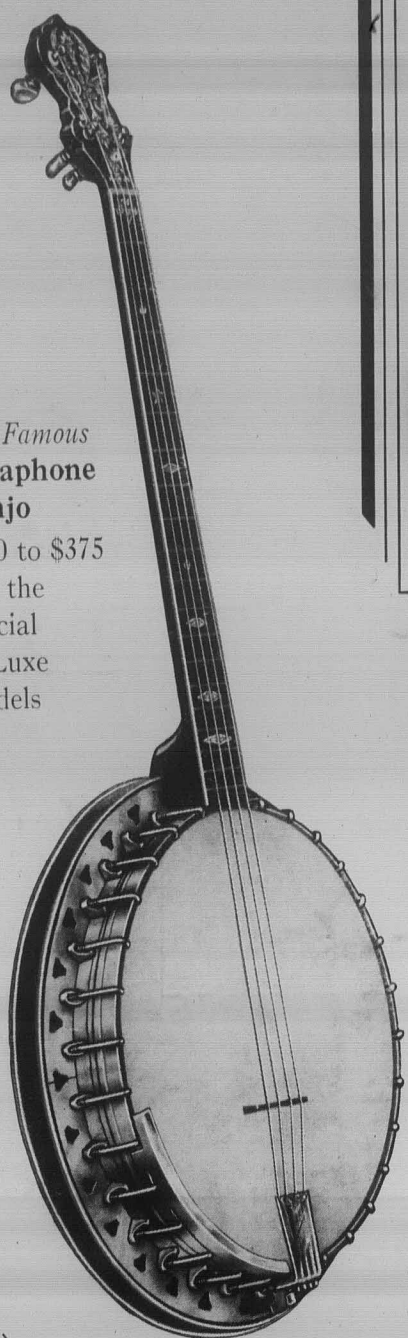
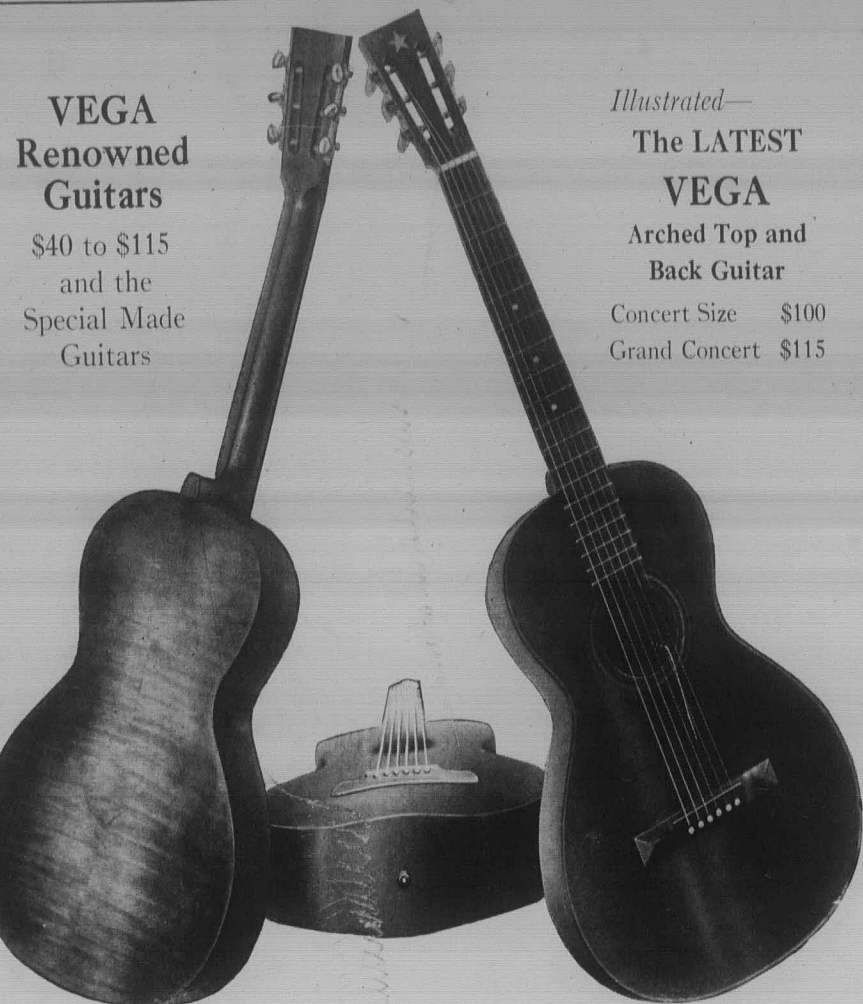


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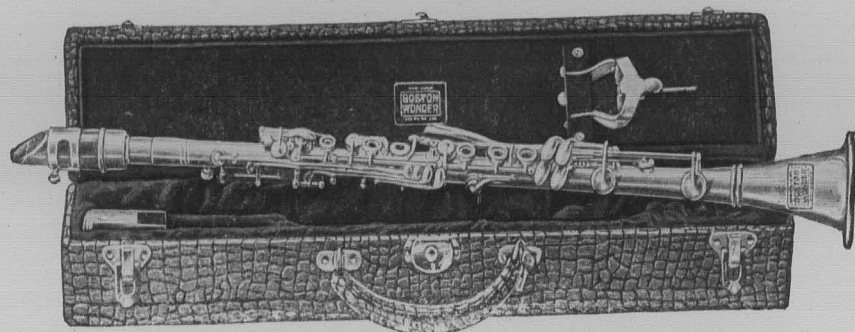
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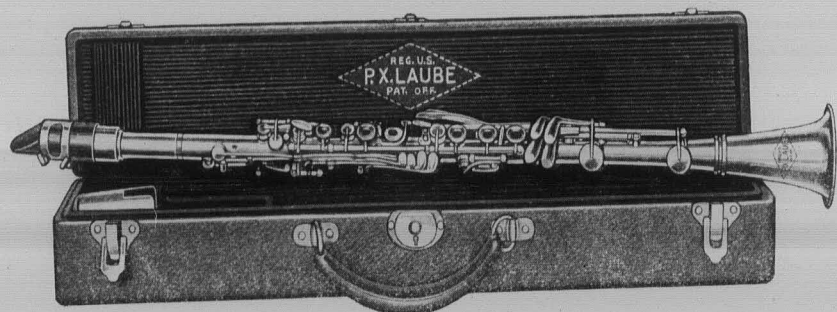
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CONTENTS FOR OCTOBER

THIS AND THAT — Editorial	5
THE STRING TRIO — Sprissler	6
OUR YOUNGER SET	8
THE GOLDMAN BAND AND ITS LEADER — Weller	10
EVERYBODY LOVES A COMPOSER — Repper	11
NOTEBOOK OF A STROLLING MUSICIAN — Rackett	12
MONOPEDALISM — WHATEVER THAT MEANS — Del Castillo	17
"OH WOMAN! IN OUR HOUSE OF EASE"	19
NORTH WEST NEWS NOTES — Barnard	21
TAKE IT OR LEAVE IT — Sprissler	23
HERE AND THERE IN NEW YORK — Weller	46
KEEPING POSTED	48
THE SAXOPHONIST — Ernst	49
THE DRUMMER — Stone	51
POPULAR TALKS ON COMPOSITION — Weidt	53
THE CLARINETIST — Toll	54
IMPROVISING AND "FILLING-IN" — Weidt	56
CENTRAL CALIFORNIA NOTES — Littig	57
THE VIOLINIST — Sabini	59
AT THE BOSTON MET — N. L.	61
WHAT I LIKE IN NEW MUSIC — Del Castillo	62
EDUCATIONAL MUSIC DEPARTMENT — Findlay	63
TORONTO BAND NOTES — Holland	66

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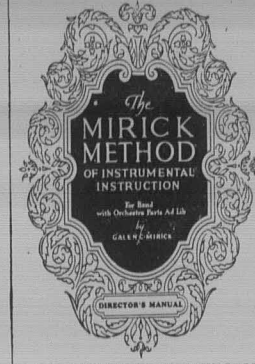
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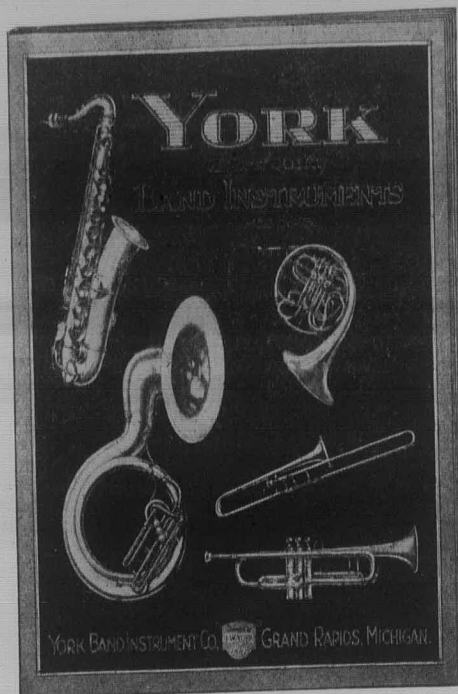
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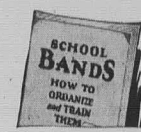
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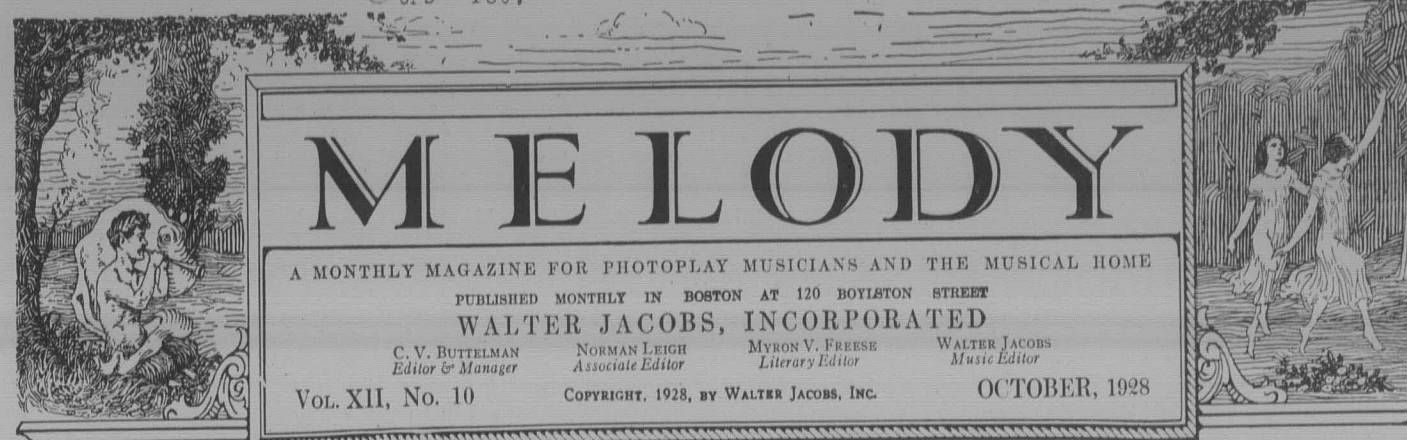
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At a recent national convention of dealers held by a prominent instrument manufacturer, the following interesting data concerning Movietone was presented.

In Baltimore the attendance at theatres where Movietone had been installed had dropped, as had also admission charges. In Boston, one large theatre which had laid off its orchestra for two weeks and featured synchronized films, put the orchestra back in, after this trial period. Rochester, N. Y. produces ninety-five per cent of all film made, Eastman controlling the largest of the companies in this industry and likewise three of the largest theatres in town. None of these theatres has installed Movietone.

Chicago musicians are fighting Movietone tooth and nail, putting two per cent of their wages into the war chest. They have a recent agreement between themselves and the theatre operators whereby six men will be a minimum number employed in movietoned theatres. Indianapolis had somewhat the same experience as Boston. One of the largest theatres laid off its orchestra for a two-weeks' trial of Movietone, but popular demand forced it to reinstate the men. Minneapolis theatre musicians have not as yet been affected by Movietone. In Seattle it is expected that Movietone, as seems to be the case in Boston, will be used to help reduce musician's salaries. (In J. D. Barnard's column, Northwest News Notes, will be found this month a statement that Seattle musicians have been able to get a signed agreement that the installation of mechanical music devices in theatres is not to affect their positions.)

The general consensus of opinion seemed to be that Movietone (and although other like devices are not mentioned by name it is to be presumed that such are included by the term) is a novelty which may work somewhat against musicians in smaller orchestras, but which will not affect orchestras in the larger theatre.

It would appear from the above that although, as has been mentioned before in these columns, mechanical music holds possibilities which quite naturally do not appeal to musicians, nevertheless it is questionable whether the situation calls for more than steady nerves and a cool head. There are so many "ifs" and "ands"—so much that is highly problematical—connected with the matter, that the wise musician, while preparing for almost anything, would do well to expect far from the worst. We, ourselves, cannot see "synchronization" overturning the industry, nor permanently replacing man-made music for silent pictures, except in the matter of special features, as mentioned by us on this page in a former issue.

As for the "talkies," it is our belief that their psychology is entirely wrong, and if we are right they will be much less of a factor than Movietone and Vitaphone music accompaniment.

A Note in Mauve

SCHERZO is the title of the student-written, student-edited, and it must be confessed apparently student-mimeographed magazine of the National High School Orchestra Camp. To such, in common with the writer, as are becoming dimly aware of stiffening joints and petrifying arteries, and with a dehydrating process only too painfully apparent, this little publication offers food for a mind rather sharply, that to be young and fired with a driving ambition—to feel the urge of a burgeoning talent—to be given the privilege of following one's artistic bent associated with others in a like state of blessedness amidst surroundings which, in themselves, are a stimulus to mental and physical well being—that to be and have these things

is a very comfortable state of existence indeed, the doors of which circumstances and the inexorable march of time have closed to one with a slam by no means uncertain in its expression of finality.

If there be readers who delicately curl a nostril in true modern resentment of softer feelings publicly exposed, let them possess themselves of a copy of the aforesaid Scherzo and if, being of the specified age and in the state of mental and physical repair noted, they are not claimed by similar feelings, we will admit ourselves in base error, take the editorial veil and the vow of silence, and pass out of the literary picture unregretted and, quite possibly, unnoticed.

That the youngsters who wrote and edited Scherzo feel something of, even if it is not to be expected that they realize to the full, the things which we envy them, cannot be denied. The evidence is in every word of their clever and stimulating little paper, which without question, in our minds, speaks larger and more cogent volumes favorable to School Orchestra Camps than all the prospectuses, speeches, and editorials ever achieved—in the latter class, not excepting our own. And what could be fairer than this last inclusion?

—N. L.

A Correction and a Legend

RELATIVE to the big bass drum used in the Fourth Annual New England Band Conclave parade, and mentioned in the May issue of this magazine as being the biggest in the world, along comes Mr. F. M. Holmes of Burdett, New York, who takes a little fall out of us while at the same time standing us upright on our feet by proving there's a drum that's bigger. In substantiation he sends in the printed description and picture of a prodigious percussion instrument that might well be termed a Brobdingnagian Batter Bass.

It is this gargantuan bass drum that has made us "bite the dust" in a "slip-up," humble our pride and acknowledge that for once (?) at least we have made a mistake as a news-monger. This "biggest" drum, we are told, was supplied for the University of Chicago Band by C. G. Conn, Ltd., and measures more than eight feet in diameter. A picture and account of this drum colossus appeared in the company's little paper, *Musical Truth*, and it was this evidence that Mr. Holmes submitted to confute us. According to the paper, in order to obtain suitable heads for this music-mammoth the Chicago stockyards were searched for their largest steers, and after the heads had been made the shell was made to fit the heads. Perhaps there is a still larger drum in existence, but so far as our knowledge extends, this one stands as the biggest in the world. It rests on a wheeled frame with a handle similar to that on a baby-carriage, and in a parade it is pushed along like a go-cart. We were down but stand corrected, and thank Mr. Holmes for the correction.

While on this matter of big or biggest drums, we might mention that in the September, 1921, issue of the *Jacobs' ORCHESTRA MONTHLY* there was an account and illustration of a bass drum made by the Leedy Manufacturing Company for the Purdue University of Lafayette, Indiana, and said to be the biggest in existence. The dimensions over all of this drum were three feet, nine inches by seven feet, three inches, while the shell proper measured three feet, two inches by seven feet. When mounted on its carriage the distance from the ground to the top of the shell was nine feet, six inches. The tension hoops of the instrument were three inches in width, and there were twenty-four tensioning brackets. To make the heads it required the largest bull hides possible to obtain, and when on the

tension frame these measured a little short of one hundred inches. Like the other two big ones, the Purdue drum also was trundled or baby-carried along when in a parade.

Dismissing the "biggest" one for the moment, it might be interesting for those who do not know the *modus operandi* of producing thunder on the stage to consider a drum (erroneously so-called) that not only is out of the ordinary, but out of the true percussion family altogether; it is known as the thunder drum, often wrongly termed "Elephant." This "drum" is a frame, a percussion paradox; the frame, which is substantially made of wood, is approximately fifty-six inches square by seven inches deep, with an extra heavy skin stretched across it. When this frame is properly suspended behind the scenes and the skin-head tightened by heat from electric lamps (or other device), then repeatedly and in a certain manner struck with soft drumsticks, it produces an artificial thunder that is startlingly natural.

Coming back to the subject of drums real and drums unreal, it might be stated that perhaps the biggest drum in the world isn't a drum at all in reality, but a legendary rock that is known as "St. Patrick's Drum." The legend runs that when St. Patrick was drumming the snakes out of Ireland he drummed so vigorously that he punched a hole in the drumhead. This troubled the good saint exceedingly, for not all the snakes had yet been percussioned off the isle; there yet remained an intractable old he-snake. While the saintly drummer was bemoaning the accident an angel appeared, mended the head by putting a patch on it and then vanished.

St. Patrick joyously resumed his work of drumming up and out the "old un" who defied the drum and persisted in hanging around. The saint decided to use strategy. He took the patch from the head, wheeled his snake-ship to crawl through the hole into the head and then replaced the patch. Then came the question as what to do with the drum. The story has it that the saintly snake-charmer threw the drum out into the sea where it turned into a rock and lies partly sunken off the West Coast of Ireland. The huge boulder which extends out of the water is known as *St. Patrick's Drum*.

—M. V. F.

We Understand!

IN the July B. M. G., a magazine issued in London, England, concerned with the plectrum field, appears an editorial derogatory to American-made banjos, in which comment is made on a letter written to us by Hawkes & Sons, appearing in the June issue of our publication. Our British cousin has found many former occasions on which to quote us, in his columns, with and without credit, and although at times he has been a bit querulous over certain matters, we have always recognized and been grateful for the implied compliment.

In the present instance, we are referred to quite shortly as "one of the American musical monthlies." We felt somewhat hurt, as on former occasions, at an enforced anonymity, until we thought the matter over carefully and then, of course, we realized that in this instance, at least, no slight was necessarily intended. The gentleman found himself in a somewhat embarrassing position.

The Hawkes letter, brought out rather interestingly that the son of Mr. Emile Grimshaw, Editor of the B. M. G., had for the past four years been using American made banjos and had just purchased a high-priced American banjo with which, according to a testimonial, he was highly pleased. Now American made banjos, for reasons

Continued on page 47

THE STRING TRIO

and Its Literature

The String Trio, as so aptly expressed by Mr. Sprissler, is a string quartet with one player missing—in other words three quarters of a quartet! He recommends the form to any quartet organization whose second violin player has the bad habit of cutting rehearsals or showing up late. A well written article liberally seasoned with Attic salt.

by
ALFRED SPRISLER



ALFRED SPRISLER

EVEN to the enthusiastic devotee of chamber music that particular form of composition referred to under the name of string trios is usually unknown, or, if the astonishing information about such literature does elicit a gleam of recognition from the eye of some musician, it is because he has heard of string trios only from some book or from some music catalog or other. The form of the string trio is not a useful one. It is, as the peasants in *Le Premier Livre* said about the violin, very sweet and beautiful, but does not make enough noise. And, at first, it would seem to be utterly useless for public performance. This is in a measure true, and the writer, although himself an advocate of string trios, could really see the trio's sphere was not that of the concert hall, nor was it intended for the general audience.

A Reversal of Opinion

Yet this idea suffered a rapid reverse when to his startled ears from the business end of a radio set came the suave and harmonious melodies and intricate development of Beethoven's string trio, opus 3, dedicated to Count von Browne, whoever he was. It was the first time the writer had ever heard a string trio played in which he was not a participant, and he had thereby his great faith in string trios and Beethoven materially strengthened. Since then there have been several trios performed publicly before chamber music associations, and all with gratifying results.

There are several rather staggering difficulties attached to the mere organization of a string trio, which might possibly be the explanation of its comparative unpopularity. First of all, as the name indicates, the trio consists of three players, one of whom performs upon the violin the second directs his efforts toward a viola, while the third wields a violoncello. All of which makes a string quartet with one man missing, or, in other words, three-quarters of a quartet. And parenthetically, if your string quartet has a second violin player who occasionally cuts a rehearsal or is late in arriving, you might do well to add the Beethoven string trios to your library.

Because of the fact that the string trio is

theoretically a string quartet with one part missing, it is evident that the composer, to make the harmony come out right, was obliged to get all the essential notes in somehow. This was done by the relatively simple expedient of making one instrument do double duty. And it so happens that the viola player frequently finds passages in his part which are totally unlike anything ever written for the viola in its usual capacity. Hence, the viola player must be one who, from birth on, was marked by the gods as a viola player. He must not be a violinist whose lack of digital dexterity has relegated him to the comparative seclusion of the ordinary duties of a viola player.

The violinist in a string trio must of necessity be a chamber music player. Much depends upon him in regard to the proper expression and interpretation of the score. There is, in string trios, so very little to work on and yet so much to be made out of it, that every player must be able to produce full, rich and fluent tones from his instrument, while absolutely perfect intonation and time are most necessary. The violinist must be able to cope with any situation possible on the instrument of his choice. He should really have a background of chamber music playing, such as participation in quartets, piano trios, and all the commoner combinations. For although, strictly speaking, no one player in the string trio is the leader or the one to be heard above all the others, still the violinist has a certain responsibility almost amounting to leadership.

The Cellist a Man of Valor

The 'cellist is, as the other players, to be selected with considerable care. He, too, should have experience in chamber music forms, and should have acquired, from somewhere or other, the ability to play in the tenor and treble clefs as easily as in the bass. Here is an example of what was said above about there being apparently one part missing. Frequently the 'cello has to take over that part's duties, with the result that the 'cellist must also meet situations which do not exist in other types of music. In the last movement of the Beethoven trio before mentioned, for instance, there are several long runs in the treble clef which have

to be practised, and practised carefully. The 'cellist who can read that trio, or in fact any one of Beethoven's string trios, and do it at sight, is a true artist and ought to be crowned with the what's-it's-name and given medals for valor.

The three players must have in common, qualities of carefulness, perfect intonation, absolute time, and that good taste which insures proper expression. They should be evenly matched in technical ability, for the weak and unsteady viola and the indeterminate and limping 'cello cannot be helped along by a superb and regular violin. It is a case of every man for himself, and with only three men in the personnel an occasional blue note can be detected and localized to the instrument whence it emanated with uncanny certitude.

Practice Important

Practice, as in most everything else except hanging, makes perfect. In the string trio there can not be too much practice done, and from the writer's own knowledge it appears that any amount of practice is inadequate and insufficient. Individual practice on different passages is essential, but the amount of concerted practice is the thing which makes for perfection. A trio ought to be selected, practised individually, and then, once or twice each week for a period running well into half a year, it should be practised and rehearsed by the three performers together. A help in the understanding of the different parts is to have each of the performers glance over and compare the violin, viola and 'cello parts, and try to obtain a general idea of what the ensemble effect will be. In piano trios this feat is absurdly easy, for the piano part has both string parts written on staves above it, thus making easy comparison. String trios usually have no such convenient method, but if you use an edition marked with catch letters you can very easily figure out what happens in all three parts at a given time.

In concerted practice there are a few simple rules to be observed; rules which seem unnecessary to mention, but the importance of which is incalculable. Observing what has been said before about the fact that each

player is on an equal footing with his neighbor and that there is no such thing as having two instruments play softly so that the third one may be heard, except where the indications in the music are to that effect, there ought to be between the players a spirit of compensation, a sort of *give-and-take*, as it were. This is only acquired by constant association and practice; thereby each man knows what he can expect from his colleague, and knows his colleague's strength and weakness.

The extraordinary difficulties of a technical nature to be found in string trios should not cause one to be caustic and uncomplimentary when one or other of the performers fails to make the grade. As has been said above, the trios present an entirely individual line of endeavor, and frequently the viola player who can saw out chords in afterbeat with an orchestra in full cry around him is thereby unfitted for string trios without suitable grooming. And the poor 'cellist, who usually does most of the work while the others have all the fun, is to be commiserated and consoled in the places where he falls out, and applauded and commended in those places where he can stay in.

A Paucity of Literature

Unlike some other forms of chamber music the literature of the string trio is not extensive. What there is of it, however, is marvelously well done. Its composers number such brilliant celebrities as Beethoven and Mozart, a circumstance which leads us to the supposition that the reason we have not more specimens of this form by other composers is that there were no other men capable of writing such music. The very smallness of the field gives the serious trio the opportunity of exploring it in its entirety and missing very little.

Let us first discuss Mozart's *Divertimento* for string trio. The word means, as you may have guessed, a *diversion* or an *amusement*, which serves to indicate what some people consider amusement. The writer has always found Mozart's beautiful trio rather hard work, and exhausting work at that. It had for compensation, however, the fact that the enjoyment one derived from it quite balanced the work.

Mozart composed the *Divertimento* in 1788, the year after his matchless opera *Don Giovanni* had its premiere at Prag. The year of the composition of the *Divertimento* seems to have been taken up with rather unspectacular work, for it was during that time he also composed, at the bidding of Baron Swieten, the accompaniments to Handel's *Messiah*. It is the writer's opinion that the *Divertimento* was written for the entertainment of the composer and two of his friends, and was intended to take up an entire evening for its rendition, including the usual processes of thirst alleviation between movements of the trio. That the composition was intended for an entire evening's diversion may be seen from the fact that the violin part fills twelve pages, while each movement has on an average of two or more repeats in it.

The composition opens with a swift *Allegro*, forming a brilliant contrast to the following *Adagio*, which, as any student of Italian will tell you, comes from the words *ad*, meaning *at*, and *agio*, meaning *ease*. Thus the word means *at ease*, and after having been at attention during the *Allegro* this command is rather welcome to the performers. No one was

Mozart's peer in the composition of adagios, and the writer remembers, years and years ago, a pianist by name of Jarvis who, after the successful rendition of the slow movement of a Mozart piano trio, was wont to swing around on his piano stool and sagely aver: "Show me the man who can play a Mozart adagio correctly, and I'll know him for a great pianist." The solemnity induced by this slow and beautiful melodious interlude is soon broken by the sprightly *Menuetto* following immediately after it. Both this *Menuetto* and its twin, appearing later in the score, are *allegretto*. Now follows a fine *Andante*, thus adhering to the Mozart plan of the contrast of alternative grave and gay. After this is a second *Menuetto*, and immediately after that is the finale, the *Allegro*, which applies the final polish to an already exquisite gem.

In Beethoven's opinion the string trio was quite all right. So much was he taken up with it that he composed in all, four string trios, to which may be added two serenades, one of which was for the string trio combination, while the other was for violin, flute and viola. The first trio, marked opus 3, in E-flat major, consists of five movements, each of which is more enjoyable and more revealing of Beethoven's genius than its predecessor was. The second trio, opus 8, No. 1, in G-major, begins with an introductory *adagio* leading into a brilliant *allegro con brio* movement. And then, after the players have been nearly exhausted by their exertions in this swift and technically difficult movement, they are emotionally set at ease by another *adagio*, which is followed by a scherzo in *allegro*. He later calls for increased speed, and so terminates the trio in a brilliant burst of rapid music which borders on the spectacular and seems inclined to be fireworks.

