W. Richard, that is attracted to the straining and directing of Mr. J. W. Richard, that is attracted to the straining and directing of Mr. J. W. Richard, that is attracted to the straining and directing of Mr. J. W. Richard, that is attracted to the straining and directing of Mr. J. W. Richard, that is attracted to the straining and directing of Mr. J. W. Richard, that is attracted to the straining attract ing much musical attention throughout northwestern Ohio, and regarding which Mr. Harvey L. Williamson presents the following interesting information:

Some two years ago Mr. Richard, an old bandsman of Gibsonburg, noted that the local boy scouts troop had more

Gibsonburg, noted that the local boy scouts troop had more than a little music talent among its members, and, because of his intense interest in such matters, he severed all connections with other musical aggregations and organized the Gibsonburg Boy Scout Band. He receives no remuneration whatsoever for his services. It is purely a labor of love with him, and he is very popular in the community as well as with his boys. He commences work with the beginners by taking them in small detached groups, in some cases giving the boys private instruction where it seems warranted. the boys private instruction where it seems warranted.



GIBSONBURG (OHIO) BOY SCOUT BAND, J. W. RICHARD, DIRECTOR



KMMI JUVENILE BAND, CLAY CENTER, NEBRASKA, PROF. ERIC ECKLUND, DIRECTOR

The band began playing with instruments that for the most part had been discarded by the older bands, but some of the boys soon bought instruments of their own. A year ago Mr. Richard and Mr. L. E. Williams (a local business man) loaned their personal credit to the band, and several of the larger horns were purchased which since then have been paid for from the proceeds of concerts. The business men of Gibsonburg contributed for a series of open air concerts last summer, which were played by the boys and

which materially helped the band treasury.

During the last year the band has played for many large
Brotherhood meetings, for the I. O. O. F. parade at Toledo, Brotherhood meetings, for the I. O. O. F. parade at Toledo, the Masonic parade at Fremont, concerts in the Toledo public parks, etc. It recently broadcast a program from the Toledo station WTAL, receiving many cards of congratulation as a token of appreciation. All these of course mean more money in the band treasury, and in turn furnish the boys with means for "doing things." The band has purchased a large Ford truck, and by installing a large flat boy thereon the hand boys have provided a ing a large flat box thereon the band boys have provided a e means for transportation to and from engagements. They are now planning to secure a bus for such purpose, which will make their trips much pleasanter during the cold weather. The band is securing the support and endorsement of the best citizens in Gibsonburg and has a

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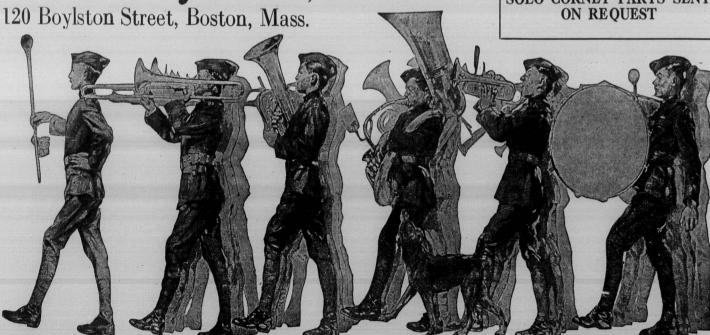
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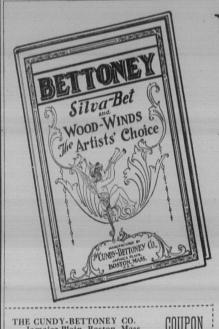


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#### Melody for September, 1927

WE are more and more impressed with the fact that as a national movement which includes hundreds of units grows and develops, the ruling bodies in charge of this movement must be of more and more apparent complexity in their organization. This does not, however, make for less efficiency. The effect is quite the opposite, for it enables each unit of the various committees in control to devote all of their attention to a few particular items necessary to the successful promotion of the national affair and so brings about the result sought in a much surer and more consistent manner. In our recent comment on the new School Band Association we apparently did not dis-tinguish clearly between the plan for activities of the various organizations and committees in charge. The National School Band Association itself is composed of individual members of the band who are eligible to membership. Its important purpose is, first, the most practical one of securing reduced rates to conventions and conferences; securing reduced rates to conventions and conferences, second, to promote and foster school bands throughout the country; and finally, to co-operate as fully as possible in the state and national contests. The actual handling of the band contests is in the hands of the Committee on Instrumental Affairs, of the Music Supervisors' National Conference and the National Bureau for the Advancement of Music. The state and national school orchestra conof Music. The state and national school orchestra contests, plans for which are just getting under way, will be run under the same auspices. It is obvious that the many details of so complex an affair as a state and national land and are contest country to handled efficiently. band and orchestra contest cannot be handled efficiently by an organization which is expected within a short time to number more than 10,000 members. The efficient and satisfactory handling of such affairs must for a time at least be in the hands of a smaller and more quickly mobilized committee, such as that of the Committee on Instrumental Affairs previously referred to.

One of the newest and most promising developments in connection with teaching of instrumental music is a device which is being sponsored by the Aeolian Company of New York City. This device is known as the *Visuola* and pro-vides for an electrical control operated by the teacher which indicates on another piano or series of pianos the key to play, the note this key represents, and how the note itself should be played. Thus the teacher can translate, for the one or more pupils who are seated at the additional pianos, the printed music. The device itself is not as intricate as it sounds. It apparently provides for a sort of additional fall-board for each piano or keyboard used by the pupil. This is connected to the dictating key board used by the teacher by a small electric cable and in this way the keys played by the teacher are indicated at the instrument used by each pupil. Many psychologists and students of musical pedagogy are enthusiastic in their endorsement of the Visuola. Further information about this device can be obtained from the Visuola Company, Aeolian Building. Fifth Avenue, New York City.

It is now generally accepted that pictures can move. That is to say, moving pictures have become a fairly important part of modern life. George Evans & Company of Philadelphia however, have decided that pictures can talk quite as effectively as they can act, and to prove their contention they publish a good-sized booklet which contains nothing except picture reproductions of bands and orchestras that have been uniformed by these progressive manufacturers of uniforms. The book itself presents well over 100 organizations and their total membership includes thousands of band and fife, bugle or drum corps organiza-tions from every part of the United States. In fact, there are so many organizations represented in this book which is entitled Pictures That Talk that the reader is somewhat at a loss to locate any particular organization whose picture he might wish to see. It might be that George Evans & Company would think it a good idea to include an index for the next issue. This firm has been in the uniform business since 1860. They also publish a house organ known as Evans Musical Times which is filled with interesting information about bands and the uniforms they wear. The Evans Musical Times is published at regular intervals and is sent free to any band or similar organization interested enough to write to George Evans & Company at 132 North 5th Street, Philadelphia.

THE approval of both amateurs and professionals has L been expressed in most unqualified terms for the National Radio Audition undertaken recently by the Atwater Kent Foundation. The purpose of this audition is to bring to light talented but obscure young singers who have not previously had an opportunity for advancement. The philanthropy of this plan and the benefits it offers are far in excess of any similar idea that has come to our attention. The generosity of the awards promised is remarkable—aggregating \$17,500 in monetary prizes and in addition to this six of the winners will be given free musical tuition in a leading American conservatory. The fact that, according to the announcement, native talent and ability alone are to count in the competition is also of special significance.

The inspiration and stimulus which such a chance is bound The inspiration and stimulus which such a chance is bound to give to young singers ought to be considerable and it can be confidently predicted that some remarkable talent will be brought to light that would otherwise have been undiscovered. While it may be less easily seen that the direct benefit to the Atwater Kent Company will be commensurate with the expense of planning and sponsoring such a contest on a national scale, it is none the less certain that the benefit to them, although possibly indirect, will be such as to justify their implied confidence in the old truism that "he profits most who serves most."

## Keeping Posted

Editorial paragraphs prepared for musicians and music lovers who wish to keep in touch with the institutions and developments in the broad and inter-related fields of pro-

fessional and commercial activities.

SINCE the publication of our recent editorial referring to the value of well planned piano playing contests in spreading interest in the piano as a musical instrument, additional information has come to our attention that is pertinent. As these contests have developed it has been found desirable to so plan them that the method of operation has a certain amount of elasticity. For instance, the contests are not usually restricted to people who have not previously had any instruction. In Detroit, Chicago and San Francisco, provision was made for ambitious players to enter the contests who had had previous experience with the instrument as well as those who had had none. As the contest plan has been developed by Mr. Otto Meissner, there is a separate classification for people who have not previously taken lessons and who receive their entire training through what is known as the Melody Way, a method devised by Mr. Meissner.

During the early part of the summer George M. Edgley of Gibson, Inc., sailed for London. Mr. Edgley, who is connected with the Gibson sales department, was formerly a citizen of England. This trip of his is therefore in one sense an undoubtedly eagerly anticipated visit to the mother country. During his absence he will call upon many Gibson foreign agents and consider a further extension of the foreign activities of Gibson Inc. It is to be exof the foreign activities of Gibson, Inc. It is to be expected that the extensive line of fretted instruments manufactured by this company will meet with thorough approval of foreign plectral artists and agents. The handsome new custom built banjo should prove particularly interesting to British and European banjoists. British and European banjoists.

Much interest is being manifested in the banjo world in the new instrument recently announced by the Vega Company of 155 Columbus Ayenue, Boston. This instrument, which is known as the Vegavox introduces several entirely new features in banjo construction and in addition presents an absolutely new tone color which is yet typi cal banjo tone. The instrument itself has an unusually deep resonator, although the construction is so well planned that it is no bulkier than the usual banjo. Provision is made for tightening the head from the top, and it is con-sequently unnecessary to remove the resonator except to fit the instrument with a new head. The tone has an unusually musical quality with quite remarkable depth, resonance and sustaining powers. Yet it has the characteristic banjo twang and is able to cut through the tone of a large orchestra with more than average effectiveness. though this instrument has just recently been placed on the market, certain agents have sold a dozen or more in just a few days through the use of one demonstration instrument.

Detroit, which is his birthplace, certainly gave Colonel Lindbergh a real reception on his recent visit. The *Lindy* song, published by Walter Jacobs, Inc., and a modern version of the famous old song Lindy Lou ("By the Water-melon Vine") was used to great advantage during the Lindbergh week. The Detroit News on Sunday, August 7, printed Lindy in the metropolitan section of the paper and the Cass Technical High School Band, the Hamtramck and the Cass Technical High School Band, the Hamtramek Band and the High School Chorus and Pop Ensemble played and sang Lindy for the thousands assembled to greet the flying Colonel. Madame Marie Sundelius of the Metropolitan Opera Company is also using the Walter Jacobs Lindy song with great success. The song is published for piano and voice, with both the new arrangement and the original version of *Lindy Lou*. There are also arrangements for male quartet and for band, besides the catchy symphonic dance orchestration by Henri

It is reported by the Nicomede Music Company at Altoona, Penna., that their catalog soon to be published will contain several new items of their own manufacture. These include Gold Tip Orchestra Brand Strings, Paganini These include Gold Tip Orchestra Brand Strings, Paganini Violin Mute Assortment, Magic String Adjuster, Jazz Banjo and Mandolin Pick Assortment, the Nicomede Violin and Banjo Bridges, as well as the many previous items carried by this firm. Joseph W. Nicomede, head of the firm, states that all the items will be nationally advertised and he also reports that shipment on his new Loar's Eight Volume Tenor Banjo Method is increasing daily.

