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DECEMBER  
1928

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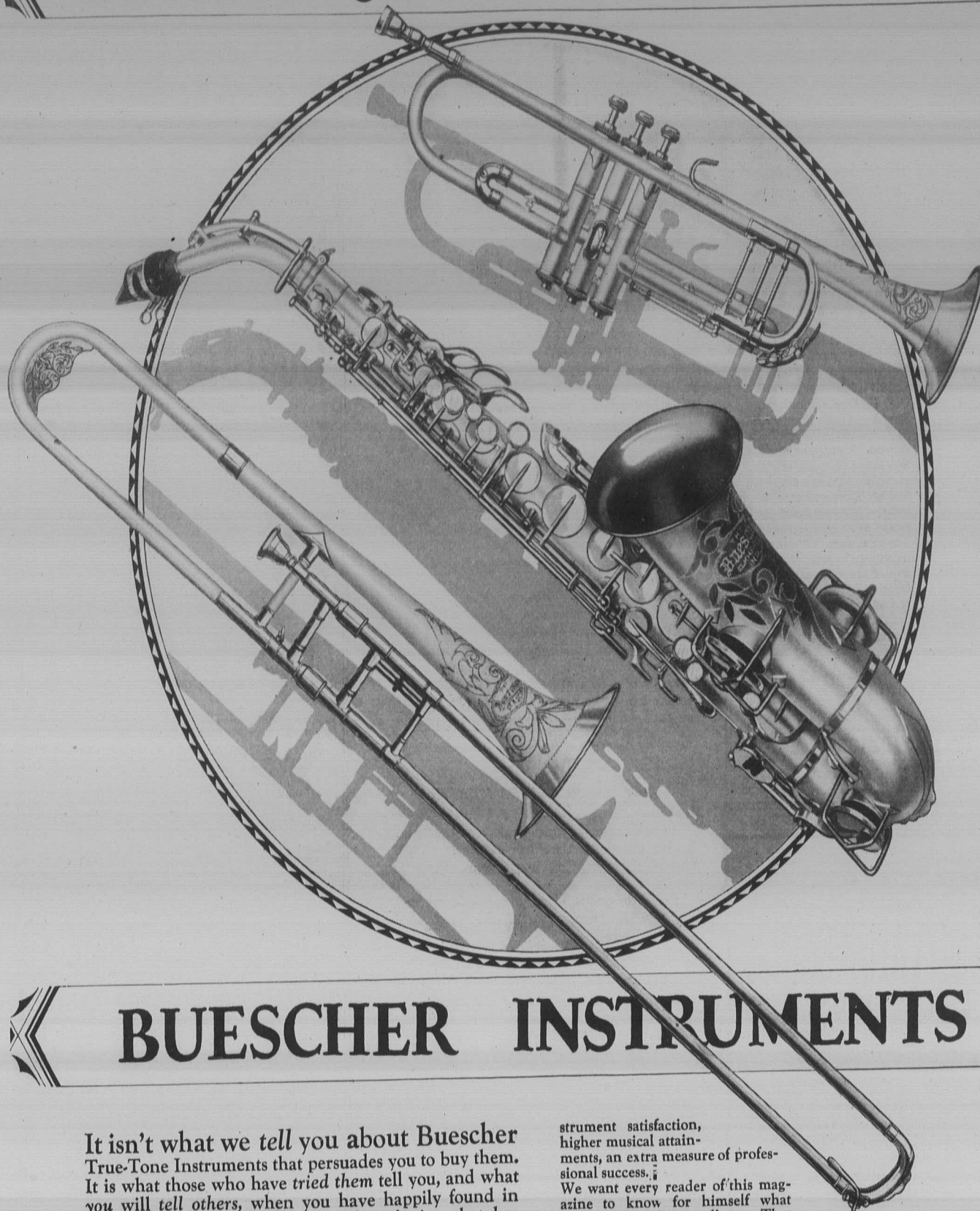
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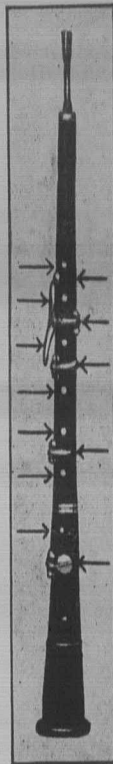
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CANON SHADOWS, A Mountain Idyl.....Cady C. Kenney  
A DREAM.....Litta Lynn  
BERCEUSE RUSSE.....Arthur Cleveland Morse  
THE CLOCK, Descriptive.....Ernest E. Welles

WE wish to correct two errors which crept into the article by Mr. Arthur W. Zehetner appearing in our November issue, *The Lion and The Lamb—Round Three*. Mr. Zehetner tells us he is not Director of Music in the Dubuque, Iowa, Public Schools, as stated by us, but is Director of Music in the Senior High School of that city. The second error occurs in the sentence: "After all, our music is a reflection of life itself, though not all of life, please," which should have read: "After all, our music is a reflection of life itself; but all of life, please." We apologize to Mr. Zehetner, our readers, and all concerned.

Chicago, Ill.—It is announced that the "Fanfare Four," sponsored by York Band Instrument Co., of Grand Rapids, Mich., will again broadcast from Station WMAQ, the Chicago Daily News station (447.5 metres), on Tuesday evenings, beginning January 8, 1929, at 8.30 Central Standard time. Members of this popular ensemble are Harry L. Jacobs, George C. Gault, Hugh E. Gault and Frank Gault.

# Merrie Christmas!

—and here's a merrie suggestion that will take care of those good musical friends who really deserve a nice remembrance—something that will mean more than an ordinary Christmas card, and yet will not be so expensive that it is beyond the limits of purse, or good taste.

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*THE Roll-Off*, published by the Leedy Mfg. Co., Inc., Palmer St. and Barth Ave., Indianapolis, Ind., is of especial interest both to those who are considering the organization of a drum corp and to others whose corps is already organized and a "going concern." To the former it will be of assistance in the matter of answering questions not always answerable from available sources of information, and to the latter, such is the belief of its publishers, it will act as a stimulant to create further interest among the members. The booklet is attractively gotten out and worth sending for, as is also "The Exclusive Drummers' Magazine" *Drum Topics*, issued by this house every three months, which contains sixteen pages of text embellished with an average of one hundred photographs. Both will be sent free to drummers requesting them.

WALTER JACOBS INC., have just issued a series of folders embodying the themes of the various publications which they are at present featuring and which have proven themselves in the fire of professional opinion. These themes are unusually clear and easy to read, having been printed by a new process on a paper slightly tinted in buff—a color peculiarly restful to the eye. The folder presenting *Jacobs' Musical Mosaics* (for orchestra), "A diversified Loose Leaf Collection of 15 colorful and characteristic compositions suitable for theatre, hotel and concert," discloses the names of such well known composers as

## KEEPING POSTED

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

Additional Keeping Posted on Pages 64-67

Stoughton, Kenney, Bath, Cobb, Allen, Del Castillo, Hersom, and Leigh.

Always recognized as publishers of worthwhile marches, this house, in its *Jacobs' Loose Leaf Collection of Standard Marches Volumes, I, II* (for orchestra) offers a list bound to be of interest to all using this type of material. The composers included bear famous names such as Bagley, Losey, Boehnlein, Fulton, Hall, Allen, Bigelow, and numerous others. There are forty-five titles presented in the three volumes.

*Jacobs' Concert Album*, a loose leaf collection of fourteen standard and salon numbers, including compositions by Ghyss, Gungl, Verdi, Thomas, Lange, and Gottschalk, is in the *Jacobs' Orchestra-Band* edition, comprising thirty-nine books. While each arrangement is a separate entity in itself the publishers say, "as both arrangements are in the same key, either band or orchestra may be augmented *ad libitum*." This would appear to be an extremely convenient feature allowing for remarkably flexible instrumentation.

In this collection is included *The Clock*, by Ernest E. Welles, a recent release, which its publishers tell the *Keeping Posted* editor, is already being heard from.

The contents of numbers One and Two of *Jacobs' Folio of Classics* (for orchestra and mandolin orchestra) is well indicated by its title. These collections contain some of the most liked writings of famous composers, including such things as Schubert's *Marche Militaire*, Chopin's *Funeral March, Angelus*, from Massenet's "Scènes Pittoresques," and others of a like nature.

*Youth Triumphant*, Overture, by Robert W. Gibb, is also published in the *Jacobs' Orchestra-Band* edition, and is the first of the new "Symphonia Series" to be issued by this house.

Two new suites for piano, *Mohikana*, by Gaston Borch, and *In the Indian Country*, by Cady C. Kenney, as well as a piano solo edition of *The Clock* mentioned above (all now ready) are to be noted as amongst those announced. The editions of all three are exceptionally attractive, the suites being in loose leaf form with tasteful and durable folio covers. This latter feature, one somewhat unusual in an American publication for piano solo edition, also has been given to *The Clock*.

These piano pieces will be reviewed in an early issue by Del Castillo, in his department.

It would be worthwhile requesting that Walter Jacobs, Inc., send you a set of these folders, which, by the way, includes one devoted to sample parts of tenor and plectrum banjo specialties published by them.

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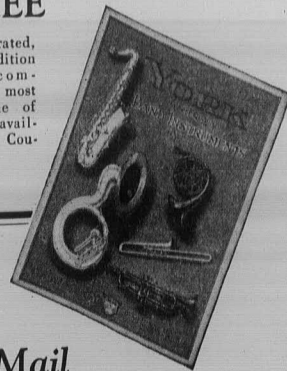
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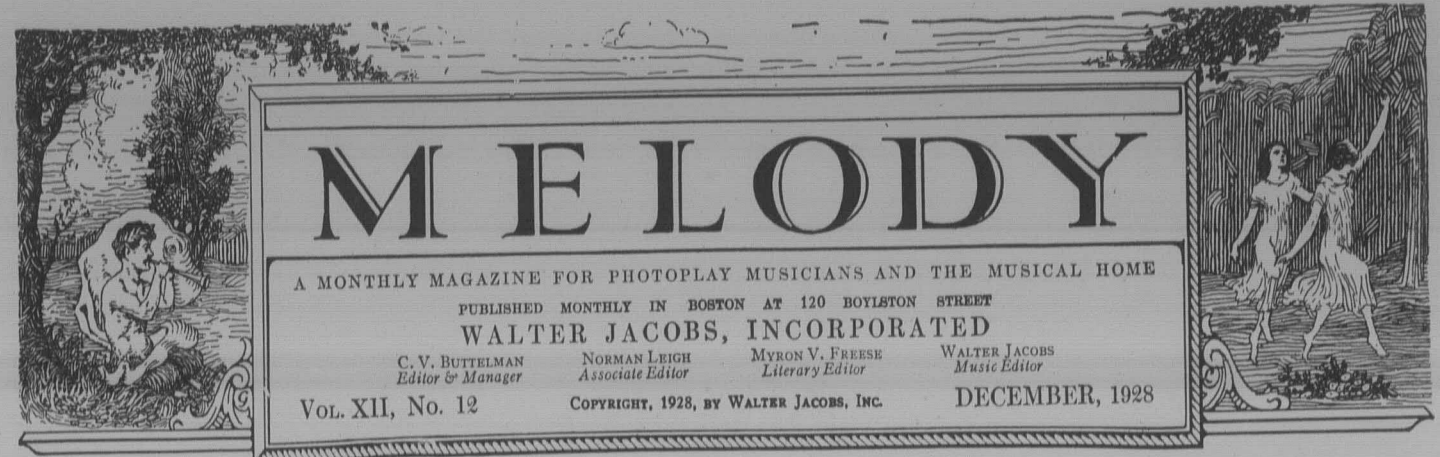
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## This and That

IN THE circular announcing the \$1000 National Prize Contest conducted by the Music Industries Chamber of Commerce, launched to produce a slogan (that *is* the *idea* of American business) which will entice, cajole, and otherwise influence the general public to take to producing their own music, we find the following verities: "Think of all that music has meant through the ages. There is music in the soul of everyone and the ability to play means inspiration, self-expression and charm. Music suits every temperament but no music gives satisfaction like that which we produce ourselves." To which we say amen!

On the other hand there is an outstanding feature of the circular which somewhat disturbs us, and this is that all the pictured musicians thereon are evidently, from the attitudes and contortions of their bodies, subjects of the great god Jazz. There is a picture of a peppy drummer—an epileptic saxophonist—a knock-kneed, body-twisted accordionist—a frenzied trombonist—key-thumping pianist—and agonized cellist. The only restful, normal looking human, being a young lady ensconced in an armchair, playing the ukulele, or tiple or some such instrument lifted from a Hula symphony. Every last man-jack of them looks as though suffering from a combination of rickets and St. Vitus's dance—in other words like a jazz player in painful incineration from his own heat. Where the "soul," the "inspiration," the "self-expression" (we should most sincerely dislike to admit this), and the "charm" so truthfully and tastefully set forth within? Where, indeed!

It is evidently the intention of the proponents of this contest to stimulate an increased interest in music, and therefore, and quite rightly from their point of view, increase the sale of musical instruments. Are they on the right track, with any such dubious presentation of what constitutes "music"? We think not. Let us refer for a moment to the piano industry which is now feebly clutching a painful and precarious existence to its emaciated bosom.

The piano business dug its grave with its own feet through the agency of the player piano. This instrument, which held within itself great possibilities as a cultural force, was dumped—and we use the word advisedly—in thousands of American homes with a bench and scarf, a "God bless you," and a dozen rolls of music selected from the works of the tin-pan alley Wagners and Beethovens. There was no attempt made to influence the customer in his choice of music—no attempt made to point out to him that the greatest and most lasting pleasure to be derived from the instrument lay in the field of respectable, even if light, music. He was allowed to satiate himself with a saturnalia of sixteen-hand arrangements of Barbary Coast music. The danger of this line of action was perceived by one of the large music roll companies as well as by a prominent player piano manufacturer. Both of these foresighted concerns made heroic efforts by private advice to the dealer, backed up by public propaganda, to turn the disastrous tide. The public propaganda might have worked if the private advice had been heeded—which it was not. The only answer made to this latter was the time-honored one which has been in the mouths of commercial institutions time out of mind: "Give 'em what they want."

