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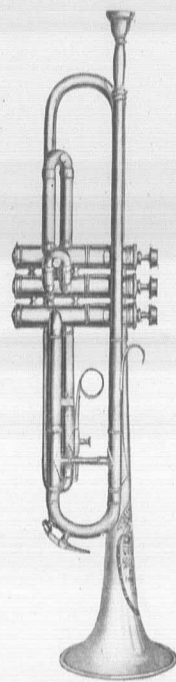
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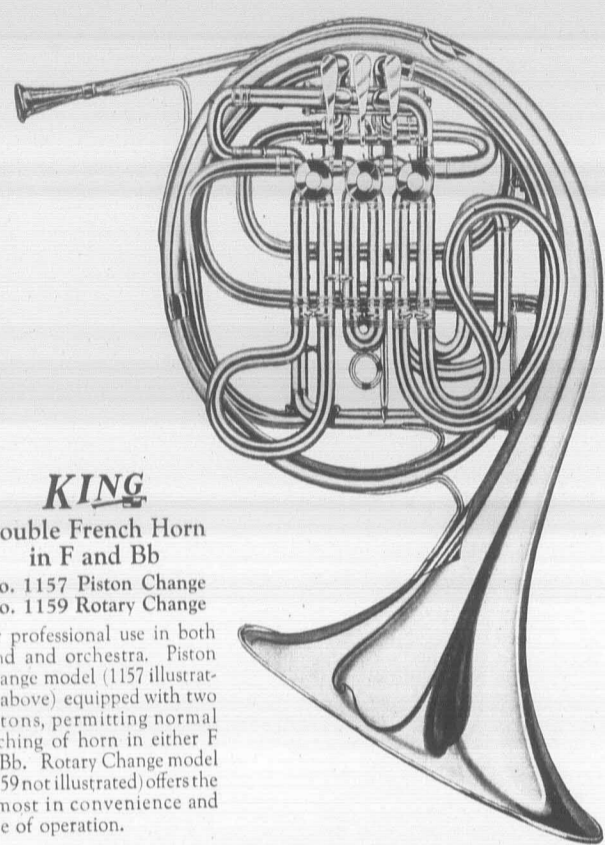
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### MUSIC

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#### ORCHESTRAL PIANO PART

DANCE OF THE LUNATICS, An Idiotic Rave	Thos. S. Allen
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### ANNOUNCEMENT

With this issue of the magazine Norman Leigh actively assumes the post of Associate Editor. Mr. Leigh, of course, needs no introduction to our readers, having for the past year conducted our Boston column, and since the first issues (with Jacobs' Orchestra Monthly a matter of nearly twenty years) contributed to the music section. In the near future we intend to announce certain matters of interest to our readers concerning changes in our columns which, we hope and believe, will meet with their entire approval.  
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3. The Forgemaster Overture	Christopher O'Hare
4. Flower of Love	Arthur Traves Granfield
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6. Up with the Flag March	C. W. Bennet
7. Softly Gliding Waltz	Arr. by J. H. Royder
8. Linden Grove (A Summer Idyl)	Christopher O'Hare
9. Overture, "Princess of the Sun"	C. W. Bennet
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1. Fantasie Dance 2. Minuet	
18. Meadow Sprite	Christopher O'Hare

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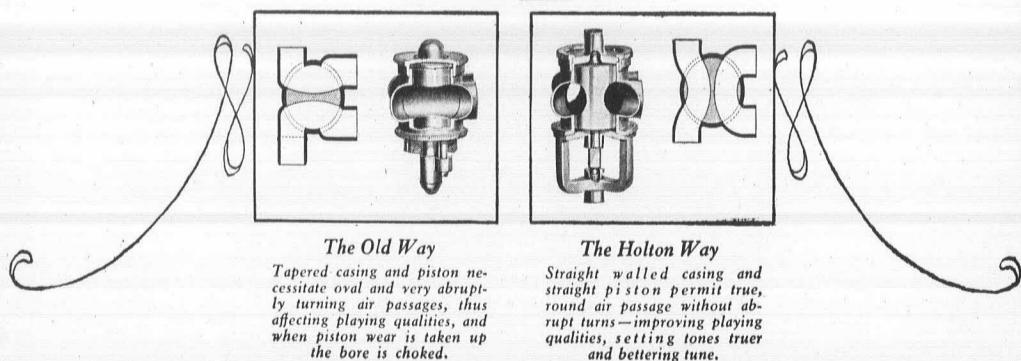
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Editor & Manager    Associate Editor    Literary Editor    Music Editor

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## The Lion and The Lamb

WE HOLD no brief against jazz, as constant readers well know from past perusals of our columns. That it has its place and interest in our musical life is something that no intelligent person, today, is inclined to dispute. We are also aware that there is jazz and jazz. For instance, there is jazz as represented by the compositions of Messrs. Gershwin, Grofé, *et cetera*, and there is jazz resulting from the sizzlings and fulminations of less talented but indubitably more active workers at the craft. There are also various shades in the manner of presenting jazz, ranging from the musicianship of such leaders as Paul Whiteman, Paul Specht, and our own Leo Reisman, to the less subtle and somewhat gaudier trappings exhibited by smaller fry. And so, before proceeding, let it be known that we understand jazz can be musically interesting as well as irritating; that it can be presented with the suavity of a *maitre-d'hotel* ushering one to a privileged seat in a crowded dining room, or can be dished out with the ready vigor accorded a plate of beans in a chain restaurant. And, in addition, let us repeat, we realize that jazz has a rôle to play in modern musical life. That this rôle should be one of the lion, delicately picking the bones of the classical music lamb, is something, in which we cannot concur.

### The Lion Has a Chop

We have taken note of the fact, contained in reports from correspondents of this magazine, located in all the large cities throughout the country, that there is a general trend away from classical music, at least as an orchestral feature, in picture houses, and a substitution thereof of jazz-band presentations. This is to be deplored and would seem to indicate that if, in the near future, one should care to hear any of the better music in our cinema palaces, it will be necessary to bend an ear to the outpourings of the agile-footed organist engaged in his perspirational accompaniment of the current picture. Of course there are some outstanding exceptions to this apparently universal attempt to shoot the musical rapids. There is, for instance, the redoubtable Roxy. We question if this supreme showman will ever make jazz the paramount feature of his programs. It will always be in evidence to an extent, however, for the reason that Roxy is possessed of an extremely nice sense of balance in the matter of program making, managing to please all tastes while neglecting none — by no means an easy task. There is also the New York Strand, at which house the lion, under managerial supervision, made a splendid meal of it. Strange to say this caused serious gastric disturbances in the box-office, and the house was forced to perform a modern miracle, reassemble the classical bones and clothe them once again with flesh. There are a few other houses sprinkled throughout the country wherein we may be reason-

ably sure that the better types of music will always hold orchestral pre-eminence. These exceptions, however, do not contravert the fact that, in the main, classical music has been badly clawed in the cinema belt.

### A Trainer's Explanation

It cannot be disputed that the owners and operators of our motion picture houses are laboring diligently, as is their privilege, in the vineyard of the dollar, and that if classical music had been, with them, a paying proposition, it still would be in evidence on their various circuits. L. K. Sydney, executive in charge of the DeLuxe chain of picture houses on the Loew circuit, in an article appearing in a late issue of another publication, recently has come out, half-heartedly deploring and, it must be noted, somewhat cheerfully admitting, that classical music, as an orchestral feature, has failed signally with motion picture audiences. We quote from Mr. Sydney:

*Have you on your recent visit to any high class motion picture theatre observed the slow draggy feeling that seems to hit the atmosphere when the big symphonic orchestra tackles the strains of "Queen of Sheba," "Pagliacci," or "Marche Slav"? No? Well, the next time you visit one of these tremendous theatres see if that isn't so.*

And again, in presenting the other, and to him, evidently brighter side:

*The stage band with its jazz instrumentation has served a splendid purpose in bringing to the theatre audiences who patronize motion pictures a fine conception of rhythm and popular music. The public can't keep its feet still, and when you accomplish that you have placed them in a happy frame of mind.*

We do not in the least doubt the accuracy of Mr. Sydney's observation, although we find difficulty in accepting his remarkable statement in another portion of the article to the effect that motion picture audiences applaud classical music only to show their relief that it is ended. What price *all* applause if this be true? Neither do we intend to question his business acumen. Nevertheless, it would appear to us that if motion picture houses in general have failed to sell the better class of music to their public, one must look to these same organizations for the fault rather than to the music or the audiences themselves. The reason for our belief is just this: certain houses *have* sold, *are* selling, and no doubt *will continue* to sell this type of music to their patrons, and have succeeded in acquiring a comfortable fund of shekels in the process. It is to be admitted that this policy calls for a superior brand of salesmanship, or, if you prefer the term in this connection, *showmanship*. Nevertheless we cannot help but think that in the long run the result is commensurate with the effort.

It is difficult for us to believe, with the evidence continually being offered by broadcasting stations concerning their listeners' emphatic protests against

the plethora of jazz which formerly bulged, and even today somewhat strains, the ether, that motion picture patrons are yawping for jazz. It would appear to us that these publics interlock too closely for that. One might go a bit further and say that in the majority of cases where jazz presentations are sold with conspicuous success the feature which sells them is not the band, *per se*, but the acts (or should we say "actions") of the dancers, singers, and comics, for whose didoes the band furnishes a musical background. For these reasons we cannot accept Mr. Sydney's antithetical picture as conclusive evidence.

To revert once more to figurative speech, we are convinced that the particular lion under discussion is a managerial pet rather than a public favorite. A number of instances have come under our observation where the feeding to him of the classical lamb has resulted in a gratifying reduction in the general running expenses of the houses concerned. In other words we are inclined to the opinion that economic pressure rather than patronage demands are responsible for the present situation. To this we offer no objection. If, in the opinion of the sagacious gentlemen in whose capable hands rests the destinies of our motion picture circuits, it is necessary to shorten sail in deference to meteorological indications within the industry, that, of course is strictly their own business. We do not, however, care to see this condition used as a peg on which to hang propaganda intended to influence the public mind against what, after all, represents the ultimate goal of all serious musical endeavor.

### The Lion Goes to School

OUT in Newton, Massachusetts, the School Department, through its director of music, Charles R. Spaulding, has invited the lion to the party. The Music Department is about to inaugurate a jazz-band course in which the students will be given the chance to get expert training and experience in dance work. This is an innovation with a vengeance for conservative New England, and at first blush might seem to foreshadow another tragedy in musical circles. Given careful thought, however, it would appear to be but another entering wedge of a broad-gauge policy in respect to matters which not always have been accorded their just due in the past. We have a suspicion that in this particular instance (as has proved to be the case with the Cass Technical School of Detroit whose musical department under the direction of Clarence Byrn has for some time adopted a similar policy) the lion will be given a drill in good manners and by no means will be allowed the run of the cage. That is to say, in the first instance, that the training which will be given pupils in the Newton schools in the matter of orchestral dance playing will lead to results more analogous to the work of our finest professional teams rather than to the ebullitions of our worst; and in the second in-

*Continued on page 9, column 2*

# The Modernized Instruments of the

## Troubadours

The Fretted Instruments  
Their Origin, Development, Present  
and Future Status

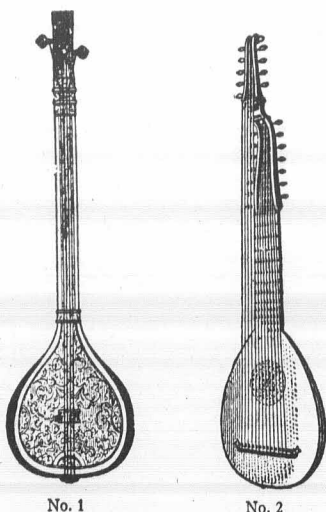
By GEORGE ALLAIRE FISHER

**A**S promised in my first article on this subject, I will now give some genealogical data on the fretted instruments in order that past progress may be used as a measure by which to judge future possibilities in the matter of improvements.

If there is any existing doubt as to the possibility of these improvements in both the fretted instruments and their players, it can be dispelled by simply a cursory survey of the known history of the fretted instruments. Before man began to leave a permanent record of his musical activities there already were in existence two general types of stringed instruments: one was known as the lute type (cut 8), which was identified by its strings being plucked; the other was known as the lyre type (cut 9), the strings being struck. The lute type of instrument finally gave us the harp, without, however, bringing to a stop the evolution of the smaller stringed instruments, while the ancient lyre reached its prehistoric culmination in the dulcimer (cut 7). The primitive lute consisted of merely a string or two stretched across a board or stick and twanged with the fingers of either hand. It never seemed to occur to anyone to shorten the strings with the fingers and thereby sound another note. With these crude instruments the addition of a new note involved the addition of another string, for that was the only way known to the simple instrument builders of increasing the range of the instruments they made. The most primitive of these lutes extended in range as far as four strings, where they stopped, and instruments of this type possibly were in existence ten or fifteen thousand years ago.

### Theoretical Speculations

By many theoretical historians the lyre is considered to be the development of the lute, but of course there is no way by which to exactly identify the progressive steps through which these types of instruments were evolved, for that, long since, has been lost in the murkiness of unrecorded history. However, it is true that cutting away the board of which these primitive instruments were made, so that an empty space was left behind the strings, would give an instrument of the lyre type.



No. 1

No. 2

Early stringed instruments—No. 1 *Magodi*, a guitar of Hindustan. An ancient form of the guitar which has survived in the Orient to modern times. No. 2, *Theorbo*: a large lute popular in the 16th and 17th centuries. The long strings were used only for bass notes and were played open (unfingered). Similar in voicing to the modern harp.

Anyway, we find both types of instruments in general use when history began, and, moreover, having an apparently extensive although unknown history of development back of them.

As the two types of instruments began to evolve, their evolution apparently pursued different ways. Attempts to increase their tonal power led to two different methods of doing this, and these were applied to the two types of instruments in general. With the lute type of instrument the idea seemed to be to increase the tone by increasing the size and number of the strings that were tuned in unison, while the lyre type depended on a higher tension of the string and an increase of the force by which the strings were vibrated. Eventually, and probably for convenience in holding it, the lute developed a neck, and undoubtedly the accidental interference of the left-hand fingers while holding the instrument disclosed the possibilities that fingering (as it is now called) gave for additional notes to the instrumental register. In ancient times the development of the lute type of instrument was simultaneous with all the dominant races of those times—the Aryan, Chinese, Greek, etc.

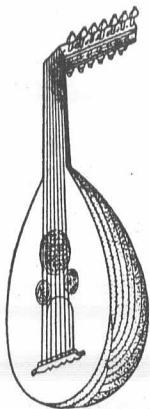
Up to three thousand five hundred or four thousand years ago the lute family had reached a comparatively high degree of development. In many ways lutes undoubtedly could give a greater variety of effects and more kinds of musical usefulness than any other instru-

ment then in existence. Egyptian hieroglyphics tell us something about the orchestras that were customary at that time. One of them included twenty harps, eight lutes, six lyres, seven double pipes, six flutes, several single pipes and also tambourines, almost half the orchestra consisting of lutes and lyres. It is generally believed, by the way, that the music of that time, 1500 B. C., was non-chromatic in character.

When Rome became mistress of the ancient world, to a considerable extent she united the arts of all races and nations of those times, including the art of music. Instruments that were made and used by races remote from Rome were brought to the city of the Caesars, compared with other instruments and, to a certain degree, standardized. The somewhat unsavory Nero was said to have been a skilled performer on the lyre and also the *pandora*, the latter a small Assyrian instrument of three or four strings. In passing, from this name of *pandora* there came in direct descent the names of some of our modern stringed instruments: *pandora* became *bandurria*, then *bandore*, *banjo*, and finally *banjo*.

### The Lute Takes Shape

During what is known as the "Dark Ages," the development of the lute type of instrument proceeded, but not much more is known about the steps and processes involved than is known of many other things that occurred in prehistoric times. Records were kept only by the monks, and these deal only with their own music as used in monasteries and churches, and no stringed instrument of any type played an important part in this sort of music. It is fairly certain, however, that during this period of more than one thousand years the lute type of instrument was receiving considerable attention from musicians and musical instrument makers. They were being improved in appearance and effectiveness, and were extremely popular with both the musicians and the public. By the sixteenth century the lute



No. 4

The Lute: an early type similar to that of Arabia introduced by the Moors after the Spanish conquest, and brought by returning Crusaders from the Orient.

had reached its highest type of development, and was in extensive use in a multitude of forms—not only in Europe proper, but in other countries that were in touch with European customs and manners (cut 4).

It is probable that the European popularity of the lute was in a large measure due to the Saracen conquest of Spain, for in ancient times this instrument had become a favorite with the Arabians. Their contact with European civilization, through their settlements in Spain, really did so much to introduce and popularize

the lute, that the Moors have left as obvious a mark on music as upon mathematics, astronomy and medicine. The highest development of the Arabian lute consisted of an instrument with almond shaped body (similar to the Italian mandolin), made of twenty or more strips of maple wood, having a flat top, with three rosettes or sound holes in this top. The strings, eight in number, were tuned in pairs.

The early European lute apparently was a direct duplicate of the Arabian lute, but eventually the number of strings was increased and various sorts of tunings were tried. Until the sixteenth century twelve strings (tuned in pairs) apparently was the largest number to be used, and for a long time eleven strings was the usual number employed. These eleven-string lutes were with five pairs of strings, each pair being unisons, and a single string that was the highest in pitch and shorter than the others in length. The latter string was called the *chanterelle*, and was used in the same manner that the fifth, or thumb string is used on the modern five-string banjo (cut 2).

By the seventeenth century lutes had appeared with as many as twenty-four strings, arranged in twelve pairs. Six of these pairs were above the fingerboard and could be stopped with the fingers of the left hand, while the other six pairs extended along the side of the fingerboard and could give only their open string note, somewhat the same sort of arrangement that holds today with the harpguitar. These lutes were fretted by means of catgut strings tightly fastened around the neck of the instruments at the proper distances to give a chromatic scale. The tuning of the open strings varied for different countries and for different eras, and this also was the case with the writing of music for the lute (cut 5).