That it is possible for the production of a master workman to be so faithfully used as a model that the reproduction itself may assume an importance and value almost equal to the original is emphasized in the catalog of Henry Stadl-mair Co., Inc., of 115 East 23rd Street, New York City. This firm features reproductions of famous old violins, violas, 'cellos and basses, made by Andreas Morelli, master workman. Morelli's research has enabled him to produce a filler and varnish apparently identical to that used by the old masters and this together with the degree of acoustical perfection he is able to build into the proportions of his violins make his instruments truly the "modern Cremonas."

The prices at which these instruments can be sold are extremely reasonable when the faithfulness of their resemblance to the work of the old masters in both appear-

seminance to the work of the old masters in both appearance and in tone is considered.

This firm is also an extensive importer of many highly desirable items of musical merchandise including genuine Prueffer, Buffet and Dupre clarinets, Guy Renne band instruments, and piccolos, musettes, oboes and flutes by Paul Dupre of Paris. "Fairmont" and "Broadmoor" tenor banjos, Weissenborn guitars, and a full line of cases, reeds, strings, mouthpieces, Avalon banjo ukes, and Miami professional ukuleles complete a catalog of an extent and excellence that should appeal to all types of professional

Of especial interest should be the violin, viola and 'cello bows made by G. A. Pfretzschner and the master repro-ductions of violins also contributed by this master workman. Further information about these many items can be secured from Henry Stadlmair Company at the above address.

The picture and history of a very interesting old drum has recently been presented by the Leedy Manufacturing Company of Indianapolis, Indiana. This drum is over 150 years old and was used to sound army calls for the Colonial troops from 1776 to 1778. It was first carried by Timothy Church, a Connecticut drummer who joined his comrades in the Revolutionary War. He and the drum were important the Revolutionary War. He and the drum were important factors in the famous Battle of Saratoga, and other engagements incident to the Colonial invasion of Canada, where Church was captured by the British and died in prison at Nova Scotia. The drum then passed into the possession of Timothy Church's brother, John Church. It was this brother who assisted Benedict from his horse after Arnold was struck by a British musket ball. John Church returned home from prison after he was released and took the drum with him and it has been handed down in the family ever since. The shell of the drum is 15 x 13½. family ever since. The shell of the drum is  $15 \times 13\frac{1}{2}$  inches, made of solid maple, and is still in good condition, which is certainly a good testimonial to the worth of this type of construction. The reinforcing hoops are one inch in depth and the shell is joined with glue and hand-made tacks. The heads and the snares are the same ones that were on the drum when it was in use in the Colonial army The snare head is badly broken but the batter head is intact

The write-up and picture of this drum appear in the April issue of *Leedy Drum Topics* which will be sent to anyone interested enough to write for it to the Leedy Company at Indianapolis. There are, of course, many other additional items and pictures of great interest to drummers in this edition of the Leedy magazine.

A VERY interesting booklet was recently published by the New York Edison Company. It is entitled *The* Musician's Palette and is issued for use in connection with Musician's Palette and is issued for use in connection with the New York Edison hour broadcast through the Radio News Station WRNY in the Hotel Roosevelt, New York. It is really a very elaborate and highly interesting series of program notes covering the New York Edison broadcasts from the latter part of June until the last of August. Each program provided is devoted exclusively to a particular tree of properties of the program of the properties of the program of the type of orchestral instrument. One program, for instance, is devoted to the violin and viola, one to the 'cello and double bass, one to the oboe and English horn, one to the French horn, one to the drum, and so on, for all the instru-ments in the orchestra. The instruments themselves are explained simply and exactly; the tone color which they lend to the complete orchestral picture is described in such a way that by listening in on the broadcast programs, the veriest tyro of music lovers can secure a good idea of what each instrument sounds like and its value in the orchestral ensemble. The derivation of the booklet's title is obvious and merely emphasizes the fact that the programs are so planned as to give the public a reasonable degree of appreciation of where a composer secures the various colors with which he tints, so to speak, his music. These programs have undoubtedly been of the highest value from an educational, aesthetic and entertainment standpoint.

The fact that buying direct from the manufacturer offers certain advantages of especial importance to purchasers of band uniforms is emphasized by the C. E. Ward Company, New London, Ohio, in their newest catalog. This house of uniform and regalla manufacturers has adopted for its slogan, "The House of Personal Attention," and as a direct corallary to the policy suggested by this significant sentence they make all of their uniforms to measure only and are prepared to make any special uniform to order and guarantee satisfaction no matter how intricate the design or unusual the pattern.

Of more than passing interest is a new affiliation in the Of more than passing interest is a new admination in the Rare Old Violins Department, of the Rudolph Wurlitzer Company, New York. Mr. E. N. Doring, for over thirty years one of the active personnel of John Friedrich & Bro., the old established dealers in rare violins, has associated himself with Mr. J. C. Freeman of the Wurlitzer Co., internationally known as one of the foremost violin authorities.

Mr. Doring entered the employ of John Friedrich & Bro. when that house was about ten years established. He was then a violinist of no mean talent, and soon became well known to the performers of New York both for his ability as a performer on the instrument, and because he made it a point to secure all the knowledge obtainable in connection with his branch of the business.

The phenomenal growth of the love for violin playing among the American public at large, with the incident expansion in the department of rare violins of the Rudolph

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Wurlitzer Company, combined with their many branches throughout the country, has made it necessary for Mr. Freeman to surround himself with persons in whom he can place reliance in matters pertaining to old violins, violas and violoncellos; consequently, the inclusion of Mr. Doring in the personnel. Another very important part of this department is that of fine old bows; these also have seen an almost unbelievable advance in the public demand, with consequent rise in value. In this branch also, Mr. Doring is perculiarly competent, being an ardent collector of rare sticks himself and having owned many

very fine specimens.

Lovers of the violin who have access to the handsome Gothic chambers in which the Wurlitzer Collection of rare violins is on display, will be made happy in the cordial attention they will be accorded at the hands of Messrs. Freeman and Doring.

Chester Hazlett was the principal reed instrumentalist and soloist with Paul Ash at the Granada Theatre, San Francisco, before coming to New York to join Whiteman, and prior to that engagement he played clarinet with the San Francisco Symphony Orchestra for several seasons. So not only is his training for the playing of saxophone and clarinet of the best, it is coupled with long experience with fine organization

Chester has been using a gold-plated brass saxophone, as soloist with Whiteman, for some time. In January, he heard and tried the solid silver Selmer Alto made for Rudy Wiedoeft and was so impressed with its quality that he told George M. Bundy, President of Selmer, Inc., that he must have one even if it did cost double the amount

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CHESTER HAZLETT

saxophone, delivered to him in January, 1927, was the first saxophone of solid silver ever made, so far as it has been possible to ascertain.

Concerning his new silver alto which was delivered to him at the end of June, Hazlett wrote Mr. Bundy as follows: "George, this is positively the finest thing in a saxophone that I ever had in my hands. Of course, it is slightly heavier than the brass instrument but the tone is more mellow and the volume and carrying power greatly superior. It records beautifully and I can force it to the utmost fff without the tone becoming nasal and raw, as with a brass instrument. It is a wonderful boon to me in my solo work.'

At various times during the recent Music Industry Chamber of Commerce Convention at Chicago one was tempted to a vague suspicion that there were some wild Indians in the party, and one of our editors had more than a suspicion that some of them roomed across the corridor from his

that some of them roomed across the corridor from his sleeping quarters.

The suspicion anent Indians of the wild variety was never fully confirmed but there was a very large and quite tame Indian on duty nearly all the time in the vicinity of the Ludwig & Ludwig exhibit. Whether or not he was a real Indian was not divulged but he certainly looked the part and he did a good job impersonating the Big Chief who is the namesake of Ludwig & Ludwig's new Big Chief Banjo, one of the outstanding features of the string instrument exhibits at Chicago. We were reminded of all this by receipt of a very well gotten up folder published as an aftermath of the Convention. If you want to know a little more of what it's all about, write to Ludwig & Ludwig, more of what it's all about, write to Ludwig & Ludwig, 1611 N. Lincoln Street, Chicago, Illinois, for a copy.

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Melody for September, 1927

## THE CLARINETIST



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Questions are solicited from subscribers of record, and all legitimate queries over full signatures, addressed to the CLARINETIST, care of JACOBS ORCHESTRA AND BAND MONTHLIES, will receive Mr. Toll's prompt attention, but only through this column.

S A reader of the Orchestra Monthly I want to congratulate you upon the highly instructive articles you contribute to your department and the intelligent, clear-cut answers you give the questions of your correspondents. I would like to see answered in your column the following questions.

— J. T., Blue Island, Illinois.

PLAYING UPSIDE DOWN

What advantage is there in playing the clarinet with the

what advantage is there in playing the clarinet with the reed on top instead of under the mouthpiece?

Quite obviously, there is absolutely no advantage in playing with reed and mouthpiece reversed, unless you desire to appear funny and awkward. You rarely see the clarinet played that way, and it does not seem natural. Of course it is quite possible to play the clarinet in such a manner, the same as playing the violin left-handed with strings reversed, but you do not see the leading players of either clarinet or violin adopting the reversed style.

either clarinet or violin adopting the reversed style.

There was a time when many clarinet players used about two yards of twine wound around the reed and mouthpiece, instead of the present day reed holder. The twine was thought to allow more freedom in reed vibration, thereby producing a better tone, but the twine habit became obsolete because after all there really was no advantage in its use, and I am sure that the tone of the clarinet is just as resonant and the quality as good with the metal reed holder. As a matter of fact the quality of tone depends entirely upon the player himself, whether or not he uses twine or a metal reed holder with a mouthpiece of wood, rubber, glass or metal. Good quality of tone may be produced with all these various substances, but it must be properly developed, much the same as with the human voice. We all have good vocal chords, but not all of us have good voices, and for the same reason—lack of development. Remember that we are in the age of going ahead, therefore if you want to keep up with the big parade do not reverse your speed (nor your mouthpiece)

ARE "A" CLARINET PARTS IN THE DISCARD?

Is it true that the A clarinet is gradually being done away

Since the coming of the moving picture houses with continuous music, it has become quite necessary for clarinetists to transpose or else miss a number of measures by frequent to transpose or else miss a number of measures by frequent changes from one clarinet to another. This, I believe, is causing a gradual dispensing with the A clarinet. As a matter of fact there is much music written for the A clarinet that might just as well have been given to the Bb instrument, thereby avoiding much of the annoyance of changing clarinets; moreover, the conductor of the orchestre even would raise objections and demand that you transtra soon would raise objections and demand that you transpose—at least to the point where a convenient change might be made without a break in the music. New publications seldom have printed parts for A clarinets any more.

DOUBLING ON THE TRUMPET AND CLARINET

I have read your department for some time but have not been particularly interested in it until lately, owing to the fact that I am and have been a cornetist (now trumpeter) for many years.

Now I wish to ask your opinion as to whether it is possible for me to take up the clarinet without interfering with my trumpet playing. I find a number of good trumpeters that double on the saxophone who tell me that it does not interfere with their trumpet work, and this has started me thinking as to whether trumpet work, and this has stated me inthanty as to intenter it is any more difficult to double on the trumpet with the clari-net than the saxophone. I don't happen to know anyone who doubles on clarinet and trumpet, but the others seem to lay stress on the ease with which the saxophone can be played. In your opinion would the two instruments interfere with each other, and, especially, do you think that playing the

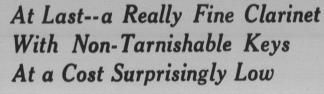
cach other, and, especially, do you wink that playing the clarinet would tend to weaken my endurance on the trumpet?