The piano business continued "giving 'em" what they wanted and woke up one fine morning to discover that "they" no longer wanted "it." The inevitable had happened. The public had become nauseated with sixteen-hand arrangements of Barbary Coast tunes, had decided

that their production in the home was scarcely worth the callouses it caused on the feet, and turned to the radio, which in the presentation of jazz had the advantage over the piano of exhibiting wan tints of instrumental coloring with the clinching factor that no physical effort was necessary to make it go. As for the player piano, *Requiescat in pace!*

In the meanwhile, the piano, which was generally bought because of the intention that someone was to take lessons thereon from a more or less competent teacher who, in at

least the average case, was not operating on a jazz schedule—the straight piano was almost lost sight of, with the result that the piano industry at present has before it the painful necessity of reawakening public interest in its product. At the end of this back-breaking business, when the roll is called, many familiar faces will be among the missing.

Now the point of the above lies here. If manufacturers of musical instruments wish their products to compete successfully with the flood of ready-made music which is rapidly engulfing the country—if they wish to raise in the breasts of the public and keep it there, a desire to make its own music, these manufacturers must instill unequivocally, and with undeviating purpose, in the public consciousness, a taste for better music; not necessarily for symphonies, fugues and chorales but for music which at least deserves the term. Therein lies their salvation and, it may be added, the salvation of music itself. —N. L.

### Again—Participation

ON THE heels of the circular which called forth the above, came a copy of an address made by Henry C. Lomb, President of the National Association of Musical Instrument and Accessories Manufacturers before the Musical Merchandise Manufacturers Association (Chicago Zone), in which he complained earnestly and somewhat at length over the parlous conditions holding in the music industry at large.

While admitting that "there never can be a substitute for music" and that eighty per cent of the broadcasting programs, for instance, are made up of music, thus showing that it is futile to conceive of the American public as antipathetic to the art, he states that the "music industry is on trial for its life" and that unless the reason for the public's lassitude and indifference towards musical instruments is ferreted out "the music industry will languish and die, and we will die with it." His remedy for this dire situation is to "mobilize the collective intelligence of the trade into a common fund for the common good."

Mobilize this collective intelligence of the industry in which direction? We for one have never for a moment been in doubt as to which frontier called the loudest for troops, nor the best way in which to build up a defence against those agencies which are responsible for present conditions, and have stated our position on a number of occasions. The bulwark to be erected against the encroaching horde of distracting influences is that of participation, and continued participation can only be furthered by the advancement of a love for respectable music—the which ties our argument very strongly to the first editorial on this page.

Probably the largest and most fertile field in which to sow the seed of participation is that of school bands and orchestras because it is in that quarter that good music flourishes like the green bay tree. Participation is the salvation of musical progress—good music is the food on which participation lives. Let us not forget that!—N. L.

### Wanted—Mandolin Pupils

IN a recent divorce trial the defendant, who admitted to playing "almost every sort of musical instrument including the jew's harp," on being accused of holding hands with the co-respondent, claimed that such was far from the case. He was simply giving her lessons on the mandolin and, as all mandolin teachers will admit, "it was necessary to hold the pupil's hand to show her how to finger the strings of the instrument." Upon reading this we immediately placed an order for an instrument and had cards printed.

At last the dinner was cleared, the hearth swept, and the fire made up. The compound in the jug being tasted, and considered perfect, apples and oranges were put upon the table, and a shobel full of chestnuts on the fire. Then all the Cratchit family drew around the hearth, in what Bob Cratchit called a circle, meaning half a one; and at Bob Cratchit's elbow stood the family display of glass. Two tumblers and a custard-cup without a handle.

These held the hot stuff from the jug, however, as well as golden goblets would have done; and Bob served it out with beaming looks, while the chestnuts on the fire sputtered and cracked noisily. Then Bob proposed,—

"A Merry Christmas to us all, my dears. God bless us!"

Which all the family echoed.

"God bless us everyone!" said Tiny Tim, the last of all.

Charles Dickens,  
A Christmas Carol

# One Tuesday Night

The Editor arouses himself from his customary lethargy and produces a really worthwhile idea which the author has carried out to his own satisfaction if not to that of anyone else. A general impression carried away from an evening spent at a Boston theatre organ school into which enter such strangely irrelevant topics as telephones and silk stockings.

By

ALBERT USHER

WHAT do you know about organ schools?" asked the editor as he cabbaged one of my cigarettes and brazenly annexed my lighter with which to kindle a flame.

"Nothing," I replied shortly, eying him with that extreme disfavor his well confirmed predatory habits always arouse in me.

"Well," he boomed, flipping a hot ash off the end of my cigarette (remember, with the utmost disregard of where it was to land and not apologizing when it did, "I think, I really think, it about time that you learned a bit about them. In fact, it-is-about-time," he stressed every word, "that you learned something about something which will make you of some value around here. Besides, we're shy an article for next month, and if you can dig up some theatre organ school stuff and get it down on paper, maybe I can fix it up so it will be fit to print."

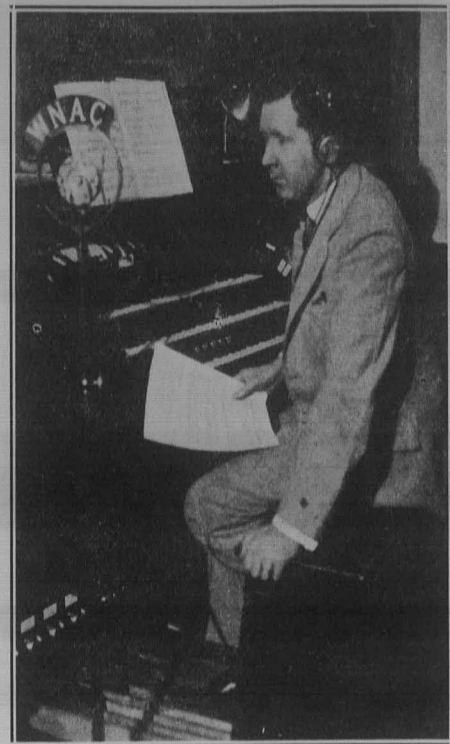
"Maybe you can, and maybe you can't," I breathed spitefully, but he pretended not to hear, and taking another of my cigarettes, ambled down to his end of the office in a cloud of borrowed smoke.

Now the only theatre organ school we have in Boston is that run by my good friend Del Castillo, known to all readers of this magazine by reason of his illuminating comments on the problems of perplexed organists. I did not in-

tend to take a train for New York, or Chicago, or Milwaukee, or in fact any distant point just to please the whim of an editor, and so I called up Del and asked him if I might be permitted to sit-in an evening and steal his trade of organ instruction. "Sure, come along" said Del, with a heartiness which I hope was sincere. "Make it a Tuesday night, I broadcast Tuesday's you know and that will make it a jolly party." He laughed somewhat weakly, and I laughed somewhat weakly, and then we both laughed somewhat weakly together.

## On Music's Heavenly Wings

And so, about three months afterward, (how time does fly!) a certain Tuesday night found me painfully dragging myself up a tortuous flight of interminable stairs bound for the Del Castillo Organ School. I gasped my way Heavenward becoming dimly conscious of distant and indeterminate noises which, as I crawled up and on, gradually, and quite unsatisfactorily, resolved themselves into the conglomerate cacophony of three lusty organs, operated by aspiring students blissfully unaware, I hope, of each other's activities. By the time I had reached the end of my ascent the carnival was at its height, and it appeared to me that, in extension of the well known tenets held by Del, these cocoon organists were using not only two hands and two feet,



"You are now in the studio of the Del Castillo Organ School. This is Del Castillo announcing and . . ."

but elbows, knees, and savoir-faire as well.

As I entered a door imposingly labelled "Office," a gloomy young man tore himself away from an agitated telephone long enough to present a weary smile and a request for me to state my business. These formalities being over with, in exchange for that which I had vouchsafed I found myself in possession of the information that Del had not yet arrived. The young gentleman, turned gloomy once more, attempted to pacify the telephone by talking to it soothingly — a business in which he had little success. As soon as he would get it quieted down by soft, and I hope not specious promises, it would commence to clatter and tinkle again with renewed insistence. It seemed to be mainly concerned and upset over the numbers to be broadcast that evening.

In the meanwhile a goodly crowd had gathered (the night's class I took it) and finally about five minutes before his time to go on the air, in strode Del himself, dragged the gloomy young man from the telephone with one arm, kidnapped me with the other, and loped down the hall towards the lecture room, with the students trailing close behind. Immediately on entering he vaulted the organ bench and set the g. y. m., somewhat less gloomy now that he was out of reach of the telephone, dragging to light music from the bowels of the library lockers.

The business was conducted with a somewhat feverish air, time being short, and certain crises developed which necessitated earnest and whispered consultations. In the meanwhile yellow slips kept arriving by messenger, proving that a substitute had been found to attempt the hopeless business of placating the office telephone. Finally the direct telephone to station WNAC jingled, Del listened attentively, glanced at the clock, hung up, set some combinations, set some more, played a few runs, scratched his ear, glanced again at the clock, and shot his cuffs. Just then the station telephone jangled once more, Del stepped on the gas, and the broadcast was on.

## Melpomene Put To Blush

I am not going into details concerning this affair — you all know what it sounds like when it comes out and I learned what it looks like when it goes in. There is not much to say. At one moment, however, during the program, tragedy stalked the scene. One of those cursed little yellow products of the telephone's impertunity called for something which the gloomy young man, burrowing into music like a woodchuck digging his hole, was unable to locate. Del, at that time immersed in the intricacies of the Zampa Overture, mouthed unintelligible directions, pointed with momentarily free hands, and leaned backwards at dangerous appearing angles to bring his whispers closer to their destination, as he kicked, punched and otherwise belabored the organ in what appeared to me as a cruel and abusive manner. The crashing notes of the finale thundered out into space as the gloomy young man's head emerged from the music lockers. There was a smile of triumph on his face, and the elusive music in his fist. The situation was saved!

Immediately the station telephone had announced by its ring that the broadcast was over, Del dropped the selection he was then engaged on, swung around on the bench with the remark that he "supposed he might have finished it for the crowd there assembled, but anyway there was much business afoot," and from then on theatre organ instruction took the scene and held it for the balance of the evening.

The subject of this Tuesday night's activities was the vexed one of cuing. I do not know the *modus operandi* in other institutions of theatre-organ sapience, and I have a virgin mind on the subject of cuing itself — therefore I cannot speak authoritatively, on the one hand, as to how many schools adopt the same method as Del, though I can state definitely that to an arrant know-nothing like myself it would appear to be the most illuminating, and practical possible. It is that of forcing the student into exactly the same processes adopted by a practicing organist when confronted with the problem of producing expository music for the latest film.

The picture to be cued in this instance was reeled off before the students who, pencil and pad in hand, jotted down the cue spots as they so appeared to them; in the meanwhile the maestro himself was busily engaged in a like enterprise. On the completion of the film the students were requested to speak up and deliver the results of their labors. Each suggestion was weighed by Del, errors of judgment pointed out—weaknesses exposed, and intelligence commended. After the class had exhausted its resources, Del read to them his own

jottings, explaining as to why he did thus and so, occasionally holding up a suggestion from the floor as a worthy substitute, and in general gave the students an extremely thorough idea of what should go on in an organist's mind when occupied with preparing a picture score.

The playing of the film was then taken up; certain knotty technical problems were discussed — the particular one which confronted the class on this certain night was that of playing "slow motion," for an exposition of which I refer the interested reader to Del's department in this month's magazine — after which Del proceeded to the organ on the desk of which awaited him the music score hastily assembled by the gloomy man from a slip handed to him earlier in the proceedings — the film was again reeled off, and the things just recently discussed were put into practice. At the end of this performance Del pointed out to the class the spots in which he himself had fallen into error, the common lot of mortals, with the remark that an organist could scarcely expect it of himself to produce a perfect job at the first playing. He then God-speeded them, and turned them out into the night. To me the entire business was a comprehensive and valuable presentation of the subject of cuing and I am quite sure that in this opinion, from their questions and comments, the students and I were one.

## Students, Gossip and Hosiery

After the class had been herded out of the room I trotted after Del (I use the word advisedly — Del's legs are long and mine somewhat abbreviated) as he strode towards the office. Arriving there, I was invited to sit down, and we fell into a little chat about the types of people who study organ and why. Del got out a card file with which to refresh his memory.

"Here's one," he said, "who took fifteen lessons. She was a society woman taking up organ because her husband said that she had never earned a cent from her music. That's why she started. I never learned why she stopped."

Del riffled a number of cards and pulled one from the box: "This chap worked in a machine shop and had to come fifty miles for his lessons. Started with very little natural ability, studied a year with great improvement, and then landed a good job."

## Shadows

Cast by our Program for 1929

A BANDMASTER LOOKS BACK WITH A SMILE

By Oliver Guy Magee

WORDS AND MUSIC — 'SPECIALLY WORDS

By Edith Minter

WILL THE BANJO CRASH THE GATE?

By M. S. Devitt

THE CONQUISTADORES' BAND

By John D. DeHuff

MUSIC AND MAMMON

By Raymond G. Custer



Here is Del playing a picture which he and the class have just cued. This was no easy job for the photographer. We know why, but do you? Send in your answers.



Another view of the lecture room with the maestro at the work bench. The second young lady, front row left, appears to be much impressed. We wish we knew what the selection was.

Some more business with cards. "A month before we opened this student took fourteen lessons, started to work after the tenth, and has been working ever since. Had had no previous organ experience.

Another card: "Here's one who presented a stiff job for us. This boy started to work with his first lesson. Swift grooming on fundamentals was the treatment necessary here. He is still studying and hasn't been fired yet so I guess the medicine worked."

Suddenly Del burst forth into throaty guffaws: "This is rich," he snorted, "listen to this one. There was a girl from British Columbia who got a crush on a chap from Somerville at a time when he was swanking around out her way in a ritzy car. She followed him to Boston and started lessons on the organ as a cover-up. About the time she had taken four lessons she discovered the boy was not exactly as represented, packed her belongings and went back home." A reminiscent look passed over Del's face. "She wore opera length —"

"Ahem!" I said, "remember our's is a family publication and, anyway, how—er—did you know that — m — m?"

"Well, you see the first thing we do is to set 'em at work kicking the pedals around and —"

"Quite so," I said hastily, gathering up my papers and preparing to take leave, well knowing that all matters concerning organ students *per se* were pigeonholed for the balance of the evening, "and thank you for a pleasant and instructive time." I gurgled a few more appropriate bits, Del made affable noises, and I took my leave.

In looking over my notes the next morning I discovered that what I had learned about organ schools was not over and above much and I confess that it was in some trepidation that I approached the Editor with a typewritten copy of my article.

## Aftermath

The minute this gentleman saw me coming he commenced an insincere and fruitless search in his pockets. Without waiting to be asked I produced my package of cigarettes, and after he had extracted two and made a second unsuccessful search, this time for matches, which ended in a request for my lighter, I presented the earnest sweatings of my pen.

