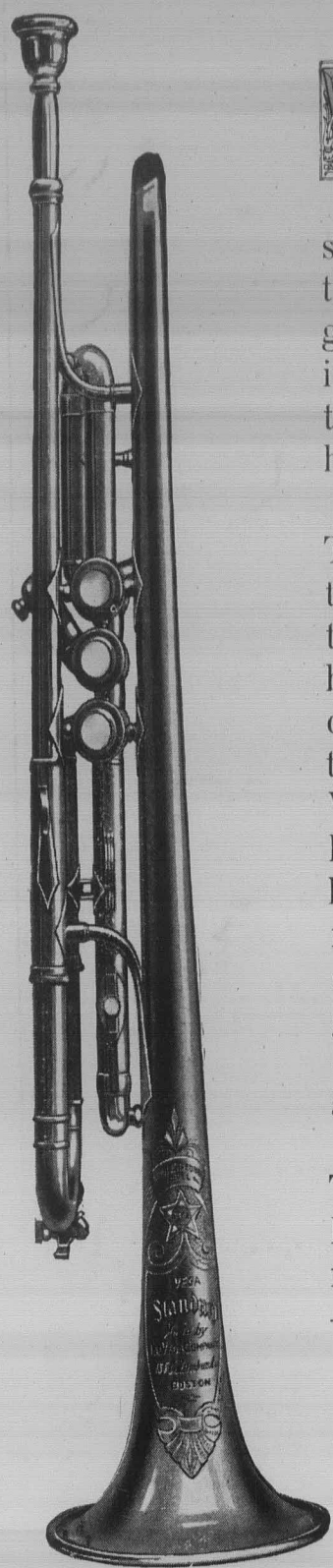


Band and Orchestra Progress



WE have never before in the history of music found band and orchestra music so widely appreciated. Never before has it been so widely advertised and never before has it held such an important place in the educational system of our country. Band and orchestra instruction in the public schools has made a decided advance. Credits are given pupils for music studies, and schools, conservatories and individual instructors are turning out hundreds of instrumentalists. From these foundations proceed other activities, all helping the progress of bands and orchestras.

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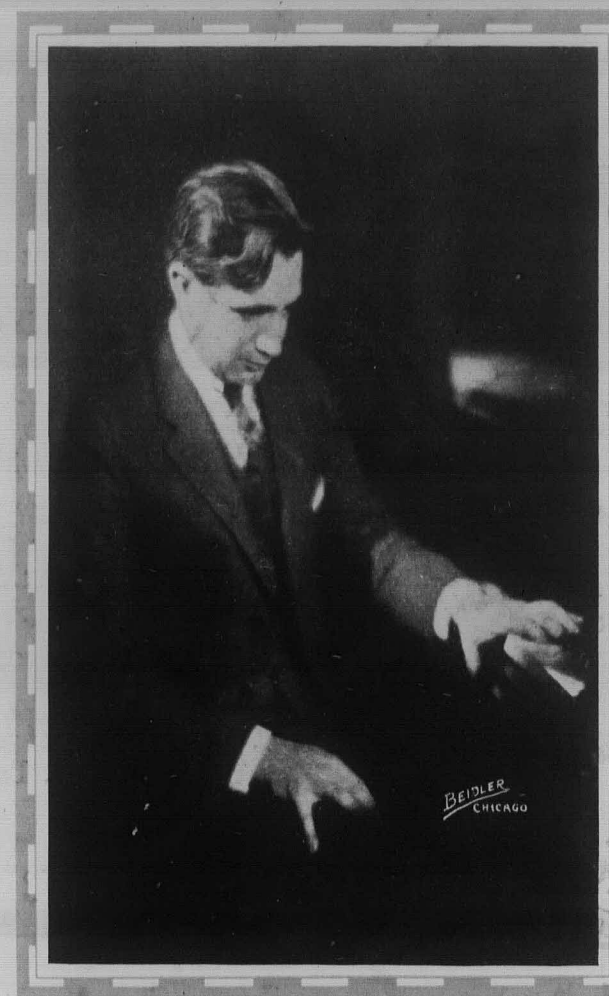
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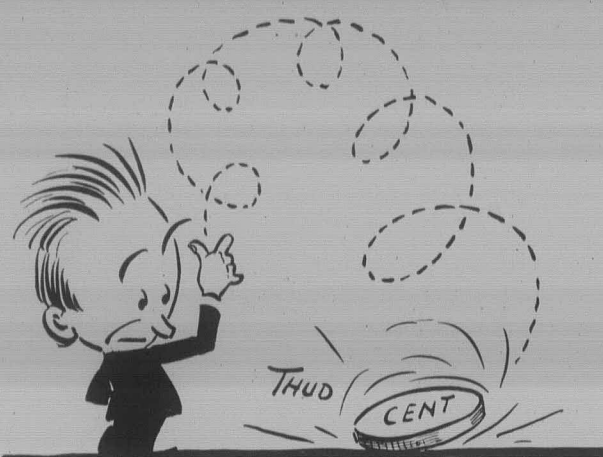
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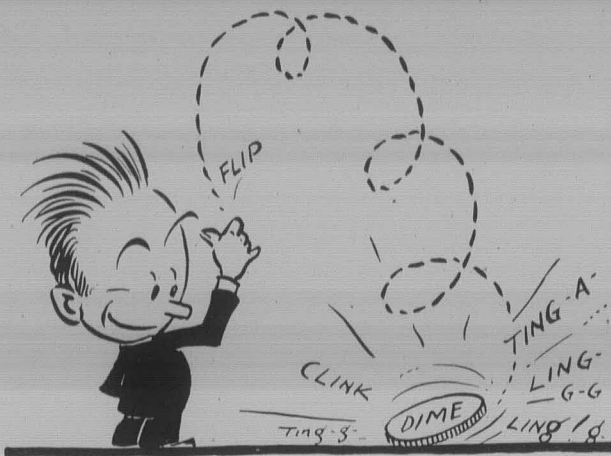
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First do this