Excuse me for writing at such length, but I am much interested in the matter and wished to make my attitude clear. I thank you for whatever advice your experience may suggest giving.

— F. M. H., Mecklenburg, N. Y.

I recall two fellow bandsmen who played clarinet very well, but the trumpet (or, rather the cornet in those days of the content in the content in those days of the content in the content in

twenty years ago) was their main instrument. Both these players had marvelous endurance on the cornet. However, these players then did not double on clarinet and cornet on the same job, as so many modern players now commonly







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do, but they played separate jobs (dances) on the clarinet as well as on the cornet and I never heard a word concerning the slightest interference with their embouchure or endurance on the cornet. I don't believe they ever gave it a thought; they not only were excellent dance players, but very excellent cornet soloists.

It is now conceded that the clarinet is much more difficult

It is now conceded that the clarinet is much more difficult than the saxophone to learn to play well, but that has nothing to do with its effect upon the endurance of the trumpet player, as both the clarinet and saxophone are similarly played in so far as lipping is concerned; so, with what you tell me of the men you know that double on the saxophone and trumpet, I should think doubling with clarinet and trumpet quite "a safe bet." At any rate it is worth a try, and if you find you cannot do it the only way in which you lose is in having to forego playing the clarinet. in which you lose is in having to forego playing the clarinet, for surely trying it cannot permanently injure your trum-pet playing; neither should you be long in finding out whether or not the two instruments will work together satisfactorily for you.

THE TUNING BARREL AND FINGERING

Will the use of a tuning barrel-joint cause one to employ false fingering when tuning to low or high pitch pianos?

— J. M. S., Jackson, Tennessee.

The use of a tuning barrel joint has nothing whatsoever to do with the fingering. The tuning barrel is made with a screw arrangement so that it can be lengthened to lower the pitch and shortened to raise the pitch. This eliminates drawing the mouthpiece to lower the pitch and the use of an extra short barrel to raise it. The tuning barrel can be adjusted from a fraction of an inch to an inch, but does not leave an open space inside the bore as does the mouthnot leave an open space inside the bore as does the mouth-piece when pulled out or drawn.

It is a very convenient article, but if shortened or

lengthened beyond a certain point it is bound to put certain tones out of tune, especially the throat tones A and B on the staff. There is nothing that will correct this fault except the tuning of the piano to the normal pitch of the clarinet, and this should be insisted upon. A clever and experienced player can favor these particular tones with his lips, however, so that they will be in tune.

RE IMPROVEMENTS' INTERFERENCES? In what way and to what extent does the seventh ring or the third ring left-hand (E5, B5 improvement) interfere with the production of high F# with the middle finger of the left hand? Does the articulated G# improvement sufficiently improve the quality of high F (fingered with left hand only) to compensate for the loss of a more mellow F, produced with to compensate for the loss of a more matter 1, per fingers of both hands on the ordinary Bochm system?
— E. A. P., Garland City, Arkansas.

I see no reason for, nor have I ever experienced any interference in the production of high  $F\sharp$ , on account of the added third ring, left-hand. The third hole is open just the same as it is without the third ring, and response and quality of the tone are as perfect as one may desire. Concerning the articulated G# key, I do not maintain that it improves the quality of the high F, neither do I believe that the quality is less mellow than the F produced with

Personally, I am using the articulated G# key, which is the only improved key I care about, although I miss the particular F produced with both hands on the ordinary (or plain) Boehm system — not on account of any more mellow quality, but rather because of certain advantages in fingering. However, after careful consideration and study I prefer to dispense with the latter and keep the articulated G# key, as it offers many advantages where the other affords only one. With the G# hole on top there is never any annoyance of water collecting: then, too, the various trills and combinations of intervals, which this key makes possible to execute with perfect smoothness and purity of tone, amply offset the loss of the two-hand fingering of the high F in question.

Framingham, Mass. — The Rotarians of the thirty-seventh district (New Hampshire and Vermont) have exseventh district (New Hampshire and Vermont) have ex-tended proposals to the Framingham Rotary Club Boys' Band, to play in Maplewood on September 22, 23 and 24, and arrangements have been completed for taking the trip. In addition to the Maplewood affair the boys are planning to give a special concert coming and going. On June 28 the band played a concert for the "charter" night of the Southbridge Rotary Club.

Newark, N. J. — The members of the Hebrew Orphan Asylum Band recently held a solo playing contest to which only members of the band were eligible. The effect of this contest on the band members was so desirable that it will probably become a regular part of the program of band activities, being held possibly every two months. The contest was won by the first slide trombone who played all contest was won by the first slide trombone who played all of Victor Herbert's Gypsy Love Song from memory. The second place was won by a clarinetist who used an arrangement of La Cinquantaine, and third place by another clarinetist who used Mendelssohn's Spring Song. First honorable mention was awarded a girl saxophone player who used Schubert's Serenade. It will be remembered that the Asylum Band won a cup and first honorable mention in a contest which they entered last May. This is especially significant when considered in connection with the numbers significant when considered in connection with the numbers used in this solo contest, and when it is understood that eight months ago the band was able to play exactly nothing. Philip Gordon, director of the band, tells us that the players in the solo contest selected their own numbers and prepared them without any help from him and assures us that the various performances were extremely creditable.

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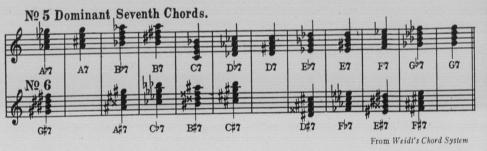
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#### ARPEGGIO CHORD CHART







EXAMPLE NO. 1, in the arpeggio chord chart herewith, shows all the major chords in their fundamental position, and No. 2 directly below, shows the enharmonic chords which are like them in pitch, but unlike them in notation. For example: A# major sounds the same as Bb major; C# as Db, G# as Ab; Gb as F#; D# as Eb; etc.

In example No. 2 are shown the minor chords and in No. 4, their enharmonics. Example No. 5 shows all the dominant seventh chords, and No. 6, their enhar-

This chart is to be used for reference in practicing the exercises in arpeggio modulations, which follow; the chords indi-cated in the chart being played as arpeggios as shown in a previous installment.

A thorough knowledge of chord

arpeggios is a necessity in order to apply the method of "filling in" and improvising that will be

outlined in the following installments of this series. For memory and ear training the following chord arpeggio ex-ercises in all the major keys should be practiced, using the model shown in examples 5 and 7 in the first installment.

#### EXERCISES IN ARPEGGIOS

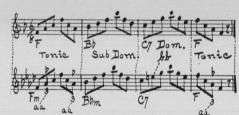
Tonic Sub-Dom. Dom. Tonic

1	C	F	G7	С
2	F	Вы	C7	F
3	Вы	Еъ	F7	Вь
4	Еъ	45	Вь7	Е
5	Ab	Db	Еþ7	Аь
6	G	C	D7	G
7	D	G	A7	D
8	A	D	E7	А
9	E	A	B7	Е
10	В	E	F#7	В

It is understood that the reader should practice most in the keys commonly used on the instrument he plays. The above table of exercises can also be used in practicing in the parallel minor keys, as the same dominant 7th occurs in both major and parallel minor keys as shown in the ex-

The upper staff of this example shows how exercise 2, key of F major, of the table of arpeggio exercises would appear if written out, and how it is to be played. The lower staff shows the parallel minor key in which the signa-

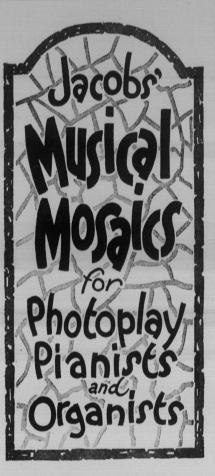
Notice that the third of the tonic and sub-dominant chords in the parallel minor are each lowered a half tone (see "aa"). Otherwise the three principal chords of both



major and parallel minor keys are exactly alike. The natural sign at "bb" is necessary, as the third of the dominant chord is the same in both keys, but is flatted in the signature of the minor key, as F minor is relative to Ab major, and has the same signature, namely, four flats. A review of the first installment is advisable before working out these arpeggio models in the major and minor keys.

Winston-Salem, N. C. — On July 25th a packed auditorium enjoyed a most inspiring rendition of Mendelssohn's Elijah by a chorus of approximately two hundred voices and a thirty-piece orchestra under the masterful direction of Mr. John Finley Williamson, director of the famous Dayton Westminster Choir, who for the past two imers has been conducting a this city in connection with the Civic Summer Master School of Music, of which Mr. William Breach is director. The chorus and orchestra were composed of students in the summer school and singers and players living in the summer school and singers and players living in the community. Soloists were LaRean Hodapp, Soprano; Mrs. E. R. Caldwell, Contralto; Charles Troxell, Tenor; Ellis E. Snyder, Baritone; Marguerite Sailor, "The Youth"; David Embler, Ahab.

New Amsterdam, Berbice. — Mr. C. Johnson, president of the Pheonix Orchestral School, reports that on a recent program given by the members of his school the following Jacobs numbers were used: The Optimist March by A. J. Weidt (Jacobs School Folio); My Heart at Thy Sweet Voice (Jacobs Folio of Classics); Eventyde by Weidt (Jacobs School Folio); "Barcarolle" from Tales of Hoffman (Jacobs Folio of Classics); The Line Up by Bertram (Jacobs School Folio).



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THE DRUMMER

So MUCH has been said about the advantages of music in the schools that although I look with great favor upon the school orchestra or band, there seems to be nothing new for me to say about this subject.



It is interesting to note, how-ever, how seriously the public school student looks upon his music and when proper encouragement is given by his teacher, to what extent his talent will develop. The Drummer recently received, through the kindness of Sherman A. Clute, supervisor of instrumental music in Rochester, N. Y., the senior essay of a boy who has been taking lessons or the drum and playing with various public school ensembles in Rochester for the past five or six

This essay, by Carleton Thayer, Eng. IV, 2 May, 1927, West High School, Rochester, N. Y., is as follows:

The Relationship of the Percussionist to the Orchestra and Band

Do you enjoy seeing a motion picture? Of course you do, and now you may imagine that you are witnessing one and thoroughly enjoying it. Suddenly you grip the arms of your seat and sit up, having been startled by a severe thud, produced somewhere in the orchestra. It echoes throughproduced somewhere in the orchestra. It echoes throughout the auditorium and arouses the entire audience. Then a shrill whistle blows; two or three differently pitched bells and gongs ring; a roaring noise is heard, like that of rushing water; another is produced, similar to thunder; falling glass is heard; a tam-tam peals forth its only note; and you hear a siren sending forth its warning. The fury of the picture increases, as does that of the orchestra, until the picture reaches its climax. Then everything gradually subsides, and once again you settle down for the remaining entertainment. At first you were annoyed, but after giving entertainment. At first you were annoyed, but after giving it a second thought, you concluded that it added much to the screen attraction.