The Editor stared at me blankly — he has a wretched memory, although I must admit that three months is a long time. "The Organ School article," I insinuated gently.

"H—umph" he grunted as he glanced rapidly over my offering, skipping, as is his custom, all the best parts. "Probably I can make an article out of this, if I can only find 'time,'" he said with that characteristic modesty which makes him beloved of the entire staff. I made a mental reservation that he was never going to get the chance, and as a matter of fact he never has. I stole the manuscript off his desk later in the day. It was sent down to the printer to be set and the chap who makes up the magazine promised to put it in the December issue without asking anyone anything about it. I am going to take extreme pleasure in watching the Editor's face when he sees it between the December covers.

As I turned away from the latter's desk he called me back. "Guess you'd better let me have another cigarette, I swore off this morning but —"

Silently I handed him the entire package. It was the easier way!

# Why I Don't Like Contests

By a School Band Leader

As told to

Z. Porter Wright

**T**OO much work; too much expense; too much risk of prestige for the supervisor or leader; too much emphasis on winning prizes and not enough solid musical growth; too much attention given to a few students who are members of the contest band at the expense of the many who are not in the competing outfit; too much hard feeling among the band leaders and jealousy among their schools; too much talk of favoritism and unfairness on the part of judges—in short, too much grief and too many undesirable results to offset the undeniably beneficial features.

There you have in a nutshell my honest opinion of contests for school bands — or orchestras either for that matter. What holds true of one type of organization is, in the main, true of the other, but as I happen to be a band leader I will not attempt to get out of my own field, although I may mention that the things I have to say are largely supported by the opinions of school orchestra leaders with whom I am acquainted. There is this difference, however: none of the orchestra leaders have had actual experience in contests while I have. The deductions of my orchestra friends are drawn from their observations of the aftermath of band contests in which students from their schools are represented.

## Not the Fox of Fable

Don't think that my position is due to the puckering effect of sour grapes. Quite the contrary. I am the honored hero who has never failed to bring back the bacon, or at least a piece of it. My band has never failed to win a prize of some kind. To be sure I quake in my boots just previous to every contest and right up to the time that the announcements of the judges' decision is made, for I know full well that if my band is not "in the money," as they say at the race track, I will be on the carpet, and if we should lose two years in succession I probably would be on the sidewalk looking for a new job.

Please understand that I am not bewailing the fact that the responsibility for winning or losing is placed on the instructor-leader of the band. Assuming that he is given reasonably good support by the school and local citizens so that the band has good equipment, sufficient time for practice, and ample encouragement from all concerned, the responsibility rightfully belongs to him. With the wealth of material provided by any school so far as potential players are concerned, and given the necessary time and tools to work with, if the leader does not turn out a top-notch band

within a reasonable time it is not the fault of the youngsters. In my humble opinion the average run of boy — and girl as well — is of prize-winning calibre if given a proper opportunity and training.

## True Contesters Not the Players

Maybe I am partly wrong, or all wrong, but if I am only half right our band contests, then, are to quite an extent not competitions between the players; they are tests of superiority in instruction, leadership and home-town backing. One school band I know has a whole row of cups and prizes, all of which rightfully belong to a single man in that town who does not know anything about music. He, however, is the man who made the winning band possible by furnishing the money for instruments, by engaging the best possible instructor at a salary higher than that of the principal of the high school, and by using his influence to secure a regular period for band rehearsals during school hours.

I do not deny that this has been a wonderful thing for that school and that town, and for all the boys and girls, and for every citizen. Still, I cannot help feeling what a fine thing it would have been if the tremendous amount of money that has been expended for long trips to contests and for other items of expense connected with maintaining a crack band could have been at least divided in such a way that more children in the schools of the town could have had some of its benefit.

Even though we admit that the satisfactory results from contest participation outnumber and outweigh the negative effects when the band comes home with a prize, what is the case in the towns where prizes are not won? What about the business men who dig down for the huge sums of money required to ship the school band hither and yon for no other purpose than to prove that some other town has a better band? How many times can the local band leader go to these business people for funds unless he does produce a winning band? And what about the growing number of earnest supporters who, in their zeal for the success of this school band, become slightly dulled of conscience and seek to fatten the musical average of their local defenders by the various methods all too well known in school and college athletic circles?

Again, what about the actual all-round musical rating of the prize-winning school band? Much has been done by modern contest rules to discount the band which is drilled exclusively on contest pieces and which is practically good for nothing on anything else. Yet with all

**M**UCH has been said, both here and abroad, in favor of school band and orchestra contests, but it must be remembered that all comment has not been adulatory. Occasionally a voice has been raised on the other side of the question, and, by some, this magazine has been accused of partiality in favor of contests.

While we do believe in contests, having seen much good come from them, nevertheless we look upon this magazine in the nature of a forum for the open discussion of such matters, and are therefore glad to print the views of someone with opinions differing from our own.

The gentleman whose views we offer, and whose name obviously could not appear, believes that the bad in contests outweighs the good and is quite frank in the reasons for his belief. He offers, as a substitute, more sectional festivals, and here would appear to be a matter worthy of thought.

the safeguards cast out by the present methods of conducting and judging contests, please accept the assurance of a man who has had experience that it is well to consider my question. In all shame I admit frankly that my band has won prizes in competition with better bands for no other reason than the fact that I knew how to prepare my band for the contest while the other leaders were simply building good bands. Be assured also that I am not the only leader, who, in self-defense has been forced to consider the creating of a prize-winning band as his first obligation to his school.

I grant you that it is well possible to eliminate most of the evils I have attributed to the band contest, except perhaps the ready axe for the constant loser. People will never become sufficiently good sports to see their bands or their football teams ignominiously walloped year after year without demanding somebody's blood. That being the case it seems extremely doubtful to me that all the other evils mentioned can be entirely eradicated.

## More Sectional Festivals

Personally, I would like to see the festival idea more broadly developed. To my mind, meets and tournaments which will bring together the bands of a certain section in large numbers, offer many advantages, not the least of which is the comparatively small amount required in each case for traveling expenses. The money expended to bring together the bands in some of our state and national contests would have financed dozens of these sectional festivals and would have given many thousands of children a chance to participate — with a neat sum left over to pay for equipment and instruction for many more of the deserving youngsters now receiving indifferent attention, or none at all. Average up the traveling expenses of all the bands that participated in contests last year and my guess is that the average is enough in each instance to buy an entire new set of instruments for another band. And show me the town that could not find another set of players to use the instruments, were they available.

I predict that the time will come when there will be no more band contests. We will have something to take their place, but common sense and fair play, as well as a more acute sense of the fitness of things, will conspire to bring about some other method of achieving the desirable results now afforded by the contests, but without any of the several objectionable features, some of which I have no more than alluded to.

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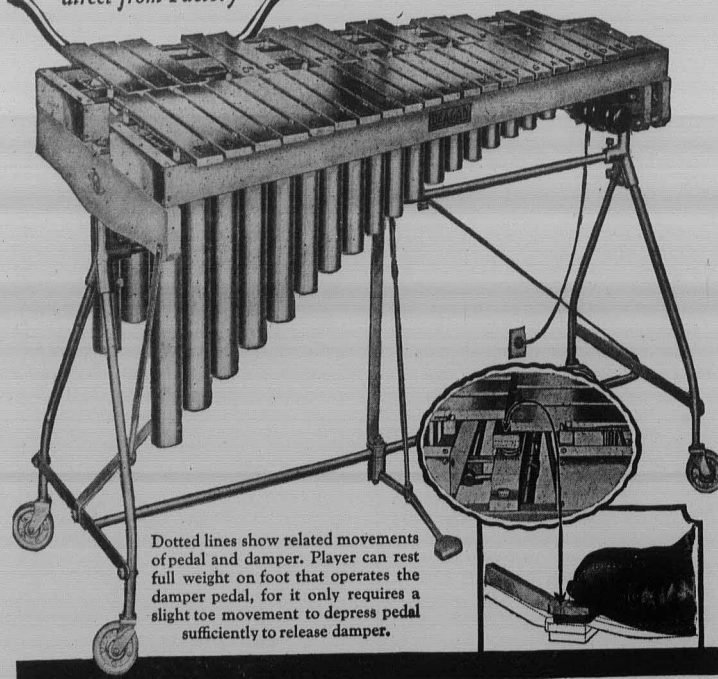
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written letters to the Younger Set. I thought that I might as well do my little bit! We surely had a good time—all the boys who attended camp. As Peanut said in his letter, there seemed to be something that drew all of us together and quickly made real friends out of us.



BLAKESLEE (Euphie) D. WRIGHT  
Newton (Mass.), High School

There was one thing about the camp routine that impressed itself on me strongly—I don't think either Slim or Peanut mentioned it in their letters—and that was the way the day ended at camp. After the boys were in their bunks, the brass quartet would play "Now the Day Is Over," after which "Taps" was sounded, echoed by another bugler across the field. I tell you it was mighty impressive.

One of the boys I should like to hear from is Bernard Rockwood, about whom Slim Handy told. Bernard was our best baritone player, next to best fiddle player, and saved on a bull fiddle besides. You will remember Slim said he was now out in Ann Arbor, Michigan, at the University School of Music, taking the supervisor's course.

I think this is about enough for this time and so I will sign off  
BLAKESLEE (Euphie) D. WRIGHT  
Newton, Mass.

### "Clarinet Section" Abashed

Younger Set Department  
The Jacobs Music Magazines

As far as I am concerned the New England Festival Orchestra was a huge success and worth everything that was put into it—time, effort and money.

I, with ten other members of our school orchestra left Burlington at ten o'clock at night and arrived in Boston in the morning. We were on hand for the first rehearsal and I remember how embarrassed I was when Dr. Rebmann, in a certain number, pointed to the first clarinet section to come in on a solo and I happened to be the whole of that section, as the others had not yet arrived. All eyes seemed to be turned in my direction, but I managed to get through it.

Music students in public, parochial or private schools and colleges are invited to write to the Younger Set Department or its contributors, care of The Jacobs Music Magazines, 120 Boylston Street, Boston. Don't forget the prize offer on the preceding page, and be sure to send in your vote for the month's best letters, in your opinion.

very much afraid I would make a mistake which, luckily, I didn't.

After we had been in Boston a day, our orchestra arrived to join in the contest, taking seventh place in Class A for which it was entered. We also have a band at school, but as it had only been organized a year, it was not with us.

All the members of our orchestra are looking forward to playing in next year's Festival Orchestra.

HAROLD GODDUE,

Burlington, Vt.

### Girl Shy

Younger Set Department  
The Jacobs Music Magazines

When I was chosen to go to Boston and represent my high school orchestra in the New England Festival Orchestra, I considered it a great honor, especially as I was only a freshman. Playing in this orchestra was a great experience to all of us who took part; my parents think that nothing my teachers have ever given me has been of such help.

The most embarrassing moment I remember connected with the affair was at the first rehearsal when I was told to sit beside a girl.

HAROLD W. JOHNSTON,

Maynard, Mass.

### Cape Cod Again

Younger Set Department  
The Jacobs Music Magazines

I cannot estimate the value of the experience received by me from playing in the New England Festival Orchestra; perhaps the greatest benefit was that of learning to concentrate as never before. Also under the fine leaders we had, I learned to put a new expression into the music we played.

I think all of the players must have learned something from each other. I am sure that I benefited from my fellow players. Having played oboe for a shorter time than the other oboists, these were able to give me many hints which enabled me to improve my playing.

I am very much interested in orchestra work. In Falmouth we have a High School and a Junior High School Orchestra; there is also a Community Orchestra which has done excellent work. Five years ago there was only a small High School Orchestra led by the French teacher; however, since Mr. Edward B. Albertin, present Supervisor of Music in the Falmouth schools, has been here, the instrumental work has gone forward very rapidly.

Our Senior High School Orchestra is working hard this year with the hope that we may compete in the next Festival.

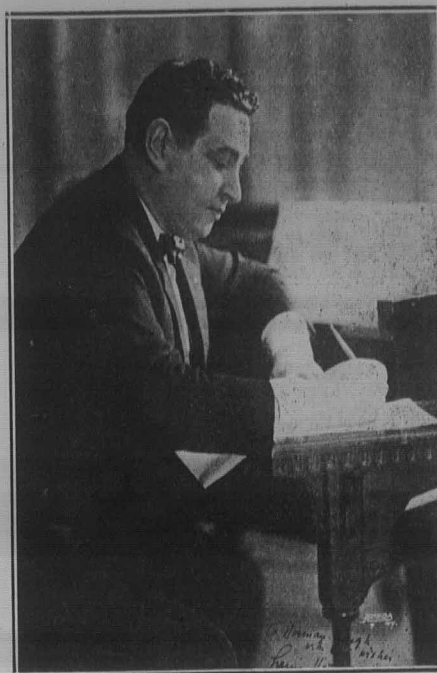
ARNOLDA GIFFORD,

Falmouth, Mass.



JAMES BROWN

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LOUIS KATZMAN

Musical Director of the Anglo-Persians and other well known and successful broadcasts

THERE are two programs coming over the NBC chain Sunday nights, which we seldom miss. The first of these is that of the Whittall Anglo-Persians, under the direction of Louis Katzman. This broadcast has been on the air a matter of something over two years, and during that time, by reason of its musical excellence, well-balanced programs and lately by the addition of a vocal number or two, has managed to gain and hold the attention of a large and faithful audience.

While it is true (and be it remembered that this opinion in its first half may not and probably is not, shared by all or even, possibly, a majority of listeners) that the affair suffers somewhat from sporadic and feeble attempts at a continuity, and carries the bore of a trade-marked opening and closing, these features are mercifully short and leave the greater part of the thirty minutes on the air at the disposal of Mr. Katzman.

This gentleman well knows how to make good use of his time—his programs, now relieved from the somewhat restrictive dictum that they should partake almost exclusively of the oriental in character, are well varied and of intrinsic interest. Always a conscientious, and somewhat strict director, these qualities of Mr. Katzman manifest themselves in the Anglo-Persian broadcasts by an evenness of performance gratifying in the extreme. Occasionally, although more rarely of late, the orchestra drops into the popular vernacular and presents a fox-trot generally arranged by the maestro himself.

In the role of arranger Mr. Katzman is fully as adept as when wielding the stick, his arrangements showing the same painstaking care exhibited in his directing. A good broadcast worth a half-hour of anyone's time.