Flip a penny on table or chair or any place!

Next—do this



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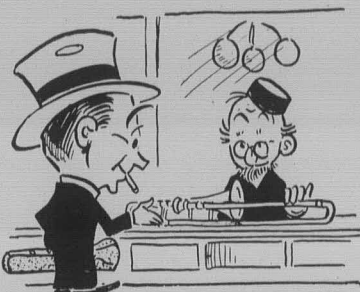
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A LITTLE PRACTICE, a lesson or two, and you can be one of a happy group like this. Then: friends, good times, a popular position in community affairs, will be yours. And the music you, yourself, produce will become one of the most pleasurable and beneficial influences of your life.

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MELODY
JACOBS' ORCHESTRA MONTHLY
JACOBS' BAND MONTHLY

America's Instrumental Music Journals of Education,
Democracy and Progress
PUBLISHED BY
WALTER JACOBS, Inc., 120 Boylston Street, Boston, Mass.

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MUSIC

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RAKOCZY MARCH	Berlioz-Liszt
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GLORIETTA, Spanish Serenade	R. E. Hildreth
ACE OF THE AIR, March	Edgar Van Ness

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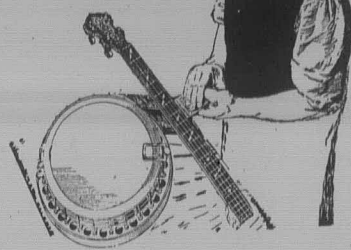
CHEOPS, Egyptian Intermezzo	George L. Cobb
THE CHIRPERS, Morceau Characteristic	Chas. Frank
BUTTERFLIES, Morceau Mignon	Bernisne G. Clement
THE NC-4 MARCH	F. E. Bigelow

Our Cover Illustration

Moissaye Boguslawski in common with Harlod Bauer, commenced his musical studies as a violinist only to turn to the piano later. He is an outstanding exponent of Russian pianism, which sprang from Anton Rubinstein, that great virtuoso of the past. All those qualities associated with the best in Russian piano-playing—technical mastery, emotional depth, and exquisite tone coloring—are his, according to those who have heard him. He has appeared as soloist with the Detroit and Minneapolis Symphony Orchestras and with the Metropolitan Opera House Orchestra, on which occasions he was received with great enthusiasm, both by audiences and critics alike.

—H. F. P.

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All the Excellence of Hand Craftsmanship

The same careful, painstaking hand craftsmanship that marked the old masters of instrument craft, is carried out in the length of experience, inherent knowledge and pride of perfection that are signal traits of Lange workmen.

Each operation in the making of a Lange Banjo is handled by an individual long schooled and specialized in his craft, many having a lifetime record and a technical knowledge that amounts to genius.

This background is reflected in the finished instruments. Examine, for instance, any Paramount Banjo. The hand laminated rim, the hand inlaid marquetry, hand carving, hand engraving, the hand rubbed finish, accurate fretting and slenderly hand shaped neck which makes possible swift and easy technique, give salient evidence of super excellence. Not only in the visible structural features of the instrument are the results of hand craftsmanship apparent, but most of all in the genuine musical quality of tone.