### The Popularity of the Lute

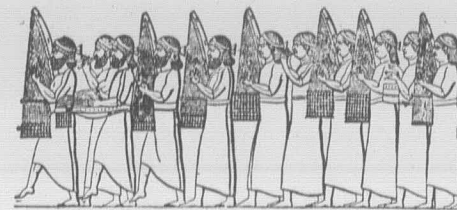
The most common practice of writing was to have a staff composed of as many lines as the instrument had strings. The top line represented the first string, the second line the second string, etc., and the frets were indicated by the letters of the alphabet in order (as a, b and c), or sometimes by the use of figures instead of letters. Thus a staff of six lines would be used for a six-string lute, and b or 2 on the second line would indicate the second fret on the second string.

Lutes were made of all possible sizes, according to the purposes for which they were intended to be used. The bass lute was known as the *chitarra*, and some specimens are still preserved that measure almost seven feet in length. The instruments were elaborately wrought—in fact, more attention seems to have been paid to their appearance than to their tone. The strings were of catgut, and it



No. 5

Italian Lute Tablature and its meaning in modern notation. The lute on which this was to be played had six strings—one for each line of the staff. The figures represent the fret used on each string; the whole notes are open strings and the time is shown by the notes below the staff.



No. 6

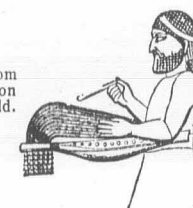
A procession of Assyrian Musicians, from a bas-relief taken from the ruins of Nineveh. Probably of about 1300 B. C. The instruments are dulcimers, which were played either in a horizontal or vertical position.

was not until comparatively recent times that wire strings on the mandolin and banjo displaced the use of gut strings for all instruments of the lute family. Even to this day the greatest guitarists prefer gut strings (cut 3).

In the sixteenth and seventeenth centuries the lute family of instruments reached its zenith, being equally in favor as solo instruments or in orchestral combinations. The general popularity of the instruments at that time was fully equal to that of the violin or piano of the present time. In 1676 Thomas Mace, a skilled lute player of England brought out his famous *Musick's Monuments*, in which he gives us a great deal of information about the lute and its players. Mention is made, for instance, of John Dowland, a skilled lute player attached to the Court of Christian IV of Denmark. In 1608 Monteverde, who is considered as the father of opera, used a *chitarra* or bass lute in his orchestra. Bach used the lute in his orchestra, and many other composers of prominence at that time did likewise. In addition, there were a whole host of writers who confined their creative work entirely to instruments of the lute family, and their works met with unqualified approval from the leading music critics of the time.

No. 7

Ancient Dulcimer, from an Assyrian inscription probably 3500 years old.



It was during this time that the lute family began to break up into the various types of instruments which we know today. The mandolin emerged as a small lute with fretted fingerboard and some four to six double strings.

Italy was the scene of this mandolinistic development, and until quite recent times has been the chief stronghold of mandolins and mandolinists. There formerly were two kinds of mandolins that were popular in Italy, known as the Neapolitan and the Milanese. The Milanese mandolin usually had ten strings tuned in five pairs; the open strings were tuned to G, C, D, A and E. The Neapolitan mandolin had the same stringing and tuning as the modern mandolin, namely: four parts of strings tuned the same as the violin—G, D, A and E. In Spain a development of the mandolin had six double strings, and is still in use. The Turks also have an instrument of the mandolin family that has seven double strings (cut 1).

The guitar reached Europe by way of Spain and the Moors. In the sixteenth century a guitar-like instrument was in use in Italy and in France which had five strings, while the modern form with its six strings tuned to E, A, D, G, B, E, is usually credited to a German named Cetto, about 1790. The banjo, which

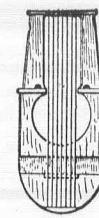
owes much to the lute development, was by that time on its way to the place it now occupies in the world of modern music, via the British colonies in America, and the imported Africans whom the colonists held as slaves.

### The Villain Enters

Just before the beginning of the eighteenth century an entirely different family of instruments, known as viols, began to improve. These instruments of course were the fathers of our modern bowed instruments, but prior to the eighteenth century they had not accomplished a great deal in the music world of their time. Toward the close of the seventeenth century, however, various changes began to be made in the construction of the instruments of the viol family which made a great deal of difference in their effectiveness and popularity. Frets were discarded from the fingerboard, the enormously valuable researches and experimental work of the old Italian school of violin makers had affected the proportions, shape and tuning of the instrument, and by 1700 the violin had quite definitely emerged from the old family of viols.

From that time, instruments of the lute family rapidly declined in popularity. The development of the piano by this time also was well under way, and one of the modern piano's predecessors, the clavichord, gradually superseded the lute as an accompanying instrument. Likewise, the popularity of the lute in the orchestra began to wane through the introduction of the violin which recent improvements had made so much more effective in every way. It must be remembered, however, that in order to evaluate justly the potential resources and usefulness of modern lute-type instruments, consideration should be given to the fact that from the dawn of music history until about three hundred years ago, instruments of the lute type were undisputed monarchs of the stringed instruments. This means that for practically ten thousand years fretted or plectral instruments occupied the position that the bowed instruments have held for the last three hundred years. What reversed in popular esteem the order of popularity of these two instruments was the sudden and marked improvement of the bowed instruments which has enabled them to produce all the marvelous effects made use of by their players and the writers of their music in modern times.

Insofar as tone improvement in the lute family of instruments was concerned, there had been very little for many centuries. The improvements which had taken place identified themselves gradually and made their appearance in such an attenuated manner, so to speak, that no marked flurry of excitement was caused at any time by their appearance. When the viol family discarded their swaddling clothes



No. 8



No. 9

*Cithara*: an ancient instrument of the lyre type, developed and used by the Greeks from 1000 B. C. to the Roman Conquest (146 B. C.). It partook the nature both of the lute and the lyre inasmuch as it was played with the fingers or with a plectrum. No. 9, Prehistoric Greek *Eyre* or *Chelys*.

and appeared in full-voiced maturity, no corresponding improvement occurred in the lute family of instruments. It is only recently, practically within the last twenty-five years, that very much activity in tonal improvement and variety of expression for these instruments has manifested itself. Practically all these improvements are so recent that they are familiar to all of you who read this without attention being called to any specific one of them.

#### Improvements in Lute Type of Instruments

The changes in banjo construction and technique are chiefly noticeable in the many excellent tenor, plectrum and five-string banjos now in use. Both the tenor and plectrum banjos, as well as the smaller mandolin banjo, are of quite recent appearance, and are a definite part of this improvement-seeking movement in fretted instruments. Mandolin improvements include chiefly the arched and graduated tops and backs, instead of bent strips of wood and a flat top. There have been fewer changes in guitar construction than can be found in either of the other two instruments mentioned. The chief improvements in guitars have to do with making instruments that are of satisfactory tone and sturdy enough to give definite service for a lifetime or more. The arched top and back construction, suggested by the modern violin family, also has been applied with success to guitars.

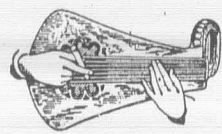
These modifications indicate that a sort of renaissance of the fretted instruments is on the way. It practically always has been the case in history that when some certain form or system has been displaced by a newer form or system that the first one did not become extinct. Its displacement served rather as a stimulus, and after a reasonable length of time the previously dominant form reappears in an improved shape that puts it on a par with, or even ahead of, its successor. That some such development will occur in the case of the fretted instruments seems both logical and indicated. There is no scientific reason why fretted or plectral instrument tone cannot be as powerful, as varied in expression, and as responsive to the performer's wish, as is the bowed instrument tone. It is just a matter of identifying the proper construction to go with the picked string so that these qualities are manifest. Fretted or plectral instrument tone of course always will be different from that of the bowed instruments. But there should be no rivalry between the families of instruments; they supplement and augment each other rather than seek to displace each other, and when rightly evaluated it easily can be seen that either type of instrument without the other would be less valuable in itself.

#### Plectral Achievement

Within the last dozen years or so there have been several orchestras which were symphonic in their proportions, except that instruments of the mandolin family took the place of the bowed instruments, and the effects produced were of decided musical value. It would be interesting to mention a few of these orchestras, but they are too numerous and space does not permit. Many of them established themselves so thoroughly in the musical life of their communities that they have gone for season after season, making a definite and valuable contribution to local music life and receiving a fairly generous share of support from the public.

Perhaps the best demonstration of the possibilities of the plectral and fretted instruments

would be to incorporate a complete choir of both the mandolin and banjo families in the modern symphony orchestra, and use them for only those effects which they are best fitted to produce. Some such orchestra will be tried before long, as symphonic conductors and writers are more interested in the securing of new effects than they have been for years. It will be only a question of time when they and the fretted instrument enthusiasts get together and evolve some such great orchestra as suggested. Indeed, for that matter, many of the standard writers of classics have given the fretted instruments fairly prominent parts in their compositions: Mozart used the mandolin in *Don Giovanni*, and Beethoven wrote a sonatina for the instrument. Handel also employed it in his *Alexander Balus*, and the Italian, Paisiello, used it in his setting of *The Barber of Seville*.



No. 10  
The Gittern: A medieval ancestor of the guitar, strung with wire and usually played with a plectrum. It was derived via the cittern, and was also known as the gittern or gittern.

There have been many writers for the guitar whose musicianship compared favorably with that of leading composers for other instruments. Among them may be mentioned the Spaniard, Ferdinand Sor, who created quite a sensation in England shortly after the Peninsular Wars with his guitar recitals and compositions for the instrument. Giuliani, Legnani, Kreutzer, Nüsse, Regondi and Schultz have been some of the other chief composers for the guitar. Berlioz, who is known as the "father of modern orchestration," was able to play no other instrument than the guitar. Paganini was very fond of it, so much so that at one time he gave up the violin in order to devote his whole time to the guitar. He wrote several quartets for violin, viola, cello and guitar. In Rossini's setting of *The Barber of Seville*, he originally used the guitar as an accompaniment for Almaviva's Serenade, but whenever

this opera is now produced this part is usually given as rescored for pizzicato violins, violas, cellos and basses.

In the two great opera houses of Paris, the National Opera and Opera Comique, it is customary to have a good mandolinist in the orchestra, so that when any of the standard operas are given that have scored parts for the mandolin, they can be presented as intended by the composer. In Verdi's *Othello*, for instance, there is a very effective *intermezzo* for the mandolin with orchestral accompaniment. Wolf-Ferrari scored his *Jewels of the Madonna* with parts for mandolins, and whenever these operas are performed in either of the Paris opera houses these parts are usually played by mandolinists.

It may not be in the time of anyone now living that the fretted instruments will regain a position in the music world corresponding to the prominent one they occupied for so many thousands of years, but indications at least show that they are on the way. Everything that can be done to help their progress will hasten the arrival of this condition, so much desired by the fretted instrument enthusiasts. On the one hand, from the symphonic players, composers and arrangers we need a more careful consideration of the unique effects peculiar to the fretted instruments, and of their value as part of the orchestral tone color. On the other hand, from the fretted instrument enthusiasts and manufacturers we need a fuller comprehension of the value of inclusion of these instruments in the standard symphony orchestra, a more logical consideration of the so-called shortcomings of these instruments when considered as candidates for that much-to-be-desired position at the present time, and a persistent endeavor to remove whatever handicaps of tonality or playing technique that are offered by the bow-stringed enthusiasts as reasons for the undesirability of fretted instruments as parts of the great orchestra. Even so, things move very quickly nowadays, much more so than ever before, and it may well be that not many years will elapse before the fretted instruments will be developed to the point where they again need acknowledge the superiority of no other type of instrument.



WICHITA FRETTED INSTRUMENT ENSEMBLE

THIS cheerful group is a typical ensemble of students and amateurs whose musical experience—either as vocation or avocation—is gained through the medium of the "modernized instruments of the troubadours." The young people appeared in the annual recital of the June Frisby school at Wichita High School auditorium, the ensemble being in reality a combination of the several ensembles, representing the various "families" of fretted instruments. You may see in the picture mandolins, mandolas, mando-cellos, banjos, tenor banjos, guitars, Hawaiian "steel" guitars, ukuleles, tiples, and tenor harps.

## This and That

**CONSIDER THE COMPOSER!** The average person carries in his mind a picture of the modern specimen as one lolling in the lap of luxury—possessor of gaudy automobiles and a country estate. He smokes two dollar cigars and massages his epiglottis with the choicest of viands. His Scotch whiskey is the most expensive and the least corrodng of domestic manufacture. He lives off the proceeds of his royalty statements and is almost, if not quite, the social equal of his publisher. He skips through life with a song on his lips and his pockets bulge with twenty-dollar bills. A perfectly charming picture is it not?—or would be if authentic—which it is not.

However, true or otherwise, it is quite evident that it is this picture which looms before the eyes of those perceptive and—may we add—somewhat grasping persons at Washington, in whose capable and energetic hands rests the business of collecting the money destined to pay for the war that made the world safe for democracy—wrecker, of course, to the officials of that efficient collection agency of our Uncle Samuel's known as the Internal Revenue Bureau. These gentlemen, in their high wisdom, have decreed that a composer's royalties, and whatever monies he receives from the sale of manuscript proffered by him in barter, are "unearned" income and therefore not subject to the twenty-five per cent deduction on income which has been "earned." Of course, if the composer sweats his brains to order—that is to say, executes a commission—the proceeds, by some hocus-pocus peculiar to the bureaucratic mind, become "earned" income and enjoy equal rights under the law with the fifty-thousand dollar (more or less) salary of a bank president. All this appears very strange to the writer who, a composer himself, has never been troubled by any doubts as to whether he belonged to the producer or investor, the working or leisure class. Apparently he has been suffering from a false sense of inferiority—the only difference existing between him and the moneyed aristocracy of this, his native, land (at least as far as Washington is concerned) is one of degree—a pleasing if not negotiable thought.

Our own government is not alone in the realization that a composer should be penalized for having too easy a time of it. England has just placed a tax of twenty per cent on all royalties paid by British publishers to alien composers—an export tax on earnings as it were—a thoughtful act, to be sure. The composer really has more than his share of this sort of attention. Everyone appears to begrudge him the money he acquires—it is the one and only point of contact possessed by him with the financially elect of this world. Successful composers in particular find themselves the object of a highly distasteful solicitude. Ask any writer of a musical show as to the manner in which his royalties are cut up—the major and minor grafts that intervene between his royalty check and his bank account. And now the government has joined the horde! No doubt the time will yet arrive when a dime discovered in the pocket of a composer will constitute *prima facie* evidence of its having been stolen. This is not so far-fetched an assumption as it may appear!—we tell it you!

#### A Symphony in Every Town

AS SHOWING the increasing interest in music in the smaller cities of this great land, we would like to tell the story of the Lincoln Little Symphony Orchestra of Lincoln, Nebraska. Lincoln, possessed of some of the finest musical talent to be found in the Middle West had for some time held the hope of having a symphony orchestra of its own. In October, 1926, the Lincoln Junior Chamber of Commerce was organized, and in looking around for some feature of civic importance with which to identify itself, easily found it at hand. The local musicians were forming a symphony orchestra and the Junior Chamber of Commerce, realizing the importance civically and culturally of this enterprise, immediately took the new organization under its wing. Mr. Earl Coryell was appointed business manager and the affair with a membership of thirty musicians was launched under the baton of Mr. Rudolph Seidl. Although only one concert was given the first season, this left a surplus in the treasury rather than a deficit—something that cannot be said of the premiere of every symphony orchestra. This season the orchestra is scheduled for four concerts, two of which have already been given, the first on November 8th, and the second on December 13th, 1927. The third and fourth dates are to be February 7th, and March 21st of the current year.

Great interest has been shown in these concerts, and the Lincoln Junior Chamber of Commerce believe that they will have no difficulty in securing a list of permanent subscribers in order that the orchestra can be put on a firm financial basis.

There is no question but that the success of Lincoln in the matter of having its own symphony orchestra can be duplicated in countless other cities of a like size. No doubt the time will come, and this is a thing to be hoped for, when such organizations will be the rule rather than the exception; there is nothing that will quite so raise the musical self-respect of any community.

#### The Chauvinistic Kangaroo

THE initial number of *The Australian Musician* carries an item to the effect that there is a considerable agitation favorable to the withdrawal of Australia from the International Copyright Agreement insofar as it affects music. The item, in part, is as follows:

The suggestion is that no music should be copyrighted in Australia, unless printed here, and a further handicap on foreign compositions should be imposed by introducing a scale of copyright fees that would secure for the Australian composers a worth-while preference.

It does not seem reasonable to suppose that any such proceeding can be entertained seriously by the lawgivers of Australia. If, however, such should be the case, we can see little comfort or benefit to be derived by the native Strausses (or Berlins) from this proposal. The copyright law of the United States, for instance, grants copyright to foreign applicants on the same terms as are granted American applicants by the country concerned. Now without the least desire to draw invidious comparisons, we might point to the fact that, under such circumstances, the Australian copyright might lose considerably more than he gained. One cannot but reflect, human nature being the frail thing it is, that other countries affected by the results which would attain from this alleged outcropping of misplaced patriotism, if it were allowed to reach full flower, might retaliate in a like manner, and that, instead of a *world market*, so to speak, for his music, the local Beethoven (or Gershwin) would be restricted to selling his masterpieces to his brothers and "his sisters and his cousins and his aunts" of Australia. Now are there enough of them to make the game worth the candle? We doubt it.

#### Canned Competition

THE National Park Seminary for Young Women has recently added to its equipment by the installation of an Auditorium Orthophonic Victrola. The installation is something of an innovation in that it is the first Auditorium instrument to be purchased by an educational institution. The job is one of the most elaborate yet done by the Victor Talking Machine Company.