"Fred Stone's first word to the American public since he was injured in an airplane accident several months ago will be broadcast from his room in Lawrence and Memorial Hospitals, New London, Connecticut . . . . ."

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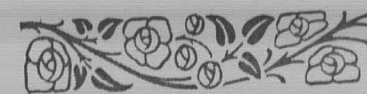
Well, there is none left only one virgin field for advertising broadcasters—funerals!



SEVEN o'clock (E. S. T.) on Sundays, usually finds us tuning-in on the second program referred to, *The Spotlight Hour*, which takes the air over the NBC system, with WJZ as the key station. We ourselves, pick up this program from WBZA of Boston although the advance programs of the NBC list it for only two stations, to wit, WJZ and KWK—somebody's error. (One finds the NBC stumbling editorially occasionally as for example on the same week's program listing, where *Brown October Ale* is credited to Herbert when all the world knows, or at least should know, that it is a product of de Koven's less-inspired pen.) Somewhere on this page will be found a picture of the

# The ETHER CONE

Herewith the radio department makes its second appearance. Encouraged by the fact that no untoward happening signalized the advent of our first venture into this field we proceed with bold and confident mien to say exactly what we think, expressed in the manner which best pleases us. Fortunately, as much for ourselves no doubt as anyone else, we find more to praise than to blame. Whatever may be said concerning radio from the literary and dramatic angle—and there is much that we can and in the course of time will say—the musical side presents a more inspiring prospect, and luckily is preponderant.



orchestra which functions in this broadcast, surrounding its leader, Harold Sanford. This gentleman, it will be remembered, for years worked hand in hand with the only consistent producer of worth-while light opera and musical comedy music this country has ever seen; the late Victor Herbert. It is such an experience, vouchsafed to few, that gives Harold Sanford a background of undoubted authenticity in his dealings with this class of music, and the fact that the various broadcasts over which he holds musical supervision, are devoted largely, and in the present instance wholly, to light opera and musical comedy selections, shows that the officials of the NBC fully recognize his peculiar talents in this respect.

To those who, like ourselves, look upon Herbert's work as the perfect expression of an exquisite talent, it is a source of satisfaction that the traditions of its reading should be carried on by one who derives his authority direct from the composer, himself; an orchestra and band leader of no mean distinction, and one whose interpretations of his own compositions were never during his lifetime, equalled, to say nothing of being excelled—a truth which cannot be uttered concerning numberless wielders of musical pens. It is not surprising that, everything considered, Sanford's programs should contain a large amount of Herbert, and it is a feature that need cause no one regret. The more one hears of Herbert the less one thinks of his contemporaries, to say nothing of those who followed him.

Mr. Sanford is seldom guilty of the mistake exhibited by some of the broadcasting leaders—that of attempting to revive an interest in musical comedy music, even in its own time was of a thoroughly evanescent nature, and today, without a musicianship with which to back it up, is

as pointless and futile as the half-mast mittens of Mid-victoria. A case in point is a typical program, in which out of fourteen selections presented, six are by Herbert, three by Lehar (the only contemporary superior Herbert ever acknowledge as such), two are by that for-once-only collaborated pair—Kreiser-Jacobi, one by Gebest (George M. Cohan's musical handy-man) and one by Norton, the composer of *Chu Chin Chow*.

In this entire program there is only one number whose musical value, today, we would question, and one which, if not of the best, is at least a thoroughly respectable job. The balance belong to the very aristocracy of their class and represent some of the finest and most permanent things in light opera and musical comedy literature.

A broadcast of this description probably has more universal appeal amongst people of refined musical taste than the production, over the air, of symphonies and such like grandiose enterprises (symphonies need far better reproduction to make them effective than radio has yet to offer). It also hits the middle class musical taste, leaving only the hopelessly dumb and unregenerate "hoofers" outside the pale of its influence.

It is our opinion that such broadcasts are the true road to music appreciation, along which that mule, the lay public, must be coaxed. By sugar, if you so term it, but it must be admitted by sugar in a highly refined state. One thing is certain—the mule's hide is too thick to react to the blows of Bach, Beethoven, et Cie., no matter how often repeated. The brute must acquire sensitivity to feel these.

*The Spotlight Hour* carries two capable singers, Rosalie Wolfe, soprano, and Cyril Pitts, tenor, who operate in both solo and duo capacities.



HAROLD SANFORD (standing center) and the orchestra which functions so successfully in "The Spotlight" and "Ethico" hours reviewed on this page, as well as a number of others which will receive our attention in the near future.





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being as ambitious as Ern and myself he practiced all day long on his violin while we were doing the same with our instruments. Ed's coming home once more brought we three brothers together in home contact with our father, and living in a fairly large house each had his own room for practicing and playing — father at the piano, Ed on his violin, Ern on his trombone, and myself on the cornet. The neighbors on each side of us (it was a corner house, by the way, on Alabama and Michigan Streets) most certainly must have gained their full share of noise from four different instruments all going at the same time, for many were the unsigned notes dropped into our letter box, calling us a "nuisance to the community." I guess they were right, but we were too deeply immersed in our music to pay any attention to anonymous letters, and cared little so long as the police didn't interfere and give us warning.

I often have wondered how our good mother ever stood for the frightful din we must have constantly created, but that's a way "good" mothers generally have. With the exception of our father none of us played any too musically, and the continual playing of scales and exercises could not have been very entertaining to a disinterested listener. Of course we kept all our windows closed, but even so the anonymous missives kept coming, only in fewer numbers; some of the neighbors evidently becoming used to the racket, or else moving away from it.

(TO BE CONTINUED)

### Bits from Everywhere

**Milwaukee, Wis.** — Avelyn Kerr, the well-known theatre organist, in addition to broadcasting over station WISN recently made a number of personal appearances at various local theatres. These stage programs were the outcome of a tremendous number of request letters received by Miss Kerr intimating that a personal appearance would be welcome to a large public. The success achieved by Miss Kerr in these appearances has proved the intense regard in which she is held by her radio audiences.

**New York.** — Denver, Colorado, has been selected as the place for holding the fourth National School Band Contest to take place May 23-25, 1929. It has also been decided to have five classes of school bands participate in the state contests instead of four, as heretofore. The first four will be high school bands graded according to the sizes of the schools and the fifth will be from junior high and grammar schools. Further details may be procured from the National Bureau for the Advancement of Music, 45 West 45th St., New York, N. Y.

**Stonitz City, Ia.** — Hartley musicians, under the directorship of F. O. Griffin, recently made a clean sweep of prizes in the Tribune's second annual Interstate Band Contest and Radio Show. The municipal band won a challenge cup, \$100 in cash and an opportunity to play a concert on the Roof Garden which would net it \$100, while the high school band, in its turn, won a challenge cup and \$100 in cash.

**Marion, Ohio.** — It is the intention of Judge Louis B. McNeal to make this, his home town, an outstanding example of band activities within the state. The band in the formation of which he is interesting himself is to be a symphony band, and Mr. F. Field is to be director. Several meetings and preliminary rehearsals have taken place, and forty members have already signed within a period of three weeks. The band is to be equipped with a well-known brand of metal clarinet.

**Sydney, Australia.** — A saxophone band with one hundred members is Australia's record for this type organization. Under Les James the band has been organized nearly four years from students of L. and B. James, and is heard often in stage and radio engagements.

**Salinas, Calif.** — Just recently Henry E. Lingley celebrated his third year as pianist and organist at the California Theatre of this town. During that time Mr. Lingley has made many friends both personally and musically.

## Slide, Boy—Slide!



THIS month I am in receipt of two letters each asking me to cover a certain point. The first seeks enlightenment on the treatment of slow motion shots, the second craves explanation of the glissando. James, page Mr. Crawford! Being of a naturally crabbed and contrary nature, I will delve into the last one first, although it should be mentioned that Milton Charles' *Organ Interpretation of Popular Songs* (Robbins) goes into this matter more thoroughly than I can here. Charles has devoted a good half of his book to consideration of the glissando's mechanism, and has of course demonstrated it with profuse illustrations. In addition, it might be said that, while the general effect is the same, different players show considerable variation in their method of employing it.

### The Glissando

Of course I assume that the young lady who asks for description of the glissando refers to the double roll used in ballad playing, and not the long glissando with the single finger or flat of the hand as used for effects or jazz. The latter has its important place, but the former is what is generally referred to by the term. It was made famous by Jesse Crawford, though I have heard its invention credited to Oliver Wallace. Probably a dozen organists go to bed nights to toss in uneasy slumber under the firm conviction that they were the first to use it.

At any rate there is no doubt that it started on its way from the West Coast and gradually worked east. This is fitting and proper, because its origin was still further West, — in Hawaii. The real papa is the steel guitar, and a consideration of this fact is helpful to its intelligent use. Re-create for yourself a mental image of the effect caused by the sliding bar of the instrument as it glides from one interval to another, and you have a starting point to work from. Notice in particular that to simulate this effect you should have as far as possible a complete chromatic progression with no missing notes, and further that in the gliding process you will spoil the effect if you repeat the starting note as you go up or down. And finally note that the gliding process must be smooth and easy, and if you surge up to your concluding note, the effect will not be as good as if you take your time, and by clinging down close to the keys aim at complete legato rather than speed.

When you are able to make a smooth glissando between any two intervals with either hand, you can, then go on to the next step. Arrange your piece so that instead of playing the melody alone you now stick to three-note chords. Or, to put it another way, form it into a trio in which the three voices move in parallel progressions. The trick then becomes simply that of playing these successions of three note chords with the two hands, generally taking the melody and second voice with the right, and the third or bottom voice with the left, and applying the glissando simultaneously with both hands on any two of the three voices wherever there is an effective interval.

In Milton Charles' book, which will make this procedure perfectly plain, the glissando is favored on the two under voices. Personally I generally prefer the top and bottom voices. Any of the possible combinations is effective,

that the glissando becomes the chromatic scale. The majority of slow motion shots are those appearing in newsreels of athletic events, and there are many such examples of linear curves translatable to musical curves. The wood-block crack and upward run of the golf, polo or base-ball shot, the descending slow run of the long golf putt ending with the wood-block as the ball is sunk, the up and down scale of the high jump or pole vault, the double curve of the dive as described above, all are typical examples frequently encountered.

This characteristic reversal of the scale in one direction for the opposite is nowhere more useful than in the trick slow or fast motion shots that some inspired photographer hit upon a year or two ago. This mechanical wit discovered that, by taking any such subject as mentioned above, fantastic results were obtainable by stopping and reversing the film. A horse starts to jump over a hurdle, stops in mid-air, returns to the starting point, tries it again, see-saws back and forth in the air above the hurdle, and finally brings his defiance of the laws of gravity to a close by gently wafting himself down to the other side in slow motion. Obviously the appropriate musical curve will be effected by reversing the direction of the chromatic scale back and forth just as the horse reverses himself.

In general, however, horse racing and foot racing suggest a different treatment. Here you have, at a slow pace, a regular rhythm of up-down, up-down, which if treated with simply the appropriate contour of the unvarnished chromatic scale becomes too arid and monotonous. It becomes necessary to invent or choose a tune with that general type of melody, such as *Horses* or *There She Goes*, generally in a 6-8 rhythm, and then slow it down and time it to the action. If in addition the melody is then surged, so to speak, by re-enforcing the main accents with the swell shoes and with short glissandos added to the melody, you have done about all the normal manager has any right to expect.

### Slow Motion

To a certain extent discussions of glissando and slow motion are somewhat allied, as they both center around the application of the chromatic scale. It is no exaggeration to say that practically all slow motion shots should be cued with descriptive improvising, and that in the majority of cases this improvising is built around the chromatic scale in one direction or the other. Such musical figures are then simply a musical curve corresponding to the action curve of the picture itself. A high dive from a springboard, for instance, becomes a short upward chromatic figure reversing itself to a long downward scale culminating in a final upward scoop at the bottom of the keyboard representing the splash as the diver disappears.

Obviously if such shots appeared at normal speed the synchronization would be through a glissando. Slowing the picture to slow motion, however, slows the music up accordingly so

**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 operated, and, until the opening of his organ school, the magnificent Metropolitan, Boston.

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Of course no rule can hold good in all cases. There will occasionally be slow motion shots that it would be folly to treat with any of the above suggestions. This will be apt to be true in slow motion scenes occurring in features or comedies, where the importance of suggesting the mood through the right choice of piece will transcend considerations of cuing the musical rhythm or melodic line to the screen action. Then there are shots, such as the racing shots mentioned in the above paragraph, which continue so long that a treatment as suggested above will become monotonous and awkward, and it will be better to simply play a gallop slowly and softly without reference to strict timing.

### Marching—Slow Motion and Normal

While on the subject a word might be said about all marching sequences, both at normal tempo and at slow motion. As to the former, there is no question but that the 6-8 march furnishes the more incisive rhythm if the pace is anywhere near the standard 120. But if it becomes much faster, as experienced players know it often does, or if it goes into slow motion, the 4-4 march will be found to be more adaptable. For the fantastically fast tempos that

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newsreel photographers seem so addicted to, it will often be found advisable to take a common time march and slow it down with a heavy four chord rhythm to the measure, so that the marchers are stepping four beats to the measure instead of two. And for the slow motion the same 4-4 march will be found equally ready and willing to go to the other extreme, and play a whole measure to each step, with but one strong accent on the first beat of each measure.

*We Love the Ladies*

Just in time to catch this issue before it goes to press, Mr. Kenneth T. Wright of Lloyd's Theatre, Menominee, Mich., has written in again in justifiable indignation at having been referred to in these columns a couple of months ago as a woman hater. Both Mr. Cate and myself had Mr. Wright figured out all wrong, and I can make no better amends than to print his letter in full:

I notice in the October issue of MELODY, that both yourself and my friend in Wichita, Kansas, have sadly misunderstood me. If we expect to win against "Monopodism," we should have more mutual understanding.

In the first place, I'm not against, nor have I it "in" for lady organists. Always believing in using one's right foot on the pedals at least part of the time, it sorta irked me to hear anyone so wholeheartedly condemn this same proceeding. That caused the explosion, I guess.

Nor do I set the swells partly open and then proceed to attempt the Charleston on the pedals. We used to have a large Austin legit, where I once worked, and as the shutters opened in an entire group, colored lights in the lofts gave a pleasing effect. Honest, the shutters never rusted in one position. We had to quit the lights though, because we tried red bulbs once and darned near caused a panic — the people thought the organ had caught fire!