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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

A MOST impressive list of testimonials, uniquely presented, is contained in a piece of literature entitled *A Symphony of Praise on One String* recently received by us from Simson & Frey, Inc., 257 Fourth Ave., New York City. The string referred to is the *Pirastro Wandertone* and the testimonials concerning its virtues constitute the symphony. The testimonials accompany pictures of a number of eminent symphonic organizations whose various string sections use the *Pirastro Wandertone* strings, and facsimile signatures of the members of these same sections are shown in addition. The orchestras represented are the Boston, New York, and Philadelphia Symphonies, the New York Philharmonic and the New York Metropolitan Opera House Orchestra. Why not send for this folder? We found it very interesting and are sure that you too will find it so.

THE *White Way* is a clever little magazine published by the H. N. White Company, manufacturers of the King line of band instruments, 525 Superior Avenue, Cleveland, Ohio. It is filled with pictures and material which will appeal to all interested in band instruments. For those who have a humorous twist in their make-up, we find one page headed *Gay Notes*, which they will find very much to their taste. Why not drop a line to the H. N. White Company and ask them to put you on the mailing list for this publication. We are sure they will be only too glad to do so.

WE HAVE always felt that an attractively designed and well printed piece of advertising literature augurs well for the quality of the goods which it is the purpose of the same to present, and usually our belief in this respect has been justified by events. Manufacturers realize, it is true, that favorable attention drawn to their goods is a long step taken toward the matter of disposing of the same, but they also are aware of the fact that unless they back their printers ink up with something of a more tangible nature—in other words unless their goods live up to the good impression created by their advertising—the ultimate value to themselves of their carefully prepared publicity is apt to be expressed by the sign—rather than +.

We have recently received from Gibson, Inc., Kalamazoo, Mich., twin catalogs extolling the merits of the Gibson line of banjos, mandolins, guitars and ukuleles. These catalogs are good examples of the sort of thing referred to above— attractively printed and well designed booklets. Of course the name of Gibson is a guarantee for the statements made therein and is yet further proof that our feeling in such matters is not without foundation.

WITHOUT rhythm, music would indeed be a tasteless affair. It is in fact the base on which is built a structure of melody and harmony. In his monumental work on composition, that great Frenchman, Vincent D'Indy, opens the subject with an exhaustive study of rhythmic pulses, thus showing how largely the matter bulked in his mind. It can also be accepted as an incontrovertible truth, that one cannot too early begin the business of instilling a sense of rhythm in a child. Ludwig and Ludwig, Wicker, Park Station, 1611-27 W. Lincoln Street, Chicago, have just recently issued a booklet on this subject titled, *Developing Rhythmic Recognition in the Child*. To those interested in the forming of a Rhythm Band in school work it is full of information that holds especial appeal.

IN *Grace Notes* published by G. Schirmer Inc., of 3 East 43rd St., New York, one is always assured of finding interesting discussions concerning various musical subjects in addition to personal bits about prominent composers, and news of music activities in general. This little publication is attractively gotten up and is well worth receiving regularly—a postcard to the publishers will bring this about.

THE Music Indicator for Photoplays made by Harry Gebhardt of 222 13th St., College Point, New York, is based on a principle used by Uncle Sam in his money order department and by manufacturers of a certain type of raise-proof check. This device is a folder for photoplay music and is planned to assist the harried organist in the matter of a quick and easy selection of music. Running diagonally across the page, starting at the upper left-hand corner, are a series of lettered spaces in which are printed classifications such as *Racial Music*, *Descriptive Music* and

Continued on page 20

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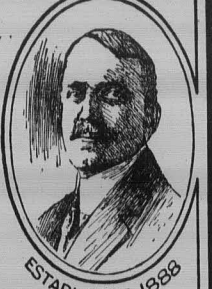
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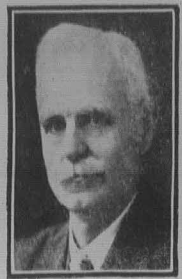
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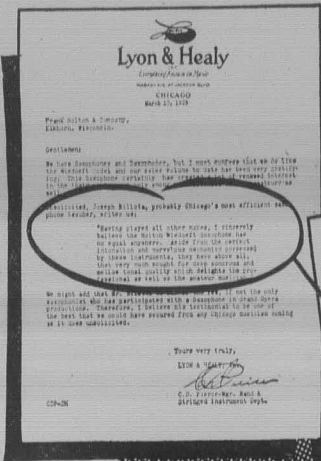


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Do Holton and Wiedoeft keep big PROMISES?