The setting of the machine is particularly striking for it dominates the grand ballroom of Ament Hall, a structure ninety-six by one hundred feet which was recently completed at a cost of \$482,000. This huge room rises through three ordinary stories, then through a clerestory with great Gothic windows and up through an open beamed roof to a height of one hundred and five feet. The entire room is surrounded by an Ambulatory twenty-six feet wide in which are placed statues and works of art. The installation, with all of its special features, represents an expenditure of about \$10,000. These details have been gone into rather fully in order that the readers may get some idea of the sort of places these machines are going into. It is a moot question, and one which the writer never has settled satisfactorily in his own mind, as to just what effect this sort of thing is going to have upon musicians depending on music for a livelihood. One's first thought would be that it would eventually work out disastrously. In the present instance one could point to the fact that this

#### The Lion and the Lamb

Continued from page 5

stance, that while an understanding of jazz will be recognized as a legitimate part of one's musical education, the subject will be granted only its properly appointed place in the music curriculum, and in no way will be allowed to usurp the rightful position of the better types of music. In short, there will be no parallel in educational circles of the debacle which confronts us in the motion picture field; the lion will be made to lie down with the lamb. If this cannot be accomplished successfully, then indeed will we witness a marvel in contravention of the cherished tenets of zoology; that of the lamb contentedly licking his chops over the remains of the King of the Musical Jungle.

Auditorium machine, intended for use at formal dances and for the furnishing of concerts, will rob so many musicians of so many engagements during the school year. On the other hand the same machine is going to be called upon to assist in the Musical Appreciation courses, and anything which arouses more interest in, and understanding of, music is bound to work out for the benefit of musicians at large. Certainly, to date canned music has had no serious effects upon a musician's ability to get jobs, as witness the testimony of Meyer Davis's experience told in this magazine last month. It may be that certain classes of work will suffer, but it is reasonable to suppose that other types will be forthcoming to take their place. The history of business is strewn with just such turnovers and yet people have survived. The writer knows a certain horseshoe pad manufacturer who is now making rubber heels for humans. The town of Amesbury, Massachusetts, has turned from the manufacturing of coaches and carriages to that of automobile bodies, as its principal industry. No doubt, if the time ever arrives when musicians see their living actually menaced, as was the case in the above-quoted instances, a way will be found to meet the emergency. The King is dead—Long live the King! Why worry?

#### Notable Generosity

THROUGH the generosity of the National Association of Band Instrument Manufacturers, the final problem connected with the financing of the National High School Orchestra Camp at Interlochen, Michigan, has been solved. The Association is donating \$10,000 for the purpose of building the outdoor theatre, and in addition will furnish one hundred instruments. Under these circumstances construction work will start at once.

It is with great pleasure that we are able to announce the above. The high idealism and unselfish devotion of J. E. Maddy to the cause of educational music in general and this project, conceived and fostered by him, in particular, deserve the splendid support which has been accorded them. Details of the scheme have already appeared in these columns, and it will scarcely be necessary to remind our readers that this camp will be a place where high school music students in the instrumental group, selected by their respective schools to represent them, will be given an opportunity to pursue their studies during the summer months in healthful outdoor surroundings. The faculty will include several symphony orchestra players and music supervisors of unquestionable standing. An announcement of unusual interest is to the effect that members of the camp orchestra will be considered for complete scholarships by the Juilliard Foundation, the Eastman School of Music, and other well-known music schools.

#### A Farewell and a Greeting

AFTER seven years of unremitting faithful service as conductor of our saxophone department, Mr. Edward C. Barroll steps out of the position for reasons given in his valedictory, which will be found on another page of this issue. We know that the many friends he has made, and players he has helped will regret exceedingly his decision as we ourselves do. However, as can be seen by his statement, the reasons he advances are unquestionably valid, and we must perform accept them with good grace. We extend to him the best of good wishes and the heartiest of hand clasps; may his shadow never grow less.

We are glad to announce that we have been fortunate enough to secure a successor to Mr. Barroll with all the qualifications necessary to carry on the good work accomplished by the latter during his connection with the magazine. We refer to Mr. W. A. Ernst, a graduate of Oberlin Conservatory of Music, prominent in the saxophone world, and head of the Ernst School of Music, who this month makes his first appearance in our pages. We are looking forward to a long and pleasurable association, and hereby greet the gentleman with our warmest and most ingratiating smile. Welcome, Mr. Ernst.

#### The Native Melodic Gift

THE American Grand Opera *The White Bird*, by Ernest Carter of New York City which received its premiere in Chicago in 1924, has just recently been given in Germany. Paul Passoth, a critic attending the German performance has this to say of the work: "Mr. Carter uses the orchestra of Wagner with a master hand and shows great ability in uniting the means of expression of the music drama with that of the song and aria. The work is full of melodic invention." A European production of American grand opera is of sufficient rarity to be worthy of comment. We have not examined the score of this opera and therefore

Continued on page 61

## A Cornet Playing Pilgrim's Progress

By HERBERT L. CLARKE

Number Six in a Series of  
Autobiographical Sketches

THE plan I had formed to become attached to the Queen's Own Regimental Band, and thereby "attach" myself to a good cornet at the expense of the Canadian Government, was a simple yet seemingly feasible one. My father (at that time organist at the Jarvis Street Baptist Church) had an excellent choir, one of its members being a tenor singer named Dave Young who also was first trombonist and quartermaster sergeant in the Q. O. R. Band. In my boyish mind I had figured it out that, if I could make a favorable impression upon this singer, his influence as first trombone player and quartermaster sergeant possibly might gain for me the coveted position.

The more I thought about the plan, the stronger became its obsession, and one Saturday night I mustered sufficient courage to try to put it into execution by going to the choir rehearsal with my father and having a talk with the singer-sergeant. We (my father and myself) walked to the rehearsal, but I took good care not to drop any hint of my reasons for going. He seemed to be somewhat surprised at my suddenly awakened interest in church choir work, however, and suggested that perhaps when I had grown a little older I might find it enjoyable to join and sing in his choir.

### "Knocking Off" an Opportunity

It seemed to me that the choir rehearsal would never end, but of course it did, and when it was over I hung to the heels of Sergeant Young until he was ready to depart. Just as he was putting on his overcoat preparatory to leaving, I hurriedly put the fateful question as to whether there was any opportunity for me to play cornet in his band and then waited breathlessly for the answer. It is doubtful if anyone can imagine my feelings when very good naturedly he replied: "Why not come to band practice on Monday night? I will introduce you to the bandmaster and ascertain if he is in need of another cornet." I thanked the man and asked him what time I should be there. He told me to come early, and added that as quartermaster sergeant having charge of all band accessories he would look up an instrument for me.

I walked back home with my father that night, but cannot recall one word that he said. My feet were on the earth but my head was in the clouds, yet even in the exuberance of my feelings I was careful not to mention my talk with the sergeant. I knew of course that membership in the regimental band meant an enlistment, and also knew that my father would oppose any idea of a boy of my age entering the army, although my older brothers had been members of the same band but now were out of it. I slept but little, if any, through that night, but tossed around in the bed until Sunday morning while fervently wishing the day would come, pass quickly and bring Monday. On Sunday morning I went to church with my father, and after the service waited around to see Sergeant Young again. In my boyish anxiety I thought that possibly he might have forgotten what he had said to me on Saturday night, and wanted to remind him of it by saying that I would be there early. As a matter of fact, so great was my eagerness to get into the "Queen's Own" that right then I would have

gone to the bandroom and waited for Monday night to come if he had told me to do so.

I was in a fever of excitement all day Monday, and because of my mind being wholly fixed upon the coming night with what it might or might not bring forth, I made so many misses in my lessons that it was necessary for me to remain after school hours and make them up. All through the day, too, I was filled with fears — that perhaps there might not be any opening for another cornet; that perhaps all the cornets belonging to the band might be in use, and other fears which now appear foolish. But more than anything else, in a sense I was afraid to meet the bandmaster, who had the reputation of being a strict disciplinarian and never overlooking faulty playing when it came to rendering band music.

Then came another fear in the thought of an obstacle which might confront me — getting away from home that night! Having to remain after school hours to make up imperfect lessons might easily furnish a reason for mother to keep me in the house for more study, as one of her mottoes was: "Be perfect in all you undertake." My mind certainly did work fast while on my way home from school. As soon as the house was reached I went in with a rush, found my mother, and throwing my arms about her (I was much taller than she even then) poured out my excuses and pleas with boyish fervor; almost in one breath I told that my late arrival home was because of having missed lessons that had to be made up,

that I had been invited by Sergeant Young to come and hear band practice that night, that the lessons were missed in the excitement of thinking all day about the invitation, and — please, might I go to hear the practice?

I never had told an outright falsehood to my parents, for they always had taught me to be straightforward in everything, so I felt a little guilty at not having been more fully open-and-above-board with them concerning my ambitions to secure a real cornet and belong to a real band. To my great satisfaction I was given permission to attend the practice, because Dave Young was a favorite with my father and was known to be a good man.

### The Momentous Try-Out

I left home early after a hastily eaten supper, and arriving at the bandroom about seven o'clock found Sergeant Young all alone and running through his inventories. He was quite pleased to see me, and found a Courtois cornet which he handed me to try. I took the instrument but was afraid to try it, so simply held on to it and felt proud even to have it in my hands. The Sergeant told me to sit down and wait until the bandmaster came, and with my heart in my throat I sat trembling in a dark corner while watching the bandsmen arrive one by one. The room very soon began to fill up, as there were some sixty-five members in the band — all volunteers who worked at various trades and professions during the day, taking up music as a recreation. Besides, this band belonging to a crack regiment, it was considered an honor to belong to such an organization.

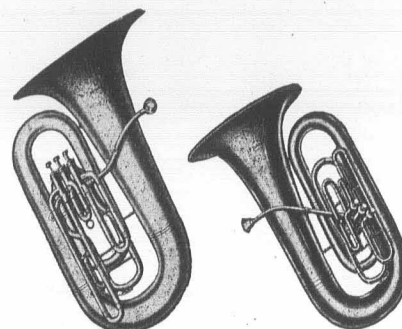
Knowing that I was an unusually good-sized boy for my age, it surely was not egotism for me to feel quite a little elated in thinking that I was able to wear a uniform equally as well as the men. However, the feeling of elation vanished almost before it was realized and I was nearly scared blue when the bandmaster entered, which he did just at that moment. As soon as he had removed his overcoat, Sergeant Young went to the bandmaster and told him that he had a young man present who wished to join the band if there was room for another cornet player. After I had been presented to the bandmaster and was introduced as the young son of Dr. William H. Clarke, the organist, my father's reputation proved sufficient guarantee of my musical ability.

### A Great Bandmaster

Just a passing word regarding this bandmaster, John Bayley, who was known as a finished musician of high order; he was a remarkable organist, a wonderful piano accompanist and one of the best clarinetists I have ever heard in my life — in short, a man experienced in every branch of music. In later life I often have remarked to him that at least one-half of my success was due to my early days of playing under him, plus the coaching he gave me on the various arias which occur in the cornet parts of published operatic selections.

Following the introduction I was assigned a place in the last seat of the cornet section of twelve, where I sat down and waited for the signal to commence our playing. When we did begin I found that my mouth had become so dry it was impossible for me even to start a tone, and considered myself the luckiest fellow

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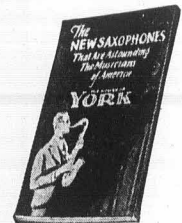
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CARL H. HUFFMAN, Director  
DEPARTMENT OF INSTRUMENTAL MUSIC  
HARVARD, ILLINOIS

January 9th, 1928.

The Jacobs Music Magazines,  
120 Boylston Street,  
Boston, Mass.  
Gentlemen:

I was very much pleased with the article by Mr. Rackett about our work in the Harvard Schools, which you printed last month.

It might interest you to know that in my youth, my father instructed my brothers and myself largely from pointers he gathered from the different departments of JACOBS' ORCHESTRA MONTHLY, when it was in its infancy, — just in mere pamphlet form. My father gave us almost half of our instruction. My brother, Gerald, was cornetist with Sousa this last season. The youngest brother, Leonard, is instrumental teacher in the public schools of Chicago. JACOBS' ORCHESTRA MONTHLY has given my father and us boys some very helpful hints on our respective instruments and I wish to add that today in my field of work it is indispensable.

I remember how, as often as the magazine arrived, we would gather around my father while he read to us from its pages. We were fascinated by the stories of great musicians, such as the series of articles by Herbert L. Clarke now running in the magazine.

Hearing about these great men — their experiences and trials and how they built up their wonderful reputations — stimulated our ambitions to the extent that we later had the pleasure of playing under some of these same directors, though we never dreamed, then, that such careers were ahead of us.

Young musicians should heed these statements which are made in appreciation of the JACOBS' BAND and ORCHESTRA MONTHLIES.

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The two essentials of the elementary and high school band are a good director and a good method of instruction. It is not reasonable to expect that every director in the country will be equipped with a complete knowledge of every instrument in the band. Therefore, the method of instruction must be ready to serve as teacher and textbook when the occasion arises. It must be concise and graphic, never involved, and thoroughly practical. It must place particular emphasis upon the rudimentary knowledge of each instrument and it must progress far enough to lead the band to some degree of proficiency in ensemble playing.

\* \* \* \* \*

This is a large order. It has been most adequately filled, however, by *The Foundation to Band Playing* by Fred O. Griffen.

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in the world at not having been called upon to play before the men as a trial. However, being the son of a great organist saved me from a public dilemma; but had it been otherwise I probably should have fainted with fright, and more than likely would have been sent home minus the cornet with which I had been supplied.

When the band finally began fully to play, I entirely forgot my part in listening to the effect produced by sixty-five men playing, and even though not heard from myself I again was highly elated at being one of them. I also learned much from that first rehearsal, for Mr. Bayley was indeed strict and would "call" any man who played unmusically even though it was in a volunteer band. It proved a great lesson for me, and among other things I learned to be exceedingly careful in my playing.

After a time, and as I grew accustomed to my new environment, I became more normal, and forgetting my self-consciousness tried to play a few notes, but only when the band was playing *forte*, being careful not to play in the softer passages. Instead, I simply held the cornet to my lips (moving my fingers but not blowing) and pretended to be playing with the others. I always had been sensitive as a boy, and if Mr. Bayley had talked to me as he did to some of the others when they made mistakes it would have broken my spirit. As it was, I learned to either play soft or leave out my part, for the remaining eleven cornetists easily could do the work without aid from me.

#### My Beginning as a Bandsman

After the rehearsal was finished Sergeant Young called me aside and proceeded to equip me with all the accoutrements necessary for regimental band work, and then gave me instructions to call at the armory on the following Wednesday and be "sworn in" as a soldier of the Queen of England. I carried the cornet home, together with the regimental regalia, and do not imagine there ever was a prouder boy than I in all the world at that time.

That was my beginning as a bandsman, and although I was only the twelfth cornet player in a band of sixty-five it did not matter a bit to me so long as I was a real member. We played the best of music under the direction of Mr. Bayley, although every man was an amateur, so to speak, and played only for the pleasure he derived from it. We held three rehearsals weekly — Monday, Wednesday and Friday — and I was a bit sorry they did not include Tuesday, Thursday and Saturday. I never had enough playing myself, and even in those days did not tire. I always was sorry when band practice was over.

On the following Wednesday I went to the armory and took the "oath of allegiance" binding me to Queen Victoria for service, whom I served honorably for about nine years (three years for three times). Later on I received my discharge papers which I hold to this day. I now began to practice the cornet with enthusiastic zest, as I had my own cornet with which I could do as I pleased, but was mighty careful never to get any dents in it. It was plain brass, and I kept it shining like new. Now that my boyish ambition had been satisfied I began to take an increased interest in cornet playing, but purely as a pastime, and never realizing that I ever would amount to anything more than a twelfth cornet player.

(To be Continued)

## It All Depends On You

THERE is nothing that will more readily incite the average photoplayer to dash out his brains on manuscript paper than a discussion of cue-sheets. Organ design, mechanical troubles, working conditions, low salary — all these he can bear with a certain degree of calm dignity, but to the cue-sheet bait he will rise as readily as a trout to a worm, provided trouts rise readily to worms. Why this is so, I cannot easily explain. Certainly there are many factors in the weekly grind more trying to endure than this.

Perhaps the easiest answer is that it is in combating cue-sheets that the personal equation enters most strongly. Immediately the cue-sheet comes into active use, there are two opinions in direct conflict — the organist's and the adapter's. It may be that the organist is a natural rebel to society because his work is so anti-social, and therefore a stereotyped routine, such as the cue-sheet exemplifies, is an inevitable menace to peace of mind.

I have for years tried to persuade organists and pianists to sort and classify their music, but I am doubtful whether any amount of coercion could ever change an ostrich into a cooing dove, or an artist into a filing clerk. It's all a matter of temperament. It is that same temperament which may induce some theatre pianists and organists to look with dark antagonism on a cuing routine, except for its possibilities in forwarding them of the musical emergencies in the picture. If there is a whistle to be blown, or a familiar tune to be played as a direct cue, then the cue-sheet justifies itself and all is forgiven.

#### The Ubiquitous Cue-Sheet

Now this, of course, is all nonsense. There was a day when all cue-sheets and theatre organists were equally terrible. Those good old days are gone. Today cuing technic has developed into both an art and a science, and the majority of cue-sheets (by which is meant a minimum of fifty-one out of every hundred) are adequate musical graphs of the features which they accompany. Photoplayers have developed proportionately, and practice a new profession full of such technical terms as *direct cue*, *playing to action*, *themes*, *incidentals*, *synchro*, and *tensive emotional*. Nowadays, the average photoplayer loves his cue-sheet dearly, and howls bitterly when deprived of it. In wandering around in theatres here and there, it seems to me I notice fewer and fewer libraries consisting of one or two huge and unkempt piles of many music, and more and more neat stacks of classified folders divided according to individual ideas. *The photoplayer is becoming civilized.*

All this is by way of preamble to an interesting and intelligent discussion of cuing methods in a letter sent to me by Gomer Bath, known to the Jacobs family chiefly as an able composer of sound musicianship and marked individuality. I think I can satisfactorily answer his challenge, but first I invite consideration of the points he raises:

I write not to criticize nor refute, but to raise a question which I think may interest you. I have read all your articles in *MELODY*, and am familiar with your ideas on cuing routine.