I, too, Mr. Castillo, as a rule, use only one foot on galops and hurries. These don't suffer from lack of tempo either. I like the effect of the lower pedal reeds played staccato, and, in the middle register, when one uses both feet it seems that the notes lose some of their resonating support. On the other hand, in *Looms of Fate* by Saint-Saëns, following the left-hand theme on the pedals gives a pleasing effect. There are endless places where, to my notion, both feet are indispensable. Try a good jazz break with 'em once.

I must take issue with another statement made by a young lady. It was to the effect that men play the theatre organ for pastime, or some other obscure reason, while the woman means business and gets more out of her work. I think it quite the opposite, in many cases. I know several women who have taken up organ because they thought it fun; in fact I turned down a student recently who wanted to learn organ for that reason. Many times, the lady organist will get married after a few years of playing, and her music collects dust. A man can't afford to play organ for pleasure only. He learns it with an idea of using it as a means of livelihood for his whole lifetime. He can't write home for money — he has to succeed. Of course it is a pleasurable occupation or he wouldn't have chosen it.

I don't want anyone to believe I'm so against lady organists. While we argue often within the profession, they are, as you say, almost like companions, professionally and personally.

P. S. — We tried something new here. At the showing of Al Jolson in *The Singing Fool*, we used a Brunswick record of his singing *Sonny Boy* on the Vitaphone, and I played an accompaniment on the organ. It was a sort of prologue, and it surpassed my most optimistic hopes in the way it "went over."

Mr. Wright's letter certainly sounds fair-minded enough, but I am left in doubt as to whether he has wound up the discussion or started something afresh. Personally I can be quite impartial in the matter, for I have never noticed any particular difference between the men's and the women's attitudes in regard to their work. Here in Boston I should say that positions were pretty equally divided between the sexes, and the same thing seems to be true of the ability, persistence, and ethics shown by the two. If any of you have made different observations, now is the time to speak up before our new president is inaugurated and the

country saved from perdition as per campaign promises.

The postscript on using the Victrola for a theme song with organ accompaniment is all very well unless it encourages the manager to put in a Synchronophone! In the long run Synchronophones and Orchestraphones are going to be the best thing in the world for the profession, because they will hasten the reaction against canned music. But for the nonce there have been several cases which have come to my attention of theatres bucking the Unions with these overgrown Victrolas and then having the janitor run them.

In all such cases where these devices are used they are of course operated through amplifiers just as the genuine sound movies are, and are then advertised as the real thing. This hoax is being developed to such a bare-faced extent that sooner or later the public is going to realize it is being duped. And by that time they are going to be tired of the whole racket, anyhow. Just stick these words away in your memory book and read them over a year from now, and see if I guessed far wrong. "The cloud has a silver lining."

As to the use of records with organs for prologues and in pictures, alert organists will sense here a chance for an innovation. With the flood of theme songs for pictures that are now prevalent, there are numerous chances for this kind of exploitation which, it seems to me, organists in community houses would do well to grasp. I know of several such cases where players have told me of using the idea successfully. One instance was with *Laugh, Clown, Laugh* and another that of using Jolson records during the course of *The Jazz Singer*. Organists who at this time demonstrate their value in this or other ways won't have to wait to get to Heaven for their reward.

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1786. Stoughton Musical Society formed. (This is now the oldest existing singing society in America.)
1789. The Oratorio *Jonah* performed in King's Chapel before President Washington.
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1792. Dr. Lowell Mason, "Father" of Church and Public School Music in America, and composer of *Bethany* ("Nearer My God to Thee"), born in Medfield, Mass.
1798. *Adams and Liberty*, known as "The Boston Patriotic Song," published. (It was set to the melody now identified with "The Star Spangled Banner.")

In these days it is customary for the composer to outlive his songs. — Newman Flower.

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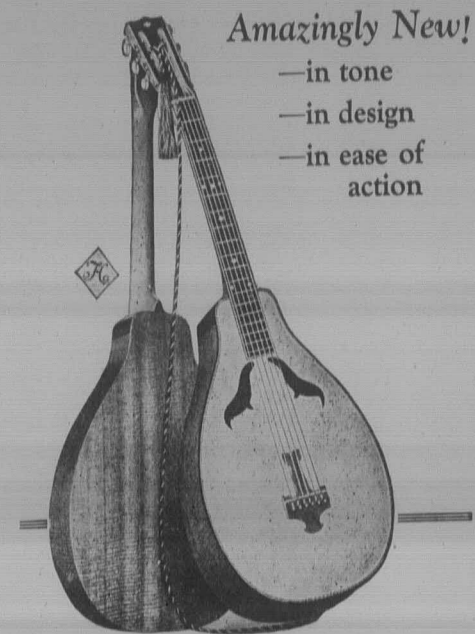
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## Here and There in New York

By ALANSON WELLER

THE Metropolitan Opera opened brilliantly with *L'Amore de Tre Re* followed the next week by the premiere of Strauss's *Egyptian Helen*, a gorgeous work brilliantly presented. The other opening operas of the season included *Aida* and Halevy's *La Juive*. The symphony orchestras are busy, this season, with a number of novelties including a suite from Handel's *Alcina*. A "Five City" program by the combined



ALANSON WELLER

Philharmonic Symphony under Walter Damrosch offered selections suggestive of the various cities. London was represented by the *London Symphony* by Vaughn Williams, Rome by Respighi's *Fountains of Rome*, Paris by an aria from Charpentier's *Louise*, New York by John Alden Carpenter's *Skyscrapers*, and Vienna by Strauss's *Tales of the Vienna Woods*. It was novel and effective. Mr. Damrosch's educational concerts over the radio, which are broadcast to thousands of listeners in public schools in remote sections of the land are meeting with gratifying success. The veteran conductor's individual personality and interesting talks on the music and the instruments invariably arouse interest among the newer and younger music lovers, and the possibilities of his scheme, in thus creating an interest in music, are limitless.

The Roxy has been offering some unusual choral presentations of late including two Mascagni excerpts, the familiar church scene from *Cavalleria*, and a less often heard scene from *Iris*. A choral version of the Rachmaninoff *Prelude in C# Minor* was also heard. The stage presentations included *Autumn Leaves*. At the Paramount, Eddie Peabody continues to please as master of ceremonies. In a very short time now the new Paramount will be open in Brooklyn.

Vitaphone presentations continue to improve and the scores for the "talkies" are frequently effective. The recordings of some of the well-known concert artists have also turned out well. Mischa Levitzki's playing of the *Sixth Hungarian Rhapsody* and Albert Spalding's, of the familiar *Gypsy Airs*, proved pleasant. The worst feature of the Vitaphone however is the attempt of certain theatres to do away with their own orchestras and offer in place of the customary revue a series of Vitaphone vaudeville presentations. Some of the comedy (?) teams and so-called revues which have been offered are really very bad. The players who make these recordings would not be engaged in a first-class house in the flesh, so why should the fact that they are on a record improve their line any? If the backers of the Vitaphone want to see it succeed, they had better "can" this sort of presentation early in the proceedings. All the leading New York houses are now Vitaphoned, as well as the Loew and Fox circuits, with Keith soon to follow. Just what becomes or will become of the many musicians thrown out of work in this way is hard to tell.

Some beautiful foreign offerings reached us this month. *Three Comrades* and *One Intention*, the first Soviet comedy to reach these shores, proved thoroughly captivating with its broad, spontaneous humor and its attractive delineation of Russian life. Two Swedish films, *Jerusalem* and *The Legend of Gosta Berling*, also were shown. Both these offerings starred players who are now in American films. They were both based on stories by Selma Lagerlof, and the second offering had a special score composed by Alfred Antonini of New York.

The new Carnegie Playhouse opened Nov. 3rd, the last word in "little theatre" ventures. It has in addition to the theatre proper, a ballroom, art gallery, coffee room, card room, and ping-pong court. *Queen Elizabeth*, an ancient offering in which Sarah Bernhardt and Lou Tellegen starred, was shown as the opening film.

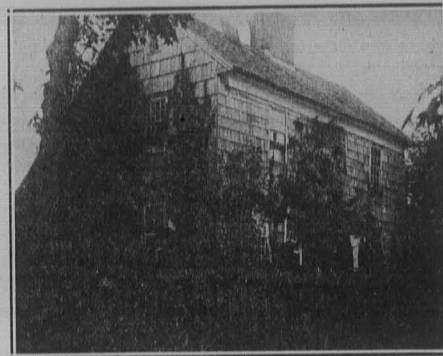
The most enjoyable features of the organ recitals at Brooklyn Institute by Edwin Grasse are the "different" programs which he offers. Recent numbers played were the seldom heard *Overture to the Occasional Oratorio* of Handel, Weber's *Euryanthe* overture and Mr. Grasse's own *Organ Sonata*, a very beautiful work indeed.

Two unusual forms of entertainment visited New York recently; the Theatre Exposition, in which relics associated with the theatre, past and present, and with some of its stars, and the Tex Rickard Rodeo, an entirely different type of entertainment.

John Gart of the Metropolitan is soon to make an organ recording for the Movietone from the console of the Metropolitan's Moller. This will be to the best of our knowledge the first organ record for the Movietone and should prove most interesting. Incidentally it may open up a new channel for Movietone presentations.

The air is filled with organ music these days, and oddly enough most of the players are S. T. O. folk, though it really is not so odd after all when one considers the many fine players which the society boasts. Marsh McCurdy of the Capitol, John Gart of the Metropolitan, and Henrietta Kamern of the Rio, are all heard via WJLN. Lew White and Emil Velazco broadcast from their respective studios. The Capitol is soon to install a new four manual Wurlitzer in place of its present Estey. Some church or concert hall will get a splendid instrument in the old Estey.

### "Home Sweet Home"



JOHN HOWARD PAYNE HOUSE

REPRODUCED above is a picture of the little house at Easthampton, L.I., said to have been the home of John Howard Payne author of *Home Sweet Home*, and the inspiration for the famous verse. Payne spent much of his childhood and youth in the pleasant Long Island town, and it was this little house which really stood as home for him, though his wanderings took him to many parts of the world.

He was a brilliant man with a striking personality, who, like many another brilliant man, failed to achieve the success in life which should have been his. He was at different times editor, writer, actor and dramatist, and it was while acting in the last capacity that he came to write the familiar lines. He was in Paris at the time, alone and lonely, and had written the drama *Clari*, or *The Maid of Milan* in which the song first appeared. The melody is not by Payne, who was not a composer, but the verses are his and strike the deepest note of sentiment in listeners. Henry Bishop, some of whose quaint coloratura songs are still heard, is said to be the composer.

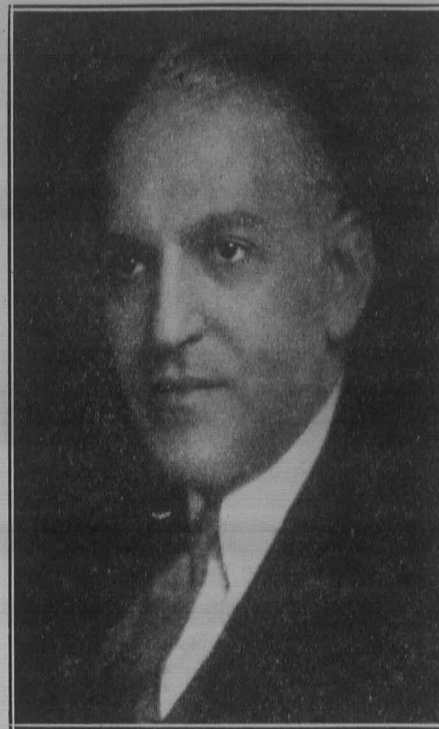
The drama for which the song was written was an immense success both in London and New York but Payne, who was a poor business man, made little from it. However the immediate and lasting popularity of the song may have been some compensation to him, and it is certain that he must have felt the thrill which comes with all self expression, after he had penned the lines so expressive of his own lonely life. It is small wonder that the little house brought pleasant memories to him, with its beautiful trees, its mill in the back, and its spacious colonial rooms. It might well symbolize "home" in its most ideal state, especially when occupied by Payne's devoted mother and family.

It is only because it expresses so well the love of home, which is in everyone's heart, that the song has held the affections of people for so many years. The melody is commonplace, the verses not extraordinary, but the message beneath the verses and the tune reaches every heart. Jenny Lind and Adelina Patti sang it at all their concerts, it has been played and sung in every possible arrangement and in many languages the world over, and its message is as strong and appealing today as it was a hundred years ago. The "home" urge is a universal emotion.

The old landmark is to be preserved as a permanent memorial to the "homeless bards of home," and those to whom the song has brought memories of their own homes may now visit the house which inspired the original verses that have lived so long in the hearts of the world. — A. W.

## Music Chat from Washington

By IRENE JUNO



JACK STEBBINS

JACK STEBBINS, former managing director of the Fox Theatre has left Washington and his loss is keenly felt by all who followed his work.

In the comparatively short time Mr. Stebbins has been here he has given Washington some of the most artistic presentations ever staged in the city. He is a thorough showman, raised in the business, and familiar with every detail of the theatre from the front to the back of the house. He is an excellent music critic, can appreciate good projection, is an expert on lighting effects, and uses in many ways the vast lighting system in each theatre.

During the time he was in Washington he journeyed to Philadelphia each week to stage there the presentation at the Fox Theatre. He had about ten different sets of scenery to work with, but each one was changed and arranged so that at no time during his stay here was it apparent that a previously shown stage setting was being used.

Mr. Stebbins featured his music, and the fifty piece orchestra under the direction of Leon Brusiloff was one of the delights of the city. He used both a conductor and an associate conductor; two performances each in a day. One of the most artistic and unusual things done in a long time was his presentation of *Rhapsody in Blue*. He imported a feature pianist for the solo interludes, and had the piano elevated above and to the rear of the stage. This was in a white spot. On left stage were ten ballet girls doing an airy, entrancing toe dance with a soft rose pink spot on them. To the right were ten girls in a blue spot and they were pickin' 'em up and layin' 'em down. One didn't know which set to watch. Two sets of dancers, each doing a different kind of dance on the same stage to the same music. It pleased everyone, each choosing his own style of entertainment, and incidentally served, as nothing else could, to show us that *Rhapsody in Blue* is really an exquisite classic in modern tempo.

Mr. Stebbins was a whiz when it came to thinking up new things to do, and had two Government tie-ups that were remarkable as atmospheric prologs. The first was the tie-up with the Amaryllis Show which was transferred from the greenhouses of the Department of Agriculture to the stage of the Fox. Thousands of the fresh flowers were on the stage daily and made a most imposing spectacle. He also had a tie-up with the manufacturers of Amaryllis perfume, and it was advertised and sold at the local stores during Amaryllis week. Several thousand small vials were given to the audience, and as an extra touch, this genius had it put through the ventilation system so that the audience started sniffing at the delicate odor as soon as they reached the lobby, and by the time they had reached their seats were looking forward to the Amaryllis display.