Last November we announced the New Rudy Wiedoeft Model Holton Saxophones, with promises of a more lightning key action, more perfect tuning, better lay of the keys and a more even scale — "all contributing to such extreme ease of playing as you have never known before!" Have these big promises been kept? Read and see!



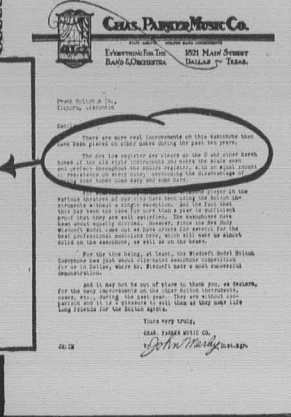
Unsolicited, Joseph Bilotta, probably Chicago's most efficient saxophone teacher, writes us: "Having played all other makes, I sincerely believe the Holton Wiedoeft Saxophone has no equal anywhere. Aside from the perfect intonation and marvelous mechanism possessed by these instruments, they have above all, that very much sought for deep sonorous and mellow tonal quality which delights the professional as well as the amateur musician."

There are more real improvements on this saxophone than have been placed on other makes during the past ten years.

The new low register key clears up the D and other harsh tones of the old style instruments and makes the scale even and perfect throughout the entire register, with an equal amount of resistance on every note; overcoming the disadvantage of having some tones come easy and some hard.

Every player who tries the instrument either wants to know what his instrument is worth in a trade, or he hands it back to us with so much reluctance that we know "it won't be long" until he will be the proud possessor of a Rudy Wiedoeft Saxophone.

It is infinitely superior to any other instrument we have ever heard — in fact, it is the only one we have ever heard on which a truly perfect scale could be produced.



Sensational LOW-REGISTER KEY
The most revolutionary improvement ever made on the saxophone in years. Now hit low F, E, D and C with all the power you've got! Hit 'em without fear of their breaking, warbling or sounding muffled. This magic key does for the lower tones what the high octave key does for the upper tones — and the results are simply astounding.

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All Hands Turn To!

A Call to Quarters for the Music Group

TODAY more than at any time, possibly, in the history of business, is competition within an industry of less importance than that which rears its head outside. It is no longer a question as to whether Mr. Jones or Mr. Smith is to sell or make the larger number of shirts the coming year. The problem is, what can Mr. Jones and Mr. Smith and the rest of the shirt industry do to make this article a commodity which the buying public will prefer to — well, sport sweaters for instance. Now allied, we might say, to the shirt industry are the matters of collars and collar buttons. One can readily see that if the public is allowed to prefer sport sweaters to the exclusion of shirts, it will probably find it quite necessary to do without collars because what is a collar, without something to hitch it to? And having gone this far, what is a collar button without a collar? If you have borne with us up to this point, you can easily see which way the zephyr wafts. It is necessary for the shirt maker, the collar maker and the collar button producer to join hands in order to compete with the sport sweater manufacturer. In that way only can they save the situation.

American public was given an opportunity of hearing artists of eminence that they otherwise might not have heard at all — or at least not as frequently; the artists received profitable engagements, and the general culture of the listeners was considerably raised by their experience. Who can say after this that the pianist's art does not owe much to Business?

Dependent One On Another

Throughout the music industry, one finds parallel examples of Business accomplishing generously for Art and it is not going too far to say that the lesson contained in this fact is not always taken to heart by those whom one would naturally expect to be of an awareness in such matters. This lesson can be summed up in the following words: *Many times the best method of helping oneself is to lend a hand to somebody else.* We are all of us so interdependent, not only in the matters of our social relationships, but also in our business and professional contacts, that it is almost impossible not to consider the well being of the other fellow in any action we may contemplate.

About this time we can hear voices querulously raised, inquiring what place has all this in a music magazine? We will take you into our confidence — it has a very important place. Somewhat analogous to the homely example given, is the situation in which the music trades industry finds itself today. Music quite naturally falls into the amusement classification. The larger percentage of people take up the subject because of the pleasure it will give them. Probably never before has our vast and pleasure-loving citizenry been proffered so many bewildering choices with which to fill their play-time, and as a consequence it behooves all people connected with the music trades to gird up their loins and make a stand in resistance of the inroads made by these new competitions.