It is unnecessary to go on describing all the string trios Beethoven wrote. It is sufficient to say that they show clearly typical Beethoven

traits, and constitute, for the players, the best schooling to be had anywhere. It is particularly noticeable that, no matter how long or how often these fine trios are played, new beauties and sadly enough, new difficulties, seem to appear in every measure. One is never quite sure of himself, to say nothing of the other players.

There are string trios by C.G.P. Grädener, whose opus 48 in G-minor has many things to commend it. Reger also has two listed, opus 141, trios "a" and "b." The Grädener work was always a source of great interest to the writer, for the first movement, the *Lento*, was written in 2-time, thus forming the inspiration for the myriad "blues" writers who mentioned that, in the course of seductive melody, someone couldn't really two-time someone else without something or other happening. However, this passage in double time is equalled by the *Adagio* in 12/8, which, incidentally, is an admirable piece of work.

The List Runs Out

The final entry on our list, which is at best much too small, is a curious little suite of four trios by M. Kässmayer, forming his opus 40. The first piece is *allegro* and is entitled *Frisch, Vogel, oder Stirb* (Eat, Bird or Die). Although unfamiliar with German *Volksslieder* the writer is of the opinion that this piece, with the rest of the suite, are developments of old folksongs. The second piece is a sad and languishing *Andante*, and bears the title *Wenn sich Zwei Herzen Scheiden* (When Two Hearts Must Part), the reference obviously not being to bridge, poker or pinocle, but to lovers. The third number has printed beneath its opening measures:

*Doort wo ich gern bin,
Da darf ich nicht hin
Und was ich nicht mag
Hab' ich alle Tag.*

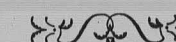
Of this a rough translation runs: *There where I want to be, there I dare not go; and what I do not like, I have all day long.* The last number, *Katz' aus dem Haus, rührt sich die Maus* (when the Cat's Away the Mice Will Play) is prestissimo, and, as its name indicates, in a jovial mood, which complicates its polyphonic development somewhat. The little composition has caused more people, particularly 'cellists, to gnash their teeth and make other manifestations of extreme despair than has any other bit of chamber music of equal size.

Arriving thus at the end of this catalog of the literature for the combination, the only thing remaining to be done is to give a few paternal remarks, and then stop. The writer is firmly convinced that string trios can be performed successfully in public presentation. Of course, they must never be played before any audiences except those which are sympathetic toward chamber music generally, or played by other than serious and skilled musicians who have practised their parts thoroughly. Otherwise, the affair is likely to be tragic. The average trio, it is true, is too long for ordinary programs without the trio itself is the central figure of the festivities, but one or more appropriate movements can be severed from the main body of the composition and played with more or less effect. As one gets more familiar with string trios, new uses present themselves and the admiration for those who could write for such a small combination increases apace.



OUR readers are familiar with the somewhat puckish quality of Mr. Sprissler's pen as it roams at will over the *Take It or Leave It Page*. This month, however, we present the gentleman in a more serious mood, although the reader will notice that even with such a formidable subject as the one chosen, the author cannot forego a caper or two. We are afraid he is incorrigible! As to the picture appearing on the page opposite, it bears out what everyone who has consorted with the brotherhood knows to be true—that humorists do not, in the slightest degree, look the part.

In addition to the business of producing guffaws and snickers from susceptible persons like ourselves, Mr. Sprissler follows the life of a music critic in Philadelphia, where he now resides. This, of course, would have a tendency to intensify the author's naturally serious cast of countenance—for two obvious reasons. It also gives him the background to write authoritatively on musical subjects such as the one here presented.



Our Younger Set

A department for young musicians and students—primarily concerned with their own activities and interests and conducted by themselves.



ALICE ERICKSON
High School of Commerce, Worcester, Mass.

WELL, folks, here's the new department. You are going to like it, whether you are a member of the "Younger Set" or one of the—er—more mature subscribers. As the department is to be maintained for, and by, the "Younger Set," we weekly give place to this first month's contributions, mostly letters, and most interesting letters, too; the first from Alice Erickson, who was concert master of the 1928 New England High School Orchestra. The letter is addressed to Frances Albertin of Falmouth (Mass.) High School.

Dear Frances:

I think it is a splendid idea for THE JACOBS MUSIC MAGAZINE Triad to open a page through which we can keep in touch with our friends in other cities, and I am especially glad to have an opportunity to renew acquaintance with the New England Festival Orchestra players.

Will you ever forget how all those high school musicians from all over New England came together and with only three days' rehearsing gave such a successful concert on Saturday evening? When I first walked into the Georgian room of the Statler Hotel, where we were to hold our first rehearsal and saw all the different musicians who had come from high schools around New England, I noticed on their faces the eager expressions to start right in, and I knew at once that our work was to be a success. It was also wonderful to play under the leadership of two such capable conductors as Mr. Findlay and Dr. Rebmann.

I am a pupil at the High School of Commerce of Worcester, and for the past three years have been concert master of our high school orchestra, which is composed of about forty members. We are certainly fortunate to have such a wonderful music director as Mr. Edgar Wilson, who was with us in Boston and had charge of the woodwind department in the New England orchestra. It is to him that the different musical organizations of our school owe their success.

Our orchestra has appeared at many concerts both in school and outside of school. Some of our concert numbers which we played last year were the *Zampa Overture*, *The Merry Wives of Windsor*, *Prometheus*, *Kammenoi Ostrov* by Rubenstein, *Spanish Dances* by Moszkowski, *Orpheus*, *William Tell*, *Henry VIII Dances*, *Romeo and Juliet* and others. One notable achievement of our orchestra was the playing of the entire score of the opera, *Erminie* by Jacobowski, and also the year before playing the entire score of the opera, *Chimes of Normandy* by Planquette. Some other musical organizations of our school are the Orchestra B, Orchestra C, a band, a girl's glee club, and a boy's glee club.



ARNO MARIOTTI
Warren Harding High School,
Bridgeport, Conn.

I hope that we will see each other again at the next New England Orchestra, and that it will have the same success as the last one did.

With all good wishes for a successful music career, I am,
Your Festival Orchestra fellow-member and friend,

ALICE ERICKSON.

Worcester, Mass.

P. S. Did you notice the little squib about the Bassoon in the August JACOBS' MONTHLY? As this is your instrument I thought it might be interesting for you to read.

THE NEW ENGLAND HIGH SCHOOL ORCHESTRA

The Jacobs Music Magazines,
Boston, Mass.

I wish every serious young musician could have the opportunity to play in an orchestra like the New England High School Festival Orchestra. Of course the conduc-



EDWARD FREIBERT
Somerville, Mass., High
School

tors, Dr. Rebmann and Mr. Findlay were largely responsible for the success of the orchestra, but I was really very much surprised that the 200 High School musicians played so well together, considering the short time they were organized. This was a tribute to the players and of course to their instructors. Credit must also be given to the many people who worked so hard to assist Manager Whittemore. It seemed as though everything was planned for us so well that it was hard to believe we were not a permanently organized symphony.

I, for one, thoroughly enjoyed the experience and it seems to me that a great factor in the success of the orchestra was the enthusiasm and earnestness of the players, which was inspired by the conductors who were always so good natured and kept us in such fine spirits that hard work was really pleasure.

I am sincerely grateful to our Director of Music, Mr. R. A. H. Clark, for recom-



DEAN B. HANDY
Newton (Mass.) High School

mending me as the representative of Warren Harding High School and Bridgeport in the New England Orchestra. Nothing could please me more than to hear that next year, an orchestra of three hundred will be organized, for such experience is a great opportunity for the student who wishes to become a symphony man.

ARNO MARIOTTI.

Bridgeport, Conn.

A MEMBER FROM TEXAS

Dear Jack:

I was glad to hear you have won a place on your school band, and I know you will enjoy it—hard work and all. I am glad you have such a good director. We, too, have a wonderful leader in Mr. Victor Alessandro. Under his direction we have been playing some great pieces, among them *Prelude in C# Minor* by Rachmaninoff, and *Largo* from "New World" Symphony by Dvorak.

One of Mr. Alessandro's ideas that is much to our advantage is a system of periodical tests which determine our position in the band. These tests are quite hard and in order to make high grades one must have a thorough knowledge of scales, time and theory. It is here where my course in Solfeggio helps me so much, as it gives me a decided advantage over the boys who have not studied it. If you wish to make that first chair in the least possible time, I certainly would advise you to take up a course of Solfeggio.

Sincerely yours,
ROBERT CLEMENS.

Houston, Texas.

WE'LL SAY IT'S WORTH WHILE!

My dear friend Alfred:

Certainly I think it is worth while for you to go on with your music in your school band, even if you have to give up a few other things—which probably will not be necessary if you plan your spare time right. You have a good start in music—and if anything, are ahead of where I was at the time I entered Western Junior High School. As you know, at that time I had no idea of taking up the study of instrumental music. Miss Hersey, the music teacher in the school, persuaded me to learn to play the clarinet and I played in the school orchestra for two years and later in the school band, getting a lot of fun from the various experiences, and making headway in music at the same time. Well, still without realizing where it was all leading, I kept on studying during my three years in the Senior High School, and also played in the band and—in the second orchestra. Later I was promoted to the senior orchestra and in my senior year I was appointed



LEONARD MARTIN (NEWTON HIGH SCHOOL) AT CAMP WENTWORTH
There is so much scenery in New England that campers don't need to carry much of their own. Besides the French horn and bugle, Leonard is adorned with the complete regulation boys' camp uniform—though you may not notice much of it. For that matter, there isn't much of Leonard—hence, we judge, his nickname.

leader of the orchestra, under the "Somerville Student Leader System." This was a great experience for me.

Upon my graduation from school last June, I became a player in a well-known Boston band. Here it became quite plain that my single year's practice and experience as a conductor had been very valuable, as very recently I have been made leader of this band. I feel this to be a very great honor and intend to continue my study with every effort possible.

I feel very strongly that the school instrumental instruction, together with actual experience playing in the musical organizations of the school is a very fine opportunity, and urge you, or any other pupils who has a natural inclination for music, and who can and will study, to enter into this work. It will be profitable and enjoyable whether or not you choose to follow music permanently as a profession.

EDWARD FREIBERT.

Somerville, Mass.

NOTE: The band of which Edward rather casually mentions he has recently been made leader, is the well-known Reeves Band of Boston.

INSIDE CAMP STUFF

The Jacobs Music Magazines,
Boston, Mass.

You wanted to know how I liked camp life at Lake Wentworth and all I can say is that it was great, and all the boys agree with me. I got a lot out of the new friendships I formed and I think all the others found it the same. You see, the boys came from all over the country and somehow when a fellow is a long ways from home those things seem to mean more to him than ordinarily.

I must tell you about my bugling experience yesterday afternoon. It was my turn to play retreat and after blowing assembly call, I laid my bugle down while I went to get my jackknife. I then grabbed up my bugle and started to play (to the colors) in my customary faultless (ahem!) style, but instead of hearing what I blew into the bugle, I heard a sickly gasp that wasn't even loud enough to be a noise. Everything looked all right, so I tried again with the same results—plenty of air but no toots. About that time my friend Bart came running out with another which worked all right. As soon as retreat was over I looked at the bugle more carefully and found a rag had been stuffed in the slide while I was after my jackknife. After accusing everyone in the cabin of the trick, I finally eliminated all suspects, but Mr. Spaulding, band director and counsellor of my cabin. He wouldn't admit being the culprit, but I kept my



ROBERT CLEMENS
Houston (Texas) High School

eye on him after that and it never happened again.

LEONARD (Peanut) MARTIN.

Newton, Mass.

TWO TALES—A SHORT BOAT RIDE AND A 1,000 MILE HIKE

The Jacobs Music Magazines,
Boston, Mass.

You asked me to tell you about some of my experiences at Camp Wentworth last summer. Well, here is one that I will remember for some time. Our camp is situated on the north end of Lake Wentworth, East Wolfboro, N. H. at the point where it empties into Lake Winnepesaukee, and if you know anything about the place you can realize what a great opportunity there is for good times in a motor boat.

After spending about three days of my spare time on one that we had, some of the boys and I succeeded in getting it in the water and then found that the engine would only sputter, but wouldn't go. Mr. Spaulding suggested that we wait until the next day for further work because we were so tired. Before the band rehearsal the next morning we went down to see the boat, happy because we thought of the fun we would have in it, but when we got there we found the boat had sunk and only the keel was above the water! We postponed our rides and fun in that boat until next summer. However, that was just one of the things that happen, and there was plenty to offset it. I, for one, would not have missed the good times we all had and I believe that we really advanced more in

music with the fun of camp life than we would have otherwise.

I wonder if you heard about our Newton boy, Bernard Rockwood, who walked from here to the National Camp at Interlochen, and made it in five days. He had received a scholarship and wanted to save all the money he could so he thought it would be a good stunt to get out there on foot, and save spending the money he had saved up for tuition at college. He didn't walk the entire thousand miles, because good-natured tourists picked him up and carried him about 992 miles which explains the speed he made and low up-keep on shoe leather. He did the same thing coming back. He is now at the University School of Music, Ann Arbor, Michigan, taking the Supervisor's course under Mr. Maddy. I think that even if he didn't have really to walk very much, he showed great spirit in being willing to, don't you?

Sincerely,

DEAN (Slim) B. HANDY.

Newton, Mass.

THE NATIONAL HIGH SCHOOL ORCHESTRA

The Jacobs Music Magazines,
Boston, Mass.

I am heartily in favor of the new "Younger Set" department and feel sure you will have many contributors. Of course I would be glad to see letters and articles from the members of the National High School Orchestra as I was one of the players at Chicago. Someone asked me what impressed me most at Chicago, but there were so many things of importance,

READERS who are music students in public, parochial or private schools and colleges are invited to write to the Younger Set Department or to any individual contributor, in care of The Jacobs Music Magazines, 120 Boylston Street, Boston. Watch for further announcement regarding the department.

Interlochen Interludes

THE National Orchestra Camp has already been described in this magazine, and almost every reader knows about its major activity as a training school for advanced student musicians. The great symphony orchestra and the symphonic band composed of these young players was heard by thousands of visitors and afforded an invaluable experience to the participants. Letters from the camp members invariably comment on the success of the camp from this standpoint—and they also divulge something of the spirit, which permeated the entire camp population—the spirit that made fun out of hard work, for the boys and girls really worked hard and were under very strict discipline at all times.

The quotations below are excerpts from letters written by members of the National High School Orchestra Camp to Counsellor James E. F. Chase of Jackson, Mich. Messages from other camp members will be conveyed right cheerfully through this department if sent in care of the "Younger Set" Department, THE JACOBS MUSIC MAGAZINES, 120 Boylston Street, Boston, Mass. Here is a typical quotation:

I don't know when I ever hated to leave a place as I did that camp. It just seemed as though something had been taken out of my life. I certainly have missed all the fellows, girls and everyone concerned, and am right now looking forward to coming up again next year during the latter period of the camp session.

T. M., Council Bluffs, Ia.

Camp members who recall the somewhat strained attitude of some of the boys toward camp duties and the general demands of discipline and routine will appre-

ciate the spirit of these letters. Here is another:

I shall always remember those wonderful camp days that we spent . . . none of us can repay . . . If I come back to camp again I sure hope . . . to occupy "Suite Sixteen" again. We surely all had many enjoyable days in camp. School starts pretty soon and we all will be back at our desks working hard. Some of us will have a vision of the '29 camp and of going there for the next vacation . . .

S. R., Cincinnati, Ohio.

Some of the young people were a bit homesick—to put it mildly. Even the worst sufferers from this not at all disgraceful malady managed to conquer it, and probably many a mild case was entirely concealed from even the most sympathetic eye. Strange to say, most of the reports of "homesickness" are coming from boys and girls after they have returned home. Here are two samples:

I've been home for a week, and in plain Anglo-Saxon I am exceedingly homesick for the "gang." Nothing has seemed the same since leaving the camp. I wonder if the rest of them feel the way I do. Let's hope not, as they would feel pretty poorly I am sure.

D. B., Elmhurst, L. I.

I didn't think that I would miss the fellows, but I certainly do. I certainly hope that I can come up there next summer and join the grand reunion.

C. M., Council Bluffs, Iowa.

Camp discipline was rigid—but no discipline could entirely squelch the American youth. Some of the letters hint at frolics not on the official program:

Your house is no quieter than everything seems around here. Say, boy, you're not the only one who misses the "ruff" house. I'd give ten dollars to have one tonight.

D. G., Richmond, Md.

it is hard to say. Of course playing under such noted conductors as Mr. Stock of the Chicago Symphony, and Dr. Damrosch of the N. Y. Symphony, and Dr. Hanson of the Eastman School of Music, was the greatest experience that could be offered to a High School musician. But while all these men just mentioned are great conductors, I must say that Mr. J. E. Maddy, by his untiring efforts in organizations and advice to us, proved more beneficial than all the rest put together. Only through Mr. Maddy has the N. H. S. O. risen to the heights which it has now attained, and we are all indebted to him.

If you print any or all of this letter, I hope I will hear from other members of the N. H. S. O. who read it in the magazine.

C. STANLEY CLARK.

Youngstown, Ohio.

OUR SCHOOL BAND—WHAT IT MEANS TO ME

THE Waterville High School Band of Waterville, Maine, having its rehearsals three times a week, is a school for the ear and mind. Sitting in with other instruments and playing the different parts is one of the most enjoyable and helpful things a person could do. Playing with other instruments is very good for sight reading, it also develops the brain, and if you play a wind or brass instrument it will develop your lungs in time.

Playing in the High School band has helped me in my own personal work. It also gives me the confidence I need to play in other organizations such as the Dews Waterville Band and Orchestra, of which I have been a member for four years. Under the direction of Mrs. Dorothy Marden, the Band has made many trips, twice to Boston, Mass., (in 1926, 1927) where both the band and orchestra won first prizes in their class, and in 1928 a Maine State Orchestra and Band contest was held in Waterville, and our band won second prize in class A. The band plays twice a year for the American Legion parade. During the fall, Mrs. Marden took the band to Portland to listen to the army band and watch them drill.

The High School Band closed its year by taking part in the musical festival held in our Opera House, and it was a fine climax for a busy year during which our players made good progress musically and otherwise, and besides had many pleasant times that offset the hard work.

ROBERT W. JONES.

Waterville, Maine.



ROBERT W. JONES
Waterville (Maine) High School

The Goldman Band and Its Leader

New Yorkers are prone to look upon the Goldman Band as something peculiarly their own. As a matter of fact, radio has made this band a national institution—a beneficent act for which we all should be thankful. Fires de listeners as well as those who have been fortunate enough to hear the organization in the flesh, as it were, will agree with what Mr. Weller has to say below.

By ALANSON WELLER

AMONG the many fine concert bands which America has developed, few have achieved more gratifying success than the Goldman Band. This success is due to several factors, but most of all to the personality and talent of the man who conceived it. Edwin Franko Goldman was born in Louisville, Kentucky, January 1, 1878. The date of his birth, for those persons interested in the workings of signs and portents, may hold something of the significant. He was born on the first day of the new year, and in the opinion of many musicians his band, too, was born at the beginning of a new era in band music.

Like many another American boy with musical leanings, Mr. Goldman's instrument of choice was the cornet. At the age of fourteen he won a scholarship at the National Conservatory of Music in New York where he studied composition under Anton Dvorak. He later studied cornet with Jules Levy, perhaps the most famous cornetist of his generation. When only seventeen he was cornetist in the Metropolitan Opera Orchestra under Walter Damrosch. The years sped by and he became immensely successful as a teacher and player, occasionally conducting.

He still felt that unrest and dissatisfaction common to all men of high talent, and gradually there developed in his mind the idea of creat-

ing something new and entirely different in the realm of band music, a "symphony band" composed of the usual instruments with, perhaps, a slightly different arrangement, which would be able to effectively perform all the standard orchestral works as well as certain other instrumental works in band arrangement. Several other prominent bandmasters of America had made excellent progress along these lines and it remained for Mr. Goldman to further advance the cause. When this idea first came to him, he had no band of his own, and the difficulties at first seemed insurmountable. In order to accomplish his experiment he needed to secure for the summer season a number of the best musicians from the leading symphony orchestras and prominent bands who were used to playing the standard symphonic works. Naturally these musicians must be paid properly, and the task for the venture of raising money fell upon Mr. Goldman; this during war time when the resources of rich and poor were being drained to the limit. His forceful and magnetic personality coupled with an evident sincerity, as well as his reputation as a musician and teacher, did much to encourage donations, however, and the success of his first season demonstrated the practicability of his idea, for the audiences were large and appreciative.



EDWIN FRANKO GOLDMAN

During the first five seasons the concerts were given on the green at Columbia University, but in 1923 they were transferred to the Mall in Central Park, and in 1925 to New York University campus. At the present time they are divided about equally between these two places, and the crowds are as large and enthusiastic at one place as at the other. In 1924, impressed by the evident appreciation with which the thousands of music hungry city dwellers received these concerts, Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murray Guggenheim underwrote the concerts and made them a free gift to the people of New York, certainly an inspiring and unselfish deed.

Interesting as the history of the band may be, of even greater interest is its consideration from a musical standpoint, in that it has demonstrated conclusively the tremendous effectiveness of the brass and woodwind instruments in the performance of works not originally intended for them. A great many standard symphonies are in the repertoire of this band including Tchaikowsky's *Fifth* and *Sixth*, the Schubert *Unfinished* and the Dvorak *New World*. The best known symphonic poems are to be found on the programs including Liszt's *Tasso* and *Les Preludes*, Sibelius' *Finlandia*, as well as frequent excerpts from the



Here is the band—that superb instrument from which Mr. Goldman skillfully extracts his individual effects and interpretations.

Wagnerian operas, the Niebelungen cycle being especially popular. As further proof of the versatility and effectiveness of his organization Mr. Goldman has on several occasions presented famous choral works with a chorus, and the band. Rossini's *Stabat Mater* and Gounod's *Gallia* were thus heard, and if our recollection serves us aright, Handel's *Messiah* was also given in this form a few seasons ago. One of Mr. Goldman's most delightful programs is made up of academically classic numbers including one of the Bach Chorals and Fugues, the *Minuet* from Handel's "Samson" and a number of other old dances from the early composers.

The band has met with gratifying success in other cities, and several times distinguished visitors to New York have attended the concerts and expressed their admiration for the conductor and his work. It is worthy of mention that wherever heard this organization has been the recipient of the highest praise on the matter of tonal quality and balance. It is distinguished for a delicacy of shading and flexibility, above reproach.

In addition to the regular symphonic and operatic works, Mr. Goldman's programs include light opera excerpts and some of his own compositions. His *On the Mall* and *Chimes of Liberty* are among the most popular

of these latter, as are the *Sagamore* and *Sunapee* marches. Great as has been the success of this admirable organization it is no greater than it deserves, because of the unselfish and untiring devotion of its founder and the beauty of his ideals. When one thinks of the tremendous power for betterment which the best music can exert, one realizes the vast amount of good which Mr. Goldman has accomplished in bringing its beauty and inspiration into the lives of many people who might otherwise never have felt it. Such a purpose and ideal deserves, and must achieve, success.

Everybody Loves a Composer—But Listen to This!

By CHARLES REPPER

THERE was something of a stir at one of the Cambridge concerts of the Boston Symphony Orchestra last season when Mr. Koussevitzky was seen to "recognize" someone in the audience, and word was passed around that it was Charlie Chaplin. Whether or not the noted film star was present, however, the conductor's attention was directed not to him but rather to the composer of one of the pieces on the evening's program.

The incident was considered of sufficient importance for a newspaper story, the *Boston Herald* coming out next morning with a paragraph on its front page under the heading, "No, Not Charlie; Only a Composer." Only a composer! Do you get that "only"? What, indeed, is a composer of a symphony in comparison with a film comedian, in the estimation of an editor or headline writer? Probably a person ranking somewhat below an usher; ushers have to be paid.

So much attention would not be directed to this episode were it not unfortunately characteristic of what appears to be the attitude of many editors and also business men who use music for advertising purposes, toward the hard working and long-suffering men and women composing the contemporary music which is played and sung daily in hundreds of concert halls and broadcasting stations.

The Press and the Oppressed

One of the best illustrations of this estimate of composers may be seen in the radio columns of many newspapers. The *Boston Herald*, for example, at the present writing, follows the spirit of the above headline by cutting out the names of all composers from the music programs in its radio column.

To plead lack of space as an excuse for omitting the composers is not convincing because the space saved by the deletion of their names would not amount in any one day to more than a few lines of 6-point type. These lines, if vitally necessary, could well be spared from the extended account of the latest back-alley brawl, if it would be grand larceny to take them from the sacred and voluminous sporting sections.

The *Boston Post*, *Globe* and *Transcript* regularly find space to print full and satisfactory radio programs. If these papers can give a few lines to composers without sacrificing the required quota of ball-games, prize-fights, hold-ups, murders, political dope, etc., surely other papers should be equal to the strain. The mutilation of programs seems less an evidence of necessary economy than a direct snub to composers from editors who evidently consider them persons of no importance.

And if incomplete programs are reprehensible, what shall be said of the papers in most cities, both larger and smaller than Boston, which print no programs at all, except in special instances when some affluent advertiser is staging an expensive hook-up with high-priced musical stars. Even here, the honors go to the performers, not to the composers.

Aside from the question of justice to composers, however, I believe that papers which print incomplete programs, or none at all, are open to legitimate criticism for not furnishing adequate news to their readers. Suppose you look down the radio column to see what you shall tune in on this evening and find that at 8:00 o'clock there will be a concert offered by the Asbestos Kindling-wood Co., at 8:30 the Aquarium Bootblacks' Orchestra is on the air, at 9:00 Giovanni Vibrato will sing, etc. This may do for persons who merely want to listen to something, and don't care much what it is; or for those who give all their attention to a singer, and are indifferent to what he happens to be singing. But there are also many other people who select their musical fare with more discrimination and do not

choose to listen to any concert unless the program contains pieces of definite interest to them.

Or suppose again that you have a paper which prints half-fare programs, and you read that at 9:30 someone will play: "Minuet," "Waltz," "Barcarolle," "Prelude," and "Spanish Dance." Of course, as anyone having even a bowing acquaintance with standard music knows, such a program is meaningless for the reason that there are thousands of minuets, waltzes, barcarolles, preludes and Spanish dances, so unless the composers' names are added to identify these pieces you really have little more idea what you are going to hear than if you had read the stock market reports.

It is true that many popular songs of the day are known to the public by titles, yet even in the field of lighter music there is interest and value to the hearer in knowing whether a certain waltz is by Victor Herbert, or whether a fox-trot comes from Berlin, Kern or Gershwin, — or perhaps a new name destined later to equal reputation.

This forced anonymity is not carried through other columns of newspapers. If there is to be a base ball game, does the sporting page announce simply, "2.30 Pigmies vs. Purple Hose" and let it go at that; or perhaps add that among those taking part will be a pitcher, catcher, 1st, 2d and 3d baseman, etc.? They do not! Every last individual connected with the affair is mentioned by name. Ditto for every other athletic event. Papers have plenty of space for that. Similarly, after the opera, columns are given up to describing gowns, and to giving the full names of their wearers, in larger type than that used for radio programs.

Newspapers tell you that they print what their readers find interesting. That may be their intention, but do they know their readers' tastes as well as they think they do? I submit that there are as many readers of the radio columns as of the society news, and as many people who care to know where music by their favorite composers is to be heard, or who wrote a certain pleasing but unfamiliar number just being broadcast, as there are people who care a straw what Mrs. Whosis had on while she was asleep at Gioconda.