More than two years ago I changed my own methods radically in order to try your plan. I viewed each picture



The  
PHOTOPLAY  
ORGANIST  
and PIANIST

Conducted by  
L. G. del CASTILLO  
Installation No. 45

the day before its first run in the theatre; wrote my own cue-sheet and laid out a carefully prepared (although often bulky) program. Wherever necessary I indicated improvisation, but many times have put in the program a number from which only a few measures would be used, to avoid improvising. I enlarged my library systematically, and devised a method of cataloging and classifying which cost me many days of work. Incidentally, one of my pet ideas is to limit the size of my library to 1,500 numbers (exclusive of popular), so that new material automatically forces out old material without destroying the symmetry of the whole.

To come back to the cuing routine: The results at first were most gratifying. I found myself thoroughly prepared for each picture, checking my own cue-sheets with the published ones to compare ideas. Nothing was left to chance, and this method was continued for two years. At the end of one year, however, I was beginning to doubt. My work became mechanical, and programs more cut-and-dried. A performance did not present so interesting a problem to be solved as heretofore, so much as it did a rather dull routine to carry through.

I grant that my playing was more accurate and that my reading ability was improved, but I positively affirm that my memorizing faculty had decreased rather than enlarged, probably because I was not forced to call it into use so often. And when last summer I suddenly was thrown into a job where pre-reviews were not to be obtained, I found that much of the spontaneity and resourcefulness which afford an organist considerable pleasure in his work had been lost.

The solution which I would like to work out calls for a large, memorized repertoire; occasional screenings for big pictures; a cautious use of cue-sheets; improvising only when necessary, and a constant demand for mental alertness and ingenuity exercised at the moment when the work is being done. A large number of standard numbers can be memorized if one sets about it systematically, while spontaneity can be developed by making it a daily necessity. A few numbers can be laid out for each show to be used in such places as are necessary. Two or more consecutive performances need not be played exactly alike, but rather let the organist play to fit changing moods. In a nutshell, the general idea is dependence upon mechanical preparation versus dependence upon spontaneous ideas. Is it not worth considering?

#### The Answer

Possibly my defense should open with a confession, or at least an explanation, regarding my own methods. Without checking up on past data, I think it safe to say I improvise close to one-tenth of a picture. Some more, some less, depending on the picture. As often as not, I have neglected to pre-view, but have jotted down on a pad placed on the rack, almost undecipherable notes made during the first actual showing. Generally I passed up the cue-sheet altogether, but when I consulted it, did so after I had prepared my own score, as I found otherwise it warped and influenced my judgment.

Short cues I would very rarely cue with a separate piece, but would either improvise or mould a previous number to it. *Agitato* and *mysterioso* I would almost invariably improvise, excepting a few pet numbers from incidentals, overtures and classical literature. Not by any means were all my cues represented by an actual piece of music in a score. A great many

of them were played from memory, and even if placed in the score they were looked at only occasionally when memory threatened to play me false.

Obviously, I cannot say whether or not pre-viewing every picture would rob me of resourcefulness because I never tried it. I can positively say that on those occasions when I have turned lazy and trusted to luck, I have played a picture well on the first showing and worse and worse on every successive performance. On the other hand, I can state with equal positiveness that when I have scored a picture thoroughly, I have played it better and better at every successive show; refining it here and there, discovering little touches of interpretation, imitative or atmospheric effects as I progressed, so that each performance became more smoothly set, but never mechanically stale.

#### Enter the Personal Equation

I suppose these things work out differently with different individuals. Again we are confronted with the vagaries of temperament. Mr. Bath's method may be better for him and mine better for me. I am at least sure that mine has never undermined my memory, alertness or spontaneity, but has acted as a spur to them.

The discussion in its larger aspects calls for agreement on just how inflexible the cue-sheet is in actual use. Obviously, as soon as you admit improvising or descriptive playing at all, you have introduced a factor that permits of individually variable interpretation. For this improvisational playing to action should broadly include not only the extensive use of the player's invention as required, but also the adaptation or free development of printed numbers, which are altered and deviated from, as the action demands.

It is quite likely that Mr. Bath's experience in pre-viewing every picture might be universal, and cause an inevitable loss of resourcefulness. At any rate it is a dilemma with which few players will be confronted. On the other hand I think he would promptly admit that the pre-view system gave him steadily growing facility and ability in selecting effective music for his scores. I submit that what his system would do would be to develop facility in random and often mediocre improvising.

Frankly, I am dubious of his proposition to let the organist play to fit changing moods. Whose changing moods? The organist's? The moods of the picture don't change from one performance to another, and when the moods of the organist do, one performance or the other is bound to suffer. It is precisely because of a wary eye cocked on these temperamental or digestive disturbances of the performer that I pin my faith to the pre-arranged score, but perhaps not so fully pre-arranged, measure by measure, as previous articles by me may have implied.

Other correspondents remain more agitated about what appear to be defective cues in various cue-sheets. One correspondent, who wishes to remain anonymous, writes as follows:

I enjoy greatly your column in *MELODY*. *Alice Ben Bolt versus Laces and Graces* was very funny, and suggestive of something that came up this week. In *On to Reno*, directed by James Cruze and cue compiled by Rudolph Berleir, Cue No. 29 calls for *Apache Dance* (Offenbach). In the



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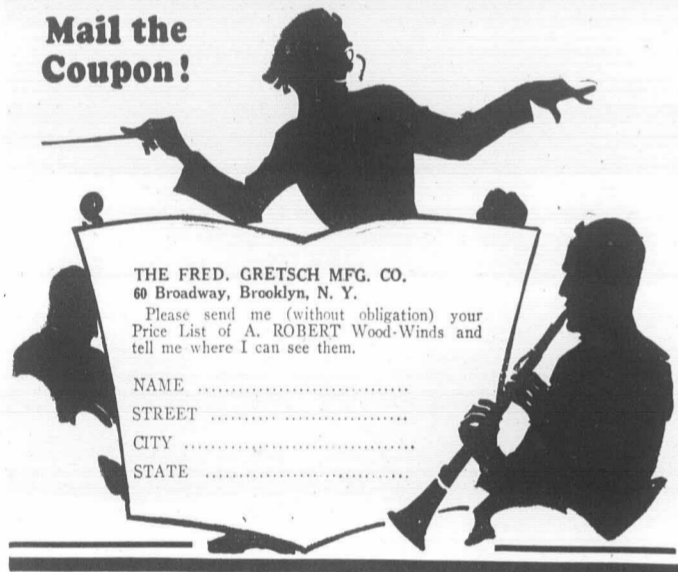
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picture they danced the usual Apache dance, but on the piano there is flashed a copy of *Mon Homme*.

I kept playing cue No. 29 and disregarded the flash. If I had played *Mon Homme* there would have been a change of tempo, which was not evident on the screen. It seems to me that a close-up of sheet music is a blunder, but I may be too presumptuous. It may be a small matter, and no one said anything to me about the affair, although it might seem that I "fell down." What do you think?

I think, my dear sir and valued correspondent, that very likely you may be quite right, although it is practically impossible to judge these points without having seen the picture. I would say offhand, that it would seem perfectly practical to have played *Mon Homme* in waltz time and thus have satisfied everyone.

Here is a more discursive letter from Mr. John L. Hutchings of Shenandoah, Pennsylvania, containing opinions with which many readers, no doubt, will sympathize:

Each month I have read with great interest your department, *The Photoplay Organist and Pianist* in *MELODY*. Your article on "Musical Garbage" in the December issue was very interesting to me, and the anecdotes which you related were humorous indeed. Some time ago, a young lady, who was very much interested in music, came down and sat on the bench with me for a while, and afterwards remarked to a friend:

"He sure made me nervous the way he shuffled his feet around" (not left foot!) "He must have been excited or nervous, but he did that all the time he played. When he wanted more air he put his foot on a pedal and pumped up more air."

Imagine some organist hearing that! He no doubt would think I was "pumping the swells," which is a habit so strong with tyros.

I have read your remarks on cue-sheets, and my idea is to use the cue-sheet once and get the best advance knowledge of the picture, then combine it with an additional score of my own. I have often had cue-sheets which I cast aside, deciding that my own score in entirety would be better. These cue-sheets have two lists of selections, neither of which mean much. One of them is tax free and the other is taxable. At the top of each sheet there always has appeared the following boast: "We are continually receiving letters from musicians all over the world telling us that they prefer this form of cue-sheet above all others." This to me is simply cut-and-dried. But what mostly gets me is that in a dance or cabaret scene the suggested cue is such as *Knick-Knacks* or *Masquerade Frolic*, while the love theme is sure to be either *Song of Songs* or *Love Eyes*.

Perhaps I have taken up too much of your time, and ask you to excuse me if such is the case.

Don't apologize, old top: it is far from such. The only correspondents who need apologize to me are those who are too brief. Just bear in mind that the more you write the less I have to, and all will be well. On the form of cue-sheet you mention I have noticed the tendency to stick to general and more or less neutral numbers; the obvious reason for this is because of the limitations involved in selecting non-taxable music. When the reviewer proceeds to his second and taxable list it naturally runs parallel with the first. While undeniably this is a weakness in the score (in spite of the testimonials from all over the world), it is a strengthening of the pocketbook, so the end may be said to justify the means.

My final word on cue-sheets would be that for the lone player they are not an end in themselves, but a foundation on which to build. It's not the music you put in your score that will make your reputation, it's how you play it and what you add to it. Good synchronization will always consist of altering your music enough in performance so that every essential detail and mood is caught on the instant. Or, as Frank Adams once titled an article on this subject—*On Time or Not at All*. When at the end you are buried in that last pit in which ciphers are no more, don't let your epitaph read: *He Cued Not Wisely But Too Well!*

## Promoting the School Band and Orchestra

Valuable Suggestions for Arousing  
Community Interest in Public  
School Bands and Orchestras

By LEE LOCKHART

IN THE beginning was rhythm!" So stated von Bulow, the noted conductor-pianist, when condensing, in epigrammatic terseness, a great universal truth. As a corollary to the epigram he might have added that rhythmic impulse creates desire. But what is desire? According to Webster, desire means "to long for," or, in a looser sense, "to have need of." The last is a rather strained use of the meaning of the word in its original conception, but for this article it may be just as potent as the more correct meaning given in the first instance.

In dealing with desire, those of us who are vitally interested in the growth of instrumental music in both school and community, first of all must find reason for believing that music, in its broadest sense, is something that is *desired* on the part of general humanity. This is a generalization upon which we can establish a specific statement:

The universe, including man, actually lives and moves by rhythm, which also is the first requisite in music. Man's heart beats in rhythm, and should it cease to do this he probably would consult a physician. Man walks in regular cadence; if he deviated from it the powers that be would inspect his person for the presence of certain forbidden beverages. If the movements and actions of our various physical members and organs were not regular—that is, *rhythmic*—the unit of material existence would so tire from the exertion of merely moving that we soon would become a race of sluggards, this not from desire, but because of unavoidable necessity.

### Fundamental Value of Rhythm

Let us imagine, if we can, the result that would ensue if one of our stars were to become unruly and slip out of time (rhythm). The star might think to itself: "I am tired of following my beaten path; I will stray away and visit other realms." It does so, with the result that it is smashed to atoms against the first planetary relation it may meet. However, so tremendous are the infinite distances that many hundreds of years might elapse before it wrecked the world, but the time would come when the irregular action (out of rhythmic pace) of the unruly star would cause grave consequences.

It therefore rouses little wonder when we find that, from the time of remotest history, the savage (because of desire born of rhythmic impulse) has always had his music. It naturally must have been crude, otherwise it could not have had any place or part in the lives of humans so undeveloped as were our ancestors in those dim years. Even today there are tribes, more or less civilized, whose music is one of the few binding links between their savage members. Again, music always has sent courageous warriors into battle, whether the combatants used hand grenades or clubs; and music always finds its way into the camps of peace, whether around the open tribal fire or in the parades and pageants of civilization.

Rhythm, then, the first element of music, is something "to have need of"; we need no argument for it—we need but realization. In every community, in a vague, general way there exists a *desire* for music. When we see splendid singing groups taking vital part in the community life, we can but know that one of the fundamental human desires has been moulded (developed) by some inspired, and perhaps sweating, individual. Here the keynote is sounded in the development of our America—"going singing to her destiny."

I have heard ministers quote, and quote again, the specific text of a sermon that at the

time was being delivered, and as I write this frail contribution I can understand why they did so. It was the fulcrum upon which the weighing balance was laid and upon which it works, and without it the scale would fall. The elements of any educational (or other) movement will stand only in proportion to the strength of the motivating desire of those with whom such movement has contact. The entire foundation of all development is laid upon desire, but this in turn must also be developed. Desire of course is the great actuating motive, but without development even the strongest motive may dwindle in effectiveness; likewise, development also may fail without action or aid, and in the instance of public school music such aid is found in

### The School Band and Orchestra

I recently have read several accounts relative to the history of instrumental music in the public schools, but all seem hazy and unwilling (or unable) to pin down the first attempts to any particular place. Some thirty or forty years ago Mr. H. A. VanderCook, the well-known, veteran teacher of Chicago, organized a band in a small town in Michigan. In so far as Mr. VanderCook can remember, there was at that time no other such organization in existence in a public school system. Not long afterwards, however, others must have followed the VanderCook example, for as far back as 1900 several public schools were pointing with pride to their bands and orchestras. But it was not until 1920 that the country fairly began to bristle with these organizations—some of them symphonic in their nature, many of them nearly so. At the present time instrumental music in the public schools flourishes in nearly every city and the larger towns in the United States, and this rapid growth has been largely responsible for the great interest manifested in contests and festivals during the past three years.

At the present time, it is estimated that practically every state in the Union holds music contests within its borders; many of these cover the entire state, while in others the movement is not so widespread. In 1923 the various state contests between bands were followed by the first national band contest. This proved to be a strong incentive for more intensive instrumental study, and 1924 saw an encouraging growth in state and local contests, although the inadvisability of a national contest for that year was sensed. In 1925 the National Bureau for the Advancement of Music co-operated in many state contests, and a sectional band contest was held for the Central States. In the spring of that year, a five-state contest of high-school singing and playing ensembles was held in Kansas City in connection with the Music Supervisor's Conference.

The Spring of 1926 witnessed an increased number of state and local contests, and saw the most representative national band-meet in the history of school instrumental music. Twelve state winners, representing state eliminations of from twelve to twenty bands, met in the city of Fostoria, Ohio. In 1927 another nationwide contest was held at Council Bluffs, Iowa, with twenty-three entrants, and the

third contest at Joliet, Illinois, (May 24-26, 1928), is expected to draw even more bands. The majority of the bands taking part in the contests for the past few years, have gone through a course of training that has set before us problems of a crucial nature, and the design of this writing is to outline in a general way these problems which, when solved, may result in

### Desire Consummated

Of all the essentials necessary to successful school band and orchestra development, the writer would put first on the list *DESIRE*. On the part of all concerned there must be the *desire* to bring about the various moves which are to bring to full fruition the band or orchestra. There should be *desire* on the part of the general citizenry; there should be *desire* on the part of the school officials and the ensemble members; there should be *desire* on the part of all the pupils of the school; and, finally, there must be an *intense desire* on the part of some one or two individuals who are willing to spend time and energy in nursing these many *desires* into action.

The next essential, as it seems to me, is an organizing or moulding agency. This may be either an individual or a committee, but it might best be a committee with some person at its head who is vitally interested. In such instances the individual must be one who has been a doer in other things of import, and his previous work must have been of such an unselfish character that he will have the confidence of the public in what he is doing and the thing for which they must pay from the "hard to get and easy to go." He must be desirous of seeing others enter the field with him, and, if necessary, yield glory to others for the good of the cause—a matter that usually is not easy for those who are musically inclined. The very soul of the work of the individual, or individuals, forming the moulding agency must be co-operative, just as the inner soul of the ensemble is co-operative.

This agency sets about its work of creating desire through advertising, personal talks, distribution of available literature, and by discussing generally the achievements of successful community ventures in the field of public school instrumental music. It usually is true that public sentiment is responsible for the acts and desires of its individuals, and school superintendents, principals and boards of directors are not exempt from this general condition. Very often these individuals are the ones most likely to give ear and help promote band and orchestra development, but a wise moulding agency will be certain that the advertising strikes first those influential persons who are most likely to be actively interested.

Present these "influentials" (and others) with copies of band and orchestra publications concerned with musical developments of an instrumental nature. Any intelligent citizen can see that what one community can do is possible to another. If the school band and orchestra movement is spreading, and it surely is, there must be soundness in the arguments presented for your particular community. Appear before your clubs, lodges and churches with a plea for better occupation of the leisure time of the school boy or girl. Let your talk concern more musical instruments and fewer automobiles. Point out that every minute a youngster is busy with profitable employment he is not busy with mischief.

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## St. Louis Music Letter

By J. L. Ruebel

THE ST. LOUIS SYMPHONY ORCHESTRA'S experiment with a guest conductor policy this season reached a climax with the introduction to local audiences of Bernardino Molinari, of the Augusteo concerts of Rome, who made his American debut here. Molinari, considered by many Europeans to be a second Toscanini, was expected to create something in the very nature of excitement among his audiences. There was hardly expected, however, the amount of excitement he did create. The writer was unfortunately prevented from being present at the first pair of concerts by Mr. Molinari, the only ones at this writing. The dailies were unanimous in unstinted praise of Molinari's work. Said the *Post-Dispatch* in reporting his reception: "When the last piercing trumpet blast of *The Pines of Rome* had been heard the floor started rumbling under the impact of stamping feet and the rafters echoed with unwonted bravos. It was an obvious and authentic ovation." The *Times*: "We have had some excellent guest conductors since the beginning of the present season. . . . But now the truly great conductor has come—greater than we had reason to expect."