His second Governmental scoop was when the United States Coast Guard ordered a detachment of fifty men sent here from Norfolk, Virginia, to participate in the atmospheric prologue to *A Girl in Every Port*. This idea carried with it the first public presentation of *Scenepartus* recently adopted as the official anthem of the Coast Guard, a service older than the Marines. The men were detailed to Mr. Stebbins with an Ensign in charge.

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His presentation of *The Tally Ho* in which five live horses appeared on the stage, was a success from the start to the startling finish. Said horses did not interfere in the least with the large company of singers who were dressed in hunting costume.

Mr. Stebbins is a man of culture and refinement; this reflects itself in his work. All applicants for positions are personally interviewed, and when he put on his singing ensemble, he heard every one who applied. The singers were largely Washington talent, but the ballet came from New York.

Mr. Stebbins is finishing his twentieth year of active work with the Fox Corporation and is detailed to open the ace houses on the circuit. At present he is taking up his duties opening the new St. Louis and Detroit houses.

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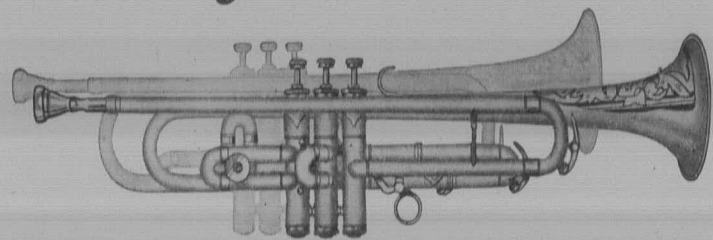
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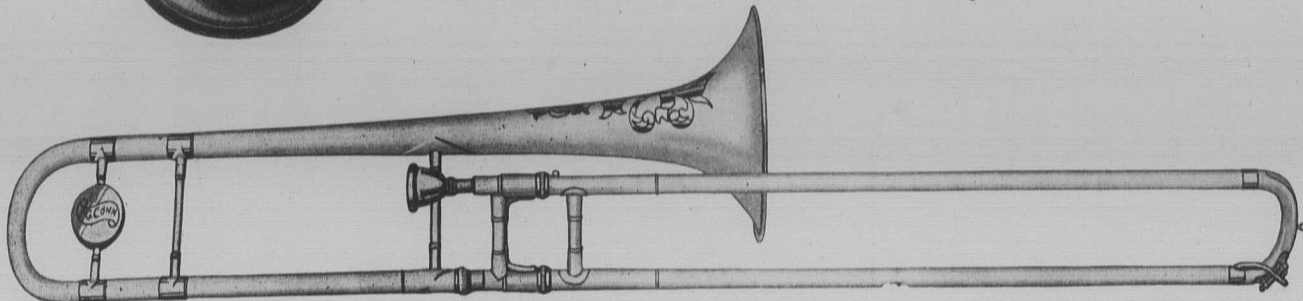
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CADY C. KENNEY

Andante

PIANO

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25

MELODY

mf a tempo

f

mf

f p

f p mf rit rit

# A Dream.

LITTA LYNN, Op. 21.

Moderato con molto sentimento.

PIANO.

mp la melodia ben marcata

r.h. l.h.

sempre legato con Ped.

r.h.

dim. e rit. l.h. r.h. pp poco rall. mf a tempo

r.h. l.h.

r.h. l.h.

To Clinton Jones

BERCEUSE RUSSE

ARTHUR CLEVELAND MORSE

\*1 Based on a Russian Folksong in the Rimsky-Korsakoff Collection

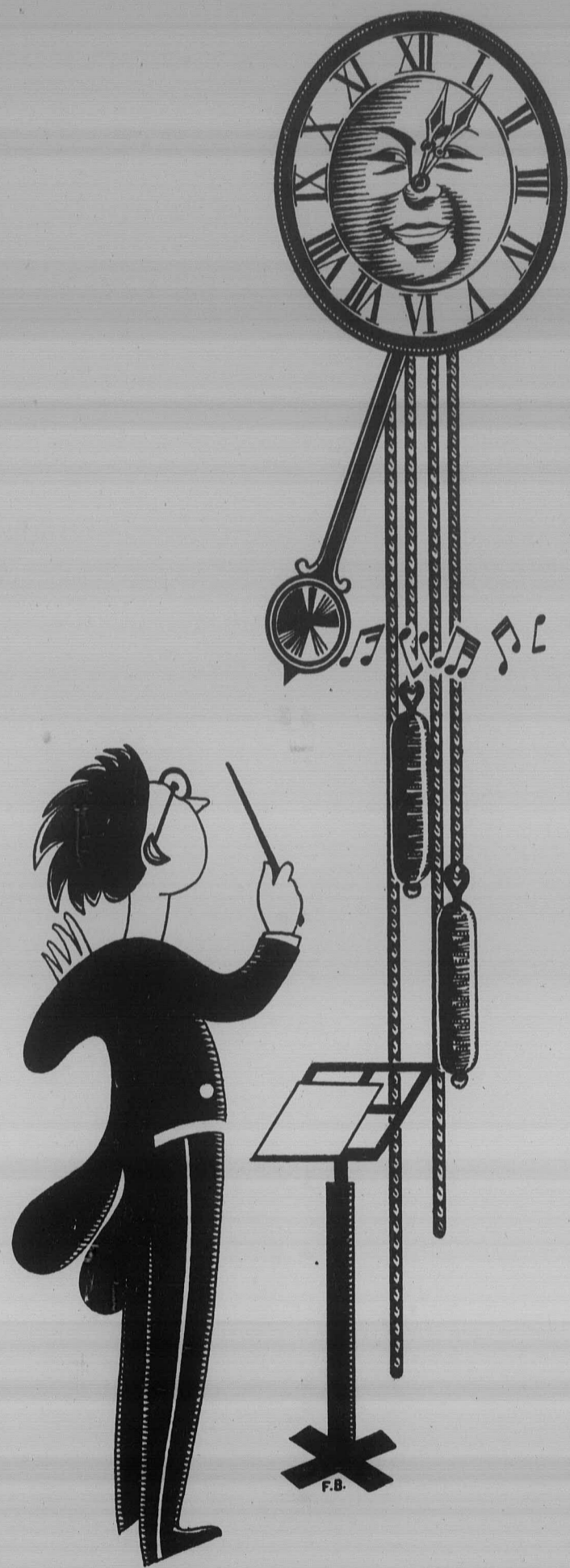




MELODY

30

Continued on page 35



# The Clock

DESCRIPTIVE

ERNEST E. WELLES

PIANO • 40  
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# The Clock

DESCRIPTIVE

ERNEST E. WELLES

Lento

8

PIANO

*f* (Chimes)

Moderato (Clock like)

*mf*

Tick-tock Tick-tock Tick-tockTick-tock

*mf*

*f*

*mf*

*sempre staccato*

*f*

*mf*

*f*

*mf*

*sempre staccato*

*mf*

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MELODY

*f*

*mf*

*sempre staccato*

*f*

*mf*

*f*

*ff*

*mf*

*poco a poco rit. e dim.*

*p*

The clock is wound (Ratchet-rattle ad lib)

33

MELODY

ff *a tempo*

*mf* *sempre staccato* *f* *mf*

*f* *con slancio* *L.H.* *R.H.* *8va lower..!*

MELODY

34

*a tempo* *mf*

*rall.* *mp*

*mosso* *rall. ten.* *mf*

*Tempo I* *mp* *poco rubato*

35

MELODY

*p com' eco* *cresc.*

*con calore* *p velato* *rall.*

*a tempo* *p ben cantabile*

*calmato* *ff*

*f con passione* *con amore mf rit.*

*Tempo I.* *f rall. e dim.* *mf espressivo*

*r.h.* *l.h.*

rh. *dim. e rit. l.h. r.h.* *pp poco rall.*

*marcato*  
*a tempo*  
*f legato*  
*con Ped.*

*rit* *poco rall.*  
*p*  
*con espressione*

*lento*  
*pp r.h.* *molto rall.* *pp*

MELODY

38

*p a tempo*

*mf* *p*

*f* *p L.H.*

*p* *f* *rit* *p a tempo* *rit p*

39

MELODY

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Baritone B. C.  
B. Valve Tenors  
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[This suite was programmed by the New England Festival High School Orchestra at Boston, May, 1928]

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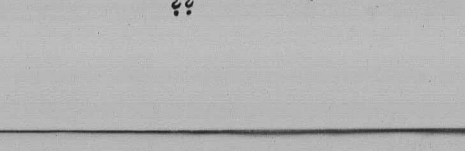
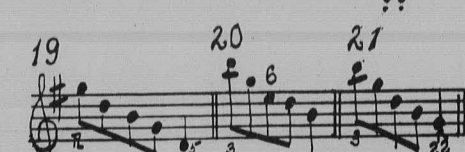
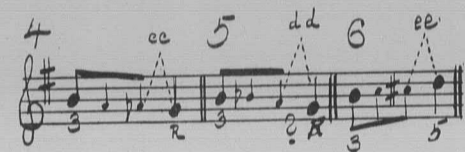
WHEN "filling in" or improvising, a knowledge of chord intervals is important, as certain rules must be followed when playing a partly chromatic passage, which usually begins, and ends, with a chord interval. Example No. 1 shows the intervals of the G (tonic) chord arranged as an arpeggio. The letter (R) indicates the root; the figure 3, the third, and the figure 5, the fifth. The root is repeated 8va. The harmony in all the examples is to be considered as the G major chord, with the exception of Nos. 13, 14 and 15, in which the G7 chord is indicated. The large notes are for chord intervals, and the small, passing notes.



A. J. WEIDT

When two passing notes occur between the root and the third, the half tone should always occur between the last passing note and the second chord interval (third) as shown at aa in No. 2. The progression in No. 3 is wrong, as a whole tone occurs at bb. In No. 4, the movement is downward, with the half-tone occurring just before the last intervals at cc. Compare this example with No. 2. The wrong progression again occurs in No. 5, as a whole tone occurs at dd, at the point where the half-tone should occur.

Compare examples No. 2 with No. 3, and No. 4 with No. 5 by playing them, and you will at once hear which contains the right progression. There is no possible chance of making an error in the progression between the third and fifth, as the movement is strictly chromatic. See Nos. 6 and 7. As the distance from the fifth to the root above is more than a third, a diatonic passage is necessary. See No. 8. Notice that a half tone again occurs between the last passing note and the root at gg. A better effect, providing a chord interval precedes, is obtained by raising the fifth. See hh in No. 9. However, when three passing



notes are used, in order to obtain a certain rhythmic effect, the half tone must again occur before the second chord interval. See jj in No. 11. Compare No. 12, (by playing), with No. 11, and you will at once hear why the whole tone at kk is wrong. (To hold the group as one of four notes, this whole tone step at kk forces a half tone step just preceding which upsets the tonality of the chord, making it G7 instead of G). No. 13 shows the intervals of the G7 chord. As the distance between the fifth and the seventh, is a minor third, the passages in Nos. 14 and 15 are strictly chromatic. Compare these with Nos. 6 and 7. Rule: When a partly chromatic scale passage occurs between any two chords intervals, moving either upward or downward, the half tone must occur between the last interval and the passing note preceding.

### Use of the Sixth in Arpeggio Passages

When "filling in" chordwise (arpeggio style), it is often necessary to add a passing note, in order to retain a certain rhythmic design. For example: In No. 16, appears a group of four eighth notes (beginning with the root) followed by a quarter note: five notes to reach the root below. For this purpose, the sixth of the scale (E) is used, for the possible reason that it occurs between the largest chord interval, in the series i. e., from the fifth to the root above, a distance of a fourth. In No. 17, I have used the seventh (F#) as the added passing note, but the bad effect will be heard at once if compared with No. 16. No. 18, in which, the fourth of the scale is used as the added passing note, is also bad progression, and in addition by using a scale passage of three notes, the required arpeggio effect is missing.

One of the primary rules of melodic writing is broken in both 17 and 18. After a skip in one direction, the movement immediately following should generally be contrary (note that after the skip denoted by connecting lines in these examples, the movement is in the same direction). One reason for this rule is that the extra pull on the melodic line caused by the skip needs counteracting by contrary motion — otherwise there is a feeling of dissatisfaction due to a lack of balance. When the sixth is used as a passing note in a descending passage (see No. 16) this rule does not apply, largely because the natural tendency of the sixth is to move downward and the pull is so strong that it overcomes the working of the rule. In the case of an ascending passage with a skip to the sixth the rule would hold, and such a skip should be followed immediately by a downward movement.

In No. 19, I have omitted the important sixth, with the result, that I end below the distance of an octave. No. 20 shows the use of the sixth when movement begins and ends with the third (B). On account of the omission of the sixth, in No. 21, the arpeggio ends with the root instead of the third. Review installments of this series, in the April, May and September issues, for other details on chromatic passages, and the use of the sixth.

### The Banjo — Instrument Sereux

MR. HORACE L. LA MANDO, a teacher of violin and fretted instruments located in Toledo, Ohio, has the following to say concerning a subject which this magazine has closely to heart:

"The tenor banjo has made wonderful strides in the past few years, and not only myself, but others have predicted that in the near future, the instrument will have a section in our symphony orchestras. Musical instrument manufacturers have seen in advance the popularity of the instrument and are now building it with a perfect scale and easy action. They have also increased the volume of tone. Only a few years ago, one hundred dollars was considered a very high price to pay for a banjo, but they are now being built to cost four and five hundred dollars.

"Were the tenor-banjo limited to 'accompaniment style' (the usage in all dance orchestras today) I could not be enthusiastic for its inclusion in symphony orchestras; with the basses, cellos, violas and percussion there is no place for banjo accompaniment. If the tenor banjo ever takes its place in our real orchestras, which I believe it will, that place is to be back of the violas. The musicians who play it will have to be real artists, able to produce a smooth velvety tone, or they will mar the fine obligato parts of the section."

There is much in what Mr. La Mando puts forward. We have always believed that the artistic future of the tenor banjo lay otherwise than in the direction of its use as a rhythm instrument.