Press Not the Only Offender

This attitude toward composers is, I regret to say, not confined to newspapers; it is frequently met with at the broadcasting stations. Whether the quaint conceit that the composer is of little or no account in music originated with newspaper editors or radio advertisers and announcers, or was conceived simultaneously by all, it is impossible to say. Be that as it may, it is nothing unusual to hear musical programs over the air in which no mention is made of those who created the music. Only recently I listened to an hour's concert containing a dozen or more compositions the composers of which were named in only two cases. One was Bizet, as writer of *Carmen*, and the other was Wagner whose *Evening Star* was on the list. Be it observed that of all the composers whose works were played on this occasion, Bizet and Wagner were the two who probably needed credit the least, and were the two whom the public might best have been depended upon to know.

Then there is that lowest of all types of programs — always a commercial one, in my experience — in which an assortment of pieces is performed with no mention whatsoever of either title or composer. The intervals between numbers are then used for extra advertising propaganda,

thinly disguised, or for what some "publicity expert" doubtless considers choice examples of prose and poetry but which is regarded by many listeners as bunk.

The other night an announcer recited gravely, "The King of France with twenty thousand men marched up the hill and then marched down again." Just what help that was in appreciating Pieni's *March of the Little Lead Soldiers*, is not entirely obvious. To be sure, marching was the subject of both quotation and music, but would not the real title have conveyed much more clearly the flavor of the music? And no one's pleasure would have been spoiled by the mention of the distinguished French composer's name. It might even have settled a doubt in someone's mind as to whether the piece was the one just mentioned or a recent popular number which praised Monsieur Pieni's little march with "the sincerest form of flattery."

Announcers, themselves, are not always to blame for this. Often they are given prepared material to read. Personally, I have found announcers courteous and willing to give credit where they realize it is due. But often, I think, they are perhaps only dimly aware that composers are actual human beings who deserve and need recognition for their work just as much as do the more aggressive performers or the lordly plutocrats who pay for the time.

The Composer Is Invisible

The composer suffers from the fact that he is usually invisible. The advertiser, or his representative, and the performer are Johnny-on-the-Spot at the time of broadcasting, and are thus able to take jolly good care that they are properly announced. But where is the composer? Far away, somewhere, out of sight and out of mind, not even aware, in most instances, that anything in which he is concerned is going on. He is not on hand to remind the authorities of his existence so he just naturally gets left.

Another point; this sort of thing undermines some of the work of our educational institutions. Teachers of all the arts try constantly to instill in the minds of their students the principle that persons of sound education are familiar not only with the title of a work of art, but also with the name of its creator. It is not enough to be aware of the existence of the *Sistine Madonna*, *Henry Esmond* or *Tristan and Isolde*; one must know that it is Raphael's *Sistine Madonna*, Thackeray's *Henry Esmond* and Wagner's *Tristan*. The question is, shall students after reading the paper or listening to the radio, infer that editors and radio advertisers are not educated along artistic lines, or that their teachers are all wrong in maintaining that the creators of works of art are important?

Now although the priority of the hen and the egg has not, I believe, been finally settled, it would appear easily demonstrable that there must be composers before there can be concerts, for since the majority of singers and instrumentalists do not seem to be able to invent inspiring music as they go along, they must first be provided by composers with something to sing and play. In other words, if there were no composers, the vast army of performing musicians would be out of jobs, and it seems unlikely that anything approaching the present number of radio sets would be sold if there were no music on the air, and we were confined to correct time, stock reports, odds and ends of news, cooking lessons, or even prize fights. There would also be less work for announcers.

Or put it this way: no composers, no music; no music, fewer radio sets sold; fewer radio sets sold, less advertising space in newspapers used by radio manufacturers; and, finally, less advertising, less money for newspaper owners and salaries of editors. Incidentally, less money for radio program arrangers and announcers.

Continued on page 18

The Notebook of a Strolling Musician

In this article, which is the seventeenth installment of his memoirs, Mr. Rackett tells us of his connection with a famous old band, and in addition has something to say concerning rudimental drumming—a matter close to his heart.



By

ARTHUR H. RACKETT



ARTHUR H. RACKETT
Age 64 yrs., 6 months on July 18, 1928.

GOOD-BYE to sawdust and greeting to sidewalks! Farewell to ring and riders, canvas and clowns; to rows with roughs and roustabouts, and attempted managerial salary "hold-ups!" Back from the circus and once again in grand old Chicago! Chicago—"with all her faults I love her still!"

Before pursuing personal reminiscence farther along the road to the always inevitable "stone-wall" where all that is worthy of telling has been told, I want to write a word or so about this great city wherein I finally elected to locate. The announcement (made in 1925) that Chicago had passed the 3,000,000 mark in population and was in a close race with Paris for fourth place in the list of the world's greatest cities, is interesting for at least two reasons: a statistical showing of its miraculous growth, and the promise of future expansion. Although still a young city, Chicago today stands as a sturdy giant among the largest cities of the world, and with perhaps a better opportunity for further growth than any of them.

Chicago Panegyricized

Chicago was not laid out until 1830 (less than 100 years ago), and in 1840 (ten years after its laying out) the city's population was 4,479. At that time New York was more than two centuries old with a population of 202,589, and had been a flourishing city for a long time before the site of Chicago had been marked as a trading post that was known as Fort Dearborn. After its settlement, Chicago remained a small city for only some few years, and in 1870 counted a population of nearly 300,000. Within little more than half a century later it had increased to millions, and now it rivals Paris and eventually bids fair to outgrow New York City, the Metropolis of the Western Hemisphere and the second largest city in the world. It can be said without exaggeration that Chicago promises to become the leading and largest city in America; no doubt that in time it will surpass London.

After cutting loose from the circus I arrived

in Chicago on July 3, 1890, and was immediately booked to play on the Fourth, Independence Day. Then followed an engagement at the old West Side Park, now more familiarly known as the Garfield Park Race Track, where I played the races (as well as the horses) for a week. What vivid recollections are revived at the mention of those old race-track days! Among the well-known horse and track owners were Pat Corrigan, Ed Corrigan, Dane Waldo, Pat Dunne, G. W. Poole, John McCafferty, Tommy Ryan, W. R. Letcher, the Whitten Brothers, Tommy Ryan, C. E. Mahone, C. W. Dougherty, Louis Ezell, Tony Licalzi, T. D. Carter, Hankins and Wightman, Finch and Vernuman, J. M. Paul, Jim Brown, and a score more.

What has become of the noted bookmakers of the '90's—Leo Mayer, Bill Riley, Harry Brannigan, Marcus Cartwright, Bill Beverly, Barney Schreiber, Al and Jeff Hankins, Gus Bluhm and "One-two-three" Martin? And where are the well-known jockeys of those times—such sure-fire riders as Tod and Cash Sloan, DeLong, Penny, Doggett, Gerhardt, Magee, Loden, Monohan, Rowe, Vignes, Frances, Moore, Gardner, Hathaway, Kiley and Johnson? In those days six races were scheduled daily, and the week-end always saw a hurdle race or steeple-chase. If they should happen to read the foregoing names, my old-time friends Bert Brown (cornet soloist), Henry Ham (clarinetist) and Dick Williams (trombonist) will sigh over fond recollections. During those times we all played the races off and on trying to beat the ponies, and I think that perhaps Dick Williams is the only one who is still playing them. It was and always will be meat and drink for Dick.

I Join Up Under A. F. Weldon

But to leave the trotting rhythm of the races and come back to the higher and deeper moving rhythm of the musical: In the latter part of July, 1890, I joined the renowned Second Regiment I.N.G. Band of Chicago, which was then under the direction of that well-known bandmaster and cornet soloist. A. F. Weldon.

Billy (or "Circus") Weldon was not in any way related to the noted Fred, whose real name was A. F. Goodspeed. Fred came from the East and was a pupil of the famous Providence bandmaster and teacher of the cornet, D. W. Reeves, as also were his contemporary players Bower R. Church and Edwin A. Nickerson, all three of whom attained renown as soloists. It was Reeves who was one cause for Fred's change of name. After a lesson the bandmaster used to exclaim: "Well-done, my boy well-done!" and that gave Fred the idea of changing his name when he came west.

An Outstanding Band

The Second Regiment playing contingent was a magnificent marching band and superb in concert work. There was not a "stick of dead wood" in the organization, each man having to pass rigid tests before being admitted to membership. I took the tests, as well as the military oath of allegiance to the State for a three-year term of service, subject to a call at any time, and joined the band as a member of the clarinet section. At that time this organization mustered fifty players, besides a bugle and drum corps of twenty, with drum major and bandmaster—seventy-two musicians all told in the roster. It was a sight for the eyes and treat for the ears when the old Second Regiment headed by Fred Weldon's glorious band swung majestically along in a street parade to the rhythm of Fred's own band compositions: *Gate City March*, *First Brigade March*, *Adjutant's March*, etc.

As a veteran of the Regulars, my first camp with the band at Springfield, Illinois, was just a picnic for me. It was there I first met and became acquainted with John Catlin, the drummer of the band, who was a Civil War veteran and a first-class rudimental and military band drummer. When Catlin learned that besides being a clarinetist I too was a drummer, he insisted upon our drumming together in private and going through all the rudimental beats. He was so highly pleased with the results that, like a small boy with a new drum and his first childish attempt at

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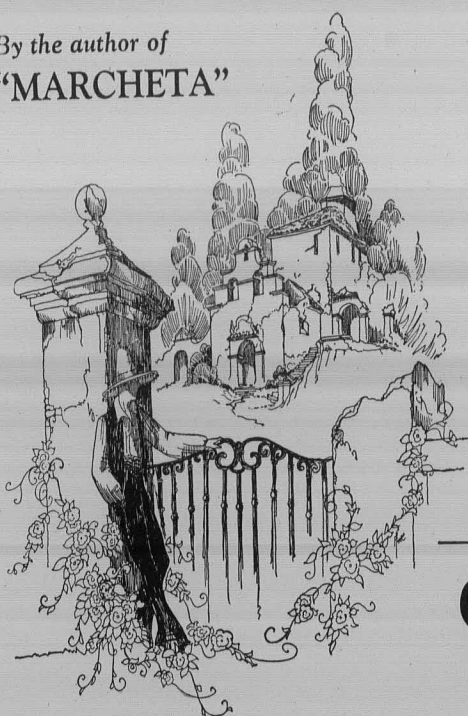
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AN IMMEDIATE HIT AN OLD ADOBÉ

By the author of
"MARCHETA"



Words and Music by

VICTOR L.
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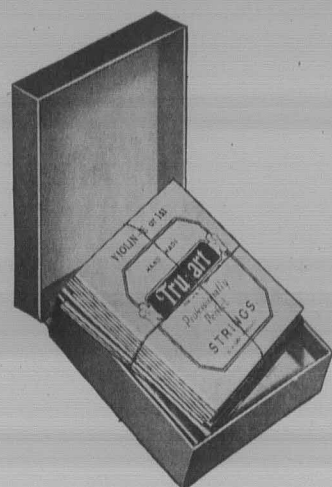
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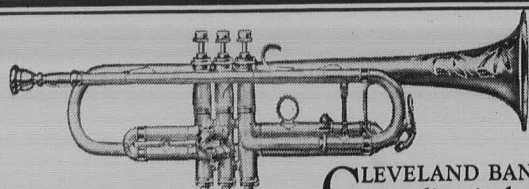
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drumming, nothing would satisfy him but to show off the team before Bandmaster Weldon, and after that we had to play many times in public to please the boys. Now, the point at which I am driving is that of Rudimental Drumming.

It was a treat to play the rudiments with John Catlin. He had been schooled in drumming in the American Army, while I had received my drum schooling in the Canadian Army, yet the two schools were identically the same—the old British school which had descended to us from the time of Generals Washington and Wolfe—and so whenever we played drums together our beats were as the drumming of one man. Mention of this brings to mind a fairly recent notable event in the drum world, namely: the winning of the United States National Rudimental Contest at the Washington (D.C.) Barracks on March 3, 1925, by Frank S. Fancher.

Mr. Fancher many times has been acclaimed by the Eastern Drum Corps Association as Champion Rudimental Drummer of America. He is winner of 182 first prizes, cups and medals, at competitions in the Eastern States—the home of rudimental drumming in this country. Massachusetts, Connecticut, New York and New Jersey are the States where the Drum Corps Association holds its annual tournaments, and Mr. Fancher stands ready at any time to prove his right to the title of Champion of the world.

In a Position to Know

In making the broad statement that Frank Fancher is the greatest exponent of rudimental drumming in the present age, as authority behind it I place an experience of fifty years with rudimental drumming; having served in the Army and Navy of the United States and in the Canadian Army, in schooled military bands and as an orchestra player. I have associated and played with three of America's most famous drummers of the Civil War period. They were Carrington, the original "Drummer Boy of Shiloh," who after the war was a special feature in the great band of Patrick Gilmore; Major Nevens, whose statue may be seen in Chicago; and John Catlin, who was a remarkable artist on the snare drum. I have traveled extensively in this country and in Europe and listened to drumming of all grades and degrees. I have heard the finest drum corps in America and in Canada, the most noted orchestra and military band drummers in America and in Europe, and the best British, French and German drummers of the past fifty years both in and out of the army. If all this does not seem a sufficient backing for the opening statement of this paragraph, I might add that in the first part of January, 1925, in a private room at the drum establishment of Ludwig & Ludwig I personally put Mr. Fancher through an acid test of rudimental drumming.

I found this drummer to be not only a very agreeable person to meet, but a marvelous artist on the snare drum. For the test I started him with the da-da-ma-ma, and then put him through the entire drum gamut. This included all the rudimental beats; the one stroke, three, five, seven, nine, ten and eleven strokes; the flam, single and double drag, paradiddle, flam-paradiddle, four-stroke ruff, etc. I also found him to be a past master in all the old army duty calls that used to be made on the drum, but now have been taken over by the buglers. Mr. Fancher's school of drumming is the American School, which as I already

have said came down to us from the old British drum school of earlier days.

To this day in New England they talk about that famous old drummer, Major Daniel Simpson, who is credited with having been the first drummer for the Ancient and Honorable Artillery Company of Boston. He played the drum in the War of 1812, in the Mexican War, and in the Civil War. As one of the very first of his war experiences he beat the drum at the head of the New England Guard of Marblehead. It undoubtedly was Major Daniel Simpson who was Willard's inspirational theme for the famous painting that hangs in Marblehead, *The Spirit of 'Seventy-Six*. Then there were Juba Clark (who drummed at the Battle of Lundy's Lane in 1814) and William H. De Vere (a pupil of Clark), both of whom were noted rudimental army drummers of the past. Surely, Mr. Fancher may be reckoned a worthy successor to those three past masters in the art of rudimental drumming.

Rudimental drumming, drum corps and military bands form an inseparable part of our glorious Army and Naval History, dating back some three centuries. The first drum corps under governmental organization was when the Marine Corps was created by act of Congress and the measure signed by President John Adams in 1798, the bill providing for sixteen drummers and sixteen fifers. This was the first Federal music unit of the new Republic, and these musicians began actual duty at the national Capital in 1801. Prior to the seventeenth century, however, marching bands were comprised only of fife and drums, and it was not until the beginning of the eighteenth that the American Army had regular regimental bands. The Thirty-Years War, which was responsible for creating standing armies, was the original starting point of regimental bands.

Our Inheritance

When the music impulse of America can express itself wholly in its own way, it will be more sound and enduring than as expressed for us by continental masters and foreign traditions. The drum taps and songs of America have evolved slowly from the intimate life and habits of the American people—these are things beautiful to us, and they are enduring. "The arts," said Plato, "are a drunkenness." They are a stimulation to the orderly and higher things of life, and so long as they hold close to their human interest and material they cannot fail to grow. We are growing fast, and our rhythmic impulse is carrying us forward to new forms of musical art. One should labor painstakingly over every detail, for it is such methods that lead to success. "Never crowd too much into your day as the quality is bound to suffer."

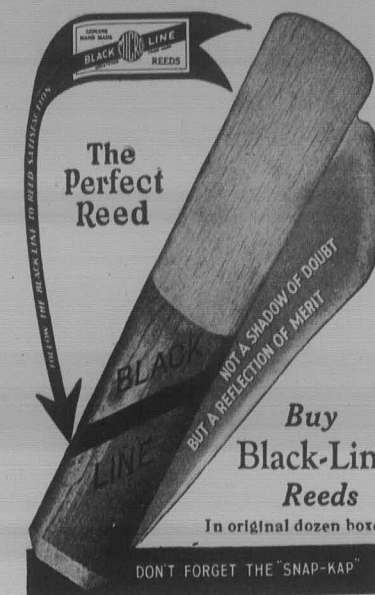
One and a quarter centuries is not a long time to a country like America—so vigorous and enlightened, so accustomed to forge ahead in most things, yet the rudimental drumming which came down to us as an inheritance also came very near to becoming a lost art. Many foreign players of distinction on the kettle drums have appeared in the music field, and although artists in their line they nevertheless were ignorant of the art and science embodied in playing the small drum. Indeed, I have heard some of these players assert that the small drum was not a musical instrument, therefore should have no place in great orchestra or grand opera work. However, this one-sided partiality for kettle drums and foreign artists

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has been replaced by a growing preference for the small drum and native born artists, and it is right that this should be. Prejudice, which formerly obscured the vision to the merits of the snare drum, was impressed upon the younger and growing generation, but this no longer is so.

Even today in America, where there are thousands of drummers following their vocation, we have very few good rudimental orchestra and band drummers. They are as scarce as good trumpeters and hens' teeth. I am telling no secret when I say that a noted kettle drum player of the Chicago Symphony Orchestra not so long ago took lessons in rudimental snare drumming—an art which he never knew in Europe, but which he finds necessary to know today when playing up-to-date music in a modern symphonic orchestra.

Mr. William F. Ludwig, president of the Ludwig & Ludwig concern, is doing a great work in building up the art of rudimental drumming in America. Both he and Mr. Frank S. Fancher were made honorary members of the United States Army Band in the parade at the inauguration of President Coolidge on March 4, 1925. The honorary membership and permission to play in this great band was conferred upon them by Captain Sherman, this in recognition of services rendered the United States Music School and the United States Army Band in connection with the promotion of rudimental drumming. More power to you Billy!

(To be continued)

Band Notes

Washington, D. C.—The Pan American Union has recently received word that Captain William J. Stannard, leader of the United States Army Band, has been decorated with the *Order of the Sun*, at a special session held in Lima, Peru, with His Excellency, the President of the Republic and Grand Master of the Order, presiding. This order was founded by one of the great liberators of South America, General San Martin, in 1821. Captain Stannard has shown a marked interest in the modern music of Peru, as well as the ancient melodies of the Incas.

Nenah, Wisc.—Mr. Theodore H. Steinmetz, whose work in organizing bands and drum corps throughout this section has brought him into much prominence, has developed a method of discovering latent talent which he claims is productive of rather amazing results. Not the least of the advantages of his system, as explained by him, is that the progress made on a ten-cent instrument is all that Mr. Steinmetz finds necessary for the basing of his opinion as to talent or lack of it, in the candidate. It has been his experience that 77% of the students examined by his method actually do show talent.

Woodville, N. H.—Although this town can boast of a population of only 3,000, it can show a Junior Community Orchestra of forty members, which number it is hoped this year to increase to fifty. The players range from ten to eighteen years in age with a few older musicians filling the bass and percussion chairs. The orchestra is drilled and conducted by Perley Klark, to whose untiring efforts it owes much. Money for the purchase of the first music was furnished by members themselves, each contributing fifty cents; later a food sale was conducted, and seventy dollars raised. These young players have the right spirit.

Everybody Loves a Composer

Continued from page 11

Therefore, if composers are necessary to the livelihood of thousands of musicians, to much of the present prosperity of radio makers, and are responsible even though indirectly for a dollar or two in editors' and broadcasters' pockets, aren't these same composers just a little bit important, after all? Important enough, say, to be mentioned when their works are played, at least in 6-point, by all our newspapers, and with clear enunciation by all our radio announcers?

Monopedalism --- Whatever That Means

TEXT-BOOKS for the benefit of the theatre organist continue to appear. Since the beginning of the year we have been pleased to meet Charles' *Organ Interpretation of Popular Songs* (Robbins), Barnes' *From Piano to Pipe Organ* (Belwin), and Beebe's *Theatre Organ Pedal Studies* (Belwin). Now appears *The Study of the Motion Picture Organ*, a smallish, highly condensed pamphlet by Cecil Teague, one of the prominent West Coasters. It is published by Quince, the Los Angeles music publisher, and sells for one round Iron Man, Simoleon, Buck, Eight Bits, or whatever the standard monetary unit happens to be called in your own native tongue.

I was immediately intrigued by the frontispiece picture of Mr. Teague complacently playing all four manuals at once, and looking around at the speechless reader with a not displeased expression. I was also a little aghast at the treason implied in the sub-title: *Concert Organist at the "Wurlitzer."* Just as if the Wurlitzer should appear in quotes. You might as well say: "Del Castillo was seen bouncing around town in his 'Ford' the other day." Though that would probably prove as irritating without quotes as with.

Now for the Nosegays

But maybe I am ill natured to bring up these, after all, unimportant details. The fact remains that Mr. Teague's book is well written, concisely arranged, and lucidly expressed. At times he exhibits a flair for neat phrases that hit the bull's-eye with neatness and despatch. Thus with Pedal second touch, he says it "will sound when you give an extra dig to your pedal note." With the photoplayer's characteristic freedom from tradition, he wisely claims that "any combination of stops is permissible if it sounds well or produces the particular effect desired. The sky is the limit." And on jazz: "Jazz is rhythm, and the secret of playing it is to keep a steady, regular rhythm, not too quick or too slow." Finally, "There are no limits to the kinds of music that can be played, making motion picture organ playing the most fascinating game in the world."

A knowledge of the fundamental principle of the unit organ is apparently assumed. The first chapter defines pitch and tone color, but not unification or off-pitch mutation, two factors which are usually perplexing to students. Throughout the pamphlet the reader may be somewhat misled if he does not keep in mind the limitations in size of the book. Instruction is necessarily generalized, and when the book states, for instance, that the right hand should play only one note at a time, or the pedal play the lowest chord note on the first beat of a 3/4 measure, and the first and third beats of a 4/4, it means that that is the fundamental procedure to which exceptions must be made in various special cases, which cannot be specified in a seventeen page volume.

Written by a practicing theatre organist, the pamphlet is a little surprising in its omission of any reference to glissando. The second chapter, on Ballads and Waltzes, and the fourth, on Jazz, are both excellent as far as they go, but again it is apparent that the scope of the book makes it impossible to proceed beyond the veriest fundamentals of treatment. The three



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notated treatments for jazz are all effective. The various tricks of ballad treatment are not touched upon. The intervening chapter on marches opens with the rather surprising statement that "the 6/8 march is the only kind used; the 4/4 is stiff, old-fashioned, and rapidly becoming obsolete." Admitting that the 6/8 rhythm is generally snappier, the exigencies of screen treatment and contrast, and the tendency of contemporary publication, scarcely substantiate Mr. Teague's opinion on this point. On the other hand, his mention of pedal traps, playing in octaves, basic 6/8 left hand rhythm, and Crash Cymbal is authoritative and valuable, despite the omission of explaining the treatment of the snare drum roll.

The fifth and last chapter is on Effects, with a very sane introduction on their proper use. The list of effects is a little sparse, including only Train, Boat and Train Whistle, Thunder, Wind, Rain, Dog, Pig, Conversation and Callopie. There is an index of classified compositions, limited to Quince publications. All in all, it can be fairly said that despite its omissions the book is a good healthy dollar's worth for all players needing instruction. The publisher's full address is W. A. Quince and Co., 430 South Broadway, Los Angeles, Cal.

To Walk or To Hop

Judging from recent correspondence, interest has shifted from the moment from cue-sheets to one-foot pedalling. Or, to keep our former terms, from Kyoosh Eetz to Monopedalism. Doesn't mean any more, but it looks fancier and saves a few extra letters. There is nothing I would rather do than get paid by the line for writing a paragraph explaining how to shorten an expression from three words to two. And now if my feelings are fairly clear on that point, let's kick it aside. With one foot or with both, I don't care which.

On this subject of monopedalling, it is interesting to note that both correspondents

EDITOR'S NOTE:—The articles appearing under the running head, *The Photoplay Organist and Pianist*, are by no means limited in interest and value to musicians named in the title. All movie musicians and, in fact, all professional players, music lovers and students in general will find Mr. del Castillo's articles replete with informative material. Readers of this magazine are invited to send comments, suggestions, questions, or, in fact, anything arising in their own experience that may seem of sufficient value or interest to warrant attention in Mr. del Castillo's department. Such queries and comments should be sent direct to this magazine and will receive the personal attention of Mr. del Castillo, who, as is well known, is amply qualified to discuss any phase of the movie organ and the playing thereof. Mr. del Castillo has earned the distinction of authority by his training, experience and unquestioned success as organist in the leading motion picture theaters in this country, among them the Rialto, New York, Shea's New Buffalo, which he opened, and, until the opening of his organ school, the magnificent Metropolitan, Boston.

whose letters appear below speak of the value of both feet in playing galops and hurries. Especially interesting to me because I play 'em entirely with the left foot! It irks me to have to admit that the most popular argument for my side is one which my own testimony must weaken, but there it is. Also I abhor the argument advanced by Mr. Hutchings indelicately mentioning the fan-like advantage of the left trouser-leg. And this in rebuttal to a proposition first sent in by one of the less ungentle sex! I trust, Mr. Hutchings, you have no ulterior motive aimed at keeping the ladies out of the pit. At any rate, here is his letter for you, dear reader, to peruse:

Once more I take the floor (poetry) and take up the discussion of some of the matters which I have been reading in your articles in MELODY. No more on cue-sheets, unless I may conclude the subject by saying that the best "Kyoosh Eetz" I have found yet are being supplied with the Greater Universal Pictures. The regular theatrics are there, followed by a repeated list of cues, describing each number and telling what it suggests. What more would we want?

Now, to change the subject, I have a few words to say about the two-foot pedalling. I find that the use of the right foot will take a lot of hasty hopping from the left foot in case of a fast gallop or hurry. The exception may be, in hot weather, where the left trouser-leg will fan a gentle breeze for one's comfort. Also, I would like to see some left-footed organist trying to make the rapid pedal runs in Swinnen's *Agitato* and *Hurries*. A little practice on the side is all one needs, from any organ text-book, such as Stainer's, or Shepherd's.

Now, about your article in the August issue. You remarked about the various stops and tone-colors of an organ. If I were in the business of building organs, I would have at least two 16-foot stops in the pedal. Where there is only one, it is either too heavy for a soft combination, or too light for full organ. The best, in my opinion, is a 16-foot Tibia, and 16-foot Bourdon; then the pedal department is complete in 16's on a small job.

Here's another thing; M. H. writes: "On the first afternoon you watch the picture with your organ lights out; the manager does not expect anything from you then." I remember long ago when I tried that, and my manager said, "Every afternoon your playing sounds all the same." I, since then, adopted a system, which has been very serviceable to me. The system consists of writing the title on the left hand edge of every copy. By overlapping a half-inch on each copy, one can readily place about 60 to 80 copies on the rack, and yet read the title of every individual composition.

—John L. Hutchings, Lyric Theatre, Shenandoah, Pa.

Have You An Idea?

It's surprising how every once in a while somebody springs a new idea. You'd suppose that after just so much ink had been spilled, every possibility would be exhausted. But then along comes Mr. Hutchings with this simple little device of writing the title of each number along its left hand edge, so that by ruffling a pack of music slightly on the rack, it will be possible to see the title of every one. Some of you may have already practiced it, but it's new to me, and I'm grateful for the suggestion.

A little less valuable is his contribution to the art of organ building. If you were in the business, Mr. Hutchings, two sixteen-foot stops is just what you wouldn't have, for the simple reason that you would build organs in order to make money, and the sixteen-foot octave is the most expensive of the registers. Furthermore, when you added a second sixteen-foot it would be a diapason, not a second flute, for balance. Your idea of more than one sixteen-foot is of course sound, but you are looking at it from the standpoint of artistic balance instead of the all important dollars and cents.