Richard Spamer, music and drama critic of the *Globe-Democrat* for nearly a quarter of a century, retired from the staff of the paper during the waning days of the old year. He was succeeded by Harry R. Burke, of the *Globe-Democrat* Sunday magazine and formerly feature writer on the *Post-Dispatch* and the *Times*. Mr. Spamer is well known to virtually every star of the legitimate and concert field ever to play in this city.

It might be well to print the names of the drama, music and motion picture critics of the local dailies. Here they are: *Post-Dispatch*, Thomas B. Sherman, music; H. H. Niemeyer, drama and pictures; *Times*, Oscar Condon, music; Thomas P. Bashaw, drama, H. H. Niemeyer, Jr., pictures; *Star*, Blanche Furth Ullman, music; Bristol French, pictures; drama, unsigned; *Globe-Democrat*, Harry R. Burke, music and drama; Frances V. Feldkamp, pictures.

For three years Don Albert strived in vain to educate Loew's State audiences to an appreciation of good music and beauty in State prologues and presentations. And now, with Albert taken East to Loew's Penn, Pittsburgh, the local State has discarded the very last of the musical prestige Albert worked so unceasingly to build up for it. With an eye to "biz," the State has followed the move of picture houses over the country, in engaging a master of ceremonies and a jazz band for a *bandshow* policy. With the Ambassador and the Missouri long since given over to this form of entertainment, the State is the last of the local cinemas to give the public what it seemingly wants. Teddy Joyce is master of ceremonies at the Loew house. He scored a distinct hit in his debut show Christmas week, and from present indications, Teddy is going to be a very popular "give-the-little-girl-a-hand" boy hereabouts.

The Vitaphone, which has re-opened the Grand Central Theatre, is faring little better at this writing than it did in the fall of 1926, when it had its St. Louis premiere at the Capitol, down town. The present tariff is 75 cents for *The Jazz Singer*, compared with the one of one-fifty during the Capitol's *Don Juan* showing. *Tenderloin* is underlined to succeed the Jolson film.

A contract to furnish pianos for the new Fox Theatre and the studios of the theatre building is reported to have been closed by the Aeolian Company (Missouri). The papers are said to call for Steinway grands, including a \$4500 instrument for the orchestra pit.

On the Radio (apologies to *Senor Lopez*).—A pleasurable surprise while listening-in on KWK one early morning recently, was an orchestral program by the teachers of the Hugo School of Music, William E. Hugo, director. . . . Miss Alice Mace, pianist, and John Halk, violinist, are featured in a one-hour recital over KMOX every Wednesday evening at 7.30. These two delightful entertainers present *Famous Masterpieces of Music*, made up of the fine music of the old masters. . . . Dance music from the Tent by Larry Conley and his orchestra is now going out over WIL. . . . With WIL to be affiliated with the Metro-Goldwyn-Mayer chain, four local stations will be on New York broadcasting hook-ups. The others are KSD on the Red Network of the N. B. C., KWK on the Blue Network, and KMOX on the Columbia Chain.

Ernest Johnson, Toronto, Canada.—I certainly could not do without your magazine. It is the best of them all. The best part of it is that you are still maintaining the good standard of music contained therein, while other magazines are degenerating into cheap fox-trot supplements. My best wishes for your future.

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## Music Chat from Washington

By IRENE JUNO

THE Earle has gone "Presentation," and I never before have seen quite as much show for a quarter as I did there, on Christmas Day. Breeskin starts his overture, *The Second Hungarian Rhapsody*, and just as he is getting well under way, open fly the curtains and half a dozen Russians cavort around the raised stage to a good applause finish. They had a Schubert feature and a number of his things were played. I know Breeskin did not put in that ballet dance in the opening, for it didn't fit, but all the rest did. And then a clarinet player jumped up and sang a couple of songs in Italian. Honestly, I would not have turned a hair if Wheeler had left the bench and done a buck dance on top of the pit piano. Someone tipped a chair and fluey went the first violinist's instrument, and someone else jerked a wire and bluey went the violin soloist's stand lights, so part of it was played by guess and by gosh until a little fellow crept over my feet, crawled slowly along the orchestra rail, and made the necessary repairs. Then came a lot of clouds and "georgette" girls waving graceful arms, etc., while the violinist stood in a spot light in the pit and played *Meditation*. Seems to me it was a Jazz Carnival for the next half-hour and then the picture, *Man Crazy*, with Dorothy MacKail.



IRENE JUNO

The Seven Day Adventists, who have a colony in a Washington suburb, support a Missionary College. The College has forbidden attendance at a picture show under threat of dismissal. Tobacco also comes under the ban.

Amendment for the repeal of admission tax is due to come up in the House again this season. Admission taxes amounting to \$17,068,035.46 were collected on box office sales during the fiscal year ending June 30, 1927, according to the report of the Bureau of Internal Revenue.

Blue Sunday for the District again threatens us. Remember the last row we had when Bloom and Blanton argued it out on the floor and table? The bill is now before the House.

Motion Picture equipment has been installed and pictures will be shown at the President's Church at 10th and G Sts., N. W. The program will be made up of educational features, news events and appropriate films of all kinds. Dr. Jackson Noble Pierce, the rector, is working for evangelization through the eye. The opening program was on Christmas Day.

The Washington College of Music closed for the week between Christmas and New Year's, but the theatre organ department stayed open, and W. W. Delano, head of the college says the opening of this department has made him a changed man. His Sundays used to be days of rest; now they are spent booking practice time for organists. The Monday after Christmas, when he should have been home resting, with his feet on the table (or wherever college men put their feet to rest them), he came in and listened to pupils taking lessons from 10 A. M. to 6 P. M. He should be glad we didn't make him do an extra matinee and a special New Year's Eve performance, shouldn't he, organists?

Ruth Farmer, organist Takoma Theatre, has two nights off a week. Met her down at WMAL reception rooms one Tuesday evening and she looked as cute as Christmas. She is still directing the choir at Rock Creek Church. . . . A special violin recital was given at the Washington College of Music last Friday in December. The program was arranged to demonstrate the different grades, starting from the first and going through the eighth. Dr. Christiani, head of the violin department, gave an interesting talk on *The System of Grading Music Students*. . . . Nell Paxton and Milton Davis were transferred from the Met to the Earle when that house went over to presentations. Nell's organ work with the orchestra during the acts is very good. . . . Colby Harriman, who sits behind a mahogany desk in the spiffiest office you ever saw, and thinks up things for people to do on the Palace stage, is to be guest of honor at a reception of the League of American Pen Women. During the evening Mr. Harriman will speak on his work both here and abroad. Representatives of the foreign countries included in his talk will be among the guests. . . . Rox Rommel, at the Rialto, has gone in for presentations, and New Year's Eve saw the first of these Universal units at that house. Rommel played a program of request numbers over WMAL. He is a pianist of exceptional ability, and the patrons at

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40-44 WINCHESTER STREET WHITE-SMITH MUSIC PUBLISHING CO. BOSTON MASS.

the Rialto are Rommel patrons rather than house patrons. . . . Karl Holer and George Anderson were guests at the Christmas party of the Soroptimists Club. They gave four numbers to continued applause. . . . Spencer Tupman is out of the New Fox and another man is in from Buffalo. He played the Christmas greeting and some accompaniment to the feature. . . . Pearl Hauer is supposed to go to the Met when the Vitaphone run is over. She will be orchestra organist, and a ten-piece orchestra will be on the shift. Everyone will be glad to see Pearl get this, as it carries a down-town salary which is not to be dismissed with a sneeze. . . . Nelson Bell, who handled publicity for the Crandalls for years, has gone over to the *Post* (Morning Paper), and every night WRC announce what the shows are and where. A few more local houses have been added to the list of announcements and it is quite a thing to sit at dinner and decide where you want to go—if at all. . . . Alex Arons, who has played evening shift so long that he thinks the entire world sits on organ benches from seven to eleven, has been put on the early hours at the Met. The first time he got out in the eight o'clock traffic rush he fainted dead away, and Mrs. Arons had to finish the trip. Oh, and they have another new Nash Sedan by the way. Alex ought to enjoy life now with the "evenings off" prospect ahead for the summer. . . . The Park re-opened on upper 14th St. Mary Horn is back at the organ. The Park was Mary's first position and after playing a few other houses she returns. . . . Mrs. Towne has been placed at the Home, succeeding Pearl Hauer. Mrs. Towne was there before she took the Earle last season.

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# Four Famous Bandmasters Wrote this Advertisement about the New Conn Armored Clarinet



HOTEL LINCOLN,  
Lincoln, Nebraska,  
November 1, 1927

C. G. Conn, Ltd.,  
Elkhart, Indiana  
Gentlemen:

It affords me great pleasure to congratulate you on your success in producing a metal clarinet that more than fills the requirements of the clarinet family. One of our artists played a number of solos on the metal clarinet, and the tone and intonation was most satisfactory.

I hope to see this metal clarinet as universally used by players as the metal flute is today.

With every good wish for the future of your metal clarinet, believe me

Most sincerely,

*John Philip Sousa*

John Philip Sousa.



HOTEL GIBSON,  
Cincinnati,  
November 22nd, 1927

Mr. James F. Boyer, Sec'y,  
C. G. Conn, Ltd., Elkhart, Indiana

Dear Friend Boyer:

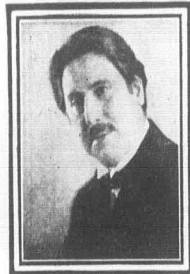
Your favor regarding as to what I think of your Armored Clarinet reached me here at Cincinnati. In answer I will gladly say, that from the very first time your clarinet was tried in my Band last summer by my solo clarinetist, I knew that it was the most important change for the good of musicians since the day the silver flute took the place of the old wood model.

The tone is more even than that produced from a wooden clarinet—more beautiful—the technique comes out perfectly even, in fact the Armored Clarinet has made such an impression with all my clarinetists that eight of them have ordered new Armored Clarinets from you. By the time we open our season on January 1st, 1928, every man in the clarinet section will be using your Armored model.

I am with kind regards, Very truly yours,

*Bohumir Kryl*

Bohumir Kryl.



Metropolitan Opera House Bldg.,  
1425 Broadway, New York City,  
December 3rd, 1927

C. G. Conn, Ltd.,  
Elkhart, Indiana

I learn with deep interest of your new Armored Clarinet and desire to express myself as highly in favor of your new departure and the evidence of your continued progressiveness in building band instruments which are of unquestioned benefit to the musicians of today.

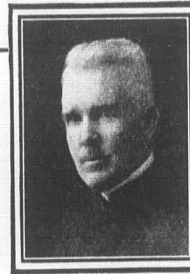
The fact that properly seasoned wood and its great scarcity for the building of clarinets, has proven a great handicap to the rapidly growing number of clarinet players, seems to me a most reasonable fact that the Armored Clarinet as you are building it, will prove a great advantage.

I trust that in due time I may have a complete section of your new clarinets in my Band.

Wishing you every success, I am, very truly yours,

*Giuseppe Creatore*

Giuseppe Creatore.



219 W. 46th St.,  
New York City,  
December 10th, 1927

C. G. Conn, Ltd.,  
Elkhart, Indiana

Gentlemen:

I was very much interested recently in a demonstration by Mr. H. Benne Henton of the new Armored Clarinet which you have just perfected and greatly impressed with its finetone quality and perfect intonation as well as with the beauty of the model.

In my opinion it will be but a short time until the instrument will be in universal use and I want to congratulate you on your success in producing this fine instrument.

Wishing you continued success, I am

Sincerely yours,

*Patrick Conway*

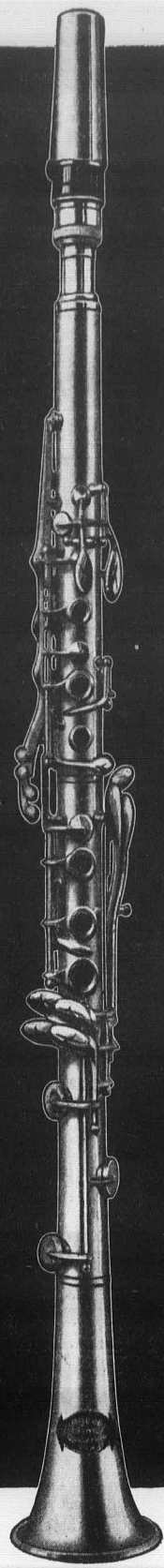
Patrick Conway and his Band.

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JACOBS' MUSICAL MOSAICS, Vol. 15

To Florence Kronoff

## ② Ramleyah EGYPTIAN DANCE

PHOTOPLAY USAGE  
Quiet Oriental scenes  
or dances

R. S. STOUGHTON

Lento

PIANO

*languido*  
*mp*

*mf*

*f molto appassionato*

Allegro moderato

*mp* *mf*

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MELODY

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Continued on page 39

JACOBS' MUSICAL MOSAICS, Vol. 16

③

Moment Gracieux

PHOTOPLAY USAGE  
Light cheerful neutral  
scenes

NORMAN LEIGH

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Poco più mosso

*f* *mf*

*poco a poco cresc.*

*rall.* *f* *poco a poco atempo*

*f* *rall.*

Tempo I

*mf*

*rall.*

②

A Limehouse Night

R.S. STOUGHTON

Lento e molto sostenuto

PIANO *mf* very sinister *mp* leggiero

*mf* very sinister *mf* leggiero

Più moto

*mf* molto sostenuto *poco a poco accel.*

*meno mosso*

L.H. *f* misterioso *mf*

*rall.* *rall.* *f* molto rall. *p*

1 last time only



Valse appassionato

very sensuously

accel.

molto rall.

D.C. al

Musical score for 'Valse appassionato' in 3/4 time, key of D major. The score consists of seven systems of piano accompaniment. The first system includes the instruction 'very sensuously'. The sixth system includes 'accel.' and the seventh system includes 'molto rall.' and 'D.C. al'.

MELODY

30

JACOBS' MUSICAL MOSAICS, Vol.

Synconia  
BLUES

PHOTOPLAY USAGE  
Jazzy, ruggy, 'darkey,' or eccentric  
scenes of slap-stick comedy

J. CHAS. Mc NEIL

Moderato

PIANO

f

mf

f cresc.

ff

Musical score for 'Synconia Blues' in 4/4 time, key of B-flat major. The score is for piano and consists of seven systems. The first system is marked 'Moderato' and 'PIANO' with a dynamic of 'f'. The second system is marked 'mf'. The sixth system is marked 'f cresc.' and the seventh system is marked 'ff'.

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31

First system of musical notation on page 32. It consists of a grand staff with a treble clef and a bass clef. The music features a complex texture with triplets and sixteenth notes in the upper voice, and a steady accompaniment in the lower voice. The dynamic marking *mf* is present.

Second system of musical notation on page 32. It continues the piece with a *f* dynamic marking. The right hand has a first ending bracketed with a '1' and a second ending with a '2'. The left hand has a *L.H.* marking.

Third system of musical notation on page 32. The music is marked *mp* and features a more rhythmic accompaniment in the bass line.

Fourth system of musical notation on page 32. The texture continues with a mix of chords and moving lines in both hands.

Fifth system of musical notation on page 32. The right hand has a melodic line with some grace notes, while the left hand provides harmonic support.

Sixth system of musical notation on page 32. It concludes the page with first and second endings in the right hand.

First system of musical notation on page 33. The music is marked *mf* and features a melodic line in the right hand and a bass line in the left hand.

Second system of musical notation on page 33. The texture continues with a mix of chords and moving lines in both hands.

Third system of musical notation on page 33. The music features a steady accompaniment in the bass line.

Fourth system of musical notation on page 33. The texture continues with a mix of chords and moving lines in both hands.

Fifth system of musical notation on page 33. The right hand has a melodic line with some grace notes, while the left hand provides harmonic support.

Sixth system of musical notation on page 33. It concludes the page with first and second endings in the right hand.

① *JACOBS' CINEMA SKETCHES, Vol. 4*  
**Scene Tragique**

*For scenes of despair, unhappiness,  
 or desolation with an emotional  
 undercurrent*

R. S. STOUGHTON

Andante con moto e molto tragico

PIANO

ff allarg. *f*

1 last time only *f* molto agitato

rall. *mp* D.C. al

a tempo

rall. a tempo

Allegretto *mp* *mf*

*mp* *cresc. e rall.* *f*

*mf a tempo* *cresc.*

*f* *mf*

Tempo I

*mf marcato*

*rall*

*f a tempo*

*rall*

*ff a tempo*

38

MELODY

Tempo I

*Lento*

*mp languido*

*mf*

*f smorzando*

*mf molto allarg.*

*pp*

*L.H.*

39

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Jacobs' Musical Mosaics Vol. 2

### Dance of the Lunatics

PIANO

Tempo di Schottische

AN IDIOTIC RAVE

THOS. S. ALLEN

Composer of "Dance of the Skeletons"

Musical score for the first part of 'Dance of the Lunatics', featuring piano accompaniment with various dynamics and articulations.

Musical score for the second part of 'Dance of the Lunatics', including a TRIO section and a CODA section, with detailed notation for melody and accompaniment.

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MELODY







# You Can Take It or Leave It

## The Six Best Peppers

(With Apologies to del Castillo)

FROM all over the country correspondents have written in, telling us of the numbers that go over largely on their programs. From these letters we have compiled our list of the Six Best Peppers, adding thereto the publisher's name, the place where the troubled occurred, the orchestra's name, that of the conductor, and the reaction.

**BLUE LIGHTNING** (Regen, Donner & Blitz) at the Hotel Flamboyant, Doylestown, Pa. "Knocking them dead at the Hotel Flamboyant," says Percival Ostrowski, leader of Sweeney's Syncopating Saps.