Now, what startled you? From where did all this outburst come? Why, these numerous effects were contributed by the percussionist, who is generally located on the right side of the orchestra pit. What is a percussionist? He is that member of the orchestra referred to as the "drummer," the "kitchen man," or one of the "battery."
He manipulates all articles pertaining to the drum section,
which includes drums, bells, xylophone, marimba, chimes.

tam-tam, gong and all the smaller traps.

The drums are the bass drum, snare drum and kettle-drums. The bass drum and snare drum are both made of a round cylinder with heads on both sides, and they are tightened by means of rods. The snare drum, the smaller, has pieces of gut stretched across the under head to produce a vibration and it is played with long sticks, each of which has a head on one end. The bass drum has no snares and it is played with a felt-knobbed beater. The kettledrums are kettles or basins, made of copper or brass, with a head of vellum which is lapped over an iron ring and fitted outside the kettle. The head is tightened or loosened by means of screw handles, thereby tuning the kettledrum. The "kettles," sometimes referred to as "tympani," are played by means of two long, round sticks, covered on one end by felt or leather heads. has pieces of gut stretched across the under head to produce felt or leather heads.

The xylophone, another member of the "kitchen," is an instrument composed of a diatonically graduated series of wooden keys, arranged horizontally upon two cords, which are secured in a steel frame. It has a compass of three and one-half or four octaves, and it is played with two small mallets, each having a hard-rubber head on one end. mallets, each having a hard-rubber head on one end.

The marimba is identically the same as the xylophone, only the bars are of steel plus a resonator or tube under each bar, which tends to produce a mellow tone.

The bells are also similar to the xylophone, except that the keys are made of steel instead of wood, and so they

produce a shrill note The chimes are graduated cylinders forming a scale, and

are secured in a vertical position by means of a steel frame. They are struck near the top with a large wooden mallet, and produce a loud, pealing sound. The compass is a little more than two octaves.

more than two octaves.

The cymbals are large metallic discs, eighteen or twenty inches in diameter, and are struck together to produce a crashing effect. They are spun from a fine Turkish metal, and may be played on or off the bass drum.

The tam-tam and the gong, are large discs constructed like the cymbals. They are held on large steel frames, struck with a large felt-knobbed stick, and produce an Oriental effect.

The traps consist of all the smaller articles used by the drummer, such as the triangle, small bells, small cymbals, wire brushes, tam-tam, tambourine, whistles, wood blocks, cowbells, sandpaper, bird calls and many others.

You have been introduced to the percussionist, and you

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Melody for September, 1927

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have found out what he is and what he plays. Now what

is his importance to the remaining band or orchestra?

First of all, let us investigate the combination of the motion picture and "battery." You may wonder how the "kitchen" has any effect on a picture; so I will give you some points of explanation. When Harold Lloyd fell down some points of explanation. When Harold Lloyd fell down three flights of stairs, it was the drummer who assisted him, by manipulating his sticks on the drums, to produce the sound of a falling object. Another drummer added to the "bumps" by striking the bass drum and cymbals at various intervals during Harold's progress. A gigantic fire is made more realistic by the aid of the drummer. When you see the engines racing down the street at a terrific speed, you also hear the weird noise of the sirens and clanging bells. also hear the weird noise of the sirens and clanging bells. When you see the flames shooting from the roof or windows, you also hear them roaring. When you see a fireman playing a hose on the flaming building, you also hear the swish of water, as it leaves the nozzle and collides with the burning wall. So we see that this feature and the preceding one are aided by the "battery" in order to produce the effect necessary to make the picture realistic and more interesting.

Let us now consider the drummer in regard to his work in a symphony orchestra or band, in which he is a very in a symphony orchestra or band, in which he is a very important man. The drummer again is used to produce effects, only he interprets the selection played instead of a moving picture. When the composer desired a thunder storm, he wrote a roll on the tympani or bass drum. To express lightning, he inserts numerous cymbal crashes. Besides these effects, the percussionist maintains the rhythm; The conductor sets the rhythm; then in co-operation with the drummer, he maintains that heat throughout the selection. the drummer, he maintains that beat throughout the selection. On a parade the drums are the main rhythmical factor. They also form part of the bass of the band or orchestra. In order to be well balanced, an instrumental organization must have a strong foundation, or, in other words, "some bass"; and therefore the tubas, bass viols and drums are employed. Thus, in any instrumental organization of some size, one or more drums are necessary.

We now consider the financial part of a musician's life.

When we compare the drummer with the rest of the or-chestra or band, we find that he does not rank at the bottom chestra or band, we find that he does not rank at the bottom of the list, as might be supposed. You have seen how important a good drummer is; so when one is procured, he is paid a large salary because his services are so valuable to the organization. In all the large, important orchestras and bands, the percussionist is one of the highest paid men. He is not to be laughed at in regard to his wages.

In considering the percussionist's opinion of his work from a personal point of view, I, having had five years of druming, find it very interesting.

a personal point of view, I, having had five years of drumming, find it very interesting.

Many people think that drumming is easy, but to the person to whom it looks easy, it proves difficult. It may be easy after you learn the art, but few are able to learn it. There are many drum players, but not all are drummers. In order to be a success you must be first interested in your work, but if you do it purely for money, you will profit only in money. You must put forth effort. Many of the boys who think drumming simple, take a few lessons, but soon they become discouraged and discontinue them. Thus they have failed on only a small part and have not attempted the remainder of the percussion work.

they have tailed on only a small part and have not attempted the remainder of the percussion work.

There is also a great fascination in the art of drumming, as may be seen by those who follow the drummers in a marching band, or crowd around them while they are playing a concert. There is something which draws people to the heart of the heart. There is libewise a great fascination. this part of the band. There is likewise a great fascination

this part of the band. There is likewise a great fascination which keeps the percussionist at his work.

There are only two undesirable factors that are of any importance, but which tend to discourage many. One is the fact that the hours, like those of all musicians, are very the fact that the nours, like those of an intractant, are very irregular. He must play any hour of the day, or any day of the week, that he is called upon to do so, and he never knows when he will work and when he will not. This keeps him away from his family and gives him no holidays.

The other point is the matter of transporting implements.

There are many things in the drum section to move, and these are very unhandy to carry, especially without an auto. However, this does not lessen the interest of the real drummer. He never thinks of the hard work, but only of the

enjoyment he will receive later. Now that you have been given the high points of drum-ming, how many have decided to become engaged in this art? I am afraid I will receive no volunteers. Neverthe-less, let us sum up the points which explain why a percus-sionist is necessary. First he is needed to interpret the actions on the silver screen, he is greatly needed in symphonic work, he receives a favorable salary, and his enjoyment of his work is a sufficient warrant of

CYMBALS BETTER THAN TRIANGLE

Will you tell me through the columns of your magazine if it is possible for a man to play a 12" triangle in a parade band, in place of the cymbal struck with a wire cymbal beater? — G. A. R., Worcester, Massachusetts.

Yes, it is possible to do this. However, it occurs to me Yes, it is possible to do this. However, it occurs to me that if the members of the organization marching behind your band realize what a ridiculously small amount of volume is produced by the triangle player, they may begrudge his day's pay. While finding fault, I might as well complete the job and suggest that the cymbal when struck with a wire beater will not produce much more noise than will the triangle. Do the thing right and get a good sized pair of Turkish cymbals (14 or 15 inches in diameter), and see what a difference they will make in the tonal balance see what a difference they will make in the tonal balance of your band.



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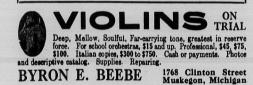
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#### THE VIOLINIST Conducted by EDWIN A. SABIN

REMARKS ABOUT THE STUDY OF MUSIC

DO YOU take music lessons?" "Oh, yes, I am taking piano lessons" or "Yes, I am taking violin lessons" or "I am having vocal lessons." This question has been asked and answered thousands of times and always, or nearly always, implies a connection with some musical instrument, if not the violin or piano. In the old singing school days, however, music was taken up by people wh owned no instruments, but began its study in the best way

by practising singing at sight.

Now the word "solfeggio" is used
to describe this sort of music
study. Anyone well schooled in
solfeggio should be able to sing
anything which is singable at
sight, and to hear mentally music
which is not singable as its notes. which is not singable as its notes are read; all without the assistance of an instrument.

What better preparation could there be for playing an instru-ment than to have well in mind what you are about to play on that instrument. It is a great advantage in the study of any instrument, from the beginning to the farthest possibilities of

artistry and technic. How slow most students are to understand this indisputable fact and to add solfeggio to their study of the technicalities of their instruments. Some learn solfeggio instinctively while learning their instruments; these clever ones are comparatively few, however. Most students' understanding of the effect of a composition, secured by merely looking at it, is very vague. And it is likely to remain so unless the student becomes wise enough to comprehend the importance of solfeggio, and makes a definite move to include it in his work. Of course, any performance at all which is in time and in tune, means that the performer is observing two items of solfeggio, but these have been acquired nearly always through the medium of his instrument, and the listener is not likely to know whether or not he has a knowledge of solfeggio. This knowledge is for the student, a great help when applied in instrumental practice, and it is also a help to his teacher who may give a much larger part of the lesson time to necessary technical matters, if the pupil knows solfeggio.

My father, who was one of the old-time teachers of New England singing schools, might have given me instruction in singing at sight, if he had known its value to a violin student. I remember he could sing difficult intervals at sight himself, but neither he nor I nor anyone we knew connected singing at sight with violin playing. So I am bound to confess that in my early years, while I learned the time values of notes and measures, I did not hear in advance the values of notes and measures, run tones represented in the music, except as I have said, vaguely. Still, I was considered "a good reader."

The importance of this matter has not escaped everybody.

You can hardly find a French or Italian instrumentalist who does not know his solfeggio. It is true that one may be come a brilliant performer without the special study of solfeggio; some, as I have said acquire it seemingly by instinct This was not the case however with a talented America violinist who had been under famous German teachers and went to Paris for entrance examinations at the Conserva-toire. After a finishing course there, a tour of the principal European musical centres was contemplated before return ing to America.

Artists had come from the Conservatoire prepared as well as could be humanly possible to meet the first onslaught of public criticism. Their success was the best endorsement of the Conservatoire and gave encouragement and confidence to coming aspirants among whom was our talented violinist from America. Not to lengthen the story, which is only a little one for illustration, I will tell the truth at once. He did not pass the Conservatoire examination.
And why? Not because he failed in his violin playing which was admired, but because he could not sing at sight.

This meant that the Conservatoire professors believe that
music should first be conceived mentally from the notes as sic, with relative pitch and time and all indications well visualized. This should be practiced and established without an instrument and should be an active mental habit while playing. Let me say, so no one may worry about the American violinist referred to, that he took intensive solfeggio for several months, tried for the Conservatoire

again and was admitted.

I recall another story which is quite different; a story of solfeggio on its affirmative side. William Mason, who was for many years one of our most prominent pianists, went abroad in his student days and was deservedly honored by being accepted as a pupil of Franz Liszt. Having composed music for the piano, Mason took a salon piece of his own in manuscript to Liszt hoping the master would be willing to give his opinion about it. He expected to be asked to play it, but Liszt evidently did not think it



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from beginning to end. That was an instance of wonderful concentration; an almost uncanny consummation of purely mental musicianship in which there is no doubt that what we call solfeggio, entered largely.