(Continued on next page)

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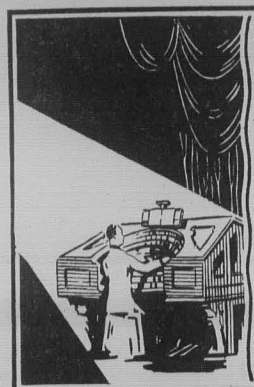
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The other letter is from one whom I first thought to be a lady answering to the name of Nan Lats. Just in time I looked from the signature to the letterhead, and discovered it to be a very readable missive from Roy Cato of the Miller Theatre, Wichita, Kansas. I hope Mr. Cato won't confuse me too much with the nice fellow from Menominee who has it in for lady organists. Personally I get along with them very nicely, and think that aside from often demonstrating what may be an inferiority complex by playing too loud and driving too fast, they make most agreeable company, personally and professionally. But I am delaying Mr. Cato:

This "one-footed" organist argument you have started sure bids fair to stir up some good material one way or the other, or both. I see in the August issue of *Melody* that a No. 12 organist has dealt himself "in" and has chosen you for a running mate.

I had the pleasure of meeting the chap from Menominee, nice fellow and all that but, now I don't see a single plausible reason why he should criticize Miss Kerr so severely. I am really sorry that I haven't met the little lady or the old Doc L. G. himself, but in all probability you are both right and perhaps a trifle wrong also. As I said before, this friendly argument is giving us all a treat and also some rare ideas and constructive criticism, the two most valuable friends of the Movie Organist, if he will only listen.

Really, Mr. L. G., I can't find so many unforgivable faults with the lady organists. I know some very unassuming ones who can pick right up where some of the "Two-Footed" Anglers (think that over) leave off. Really! I can name you a most prominent organist in Chicago who, during his solos, with the pedals in plain view, does it up mightily sweet with only one foot; and just get an earful of the expression *he* pumps into it too.

It doesn't sound like it, but I am a believer in *two feet*, and try hard to keep the pedals worn alike—whattey gotten for, if they aren't to use? For example there is an organ arrangement (apologies) of *Ghost Pipes* No. 24006, a Presser publication by yours sincerely, and you will note that it may be played with both feet or one foot, using the second touch and accenting the eighth following the dotted quarter by opening the swell slightly. Try it both ways; which is most colorful?

On the other hand, play a galop up to tempo, not two-step, with one foot and see how it grips you. These are just two feeble examples, one pro, the other con. There is so much bad in the best of us, etc., and there are so many two-footed players who would love to have the jobs that the one-footed ones hold, that sometimes I think it is all a bad case of sour grapes. And I imagine if you put a light inside the organ chambers of the majority of the ones who so loudly voice the fact that they use two feet, the action of the shutters would surely surprise you.

So, then why can't we each listen to the other and profit somewhat thereby? After all audiences are so funny. We had an experience just lately. While *My Country 'Tis of Thee* was being cued in a newsreel by the orchestra, the most of three thousand stood. After the performance a regular patron approached the leader and said, "Mr. Lowe, I can't see why everybody don't rise when the *Star Spangled Banner* is played."

After all, who in the audience really knows or cares whether you play with your right foot or use it for the air supply, so long as they appreciate your efforts and are not backward in telling you that it sounds nice and sweet. And I ask you, isn't that what they pay their dimes for? Is it—or is it?

Keep the good work going, it's the most popular column in a most popular magazine and that's what we're paying our dimes for.

For no reason at all, Mr. Cato's remark about using your right foot for the air supply reminds me of a crack my sister-in-law (who is really a very nice girl outside of that) used to make in reference to the line in *Chimes of Normandy* to the effect that when the missing heir came back the chimes would play again. She said she thought they must be played by steam. After that we stopped speaking. If you will write me for her address I'm sure she will be glad to explain it to you.

The old argument of the proof of the pudding being in the eating is one I continue to be

uninfluenced by. Item: there are many one-footed organists who play better than many of their two-footed competitors. Item: there are many very successful feature organists who stick to the left foot entirely for pedalling. Item: continuous two-footed pedalling in the best traditions of the A.G.O. means a minimum of expression. (We will for the present ignore the equal truism that one-footed pedalling in the theatre is more often than not accompanied by over-expression.) Item: the audience can't tell the difference anyway.

I admit all this. In fact, if you notice, I do more; I point it out to you. Nevertheless, I stick to my guns. I claim that if we develop

a pack of two-footed organists we will end up with better and more skillful organ-playing. There is no sound reason for using only one foot. The two reasons that have been hitherto operative are neither of them valid. First, the two-footed gentry who wormed their way into the theatre did so from the church, which developed in them the wrong kind of organ playing. Second, the successful theatre organists graduated from the piano through a hit-or-miss scramble of self-instruction, and never learned how to use both feet. Two-footed theatre organ playing is in disrepute simply because it has never been developed there. Think it over.

"O Woman! In Our Hours of Ease"

If any organist of the female persuasion cares to dig up the balance of the quotation which forms our heading, she will realize where we stand in regard to the sex. Some people think, however, that Scott ruined a perfectly good idea in its development; we are afraid that Mr. Williams and Mr. Percy, if not Mr. Barnard, might agree with these. Reverberations from Avelyn Kerr's article "Woman's Place in the Theatre."

IF I may be permitted to express an opinion regarding the discussion between Miss Kerr and Mr. Fiers (which I have been following with great interest), I should like to offer a few words in behalf of the men.

As premise: Women may possess greater mental, moral and spiritual courage than do most men, but so far I have failed to see these virtues displayed to any marked degree of advantage by women organists I have known—and I know many. I have in mind an instance where the lady at the console became so absorbed in watching the progress of a boxing-match showing on the screen that she stopped short in her playing, dead to organ duty and oblivious to its demands, and watched the "scrap" to its finish without punching an ivory. Show me a male organist who would so forget himself (where he was and what he was supposed to be doing) over an ordinary picture display of leather punching.

Here is another instance. We were playing one of those "sob" scenes of the cinema that might lead one who has watched their effect on audiences to think the janitors would be forced to use mops instead of brooms when cleaning the house the next morning. I went on to do my trick, and was surprised to find my organ associate, a lady, in tears. Again, I ask—how many men organists are there who would allow a picture to affect them to such an extent that it would be necessary to fumble through their hip pockets and find a "hanky" to mop up the moisture running down the sides of the nose? Now I do not mean to infer that men are so hard-shelled they never experience the same higher emotional feelings as do the women. I merely wish to draw attention to an existing difference, namely, that an outburst of emotion in a woman is likely to upset her physically more than it does a man.

Dropping the emotional side of the question, and taking up the financial from a viewpoint that could be called "double drawings" (if you get me)—what about working under scale, and playing pictures as a side line? How many women organists are there today, with husbands working and earning enough to support them both, who have the "neighborhood jobs cinched"? Why can't they be satisfied with enough and give some of the many boys (who are as good if not better musicians) a chance to earn a living? At the moment there comes to mind a case which came to my notice only a short time ago—a woman organist whose husband is manager of a theatre, and the wife is holding down an organ bench in a neighborhood house, while male organists with families to support are walking the streets in search of a job at anything!

Perhaps the reader may think the writer falls into the last mentioned category and is prejudiced on that account, but it is not so. I merely am trying to point out the unfairness of it all. If better musicians can be had by paying the Union scale wage, why don't the managers hire them? There is only one answer to the question, and that is—less expense in the pit! It is true that there may be some weak-backed male organists who cut prices, but I am sure it will be found that the men are far more apt to hold to the Union scale and demand what is due them than are the ladies.

Women employees always have worked cheaper than men in any line of employment, and most likely will continue always to do so. In my estimation, organists whose main reason for working is *really* for the sake of their "art" and not the pay check on Saturday night, are as rare as eider-down on a mud-turtle's back.

Come on and get into line, you men-musicians! Let's stick by our able champion—Mr. Fiers! Perhaps you have some better arguments to offer than I. If you have, I am sure that all *Melody* fans would like to hear from you. —R. N. WILLIAMS, Organist, Victor Theatre, Allentown, Pa.

FIRST, I do not believe sex enters into the question at all, but rather ability, talent and personality, for there is no question but that many women have enjoyed as great an amount of success as men.

One of the most outstanding organists to play a successful engagement in Seattle was Miss Laura Van Winkle. This young lady, who had beauty, personality, pep, technique, and a natural ability for playing pictures, did not secure her engagements by vamping the manager. Rather, any girl who did, disgusted her. Miss Van Winkle gave up her career to enjoy a home provided by a husband.

In Denver, Miss Viola L. Lee is the foremost organist. At least she is featured regularly in the largest and finest house there. Miss Lee has a husband and baby, and her present engagement was made possible by her ability.

Ann Leaf is the most talked-of organist in Los Angeles, not simply because she is pretty but because she can put over a picture, organ solo or what not.

The featured organist at the Fifth Avenue in Seattle is Miss Betty Shilton. She has maintained her position at this house longer than any man. She has played top shift, and seen men come and go on the early shift, men who were clever and capable, but her personality and ability have made her a vital asset to this theatre. As she has folks to look after, and is too much interested in her work to be idle, I doubt very much if she vamped the manager.

Then there is Mrs. Jesse Crawford, and everyone knows her story.

Really successful organists do not obtain engagements on looks, whether male or female, and I think it is foolish to even intimate such a thing. Undoubtedly some women have gotten jobs on their looks, but how long have they lasted? No longer than the manager, I'll wager, and managers come and go.

To suggest that one sex can dominate theatre playing is ridiculous. Such a thing can never be. I have cited the ladies above merely as an illustration of the conditions here on the coast, and no doubt the same is prevalent throughout the country.

My only "crab" about women working in theatres (and the same condition is true of all fields of endeavor) is occasioned by the married ones who work only for the pleasure and extra luxuries their salary affords—women whose husbands earn adequate salaries. For instance, I know of a lady, married, whose husband earns a very large salary. This couple own a fine home in a select neighborhood in a large western city. They recently purchased a Studebaker Commander Sedan (free adv.) and previously had a Dodge Sedan (another free adv.). They have three children. Now this lady has a neat berth in a suburban theatre, and her salary no doubt enables her to have more clothes, and to purchase a Ford Tudor. The point is this: times are hard here, and many a man—or single girl—needing a job would appreciate this one. When times are good and the supply of organists is short, perhaps the story is different.

Another case is the wife of a prominent musician. This

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gentleman has an excellent job with an orchestra in a large downtown theatre, and besides is doing splendidly in his own studio. This couple are prominent among the musicians socially, have a nice home and car, etc., yet the wife is playing in a large downtown theatre, drawing a high salary. Is it fair?

Pertinent to my point is the fact that neither of these latter described women are exceptional organists. They are both of the ordinary rank and file.

Of course we must admit that everyone has the desire for self expression and no doubt the opportunities at the console bring much happiness to the married ladies who work and don't have to. But—well, anyway, I hope the ladies will always be with us in this work, God bless 'em; they can be and are as successful as their brothers, and there's plenty of room for lots of good ones. —J. D. Barnard.

Dear Evelyn:

I suppose now that you have demanded woman's prerogative as having the last word in the big argument over "Woman's Place in the Theater," we of the male species should gallantly subside and grant it. However, as you are out for equal rights you must accept the liabilities that go along with it.

Of late, each time I receive a copy of "Melody," I find that it has a strong resemblance to a Chicago daily, and your most recent article, "Shot and Shell," only served to heighten the impression. I don't suppose, Evelyn, that you will feel particularly flattered at my likening you to the famous Mrs. O'Leary's cow, the one that tradition blames for the great Chicago fire, but as you have caused almost as great a conflagration, musically speaking, the temptation is too strong to resist.

My big disagreement with your point of view is in dealing with the wage aspect of the case. Of course I can't speak for Milwaukee, but my experiences have been diametrically opposed to yours. The only job I ever lost through being underbid was to a woman, or more strictly speaking a girl. Then too, I have seldom come across theater musicians of the masculine variety who use music as a side line. I do know of a number who have musical interests other than their theater work, but that also is true of both sexes. Especially to be condemned is the married woman depending upon her husband for support, who then goes out and competes with those whose income is derived solely from music. I know of a number of such women who have been tried and convicted by their union as price cutters, working under scale. Again, there are any number of women working in non-union theaters. Investigate a few non-union houses and you will find women in the majority among their musicians. Seattle is having considerable trouble with a certain circuit of non-union houses, and the musicians are for the most part women; a good many of them beginners, supplied by a woman teacher who has an agreement to supply the firm with organists.

As to playing itself, there is much room for argument both pro and con. While it is quite true that mere arguments seldom change an opinion, I am going to state my humble idea concerning two of the most serious handicaps that women organists seem to struggle under. When critics praise a great woman musician, they usually consider that the highest praise they can offer is, "She plays like a man." I don't say this through any of the much stressed egotism of my sex either. Taking organists as a class, and forgetting the exceptional examples of either sex, it is my opinion, and that of a good many other musicians and theater managers as well, that the big advantage that men have over women in music, is in the matter of Dynamics and Permutation. Having committed myself, I must, of course, elucidate. First, as regards dynamics; women as a class seem to lack the crisp attack and release of tones and phrases enjoyed by men. This cannot be called, strictly speaking, dynamics, but it has considerable bearing on the case. You mentioned the playing of a certain girl organist in your recent article, as a horrible example of a lack of dynamics; that is, flexibility in volume of tone. This is not an exclusive feminine trait, but I am afraid it is true of a good many otherwise excellent woman organists.

As regards organ permutation (I am indebted to Henry Francis Parks for this word) or registration, women seem to lack in the ability to get purity of tone. They are too fond of mixing their tone qualities. This is also true of women cooks. A restaurant catering to women, especially one operated by them, is always noted for the weird and complicated dishes on its menu, in direct contrast to the simple menu of a masculine restaurant. Henry Francis Parks in his article in *The Aesthete*, "The Jazzology of Organ Playing," explains the principles of purity of tone in a most interesting and scholarly fashion, and it is well worth studying. The idea is just this, if you will permit me to turn again to cooking for a simile: There is a vast difference between a steak and cold roast pork, but make a boarding house hash of them, with

Melody for October, 1928

vegetables and spices and serve for seven days a week, and they soon become tiresome. On the other hand serve the steak on Monday, the vegetables on Tuesday, the cold roast pork on Wednesday, and so on *ad infinitum*, and the same materials will be given a pleasing variety. To adapt this principle to the organ, I point out that there is a vast difference between the trumpet and the tibia, but if you use both in several successive combinations, the effect is boring in the extreme. On the other hand if you use a trumpet with a contrasting string accompaniment, following it with a tibia with contrasting vox accompaniment . . . get the idea?

I must admit that you are quite correct when you say that the only thing preventing men from smoking at the console is the fire ordinance. Then too, I am in thorough accord with your ideas on scoring as set forth in your recent article.

Well, Evelyn, if you must answer this, in order to get the last word, my only stipulation is that you refrain from sending me a bomb under the guise of a set of song slides.

—Denzel Piercy, Organist, Coliseum Theatre, Juneau, Alaska.

Northwest News Notes

By J. D. BARNARD

THE Music Box, Seattle's newest theatre, opened on August 2 with *Glorious Betsy* as its initial attraction, and will run all Warner Brothers special Vitaphone productions. The new house is owned by John Hamrick, and is located directly across the street from his Blue Mouse, which hereafter will run weekly changes of Vitaphone pictures. With the adding of this new house, Seattle now has a total of five theatres wired for Vitaphone and Movietone. These five (besides the two mentioned above) also include the Fifth Avenue and the Seattle (both equipped with Vitaphone), and the Egyptian (suburban), which has both systems of film synchronization. . . . It is reported that the Bagdad, another large suburban house, is soon to install these sound devices. . . . Public presentations have been discontinued at the Seattle (Seattle, Washington) and the Portland (Portland, Oregon) and replaced by the Fanchon-Marco revues. Patronage of these houses was not sufficient to pay the high costs of the Public shows. . . . At the Seattle (Seattle) and the Broadway (Portland), where the Fanchon-Marco shows have played, a new policy has been adopted, and from now on there will be a weekly change of pictures showing Movietone acts and news with Movietone accompaniment. . . . Hermie King and his band are staying at the Fifth Avenue, where they are featured in a musical presentation staged by Hermie. . . . George Morgan, formerly stage band leader and master of ceremonies at the Boulevard (Los Angeles) and the Egyptian (Hollywood), has been transferred to the Seattle. George also finds time to play a feature-role in the Max Davidson comedies for Hal Roach. He is the personable young man who makes love to Martha Sleeper. . . . Jack Bain, recent guest conductor at the Seattle, is now with Vic Meyers' Band at the Butler Hotel in Seattle. . . . Karl Kreuger, conductor of the Seattle Symphony, is at home again after a summer sojourn in Europe. During his stay Mr. Kreuger was guest conductor for the Vienna Symphony Orchestra. . . . Bernice Hixcox, formerly an organist in Seattle, is now at the Alexandria in San Francisco. . . . Movietone is being installed in the Rialto at Tacoma. . . . Francesco Longo's radio orchestra is shortly to be increased from ten to twenty-five pieces, and will be known as the American Symphony Orchestra. Longo's associates at the Columbia are all with him in the radio work. They are: Lloyd Solberg and Jan Russell (violins), Jan Naylor (cello), A. Bianconi (flute), A. Nightingale (trumpet), Ray Lemon (clarinet), Robert Hainsworth (piano), and Charles Fisher (drum and tympani). . . . Nick Carter and his Varisotonians closed at the Coliseum in San Francisco and shortly after opened California's newest night club, the Promenade Beach Club in the Breakers Hotel at Long Beach. Nick and his college boys have signed to make a recording for Vitaphone shortly, and everybody will have an opportunity to listen to an unusual collegiate band. . . . Emil Oberholfer, conductor of the Minneapolis Symphony Orchestra for many years, will be guest conductor of the Augustus Orchestra, leading symphonic organization of Rome, and the St. Louis and Detroit Orchestras during the coming season. The invitation to direct the Roman organization came from Mussolini's musical bureau. . . . Rex Parrott, organist, has returned from Alaska where he played an engagement. He substituted for "Bee" Muellerschoen, associated with Mark Dolliver at the Pantages, Seattle, while "Bee" went on her vacation. . . . Margaret Gray has given up her

Continued on page 58

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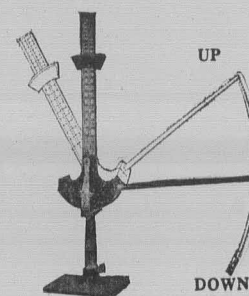
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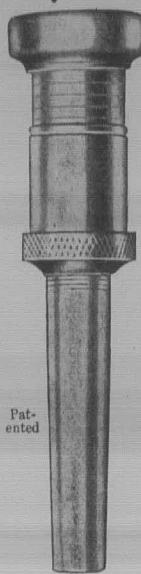
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BIG BARGAINS 5,000 ARMY and NAVY Surplus Instruments

800 CORNETS
All Silver-Plated with Cases
Marin \$35.00 Holton \$45.00
3 Star Boston 35.00 King 45.00
York 40.00 Conn, Circus Bore 45.00

300 MELOPHONES
Conn in E_b \$50.00 Holton in E_b \$45.00
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CLARINETS
By and E_b Conn 4 rings and rollers \$35.00
By Conn Boehm System 40.00
By and E_b Penzel Mueller, 5 rings and rollers, leather case 50.00
Conn 4 Valve Baritone, no case 50.00
Conn 4 Valve Standard E_b Basses, no case 75.00
Conn Baritone Saxophones 85.00
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Conn D₉ Low Pitch Piccolos, brand new 40.00

Also there are some Bettoney Boehm System Piccolos; nearly every make of Robert System Clarinets; Alto, Slide Trombones, Baritone, Double-Bell Euphoniums, Helicon and Upright E_b and BB₉ Basses.

Will be pleased to sell any of the above instruments singly or in full sets at moderate prices, but will not be able to publish a complete list for some time. Parties interested would greatly oblige me in specifying instruments desired, permitting me to give all information in first letter.

Instruments are low-pitch; few in high-pitch; all in fine condition. Any instrument sent C. O. D. on three days' trial on receipt of \$2.00 to guarantee Express charges. Special sale of Conn King or Holton Melophones in E_b only silver plated without case, at \$23.00 net. King, York, Marin or Keeler Slide Trombones, silver plated, with new open center case, at \$25.00 net.

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You Can Take It or Leave It

By ALFRED SPRISSLER

Educational Note

The Amateur's Guide to Musical Instruments

10. THE TROMBONE

TROMBONES come in two varieties: the slip horn or slide trombone, and the typewriter or valve trombone. The latter will be treated as it deserves in a later article; the slide trombone will be discussed here.

The slip horn consists of innumerable feet of brass tubing, which the player alternately swallows and disgorges, a fact which makes the sword swallows the best trombone players in circus bands, if indeed there are degrees of comparison in circus bands. When the slide is held at any one place and a quantity of wind is blown into the mouthpiece, the result may be anything, or nothing. The quarter tone scale was invented by a trombone player who was nearsighted, slightly deaf, and unable to find the correct positions. Two effects are possible on the trombone: a cyclone and silence. Realizing this, most reputable composers give the trombone countless rests, countless because the trombonists always check in too early or too late, thus frightening the rest of the orchestra and driving the director into fits.

The noise a trombone is capable of producing is largely dependent on the bore. A large aperture produces a tone able to bore through a two-inch board, all things being equal. If they are not, blue or sour notes have been known to recoil into the horn, choking the player to death.

A recent addition to trombone literature has taken the form of numbers displaying the instrument's ability to slide, blast, gurgle, regurgitate and gisando with much gusto. The principal beauty of these numbers lies in the fact that a good trombonist makes them sound terrible; while a bad player, who makes all these faults because he can't do any better, turns out a very creditable performance.

was discharged in payment of a long standing gasoline bill. Had I known the engagement was not to be a permanent one, I wouldn't have taken it.

"The pictures in those days, about 1736, were just as good as those today. They had good actors and actresses in those days. I can remember Clara Bow and Greta Garbo very well. How bewitching they looked in suits of armor and chain mail skirts! And I can easily remember Mary Pickford in her first juvenile rôle. Just think, that was eighty years ago."

Here Mr. Wipf's musings became wordless, and we could elicit nothing further from him. Whatever his thoughts were about the conditions then and now must perforce remain unknown, for Mr. Wipf became clam-like. We resolved on one more query.

"What about the radio?" we asked him.
Mr. Wipf pondered several minutes.
"Ask Tex Rickard," he answered, and returned to his meditations. And this is the message we bring the readers of JACOBS' MUSIC MAGAZINES for this month.

Sic Transit

In days of yore the little lads
Sought out the woodshed's safe seclusion,
There to escape their mas and dads
In punitive collusion.
And to avoid the gaping throngs
They there repaired in silence,
To smoke cigars like leathern thongs
That did their tummies violence.

But now the boys that haven seek,
Far from the hum of traffic,
And then, with mingled quack and squeak,
Make melodies seraphic.
And from the woodshed's quiet keep,
Borne on the ambient airy zone,
Exude strange sounds that seem to seep
From clarinet and saxophone.

AS time goes on, and time, you know, friends, has a way of going on and on, we become more and more impressed with the vast amount of information about music and the musical profession in general possessed by the laity. Our interest in this is only surpassed by our surprise that there is anything preventing anyone and everyone from buying musical instruments and becoming musicians.

Just how the layman regards the profession may be seen in what follows; a clipping lifted from the Philadelphia Inquirer for August 6:

Good Money in Music

Dear Mr. Allen: The more I think about it the surer I am that I want to choose some sort of music for my career. Yet I am different from the majority you hear about in this line, because I am just as much interested in making money as I am in being an artist. I can play almost anything now, though not a professional, and I should like to do something different. Am through high school in one more year, so must decide soon.

—Gregory L.

Here we have a recruit to the profession who acknowledges that he is a good man. "I can," he says, and note this, leaders, "play almost anything now, though not a professional." Haven't you a place for this exceptional young man in your orchestra? He can without doubt play chess, short stop, *The Angel's Serenade*, pinocle, and dumb. And note also that although he knows he is a good man, he is not going to act as if he is a high-brow or a heavy-weight champion boxer. Oh, no; he is going to enter music for the money in it. He admits that in so many words. Such innocence and ignorance of the musical profession shouldn't exist. There ought to be a law.

However, Mr. Harland H. Allen, who conducts the feature for the newspaper and deals red hot advice agent jobs, right off the arm, delivers some snappy remarks in his answer to Gregory L. He says, with a paternal attitude:

"The best money in music right now is being made by the leaders of certain popular jazz bands. Many competent observers believe, and some of us hope, that this situation will be rather transient, yet a good orchestra leader is always in a position to make good money, especially if he is enough of a business man to negotiate his own contracts."

The more imaginative among us will at this point devote five seconds to visualizing Messrs. Whiteman, Specht, et al., kneeling in the privacy of their rooms, praying that Mr. Harland H. Allen has made a mistake. And in passing it seems as if there must be some orchestra leaders who are not in a position to make good money. They may be paid in counterfeit hundred dollar bills. But, allons!

"But perhaps you are thinking in terms of playing some one instrument—not everyone has the ability or inclination to lead a group of players. The fact that you say you would like something different prompts me to suggest your playing the pipe organ. You've heard the new type of popular pipe organ such as is now installed in most of the large motion picture houses. It takes an artist to play one right, and the fact that you play a number of instruments now probably means that you have sufficient talent to master this. The demand for this type of musician is very much on the increase right now, and probably will be for a long time."

It was with a considerable feeling of sorrow that we learned that "Not everyone has the ability or inclination to lead a group of players." Yet there have been times when even we, in our humble and modest way, although we had not the ability at least had the inclination to lead a group of players to the nearest river, thereunder to hold them until life was quite extinct.

But Gregory L. deserves something different and is hence advised to learn the pipe organ. "It takes," observes Mr. Harland, unctuously, "an artist to play one right." That is news indeed. We always thought it required an organist.

But we wish Gregory L. success. He deserves it. Most of us, the writer included, fell into the profession the same way the cow fell down the well—by accident. We didn't make much money at it, so we weren't disappointed, but we had lots of fun. Most of us liked to play music better than doing anything else, and it was a long and weary wait before we got our first dollar for playing. Young Gregory L., however, turns professional to make money. May he, and Mr. Harland H. Allen, too, keep their illusions.

For YOUNG BANDS

Unquestionably the most valuable contribution to the literature for amateur bands is the series of forty-five compositions in the *Walter Jacobs' Select Repertoire for Young Bands*.

REAL BAND MUSIC—musically meritorious in point of melody, composition and arrangement; full and complete in instrumentation, and *playable*. Again and again do leaders comment with surprise and pleasure on the remarkable qualities of these selections—and the secret is that they are especially written and arranged for young bandmen by musicians who "know their stuff."