**IT'S THREE O'CLOCK IN THE MORNING** (And Grandma Ain't Home Yet) at the Hotel Inebriate (Station H20), Gold Gulch, New York City. Published by the above firm. "Just a plaintive, old-fashioned melody," declares Harold Harebrane, conductor of The Goofy Guys.

**SASHWEIGHT SAL** (by Fenster & Payne) at the Cabaret Bacchanale in Savannah, Ga. "Patrons of the Cabaret Bacchanale acclaim this number the greatest since Waldemar Stiffneck's 'Demitasse' from his musical show 'Table d'Hôte,'" writes Robert E. Lee Pickelwartz, who leads The Georgia Lynchers.

**I WISH I WERE AN OYSTER** (by Fisch & Poisson) at the Club Handsout, Arthritis, Md. "The critics are right! This number is all it's cracked up to be," says Marc Thyme, of The Senile Saxophone Six.

**COLD MAMMA** (It's the Furnace's Night Out) (published by Cole & Woodburn) at the Hotel Asthmatic, Pittsburgh, Pa. "I'll say it's one hot number!" shrieks Algernon, conductor of Blaetz's Brainless Bozos.

**SYNTHETIC SUE** (When She's All Made up for You) published by Arsenique & Tahikum at the Club Nudity, Chicago. "It's an explosion! There's no antidote for it!" vociferates Henry Herringbohn, who conducts The Crazy Chemists.

Send in the name of your best hit!

—Alfred Sprissler.



## A Tombstone Triptych

Here lies the man alleged to own a Strad  
Who sold his soul, his house and all he had;  
Yet when he tugged the fid beneath his chin  
The people cried: "Please go and buy a good violin!"

This marks the place where fell poor William Stout  
Who longtime blew the tuba and himself quite inside out.

Oh, weep sad tears for Robert Horace Bevan  
Who was a harpist all his life and never went to Heaven!  
—Olav Sarassker

## The Amateur's Guide to Musical Instruments

### 2. THE DOUBLE BASS

THIS obese and unmanageable instrument is an overgrown violin which looks like a sea-going back afflicted with dropsy. It is usually played by men who, by reason of disappointments in love, falling hair or general depression of spirits, have given up the ephemeral delights of the world to devote their lives to the double bass.

The double bass usually has four strings. These are played now and then, with a bow shaped like a meat saw. The lowest string is E and makes, under favorable conditions, no sound whatever. That is the string on which one plays when one loses one's place. And it really makes no difference whichever of the other strings one plays upon.

The double bass is the last of the viol family, and sounds that way. It can not be loaded into a Chevrolet nor can it be stored in an average size flat. It is not an instrument on which one can shine to advantage before one's friends at a party. The only advantages a double bass player enjoys is that the fiddle's cover makes an excellent covering for a large size haystack, and by sawing a door in the back of the bass one can make thereof a very efficient icebox.

The lot of the bass player is singularly unfortunate. He has to stand to play the fiddle all the time. His only superior moment comes when the orchestra plays *The Star Spangled Banner*, although in case of a coal shortage he can saw the bass into small pieces and use them in the range. —A. S.



## How To Be Popular Though Musical

### FOR PIANISTS

DON'T begin a piano number before pounding the pedals several times with your feet to assure yourself they are working well. This shows the audience that the number you are about to execute is a hum-dinger, and that a good pianist never knows when he may need all the pedals at once. DePachmann used to get away with this little stunt, so why not you?

DON'T fail to have a couple of stage huskies come on and raise the piano cover just before you begin your solo, then twist the instrument back and forth to get the proper angle while you stand by and boss the job. This always interests the audience, puts them in a receptive mood to endure anything, and lets them know that correct piano angle is necessary to the pianistic virtuosity that they have paid to hear and out of which they should not be defrauded.

DON'T be satisfied with the height of the ready-adjusted piano stool. Turn the perverse thing several times, sitting on, and trying it between each turning, and then end by having a straight wooden chair brought on. This is another DePachmann stunt which will serve to show your *saoir faire* as a virtuoso, as well as showing that a stool can't fool you when keyed up to concert pitch. It will also stamp you as being eccentric, as are all geniuses.

DON'T, if a woman pianist, fail to come on the stage with your lip-stick and compact. In using them, however, turn your back to the audience. This will prove your modesty and make a hit with all the old hens out in front. Any little feminine fobles in adjusting the gown before sitting down will serve to arouse jealousy among the women of the audience, and at the same time attract the attention of the men to your concert pumps and silk stockings. It is the little details which count large in public performances.

DON'T, if a male pianist, fail to wear cuffs that are continually sliding down over the hands. The constant shooting back of cuffs amuses the audience as well as hiding any pianistic failings. Also, no little fuss should be made in adjusting your spike-tails in order not to sit on them. This alone stamps you as a genius, for everybody knows that tailors charge a genius the same as an ordinary man for pressing.

### FOR VOCALISTS

DON'T begin a solo without first venting a slight cough, followed by a very audible clearing of the voice. This helps the audience to realize what a delicate, supersensitive larynx nature placed in your throat, while at the same time making every individual throat feel so sympathetically disagreeable that every one all the more readily will overlook a few frog-like croaks coming from you, and so perhaps refrain from forcing an encore. However, show the graciousness of the great artist and respond if demanded.

DON'T be afraid to assume all the airs and graces of the great singer, even if you are only near-great. The bluff may get by if you put it over right. Throughout the entire solo sway the body like a baby trying to take its first steps; lift the eyebrows, roll the eyes up to show the whites, raise the chest with every breath and breathe audibly; when taking the top tone (if you do take it) shut the eyes, rise up on the toes, and end the note with a distinct gasp and a spasmodic backward jerk of the head as if bumped in the back by an auto. All this denotes the artistic temperament, impresses an audience with the extreme vocal difficulties of the solo you are so graciously giving, and makes everybody wish that you had finished before putting yourself to such personal discomfort merely to enhance their pleasure. On the other hand:

DON'T hesitate to resort to artistic subterfuge to cover your failure to take the top tone the listeners expect and which you know you can't reach. Just as you visibly brace your body to take the note, accidentally (?) drop one page of your music to the floor. By the time you have recovered page and poised the orchestra will have passed the place and you are saved. A slight deprecatory motion of the hand behind the back of the conductor will throw all the blame on his shoulders; or, and by a prior understanding with him, stretch your mouth open to its widest extent, add the physical contortions as before mentioned, and don't make a sound. The obliging conductor will then bring his orchestra up to a furious *fortissimo* possible that would drown out the tone of a steam calliope and you cop the applause.

DON'T, when singing an operatic aria, let the conductor in any way hamper your artist efforts. Conductors rarely agree with the original idea of the composer, so why should you bother to agree with that of the conductor? Be yourself, stand upon your vocal dignity, and regardless of him and his little wooden stick, hoe your own solo row (long and not short "o" in the last word). —M. V. F.

## The Right Hand Column

DOWN around Philadelphia way there are a number of swank and classy suburbs wherein dwell genial millionaires with benevolent white whiskers and beautiful daughters, who have no other occupation than smoking and cutting the coupons off gilt-edged securities.

A month or so ago one of these genial millionaires married off his beautiful daughter to the son of another genial millionaire. The wedding brawl was thrown in the very swank and exclusive church of St. Croesus, and all the moneyed and landed aristocracy motowed out to see the trouble.

Society editresses from *The Daily Toady* and *The Upper Crust Magazine* were there with immense wads of copy paper and business-like never-sharps. The bride entered to the strains of Wagner, but here was the heresy!

At the very place where tradition has decreed that the organist pull out the nux vomica mistura con tremolo coupled with the scelerotic and the nine foot stopped meerschaum to play Nevin's *Narcissus*, or where a beautiful although slightly sharp soprano was wont to chirp *Oh, Promise Me*, the church was suffused with the dulcet strains of Friml's *Indian Love Call*. And the next day the newspapers yawped more over the *Indian Love Call* than they blathered over the bride.

Bishops, prelates, priests and ministers, all were interviewed by reporters and their observations noted on the innovation. Coadjutors gave sage pronouncements on the wicked state of the world. Pastors preached wildly and not at all well. Canons went off completely. All of which resulted in nothing.

The organist said she had been given orders to play the selection with others of the modern group. She played them. Society rather liked the idea. The ministers liked the idea too. It gave them something to denounce and militate against. And Philadelphia is so pure that there is always a lack of things to denounce.

Organists should learn something from this. They should see that there is a good chance for publicity in playing so-called popular music at services. One man said he played the late-lamented *Horses* in slow time at morning services for a month with none the wiser.

The possibilities of the subject are enormous. The possibility of losing one's job is even greater. But we, for one, await the news of the organist who plays *Let's Misbehave* at his next funeral.

We have always more or less sympathized with the drummer in a moving picture palace orchestra. However, we never had realized how irksome his job really was until we saw the drummer, during a featured "hot" number, rip a bed sheet into strips in two-four time.

It was degrading! There should of been a law, as the feller says.

And at the same time the thought obtruded whether the drummer had to furnish . . . no! not his own bed sheets, but bed sheets with his own money.

One of the tersest and most expressive descriptions of anyone was given by a musician discussing a lady cellist of age and temperament uncharted and unknown. "She looks," he said, "like a frayed E-string on a four dollar violin."

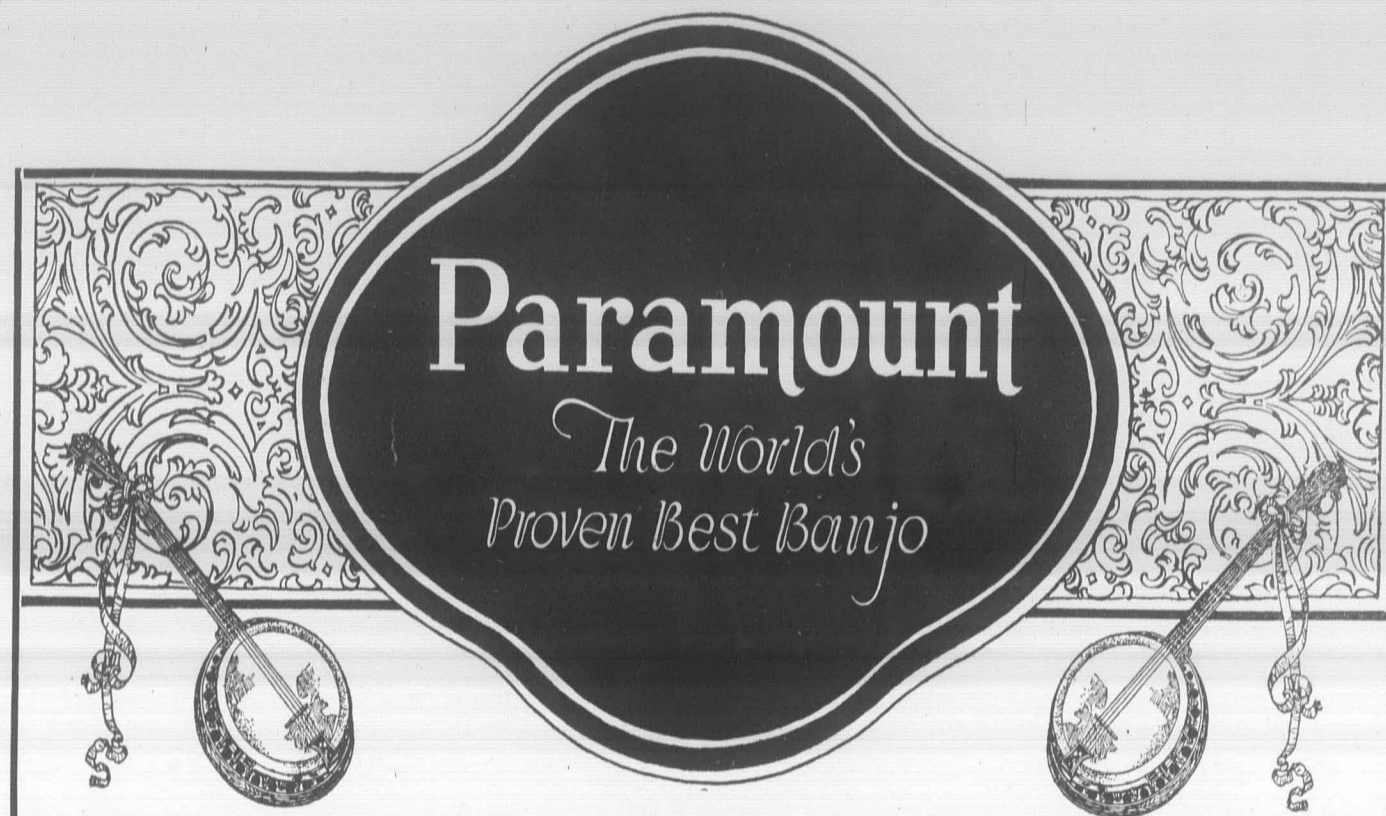
We happened in the court room as a rather interesting case was being tried in which some young ruffians had broken into a small roadside ice cream stand and had stolen cigarettes, cigars, a trombone and a shotgun. The learned judge, after seeing and hearing the evidence, remarked: "The juxtaposition of the trombone and the shotgun is poetically just. I have often, while hearing a trombone, wished fervently for a shotgun. This is the first time I have ever known the two to be involved on the same side." —Vincenzo Vitale.



## Correspondence Department

Wolter Jacobs gentlemen,  
Mi grammther wiches me to rite and tel how  
much she enjoia yure take it or leve it. Mi gram-  
muther sez yure gokes bring bak her yuth. She  
sez fur bringin bak yuth yure gokes is better  
than munky glans. Mi grammther sez yure doin  
grate wurk. She sez dont stop. wil rogers

Glad our endavors are appreciated by someone. No doubt, other readers including some who can spell well enough so their letters are not either funny or interesting, wonder how we manage so successfully to get jokes which will appeal to old people. We will let you and them in on the secret. We get most of them from our own grandmother. Simple isn't it?



WHEN William L. Lange introduced the first Paramount Banjo there began a new era for the banjo and its players. Coming on the eve of the development of the modern dance orchestra as we know it now, the Paramount, with its distinctive advantages of tone and volume, its new construction features and impressive appearance, was welcomed by the performers, composers and arrangers of the type of music that has become so popular. Paramount provided an instrument that retained the tonal characteristics which have made the banjo a universal favorite and provided the additional and essential factors necessary to give the banjo a place with the powerful and more generally recognized wind and string instruments.

Paramount from the beginning has retained its supremacy, and now on the eve of a still further development in the use of banjos in orchestra ensembles, and even in wind bands, Paramount, with its Piano Volume and Harp Quality of Tone, is the instrument adequate to the mighty task of penetrating the ensemble, producing the desired effects of melody, rhythm and counter melody, at the same time adding its distinctive banjo color to the tonal scheme.

Paramount banjos are the result of over thirty years of practical experience, intensive study and experiment, and Mr. Lange and his associates are still constantly searching after further knowledge of the intricacies of the laws of acoustics as applied to the vellum head instruments. Paramount is the world's proven best banjo. It may be possible to build better banjos—and when they are built Paramount will build them.

Paramount banjos are built in the regulation tenor styles and also in four-string plectrum models, five-string banjos, and on special order, banjo-mandolins and guitar-banjos.

Buy your last Banjo first—Start with a Paramount  
Send for 80-page souvenir catalog and name of nearest dealer.

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224 East 24th Street  
New York City

Harry F. Reser of the  
Clicquot Club ensemble  
uses Paramounts exclu-  
sively. WHY?



**PSYCHOLOGY For The Music Teacher**, by Walter Samuel Swisher, in "The Pocket Music Student Series," published by Oliver Ditson, Boston, Mass. Frankly, we confess to a weakness for these little books which, by reason of their convenient size, excellent make-up, and really valuable material, should find a place on every musician's bookshelf. Also, in these days of high cost of production, the price at which the individual volumes of the series are issued is somewhat remarkable when one takes into consideration that they are new copyrights and not re-prints. The present volume gives practical information on the subject of classifying pupils in the light of psychological knowledge, and presents the processes of learning from the same viewpoint. One chapter is devoted "to a consideration of the elements of music and their effects upon personality"; another to the relative merits of teaching and learning by imitation or suggestion. In seventy-eight pages of text a surprisingly large amount of ground is covered, interestingly and authoritatively. This series, without question, is a credit to its publisher.

During the course of a month something less than 1793 pieces of printed matter cross this editor's desk. Some of them cross very quickly and make a high dive into the waste basket, and others hesitate for a few hours, or a day or two, and then make the leap before they have been examined. A few of the booklets, house organs, catalogs, and whatnot pass the test of the second look and hold their place despite the newcomers, until they have been read, or at least "leaved through." And of this latter minority there is an occasional bright bit which, because of the lure of fine printing, choice color work, or promised editorial excellence, journeys to the editorial abode via the editorial pocket and the N. Y. N. H. & H.

A publication that has taken a regular place in the limited and exceedingly select class latterly described is *The White Way*—which, as you can guess, if you don't already know, is the house organ of the H. N. White Company, manufacturers of King Band Instruments. We have commented frequently on certain of the excellent house organs published by members of the music industry. *The White Way* has not been mentioned up to this time, chiefly because the issue which inspired these paragraphs is the first we have seen, but we hope it will not be the last. The book is original, well printed, colorfully illustrated, and diversified in interest—yet it sticks to its main job of being a house organ for the H. N. White Company and King Instruments. It is a credit to the publisher and to the editor—who, we hazard, is Guy Baker, although his name does not appear in the magazine.

"WE PUT THE 'RING' IN STRINGS," is the motto of Muller and Kaplan, makers of "Strings of a High Plane." Among the specialties of this house are the *Intuna* gut strings for violin, viola, 'cello, and double bass (for which claim is made that they are absolutely and genuinely true in intonation and perfect in fifths); *The Kelok*, a quick attachable metal E string for violins; and the well-known *Kaplan Process Covered Strings*. That the covering wire for these latter is drawn in their own plant is an indication of the care taken by this concern in the manufacturing of their products.