Business And Art

It is to be realized today that manufacturers, dealers, teachers, and players form one vast body of interlocking units — each necessary and important to the whole as is the whole to them. In the music trades, at least, no longer is it a question of Art or Business — it is quite positively a case of Art and Business. To more properly put it, Business and Art because (we say this with an eye cocked warily behind us), Business has done and is doing more for Art than the latter ever could do for itself.

We will take just one example — the piano trade. During a period of the industry practically all concert tours of prominent foreign pianists were sponsored and financially guaranteed by certain well-known piano manufacturers. It is true that one of the prime reasons for these concerns so doing was to advertise their product, but on the other hand the

one else to take on work which primarily is theirs. Practically all the labor of selling the idea of music, and participation in the same, to the public has rested on the shoulders of publishers and manufacturers. In order to sell their goods, these gentlemen have found it necessary to make their own market; in so doing they have naturally made pupils for the teacher, thereby directly benefiting the latter. Now there is no question but that the manufacturers will continue on this promotional course, but it would appear only fair, and if from no other than a purely selfish angle, reasonable for the teachers to co-operate with them to the fullest extent.

The schools of this country, acting from purely altruistic motives, are putting over music and putting it over strongly — how strongly those who saw our April issue must by now be aware. What has been accomplished in the schools can be duplicated in a smaller way by every private teacher in the country — we not only say "can" but "should." We say "should" because outside of the mere matter of dollars and cents there is no question that he who lends himself to propaganda for music is doing something of real benefit to, what we might term, the ultimate consumer.

It is this latter fact that really makes the future of music such a really bright prospect. It can be said without fear of contradiction that nothing has ever been successfully and permanently sold to the public that has not held within it a genuine service to the vendee. Music renders this service, and the service it renders can scarcely be replaced by anything else on the face of old mother earth. To make music successful, all that is needed is forceful, promotional co-operation from all persons in the field.

A Word Of Warning

Although one cannot say that an emergency has arisen in the music trades, still one must not blind oneself to the fact that even with the remarkable progress made in many branches of the industry during the past few years, certain other units have suffered woefully — the piano for instance and with it, its pedagogy. To Thomas Jefferson is attributed the saying, *Eternal vigilance is the price of liberty.* The same might be said of "safety" and it must be realized that what has happened to the piano might very well happen to other members of the music trades and their interrelating profession — unless a close co-operation is made manifest between the manufacturer, dealer and teacher.

At sea, when it is necessary for every member of the crew to assist in the meeting of some emergency, the order is given "All hands turn to!" We have used this as a heading for our editorial, not because, as was said above, an emergency in the music trades now exists, but because we believe in being a bit forehanded. — N. L.

This and That

NATIONAL Music Week is with us again in its fifth appearance. That the movement is fast growing can be judged by the fact that while in 1924 seven hundred and eighty cities participated in this event, the number was raised last May to sixteen hundred and thirty-six. This year promises to show far greater gains than any preceding. The observances have not only multiplied in numbers but have spread geographically — Hawaii, the Philippines, Alaska and the Virgin Islands have now joined as celebrants, the Governors of these territories becoming, in common with the Governors of various states, members of the Honorary Committee for National Music Week.

Certain definite results of a beneficial nature have been noted as a result of the momentous activities. Among these may be mentioned the organization of bands, orchestras and choral groups, the recognition of music as an essential in the school curriculum and a getting together of local musicians for civic betterment. National Music Week is one of the many manifestations of America's awakening to the value of music as a part of our national life and as such should be supported by all whose interests lie either directly or indirectly within the field.

A Veteran Bandmaster

LAST month, as recorded elsewhere in this issue, the Salem Cadet Band of Salem, Massachusetts, rounded out fifty years of continuous existence under one leader — Jean Missud, who to-day is seventy-six years of age and active director of the band.

To be in continuous leadership of a musical organization under such circumstances is a matter worthy of note. Many changes in American bands have taken place since young Missud, fresh from his native France, organized the Cadet Band and at least one of these is credited to him, for we are told that it was he who showed our band leaders the proper use of the reed instruments in small bands, enabling them to more closely approximate orchestral effects by making the clarinets take the place of the violins in band scoring.

We congratulate Mr. Missud on his record of many years spent in the honorable service of music and extend to the band our best wishes for a prosperous and extended future career.

A Remarkable Convention

WITHOUT doubt, the most effective, and certainly the most significant national meeting that has convened in recent years was the convention of the National Supervisors' Conference, held at Chicago the week of April 16 — the twentieth meeting, but the first to be held under the biennial plan, whereby the four sectional conferences meet during the alternate years.