So there you have two examples; one of a very fine violin ist who did not know his solfeggio and failed, to his sad wonderment, in a Conservatoire examination; another of a great world musician whose education included every-thing which could have a favorable bearing on his develop-ment. It is certainly advisable for a student of music to begin solfeggio if he has not done so and for a beginner in music to begin with solfeggio whether he plans to pass an entrance test at the Paris Conservatoire or not. There are tests going on all the time. You get them in early lessons, in the quality of your practise from one lesson to another. In this practise you need all you can acquire mentally for its direction so you may start in the right way and keep on in it. (These remarks have been general; those which follow apply especially to the study of the violin.)

#### Other Considerations

Among these is the advantage of having a good violin, at Among these is the advantage of naving a good violin, at least one which is correct as to its measurements and adjustments and, if a child is to use it, suitable as to size. This matter should be decided by a teacher of judgment and experience. The tones should come easily. This is very often a case of correct stringing of the instrument and again the teacher should decide carefully as neither the teacher should decide carefully as neither the

again the teacher should decide carefully as neither the beginner nor presumably members of the family know much of anything about the violin.

Relaxation while playing is acquired with less insistent teachers if the violin plays easily. In the elementary lessons great care should be taken by the teacher that all possible to expect from a beginner should be accomplished. sons great care should be taken by the teacher that a pos-sible to expect from a beginner should be accomplished. That sounds rather pedantic, but the good teacher will adopt such a generalization to suit the pupil he is working with. Teachers of experience know that no two pupils are exactly alike; the most we can do is to bring out what we perceive can be brought out. A pupil may have a certain amount of playing beaten into him by an energetic and insistent teacher, but the result is usually not good. This course is likely to deprive the pupil of what inclina tion of his own he may have to work out an idea given him by the teacher.

I am quite often reminded of the fact that the problem of successful violin teaching has changed in the matter of co-operation and among older pupils also. We can hardly blame anyone. It is the rare exception among those who come to us for violin lessons that we find a pupil who is able come to us for violin lessons that we find a pupil who is able to or will give time enough in practise to assure the expected good result. It is admitted by parents and pupils that "there is not time enough." Fortunately they wish to keep on with lessons, leaving the teacher to decide whether he will continue with only a promise of slow progress or advise stopping the lessons altogether. The latter might seem to some as the square and honest thing to do, the progress of experience would find this a satisbut very few teachers of experience would find this a satisfactory solution of the problem.

It is a well established fact that music, although only a

secondary affair, in schools, is nevertheless, a recognized study and is taking its place among other studies for an all around development. So the teacher is justified in advising that the pupil shall continue if he has any ear at all, with the prospect of music being a good thing for him, even if his progress is slow. Good work in music outside the school is taken into account by many schools today and credits allowed pupils whose work is favorably marked by private teachers. Most of this is routine; it is institutional en-couragement, and a good thing to have, but the pupil who has favorable marks because he has done about as well as he could under the circumstances, may not be able to play the violin very well. Perhaps he can just barely "get by" in the school orchestra. These favorable "marks" and "just getting by" in the school orchestra, may not be what the boy needs. It is sure that he, like all of us, needs a genuine purpose and a determination to do the best he can. He is fortunate if he has a wise teacher in the first place, but no amount of teaching, no matter how good, will do the boy's own work for him. This remark is so old and so often repeated, that we may well wonder why it does not make more of an impression. The boys may consider it a tiresome old wheeze and that they can work just as well without its being flung at them. Perhaps they can, — on the whole they do as well as we did at their age. A distinguished French author gives a better line than that about one of his characters. "He brought to his studies that stubborn determination which alone makes superior

How to Hold the Bass Bow

I have read the two write-ups for the double bass which came out some months ago in your column of J.O.M. Being a bass player myself, doing a theatre and some general business outside, I was especially interested. I am so busy I can't take lessons any more; so I would like as an old subscriber to ask J.O. M. about the prevailing way of holding the bass bow. It may be a little out of the violin department line, so I will appreciate especially any information you may give.
— A. J. M., Zanesville, Ohio.



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named in Boston the "Butler Method"; it was the best known way of holding the bow, that is, with the thumb over the top of the frog, the first finger alongside of the stick and the second and third fingers inside the frog. The other was called in Boston the "Goldstein Method" the experience keing like that is holding a second and the the appearance being like that in holding a violin or 'cello bow. There was this difference however; the thumb was held at the ferrule, that is, at the end of the hair. was held at the terrule, that is, at the end of the hair. The bassists of the Toscanini Orchestra held their bows in this way and they played very clearly difficult passages like the one sometimes dreaded by bass players, in Beethoven's Fifth Symphony. I have heard that the old and more customary holding of the bow, is considered the more practical for general playing. tical for general playing.

Framingham, Massachusetts. — The Rotary Boys' Band is making itself conspicuous and its music heard in the band's own and surrounding communities. On June 18 the boys played for the opening of John Macomber's "Raceland," a rarely beautiful \$100,000 track with hurdles, and ideally located on Salem Road in Framingham Centre. and ideally located on Salem Road in Framingian Centre.
All the elite of "horsedom" were present to yell for the
"ponies" and cheer the music of the boys. On June 28
the band gave a parade and concert in the Southbridge Town
Hall for "Charter Night" celebration, and one of the
main objects of the bandboys was to give the people of
Southbridge a "close-up" of Rotary work. On the pro-Your question belongs to this department as it refers to a technicality of one of the orchestral stringed instruments. We are glad to give an opinion about the viola, 'cello and bass as well as the violin. The old way, I may call it, was Southbridge a close-up of Rotary work. On the program of a concert recently given may be noted such worthy and stirring numbers as Overture, Health and Wealth, Weidt; March, Boston High School Cadets, Sordillo; Huldigungsmarsch (Triumphal March), Greig; and Grand Opera Excerpts from Carmen, Bizet.

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#### The Tenor Banjoist Conducted by A. J. Weidt

YOUR BANJO department in J. O. M. is a wonderful source of information for tenor banjo beginners like myself. There is where I found a goodly number of answers to the "questions of the hour." May I ask a

question?
In tenor banjo playing is it ever advisable to use the thumb in the left hand fingering? — B. R. H., LaJunta, Colorado.

Mighty glad to know that you get an occasional tip that comes in handy. In regard to use of the thumb when playing chords; there are no doubt many banjoists who use the thumb in making some of the chords, particularly those who use 4 note chords. I have found, personally, that it is just as easy to use the fingers exclusively as it keeps your hand in a better position to prepare for the following chord. The Bb chord you illustrated in which the notes (beginning at the top) are D, F, Bb and F, should be fingered with the at the top) are 17, 1, 189 and 1, small be migred what the finger for the upper note, 1st finger barred across the second and third strings and the 3rd finger for the lower note. When two notes on different strings occur at the same fret the usual practice is to make a barre with the first finger. Occasionally of course, other fingers are used to make a barre.

I have enjoyed your department immensely and would like to have you answer a few questions: (1) just what is meant by progression? (2) What is an enharmonic chord? (3) How can the diminished chords be named correctly? - R. W., New York City, N. Y.

(1) Your questions are short but they require some explaining and for this purpose I have written the following examples in order to have my answers better understood. One of the primary rules in harmony is that the notes of chords when modulating should move smoothly from one to chords when modulating should move smoothly from one to the other, and as a rule, without skipping an interval. Refer to the upper notes of Example 1, second staff. Notice that the notes move down in half tones. As a rule the mutual tone which occurs in both chords should be held. The upper staff of example 1 shows the melody, the second staff shows the chord accompaniment with the correct progression, and the third staff shows the same harmony with the wrong progression. This shows that, although you may have the correct chords, if they do not follow each other without a skip, or in other words progress smoothly, other without a skip, or in other words progress smoothly, your progression is wrong. Try each of the two lower staffs, with someone playing the melody; that will be the best way to judge the two progressions. The principal reason why the chords in the third staff do not sound as well is because there is a change from a lower position to a higher one with a change of harmony at the same time the melody moves upward. This is very much against the rules. If you change from a lower position to a higher one, the change should be made while playing the same harmony twice in

succession, as at "aa."

(2) An enharmonic chord consists of notes that do not belong to the chord indicated but if played as written give the correct chord. For example: at "bb" the notes connected, including the melody note, are defined as the Db seventh chord. This can be analyzed by changing C# to Db, (i. e. both sound the same, and are therefore, enharmonic) and by changing B\(\beta\) to Cb. An enharmonic chord appears again in Example 2—composed of the notes indicated by the dotted line at "cc." In this case, the chord including the melody note, is defined as the Ab seventh chord, by enharmonically changing F\(\beta\) to Eb. succession, as at "aa." chord, by enharmonically changing F# to Gb and D# to Eb. As nearly all dance orchestrations are issued with three note chords no doubt a diminished chord is to be used as

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indicated by the letters below each of these chords in the second staff. Speaking of three note chords, I wonder how the tenor banjoist would manage to harmonize the melody at "bb" and "cc" using four note chords, for the reason that D at "dd" will not harmonize with the melody note, C#

and A at "ee" will not harmonize with the melody note Ab?

(3) It is usually understood that there are but three diminished chords, and these can be numbered 1-2-3 as shown in examples 3, 3a, and 3b. Each note in a diminished chord can be used as its root. In order to properly name chord can be used as its root. In order to properly name the chord, however, you must consider its resolution to the chord following. For example: the C chord is shown in Example 4, followed by the relative C diminished seventh chord which is again followed by the C chord. Notice that the root of the chord is held and the other two cases are lowested as helf tone each as see connecting lines. notes are lowered a half tone each — see connecting lines. When an open string occurs in a chord, however, the fore-going rule can not be strictly followed, as the open string note can not be lowered a half tone and should therefore be raised a whole tone. See open note Λ[at,"ff", intexample 4,



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which must be substituted for F#. This also applies when a seventh chord is used instead of a major triad. The root again is held while the other two notes move down a half tone each, as in Example 5. Example 6 shows the Eb chord followed by a relative diminished chord. Notice that in the Eb diminished seventh chord we use the same notes that occur in the diminished seventh chord used with C and C7.

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nodern jazz, the plectrum or tenor banjo?

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I am a reader of the J. O. M. and would like to have you answer a very important question in the next issue of the J.O.M. I also play a number of your tenor banjo solos and take this opportunity to compliment you on your fine

arrangements.

Tell me how to arrange a tenor banjo accompaniment, from a first violin and a piano part, that is a tenor part for the melody. I am at a loss to know what inversion (top note) of the chord to use. I know harmony well and write all my own banjo solos, but I am at a loss when it comes to arranging a banjo accompaniment.

—W. W. D., Denver, Colorado.

It won't take long to answer your questions. The upper note of the tonic chord should be the third and the upper note of the dominant chord, the seventh the upper note of the dominant chord, the seventh.