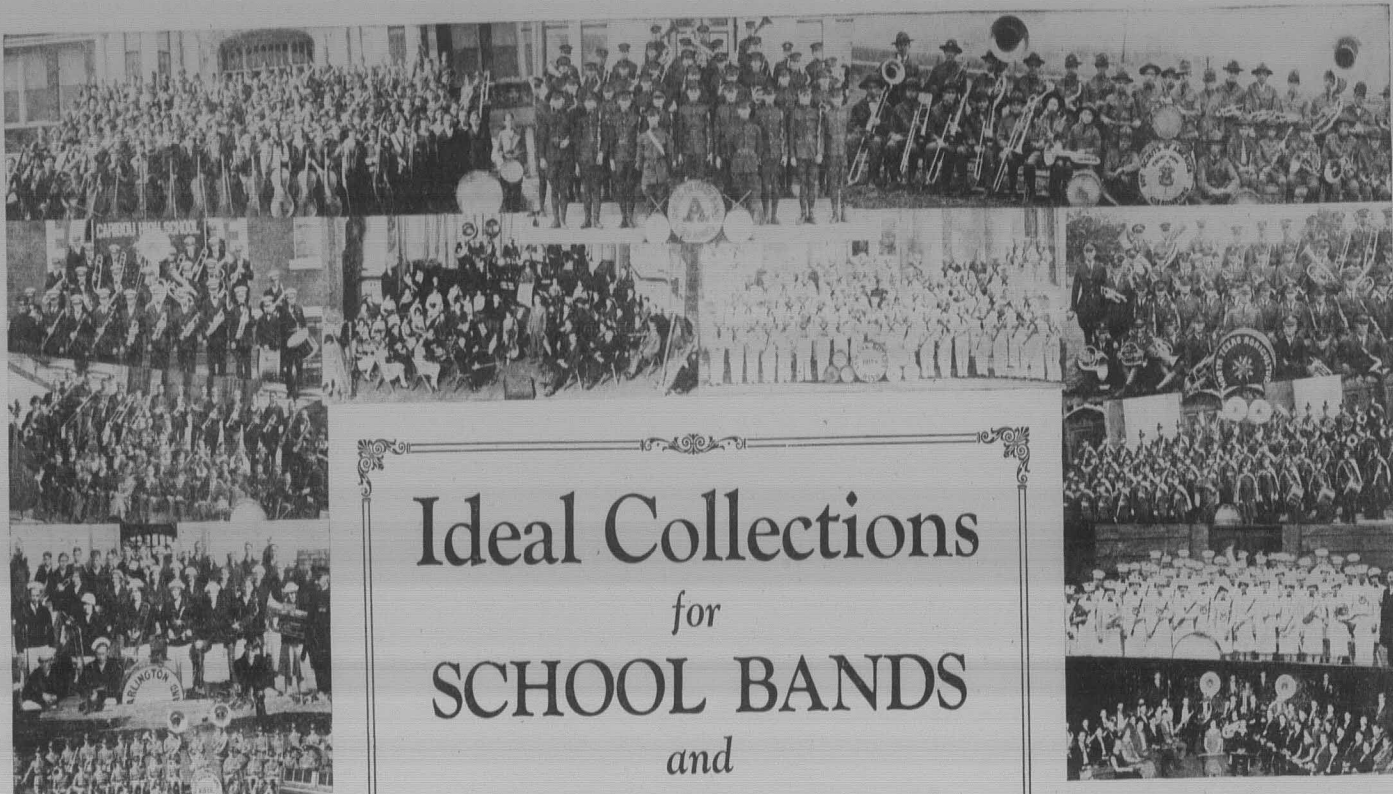
No censored editions of difficult numbers, no dinky tunes or exercises, but REAL MUSIC, with every part well within the scope of the inexperienced player. Yet so musically worth while are these numbers that many of them are in the libraries of mature bands.

INSTRUMENTATION

Note the unusually large instrumentation listed below. Each part is on a separate sheet, with double parts for cornets, clarinets, altos, basses, and drums, as indicated.

EACH NUMBER SUPPLIED COMPLETE FOR:

—Conductor (B. Cornet)
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Tempo di marcia

PIANO

mf

sempre staccato

f

mf Cad. ad lib.

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25

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MELODY

Allegretto

Allegro moderato

dim. e rit.

f

f p

MELODY

26

Continued on page 39

JACOBS' CINEMA SKETCHES, Vol. 7

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For scenes of subdued, plaintive or repressed emotion

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PIANO

p

cantabile

L.H.

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27

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MELODY

mf
p rit.
L.H. a tempo
cresc.
f
allarg.
pesante

MELODY

28

Continued on page 37

JACOBS' MUSICAL MOSAICS, Vol. 20

④

PHOTOPLAY USAGE

Light Japanese or Chinese scenes

Japanese Lanterns

EARL ROLAND LARSON

Moderato
 PIANO
mf
f
mf

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29

MELODY

Musical score for page 30, featuring piano accompaniment for 'An Old Adobe'. The score is written for piano and includes various musical notations such as treble and bass clefs, key signatures, and dynamic markings. The tempo is marked 'Moderato' and the time signature is 4/4. The score includes a 'poco rit.' (poco ritardando) marking and a 'mf a tempo' (mezzo-forte a tempo) marking. The piece concludes with a 'L.H.' (Left Hand) marking.

MELODY

30

Continued on page 35

AN OLD ADOBE

(Medium)

Words and music by
VICTOR L. SCHERTZINGER

Musical score for page 31, featuring voice and piano parts for 'An Old Adobe'. The score is written for voice and piano and includes various musical notations such as treble and bass clefs, key signatures, and dynamic markings. The tempo is marked 'Moderato' and the time signature is 4/4. The piano part includes a 'mf' (mezzo-forte) marking.

Musical score for page 31, featuring voice and piano parts for 'An Old Adobe'. The score is written for voice and piano and includes various musical notations such as treble and bass clefs, key signatures, and dynamic markings. The piano part includes a 'mf' (mezzo-forte) marking.

Musical score for page 31, featuring voice and piano parts for 'An Old Adobe'. The score is written for voice and piano and includes various musical notations such as treble and bass clefs, key signatures, and dynamic markings. The piano part includes a 'mf' (mezzo-forte) marking.

Orchestra parts published.

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31

MELODY

I knew you as a man-sion_ In days when love was
light-ing the fires of mem-ries_ When laugh-ter fill'd your

all_ When the world was a wee-bit
halls_ Like a Fa-ther who hears con-

young-er_ I came to you from a - far, My
fes - sions To you she must have bared her heart; Was there

heart fill'd with love's_ strange hun - ger,_
ev - er a word_ of sor - row_

MELODY

32

Arm'd with a sweet gui - tar.
That we two had to part.

REFRAIN Tenderly
You heard my love song, You knew each word, I'll

vow_ "Sen-or-i-ta, my love, Moon is sil-ver a -

bove, Life is call-ing us now!" Then cruel words

33

MELODY

spo - ken, Pray tell a heart that's bro - - ken:

In life's De - cem - ber— Did she re - mem - ber,

As I re - mem - ber now. You knew my

2.

MELODY

34

mf poco a poco cresc.

mp *mf*

mp

mp *mf poco a poco cresc.*

mp *mf*

mp

D.C. al MELODY

35

Melody in F

A Little Stunt for Left Hand Only

A. RUBINSTEIN

Arr. by EDWARD R. WINN

Moderato

PIANO

1 2

rit

mf

p stringendo

dim.

rit

Melody notes must be given sustained prominence

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D.C. al

MELODY

36

mf

cantabile

p

R.H.

p

poco rit

pp

37

MELODY

Musical score for piano on page 39. The score is written for both hands on grand staves. It begins with a series of chords and arpeggios, marked with a forte (*f*) dynamic. The tempo is marked *Andantino con passione*. The score includes several measures of rapid sixteenth-note passages, marked with a crescendo (*cresc.*) and a forte (*f*) dynamic. The tempo then changes to *Meno mosso*, marked with a piano (*p*) dynamic. The score concludes with a series of chords and arpeggios, marked with a forte (*f*) dynamic. The tempo is marked *f. a tempo*.

MELODY

Musical score for piano on page 38. The score is written for both hands on grand staves. It begins with a series of chords and arpeggios, marked with a forte (*f*) dynamic. The tempo is marked *Andantino con passione*. The score includes several measures of rapid sixteenth-note passages, marked with a crescendo (*cresc.*) and a forte (*f*) dynamic. The tempo then changes to *Meno mosso*, marked with a piano (*p*) dynamic. The score concludes with a series of chords and arpeggios, marked with a forte (*f*) dynamic. The tempo is marked *f. a tempo*.

MELODY

Dramatic Tension

PIANO

HARRY NORTON
Orchestra by R. E. HILDETH

Andantino con passione

11

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cresc. *ff* *Grandioso* *molto rall.* *sempre staccato* *8va ad lib.* *pesante* *rall.* *loco* *fff*

MELODY

40

Conn's New All-Metal Clarinet

IS REALLY DIFFERENT

Beauty of Appearance

This is Not an Ordinary All-Metal Clarinet

One look at the ordinary metal clarinet shows it has been made over in a slipshod manner from the old wood clarinet. The result is an ugly and ungainly instrument having a thin body with tall sockets and posts sticking out all over it like a porcupine, and the key mechanism perched high above the body as if it were ready to fly. The unsightly appearance and unnatural "feel" of the ordinary metal clarinet have aroused much opposition among musicians.

Conn Develops Original Design Expressly in This Clarinet

In developing the All-Metal Clarinet, Conn was not content to cut the patterns of the new design from the old wood clarinet, as other manufacturers have. That would be just like cutting down father's coat to fit little Willie. Conn went into the matter in a thorough and scientific manner and after two years of experiment developed a new and original design especially for the all-metal clarinet. Not only is this design an original contribution to clarinet making but we believe it is the most nearly perfect clarinet design yet developed.

Completely New Except Familiar "Feel" of Keys Is Preserved

The new Conn All-Metal clarinet is a thing of exquisite beauty, both in appearance and in musical quality. It is new in bore, new in tone hole location, new in diameter and in height of sockets, new in design of keys and mounting. The lay of the keys, however, the familiar "feel" is still there. Body comes apart in four sections: barrel, top, bottom, bell. The new tuning device is the slickest thing yet invented for this purpose. All features combine to make this clarinet the finest all-metal clarinet on the market. We are so sure of this that we invite careful comparison.

Musical Perfection

Marvelous "Playability" and Responsiveness

One very fine clarinet player who has played every fine clarinet made today, both Foreign and American, has this to say about the new Conn All-Metal Clarinet:

"I am now playing more clarinet on this new Conn All-Metal than I have ever been capable of playing on any other clarinet. I believe that it has the most brilliant scale of them all. The velocity I am able to obtain is an utter surprise to me. I own several high priced clarinets of Foreign and American make, but I never touch them any more and am playing the Conn All-Metal altogether now."

New bore and tuning have given this clarinet a remarkably even and flexible scale. Particularly noticeable is the ease with which the notes from G above the staff to high C above C are made. Players who have been accustomed to "squeezing" these notes by increasing lip and wind pressure will be surprised how uniform these notes are with the rest of the scale.

Scale Is Even and Flexible

Test this clarinet on difficult intervals. As every clarinet player knows, a fourth skip within a register is ordinarily faster than a fourth skip bridged from one register to another. This clarinet is so true and flexible in scale that the more difficult fourths are scarcely noticed. On the other hand, an octave within a register ordinarily comes slower than an octave bridged from one register to another. However, the scale on this new clarinet is so even and responsive that the difference in difficulty between the two is scarcely distinguishable.

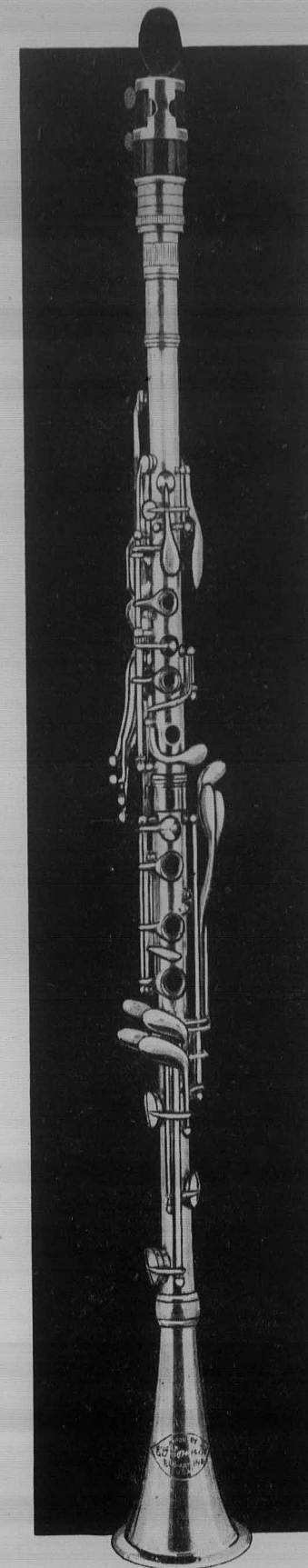
The clarinet artist cited above is right—this clarinet has the "most brilliant scale of them all." The steps are evenly spaced as to tone and blowing pressure, the registers are more uniform with each other than on any other clarinet we know of, the key action is unusually swift and positive and it has a rich, full true-clarinet tone.

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Send coupon now for details of our free trial offer; try the new Conn All-Metal Clarinet in your playing—judge for yourself. Boehm system, 17 keys, 6 rings, furnished complete in case—\$125.

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Here and There in New York

By ALANSON WELLER

GOTHAM'S musical season soon will be in full swing. Early recitalists are already making their debuts, and in another month the symphony orchestras and the Metropolitan Opera will be active. Among the novelties promised for the coming operatic season, perhaps the most looked forward to is Strauss' *The Egyptian Hiden*, which had its world première at Dresden and Vienna during the summer just past.



ALANSON WELLER

The revivals include Von Weber's *Freischütz*, and Verdi's melodious *Ernani*. Edwin Grasse, noted blind violinist, organist, and composer, whose recitals last season it was our privilege to cover in these columns, has been appointed official organist of the Brooklyn Institute of Arts and Sciences. Starting the first of October, he will give recitals in the evenings and on Sunday afternoons preceding the lectures. He has previously appeared at the Institute as guest artist and Brooklynites who were fortunate enough to hear him on those occasions will welcome his appointment as a permanent feature. The instrument is a four manual Austin.

Sound pictures seem firmly entrenched in most of the Broadway houses. Among the most satisfactory accompaniments of this sort was that for Pola Negri's *Loves of an Actress*. *Lost in the Arctic*, one of the most remarkable travel pictures we have ever seen, also had this form of accompaniment. This extraordinary picture was taken on an expedition to the arctic during which the remains of a previous expedition of ten years before were found on one of the lonely islands at the top of the world. It was remarkably interesting and impressive. Among the Movietone features can be noted one which achieved immediate success: the short talk by George Bernard Shaw. Surely if anyone has mastered the art of growing old gracefully it is the genial British playwright and critic. *The Bear's Wedding*, a Russian importation, had a story quite as strange as its title. This was not a Movietone offering, but a cheery tale of prenatal influence, murder, and madness, on the steps.

William B. Grotian's work on the three manual Wurflitzer at Fox's Academy is greatly enjoyed. This is one of the best instruments on the circuit.

At the Paramount Jesse Crawford's solos included *Moon Melodies*. In one of Paul Asl's revues appeared Robert Armbruster, brilliant young concert pianist, playing, concurrently with his Duo-Art recording of the same piece, the *Friml Concert Waltz*. These demonstrations of recorded music are not new, but this one seemed especially effective. Hans Hanke, popular pianist of the Paramount music room, was relieved during a brief vacation by Pauline Alpert, radio and recording artist.

One of the most pleasing of the radio's features was the brief drama concerning the visit of Jenny Lind to this country in the early fifties of the last century. Her tour under the direction of P. T. Barnum was well described, and the interpolation of one of her favorite arias added to the effectiveness of the presentation. The "Swedish Nightingale" was like Ole Bull, Henri Vieuxtemps, and L. M. Gottschalk, a pioneer in bringing musical culture to this continent in the early days. This was offered as part of the Soony Hour series. Over WEAP some interesting Hindu music was played on their peculiar stringed instruments by native performers.

Fred Kinsley's appearance at the console of the Albee organ with Allan Moran at the piano was a great success. We have never heard the familiar *Rhapsody in Blue* played better than by these two artists each of whom have talent of an unusual type on their own instruments. Effective lighting added greatly to this presentation.

During a brief absence of George Crook from the Strand his place was filled by Carl Stelzell, formerly of the State. Mr. Stelzell's beautiful playing was greatly enjoyed by everyone. His many years as a concert pianist have developed a singular ability for evolving pleasing melodies and attractive harmonies, and his combinations were most effective. Incidentally it was especially enjoyable to hear him on a really fine Kimball organ where his talent might find expression after struggling with the "boxes" found for such a long period throughout the Loew circuit.

The overtures at the Cameo are always effective and pleasing. As a novelty, in place of the usual orchestral offering, a trio composed of Mario Vitetta, Louis Penza and Emil Pfaff rendered the familiar *Berceuse* from "Jocelyn." We have heard this number countless times but never more ex-

quisitely played than by this trio of real artists. Mr. Pfaff's organ playing has given us a great deal of pleasure for a long time and it was gratifying to find his artistry equally evident at the piano. The orchestra at this house certainly deserves the much abused title of "an ensemble of soloists." As usual S. Dell Isola's scores for the features were excellent. The British *Damen*, based on the story of Edith Cavell, was shown here. It is one of the few really great pictures.

Walt Whitman and Music

PERHAPS the most musical of the many literary and artistic geniuses who were influenced by the muse of tone was Walt Whitman, America's "good grey poet," whose works are becoming every year more widely known and loved. His love and understanding of music did much to develop his powerful imagination and peculiarly beautiful style of poetry. Long before any of his greatest writings appeared he was an ardent devotee of the tonal art, and had musical education in that day been as extensive and as easily obtainable as it now is (and this same point was mentioned in my recent note on Longfellow) it is not improbable to suppose that America might have added to the none too extensive list of the world's great composers, love of the open, reflected so strongly in Whitman's works, having been the motivating force of much of our great music.

Had Whitman heard some of the exquisite MacDowell pieces he surely would have found something akin to his own poetry. As it was, he had to content himself with attending such operas as were given in those days, and striving to embody in his writings some of the beauties of tone and rhythm which he heard. Two of his works, *The Mystic Trumpeter* and *I Hear America Singing*, have been set to music by contemporary composers. One of his poems in which he gives a glimpse of his reactions to music, is the exquisite little gem, *I Heard You, Solemn Sweet Pipes of the Organ*. Again there are references to the "shuddering organs" and funeral dirges in the ode in memory of Abraham Lincoln, *When Lilacs Last In the Dooryard Bloomed*.

Perhaps his most beautiful and vivid description of music, however, and certainly one of the great poems of all time, is *Proud Music of the Storm*. A few typical passages will show his familiarity with many standard works and the emotions which they aroused in him:

"All songs of current lands come sounding round me,
The German airs of friendship, wine and love,
Irish ballads, merry jigs and dances, English warbles,
Chansons of France, Scotch tunes, and o'er the rest,
Italia's peerless compositions."

"To crossing swords and grey hairs bared to heaven,
The clear electric bass and baritone of the world,
The trombone duo, Libertad forever."

"I hear those odes, symphonies, operas,
I hear in William Tell the music of an aroused and angry people.
I hear Meyerbeer's Huguenots, The Prophet or Robert,
Gounod's Faust or Mozart's Don Juan."

I hear the dance music of all nations,
The waltz, some delicious measure, lapsing, bathing me in bliss,
The bolero to tinkling guitars and clattering castanets."

"Now Asia, Africa leave me, Europe seizing inflates me,
To organs huge and bands I hear as from vast concourses of voices.
Luther's strong hymn, Eine Feste Berg is unser Gott.
Rossini's Stabat Mater Dolorosa,
Or floating in some high cathedral dim with gorgeous color'd windows,
The passionate Agnus Dei or Gloria in Excelsis."

"The tongues of violins,
I think O tongues ye tell this heart, that cannot tell itself,
This brooding, yearning heart, that cannot tell itself."

It was probably Whitman's love of music and rhythm which made him spend long hours by the sea, later to find expression in *Sea Drift*. When the meagre opportunities for hearing good music which his day offered gave inspiration for these and many other beautiful lines it is interesting to speculate on what Whitman might have written had he heard the music of Debussy, Stravinsky, Richard Strauss or (I breathe this quietly) the jazz idiom of this age

A Triple Threat Man

WHEREVER the saxophone lifts its lilting voice and the trombone purrs suave melody—wherever drums are whacked and tubas, with elephantine tread, keep ponderous pace—in short wherever dance music is king, queen, and the entire court, the name of Jess Stafford has a familiar ring.



JESS STAFFORD

Stafford has a good musical background—one considerably in excess of that possessed by many *maestri* of the dance orchestra game, having played under the batons of Henry Hadley and Alfred Hertz. This would lead us to suppose that Jess had received good, sound, academic training, and for once, at least, the evidence bears us out, as we learn that he was put through the mill by some of the most competent instructors available.

Jess Stafford assisted in unwavering the infant Jazz, when that lusty step-child of Music was introduced to an unsuspecting public in San Francisco. He was at the time playing trombone in the Rose Room of the famous St. Francis Hotel, with Art Hickman and his original orchestra, and was featured on the instrument. Much coca-cola has run through the spigot since that time, but the subject of this sketch has never deserted the banner of King Rhythm, having successively played with the Palace (San Francisco), Hotel Orchestra, with Abe Lyman at the famous Sunset Inn, ending by forming a partnership with Herb Wiedoeft, which lasted a matter of seven years, and terminated only upon the latter's death.

Besides being an excellent musician Jess is credited with a colorful personality and the possession of a flair for comedy acceptable to the most jaded habitués of a *Palais de Danse*. It is also claimed of him that his business instinct is above reproach. In consequence of this triumvirate of accomplishments he has been termed, by someone with a nice sense of words, the "triple threat" man of the music world.

We Understand!

Continued from page 5

not difficult to discern, are noxious to Mr. Grimshaw, Sr., so noxious, indeed, that the mere mention of such, causes him to become violently eruptive: as for high-priced American banjos, these turn him a literary purple. We can realize, then, that with the necessity of relieving himself of the distress caused by the Hawkes letter (which by the way must hold appeal to all thinking British banjoists) was also joined the danger of pointing too clearly, the embarrassing family dereliction, which matter was neither defended nor even mentioned in his editorial.

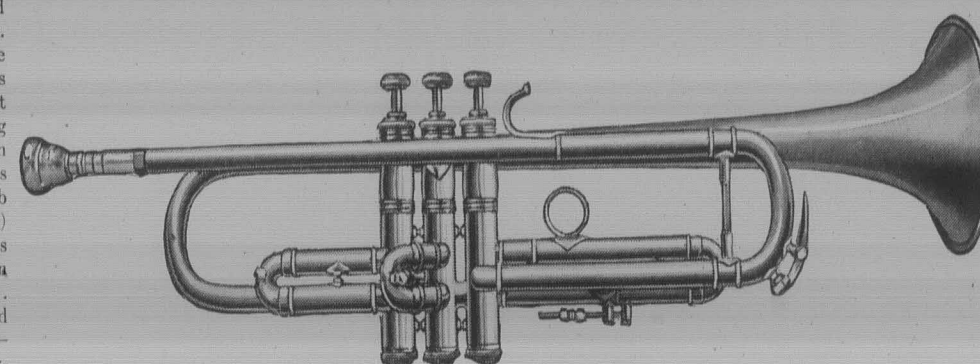
This, it is our belief, constitutes the reason for Mr. Grimshaw's reticence, as to our name, on this occasion. We take no umbrage; rather do we sympathize with him in his predicament.

Washington, D. C.—The forty-second program of Latin-American music was given September 8, on the Esplanade of the Pan American Union in this city, the band being under the direction of Lieutenant Charles Benter. One of the features of this concert was the conducting by the composer, Professor Alberto Galimany leader of the National Band of Panama, of a new composition, a *pasillo*, titled *Amistad* (Friendship). The *pasillo*, a dance native to Columbia, has gained wide popularity throughout Cuba, Panama, and Central America.

West Newton, Pa.—Last season under Professor Hector Belgrade, the newly organized band of the local high school showed great promise, and it is expected that the coming school year will demonstrate a progress commensurate with that already achieved. The organization, last year, numbered thirty players; this year no doubt the number will be increased materially.

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Saxophone Development

Professor Burke is to be complimented on the broad attitude he has assumed towards this situation, and he most certainly will win the everlasting gratitude and goodwill of the students.

A great many saxophone quartets, sextets and saxophone bands are being organized in the small and obscure villages and towns, as well as in the large cities. At this point I want to tell you of a personal friend of mine who is making great efforts in the cause of the saxophone. He is Mr. William ("Bill") Lower of Corning, California, who simply bubbles over with pep, and works tirelessly in behalf of the good cause. He always has had faith in the instrument, and expects to see it attain heights as yet undreamed of. Mr. Lower at present is organizing a string of saxophone bands throughout northern California. He confidently expects that his Tehama Saxophone Band will number more than one hundred strong in the near future. This band will play the standard overtures and operatic selections, as well as popular numbers. California will soon become renowned for its interest in America's national instrument. Mr. Lower will be remembered as the promoter of the famous saxophone field day at Gerber, California, last year. This was no small job, but "Bill" is so enthused over saxophones that he just couldn't help putting it over with a bang.

Position of Saxophone

Have you ever noticed how you hold your saxophone? Are you getting stoop shouldered from having your strap too long? Do you hold it in front of you, or at the right side? I will not be far amiss if I say that more than one-half of the saxophonists hold their horns incorrectly. It is not so much the looks—which is had enough—but it must be realized that a wrong position impairs the tone and control of the instrument. This matter has always appeared important to me, even though to most saxophonists it seems a small detail. Coming in contact with hundreds of students as I do every week, and helping them out of seemingly serious difficulties I realize that the proper holding of the instrument deserves more consideration than is ordinarily given it by students.

A pianist goes through much strenuous drilling to acquire the correct position of his hands on the piano, a violinist must have the correct position for both hands and violin to arrive at any proficiency; players of other instruments likewise. Why not give your saxophone due consideration? It is the correcting of these often overlooked details that go to make a mature artist.

The saxophone is held on the right side near, or touching, the hip, whether the player is standing or sitting. (Of course, this does not apply to the soprano.) Be careful to adjust the strap at just the proper length. Do not have it so long that you have to stoop to reach the mouthpiece. Any pressure created on the lower lip will tend to choke the reed, in which case, not enough air can enter the horn to produce a good round tone. The head should be held erect, and the mouthpiece should be parallel to the mouth.

The right arm is held well back; the right thumb under the hook, and not removed at any time. The left thumb should not dance a jig when shifting to the octave key. Do not lift this thumb off the button upon which it rests, and then put it down on the octave key; do not keep it in such a position that it should only be necessary to bend it when putting the octave key down, without first raising it off the button.

In regard to the matter of appearance, you might give yourself "the once over" in a mirror, and see yourself as others see you.

Compass of the Saxophone

Why is it that the manufacturers do not extend the compass of the saxophone both higher and lower, as, for instance, is the case with the violin and clarinet. It seems to me this would add greatly to the possibilities of the saxophone.

—M. H. F., Bonners Ferry, Idaho.

We agree with you that to increase the range of the lower registers of the saxophone would be a great boon to players, especially in transposing clarinet, cello and voice parts. As for increasing the compass in the upper register, this is not necessary as a perfect F₂ and G can be made on any saxophone with the right fingering and a good embouchure. These fingerings as far up as the second C have been explained in a previous number of the JACOBS' MUSIC MAGAZINES. Low A can be made by the lip with a soft reed and a lot of practice.

In 1924 a French firm manufactured saxophones with an extended compass from Low G to High G, which gives three complete octaves. These saxophones were adopted by the French bands, but not many are used or have been seen in this country.

The Drummer CONDUCTED BY George L. Stone

THE DRUMMER, and a boon companion who also had rather listen to a drum than eat, climbed into the former's car a couple of Saturdays ago and rode some hundred and fifty miles to attend the Connecticut Fifer and Drummer's Convention, at Middletown, Conn.



GEO. L. STONE

This is one of the annual Eastern events at which one may see real, honest-to-goodness rudimental drumming, played in the same way our grand-dads used to play it. The Drummer and his companion, Bob Persons who, at the Stone school teaches the young idea how to shoot, were certainly entertained to a degree that amply repaid them for the time and trouble spent in getting there and coming back again. The only sad part of this trip was the "eat" proposition, which inspired the allusion in the foregoing paragraph "rather listen to a drum than eat."