On our desk, at this writing, is the initial issue of the *Journal of the American Society of Composers, Authors, and Publishers*. As is the case with everything that the Society launches, the job is well done. In the matters of typography and interest of material used, this little magazine is above reproach. In the table of contents we note such interesting titles as: *Doing the Score of an Opera*, Sigmond Romberg; *The Copyright Complex*, Gus Kahn; *Origin and Development of the Blues*, W. S. Handy; and *Why I Belong*, Jerome Kern. The cover carries a picture of the beloved Victor Herbert with the caption, "He never wrote a vulgar line"; a statement which very few will have the temerity to dispute.

**MY BLUE HEAVEN** is reported by Lyon & Healy as breaking all previous records for a single week's sale of a popular song, even casting in the shade that *wunderkind*, the *Prisoner's Song*, which failed, at the height of its popularity, by one thousand copies in equaling *My Blue Heaven's* week.

There is a story going the rounds that Walter Donaldson, who wrote the music of this number, was forced to keep it on ice over a period of four years consequent to the disability of editorial lights in the matter of recognizing its possibilities. It is not the first time such a thing has happened nor will it be the last. Nobody claims that editors are infallible, least of all editors themselves, nevertheless there must be some of the gentry contemplating the sales record of *My Blue Heaven* with a wistful eye.

## 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.

TO BE ABLE TO PLAY THE PIANO with at least a fair degree of proficiency has been the ambition of many of us at some time or other in our lives. Many have been deterred from attempting the study of this "second orchestra," as Liszt called it, by the rather formidable period of drudgery which has generally been considered necessary in the education of embryo Paderewskis and parlor talent alike. There have recently been published two courses which are designed to circumvent the difficulties hinted at in our previous sentence. The first is called *Look and Play Piano Book* and the method of instruction is similar to that of popular courses in ukulele playing; the second is *Rapid Course In Popular Music*, is by Art Shefte (Forster, Chicago). This course is divided into three parts suitable respectively for beginners with no knowledge of music, students with a fair musical knowledge, and advanced students. It is intended to be a stepping stone to a higher grade of music, its author contending that fifty per cent of the students taking this course can be retained for a thorough training. If this works out in practice Mr. Shefte is to be congratulated on having furthered the cause of music in no inconsiderable degree. The attendance mortality amongst piano students after the preliminary grades, has always been a matter of great concern to those engaged in the task of teaching the instrument.

GEORGE LAWRENCE STONE, editor of the drum department of this magazine, and likewise principal of the Stone Drum and Xylophone School of Boston, announces the re-publication (after being six months out of print) of *The Dodge Drum School* and *The Dodge Drum Chart*, two instruction books written by the late Frank E. Dodge of Boston.

Mr. Stone always had taken the ground that never has there been published a book of music-instruction that could not be more quickly and better assimilated by students if given a certain amount of personal aid and instruction by some competent teacher. *The Dodge Drum School* is essentially a self-instructor, and (according to reports received from those who have used it) an exceptionally fine one. Therefore, with the last point in view, and keeping in mind the often reiterated statement as to his own position regarding text books and personal instructors, Mr. Stone has so thoroughly revised and re-arranged the text of the Dodge book without overlooking the personal element that it is an ideal help to a teacher for study and reference. The book, now, is really a graded method, systematically progressive, whereby the teacher may lead a pupil step by step from the very beginning of drumming up to its culmination as an art.

In his reviser's preface to this new edition, and in connection with the school and its methods, Mr. Stone included a most interesting bit of information regarding two personalities now passed, yet in a way links between the then and now. He writes:

Frank E. Dodge received his instruction in the art of drumming in the Stone Drum and Xylophone School, at the hands of its founder, George Burt Stone, and from the same manuscript lesson sheets that are in use at the Stone school today. In view of the above, and of the consequent marked similarity between the two systems of drumming involved, it seems fitting that those connected with the Stone school of today should be the ones to take over "The Dodge Books."

In *The Dodge Drum Chart*, there are three hundred measures or so of standard drum music. These are arranged in chart form, showing the correct sticking and most commonly written forms for each measure. There likewise are outlined a number of rhythm combinations, the number of measures so treated running well up into the thousands. Both *The Dodge Drum Chart* and *The Dodge Drum School* are being published by the well-known firm of George B. Stone, Inc., Drum Manufacturers, at 61 Hanover Street, Boston, Massachusetts.

Milton Weil, of the Milton Weil Music Co., wishes it known, regardless of reports which have appeared in a certain periodical concerning his retirement from the music publishing business, that he contemplates no such action and, as he puts it, is "still living in hopes of being one of the biggest publishers in the country." Well, he has our best wishes, at any rate.

**HOW Music is Made**, by Allen Loomis, S. B. (Massachusetts Institute of Technology) and H.W. Schwartz, A. M. (University of Chicago), with a foreword by John Philip Sousa, is an extremely valuable and interesting little book published by C. G. Conn, Ltd. Its purpose is to present clearly and in non-technical language, the elementary principles of acoustics and how they are utilized to produce the tones emanating from instruments of the band and orchestra group.

Starting with such homely examples as a chimney stack, a Ford car, an electric fan, and a baseball bat, the effects of vibrations and their application to the making of music are introduced to the reader in an easily understood manner. The latter half of the book is devoted to explaining the principles governing individual instruments. Altogether, an unique book. As John Philip Sousa says, in the foreword:

"This little book, 'How Music is Made,' had to be written by someone and it is to the credit of the C. G. Conn, Ltd., that this company took the initiative to write it. It covers ground that, to my knowledge, has never been covered before."

The book will prove not only valuable as a textbook for use in public school instrumental music classes (for which use it is issued primarily) but also should be found of great service to anyone taking up the study of any of the musical instruments.

There has been issued a set of eighteen charts, printed in three colors, for use in classroom in conjunction with the book. These color plates show representations of the following instruments: cornet, alto horn, French horn, melophone, trombone, euphonium, sousaphone, saxophone, clarinet, sarrusophone, violin, string bass, flute and piccolo, oboe, drums, tympani, and marimba. Each one bears an explanatory drawing showing the important parts of the instrument.

One copy of the book is furnished free with each set of these charts, whose price to music supervisors and dealers is two dollars. A single copy of the book sells at ten cents, five cents in quantities of twelve or over. Both books and charts may be obtained direct from C. G. Conn, Ltd., Elkhart, Indiana.

A recent booklet titled *Adaptations of the Music Memory Contest*, published by The National Bureau for the Advancement of Music, has received the unqualified endorsement of such prominent educators as Professor Peter W. Dykema, Dr. Sigmund Spaeth, and Dr. Jacob Kwalwasser of Syracuse University. The book is the outcome of a questionnaire sent out to all music supervisors who had previously conducted contests, in an endeavor to check up on the results achieved, weaknesses noted, and innovations introduced, which had proved of practical value in the work. The bureau has selected for inclusion such of the innovations demonstrated as seemed to hold the greatest promise for general application. An aim to cultivate rhythmic feeling, a knowledge of form, and an improved familiarity with musical qualities in general, are the characteristics evidenced in these new plans. Certain evils which have been brought to the Bureau's attention have been vigorously condemned and the whole should prove of inestimable value to anyone contemplating the inauguration of a contest of this nature.

An innovation of more than ordinary interest to members of the school bands, which are to take part in the National High School Band Contest which will be held next spring, is the broadcasting over Station WLS (Sears, Roebuck & Co.) Chicago, of practically all the band contest selections, classes A, B, C, and D, both the assigned compositions and the selective lists. The programs began on Wednesday, January 18 at 8:00 P. M., central standard time, and will continue at that time, each Wednesday night, for four, and possibly five, consecutive weeks.

*The Million Dollar Band*, directed by Harold Bachman, possibly one of the finest interpretive and most perfectly balanced bands in the United States, is to play the programs. It is believed, although Mr. Bachman's interpretations of these numbers are in no way to be considered official, that these broadcasts will afford the schools an unusual opportunity to become acquainted with the material from which they are to choose.

Credit for this undertaking must be given to the *Educational Music Bureau* as the principal in its promotion, and also to Mr. Bachman and Station WLS; to Mr. Bachman for his faithful work in perfecting the plans and enlisting the co-operation of the radio station, and to the latter for time on the air given by them and, in addition, the matter of providing for the necessary rehearsals.

It is suggested that everyone who listens in on these broadcasts should make it a point to write or telegraph WLS Broadcasting Station, Sherman Hotel, Chicago, in order that some estimate can be made of the amount of interest taken in this work.



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"My photograph shows off the B & D Ne Plus Ultra 'Silver Bell' Banjo great.

"We are playing nothing but the largest houses and are going over splendidly with our B & D 'Silver Bell' Banjos."

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"Dear Friends:

"I am using my B & D 'Silver Bell' No. 6 and it rings out like a bell.

"I recently made some records for the Victor Company with the No. 6. I consider the 'Silver Bell' the finest and I have tried them all."

New York City REX SCHEPP.

BACON BANJO CO. Inc., GROTON, CONN.  
United States of America

MANUFACTURERS—ON THE THAMES, OPPOSITE NEW LONDON

**TUNEFUL MELODIES** for Tenor and Plectrum Banjos, is a collection of original compositions written for the instruments named by A. J. Weidt, who needs no introduction to our readers, and published by Walter Jacobs, Inc. This collection, which contains material of great excellence for broadcasting, concert, and dance work, is issued for tenor banjo solo with chords, plectrum banjo solo with chords, and piano with melody cued in. The banjo parts are also lettered for ukulele while the melody cue in the piano part, of course is playable on C saxophone, mandolin, violin, flute, etc. In addition to each part possessing full harmony, professional rhythm strokes are indicated and the banjo parts are carefully fingered. The specially prepared piano accompaniments by R. E. Hildreth are clever in the extreme—being full, without exhibiting undue difficulty. Mr. Weidt, whose modesty should be as a shining beacon light to composers in general, nevertheless cannot restrain a proper pride in these, his brain children, and admits that they represent some of the most practical things yet from his pen, owing to the fact that while more than ordinarily effective, they have been confined to the easier grades. The publishers, unrestrained by Mr. Weidt's complex, do not hesitate to claim that for original tenor banjo music, there is nothing on the market quite to compare with them. Additional parts for tenor banjo orchestra are in preparation and will appear in due course.

C. C. Birchard & Company want to send to readers of this magazine on approval, copies of Charles Repper's dance pictures for orchestra. *Smocks and Frocks* and *La Joya* are lyric numbers in dance rhythm of unusual refinement, both in conception and execution, the first having a strong flavor of Old England and the second being characteristically Argentine. Any reader who wishes to give

these two numbers the once-over of his professional eye and ear should send his name and address to the Birchard Company at 221 Columbus Avenue, Boston. Parts are available for full orchestra.

The Norbert J. Beihoff Music Company of Milwaukee, Wisconsin, ask us to notify our readers who missed their announcement of a free hand made saxophone or clarinet reed that they may still obtain one this month upon sending ten cents to cover packing and postage. The size and degree of flexibility should be stated upon sending.

*Professional Saxophone Technique, Simplified, and Course in Modern Embellishments*, the two books by N. J. Beihoff, Mus. B., are now being sold by the Modern Orchestra Service of Chicago, who recently moved to larger quarters at 534 N. Monticello Avenue. These books are now listed in the new Lyon & Healy Musical Merchandise catalog, with descriptive matter and illustrations.

East is East and West is West. Although we have not been able to discover anyone in the editorial and mechanical departments of our magazine to deny this truism, the entire staff, willfully or otherwise, moved the firm of William L. Lange, manufacturer of Paramount banjos, from East to West without batting an eye. One wrong letter applied to Mr. Lange's forceful full page advertisement, which appeared in our December issue, did the trick. It is not so very far from 224 East 24th Street, New York, to the same number West, but as concerns the mail carrier it might as well be miles. Collectively and singly we apologize to the advertiser and to those whose letters to the Lange firm were delayed or returned stamped "wrong address." Incidentally we call attention to the Paramount advertisement printed on another page of this issue.

Putting a new head on a banjo is a job for an expert, and the ordinary banjost never breaks enough heads so that he has enough practice in putting on new ones to acquire any great amount of skill at the work. Therefore a head which comes ready stretched and fitted so that it may be slipped in place in a jiffy, is one of the recent developments which has made the life of the professional banjost less burdened with care and worry, for it is a simple matter to have a ready stretched head on hand.

These are some of the thoughts that percolated through the editorial brain when we examined the Milton G. Wolf Ready Stretched Banjo Head submitted for our inspection. The head is of excellent quality, is readily attached, and quite apparently was properly treated in stretching and fitting to the make and model of instrument for which it was intended. Packed in a handsome box, the head itself is wrapped in transparent waterproof covering. The Standard Music Specialties Company, 1527 Kimball Building, Chicago, are marketing the heads, each of which, we are told, is personally selected by Mr. Wolf.

Due to a composing room mishap, the advertisement of the Orpheus School of Harmony, printed in our magazine last month, did not carry the complete address of the school, which is Suite 1502, 152 West 42nd Street, New York City. The Orpheus School advertised its simplified method whereby arranging for band and orchestra is taught by mail—a course which has proved both successful and economical, it is said, by those who have used it.

G. A. Lehrmann, *Middle Village, L. I.*—I'm a steady subscriber to the Monthly. I can't get along without it. It carries the best publications and finest arrangements of classics, for they are the most needed. The best of praise is not good enough for it.

Piano Solo  
40c net  
Small Orch.  
(incl. taxes)  
50c  
Full Orch.  
75c  
Postpaid, Cash with Order

A CYCLONE OF SYNCOPATION

**FUNNY TUNE**

Novelty Fox Trot by Elmer Olson, Herb B. Marple, Earl Burnett

Published by  
W.A. Quincke & Co.  
430 So. Broadway  
LOS ANGELES, CAL.

Publishers of  
"MEXICALI ROSE"  
International Waltz  
Ballad Success





## SAXOPHONE FACTS

When the H. Selmer (Paris) Saxophone was placed on the market, every saxophone maker realized that he must improve on his own product. The Selmer (Paris) Saxophone embodied the strongest and fastest action ever found on a saxophone, the "feel" of the keys comparing to a fine flute or clarinet, also a precision of tuning and ease of tone production which had heretofore been unknown.

This saxophone was built and perfected by Henri and Alexandre Selmer, world renowned reed instrument authorities; men who have held, in the world's finest musical organizations, the foremost positions to which a reed instrumentalist may aspire,—artists, acousticians, mechanics. The best saxophone talent of France and the United States assisted them. Here was a saxophone constructed in the most approved manner, with drop forged (hammered out) keywork of extra strong bronze mounted on stainless ribs, similar to a flute. This construction has triple the durability of the ordinary cast and easily bent mechanism used on saxophones.

The high keys, left for D, D# and F laid just the G# marginally light B# key on the left side of the bell greatly improved the action of the large low keys for the little finger of the left hand.

SELMER SAXOPHONES HAVE BEEN WIDELY COPIED, but the MOST important of Selmer refinements are not outwardly visible. The moving of the low B# key from the right side of the bell to the left side, applying an automatic G# arrangement in connection with the left hand keys for low Bb, B-natural and C#; rearrangements of the high note keys for the left hand; do NOT make an H. Selmer (Paris) saxophone. To properly copy the Selmer, it would first be necessary to reproduce Selmer tuning, intonation and proportions; then the expensive dies must be made for the forging or hammering out of every bit of mechanism (more than three times as costly as foundry equipment for casting); the hand filing of these parts must be done artistically; all the bronze-brass (not ordinary casting brass) keywork must be welded together and each key mounted on a sustaining rib. Cast keys are as inferior to forged keys in the same ratio as cast iron is inferior to steel.

The Selmer (Paris) saxophone sells for slightly more than other saxophones but it will last a lifetime. It is constructed with the highest class of saxophone playing in mind—solo playing, recording, broadcasting and for every use that an exceptionally fine instrument is necessary. With its unequalled ease of manipulation and execution, its precise intonation and longer wearing qualities, it is the most economical of all saxophones.

H. Selmer (Paris) Saxophones  
Widely Copied but Never Equalled  
Side by Side Comparison is Urged

Sold by all Leading Dealers

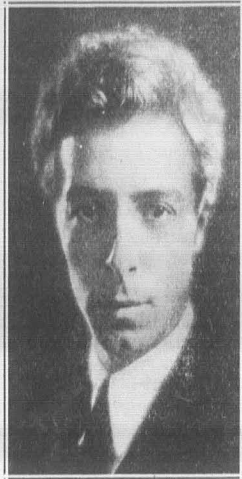
**Selmer**

Elkhart Indiana

The World's Finest Reed Instruments

## Let's Get Acquainted

IT HAS been some time since there was introduced on this page a St. Louis musical figure. It is a pleasure to present Stuart Barrie, Ambassador Theatre organist, in this, the first of a series of sketches of St. Louis music-folk.

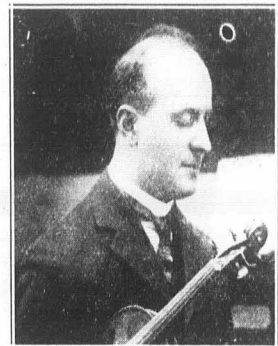


STUART BARRIE

Succeeding engagements were at the California Theatre, San Francisco; the Missouri Theatre, St. Louis, and the Chicago Theatre, Chicago. Upon the conclusion of a tour of sixteen picture houses as guest organist, Barrie came to St. Louis, to the Grand Central for the Skouras Brothers, five years ago. He has been at the Ambassador since the opening of that house in September, 1926.

Outside of his masterly playing, two innovations introduced by Barrie at the Grand Central probably gave more impetus to his popularity and success than anything else. The first, amusingly, was his very clever cueing of music and effects to the *Felix the Cat* cartoons. The second was his "community singing," which he introduced to St. Louis picture audiences long before the "sings" had become so nationally popular. An unconfirmed report is that Barrie is shortly to make a tour of the Public circuit of theatres as guest organist.