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AGAIN JOE SWEENEY AND THE BANJO

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left is shown an old banjo made by Joe Sweeney himself probably dating from about 1831. In connection with this Sweeney banjo Mr. Brehm gives us the following information

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"The instrument made by him shown in the picture was secured from the only surviving member of the family in 1890, a sister of Joe, who at that time was eighty-five years old and totally blind. She related many stories of Sweeney's

old and totally blind. She related many stories of Sweeney's exploits and apparently remembered quite well when he made his first instrument, later called the 'Band Joe' and then the 'banjo.' The occasion of making the particular instrument used in this display was as follows:

"About 1840 Joe announced he was going to England to play his banjo for Queen Victoria, which he did, and he proceeded to make for himself a better and more elaborate instrument. When the new banjo was finished he presented the original one to a young lady cousin who was a noted musician of this locality. This young lady was left-handed so it was necessary for Joe to construct and adjust a left-handed neck for the old banjo and this instrument the owner used up to the time of her death. The banjo was then passed on to the blind sister of its maker and was secured from her as previously noted. Joe later on made banjos for his two brothers, Dick and Sam, and they became noted players of the instrument but all traces of the banjos. banjos for his two brothers, Dick and I sharper of the banjos mode for them and used by them have been lost. This is probably the only banjo in existence made by Joe Sweeney and it is certainly the oldest of them as it was one of the first instruments he ever made.

#### MUSICAL INSTRUMENT INSURANCE

MUSICAL INSTRUMENT INSURANCE

Now that banjos are being made to retail at prices up to \$1000 each, it is advisable that owners of these high-priced instruments consider taking out insurance to protect them against theft. Instruments of this sort are particularly attractive to that type of light fingered gentry that thinks the ideal way to make a living is by appropriating something that belongs to somebody else.

An article that has an established retail value of anywhere from \$300 to \$1000 and that, moreover, is small enough to be carried away conveniently and be hidden behind the door, cannot be expected to escape the interest of our misguided modern disciples of theft. It is true that the owner of a high priced banjo isn't going to park it on the curbstone for any length of time without protection, but no matter how careful he intends to be there are times when he cannot always have it under his watchful care.

High priced instruments of this sort can usually be identified from the manufacturer's number, but in the majority of cases the owner probably doesn't know what

majority of cases the owner probably doesn't know what this number is and by the time he secures it from the manufacturer the stolen banjo may have been sold two or three

times.

We recently heard of a banjo player who had a \$450 Silver Bell banjo stolen out of his car. In order to steal the banjo the glass in the back window was broken and the banjo and case taken out of the car through the broken window. And just a few days ago the Bacon Banjo Company was notified by telegram of another banjo player in San Diego, California, who had had stolen from him a banjo of the same attel and price as the one just mentioned. Understolen style and price as the one just mentioned. Undoubtedly there have been scores of other similar cases in which all makes of instruments have been involved that have not come to the public attention. It is certainly advisable for the owner of any high priced instrument to give himself the benefit of reasonable insurance protection.

#### ORIGIN OF THE TENOR BANJO

RECENT articles regarding instruments of the banjo family have called forth many interesting comments regarding origins and histories of the several instruments which comprise this valuable group of melodious rhythm makers. Among them is the following communication from Charles McNeil.

from Charles McNeil.

Mr. McNeil is one of the old-time tenor banjo players, and has been a remarkably successful exponent of this instrument. He is probably best known as the banjoist with the Isham Jones College Inn Orchestra, as he was connected with that organization for many years. He has also written many valuable instruction books for the instrument, including two volumes of Progressive Studies for Tenor Banjo, the well known McNeil Chord System for Tenor Banjo, and a chord system for the plectrum banjo. At present he maintains a studio at 1611 N. Lincoln St., Chicago, Ill., and personally supervises and tests each Chicago, Ill., and personally supervises and tests each Ludwig banjo before it is shipped. Mr. McNeil's informa-

"I first heard the five-string banjorine tuned as a fourstring ''cello' banjo (tenor banjo) twenty-five years ago, and played by Louis Stepp, who later played it in the vaudeville act of Stepp, Melinger and King on the Orpheum Circuit. Later, Stepp had Schall, a banjo manufacturer, make him an instrument similar to the four-string tenor banjo with a 31" scale. It is my belief that this was the first instruments with the light had a later had the Very Company. ment of that kind made. I later had the Vega Company make me a true tenor banjo in October of 1909. Strings were a problem, none being specially manufactured for this were a problem, none being specially manufactured for this particular type banjo. I remember using a regular banjo first for the first string, guitar B for the second string, regular banjo silk-center fourth for third and guitar D silk-center for fourth string. After about six months' practice with the new instrument, I went on the Orpheum Clicotii with an art become at the Popular Tric. practice with the new instrument, I went on the Orpheum Circuit with an act known as the Premier Trio — two tenor banjos, doubling on two guitars — and a lady violinist. Since that time I have played the instrument in vaudeville, with Isham Jones as a feature dance orchestra, doing Isham Jones' recording, some recording of my own for my banjo course, in radio work, and for special demonstrations — all



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Melody for September, 1927

## Montreal Musical News

THE Vander Haeghe Orchestra is responsible for the brisk business noticed at the Cosy Grill. These Montreal boys were always a drawing card, and wait awhile,

they're young yet.

"Tommy" Mosgrove has deserted the two-manual console of the Palace for Midway's Hope-Jones. It is whispered among local organists that a three-year contract has been signed, the remuneration being far above average.

Jim Creig has just returned from a short vacation. The Papineau, where Mr. Creig presides, is owned by the United Amusement Co., and is the only house on their

twelve theatre circuit possessing an organ.

Who has the largest private photoplay library in town?

J. M. Bertrand, Palace organist. Does he use it? Yes, Mr. Bertrand arranges his music with great care, and works until the early hours, preparing cue-sheets for coming attractions. What kind of a fellow is this organist? He's

What happened to Local 406? For years it has moved along slowly. Then quite recently it began to show more signs of life. Members were quick to notice improvements signs of life. Members were quick to notice improvements on all sides. The spotter system was abolished. A man getting behind in the payment of his dues was not immegetting behind in the payment of his dues was not immediately suspended, but was given a most reasonable chance to reinstate himself. Today no suspended musician need remain so. Old members are always welcomed back, and the union will do more than its share to replace a man in good standing. But make no mistake. Local 406 is not begging. It is better off financially than ever before. The present executive board is composed of only the most conscientious, and it would be hard to find a local where members regard their officers so highly. members regard their officers so highly

At a recent meeting a member declared that all improvements could be traced to one man, namely Mr. Drouin ments could be traced to one man, namely Mr. Drouin. This same member further moved that we retain Mr. Drouin's services as president as long as possible. Needless to say, the vote was unanimous. One more word. Now that we have a man doing his best for us, and doing it well, let us help him by attending all the monthly meetings, thus making our union one of the finest on the continent.

We have always regarded Jack Denney's Mount Royal Hotel Dance Orchestra as being away above the average. What with their novel arrangements and Mr. Denny's piano solos, this organization would be hard to beat. When on July the twenty-second, it was announced that the orchestra would play the slow movement from Dvorak's New World Symphony, doubtless many listeners expected a snappy dance arrangement, with the conventional breaks and maybe a vocal chorus. Those who did were wrong

however, for Dyorak's Largo was rendered with musician-ship worthy of any Symphony Orchestra.

To say "any" symphony orchestra, seems to be putting it rather strongly, but the selection played was such a refreshing change from the usual offerings of orchestras heard here, and impressed the writer so greatly, that any sign of over-enthusiasm should be excused. Some of the music seemed to come from instruments of pure gold, and at other times it reminded one of the strains of a distant pipe organ. Tonal effects and shading were accomplished in a manner delightful to the ear.

Probably the arrangement was the original work of Mr. Denny, and the orchestration, more probably is a secret. But nevertheless a copy of the mss. would be very interesting indeed.

We have received word from several organists and pianists to the effect that one of the most useful numbers published in Melody, is a selection entitled Dance Mystic by

By the way, Edward Sanborn has a (censored) fine band! Saw him backstage at Loew's, the other day. He asked me if I would care to hear his boys in action from the pit. When the orchestra filed into place, I filed with them, carrying an umbrella, but it was all right, the audience thought

Sybil Loader has joined the ranks of the United Amusement Musicians. Miss Loader will assist as pianist at

Regarding charming personalities, I fear that Mme. Bolduc has us all beaten. Madam is pianist at the Westmount, and a former pupil of Professor Amede Tremblay, of Ottawa. We understand that this fair lady is to be ed shortly to a still more desirable position. United Amusement Company values her services greatly.

A Capitol stage presentation recently used was Maurice Meerte and his Capitol Syncopated Symphony Orchestra of forty. This is claimed to be the largest band of musicians playing this style of music in Canada.

At the Venetian Gardens "Sleepy" Hall and his orchestra, their contract having recently expired were replaced by Cliff Menzies and his local men. Cliff is one of the cleverest banjoists in town.

There was a "Seven Pianos" act here recently. Just before its appearance Conductor Agostini was still one pianist short. This was odd. Ninety percent of the local theatres make shift with the old "piano and traps" arrangement; there are hardly half a dozen photoplay organs in town, which all goes to prove how popular our photoplay

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	Spanish Serenade
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4 5	Sparkling Crystals Novelette
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6	Too Tired (Little)
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## BAND ROOM BITS

THE Fitchburg Military Band was organized in 1868 with Warren Russell as its first leader. Mr. Russell was leader of the band from its organization until 1884 and was so popular with the bandsmen and the citizens that the town presented him with a beautiful Eb cornet, made by the Boston Musical Instrument Co., which instrument is now in the Museum of the Wallace Public Library. Mr. Russell was a very intimate friend of D. W. Reeves, leader of the famous Reeves' American Band of Providence, Rhode Island, and when Mr. Russell died in 1884, Reeves' Band gave its services for the funeral.

Mr. Gustave A. Patz of the Boston Symphony Orchestra succeeded Mr. Russell as leader and was with the band for twenty-eight years, from 1884 until 1911. Mr. Patz was a wonderful band leader and through his efforts the band became one of the finest concert bands in the country at that time. Mr. Patz arranged all of his music from the grand orchestra scores of the Boston Symphony Orchestra, and when he resigned left the band a library of music that is invaluable. These arrangements, including most of the standard works such as are played at the Pop Concerts in Boston, are condensed for a band of thirty men and full of good solid harmony; they cannot be duplicated anywhere, as they are not published.

Mr. Patz resigned from the band in 1911 and went to Brooklyn, New York, to live with his daughters. He died in November, 1916, and the band was sent to Brooklyn to play for the funeral through the generosity of Col. George R. Wallace, a patron of the band. Herbert I. Wallace, his brother, President of the Fitchburg Choral Society for years, was at one time President of the band, and has been one of its generous patrons.

Tafley Mauch, solo cornetist with the band for eighteen

one of its generous patrons.

Tafley Mauch, solo cornetist with the band for eighteen years, and well known both in this vicinity and Boston, succeeded Mr. Patz as leader. Mr. Mauch died in January 1912 and Mr. Clarence E. White, a fine man and musician,

1912 and Mr. Clarence E. White, a fine man and musician, who was clarinetist for years with the old Boston Opera Company, became the leader. Mr. White has played with the band for the greater part of forty-five years, but is now retired, living in New Ipswich, N. H.

In 1919 the band came under its present leader, Angelo Truda, who was formerly solo clarinetist with the Battery B. Band of Worcester, Massachusetts, and had also played for years in Poli's Theatre orchestra there. Mr. Truda is a very fine clarinetist and has played with some of the finest bands in the country.

David F. Manning, the President of the Band, its Ebclarinetist, also an active member of the Choral Society,

David F. Manning, the President of the Band, its Eb clarinetist, also an active member of the Choral Society, has always been deeply interested in the band, has played steadily with it for forty-six years and is still going strong. Martin M. Sullivan, clarnetist, has been with the band for thirty-seven years, and E. L. Cook, flutist, for thirty-four. Fred A. Calder, cornetist, has been with the band twenty years and is considered as one of the younger members, so the Fitchburg band really has many "old timers" among its membership.