For owing to rough roads we had no time to spare on the trip to Middletown, consequently the best we could do in line of nourishment was a couple of indifferent "hot dogs" and a cup of tired coffee at a roadside stand. Without seeming to don the high-hat, The Drummer wants the whole world to know that he is accustomed to better food than this. However, on the way back we put up for the night at a real hotel at Willimantic, the Nathan Hale, and there, in the dining room, all memories of hot canines and frigid "draw ones" were forgotten in a good square meal.

This year's meet was held under the auspices of the T. M. Russell Flute Band of Middletown, and between fifty and sixty fife, drum and bugle organizations attended and competed for prizes, in both the ancient and the modern styles of playing. The first in-state prize in the ancient style was awarded to the Lancaft Corps of New Haven, the Father Matthews Corps of Hartford annexing the first prize in the modern style. In the rudimental drumming, Dan English lost to William Sturtz, after playing off a tie.

Particular attention was paid this year to Junior Corps, and a special set of prizes was awarded to youngsters, there being 12 junior organizations competing. The St. Francis Orphan Asylum Corps of New Haven, Conn., deserves especial mention inasmuch as it took away seven first prizes, an exceptional record for a junior organization.

Enrico Probatto, of this drum corps, aged twelve years, received first prize for individual drumming. He was trained by Burns Moore of the same city who, by the way, attended the meet. It was a pleasure to see this lad play through the different rudiments selected by the judges.

For the benefit of several J. O. M. correspondents who have written in during the past few weeks inquiring about the prizes, etc. that are offered in events of this sort, I reprint below a part of the announcement sheet issued by the convention committee.

Contest Announcement and Prize List

The 43rd Annual Field Day and Parade of the Connecticut Fifers and Drummers Association will be held in Middletown, Conn., under the auspices of the T. M. Russell Flute Band, August 24 and 25. On Friday evening a reception and dance will take place at the St. Aloysius Hall on Main street. On Saturday, August 25, the Corps will form at 10.30 A.M., daylight saving time, at the north end of Main street. The parade will end at the Municipal Field where lunch will be served free to all men in uniform. Playing contests will start at 1.30 P. M. sharp. A monstrous ball and drilling contests will be held in the State Armory, at the south end of Main street, in the evening. Please let us know not later than August 15, the number of men you will have in line so arrangements can be made for their entertainment. The usual fee of 35 cents per man, in and out of state, taking part in the parade will be charged.

State of Connecticut—Silver Loring Cups: Ancient Fife and Drum Corps—1st, 2nd, 3rd; Modern Fife and Drum Corps—1st, 2nd, 3rd; Fife, Drum and Bugle Corps—1st, 2nd; Flute and Piccolo Bands—1st, 2nd; Bugle and Drum Corps—1st; Kiltie Bands—1st; Fancy Drilling—1st; Best Appearing Ancient Corps—1st; Best Appearing Modern Corps—1st; Most men in line—1st; Longest Distance—1st.

Individual Contests in State—All Medals: Special Prizes—1 Ludwig and Ludwig snare drum for best in-state individual snare drummer, procured through Joseph S. Krinks of New York City. 1 Silver loving cup for best individual fife presented by Michael A. Lawton of Middle-

town, Conn. 1 Silver loving cup to individual player with highest rating in individual piccolo and flute playing, presented by George Winter. Baton Swinging—1st, 2nd; Snare Drumming—1st, 2nd; Bass Drumming—1st, 2nd; Ancient Fife—1st, 2nd; Modern Fife—1st, 2nd; Piccolo—1st, 2nd; Flute—1st, 2nd; Bugling—1st, 2nd; Best Appearing Major—1st.

Prizes for Junior Corps—In and Out of State: Fife and Drum—1st; Fife, Drum and Bugle—1st; Best Appearing Organization—1st.

Out of State Corps: Fife and Drum Corps—1st, 2nd; Fife, Drum and Bugle Corps—1st; Flute or Piccolo—1st; Bugle and Drum Corps—1st; Best Appearing Corps—1st; Longest Distance—1st; Fancy Drilling—1st; Combination Corps—1st.

Individual Contests Out of State: Baton Swinging—1st; Best Appearing Major—1st; Snare Drumming—1st; Fife—1st; Bugle—1st; Piccolo—1st.

Parade, Registration, Park and Other Information: Headquarters Friday evening will be at St. Aloysius Hall. Registration will take place Saturday at starting point of parade at St. John's Square northern end of Main St. Secretaries and Majors please attend promptly to this on your arrival, and thus make it easier for our officers.

Parade will start at North end of city at St. John's Square and proceed to Municipal Field, about 20 minutes walk from Main St. We have spared no effort to give you one grand Drum Corps time, "The Best Ever." So come prepared for one enjoyable time.

Any other information will be gladly sent by addressing the secretary.

Hoping to have the pleasure of your presence, we remain in True Drum Corps Spirit.

THE T. M. RUSSELL FLUTE BAND,
George Winter, Secretary.

Contest Will Be Held Rain or Shine—Rules to Observe (Connecticut Rules Will Govern All Contests): Any organized uniformed Fife and Drum, Drum, Fife, Bugle and Drum, Piccolo or Flute Bands, may become a member of the Association upon the payment of one dollar on or before the day of convention to the Secretary-Treasurer and having been organized six months prior to the convention.

Continued on next page



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In case of tie the corps playing nearest to time will be declared winner in their respective classes.

Out of state corps will play only one selection in 2/4 or 6/8 time.

Same instruments used in parade must be used in contest. Corps must enter all competitions with same number of men that take part in parade.

Competent judges will officiate.



"BILL" PAIGE

A Clever Xylophonist

THIS month "The Drummer" introduces to J. O. M. readers an exceedingly clever xylophonist, W. Ashley Paige, familiarly known as "Bill" Paige, whose photo accompanies this article. At present Bill is doing a headline act on the Keith circuit and from all accounts received he is going big, doing a straight single act which represents his own conception of the art of playing the xylophone. Although born and brought up on old Cape Cod, he may well be considered a product of Boston, for it was there that he studied music and acquired the foundation of his musical experience.

Starting in the customary way, Bill first took up the drums and in a comparatively short time was playing double drums, in general business, in and around Boston. At the age of nineteen he became a regular member of the Copley-Plaza Hotel Orchestra playing double drums. The next season he was invited to join Bert Lowe's Society Orchestra of Boston, which invitation he accepted, remaining with Lowe for three years, first as drummer and later as xylophonist. Playing with this well-known aggregation, he soon acquired the knack of improvisation on the xylophone, which is so much in demand at the present time, and it was not long before Bill found it advisable to open a studio of his own, so that he might be able to teach his art to others.

Leaving Bert Lowe, he went with Ray Stewartson, another prominent dance-band man, and between Stewartson, his teaching studio, and the various outside engagements offered him, he soon found his professional opportunities limited only by the number of hours he could manage to keep awake.

It was about this time that he was offered a year's contract in vaudeville with a dancing act, in which he was to play xylophone accompaniments to the dancers, and in addition, a couple of solos. Here his efforts met with such success that upon the termination of his contract he decided to start in for himself, and he therefore placed one of his pupils with the dancing act and proceeded to build up a single act of his own, which was promptly booked. For the past two seasons he has played steadily, traveling all over the country playing "big time" theatres, including the one which all vaudevillians aspire to play, namely, Keith's Palace, in New York City.

Paige is a firm believer in the fact that the xylophone is a coming instrument, and that, when properly played it has an important part in musical organizations. His

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Popular Talks on Composition

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

A Belated Continuation

No. 1

No. 2

THAT a knowledge of basic harmonic forms is of great help in harmonizing a melody, particularly of the lighter kind, will be seen when, in a later issue, I give my own version of the harmony used in the two examples shown herewith. In the meantime, however, I would like to have the interested readers try to harmonize both melodies given, and later compare their work with mine. The result of the comparison may surprise the student who attempts the note-for-note method of harmonizing. First of all, let us examine

The Co-ordination of the Rhythm

The co-ordination of the rhythm in Ex. No. 1 may be easily seen by comparing the first and second periods, the only difference between them being that the dotted half notes in the first period are tied (see aa), while in the second they are detached (see bb). The third period is an exact repetition of the first, with the exception of the slight change in rhythm occurring in the last section of the second phrase (see cc), a co-ordination of which occurs in the same part of the following phrase (see dd in the fourth period). It also is interesting to note that there are only five different notes used in the first three periods. The student should keep within the range of an octave and a quarter when writing song melodies. Of course a greater range is possible with the writing of an instrumental number, yet it always is better to avoid extremely high or low notes (particularly in a selection intended for beginners), either of which are more difficult to play on wind instruments.

In Example No. 2 the strain begins with what is called the "up beat," indicated by the two notes occurring before the first full measure of the first period (see aa). This up-beat, occurring in the same place (i.e., before beginning the second, third and fourth periods, see bb) is simply another example of co-ordination! As a variation, a change of rhythm occurs in the first section of the second period at cc. However, note that the rhythm of the second section of this period co-ordinates with the rhythm of the correspond-

ing section in the first period, shown directly above (see dd). This same rhythm also can be used in the first section of the following phrase, providing it is repeated in the following section, and makes an effective change as a variation (see ee and ff). The third period is an exact repetition of the first, with the exception of the HD at gg. A little variation of the rhythm in the fourth period, at hh, is good as a contrast to the sustained notes occurring in the corresponding sections of the first three periods.

The Harmony

Three rules of vital importance that have been specifically laid down in previous installments of "Popular Talks," should be looked up and carefully reviewed before trying to harmonize the two melodies here shown:

1. The mutual can be harmonized either as the tonic or the dominant. (See Talk No. 12 in the December, 1925, issue of the magazine.)
2. The sixth of the scale, when the progression is downward (to the mutual tone), is often influenced by the mutual tone and is harmonized in the same manner. (See Talk No. 11, November, 1925.)
3. The seventh of the scale, moving downward, is also affected by the apparent attraction of the mutual tone.

The fact that the melody of the first phrase in the first period of both strains is repeated note for note in the second phrase, is positive proof that a knowledge of basic forms is a necessity when harmonizing a melody, as the harmony in the second phrase is entirely different from that in the first phrase—in fact, one is exactly the opposite of the other.

A review of the installments on "Basic Forms" in the January, February and March issues of 1926, should be in order before beginning the melodies. Any of our readers who send in one or both melodies harmonized (lettered form will do) in care of this department, will receive the correct solution at once, if they do not wish to wait until it appears in a later issue.

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The Clarinetist CONDUCTED BY Rudolph Toll

The Importance of Correct Breathing

From the Modern School for Saxophone, T. H. Rollinson, by permission of the publishers, Oliver Ditson Co., Boston, Mass.

PUPILS invariably ask where to breathe in music. The difficulty is that the average pupil does not understand the construction of musical exercises and pieces, therefore he cannot figure out the phrases nor the proper breathing places.

A Phrase is a short musical sentence, and strictly speaking is made up of four measures. However, the phrase need not necessarily occupy complete, full measures; it may begin in any part of the measure, and finish on any part, as will be seen in the following examples: (Refer to music above.)

I.—The piece begins on the full measure, and the first phrase ends on the first note in the fourth measure, followed by a rest.

II.—The second phrase begins on the third beat in the fourth measure, and ends on the first beat in the eighth measure.

III.—The third phrase begins on the third beat in the eighth measure, and ends on the first beat in the twelfth measure. In this phrase, you would naturally breathe on the quarter rests which appear in the first two measures.

IV.—The fourth phrase begins on the eighth note after the second beat in the twelfth measure, and ends on the first eighth note in the sixteenth measure. In this phrase

also, it is natural to breathe on the eighth rests in the first two measures.

V.—The fifth phrase begins on the second note in the sixteenth measure, and ends on the half-note in the twentieth measure.

VI.—The sixth phrase begins on the third beat in the twentieth measure and ends on the second beat in the twenty-fourth measure, after the tied note A. In this particular phrase, there is a possible chance to breathe in the second measure after the half-note, high D, but it would be a gross mistake and bad phrasing to breathe after the quarter-note high D, which would come on the bar-line. The pupil should avoid breathing on the bar-line, unless the measure ends with a long note, which has no real relation to the following measure.

VII.—The seventh phrase begins on the last three eighth-notes in the twenty-fourth measure, and this particular phrase is one measure longer, owing to the florid notes, and ends on the second note in the twenty-ninth measure.

VIII.—The eighth phrase begins on the last three eighth-notes in the twenty-ninth measure. This phrase has three measures, because it ends on the first quarter-note in the thirty-second measure. From the twenty-



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fourth measure to the thirty-second, musically speaking, is an eight-bar phrase, but for breathing purposes, I am measuring it out in four-bar phrases, with occasional exceptions like this. In the twenty-seventh measure, there is a possible chance for breathing after the C#.

IX.—The ninth phrase begins on the third beat (the two eighth-notes) in the thirty-second measure, and ends on the first beat in the thirty-sixth measure. In this phrase there are two chances for breathing, after the dotted eighth-notes in the second and third measure, even if not absolutely necessary.

X.—The tenth phrase begins on the first sixteenth-note after the eighth rest, and ends on the first beat in the fortieth measure. I wish to call your attention to a good breathing-place in the first measure on this phrase—after the quarter-note Bb—because it is followed by a figure similar to the beginning of the phrase. This is a point worth remembering—it is generally well to breathe between a sequence of figures. A sequence is a series, or progression, of similar chords or figures in succession.

XI.—The eleventh phrase begins on the third beat (two eighth-notes) of the fortieth measure and continues for eight measures, ending on the first quarter-note in the forty-ninth measure. Although it is an eight-bar phrase without a real break for breathing, there are numerous places where breath may be conveniently taken: i.e., in the first measure, after the dotted eighth-note; in the third measure after the tied-note G; in the fifth measure after the tied-note G; in the sixth measure after the tied-note F#; in the seventh measure after the tied-note G#; in the eighth measure, after the tied-note A. I do not wish the reader to understand that he should breathe in each one of these places, but I am merely pointing out the possible breathing spaces; the player must take breath as he feels he needs it.

XIII.—This piece could end perfectly with XI, but the composer extends it with what is musically known as a coda, made up of material previously used. The notes beginning after this rest in measure forty-nine and those in the fiftieth measure do not comprise a phrase (see XII), but merely make up a short passage leading back to the original motive of the piece. The twelfth phrase really begins in measure fifty-one, and ends in measure fifty-four on the first quarter-note.

XIV.—The thirteenth phrase begins on the last three eighth-notes in measure 54, and ends on the first quarter-note in measure 58, with two measures added for a prolonged ending (see XIV).

Since XII is not a phrase, I am calling it an "interlude," just for the sake of giving it a name, though it is not really an interlude. VII is a five-bar phrase, while VIII is a three-bar phrase, the two making up the eight measures.

The reader will find a comma at the end of the phrases, indicating a breath mark.

For other breathing places, read carefully each example, because I feel they are clearly explained.

These fourteen examples constitute a study taken from an exercise book.

If the pupil will carefully study his exercises, and pieces, he will generally find a convenient breathing-place every two or four measures, and it is the purpose of this article with the accompanying music to guide the student in selecting the correct breathing places. I shall be pleased to receive questions and examples of music on this subject.

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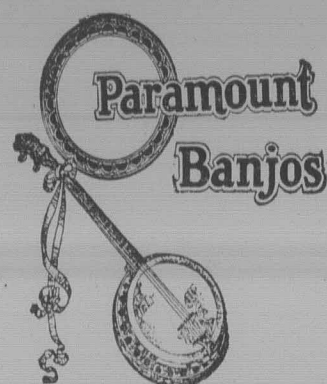
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E \flat Sax.	A	B	D	G	C	F
E \flat Sax. Cor. Clar.	D	A	E	G	C	F

Transposition of the Melody

Violin

E \flat Sax.

B \flat Sax. Cor. Clar.

CHORD TRANSPOSITION

A \flat	A	B \flat	B	C	D \flat	D	E \flat	E	F	F \sharp	G
F	F \sharp	G	(A \flat)	A	B \flat	B	C	(D \flat)	(E \flat)	D \sharp	E
A \flat	A	B \flat	B	C	D \flat	D	E \flat	E	F	F \sharp	G
B \flat	B	C	(D \flat)	D	E \flat	E	F	(G \flat)	(A \flat)	G \sharp	A

In order to apply the various methods of "filling-in" that have been, and later will be, illustrated in this series, it will be necessary for readers who play transposing instruments to acquire a practical knowledge of transposition as illustrated in the accompanying charts.

(See first measure in the three connecting staves numbered 1, 2 and 3.)

Transposition of the Melody

Example No. 4 shows a short strain for the violin; in example No. 5 the same melody is transposed for E-flat saxophone to the key of D. Observe that all the notes in consecutive order are a minor third lower than the notes in No. 4. In No. 6 the same melody is transposed to the key of G for the B \flat saxophone, all the notes being a whole tone higher than the corresponding ones in No. 4. Note: When the melody moves beyond the compass of your instrument (*i. e.*, too high), it is best to drop an octave lower at a point where a skip (upward) occurs (see *aa*). A change back to the original octave can be made when a skip (downward) occurs (see *bb*).

The proper use of accidentals is an important feature when arranging a transposed part, and the following rules should be memorized:

A sharp sign is used to raise a note a half-tone, and a flat sign to lower it. Exceptions:
When a note is sharp in the signature a double sharp sign is used to raise it, and a natural sign to lower it.



A. J. WEIDT

in the key of A—a minor third lower; while the B \flat saxophone part will be in the key of D—a whole tone higher.

When a note is flat in the signature a natural sign is used to raise it, and a double flat sign to lower it.

Chord Transposition

As the harmony in a number is usually defined in the piano score, readers who play saxophone, cornet, clarinet, etc., will realize the importance of being able to transpose the chords at sight, and the tables shown in charts seven and eight will be helpful.

The upper row of letters in No. 7, indicate for example the major chords defined in a piano score, while the letters directly below are the transposed chords that apply to the E \flat saxophone—all being a minor third lower. The upper row of letters in No. 8 also apply to the piano, but the letters in the lower row indicate the transposed chords for the B \flat saxophone, cornet, etc., all a whole note above the corresponding chords in the upper row. These two charts also apply in the same manner to seventh, minor, diminished or augmented chords.

CAUTION: Be careful as regards the proper use of the enharmonic chords when transposing a whole tone higher. For example: If the B \flat chord occurs in the piano score, the transposition should be to the chord of C, not B \sharp . On the other hand, the note A \sharp (enharmonic of B \flat) should be transposed to B \sharp and not C. Also remember that the half-tones in the natural scale occur between E and F, and B and C. Therefore B is transposed to C \sharp , not C, and E is transposed to F \sharp and not F.

Central California Notes

By Frank Littig

GLEN OSWALD'S RECORDING ORCHESTRA. The Ambassadors from Santa Barbara, and Waldeemar Gutersen's All Nation Band from Los Angeles, are among the ensembles playing at the Pismo Pavilion this summer. All are booked for return engagements.

... The Cotton Club Orchestra is playing at The Green Mill in Pismo, a new dance hall and cabaret at Pismo Beach ... Sight readers sometimes have to be on the alert and act quickly. A music writer who lacked space at the bottom of his manuscript page simply wrote: "fake three more measures" ... George Sellers, popular pianist with the Alex Dalessi Orchestra, has opened a piano studio at Santa Maria and will devote his spare time to teaching. There always is room for a popular teacher who is willing to admit that American standard and popular music has some merit. ... Madame Borghild, vocal teacher in San Luis Obispo, put on an operatic concert in Arroyo Grande that was well received. ... One mistake of the old masters was in raising the notation of the natural key a whole tone. B \flat horns of all kinds bear out the fact that B \flat is the most natural key. ... Frank Hayes staged an excellent minstrel show for the Santa Maria Elks. Frank is one of the old troopers who is devoting his time to teaching music. ... Angel Hollywood and Blue Heaven Los Angeles, two Filipino circuit riders, serenade the Little Rancho quite often. It generally is an all-night session when these boys hit Nipomo. Angel is there with an excellent tenor voice and ukulele solos, while Blue Heaven plays guitar and puts over the famous monkey song; both are fine dancers. ... Run the edge of your thumb nail along the edge of the plectrum. If you feel teeth, they will cut or pull out your string; smooth with a file, and finish on a carpet or the plush lining of your instrument case. ... The purpose of the A. F. of M. is to secure the shortest working hours with the most pay, which is enough for one organization to handle. Union musicians can help by realizing that the scale is minimum and not maximum.

... Bull Sutherland, the popular "sax tooter" of Santa Maria, is playing with Jackson's Entertainers of San Luis Obispo. This bunch keep busy along the coast. ... George Reynolds and his Toreadors played an engagement at Pismo. This is another one of the traveling orchestras that help to please the music lovers of Pismo. ... Believe it or not, but there is fellow traveling up and down the coast who makes a living by selling horse shoes. Lucky guy! ... Phil Broche is leading the I. D. E. S. Band of Santa Maria. This band always manages to keep together. ... Paul Palmquist, of Santa Maria, has been playing Lompoc and Santa Ynez quite recently. The auto makes these towns next-door neighbors. ... The Belvedere Orchestra of Santa Maria is a new organization that is steadily growing in popular favor. It is playing quite a number of engagements. ... The Paso Robles Beach Orchestra is playing Morro Beach, which is rapidly coming forward as a pleasure resort. We are promised the largest pipe organ in the world on Morro Rock, a very large rock in Morro Bay a short distance from the shore. Wonder whether a lady or "gent" will land this organ job!

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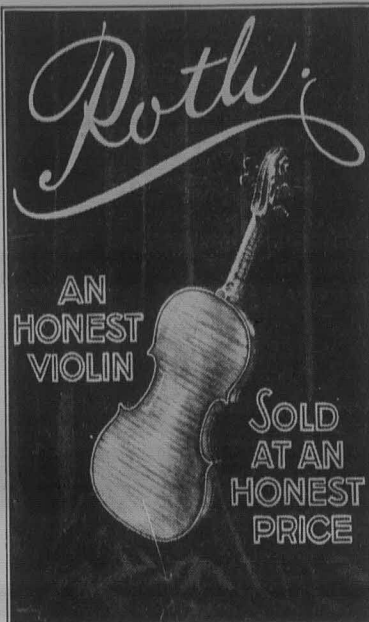
Northwest News Notes

Continued from page 21

organ shift at the Columbia, and is now confining her efforts to the piano with the orchestra at the Third Avenue Theatre. . . . "They say" that Jackie Sanders is a riot as master of ceremonies at the Strand in Vancouver, B. C. Jackie has a red-hot band that furnishes some classy music for the Fanchon-Marco shows. . . . Lloyd Jackson is organist at the Orpheum in Vancouver, where he has a fine three-manual Wurlitzer. . . . Lawrence McCann, organist at the Weir in Aberdeen, Washington, was called to his home in eastern Washington by the sudden passing away of his mother. Shirley Brenner "subbed" for him during his absence. . . . Percy Burraston, organist at the Elsinore at Salem, Oregon, who lately has been residing in the canal zone, is now located in San Francisco. . . . Denzel Piercey, an organist who is playing an engagement at the Coliseum in Juneau, Alaska, reports that he will return to Seattle in October when his present contract expires. Denzel doesn't rave over Alaska weather. . . . Harry B. Mills, dramatic reviewer for the Seattle Star, in his review of *Forgotten Faces*, the picture feature at the Seattle during the week of March 10, says some very nice things regarding Ron Baggott's accompaniments. He particularly spoke of Ron's playing of Gershwin's *Rhapsody in Blue*. . . . A Robert Morton organ has been installed in Hamrick's new Music Box theatre in Seattle. . . . Lawrence McCann recently was forced to take a vacation from his Wurlitzer in the Wier at Aberdeen to nurse a maimed member on which he depends in his organ work. His right hand was mangled by the motor gearing of a boat in which he was riding on his day off. . . . Fred Maw (drummer at the D and R in Aberdeen) and his wife, Pauline (in charge of the sheet music department in Payettes music store) are back in harness after quite a vacation spent in Alaska. . . . The Broadway, Portland, like the Fifth Avenue, Seattle, is running sound pictures. Georgie Stoll and his band, however, are presented in a musical feature each week. . . . The Seattle Musicians Union have obtained signed agreements from the theatre managers which provide that musicians will not be displaced by any mechanical synchronizing device. This is splendid, in that it assures Seattle theatre musicians of steady employment for the next three years, and by that time sound pictures may be things of the past. . . . Monique Thomas and her Collegians, a band composed wholly of girl musicians, are playing at the Hotel Monticello, Longview, Washington. . . . Mr. Hamrick recently purchased the Liberty in Portland, Oregon, which will be redecorated and renamed the Music Box and will house long run Vitaphone pictures. This gives Hamrick a first-run house in both cities, Portland and Seattle; one house operating on a policy of weekly changes and the other using long run pictures. . . . Mr. Hamrick is one theatre owner who really has made money on sound pictures. I hear it said that since dropping the Fanchon-Marco shows and adopting the Movietone, the Fifth Avenue in Seattle is not doing so well.

Vacation Notes

STANTON CANNON, organist at the Majestic, Seattle, spent a part of his vacation with the writer during July. . . . Ron and Don, that popular pair who dispense such excellent organ music at the Seattle Theatre, spent a few days at Lake Crescent near Port Angeles, Wash. The boys whiled away the hours by fishing and swimming. . . . O. R. McLean, drummer at the Orpheum, Seattle, left recently for a three weeks' vacation somewhere out in the wilderness. . . . Frank Dorr, member of the orchestra of the United Artists Theatre vacationed in Bellingham, Washington. . . . Ye scribe managed to lay off for six days, and spent this brief period with friends in Seattle. Sorry not to have seen everyone, but time didn't permit, so I trust no one will feel slighted. . . . Irene Wells, organist at the Sellwood theatre, Portland, spent a brief holiday with friends in Seattle. . . . G. I. Parsons, violinist at the California Theatre, San Francisco, Calif., journeyed to Seattle, his home town, to see his folks and rest after a busy season. . . . J. Clark Rush, organist at the Columbia Theatre, Seattle, left for Idaho to be with his parents on their Golden Anniversary. He expected to remain in his native state about two weeks. . . . George Carder, of the Orpheum Theatre (Seattle) Orchestra spent three weeks jazzing around through California. . . . Irene Boling is another organist who was fortunate enough to secure a vacation. With ten days to loaf, she went to Seattle to visit her mother. Toenlighten you further about this pleasant and capable musician, I will add that she adorns the console of the fine Wurlitzer in the Liberty Theatre, Hoquiam, Washington. . . . "O. E." and Ellen Munkvold, one of the most popular and sought-after couples among the younger set of musicians in Grap Harbor County, spent three weeks with Mrs. Munkvold's parents in Salem, Oregon.



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The Violinist

CONDUCTED BY
Edwin A. Sabin

THE following letter from A.B.L. of Hanska, Minnesota, is so genuine and so unusual in frank statements of its writer's difficulties in getting ahead in music, and he himself is so devoted to the study of music under conditions which would discourage most students of the art, that I print nearly all of it. Two or three mothers to whom I have shown the letter, and whose children are having violin lessons, wished from their hearts that their children would somehow become possessed with even a little of the strength of purpose which animates the correspondent.



EDWIN A. SABIN

Dear Mr. Edwin A. Sabin:
Undoubtedly you will be surprised to receive a letter of this nature, but tonight as I play over my worn copy of "The Evening Star" (Tannhauser), my heart so

years for music that I feel more than ever the poverty in which I live.
I am a young man in my early twenties, and I worship music, but time and lack of money do their utmost to keep it from me. I am living on a farm in southern Minnesota, and with the hard daily labor, entailed it is possible for me to study my music only late at night, which after a hard day's work is a task indeed. But I so crave music, that I must play, regardless of how tired I may be. I have not missed a day on my instrument for eight years, but what

†The letter is printed purely because of the human interest attached. We do not advise our readers to respond to any appeal for gifts of music until they have investigated and convinced themselves that circumstances warrant action. We would also draw attention that A. B. L., innocently enough no doubt, is breaking the law in making arrangements from sample parts, if these compositions are copyright material. We mention the latter as many people do not seem to be aware of the fact that such action is illegal.—[Editor.]