It is impossible to make more than passing comment in this issue of our magazine which is in press at the time the conference closes, but in later issues we will print something of particular interest regarding certain phases of the developments in instrumental music as exemplified and discussed during the conference. Among the articles will be our report of the National High School Orchestra (scheduled to appear in our issue for August), which we modestly suggest our readers may anticipate as an unique and rather good presentation of the inspiring story of the third assembly of the great student orchestra, which, under the direction and management of Joseph E. Maddy and his co-workers, was so spectacular as to thrill lay listeners to the core, and so meritorious musically as to secure the respect of even the satiated critics.

In fact, the National High School Orchestra and the National High School Chorus, the latter directed by Dr. Hollis Dann, represented focal points of the entire convention, which, as a whole, held so much of interest and value that it was beyond the capacity of a single individual to encompass it all, even for reportorial purposes. Seasoned convention-goers who had come to Hotel Stevens, thinking that this would be merely "another convention" were treated to an unexpected and not to say amazing experience. Time and again were heard expressions of wonder and admiration from those who were impressed by the earnestness and efficiency evidenced on every hand. Who ever heard of commencing the day's business as early as 7:30? People who drifted in to the early meetings a few minutes or half hour late, expecting to arrive in ample time for the program, were chagrined to find that here was a convention where program schedules meant just what they said. The exhibitors, who filled an entire floor of the great hotel, during the hours set aside for visiting the exhibits were so rushed with callers actually in search of information, or what-have-you, that by the end of the week hardly an exhibitor had enough catalogs or printed matter left to

make a parcel post shipment to the home office. On the other hand, not a few exhibitors left the convention with an entirely new idea of the needs of the public school music field, and the place wherein they themselves might fit in the scheme of things.

There were plenty of good times sandwiched in between periods of business, but it is safe to say that very few moments were wasted in or out of sessions. From our standpoint, after long and often rather sad experience, we say unreservedly that the Chicago Supervisors' Conference was outstanding in point of the actual benefits derived and given by those who arranged and managed the affair as well as by those who participated.

Congratulations are in order for the retiring president, George Oscar Bowen, and his able associate officers and directors. These efficient workers have turned over to the incoming administration of the Conference a decidedly "going" institution. The newly elected officers include: President, Mabelle Glenn, Director Public School Music, Kansas City; First Vice-President, George H. Gartlan, Director of Music, New York City; Second Vice-President, Paul J. Weaver, University of North Carolina, Chapel Hill, N. C.; Treasurer, Frank E. Percival, State Teachers' College, Stevens Point, Wis.; Secretary, Sadie Rafferty, Evanston, Ill.

Tell Me--

How can a hollow tube of metal be bent without breaking the same? (The answer to this question will be found on Page 9.)

How does a trumpet player keep a mouthpiece from freezing to his lips, when playing outdoors in zero weather? (Answer on Page 10.)

What eminent American writer of prose has given in one of his works a noteworthy description of the effect on him of the organ in Westminster Abbey? In what book does it appear? (Page 19.)

In what year was Antonius Stradivarius born? In what year did he die? (Page 49.)

What are some of the earliest scorings for saxophone? (Page 30.)

What musical organization in America has had built especially for its use a bass-banjo? (Page 55.)

What is the correct position for a player in a military band to assume when the order "Attention" is given? (Page 58.)

What is the biggest bass drum in the world and where was it first used? How big is it? (Page 61.)

What are common mispronunciations of the names of some of the noted composers? (Page 63.)

What American band was the first to tour Europe? The second? (Page 64.)

How many ways are there to finger B₃ on the saxophone? (Page 68.)

Mary Butt Griffith, 1857-1928

WE NOTE with regret the passing of Mary Butt Griffith, prominent for many years in musical activities and mother of William Butt Griffith, president of the American Guild of B. M. & G. to whom we express our profound sympathy as well as to her other surviving son and daughters, Beverly Howard Griffith, Mrs. L. Ella Griffith Bedard, and Mrs. Mary Griffith Dobbs. Music has lost in this well beloved member, an ardent and sincere worker, whose efforts have been an inspiration and a beacon to others in the field. She was a member of the A. G. of B. M. & G., the American Guild of Harpists, the United Daughters of the Confederacy, and the Daughters of the American Revolution.