This band has an honorary membership list, started years ago by the late Rodney Wallace, which is circulated throughout the city every year, and through this list the band is partly supported by the city and its business men. Charles E. Ware and Mr. Dadmun, prominent citizens, are sponsors on this list. This generous support and show of comon this list. This generous support and show of community spirit has enabled the band to exist for the sixty years since its organization and achieve its enviable record as a highly artistic and musicianly community musical

organization.

The personnel of the band and its instrumentation at the present time is as follows: Leader, Angelo Truda; flute and piccolo, E. L. Cook; solo clarinets, Fred S. Marrah, Graziano Pascarelli; first clarinet, Arthur Comeau; second clarinet, Theo. S. Lindstrom; third clarinet, Martin M. Sullivan; Eb clarinet, B. F. Manning; solo cornets, M. Sullivan; Eb clarinet, B. F. Manning; solo cornets, Fred A. Calder, Charles Lindskog; first cornet, Andrew Parri; second cornet, Benjamin Cofman; third cornet, Lawrence Hardy; first alto, Wm. H. Hackett; second alto, John H. Murphy; third alto, Sakri Lindstrom; solo trombone, Leroy N. Shattuck; first and second trombone, Miah Flynn; second trombone, Remi Marchand; third trombone or bass, Lester C. Parker; baritone, Charles E. Matson; basses, Benjamin Lakso, Emili Miettinen; snare drum, Efnest Pickford; bass drum, James Robinson; cymbals, George Talcott; manager, William H. Hackett. The correspondent wishes to thank F. A. Calder for much valuable information and data concerning this excellent valuable information and data concerning this excellent band and its extensive history.

—E. Percival Coleman.

ONWAY AND HIS BAND!" This phrase does on war and his band! This phrase does not appear in these columns as often as it did when Mr. Frank R. Seltzer was living and conducting The Cornetist department. Mr. Seltzer was so long and closely affiliated with the organization in its summer work that he seemed almost as much a part of the body as the great "Pat" himself and least his readers in close touch great "Pat" himself, and kept his readers in close touch with every movement it made. However, Patrick Conway's Band is as brilliantly prominent as ever and

Conway's Band is as brilliantly prominent as ever and doing as good if not better work.

The Conway Band began its summer work this year by musically presiding at the formal opening of the new \$500,000 Convention Hall at Wildwood, New Jersey, on July 2 (afternoon and evening), and will officiate until the close of the season on September 11. Bandmaster Conway and his artist musicians were received by the Wild-

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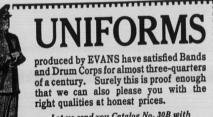
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wood Chamber of Commerce and a huge delegation of citizen music lovers. The evening concert was a veritable "Conway night." The introduction of Mr. Conway roused an applausive tornado, and before beginning his program, quite unconventionally, he personally introduced his players separately and individually. The program was essentially "Conway" — opening with an introductory program of the old-time, lovable and familiar airs that brought constant encores, and then proceeding with the heavier numbers.

Charleston, W. Va.-West Virginia's first All-State High School Orchestra is now being assembled with boys and girls, selected for their ability, from the various high school orchestras of West Virginia. Mr. J. Henry Francis, Director of Music here, is taking the initiative, and modeling the All-State High School Orchestra, which is to play this Fall at the State Education Association meeting in Charleston, upon the National High School Orchestra. Interested persons may address Mr. Francis at Charleston,

Elkhorn, Wis. - The Elkhorn Civic Choral Club, com posed of forty-five local singers, organized and directed by Mrs. Frank Holton (wife of Frank Holton, the long-famous trombone soloist who is now president of Frank Holton & Co. Band Instrument Manufacturers), made its first concert appearance recently in connection with a regular feature program by the Holton-Elkhorn Band. This initial bow of the Elkhorn Civic Choral Club was a wonderful success and an outstanding feature of an unusual ram, which included as guest soloist no less a personage than Mr. William Tong, famous cornet soloist of Sousa's



MRS. FRANK HOLTON

Band. Mrs. Frank Holton, with her charming personality and ability as an instrumental and vocal artist makes an ideal director. She understands the fine art of training deal director. She understands the fine art of training and directing a chorus, and under her capable leadership the finer points of a score are brought out, and the solo parts, counter-point and general ensemble beautifully done. In addition her enthusiasm imparts itself to both singers and audiences, and gives the singing an emotional sweep that is most persuasive. The Club gave two numbers: The Heavens are Telling, by Hayden, from The Creation, and a special arrangement of Annie Laurie by Wm. A. Potter.

In organizing the Choral Club Mrs. Holton had a twofold aim: Musical development and social diversion for Elkhorn. As interest in the club developed its membership has increased, and this, their first performance on a major program, proves beyond a doubt that her tireless efforts during the past winter have been worth while. The Holton-Elkhorn Band with the Choral Club as a special auxiliary feature have already several engagements booked in the

Clarksdale (Miss.), High School Band Continued from page 56

Mr. Kooyman, for the third time our band began work and with a bang. Within a month after school opened some of the needed instruments arrived and regular rehearsals began in earnest. Each member of the band was given an individual lesson every week, with two (later increased to three) rehearsals for the band itself during the week. At the same time a beginners' band was started with a mem-

the same time a beginners band was started with a membership of more than fifty.

Since that time the band has steadily progressed, and besides other work plays many concerts for the school student body. Our first outside concert was given for The Teachers' College at Cleveland, Mississippi, stopping on the way at Shelby to give a concert for the high school in that city that was greatly appreciated. For the most part the music played on this trip was written by our director, Mr. Kooyman, whose compositions are very popular in the Mr. Kooyman, whose compositions are very popular in the Middle West and South. Not long ago a campaign was started to raise a fund for band uniforms, but owing to the disastrous floods in our sadly afflicted State this necessarily was stopped and only band caps were purchased. These, with white shirts and white trousers, make a neat uniform after all.

We now have what is considered one of the best High School Bands in Mississippi, and were the only school in the State to be represented at the National High School Orchestra Meeting in Dallas, Texas. Our representative was Anthony Kooyman, who played violin. We feel that our band (which will lose only two members this year by graduation) has a brilliant future ahead with such a man as Mr. L. Kooyman as director and instructor, and with a school superintendent so vitally interested as is Mr. H. B. Heidelberg. In closing, I might add that Mr. Kooyman also has started a High School Orchestra with a -Harvey L. Williamson. membership of twenty.

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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:

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 MAINTEND" IN CONTINUE AND ASSESSION OF THE PROPERTY OF THE PROPERTY

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.

WANTED—Extra or all parts to Overture Blind Boone. Extra parts wanted are solo, second and third clarinet; solo and first cornet. Will pay good price for this music. ROBERT REITERMAN, Walker, Iowa. (8)

FOR SALE—Our idea of sight reading of music. Course by mail. Try-Buy. Write MT. LOGAN SCHOOL OF SIGHT READING OF MUSIC, Box 134, Chillicothe, O. (tf) LADY VIOLINIST desires orchestra work in church or otherwise. Experienced and anxious for more experience. Member A. F. of M. OLIVE COBBETT, Upton, Mass. (8)

FOR SALE—Orchestra music consisting of overtures, selections, concert, etc. List on request. Address F. G. WALTER, 42 Filbert St., Milton, Penna. (8-9-10)

WANTED — Band leader and teacher to take over my two paying bands and small music store doing good business. Plenty of teaching and more bands if wanted. \$400. cash. BAND-MASTER, Box 66, Milan, Minn. (9)

WANTED — Riverside Military offers fine inducements to boys who play band instruments, to play in Cadet Band, and who want to attend high school. A military school of the highest grade. Junior unit of the R. O. T. C. Healthy climate: comfortable rooms; good meals. Opportunities to improve your musical ability. Write or wire BANDMASTER, Riverside Military Academy, Box 439, Gainesville, Ga. (9-10-11)

FOR SALE — One splendid Martin violin, excellent for orchestra work, beautiful dark brown finish, price, \$75.00. W. M. SAMSELL, Cardiff, Md. (9)

WANTED — Martin guitar. Give description and price. FRANK LITTIG, Nipomo, Calif. (9)

FRANK LITTIG, Nipomo, Calif. (9)

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BAND AND ORCHESTRA leader of long experience wishes

to locate in good town. Can play several instruments and can teach a number with splendid success. Available at any time. Address Teacher, care of JACOBS ORCHESTRA MONTHLY, Boston, Mass. (9)

Boston, Mass. (9)

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CAPABLE ORGANIST at liberty. Experienced Wurlitzer, Kimball and Morton units. Address ORGANIST, 424 W. Front St., Plainfield, N. J. (7-9)

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LOCATION WANTED — by a band and orchestra director and teacher. Many years' experience, five in high school work. Have life certificate in Oklahoma and Master of Music degree from an Eastern school. Would consider location for small music store with teaching work. Prefer Oklahoma, Texas or other south-central state. Address Box 701, JACOBS MUSIC MAGAZINES, 120 Boylston St., Boston.

FREE — Book on violin making, reconstructing and tone improving according to the Equation System. BRETCH SCHOOL OF VIOLIN MAKING, 208 Strad St., Oswego, N. Y.

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BRETCH SCHOOL OF VIOLIN MAKING, 208 Strad St., Oswego, N. Y. (tf)

WELL-SCHOOLED FLUTIST AND PICCOLO PLAYER (Conservatory training) who knows the meaning of tune, tone and style desires to hear from musical organizations playing the better class of music. Can feature flute and piccolo solos. Well educated and best of references regarding character, ability, and stability. In present situation nearly seven years. Married; age 36; music to be a side line and business inducements permanent with a future. Permanence essential as my wife and I prefer a home of our own as in the past. Address FLUTIST, Box 102, care of Jacobs' Orchestra Monthly, Boston, Mass. (4)

TO OUR MUSIC FRIENDS—Here is one of the latest foxtrots out, named "Will Chase the Blues Away," price 25c per copy. Address A. SODERBERG, Flaxton, N. D.

NEW Buffet and Selmer (Paris) Boehm 17-6, clarinets.

NEW Buffet and Selmer (Paris) Boehm 17-6, clarinets, \$100.00 Henri de Combat (Paris) Boehm 17-6, clarinets, \$90.00 "Hon-E-Tone" saxophones, liberal discount to player agents. HONEYCOMBE & SONS, Importers, Madison, Wisc. (tf)

FOR SALE—Buffet Clarinet, Boehm, 17-6, l. p., \$75.00; Cabart, \$45.00; Buffet full Boehm 20-7, \$100.00; Cabart, \$70.00; Buffet and Cabart saxophones, all new instruments, will send C.O.D. 5 days trial. ARMAND NEVEUX, Member Philharmonic Orchestra, 221 W.70th St., New York City.