## THE DRUMMER

Conducted by GEO. L. STONE

### More About Sousa

NOTE to the readers: The letters of Frank Holt—drummer with Sousa's Band—describing some of the highlights of a Sousa trip, and which were published in this column last season, met with such favorable comment that *The Drummer* is here publishing another letter just received; there is a possibility of still another one in the near future. It is evident that Holt keeps more or less of a diary, in which he jots down the interesting features of the various cities and towns visited by the band. Several other members of the organization, who apparently do not keep a diary or any record, have written to this column recently for copies of the J. O. M. containing Holt's former letters, in order to refresh their own memories on the places they have visited with the Sousa aggregation. Mr. Holt's last letter is as follows:



GEO. L. STONE

with the Sousa aggregation. Mr. Holt's last letter is as follows:

October 10, 1928.

My Dear Lawrence:

I received your letter some time ago, but have kept putting off answering it. We have been real busy on this tour, which so far has turned out to be much harder than the others. Somehow just missed seeing Tommy Hawkins at Atlantic City. One of the boys said Tommy was asking about me, so thought I would drop him a card to let him know that I had not forgotten him and had received his message. Give him my best when you see him again.

Mr. Zettleman, the Chicago tympanist, paid us a visit at Green Bay one Sunday P. M. Believe he has a summer home near here, and so came over to hear the concert. Our bass clarinet had trouped with him many years ago, also got stranded as they used to in those times; we heard some funny tales about the "good ol' days," etc. At Evanston, Illinois, a suburb of Chicago, Bill Ludwig paid us a short visit. He and our big bass player, Jack Richardson, trouped together thirty years ago.

It is surprising how some of our best high school bands, and also other bands, neglect their drum sections. Sometimes they have very fair drummers, but their drums are absolutely out, while others have drummers with no idea of what is right. It seems as if when there are kids that can't be placed they put them into the drum section. The La Salle High School (I think it was) seemed to me to have the best drum section yet. They played *Morning, Noon and Night Overture* at the Chicago Auditorium and did a good job, except in one place where I have heard good professional bands go wrong. The drummers were snappy, played the part, and had their drums tensioned so they sounded like drums and not like tubs.

I heard another exceptionally well rated high school band, but it had tubs for snare drums and I never could see their bass drum. However, they had plenty of nerve and came up as if it were nothing at all to use our drums. In a way I didn't care, although their nerve did not please me, but Gus was really put out about it. They played in their own city, and again on a Sunday afternoon at the Chicago Auditorium. In Davenport, Illinois, we had an "artist" drummer come up, and the reason I knew he was an "artist" was because he introduced himself as such and did most of the talking. None of us took any lessons from him though I find that most of the true artists are like Lawrence Stone, Bill Ludwig, Mr. Zettleman, and others. These other birds can fly right by so far as I am concerned.

I am entering into the most interesting part of the tour, as from now on it will be nearly all new territory to me and my eyes will be wide open all the time. Arnold Chick, who is now at Waldron's, wrote me about conditions around Boston, and it seems to be the same everywhere else. Well, I hope this finds you folks rushed to death. Best regards to yourself, Malony, and Bob.

Sincerely yours,  
FRANK HOLT.

### Drum News

*The Drummer* had a recent and very interesting visit from "Vic" Burton, whose hot beats on the Brunswick records with "Red" Nichols and his "Five Pennies" have made history; that is, in so far as history may be made by sheepskin thumpers. It will be remembered that Burton has played with Paul Whiteman and many other first-class jazz teams—so many, in fact, that I cannot begin to

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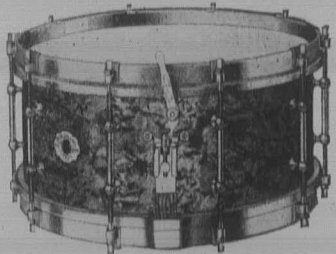
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enumerate them. His Boston visit was with Roger Wolfe Kahn's comedy-drama Americana, which has been showing at the Colonial Theatre. Mr. Burton is a most interesting man to meet, full of pep and a clever talker. His manner of playing bespeaks the originality for which he is famous, and the way in which he snapped out a series of hand-to-hand short rolls for the edification of *The Drummer* demonstrated that he is not lacking in rudimentary foundation.

"Vic" Burton is enthusiastic over the possibilities of machine tympani in connection with modern jazz, and demonstrated to *The Drummer* that he is a past-master in the art of producing intriguing rhythms and "hot breaks" on these instruments. As an interesting sidelight, Burton told of a short season engagement he did in New York City with a concert and dance band, in which he played pedal tympani, reading from string bass parts. "Some Job!" says *The Drummer*.

### Good News

While *The Drummer* was sitting at his desk in a quandary as to what else he should write for J. O. M., in comes a drummer who is passing out cigars in honor of getting back his job. The cigar comes at an inopportune time as we have just quit smoking (yes, again), but the news that came with the cigar is good news, inasmuch as it seems to be one of the straws that show which way the business wind is blowing.

This drummer, "Mac," lost his job a couple of weeks ago, together with the rest of the orchestra in a local suburban theatre, the manager of which had decided to try mechanical means of producing music. The m. m. lasted two weeks, during which time the audience dwindled to such an extent that the manager had to recall the orchestra or shut up shop. *The Drummer* prophesies that there will be more drummers with like stories to relate.

### What Weight Mallets?

Will you kindly give me your idea of what weight mallets are best suited for xylophone playing in a radio station? I have been using three-quarter hard but they do not seem to give satisfaction in every way. The tone produced by them is rather muddy and thick. —W. L. W., New York City.

The acoustics in different radio stations vary so much that it is almost impossible for me to advise you correctly as to the proper weight of xylophone mallets to use. For instance, there are four or five radio stations in Boston, and in each of these stations a different weight of xylophone mallet is necessary if the best results are desired. In station WEEL, three-quarters hard mallets give best results and the xylophone should be placed in a position clear across the room from the microphone. In station WBZ, hard mallets are better and the xylophone should be very near to the microphone. Hence, you will see that I am unable to advise you on this point. I think however a little experimenting on your own hook will probably help you out.

### Snatched from "Tuneful Topics"

IT IS a universal custom for fiddlers to tune up after every number. The end of a piece, it seems, is played on instruments out of tune. It is probably for this reason that the longer the number the more *ritard* and *fff* the finale. What master mind thought of that?

Underneath the storm and tumult of sound of the average band there is some hidden melody, but, boy, how deep. The leader's job is to keep that melody in the forefront with the accompanying instruments playing under it, but do leaders do their duty? Altogether now, in a loud voice, "NO." Who are the noisiest offenders? The brasses, of course. Who is so bold as to compare the roaring, raging brasses with the quiet, rich, cloister-like tones of the low-voiced clarinet? What can be so jolly as the rollicking saxophone, with its bid to "Eat, drink and be merry?" Say when!

Someone asked "Deef" Latt how long reeds should be used and he said, "Just the same as short ones." When "Eph" Latt sees a tympani player tuning he always asks him to sound his A. "Beef" Latt says they are called accidentals because it is an accident if you play them. Clever fellows, these Latt boys. "Eph" is naturally gloomy as is to be expected from a man who has wasted his life playing bull fiddle. "Beef" is playing tuba now, but he is a good man. He could drive a boat with the wind he puts in the big horn, and kill a wild narcissus with the sounds that come out of it. "Beef" is still a permanent alto player, a man you would easily forget. Even the taxi drivers keep up the "vacant" sign when he is inside.

How brave are the inexperienced! A wise musician said that a brilliant violin student would go forth in all his egotism and play a Paganini concerto for Toscanini, but after a few years of symphony playing would tremble in fear and dread if the great maestro asked him to play a scale. —M. F. Beal.



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## Toronto Band Notes

THE Toronto Concert Band, Capt. R. B. Hayward, R. M. S. M., is busy filling its many engagements with well-selected programs. The cornet solos of Mr. W. Wilson are exceedingly fine, as the man is an artist on his instrument. . . . The Toronto Police Band played at the funeral services of Inspector Wallace, assisted by their Pipe Band. There is room here for improvement. There is no reason why this should not be a fine band, even if it is not that at present. Buck up, everybody, and practice. It is needed. . . . The 48th Highlanders' Band, under Capt. John Slatter, is having quite a busy time. It certainly attracts wherever it appears. The band has been on tour in the United States and was well received. . . . I have no present news to report. . . . The Grenadier's Band, under the direction of Bandmaster Evans, R. M. S. M., is getting into better shape with improvement noticeable all round. Keep at it! . . . The 75th Toronto Scottish Band, under Bandmaster G. Holden, is in fine trim. I would like to hear this band on the concert stage, as I am sure it would give a good account of itself. . . . The Queen's Own Band is improving wonderfully under Bandmaster J. J. Buckle, R. M. S. M. We may expect fine things of this band if the improvement can be kept up. . . . The Toronto Regiment Band, under Lieut. Walter Murdock, has had quite a number of engagements this year that have kept it busy. This is the band that played in Class A at the Exhibition for two years in succession, and won the title of the "Best Band in Canada," along with a gold medal and shield. Of course there was no competition or things might have been different. . . . a music journal here, asks why Canada should rely on an American music paper for Canadian news? I say in reply that I have more news concerning Canadian bands in one month, in my column, than the Canadian journal has in three months. . . . The dispute between the Salvation Army and the Winnipeg Labor Council concerning bands is getting nasty. As it will result in nothing and cause bitter feeling, it would be wise to drop it at once. . . . The Queen's Rangers, under Bandmaster Cox, is making headway nicely, if it can stick together. You have a good man in Bandmaster Cox, boys, so give him your hearty support. . . . The Western Boys' Band, under Bandmaster George Sainsbury, is always pleasing to listen to; a copy of this band's tone might be attempted to the advantage and good effect of many senior bands. The tone reminds me of that of a great organ, and Bandmaster Sainsbury is to be congratulated. . . . The Lippincott Salvation Army Band recently played for the veterans at the Christie Street Hospital. It was a kind service rendered, but why play *fff* in a building that is not suited to a band at all? And why the heavy drums? Leave them at home next time! . . . The Artillery Band, the Irish Regiment Band and the Machine Gun Corps Band are not doing much at present, having eased off a little. —Jack Holland.

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orchestra leader of West Chester. He studied the violin at the age of nine and after years of training continued his career with Edwin A. Brill, a pupil of the famous Henri Schradieck. In addition he studied piano, cello and the art of drumming, later studying saxophone under Arthur Rosander, and trumpet under the capable Harold Rehrig of the Philadelphia Orchestra.

Mr. Yarnall teaches several instruments, composes and arranges for band and orchestra, conducts a very successful conservatory, and is prominent in the affairs of the Local. —Alfred Sprissler.



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## The Saxophonist CONDUCTED BY W. A. ERNST

FROM the large number of inquiries constantly received, I know that many inexperienced leaders and players would appreciate a little help on the question of saxophone hands. But first let me say that any and all knowledge which I may be able to impart has been gained only through study, hard work, and plenty of practical experience; I have coached and directed saxophone groups ranging from four to eighty-five instruments. Naturally, I must concede that the professional and experienced player knows his business, and so will direct my humble efforts to the student and amateur.

If asked what constitutes the real labor in coaching and directing saxophone bands, I could truthfully answer that trying to keep every member of the band from playing melody is the hardest job of all. Members will come to the director quite confidentially and tell him that their individual part has no "tune" to it, and will be pleased to give them a part that plays the melody. This condition naturally would prevail in a large band where there are as many as twenty or thirty alto saxophones, but the parts must be so divided that the band will be well balanced.

Obviously, only a few of these dissatisfied ones can be assigned to play the melody or lead, but each one thinks that privilege should be his. Of course the point concerns only students and amateurs, but as before stated this entire article is for their benefit alone, and when it is considered that saxophone bands are a comparatively new venture, it is evident that even the best of leaders and players need experience in order to avoid producing a jumble of harmony and eventual failure. It is for such reasons that I am offering a few technical suggestions, beginning with the matter of instrumentation.

To start with, care must be exercised, and the ability of the players taken into consideration when assigning parts to the band. If it is being newly organized, the best results will be obtained by experimenting. Try changing the parts and see which ones are best fitted for the different individual players. Some are complete failures when assigned to the melody part because of the poor quality of their tone, but are well fitted for secondary parts on account of possessing good rhythm and being good sight-readers.

### The Soprano

Soprano saxophones should not play melody throughout an entire number, as they have a very shrill, high tone that easily can be heard above a thirty-five piece band. Nevertheless they are of very important use when desiring to vary the tone coloring, and that is exactly the purpose for which they are used in the regular dance orchestra. When the soprano plays the melody the alto need not play, unless on an ensemble chorus or when volume is required in a *forte* passage, as at the finish of an overture or symphonic number. Sopranos playing in such places will produce variety, as well as lend greater volume. Saxophones in saxophone bands cannot be treated the same as in a band or orchestral score.

### Altos and Tenors

For the first, second and third saxophones the regular dance instrumentation is better, namely; first alto, second tenor and third alto. Many leaders use the tenor for the third part, but the second part should be a little heavier than the third, and besides, the tenor blends better when playing second.

### The After-Beat Section

When playing any number in which after-beats are employed, the leader has to make a nice little speech and tell the boys what a noble deed the afterbeat section is doing for the band; yet even so these think their musical intelligence is being questioned, if not insulted. If they only could be made to realize that only a good saxophonist can play after-beats properly, and that a leader cannot risk giving these important parts to a saxophonist who does not read well or whose time and rhythm is bad! However,

when assigning a student or amateur these parts, to convince him that he is being ranked above some other part in the band is simply impossible. I can scarcely blame him when the part is to be taken home for practice, for here is an example of an after-beat part:



With a part like the above running all the way through a number, the poor after-beat player is hardly blame-worthy, in not clamoring for it, and yet without these parts there can be no saxophone band. Consider this, dear students and amateurs, and the next time your leader asks you to play such a part do not think it is because he ranks you as the worst chuk in the band. Alto saxophones should play these parts to get the best effect. Some leaders use tenors, but unless the parts are written quite high, tenor saxophones are not well adapted to play the after-beats. A low tone detracts from the snap or pep required of them, especially in popular numbers.

### The Baritone

In a small combination where a bass saxophone is not used, the baritone can play the bass part very successfully; in some arrangements the bass part is cued-in that of the baritone. The latter will be found sufficiently heavy in an ensemble up to seven or eight pieces. The bass, of course, will sound better on account of its low, deep quality of tone, but, when none can be secured, the baritone suffices.

### The Bass

In a school band, or almost any amateur organization, it is hard to find someone to play the bass saxophone; not because it is so difficult to play, but for the reason that it is so heavy to carry around. The price of bass saxophones also may have something to do with the matter.