A Plan By Kiwanis

KIWANIS International has suggested a plan whereby the individual clubs of the organization can perform an outstanding service in the matter of bringing good music to the communities in which they function. The plan provides for a "series of concerts in a number of centres (particularly smaller cities) under the auspices of Kiwanis Clubs, but with all general details of management handled by the National Music League." This latter organization is of a purely altruistic nature without desire for profit except to the artists whom it manages and therefore these concerts could be arranged at a minimum of cost. In addition, as the League is greatly interested in the discovering and launching of exceptional talent, an opportunity would thus be presented of giving this same talent the hearing which is its due. These concerts would not be promoted with the thought of raising money, but rather as an ex-

pression of the service idea on which Kiwanis is founded.

It is encouraging to note the wide range of present-day musical activities. Probably at no time in its history has music been the recipient of a like amount of attention from the average citizen. As someone expressed it we are "in the midst of a saturnalia of music." To some music critics and likewise musicians of aristocratic leanings, this fact smells damnably of sulphur. We have no sympathy with such idiosyncrasy — thank heaven our ol-factory system is normal.

Lo, The Poor Piano

THE piano has fallen from the high estate formerly its lot. Probably of all musical instruments this was for a long period the one in almost universal use. A home without a piano was as much to be thought of as a home without an ice-chest or a heating plant. In the days of our youth many a golden moment was rudely shattered by stentorian tones admonishing our pig-tailed companion to "come into the house and do your practicing," and shortly after, out from the darkened recesses of the front parlor, would come the sound of scrambled scales and dislocated arpeggio, produced by the faltering hands of our best beloved. Well, the pig-tails have been replaced by precocious bobs, and the piano by a radio, — at least the latter is largely true insofar as the domestic scenery is concerned.

It would appear to us that this is a lamentable thing. Radio may be valuable in the matter of acquainting people with music that they might otherwise not hear, but it should never replace a musical instrument in the home. We are confident that neither will it in the long run. In the meanwhile, piano manufacturers, dealers, and teachers are gazing at the world with a somewhat wry cast of countenance — for which we cannot blame them. What is needed is an educational campaign to re-arouse public interest in and esteem of this once popular instrument. We believe something of this nature is on the way. We wish it the best of luck!

The A. G. of B. M. & G.

SHORTLY after this issue bashfully appears before an expectant world, the American Guild of Banjoists, Mandolinists and Guitarists, to give it its full list of names (which is something we don't always have room for, being forced to content ourselves with the somewhat curt B. M. & G.) will hold its twenty-seventh Annual Convention at Hartford, Connecticut. This organization is somewhat unique, we believe, inasmuch as it holds the proud record of never having skipped a year since these conventions were instituted. They have been held in cities reaching from the Sunkist (Adv.) shores of the Pacific to the rock-ribbed coast of Maine, if you will pardon the lyric tinge of phrase. In all seriousness, this record is worthy of mention and reflects credit on the men within the Guild for their earnestness of purpose and never failing enthusiasms. Incidentally, it might be mentioned that they have a jolly good time of it at these yearly meetings aside from the purely musical aspects of the affair. This year the official "roast-master" of the annual dinner is to be C. V. Buttelman, of whom some of our readers may have heard mention.

— N. L.

Tabs

THE unblushing claims of some of the show-boys of the musical world have always been a source of joy to us, but we believe the utmost in effrontery has been achieved by a local jazz pianist who books himself over the air as "God's gift to the musical world." Possibly the thing that strikes us most forcibly about this far from modest statement is the shocking allegation of parsimony involved!

Literary persons as a class are the original "bimboes" when it comes to the matter of music. In a Boston newspaper, from a story appearing in its columns, is found the following (the italics are ours): "Dusk was a gray song, falling so softly over the crashing and hissing in the streets that none paused in their hurry to hear in the darkening. Only the street lights brightened, gleaming one by one, like the large notes at the end of each bar of music." This probably means something to the person that wrote it. We sincerely hope so — it would be a shame to have such a lovely thought (whatever it may be), totally lost to the world in the stygian murk of an impenetrable and vast ignorance of the subject, the which encloses it — if you know what we mean!

And now the hurdy-gurdy is practically extinct, taking with it the tambourine girl who used to reap quarters from soil where dimes were wont to grow. A recent enthusiastic gatherer of useless and interesting facts finds only five of these little brothers of the piano in this, our native town.



PAUL SPECHT

The Lion and The Lamb

ROUND TWO

A gentleman who needs no introduction in our columns or, for that matter, any place where modern popular music holds sway, states the Lion's case in a manner which carries the ring of conviction. Mr. Specht has had considerable experience not only in straight dance work but also in the matter of stage presentations by jazz bands, and is connected at present with the Loew interests, organizing bands for just that purpose. Below is his answer to our editorial under the same caption.