FOR SALE—Alto saxophone, silver plated, in case. Slightly used, in fine condition. Sacrifice, \$55.00 C.O.D. trial privilege. Address, MUSICIAN, 5 Ann St., Boonville, N. Y. (9)

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LOCATION WANTED by expert percussionist in medium size town. Plays many instruments well. Has complete outfit of drums, etc. Capable piano tuner. Willing to locate where small business would be a sideline. All correspondence answered. Address J. G. S., 4921 Leary Ave., Seattle, Wash. (7)

BAND DIRECTOR AND INSTRUCTOR desires permanent position with Shrine, Grotto or municipal organization; high school band in connection. Address Box 700, care of JACOBS' BAND MONTHLY, 120 Boylston Street, Boston, Mass. (7-8)

## Music Chat from Washington IRENE JUNO CORRESPONDENT

A handsome program book was given each one attending which contained information regarding reaching various places in the city—as the recitals were held in different

recitals were held in different auditoriums, churches, etc. This was a thoughtful act on someone's part. Tuesday, June 28th, opened the Convention at the Church of Epiphany Parish House. A discussion by Warden Frank L. Scaly on Organ Recitals was followed by a recital by J. Morris Herring, Baltimore, Md. At four-thirty recitals were given on the four-manual Skinner Organ in Epiphany Church by Eda Bartholomew of Atlanta, Ga., and Lillian Carpenter F. A. G. O. of New York ng a church service was held at

City. Tuesday evening a church service was held at Epiphany with Adolf Torovsky playing, and directing the Epiphany Choir. Service was intoned by Rev. George F. Dudley, Rector of St. Stephen's Church, who also gave

Wednesday opened with a marvelous recital by Charlotte Klein. She played seven numbers, not including encores. It was held in the Elizabeth Sprague Coolidge Auditorium, Library of Congress, and was followed by the taking of a group picture on the steps of the Library. Rollo Maitland, F. A. G. O. gave a recital on the four-manual Moller at the Washington Auditorium Wednesday afternoon, one number being Fantasie Symphonique for organ and piano by Louis Potter, with the composer at the piano. An improvisation of a four movement symphony was the finish and came in for much favorable comment. Charles A. H. Pearson of Pittsburg, Penna., gave a recital at All Souls' Unitarian Church at 7.30 P. M.

Thursday was devoted to sightseeing, receptions and a Inursday was devoted to signtseeing, receptions and a banquet. Washington was very glad to welcome the Guild, and the daily newspapers devoted much space to their activities. Much of the success of the Convention was due to the untiring work of Adolf Torovsky, who declared he didn't sleep a wink from Tuesday morning until Thursday night. Adolf has never been caught in a fib, so it's safe to believe he didn't. Anyway, the Convention was a great success.

WESLEY ETRIS, manager of the Colony, won first prize in the increased admission contest recently carried on by Stanley-Crandall Company. He generously gives his employees credit for co-operation and says the courteous staff, his capable organist Harold T. Pease, and Joseph Griffin, in charge of projection, were the prime factors in winning the contest. I'm not saying how much the prize was, but be it noted Wesley and wife took a yacation soon after he won it. vacation soon after he won it.

EMILY THOMPSON, Central Theatre, is spending much time at her summer home at Colonial Beach. Her husband, Joe, during this time, is attempting to foist a baby fox terrier on the Juno menage. He is receiving hearty cooperation from Miss Mark Juno.

The Washington College of Music reports many enrollments for the theatre organ course. Reservations are being made for two months ahead.

DICK LIEBERT puts over some original slide novelties these days. He used *Yankee Rose* as heard around Washington. First as at Old Home Week, Alexandria, Virginia, then as Scotch, then the Clock Shop using chimes and bells, next a comedy take off on the Glen Echo merry-go-round, as heard at Wu Ling's Laundry, and for a finale as by the United States Marine Band, first pp then a grand finale with entire orchestra. It was a riot.

HAROLD PEASE went to New York and saw all there was to be seen, musically speaking, and is just breaking out with ideas. He is using colored house and stage lights with his novelties and if reports are true, Harold is leading in a swift race for recognition in the neighborhood houses.

The Union has asked a general increase in salary, also increase in number of men in downtown orchestras for the next season starting September 1, 1927. Acknowledgment of the request was sent to Union Headquarters and then the managers retired to the inner offices for a confab, and up to date have not withdrawn from their shell. The stage employees and musicians are involved this season. Last September the boys in the booth made their overtures and got what they asked for, although it is understood that many gas wagons were oiled and filled preparatory to rolling the next day if conditions warranted. Everyone from the three unions stood with their hats in their hands and their ears wide open Tuesday night September 1, 1926 until after twelve o'clock. No official data is being given out by President A. Courtney Hayden, Local 161, Musicians

IDA CLARKE associate organist Tivoli Theatre, went to New York on her vacation. It is quite the thing now to go to the Big City and look Crawford and the rest of the

THE SIXTH General Convention of the American Guild of Organists was held at Washington, D. C., June 28, 29, 30th. Official Headquarters were at the Church of Epiphany and Adolf Torovsky, Dean of the District Chapter, acted as host throughout the session.

A handsome program book was given, each one attending.

DANIEL BREESKIN Metropolitan Orchestra leader was away two weeks on his annual vacation getting new ideas, and seeking quiet and peace to get rid of some of his

NELL PAXTON has quite recovered from the accident which kept her from working full shift at the Metropolitan. She was on the air for WRC, Homer Kitt Organ, for an hour the other day, and put on a fine program of popular and standard numbers.

Miss Washington was chosen at the Rialto Theatre in a recent contest, and is a pretty brunette, with long curls, by the name of Gladys Cookman. The Bathing Beauty Contest is an annual feature of the Universal Houses.

Washington in general is all het up over the Justice Department joining the Movie Quiz. Attorneys for the Department have joined forces with attorneys of the Federal Trade Commission in sifting charges against Famous Players Lasky Corporation regarding unfair trade practices of block booking. It is reported that President Coolidge has been approached with recent demands that special counsel be appointed to handle the movie case when it reaches court. Well, whether they book by block or piece work we have to play them, so said paragraph is of no piece work we have to play them, so said paragraph is of no special interest to mere musicians.

COLBY HARRIMAN, director of Presentations Loews Theatres Baltimore and Washington, is using scrim drops and revolving stage in most of his presentations. At pres-ent he is concentrating on the Overture by Tom Gannon and his house orchestra and the recent offerings have been among the most exquisite things ever seen on any stage in Washington. Harriman is called the Wizard of Lighting Effects and more than lives up to his reputation.

ROBERT MACHET has replaced Harry Campbell as associate organist at the Palace. Machet plays the morning and supper show shifts which are solo organ.

ARTHUR THATCHER is organist at Chevy Chase Theatre, coming in from Frederick, Maryland. He was succeeded at Frederick by George Emmons who is now featured in electric lights outside the theatre.

HARRY C. BLUE was down to Washington and took the hungry Juno Sisters out to dinner. Any one who plays a Wurlitzer knows H. C. Blue and for those who don't, he is the head of the Philadelphia Branch of Wur-

ADOLPH SEIDLER and wife entertained a party of friends at their new home located on the top of a hill over-looking the city. After being shown over the house and grounds we had one of the famous Seidler spaghetti dinners. I ate till I most popped open then took a nap on one of the many porches, and reserved a bench on which to spend my vacation. Seidler who has been French Horn soloist in the Marine Band for many years is famed for his enachetti parties and I felt darned lucky when Mark and spaghetti parties, and I felt darned lucky when Mark and I got an invitation to be house guests at the Seidler estate.

CECELIA O'DEA had a vacation and I have been so busy I did not hear where she went. It's a pretty safe bet though that she had the Dodge working on strange ground that week.

EFFIE DREXILIUS GABLE came over to visit her mother. She reports things rather upset in music circles in Pittsburgh. She will spend the entire month of August

PEARL HAUER, one of the finest musicians in Washrigton, is on a vacation. It is reported she is to change theatres upon her return, and if she isn't given a much better job, some one is a darn poor picker. Pearl can play rings around any one, man, woman or child, and was actively engaged in theatre playing when some musicians were washing dishes or pounding a typewriter.

MAE WOODS BURRIES now at Richmond, Virginia, was a recent caller. Her many friends in Washington will be interested and surprised to know Mae was married Easter Monday and is now Mrs. Kerr, professionally known as Mae Burries.

HELEN COX of Pittsburgh has gone to the Strand at Cumberland, Maryland, for the summer. The orchestra is on a three-months' vacation.

BARNETT BREESKIN, son of Dan Breeskin, has his own orchestra at one of the hotels at Virginia Beach, a summer resort down the river. Barnett has been playing in his father's orchestra and conducting his Junior orchestra for the past year.

HERBERT TODD, cornetist at Keith's, under Fred Clarke's leadership, is due to return soon after a two-months' trip to England. It was his first visit for sixteen

KARL HOLER entertained the members of the Young Composers Club early this summer. Musical competitive stunts were a feature and prizes were given. Karl's charming sister Pauline had a most attractively decorated house and table for the occasion.

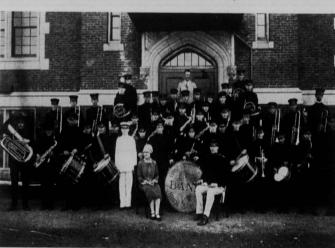
## Another Page from the Editor's Picture Book



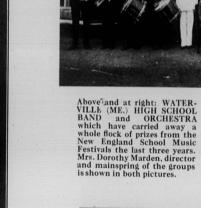
ADOLPH TOROVSKY, host to

MR. JOSEPH VIRZI, now in Europe for his firm, E. J. & J. Virzi, violin importers and manufacturers, and inventors of the Virzi Tone Amplifier for bowed instruments. While in Italy Mr. Virzi will complete arrangements for producing copies of the famous Stradivari portrait, described in this magazine recently.

Members of the AMERICAN GUILD OF ORGAN-ISTS who attended the annual convention at Washington described on the opposite page. The picture was taken on the steps of the Library of Congress following the organ recital given by Charlotte Klein in the Coolidge Auditorium.

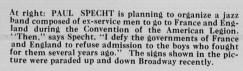


S. KOOYMAN, musical director of the public schools at Clarksdale, Mississippi, whose high school band is pictured and described on page 56 of





At left: DONALD LE-ROY BARTLEMANN, eight-year-old Mar-shalltown (Iowa) lad who is frequently heard by radio fans from Sta-tion KFJB. Donald has been playing in public for two years.



At left: GENE RODEMICH and his Metropolitan Theatre jazz colleagues—one of the permanent attractions at Boston's leading photoplay house.







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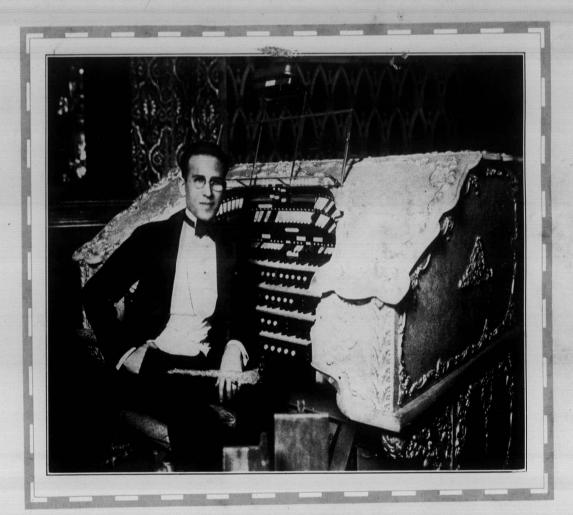
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For Photoplay Organists and Pianists and all Music Lovers

on a san a s



ALBERT F. BROWN

(See page 12)



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