WE ARE living in an age when the blind are proving themselves and their capabilities to a world they never can hope to see. Never have there been so many successful and self-supporting blind people who are claiming and taking their just share of the world's finest fruitage in all fields of endeavor, of course including music. A striking example of this last is shown in the case of Edwin



EDWIN GRASSE

Grasse, a blind organist whose remarkable playing and fine work in composition almost causes one to wonder whether after all blindness, in a way, may not be a blessing rather than a handicap, for this man has accomplished more than many musicians gifted with sight have achieved. He is master of organ, violin and piano, a composer of many instrumental numbers,

gifted with a remarkably retentive memory and an ear extraordinarily sensitive and acute, and possesses a technique unexcelled. In addition to all this he is more than ordinarily gifted and brilliant in literature, general culture, and knowledge.

Edwin Grasse was born some forty-three years ago, and early evinced a talent for music. His father was a competent musician who taught him the rudiments of music, and later on he studied under Daniel R. Phillippi and other distinguished teachers. He has capably filled engagements of all sorts, appearing as violin and organ soloist with orchestra, in stringed quartets, as organ recitalist alone and on tour with Helen Keller, and played a short engagement in vaudeville at Keith's Fordam Theatre at the time when its new organ was installed. He also has done radio work.

The memory and ear of Mr. Grasse are so alert and keen that after the single hearing of a difficult organ number he is able to repeat the composition without a mistake. On his tours he frequently has to become familiar with organs of all

styles, and at very short notice. When engaged to play the organ in the auditorium at Atlantic City (an instrumental device) he had only an exceedingly short time in which to familiarize himself with its multiplicity of combinations, yet was at perfect ease and played a brilliant program for the radio. Besides numerous transcriptions for violin and organ, he has composed sonatas and many short numbers for both instruments, an overture for organ and orchestra, and a violin concerto that was an immediate musical success. He composes by dictation to an amanuensis. Personally, Mr. Grasse has that unaffected modesty which is the mark of true artistic greatness.



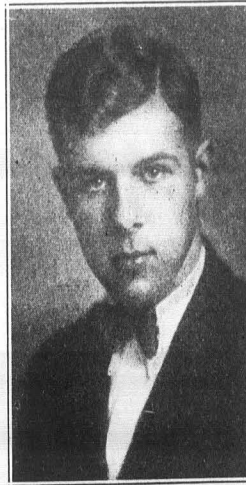
ANDY SANNELLA

PERHAPS the most widely "heard" saxophonist in the world is the young man whose photo appears herewith. Besides recording for the Victor, Brunswick and other phonograph record making concerns, those of us that have a radio hear Andy nightly on one, two or three programs, as he is principalsaxophonist of the General Motors Hour, Eveready Hour, Ipana Troubadours, Standard Oil (Socony) Hour, Dodge Bros. Hour, Hoover Sentinels, Smith Bros., Royal Stenographers, Anglo-Persians, Palm Olive Hour, Wrigley Hour, Kleins Shoe Serenaders, Natl. Biscuit Co., Variety Hour, Jeddo Highlanders. Each of these programs is broadcast over a network of from 15 to 26 stations, from WEAJ or WJZ, New York. Can you even imagine how many ears hear Andy's Selmer saxophone every week?

TO BE the organist of a city church at the age of fourteen years is an unusual achievement, yet its possibility is proved by Donald Glenn Wilcox, son of the late Ada Cogswell Wilcox, who a year after he entered his teens was regular organist of the West Fitchburg Methodist Church. Until that time he had had no routine training in organ technique, but since then he has studied the art with Herbert G. Peabody, organist at Christ Episcopal Church; he has been an excellent pianist, however, since before his first pair of trousers. When he was only two and a half years old *Old Black Joe* was his *piece de resistance*; at the age of three he could play thirty or more selections, among them being the *Rigoletto Quartet* which he had learned from hearing it on a graphophone. His musical talent received every encouragement and he was given piano instruction by Miss Belle Breckenridge and Mrs. Lucy Potter.

He has played in school and on school programs since he was in the third grade: while in grammar school he wrote the music for the school song, and at the B. F. Brown Junior High School he was the accompanist for the two Glee Clubs, and pianist with the orchestra.

DONALD GLENN WILCOX



He is now a senior at the high school and is organist at the First Baptist Church. He has given recitals at the Harvard Club, which were broadcast, besides giving several organ recitals in various cities, and he has also written a number of effective organ compositions.

(Continued on page 68)

—E. Percival Coleman.

## Northwest News Notes

By J. D. BARNARD

FRANK LEON, popular theatre organist of the Liberty Theatre, Seattle, has been engaged by station KOMO as its staff pianist and organist. Mr. Leon has had an extensive career. Before locating in Seattle, he was accompanist for Theo Karle, world famous tenor, and the Olga Samaroff Trio. Under Henry Hadley and John Spargur he played with the old Seattle Symphony Orchestra, deserting this field to take up theatre organ. He has since held notable organ engagements in West Coast houses, in Los Angeles, Tacoma and Seattle. . . . The Seattle Organists Club was entertained recently by Bob Clark, organist at the Arabian Theatre. Mr. Clark opened the program with an organ solo *Pale Moon*, which he rendered beautifully. Local singers and dancers followed in their acts, and the party closed after refreshments had been served. . . . Ron Baggott and his organ solos and song fests are the rage at the Bagdad. Ron has a pleasing personality and is enjoying a tremendous popularity. With the assistance of Denzel Piercy, Ron is able to offer much good music in the form of picture accompaniments. . . . Arthur Biggs, formerly organist at the Woodland, is now organist at the First N. E. Church. . . . Miss Billy Muellerschoen is playing relief for Mark Dolliver at the Pantages. . . . Eddie Clifford is now at the Olympian, Port Angeles, Washington. . . . The Mayflower Theatre, under construction here, has placed a contract for a \$37,000, Robert Morton organ. George Lipschultz has been secured as conductor. . . . Mary Cummerford is back in Seattle, and shortly will return to work after two years absence. . . . Johnny McCartney is reported playing at the Portland (Oregon) Pantages. . . . Helen Ernst is presiding at the console of the three-manual Kimball at the Bagdad, Portland. . . . Jan Sofer is back. He returned to the United Artists Theatre, Seattle, with the opening of the *Big Parade*, some weeks ago. . . . Homer MacDonald is now playing at the Liberty, Puyallup. . . . At last! The Movietone opened at Hamrick's Blue Mouse, December 2nd, and is being presented as an addition to the Vitaphone feature. The Movietone seems popular. . . . Eddie Zohlmann opened at the Woodland, in consequence of Lucille Bossert being transferred to the Ridgemont. . . . Stan Cannon, formerly associate with Ron Baggott at the Bagdad, opened the newly renovated Majestic Theatre for Jensen-Von Herberg. . . . Zita Dillon is now on the KOMO staff, and is being featured on the vibraphone, xylophone, violin and piano. . . . Jan Rubini and his band are being featured by West Coast at the Criterion, Los Angeles. . . . Grant Brown is now organist at the Paramount Theatre. . . . Rex Parrott is at present playing a Kimball organ in Juneau, Alaska. . . . "Bus" McClelland has left the Blue Mouse, Seattle, and gone to San Francisco, California. . . . Katherine Beazely has left the Blue Mouse, and recently opened at the Rialto, Bremerton, Washington, playing pictures and vaudeville. . . . Frederick C. Feringer, organist, has been engaged by the Rhodes Department Store as musical director of its radio station KFOA. The Rhodes has installed a fine Estey organ on the balcony of its new store, and Feringer is featured on it daily — his concerts being put on the air. . . . Lloyd Solburg has opened in Frederick & Nelson's tea room with a six piece concert orchestra. . . . Vic Meyers and his Hotel Butler Orchestra were featured at the Columbia Theatre, the week of December 16. . . . Mildred Crease is being featured on the Wurlitzer organ at the Lincoln Theatre, Mount Vernon, Washington. Edna Ward is at the Empire, Anacondas. . . . Lorraine Travis recently succeeded Edna Harkins at the Beacon Theatre.

Fresno, Calif. — Howard S. Monger, who achieved an excellent record as director of music in public schools of Pontiac, Michigan, has added to his noteworthy record since taking the post of director of instrumental music, Fresno State College. Since September four instrumental classes have been started and \$1,800.00 worth of instruments had been purchased. In the issue of the *New Bee* for Sunday, December 11, a full page was devoted to pictures of four instrumental organizations in Fresno State College, all under the direction of Mr. Monger. The Training School Orchestra, directed by Jean Starnes Renfrow; the Edison Technical School Orchestra, Vere Alward, director; and the Fresno High School Technical Band and Orchestra, both directed by Paul Santa Emma.

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## The Native Melodic Gift

Continued from page 9

are not in a position to speak authoritatively in the present instance, but we are inclined to be somewhat suspicious of American works for the operatic stage which are "full of melodic invention." The gift of dignified and, at the same time, direct utterance is one which has heretofore not been manifest to any great degree amongst the native crop of Wagners, Verdis *et al.* We can be dignified and we can be melodic, but to combine the two seems, at this stage of our musical development, to be a bit beyond us. This no doubt accounts for the fact that much of our American music of more or less seriousness in attempt is either very dull or very trivial. The former seems to be the more prevalent evil and of course is the worse of the two.

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## Let's Get Acquainted

Continued from page 61

THE NAME of Benny Krueger is a household word in most of the homes throughout the country. His music has been carried to every part of the globe through the agency of talking-machine records and radio broadcasts,



BENNY KRUEGER

while his stage appearances in Chicago have won for him millions of personal admirers. No one thinks of being in Chicago without going to hear Benny Krueger.

Krueger is one of the most versatile instrumentalists in the business. In a single show he has been known to use the violin, cello, piano, saxophone, clarinet, trombone, and drums! A veritable "one-man orchestra!" He plays every instrument in beautiful tune and lovely style, but his saxophone playing is what has put

him over musically more than anything else.

Children are crazy about him, and on the whole the intelligence quota of his audiences is unusually high. He is capable of fun and frivolity without musical degradation; his music, though of the jazz element, shows more than an average degree of quality. Another point to be stressed is the fact that he really "leads" his orchestra; no mistake about that!

Withal, few musicians in the position of responsibility that he holds are so well liked and are so easily approached. He would just as soon join "his gang" in a card game as talk to John Balaban. He is loyal to his men at all times and no one envies him his success—which is not always the case when so much of it has been accumulated as is Krueger's share. Girls think he is handsome, women—lovely, and men—a good fellow. The Spanish equivalent for a two-letter word that explains Krueger's success and popularity is *Lo*. Of course, you have guessed it!

—Henry Francis Parks.

THE steady rise of the piano-acordion in public favor during the past few seasons has been due in large measure to the number of excellent virtuosi who have made it their chosen instrument. The Deiro brothers, Prosin, Monde, and Bartol have accomplished wonders in bringing the possibilities of the instrument to the attention of the public.



DOMENIC BARTOL

The last named has been eminently successful in vaudeville and it was during his engagement in Brooklyn, at Loew's Melba, that I made his acquaintance. Mr. Bartol is the inventor of a number of devices for the improvement of the piano-acordion and is now working on one by means of which the small levers below the instrument that cause the octave above or below the note struck to sound after the manner of the octave coupler of an organ, may be more easily reached and operated without inconvenience to the hand of the player.

In addition to his talents as a performer and inventor, he is possessed of no mean ability as a composer, and amongst his compositions I would like to draw attention to the *Grand March in F*; *Valse Mio*; *Melody Valse*; and *The Spirit of Progress*, the last named, recently recorded for the Victor Talking Machine Company, dedicated to his home town, Hazleton, Pa.

Bartol not only deserves success in his particular field, but has achieved it—making a tremendous impression wherever he has appeared, and I feel certain that his new series of Victor records, soon to be released, will enhance his reputation to an even greater degree.—Alanson Weller.

BOYD SENTER is another one of the technicians on that much maligned instrument, the saxophone, who is doing much to re-establish it in the high esteem it enjoyed during the days of Hector Berlioz, the first to recognize the instrument technically in his great work on instrumentation, and to constantly employ it in his scores. Senter hails from Omaha, Nebraska. He has been in vaudeville for



BOYD SENTER

quite some while with his wife, Edna Pierron, but it was at the Chicago Theatre last spring that he really came into the fame which places him in the class of Ross Gorman and others of the same strata. That it has not always been easy sailing for Boyd Senter is indicated by the tale, so I have been told, that he once found himself at odds with the Welfare Board of the City Hall in his hometown over the matter of his saxophone playing. Of course the whole thing is ridiculous

—smacks somewhat of the Bryan-Scopes case in Tennessee—and before they were through with Boyd the entire population of the sapient city of Omaha was only too glad to give him a "Lindy" welcome; in fact, the last newspaper write-up of his homecoming required a full-page spread, and the reporters apparently covered everything touching on his career, his life, his whims, his clothes, and what not. Unspoiled by such flattery, Boyd Senter has gone about his work, adding more and more to his reputation as time has progressed.

He is heartily sold on the Lyon & Healy saxophone; he loves to play it, and plays it just for that reason and for no other.

Take an afternoon off some day and listen to a few of his saxophone solos. You will have a very pleasant surprise and be well repaid. He is one of the ten best saxophonists in the country, so he merits your attention.

—Henry Francis Parks.

MR. BITHEL PRICE, whose picture we give herewith, is well and favorably known as a trumpet player and saxophonist. It may be of interest to our readers, therefore, to be given his opinion on the matter of "hot" playing. While Mr. Price admits the value of a "hot" chorus in the matter of pepping up a number and offering variety in its presentation, he is of the firm opinion that these specialized spots should not be left to the inspiration of the moment, but are to be played from carefully prepared and written parts.

This opinion is influenced largely by the fact that there are comparatively few players capable of improvising a part which will be in strict harmonic relationship with those being played, at the time, by the other members of the orchestra. Mr. Price, himself, backs his belief with practice, and whenever he is to use a "hot" chorus, always takes the trouble to write it out beforehand.

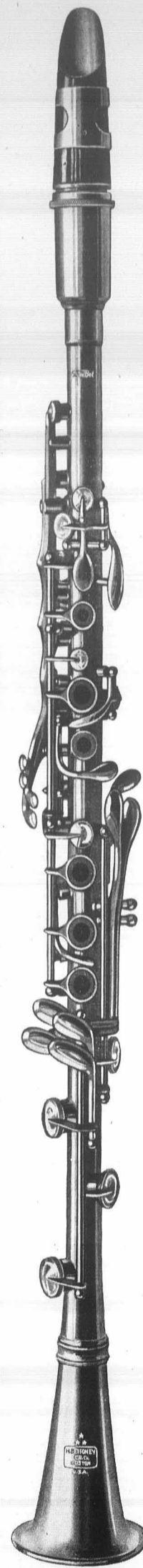
It would appear that in this matter he has reason on his side. Most of us have heard orchestras wherein the music proceeding from trumpets and saxophones, operating in a heat wave, has, apparently, had nothing whatever to do with the balance of operations.

BITHEL PRICE



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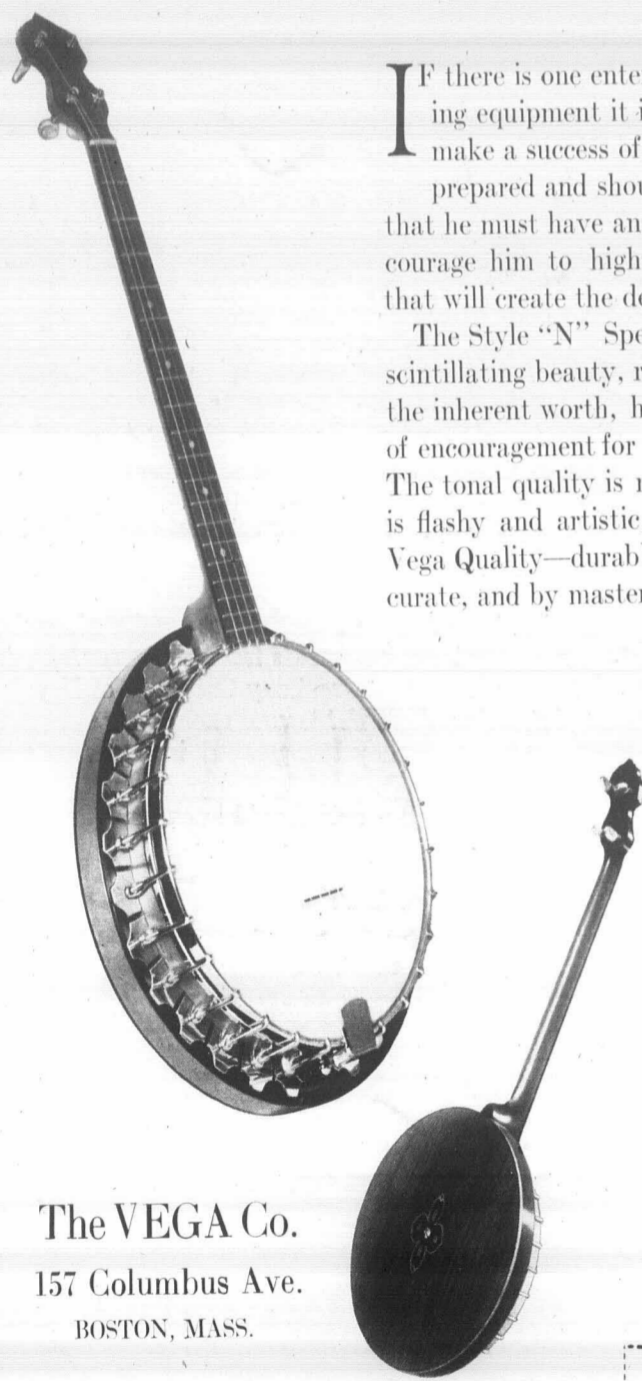
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