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can one do without money with which to buy music or instruction?

I play the clarinet, also a little on the violin. On the clarinet I have gone through the Klose instructor so many times that it is all worn out, and to purchase another new method or new studies is beyond my reach financially. I myself think that I get a good tone and read well, but it is so discouraging without any new music! On the violin I play simply for my own entertainment. I have a few pieces for the violin, such as *The Evening Star* (Wagner), *Serenade* (Schubert), *Past and Present Overture* (Suppe), *William Tell Overture* (Rossini), and a folio of the Strauss Waltzes; these I have played and replayed so often that I know them almost backwards.

I have a young brother of fifteen who is quite proficient on the flute, and a younger one of twelve who has just started on an old French horn; he, also, is very musical, but we cannot afford either music or instructor. I have a brother of ten years who wishes to play oboe, also a sister of nineteen who plays the organ and desires to take up the alto clarinet, but of course neither of these instruments can be obtained because as usual there is not a cent to spare. There are three boys (neighbors) who also play some, so we get together three times a week with our little ensemble and do the best that we can. The only music we can afford is what comes in JACOBS' MUSIC MAGAZINES. By putting all our pennies in a lump sum we have been able to subscribe for your valuable journal. (Note: The writer of this letter has been a subscriber to this magazine for six consecutive years.—E.A.S.)

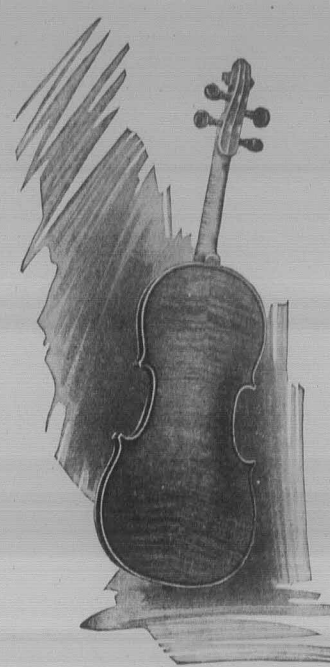
Our instrumentation is violin, organ, clarinet, flute, French horn, cello and cornet. Sometimes we receive sample parts with music catalogs, and I make the best arrangements I can from them. I have learned a little harmony from an old book received from a friend of mine. Now, I am wondering if there are not many musicians who have a lot of old or worn music which they neither care for nor want. If there are such I wish they might please be kind enough to send us some of it, even if it is only one new piece, and we would play it with happy hearts and smiling souls. New music and other literature on music, methods, etc., would be as a gift from heaven, which we would use to the best of our ability.

You may publish this letter in your columns if you wish, but please withhold my name as even now our neighbors think we are crazy because we worship and practice music so much when we are so poor. I have made up my mind to make music my whole life, in spite of all handicaps. I am truly a slave to the "divine art."—A.B.L.

It is commendable in the mothers to whom I referred in the few introductory words to A.B.L.'s letter, that they should hope to have their children blessed with similar longings to attain to the good which is inherent in music. There is something worth considering in this letter, and its appeal to mothers (fathers also) who have placed their children under the instruction of competent teachers. We may have the rosier views as to the future of our children, rosier, maybe, than we care to express. We have a right to these views, and perhaps we ought to have them, but if we who have great faith in the study of music, think that upon reading A.B.L.'s letter our children will double their time of practice to show their appreciation of opportunities—we may have to think again, and that wisely and patiently, if we are going to influence them to do good work in their music.

A.B.L. possesses the most valuable essentials to progress: love for music, deep interest in it, and initiative. He does not need urging, prodding, rewards, or what not. We all know what it means to want those things which we cannot have or which are hard to get. Possibly, if a modern conservatory of music should locate on A.B.L.'s farm and be available to him, daily contact might slightly modify his ideas, even if we would like to see them flower on as they are indefinitely. There are many young people easily in reach of conservatories of music and all kinds of private teachers who are influenced adversely in their love of music by very reason of this fact. Some, it is true, retain their youthful enthusiasm for music far beyond the prescribed age for enthusiasm.

Once in a while we find parents who show signs of this enthusiastic frame of mind, and who undoubtedly would break forth and equal the teacher if they perhaps were not willing victims of so many easier and less responsible diversions. But I have yet to meet a parent who with A.B.L. will say that they are a "slave to the divine art," and I prefer that a parent should not feel in such way about music or anything else. A parent has to balance up a number of important items when deciding on which it is best for the child to stress. I have met, however, ambitious parents (usually the fathers) who have been willing to



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CONTENTS—VOLUME I		
QUEEN CITY. March (4/4).....	A. J. Weidt	
CASTLE CHIMES. Gavotte.....	Fred Strubel	
LOLA. Valse de Ballet.....	A. J. Weidt	
DRIFTING. Barcarolle.....	Fred Strubel	
JAPANOLA (4/4).....	A. J. Weidt	
HOME TOWN BAND. March (4/4).....	A. J. Weidt	
DARKIES' PATROL.....	Geo. L. Laneing	
GOLDEN MEMORIES. Reverie (6/8).....	A. J. Weidt	
FLOWER QUEEN. Waltz.....	A. J. Weidt	
LA SIRENA. Dance Habanera (2/4).....	Walter Burke	
GOOSE WADDLE. Dance Char. (4/4).....	A. J. Weidt	
CONTENTS—VOLUME II		
HERE THEY COME. March (4/4).....	A. J. Weidt	
VERONICA. Barcarolle.....	A. J. Weidt	
MOUNTAIN LAUREL. Waltz.....	Thos. A. Allen	
EL DORADO. Dance Tango (2/4).....	A. J. Weidt	
CHIMNEY CORNER. Grotesque (4/4).....	Paul Eno	
FRAGRANT FLOWERS. Novelette (4/4).....	A. J. Weidt	
YE OLDEN TYME. Char. Dance (3/4).....	A. J. Weidt	
INVINCIBLE GUARD. March (6/8).....	B. E. Shattuck	
LOVE AND ROSES. Waltz.....	A. J. Weidt	
EVENING. Reverie (3/4).....	A. J. Weidt	
BLUE STREAK. Galop.....	Thos. S. Allen	
CONTENTS—VOLUME III		
DOWN MAIN STREET. March (4/4).....	A. J. Weidt	
JUST A MEMORY. Reverie (3/4).....	A. J. Weidt	
FLOWER OF YOUTH. Waltz.....	Frank R. Bertram	
THE OPTIMIST. March (6/8).....	A. J. Weidt	
THISTLE-DOWN. Novelette (4/4).....	V. N. Scholes	
CARITA. Dans Espana (4/4).....	A. J. Weidt	
DANCE OF THE TEDDY BEARS. (4/4).....	A. J. Weidt	
THE LINE-UP. March (6/8).....	Frank R. Bertram	
HEALTH AND WEALTH. Overture.....	A. J. Weidt	
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say that their sons should be slaves to the "divine art" or that their gifted daughters should worship at its shrine, because, as parents, they conceived the idea that possibly Euterpe might drop worldly emoluments which would place the whole family on "Easy Street." However, I have not met this parent for many years. Perhaps it is extinct, and besides I do not believe that at the present time there is a parent who would dare take such an attitude towards a child.

What if a parent should say to John or to Mary: "Do you think you would like to be the slave of music, or worship at the shrine of Euterpe?" The answer might come back quickly: "Say, are you crazy, Dad? Who's this Euterpe, anyhow? 'Nothin' doin'!" If a father of fifty or sixty years ago could overhear such a reply to a modern father's well-meant, semi-humorous proposition, he would think that we were headed straight back to barbarism, but he would be wrong; at the present time there is an intimacy between parents and children never before known, and much of it is commendable. Today, children and young people have much in common with their parents in the greater variety of things which take up their time and attention. However, the children must stand well in their school studies, and music is an extra responsibility for which they take too little time, because in many instances there is not time enough—unless they are like A.B.L., who worships music and would give up playtime or anything else for it.

Everybody, even those who have not yet reached middle life, notices the rapid and unexpected changes which somehow have to be met at the present time. There seems to be an over-supply of everything and a waning appreciation of anything. This, I think, merely seems so; perhaps it is so for a time, but it cannot become an established state of affairs. People may be diverted from a course which is best for them, and give too little attention to inner development which includes music, but all this will right itself. You ask how? I don't know, but very likely through the many-sided requirements of many people. To give the viewpoint of my pupil, John (and many other boys), as to practicing, I will repeat something which he insisted upon telling me at the close of a recent lesson.

"What do you think of this?" asked John. "I want your honest opinion. Mother told me a story about a boy she had read about, whose mother heard him crying in bed in the middle of the night. She thought he was sick or had a nightmare or something, so she got up and went to his bed and shook him kind of easy and said: 'Why, Billie, dear, what is the matter?' Now what do you think that guy said? He said he was crying because he hadn't practiced his full time that day. I want to know if you believe that story? Is it possible for a guy to wake up and cry in the night because he's shy on his practicing?"

I did not commit myself, but the lesson was over, and John and myself being on excellent terms I told him that I remembered a boy who liked the violin well enough, but didn't like to practice it, as it was too much like work. One day, although unskilled in the use of a hatchet, this boy was using one with the result of cleanly chopping off the tip end of one of his fingers. The boy was pleased with what he had done, because he would not have to practice for a month or two.

"I believe that story," said John with lively appreciation, and shouted for his mother to come in and have it repeated to offset the one she had told him. John was only twelve years old and felt that his mother had been "putting one over" on him. There are, of course, many pupils different from John, who really are helpful to us; they are with us, and we work together. I think that I should somewhat envy the teacher who at sometime may work with A.B.L., or with the comparative few who have his spirit.

Symphonies for School Work

Would you kindly send a list of a few symphonies that you think a high school orchestra might be able to play. My orchestra plays such overtures as the "Raymond," "Lustspiel," and others.

—S. M. L.

I would try two or three of the easier Haydn symphonies; also the *Jupiter Symphony* by Mozart. Many symphonies are not technically any more difficult than the overtures you mention. As I am away on a vacation I cannot look the matter up thoroughly until I return to Boston. In the meantime you might start with the "Jupiter," as you can work on the first movement and the *Minuet*, anyway.

MR. SABIN is a pupil of Julius Eichberg (Boston), the Royal Hochschule (Berlin), Hubert Leonard (Paris), first violin old Boston Theater Orchestra, and at present is a prominent Boston teacher.

Mr. Sabin's department is a regular and exclusive feature of this magazine and is especially written for violinists and students of violin. Questions are solicited from subscribers of record, and all legitimate queries over full signatures and addressed to VIOLINIST, care of JACOBS' ORCHESTRA-BAND MONTHLY, will receive Mr. Sabin's personal attention, but only through this column.

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At the Boston Met

AT the Metropolitan. *The Mating Call*, with Thomas Meighan, Evelyn Brent, and Renée Adorée, is one of those things in which the leading vamp, in preparation for the great bedroom scene, liberally daubs perfume in back of her ears, across her mouth and, final coquetry, along the path of least resistance. Of course the husband arrives in time to save the film from the unfeeling shears of the censor. The hero, Thomas Meighan (who is beginning to show the effects of many years servitude beneath Kleig lighting) in order to safeguard himself from any future contretemps with hussies of a like artfulness, rushes off to Ellis Island, many miles away, and procures a freshly imported wife, (Renée Adorée) and her extremely unprepossessing mamma and papa. There is a betrayal of maidenly trust, a slick and moneyed villain, the workings of an awe-inspiring "Order," and much other hokum liberally sprinkled throughout this opus. It is interesting to note that in movieland, from the viewpoint of texture, as the plots go, so do the costumes—both are becoming more noticeably diaphanous. Miss Adorée goes entirely goldfish in a brief flash of a back-to-primal-innocence bathing scene. We have often reflected on the enormous replacement cost of such footage, with art-loving operators having at hand so easy an assuagement of their esoteric yearnings.

The Movietone accompaniment to the film was of a tenuousness comparable with the features just noted. Whatever the merits of this device in small houses, and of these I am not able to speak from personal experience, it furnishes extremely dilute music in structures of such bloated proportions as are gloried in by the Metropolitan. It was a welcome change which was offered by the orchestral accompaniment to *Marcheta*, a Tiffany color classic. This feature was considerably marred by the appearance therein of actors who looked and behaved as if the whole business were passing strange to them.

Of course the peak of the show was Paul Whiteman. Since my last hearing of this organization there have been some changes in instrumentation, placement of the players, and arranging style, none of which evidenced themselves, to my favorably prejudiced ears, in the light of improvements. Unless my hearing was sadly defective, the fiddle section seemed to be having difficulties with matters of pitch. I must not forget to mention the inimitable Wilbur Hall, and a singing gentleman of color (name unfortunately not at hand owing to the negligence of a local fur company in not furnishing programs) who, in his line, is as much of an artist as any of the haughty larynx squeezers of grand opera.

After the show I retired to my modest chamber and immediately fell into a deep and well-earned slumber, during which I dreamed that pictures were once more pictures, and that Hollywood had been destroyed by earthquake, tidal wave, and popular demand. Dreams are ridiculous things! —N. L.

KEEPING POSTED

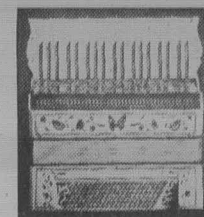
Continued from page 48. See also page 68

THE Bacon Banjo Company, Groton, Conn., have recently instituted a series of Tuesday night broadcasts from 9 to 9.30, over station WTIC of Hartford, featuring the B. & D. Silver Bell Banjos. These broadcasts, the first of which went on the air September 4th, will be eight in number, the final program to be given October 23. Fred Bacon, himself, veteran banjoist and president of the Bacon Banjo Company, "opened the ball" with the first concert. This project probably constitutes, we are told, the most extensive broadcast plan ever projected by a banjo manufacturer, and shows a progressiveness of spirit worthy of notice.

WITH every issue of *The Mastertone*, published by Gibson, Inc., of Kalamazoo, Mich., we are more and more impressed with the interest and snap presented by both page layout and contents. The very appearance of the former invites friendly perusal and it must be said that seldom is one sorry for having accepted this invitation. We are always great believers in pictures and those run in *The Mastertone* are interesting and many times novel. In the issue at hand, for instance, we note Perry Dring, the well-known banjoist, nonchalantly seated in what would be a port-hole on a ship but was whatever such an opening is called on an airplane, clasping his favorite banjo to his bosom, and smiling debonairly at the photographer. This cut accompanied an article in which was told the story of how Perry with his 'jo, and Charles Dornberger with his sax, broadcast from a height of 2700 feet over station WJR, Detroit, and how the banjo under Perry's practiced fingers complementarily yielded an accompanimental background comparable to that of a piano. Good stuff! *The Mastertone* is full of such.

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What I Like in New Music

By LLOYD G. DEL CASTILLO

THERE seems to be an astonishing amount of folios this month, not all of which, I suspect, are new. Particularly I note myself indebted to Mr. George Bruhns for certain past publications of his by Jungnickel. Worth reviewing, but not to be confused with new issues. The same thing applies in a little different way to several of the other collections in folios of numbers, some of which have been previously reviewed in these columns as individual numbers.

Orchestral Music

LA PARTIDA (The Farewell), by *Alvarez* (Schirmer Gal. 342). Medium; light Spanish 3/8 Allegro in G minor. Mighty well written light characteristic Spanish idiom. A little tricky.

ARLEQUINE, by *Chaminade* (Schirmer Gal. 343). Difficult; light active 2/4 Allegro in F major. A brilliant arrangement by Josef Pasternack of one of the piano show pieces by this famous French composer.

GOLDEN JUBILEE MARCH, by *Sousa* (Fox). Easy; cut-time Street march in F major. The latest Sousa march is always worth recording.

THE CLOWN'S CARNIVAL, by *Raple* (Belwin Conc. Ed. 123). Medium; light characteristic 2/4 Allegro in G major. The first page, constituting the introduction, looks pretty thick, but past that it resolves itself into a straightforward, slightly grotesque melody, not hard to read. Interestingly constructed with plenty of modulation.

SCOTTISH PATROL, by *Williams* (Hawkes 6582). Easy; Scotch 2/4 Marcia in G major. A Scotch medley cast in march form, containing all the good old tunes.

LOVE ROMANCE, by *Bruhns* (Jungnickel 34). Medium; quiet emotional 4/4 Andante moderato in G major. A straightforward andante of appealing melodic line. There is some emotional development.

NATIONAL HEROES MARCH, by *Bruhns* (Jungnickel 35). Medium; martial 6/8 (2/4). Con spirito in B \flat major. Lying somewhere between a street and concert march in its variety of rhythms, counterpoints and interludes. The trio changes to 4/4 rhythm with bass figures under a theme which starts as *My Country 'Tis of Thee* and then changes its mind. One might almost say, truthfully, for the better.

AMERICAN RHAPSODY, by *Bruhns* (Jungnickel 5). Difficult; fantasia of various moods and keys. A pretentious offering reflected in the price scale of \$5 for Small Orchestra, \$2.50 for Piano Solo, and \$2 for Organ Solo. There is apparently a definite program, as far as can be gleaned from the succeeding moods, which are: *Prelude, Mystic Night, Real Jazz, Joyous Saxophones, Enchantment, The Cavalry, Summer Night's Idyl, The Wild Ride*. The basic thought is apparently that of various manifestations of American life, and the prevailing mood is straightforward jazz idiom. The estimated time of performance is 11 minutes. A good investment for concert orchestras that are interested in novelties.

KONCO, by *Berngarden* (Quinke). Easy; novelty cut-time Moderato in F major. A straightforward "rag" of ABA form. Not particularly unique, but a refreshing contrast from the stream of novelty intermezzos with their inevitable triplet rhythms.

THE DISTANT LAKE, by *Quinke* (Quinke). Easy; quiet 4/4 Andante con moto in A minor. Arranged for string combinations in this publisher's so-called *La Capella* series. A fluid and melodious andante.

GOLDEN ROD, by *Melcalfe* (B. F. Wood 5). Easy; light 4/4 Moderato in D major. This and the following numbers are all of easy grade with special practical arrangements intended primarily for school orchestras cross cued for all kinds of combinations. All the compositions are melodious and well enough written for general use, however.

LES BOHEMIANS by *Brown* (B. F. Wood 6). Easy; 6/8 street march in G major. Good stock march with full score procurable, as is the case with all numbers of this series.

A TWILIGHT DREAM, by *Conté* (B. F. Wood 7). Easy; quiet emotional 4/4 Andante con molto espressione in D major. A romance in Conté's facile and familiar vein. DANSE PETITE, by *Thompson* (B. F. Wood 8). Easy; light classical 4/4 Allegro moderato in G major. A dainty intermezzo of gavotte-like swing.

Photoplay Music

ALLEGRO TEMPESTUOSO, by *Baron* (Berlin P.P.D. 39). Medium; agitato 6/8 Allegro in D minor. A rolling and

surging agitato of growing intensity from its *pp* beginning to its thundering climax and morendo coda.

TORTURE OF THE SOUL, by *Jaquet* (Berlin P.P.D. 46). Medium; heavy emotional 4/4 Allegro ma non troppo in B minor. An emotional appassionato subtitled for scenes of intense anguish or despair. After a broken introduction there is a tragic theme over a pulsating quasi-12/8 accompaniment mounting in intensity to a climax which then droops to a subsiding coda.

THE PROCLAMATION, by *Vitolin* (Berlin P.P.D. 47). Medium; heavy emotional 4/4 Moderato in C minor. There is something semi-martial in the heavily accented staccato rhythms and ponderous chords. The piece is described as a dramatic prelude for heavy dramatic scenes, ominous threats, etc.

AGITATO No. 2, by *Pintel* (Berlin P.P.D. 40). Medium; light agitato 2/4 Allegro in E minor. A running agitato of legato melodic figures over light accompanying eighth chords.

A HURRIED FLIGHT, by *Kempinski* (Berlin P. P. D. 50). Medium; agitato 12/8 Allegro in E minor. 12/8 agitato of this type are always valuable for their special rhythm, which imparts a sort of galloping surge unique to them. For dramatic pursuits, particularly in period or costume pictures, it is always useful.

TURBULENT WATERS, by *Jaquet* (Berlin P. P. D. 51). Medium; agitato 4/4 Allegro deciso in G minor. Though written as a 4/4, this is much like the above through its triplet figures. Very effectively constructed.

AGITATO No. 3, by *Williams* (Berlin P. P. D. 53). Medium; agitato cut-time Allegro Moderato in C minor. The composers of the above numbers are all tried and true members of the Berlin staff. This newcomer upholds the standard the others have set. This is a stock agitato for general use, but not too pot-boilerish.

JOYFUL APASSIONATO, by *Jaquet* (Berlin D. O. S. 40). Easy; light emotional cut-time Allegro appassionato in E \flat major. The melody has all the look of a sweeping cantabile curve of moderate pace, but the composer apparently has more exciting ideas about it. If used as the faster piece, it will of course need considerable rubato, and possibly its adaptability may be its most valuable asset.

SCHERZO MISTERIOSO, by *Beghon* (Berlin D. O. S. 43). Easy; misterioso 6/8 Allegretto con moto in A minor. A light misterioso a little different from the ordinary run. Scarcely a scherzo as titled, but yet very light and deft, almost whimsical.

SYMPHONIC INCIDENTALS No. 17 (Sinister Paths), by *Marquardt* (Music Buyers). Medium; quiet plaintive 3/4 Andante in D minor. As is customary with these series, the consistency of mood held through page after page is their outstanding merit.

SYMPHONIC INCIDENTALS No. 18 (Allegro Tension), by *Marquardt* (Music Buyers). Medium; agitato 6/8 Allegro in C minor. A tensive agitato of biting triplet rhythms throughout.

ARDENT AFFECTION, by *Marquardt* (Music Buyers). Medium; heavy emotional 12/8 Moderato Appassionato in F major. A very effective appassionato of long sweeping phrases and full bodied climax.

A HALLOWEEN RIDE, by *Marquardt* (Music Buyers). Medium; grotesque 6/8 Allegro Marziale in C minor. This is worth your money. There is the familiar 6/8 staccato rhythm common to pieces of this nature. The pace is maintained through eight piano pages with surprisingly little monotony.

A CONTRAPUNTAL MISTERIOSO, by *Schad* (Belwin Inc. 90). Medium; misterioso 3/4 Con misterio in A minor. A clever little bit of writing, the title of which need not scare you off.

CHANSON MELANCHOLIQUE, by *Spitalny* (Fox Par. Ed. 19A). Easy; quiet emotional 4/4 Andante expressive in B minor. Spitalny is far from an inspired writer, but in practical composition of an easy grade can be depended on to turn out agreeable fillers.

STATELY GRACE (Minuet), by *Spitalny* (Fox Par. Ed. 21 B). Easy; light classical 3/4 Tempo di minuetto in D major. If you need a piece for your staid court scenes in costume pictures, this will fit in nicely.

DESIR ARDENT, by *Zamecnik* (Fox Par. Ed. 22 A). Easy light emotional 3/4 Appassionato in G major. A useful bit of melodic writing by a composer who has turned out some of the prettiest melodies in the photoplayer's library.

THE MILL, by *Berge* (Robbins P. 88). Easy; light characteristic 2/4 Allegretto in B \flat major. The title describes it adequately. There is a steady clackety-clackety rhythmic beat characteristic of this type of number. A valuable addition to the photoplayer's library.

GATHERINGS, by *Savino* (Robbins P. D. 81). Medium; light, active characteristic 2/4 Allegro Moderato in A \flat major. The usage, as indicated in the sub-title, defines it for "Jovial crowds—In the Streets—At the Market Place." Its character is decidedly not of merely light action. It is of that more distinctive idiom that renders it particularly valuable for costume or period pictures. Good stuff, ably written.

Piano or Organ Music

All of the volumes listed below in this classification this month are composed of collections of separate numbers, the majority of which have been previously reviewed individually. The descriptions below are accordingly limited to brief synopses, and their presence in this column assumed to be their recommendation. The Jacobs albums are fifty cents, the Sonnemann seventy-five, and the Jungnickel one dollar.

MUSICAL MOSAICS, VOL. 17 (Jacobs). Six loose-leaf numbers. 1. *Canoe Trails*, by Larsen. A delicate, graceful 4/4 Moderato. 2. *Youth Triumphant* (Overture), by Gibb. An easy overture available for agitato sequences. 3. *Scintillating Sandals* (Japanese Dance), by Hersom. A simple 2/4 Allegretto. 4. *El Scape* (Mexican Dance), by Kenney. A little off the beaten path of stock tango rhythms. 5. *Bayou Legend* (A Bit of Romantic Syncopation), by Levan. An unusual bit of "blues" writing. 6. *Bells of Moscow* (Mazurka), by Alletter. All right if you like mazurkas.

MUSICAL MOSAICS, VOL. 18 (Jacobs). 1. *The Witch and the Moon* (Novelty Dance), by Stoughton. A novelty number with a grotesque lilt. 2. *Cartoon Capers*, by Larson. A light eccentric 2/4 Allegretto of simple outline. 3. *Synedblue*, by McNeil. Indigo blues. 4. *Afahé* (Japanese Lullaby), by Hersom. A charming quiet bit of Oriental writing. 5. *Glorietta* (Spanish Serenade), by Hildreth. Straight habanera rhythm. 6. *Height of Fashion* (Polka Petite), by Hildreth. All right if you like polkas.

MUSICAL MOSAICS, VOL. 19 (Jacobs). 1. *Solitude*, by Larson. A quiet semi-plaintive MacDowell-esque bit. 2. *Chinese March*, by Stoughton. Easy but characteristic. 3. *Canon Shadows*, by Kenney. Quiet pastoral 4/4 Andante. 4. *Blue Egypt*, by Cobb. An Egyptian fox-trot, founded on Luigini's Ballet Egyptian. 5. *The Alluring Tambourine*, by Hersom. Spanish waltz. 6. *Hearts Adrift*, by Ingraham. A neutral waltz and acceptable filler.

MUSICAL MOSAICS, VOL. 20 (Jacobs). 1. *At the Fountain*, by Gibb. A dainty little waltz in successions of fourths. 2. *Haidée* (Valse Orientale), by Stoughton. Not only Oriental, but also suitable for Apache or vamp cues. 3. *Land of Romance Overture*, by Frazee. A light deft touch of fantasy prevails throughout this simple but agreeable overture. 4. *Japanese Lanterns*, by Larson. A dainty and rather tricky Oriental intermezzo. 5. *Synonymia*, by McNeil. Hot blues. 6. *Hong Kong Gong*, by Hildreth. A lively Chinese one-step.

MUSICAL MOSAICS, VOL. 21 (Jacobs). 1. *Peeping Pansies*, by Hersom. A neutral intermezzo full of color. 2. *Ashforth*, by Stoughton. A quiet, languorous Oriental intermezzo. 3. *A Floating Scarf*, by Kenney. A delicate and graceful valse grazioso. 4. *Pearl Feather* (Indian Intermezzo), by Leigh. The usual ton-ton accompaniment figures. 5. *Antoinette*, by Leigh. A pleasing intermezzo by one of the most facile composers of this idiom. 6. *Las Cardas* (Danza Tango), by Itzel. The regular stuff.

CINEMA SKETCHES, VOL. 7 (Jacobs). 6 loose-leaf numbers. 1. *Dramatic Appassionato*, by Bath. A long introduction in broken treatment, then a sweeping melody developing through triplet accompaniment figures to a whooping climax. 2. *The Distant Shore*, by Larson. A quiet, soothing andante. 3. *Revolution*, by Stoughton. A heavy rushing agitato, ably written. 4. *Dramatic Andante*, by Bath. A plaintive emotional of considerable usefulness. 5. *Vivacity*, by Larson. Another perpetual motion, well constructed. 6. *Appassionato Tragique*, by Stoughton. A heavy sweeping andante melody in minor, over grim triplet chords.