It may seem odd to the many saxophonists who crave to play melody, but the basses generally get a real thrill when playing their part; there is something about that big, booming first beat they really enjoy. I am sure, however, that everyone would enjoy playing on any kind or with any number of saxophones — from duet, quartet, sextet up to a band. Every home where there are two or three children could have a saxophone trio or quartet, with "Ma" and "Pa" helping out. Children today are getting so much more music in the public schools than ever before, that their interest is aroused and it is easier to get them to study. It isn't so difficult to get them to study saxophone anyway, and if their school has a band or orchestra in which they can play, there will be no difficulty at all in getting them to practice.

Gray hair is no bar to saxophone band enthusiasms. Men and women who never had the opportunity in their youth to learn how to play any instrument, now welcome the saxophone as an instrument they can learn to play sufficiently well to amuse themselves and their friends without having to work too hard or too long. Next month I am going to tell you something about playing over the radio.

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## THE PIANO ACCORDION

By CHARLES EDGAR HARPER



CHARLES EDGAR HARPER

THE Piano Accordion has made rapid strides in popularity during the last few months, and is coming into prominence in the same way as did the banjo and saxophone, a comparatively few years ago. Orchestra leaders are realizing more and more the immense value of the accordion in the modern orchestra, both as a fill-in and solo instrument. The quality and flexibility of its tone makes it particularly valuable. The loudest *forte* or the softest *pianissimo* can instantly be produced at the will of the player; the mellow tones of the organ or the brilliant tones of the brass section are equally and immediately available. The instrument may be used for those sustained chords so necessary as the foundation for certain effects and on the other hand is just as suitable for "hot" novelty choruses either in solo or accompaniment parts.

The ease with which the accordion may be learned, especially by those having some knowledge of the piano or organ, is making it very popular with professional players of these instruments who are studying it for use as a doubling instrument; I, personally, have also a large number of banjoists among my pupils who are studying it for this very reason. The chord systems which teach the definition of chords and their modulation are of great help, as the bass section of the accordion is played almost entirely by this method in modern orchestral and popular music. It should be mentioned that special music is not needed for the accordion; anyone learning the instrument by modern methods can play from the regular orchestral score or from piano, violin, melody saxophone, 2nd violin, and banjo parts. I do not wish to give the impression that the accordion is becoming popular among professional musicians only. Fully one half of my pupils are people without the slightest desire to play professionally, but are studying for the pleasure they receive from so doing.

This is the first of a series of occasional articles on the piano accordion which will be published in this magazine. In the following issues I will go into more detail concerning its use, both in orchestra and band ensembles, as well as a solo instrument. Questions pertaining to the accordion will be answered if sent to me in care of this magazine.

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What I Like in New Music

By LLOYD G. DEL CASTILLO

US BOYS on the staff has orders to get the stuff in on time this month, and the result is there isn't as much stuff in for review as when I am permitted to be a few weeks late.

Orchestral Music

MORNING IN THE MOUNTAINS No. 1 from Woodland Fancies Suite, by Herbert (Schirmer Orch. Misc. 147). Medium; quiet pastoral 3/4 Andante in B major.

HAPPINESS, by Schad (Schirmer Gal. 348). Easy; quiet emotional 3/4 Lento espressivo in B major.

ANDANTE (from First Symphony), by Kalinnikov (Schirmer Gal. 349). Difficult; heavy emotional 3/4 Andante in E major.

Photoplay Music

THE BURNING OF ROME, by Leuschner (Schaper-Belwin Atmospheric Symphony No. 8). Difficult; furioso 6/4 Allegro molto in G minor.

HEBREW COMEDIAN, by Teitelbaum (Belwin Pop. St. 89). Easy; Jewish characteristic cut-time Moderato in E minor.

DESERT LOVE EPISODE, by Borch (Belwin Con. Ed. 125). Medium; quiet Oriental 4/4 Andante in E major.

DANSE POPPETTE (Little Dolly), by Rosenthal (Hawkes 6611). Medium; light 4/4 Allegro moderato in G major.

ROSE OF SPRING, by Bionchi (PhotoPlay). Easy; light quiet 2/4 Giocoso Tempo di Gavotta in D major.

PARADE OF THE MUMMERS (Carnival Episode), by Schoenfeld (PhotoPlay). Easy; characteristic 6/8 march in D major.

A CUBAN SUNSET, by Costa (PhotoPlay). Medium; quiet emotional 3/4 Andante in A minor.

IMPROVISATION, by Beghyn (PhotoPlay). Easy; quiet emotional 3/4 Andante cantabile in D major.

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BALLADE HONGROISE, by Terry (J. Fischer). Medium; 6/8 Appassionato in A minor.

ETUDE FANTASTIQUE, by Carr (J. Fischer). Difficult; 3/4 Tempo di valse in D major.

TIME WAS, by Comins (Schirmer). Easy; 4/4 Moderato in D major.

Organ Music

A SLAVIC ROMANCE (The Flower Seller), by Matthews (Schirmer). Easy; 2/4 Moderato in F major.

FANTASY (on an Old English Air), by Matthews (Schirmer). Medium; 3/4 Andante grazioso in F major.

THE SHEPHERD'S PIPES AND THE STAR, by Stecherbatheff, arr. by Clough-Leighter (Ditson). Medium; 9/8 Andantino in E minor.

JOY TO THE WORLD (Christmas Fantasy on Antioch), by Lemare (Ditson). A serious and diffuse work, richly counterpointed, obviously for Christmas use.

Popular Music

SWEETHEART OF ALL MY DREAMS, by Lowe (Shapiro, Bernstein). A smooth melodic fox-trot by a Boston orchestra leader.

I CAN'T MAKE HER HAPPY, by Clare (Shapiro, Bernstein). This is so much like a production fox-trot popular not so long ago.

I'LL GET BY, by Ahlert (Berlin). Another one of those unusual rhythms like Just a Memory.

I LOVED YOU THEN, by MacDonald (Berlin). A waltz that just drips with sentiment.

GLORIANA, by Clare (DeSylva, Brown and Henderson). Still another Lew Pollack lyric.

ARE WE DOWNHEARTED, by Goller (DeSylva, Brown and Henderson). Another of these catch-line choruses.

SALLY OF MY DREAMS, by Kernell (DeSylva, Brown and Henderson). This theme song business is certainly the racket.

ROUND EVENING, by Coots (Remick). Another one of those long sweeping phrases in dotted rhythm.



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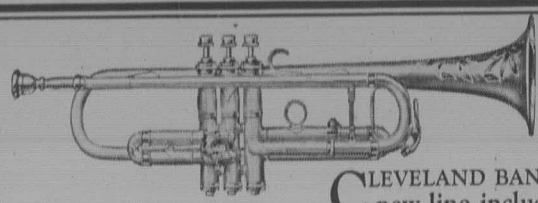
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Ruth Brewer who plays so many instruments that she has been featured at the Metropolitan, Boston, as the "One Girl Band." (Courtesy White Entertainment Bureau).

Not what might be called that of a 1928 model, this picture shows, however, that attractiveness cannot be smothered even by such weird sartorial fancies as held during the period. It suggests also that nice arms are a decided advantage to any girl cornetist. Mrs. Browne Greaton Cole of Ocala, Florida, at a time when, as Brownie Greaton, she was cornet soloist in the Clara Shumann Orchestra, the first woman's orchestra to successfully tour the country.



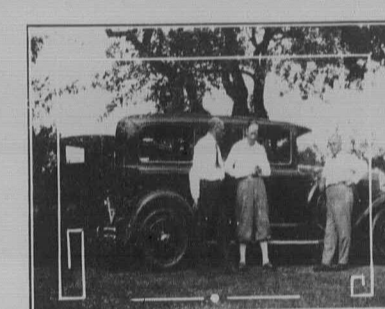
Emma Nilson, surrounded by all the strange impedimenta native to a drummer's habitat. This picture was made in the pit of the Oakland Square Theatre, Chicago. Miss Nilson, besides being drummer at this house, is tympanist of the Women's Symphony Orchestra of Chicago, and manager and owner of Pat Harrington and Her Girl Friends Orchestra. She was formerly connected with the Russian Art Club's organization. (Courtesy of Ludwig & Ludwig.)



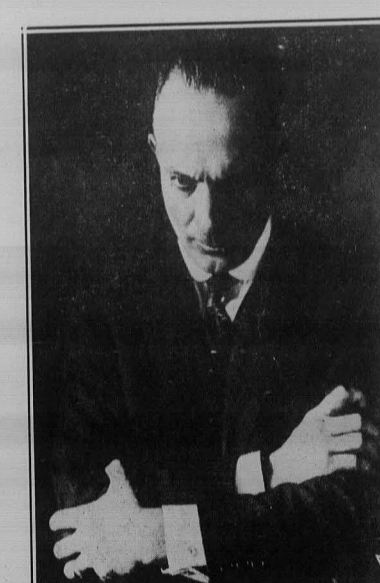
Robert Mulliken who, although still a boy, has achieved technical results to be envied by "old timers." On occasions he uses as many as six hammers in belaboring his instrument. To give you an idea as to just how good he is, we mention that he has appeared with the United States Army Band. (Courtesy White Entertainment Bureau.)



These chaps are members of Syria's Younger Set. They belong to the band of the Near East Relief Trade School at Antilias. According to the caption which came with the picture they blow "with hearts as well as lungs." This phenomenon must be accompanied by a severe disarrangement of their internal machinery. Whatever may be said of the unfortunate caption writer, the boys are quite all right and so is the Near East Relief. They both need your financial support.



Montana, the Cowboy Banjoist needs no introduction to our readers interested in the instrument. They will, no doubt, recall the amusing article "18 a Week and Cakes" (describing his experiences with a wagon show, which appeared, not so long ago, in this magazine. This picture was made last summer on the gentleman's farm at Meredith, New Hampshire, and he is to be found in the center, flanked on the left by Dave Day, known to all picnickers, and on the right by George Peate, of Montreal. (Courtesy The Bacon Banjo Company)



Bernardino Molinari of Rome, Italy. This eminent musician made country wide appearances last season as guest conductor of some of our most prominent symphonic organizations. He is permanent artistic director of the Augusteum (part of the R. Accademia di S. Cecilia) and under his baton the Augusteum Orchestra gave, for the first time in Italy, Berlioz' Requiem Mass.

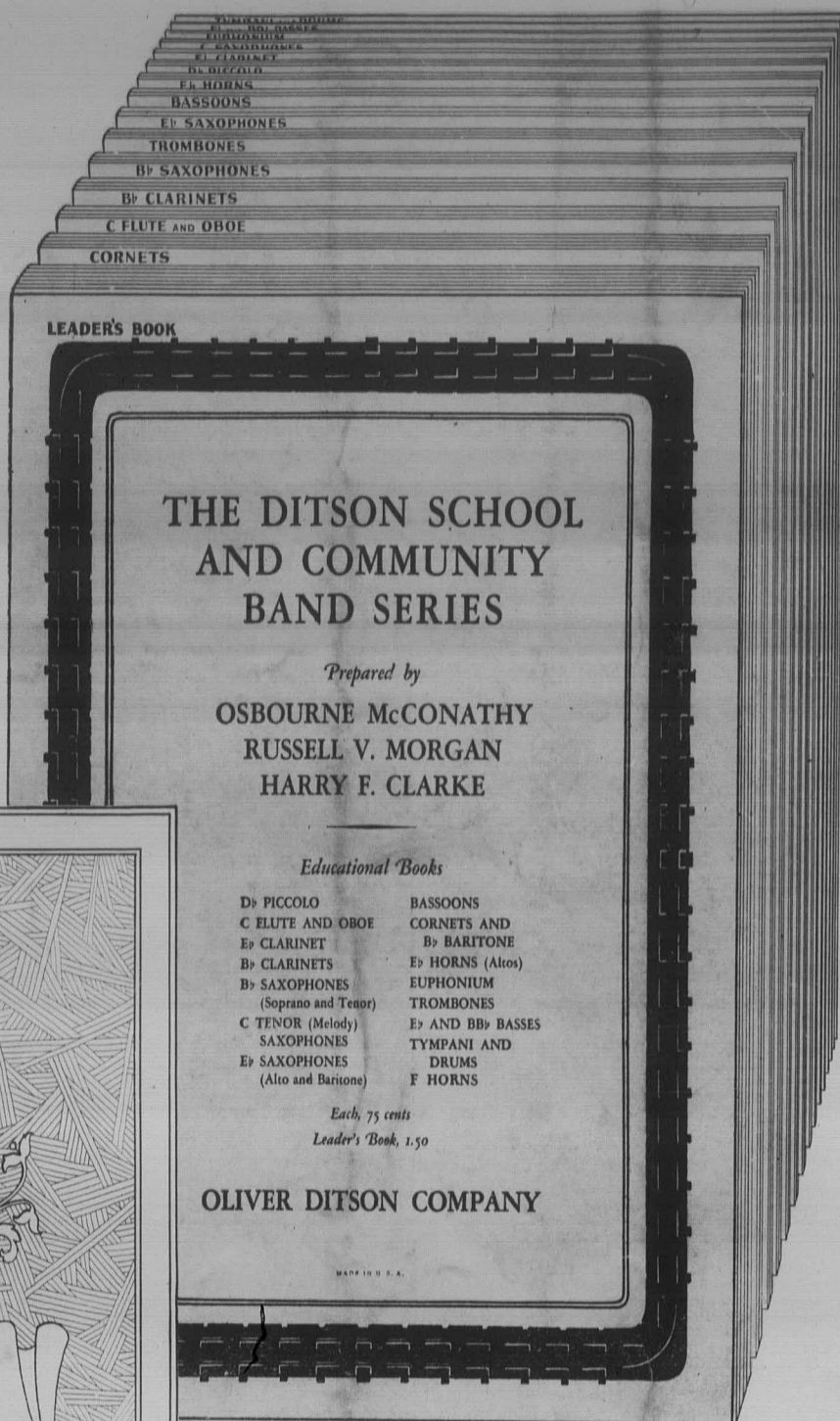


Clarinet section of the St. Louis Symphony Orchestra, of which this organization is justly proud. From left to right; Rocco Zattarelli, principal; Charles Camacho, third; and Clarence L. Gesner, second. (Courtesy of Selmer, Inc.)



Ruby Ernst, in private life Mrs. W. A. Ernst. Mrs. Ernst is not only an accomplished performer on the saxophone but in addition, is a composer and writer of methods for this instrument. She has headed many women's organizations, and has appeared in such prominent Broadway productions as Irving Berlin's Music Box Reviews.

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