MODERN MOVIE MOODS, VOL. 1 (Sonnemann). 5 loose-leaf numbers. 1. *Prelude to La Juive* (Halévy). A sinister misterioso excerpt from an old standard opera. 2. *Dance of the Furies*, from Orpheus (Gluck). Another operatic excerpt that has appeared considerably on cue sheets. 3. *An Argument*, by Breil. A broken agitato of growing intensity, also popular on cue sheets. 4. *Excitement*, by Breil. An effective dramatic agitato. 5. *Dramatic Agitato No. 1*, by Egener. Incisive accompaniment rhythms over a bass melody.

MODERN MOVIE MOODS, VOL. 2 (Sonnemann). 1. *The Desert* (Introduction, The Passing of the Caravan), by David. Oriental patrol. 2. *The Desert* (Sunrise, Breaking Camp), by David. Quiet Oriental atmospheric stuff. 3. *Looms of Fate*, by Saint-Saens. The

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sinister theme lifted out of the middle of the symphonic poem, "Le Rouet d'Omphale." 4. *Chorus from La Juive*, by Halévy. Another operatic excerpt—a dramatic allegro. 5. *The Jolly Hunters*, by Egner. A conventional 6/8 hunting allegro.

MODERN MOVIE MOODS, Vol. 3 (Sonnenmann). 1. *Storm Scene from Oberon*, by Weber. Conventional storm agitato, even if it was by Weber. 2. *Day of Doom*, by Isels. A peculiar construction, with a subdued 3/4 andantino sandwiched between the two brief maestoso movements. 3. *Canzonetta*, by Carrozini. An agreeable 2/4 intermezzo. 4. *Country Dance*, by Egner. A sort of cross between a polka and a jig. 5. *Marcia Pomposo*, by Egner. A brazen adaptation of Elgar's Pomp and Circumstance.

MODERN MOVIE MOODS, Vol. 4 (Sonnenmann). 1. *Eloquence*, by Carrozini. A perpetual motion form better for fiddles than for piano or organ. 2. *Love Triumphant*, by Joels. A lyric appassionato of broken rhythms, fairly effective. 3. *Dainty Blossoms*, by Kahn. A stock intermezzo whose sub-title, "A Flowerland Caprice," neatly classifies its originality. 4. *L'Amour Valsant*, by Kirk. An acceptable waltz filler. 5. *The Village Cut-Up*, by Egner. Barn dance stuff.

MODERN MOVIE MOODS, Vol. 5 (Sonnenmann). 1. *Marche Mystérieuse*, by Schad. A minor 4/4 march, useful for furtive march sequences. 2. *Sweet Lavender*, by Wheeler. An insipid 6/8 intermezzo, but good kid stuff. 3. *Camorra*, by Joels. Heavy dramatic fare of strong broken phrases and effective chromatic progressions. 4. *Amorous Adventure*, by Bradford. A sentimental, emotional waltz rising to a climax in the middle section. 5. *Carnival Revels*, by Egner. A tarantella modelled on the familiar one by Bohm.

MODERN MOVIE MOODS, Vol. 6 (Sonnenmann). 1. *Gruesome Nights*, by Joels. Two connecting sequences of an andante misterioso and a heavy agitato, both of them very effectively handled. 2. *Mystic Magic*, by Bradford. A rippling kind of andante adaptable for pastoral moods as well as those indicated by the title. 3. *Ferocity*, by Carrozini. A heavy 4/4 agitato of effective construction. 4. *Chatter*, by Kahn. A sort of eccentric and whimsical melodic figure that has found favor on cue sheets. 5. *Eccitamento*, by Retlaw. Another perpetual motion number with the characteristic sixteenth quavers in the melody, best suited for violins.

ARTIST'S LOOSE LEAF PHOTOPLAY SERIES, Vol. 4 (Jungnickel). 5 numbers (16 to 20) by Bergé. 16. *Supplication*; heavy emotional 4/4 with heavy broken chords and short surging climaxes effectively knit. 17. *The Chatterbox*. A light 2/4 intermezzo with a more subdued middle strain in 3/4. 18. *The Brooklet*. A rippling and very tuneful 6/8 pastoral. 19. *Spanish Serenade*. Tango rhythm swung somewhat out of the rut through the use of the minor mode. 20. *Fairy Dance*. A light and dainty 6/8 staccato scherzo.

ARTIST'S LOOSE-LEAF PHOTOPLAY SERIES, Vol. 5 (Jungnickel). 5 numbers (22 to 26) by Bruhns. 22. *Four Preludes*. Evidently intended for screening preludes. All of them are very short: (1) 8 measures of a 4/4 Maestoso preceded by 4 measures of trumpet call; (2) 10 measure Oriental 4/4; (3) an 18 measure 3/4 Marziale; (4) 24 measure pompous 4/4 movement. 23. *Three Leading Themes*. All short, quiet and sentimental, and on the same idea as the four preludes. 24. *Reception of the Guests*. A rather brief but suave waltz grazioso. 25. *The Children's Party*. A light, prancing sort of fox-trot rhythm. 26. *Comedy Scenes*. Just a light 2/4 intermezzo, not intended for slap-stick.

ARTIST'S LOOSE-LEAF PHOTOPLAY SERIES, Vol. 6 (Jungnickel). 5 numbers (27 to 31) by Bruhns. 27. *Love Theme*, and *Meditation*. Two fairly brief numbers correctly titled and agreeably written. 28. *Arabian Love Theme*. A minor waltz, not particularly Oriental. 29. *Russian Theme*. A minor 4/4 Andante using modal cadences for its idiom. 30. *A Pastoral*. A quiet 12/8 movement, with a brighter 3/4 middle section. 31. *Gypsy Dance (Sword or Swagger Dance)*. A brilliant 2/4.

Band Music

SQUADS RIGHT MARCH, by Long (Agnew). A 6/8 march the trio of which blares out in unmistakable accents that "You're in the Army Now."

THE VILLAGE FESTIVAL OVERTURE, by Rosenkrans (Agnew). An easy overture of simple outline, scarcely more than a melody of four or five sprightly tunes, useful particularly for amateur bands.

Popular Music

ROSES OF YESTERDAY, by Berlin (Berlin). I pick this for next month's winner. Incidentally Roy is featuring it the week these lines are written. It's not a waltz; it's a ballad fox-trot.

YASCHA MICHAELLOFFSKY'S MELODY, by Berlin (Berlin). A comedy song of the Sonya variety. Kinda cute.

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REVENGE, by Akst (Remick). Here's second choice, a waltz ballad intended for The Del Rio's new picture. Able lyrics and a sensuous melody.

IT GOES LIKE THIS, by Friend (Feist). A nonsense fox-trot that sort of tickles the ear and the funny-bone, too.

PUT ON THE DOG, by Donaldson (Feist). There's a story that Donaldson tried to buy back his unpublished Feist songs when he started his own firm, but they wouldn't sell. This must be one of them. It's hot and synopated, and the full title is *Put on the Dog at the Hot Dog Puppies' Ball*.

IS IT GONNA BE LONG, by Cowan and Abbott (Feist). A catchy tune with one of those eight measure phrases I'm always prattling about.

FOR OLD TIMES SAKE, by DeSylva, Brown and Henderson (Do., Do., Do.). A waltz you've no doubt heard before now. If not in this reincarnation, then in its last, when it was *On Miami Shores* upside down.

SOME DAY, SOME WHERE, by Pollack and Rapée (De Sylva, Brown and Henderson). Another good waltz ballad from this now famous team.

MOONLIGHT MADNESS, by Davis and Coots (De Sylva, Brown and Henderson). Here's a passionate bit in slow drag tempo. "How your kisses burned, their memory drives me frantic: I heard the passion call, I gave my soul, my all; Moonlight madness, then you were gone."

PICKIN' COTTON, by DeSylva, Brown and Henderson (Do., Do., Do.). The hit of the new "Scandals."

I'M ON THE CREST OF THE WAVE, by DeSylva, Brown and Henderson (Do., Do., Do.). I wish these boys weren't so pally; or else that Henderson would change his name to Smith. Anyhow, here's the other "Scandals" tune, a melodic fox-trot.

ALONE WITH ONLY DREAMS, by DeSylva, Brown and Henderson (Do., Do., Do.). And here's the waltz song from the same show.

SLEEP BABY SLEEP, by Shuster (Witmark). Here's a slow, lullaby sort of fox-trot with strong sentimental appeal. One of those wish-I-were-a-kid-again things.

FLORA by Markush (Witmark). A minor fox-trot that's quite tricky.

A MIDSUMMER'S DREAM, by Conrad (Witmark). A slow melodic fox-trot with unusual intervals.

DON'T YOU REMEMBER SALLY, by Samuels (Weil). The latest of the Sally waltzes.

WILL YOU ALWAYS CALL ME SWEETHEART, by Hanson (Weil). 'Nother waltz, good enough to be in the running.

IN A BAMBOO GARDEN, by Donaldson (Donaldson, Douglas and Gumble). I consider this the best of Donaldson's songs under his own banner; so far the public has preferred *Just Like a Melody*.

WHEN YOU SAID GOOD-NIGHT, by Donaldson (Donaldson, Douglas and Gumble). A more rhythmic fox-trot that also deserves consideration. The same dotted rhythm as *When You Belong to Somebody Else*.

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Educational Music

A Review Column Conducted by FRANCIS FINDLAY
 Head of the Public School Music Department
 New England Conservatory of Music

THE DITSON SCHOOL AND COMMUNITY BAND SERIES, by Osbourne McConathy, Russell V. Morgan and Harry F. Clarke (Oliver Ditson Company, Boston)

TIME was, and that not so very long ago, when the merit of a school band was in a considerable degree determined by the very fact that the band existed.

By this line of reasoning, any band was better than no band at all. The bigger the band, and the louder it played, the better it was considered, and judging by reports gleaned from home-town newspapers and other sources, the towns that boasted of "the largest school band in the United States" were scattered from Maine to California. And as for uniforms—the band equipped with a snappy sartorial outfit was absolutely the last word. Without question, number, volume of sound, and attractive appearance were the important factors in arousing the public enthusiasm and financial support, and had considerable to do with the general adoption of musical training, via the school band, as a part of the modern educational program. But whereas at the beginning, in most cases at least, musical training

—such as was given—was provided only to the extent of producing a band that could represent its school, nowadays the reverse is true, the band being regarded as a means to an end. This end (quoting from the Ditson prospectus), is to "give the most thorough and complete training to the most pupils with the least effort, expense and lost motion" . . . through "a system whereby individual musical development is directly correlated with group training and practice."

Whatever method or system of instruction is adopted, it is now generally recognized that the school band and orchestra must be put on a complete educational basis worthy of full credit to each student who successfully negotiates the course. If this be achieved, there is no question that these students, while yet in school, will provide the material for artistic concert units; indeed, group training in instrumental music on a sound educational basis means the development of artistic concert units, and not simply the teaching of youngsters to toot *en masse*.

Obviously, to attain this high standard in practice, the essential requirements, in addition to the means and the will to do, are (1) a standardized and proven system, and (2) an instructor capable of putting the system into operation. The latter item is of particular significance in view of the fact that in many cases there must be pressed into service either young instructors with comparatively little musical background, or musicians who, to their greater or lesser accumulation of experience and ability, must add from "outside" sources, knowledge and understanding of pedagogy as applied to the modern methods of group training, and all the perquisites appertaining thereto.

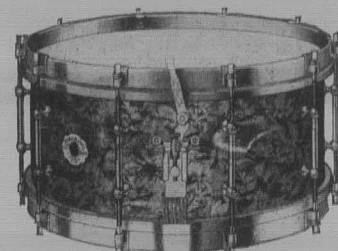
With these thoughts in mind, one takes up the Leader's Book of the new *Ditson School and Community Band Series* with the expectation that the triad of authors have provided from their wide experience in the field of music and education something worthy of prominent place among the educational publications for which the house of Ditson has so enviable a reputation. And a most ambitious work it is! A manual for instructors, a bandmaster's guide, a drum manual, a text for students of band leading, a reference work—all between two covers!

The Leader's Book has three major divisions, the first dealing with the problems and procedures involved in organizing and maintaining a band. This division contains thirteen chapters, capably covering every point from specifications for purchasing instruments to a treatise on conducting. Suggestive chapter headings are: "Rehearsals," "Contests," "Marching," "The Drum Major." Verily this book would seem to provide answers to the most searching set of "Ask Me Another" questions that a school band organizer or trainer could devise—not always, perhaps, the same as my own answer might be; nevertheless the ground is covered intelligently and authoritatively.

In reference to my possible divergence of opinion as noted in the last sentence, I might say that the whole business of class instrumental instruction and the methods used therein is comparatively new, and therefore no standard critical yardstick can yet be applied. There is so much at present depending upon mere personal opinion springing from personal experience, that it is well to hesitate before adopting an attitude savoring of the didactic.

Division 2 of the leader's book gives detailed instructions for using the educational books of the series, with

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well as daily practice material for individual students and
older players.

Other units in the Ditson Series are promised, the
Leader's Book and the Educational Books being the first
issued. Regarding the latter named I should like oppor-
tunity to make more extended comment when my allot-
ment of space permits. — F. F.

Toronto Band Notes

BEFORE beginning his usual notes, the writer wishes
to state that he has learned of many letters enclosing
music news items which have gone astray through
wrong addressing, and also desires to call the attention of
every bandmaster and orchestra leader in Toronto and
district to the right address, which is 33 BERRYMAN STREET,
TORONTO 5, ONTARIO. Send in to this address any news
notes of your organization and its doings, Messrs. Band-
masters and Orchestra Directors, and you will be helping
yourself as well as interesting others. — Jack Holland

At the time of the writing of these notes there is no lack
of music news items, for the Annual Canadian National
Exhibition always exploits plenty of good music, thus
affording all music lovers an opportunity to hear an in-
finite variety of compositions and compare notes. Follow-
ing are some of these music topics heard at this latest
Exhibition. . . . The playing feature this year was the
Band of the Royal Air Force, which gave such remarkable
renditions that one felt sorry when the numbers were over,
for the body is one which could be listened to all night with-
out tiring. At different times during the Exhibition the
band played to audiences of at least 10,000 people. The
director, Flight Lieutenant Amers, is to be warmly con-
gratulated for what he has accomplished, as he has brought
his band to the point where it moves in the very highest
music circles. We wish him every success for the future.

. . . The Toronto Concert Band, under direction of Cap-
tain R. B. Hayward, R.M.S.M., was the recipient of many
glowing tributes for its rendering of the many numbers
played during the Exhibition. The band at the present
time is the best in the city and contains many fine soloists.
The tone color produced by Mr. W. Wilson, solo cornetist,
is worthy of special mention and speaks well for his future
in the music world. Mr. Percy Cox (lately with the
Huntsville Band and now leader of the Queen's Rangers
Band) is trumpet soloist of the band. One could go on
almost indefinitely and speak of others of like calibre who
make up the personnel of this really remarkable organiza-
tion, but space does not permit. . . . It was while listen-
ing to the band that I was approached by Mr. Ralph E.
Hodgdon, clarinetist of the United States Navy Band at
Washington, D.C. He spoke enthusiastically of the won-
derful time he was having at the Exhibition, and assured
me he would remember his visit as it was a musical treat
in every respect. . . . The Police Band under Sergeant
Barrow played a number of concerts. This band has been
recently reorganized and now has a fine leader who is
decisive enough himself, but to whose beat the men do not
pay any too much attention; the cornet section is too
sluggish and the reeds do not play together. The band
needs, and will do well to gain, more practice, lack of which
is very noticeable. Why not ask the city for more time
off in which to practice? . . . The Earlscourt Band gave
numerous concerts at the Exhibition, playing many sacred
numbers which were given a good hand by the crowds that
heard them. However, the basses are too heavy and upset
the balance of what otherwise would be considered as a
very fair band. The instrumentation includes an Eb cornet

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(4) We reserve the right to reject any copy which may not
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to value. OSMAN INGRAHAM, Julesburg, Colo.

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Orchestras, whose ideal is, "High-class music properly inter-
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Especially interested in connecting with an organization that
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WANTED MUSICIANS — In city, in Wisconsin, of about
22,000 population, to join National Guard Band. Music only
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per beat. Write MT. LOGAN SCHOOL OF SIGHT READ-
ING OF MUSIC, Box 134, Chillicothe, Ohio.

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price. BOX 24, Titusville, Fla.

(now a very rare instrument), but I would suggest that it
be dropped and substituted for by clarinet. . . . The Tor-
onto Regiment Band, Lieut. W. Murdock, also played a
number of concerts during the Exhibition. Many of their
items were well rendered, but there is far too much piccolo,
and to work a soloist to death is not good judgment. Are
there no other men capable of playing a solo? This man
should be given a rest (he is a good one), and stop the un-
favorable criticism now going on among the musical public.

Another organization that played was His Majesty's Army
and Navy Veteran's Band under Bandmaster Wilson.
The men looked well in their new uniforms, and although
the numbers played were in lighter vein, it here again was
evident that what is needed to give a good rendition, is
practice. . . . The Exhibition Chorus of 2,000 singers
gave a concert under the able direction of Dr. Fricker,
M.A.F.R.C.O. This chorus (now of world fame) which
was accompanied by the Band of the Royal Air Force, has
no equal on this side of the Atlantic with a reputation
second to none. It indeed deserves the praise bestowed
upon it, for in beauty of tone and smoothness of singing it
reminds one of a mighty organ, while in *forte* passages it has
a massiveness of volume that never fails to thrill. The
audience emphasized its appreciation of every number by
thunderous applause. The concert will live long in the
memory of all who heard it, as it was one of the richest
musical treats ever presented to the people of Toronto.

It is utterly impossible to do justice to the chorus and its
work in these brief notes. It seemed like a dream of some
far away music world. . . . The Armo Concert Band is a
fine organization that gave great pleasure to everyone who
listened to its musical renditions, and the audience was
justified in applauding every number right heartily.
(Canadian National Exhibition News continued next month)

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developing beginners. Address CAROL B. PARKINSON,
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WANTED — Orchestra players for Symphony orchestra.
Music side issue. Need oboe, French horn, string bass, flute,
trumpet, cello. State full particulars. "No Floaters."
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WANTED — Band leaders, teachers and musicians to
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other leading makes at attractive prices. Address G. M.
BUNDY, 1119 North Main Street, Elkhart, Indiana. (1f)

WANTED TO BUY — Band to Good-Bye Everybody, waltz,
a Remick (I believe) publication of nearly two decades ago.
Also orchestra copy, especially the piano accompaniment and 3
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AGENTS WANTED — By large importer of finest French
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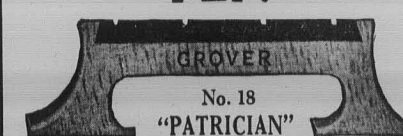
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KEEPING POSTED

Continued from page 61

GAMBLE HINGED MUSIC CO., publishers of the *Mirick Method of Instrumental Instruction*, by Galen C. Mirick, claim that users get "quicker and better results" because of its elimination of non-essentials and the retention of material proved to be productive of results by a "trial and error" method which was applied in evolving the system. It has been the purpose, through endowment of the simple exercises with extremely rhythmic and colorful qualities, to immediately create in the beginner a feeling that he is playing a composition not taking part in a class drill. In this manner his interest is not only aroused, but held.

The lessons are in loose leaf form, to be given to the class one at a time, in order that the value of "anticipation" may be utilized. They can be added, as received, to a "Gambleized Folio." The method includes a most comprehensive *Conductor's Score* and a *Director's Manual* of which latter it is claimed that, with its aid, the most inexperienced director will be able to organize and lead a band and orchestra successfully. In the *Author's Foreword* to this book, we find the following:

"The need for an adequate manual for directors seemed especially urgent. Without years of experience it was impossible for a teacher to learn the essentials of ensemble organization and direction. There was no compact digest of methods or routine."

It has been the purpose of the Mirick Method to overcome the handicaps with which novices at conducting were saddled, and to provide all, both inexperienced and experienced, directors with a system adaptable to the requirements of modern methods of class instruction.

The Gamble Hinged Music Co. are making a special offer on the Mirick Method to supervisors, details of which are given in their announcement to be found elsewhere in this issue. The Method will be reviewed by our reviewer in an early issue.

TWO new catalogs of the Vega Co., which are just at hand, are good examples of attractive make-up and excellent printing. One is devoted to Vega banjos including the Vegaphone and Vegavox, while the other presents the Vega line of guitars, mandolins, mandolas, mandocellos, and mando-basses. In the banjo catalogue, one learns that Vegaphone prices range from \$150 to \$250 with Vegavox from \$200 to \$425. More moderate priced instruments are shown at from \$60 up. The mandolin and guitar line is quite extensive showing the new tenor instruments in guitar and lute models, which are becoming so popular amongst banjoleists as doubling instruments. It is significant as showing the renewed interest in wood sounding board fretted instruments, especially the guitar, that such an inclusive catalog for them should be issued by a prominent manufacturer. The address of The Vega Co. is 155 Columbus Ave., Boston, and any request for a catalog will receive from them a prompt and courteous reply.

THE York Band Instrument Co. of Grand Rapids, Michigan, have just issued a Pocket Transposition Chart which will be found a very handy little device for locating the cause of blue notes in ensemble rehearsals. The chart is in the form of a table with nine columnar headings, starting with actual pitch and running through the instruments in C, D, F, B, E, A, D, and trombone and baritone — bass clef. Under the heading "How to Use It," the following directions are given: "While rehearsing you detect a discord which apparently exists between the clarinet and the oboe. The clarinet is pitched in the key of B, while the oboe is in C. You ask the clarinet what note he is playing. He replies that it is D. Upon referring to the chart, you find that the equivalent tone on the oboe is C — and if your oboe is not playing C or some tone that chords with C, you have located the source of the difficulty." These charts are distributed with the compliments of the York Band Instrument Co., who will be pleased to mail one or a number of them to interested persons.

E. H. FREY, 308 E. 7th St., Oklahoma City, Oklahoma, is offering violinists a special introductory price of four selections for one dollar. Single numbers range in price from 50 cents to 75 cents, including selections for violin and piano, two violins and piano, three violins and piano, etc.

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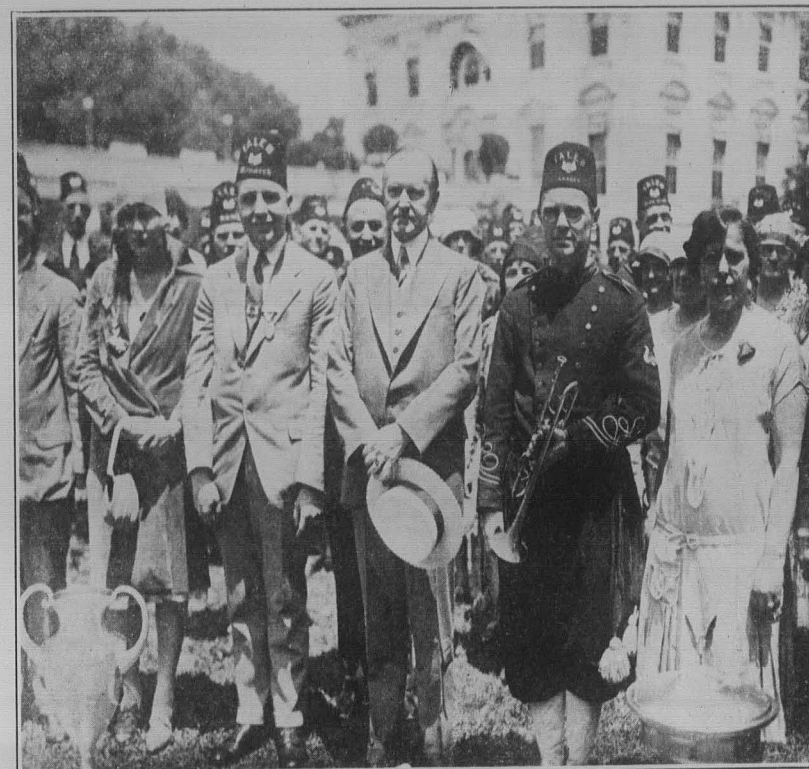
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(Above) Mayor Rolph, of San Francisco and a somewhat skeletonized band. Is everybody blithe and gay? It looks so to us. (At right) Toledo now claims prominence in our beauty show, and presents Mitrie Dailey, who has charge of the musical merchandise department of Grinnell Bros. In addition she does solo work, teaches, and is a member of Jack Bigelow's Musical Misses, an organization which has played some of the finest hotels in the middle west, including the new Commodore Perry Hotel, as well as engagements in Detroit and other cities. (Courtesy of Bacon.)

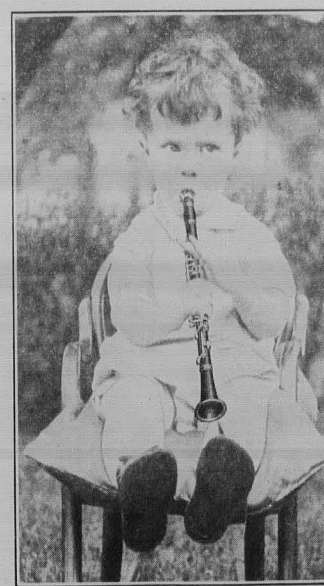
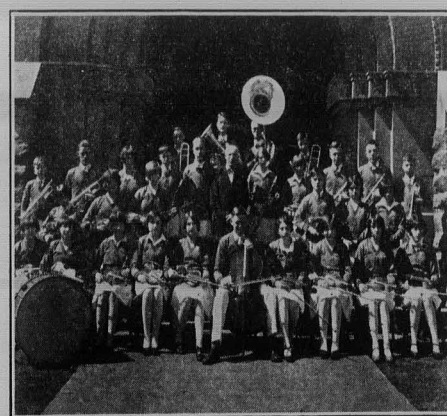


Walter M. Smith, on the President's left and our right, directed the prize winning band, the Taleb Grotto Band of 50 pieces from Quincy, Mass. Mr. Smith is not only one of Boston's leading band directors, but is also a cornetist of remarkable attainments, of whom Edwin Franko Goldman has said in a letter, "I want to tell you again what a great treat it was to hear you play. You are one of the very finest cornetists I have ever heard, and I have heard, practically all of them." The contest in which Mr. Smith and the band took part was held at Richmond, Va., and organizations from all over the United States and Canada competed. (International News Reel Photograph by courtesy of The Vega Co.)

Ellen May, pictured above, plays trumpet in the Amarillo (Texas) Philharmonic Orchestra, and is a pupil of Ellis B. Hall, who directs the organization. She won first prize (advanced grade) in the Panhandle Music Festival Contest of 1928. Item: California has nothing on Texas in the matter of its peach crop. (Courtesy of Buescher.)

At the right is an interesting group. The gentleman in the center, famed far and wide for his loquacity—is of course, President Coolidge. Luckily pictures talk, even if Mr. Coolidge won't, and this particular photograph tells us very plainly that to be winner of the Taleb Grotto Band competition, carries with it the privilege of consorting in high places. Continued in last column

Below is the Ada (Ohio) High School Orchestra. E. M. Rouston, director. Organized in 1924 with seven players, this orchestra has now reached a membership of thirty-five. Mr. Rouston, in the center of the second row, is a graduate of the Ohio State School for the Blind, and on account of his infirmity is forced to memorize all the music he directs, and in the case of operettas, the words as well.



Left: George M. Bundy, Jr., playing a difficult cadenza from something or other—his fists full of clarinet and his eyes gleaming with purpose. The instrument is one half the size of a low pitch Bb Boehm system instrument. (Courtesy of Selmer.)

(Below) The Revellers, known to all radio fans. From left to right—Elliot Shaw, baritone; Frank J. Black, director, accompanist, and arranger of all voice parts used; James Melton, first tenor; Lewis James, second tenor; Wilfred Glenn, bass.



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NOVEMBER
1928

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