By

PAUL SPECHT

I READ with considerable interest the editorial on the *Lion and the Lamb* which appeared in the February issue of the *Jacobs Music Magazine* and appreciate the fairness with which the subject of the persistent inroads jazz music is making in picture houses where so-called symphony orchestras formerly held the fort, was approached. I believe, however, that the writer of this editorial missed the entire picture when he compared jazz music to the lion and classical offerings to the lamb of fabled times. There are a great many music offerings of the so-called classical type, numbers picked from opera written many years ago, which present a musical picture that is so closely aligned with modern jazz music as to make it difficult to draw the line in the matter of music itself. Mr. L. K. Sidney's observations went far, recently, in calling attention to the public's reaction to pit orchestras performing Paggiacci, but I believe the real answer is not alone in the music or even in the orchestras performing, but rather in the method of presentation. I am sure Mr. Sidney concurs in this opinion, as he is my present chief, and I have incorporated his ideas in the stage bands I have been organizing at the Capitol Theatre, New York City, also in Washington, Baltimore, etc., at Loew Theatres.

Behold The Pit Orchestra

The pit orchestra in most city picture houses rarely comes into public view. It is there to accompany the picture or the performer, not to be the show itself. The *Overture* of opera is not only a musical introduction to the performance, but a cloak to cover the dropping of seats as late comers take their places. Pit orchestras from their first beginnings have been secondary performers, rather than main attractions. The public realizes this and the musician has been educated to know that few will look at the individual player unless he happens to strike a discordant note and draw the attention of music lovers in the audience who have been jarred by the departure from

perfection. On the other hand the jazz band performer is always in the spotlight, always in the center of the stage, always the attraction rather than the background for something else.

Now Peek At The Jazz Band

My experience has proven that every musician in a jazz band knows his audience will watch him, every leader of a jazz band knows his men realize the public's eye is on them and I have always encouraged the development of originality in specialty numbers, and the development of appearance in the men that will give the act what advertising men call "eye value."

With the spotlight on the band, with the public educated to using the eye as well as the ear when a jazz band performs, and with the performers always playing under the scrutiny of the audience it is little wonder that jazz bands get a better reaction from the audiences of our large picture houses than do the huge pit orchestras where the men only occasionally emerge from the obscurity of the pit and rarely are permitted to have individualities that stand apart from the other members of the orchestra. An orchestra trombone player is a musician; Wilbur Green the trombone player in my Jardin Royal Orchestra is not only a real musician but in addition, a solo artist and actor as well. So it must be with every first rate jazz player.

Suet Pudding and Meringue Pie

On the question of music itself even the most ardent upholder of the "classical style" will admit that most music of this type is termed "heavy" by even its most ardent lovers, while jazz music is always called "light." In the field of fiction we find a parallel; morbid books are produced by the score, but the public continues to read things written in a lighter vein. A picture daily paper that makes little demand on the brain of the reader has a circulation over a million while a sober business-like daily in the same city with ten times the news-gathering

expense, and twenty times the news presentation, runs along at half that figure, and is pointed out as a marvel in journalism. Light and heavy, you'll find comparison in every field. Classical music of the heavy type will never have the universal appeal of jazz music, just as no heavy, ponderous play draws the crowds that flock to the lighter dramas. Comedy in music is frequent in jazz performances, not only in the actions of the members of the band, but in the music itself. Comedy in a symphony performance is rare, and often missed by the listener. The latter's mind, attuned to tragedy because the music is rendered by a unit specializing in serious offerings, refuses to recognize the introduction of a light touch.

Radio Audiences No Index

Your preference to broadcasting station reaction is interesting, but I fear this is not conclusive. With ten stations to choose from, the classical music lover may protest when nothing but jazz is offered; on the other hand the jazz lover has little to protest at, as almost never has the ether been covered with classical offerings to the degree that nothing light was available. Broadcast listeners no longer write because of approval, but rather write in protest. As long as they get what they want there is no occasion to write the stations; when they are deprived of their best loved music, then the complaints will fly in.

If you look for the day when the public going to picture houses will be content with symphony orchestra music without jazz, I fear you will never see your wish come true, but if you look for the day when jazz bands will present classical music of the proper type for the entertainment seekers who patronize our movie houses, then you have a better chance of finding your ideal.

[Mr. Specht has made out a pretty fair case. Perhaps at a later date we will come back. Possibly some of our readers may wish to take up the cudgels in defense of the Lamb or rush to the aid of the Lion.—Editor.]

Who Gets the \$29?

REPRINTED FROM
THE MUSIC TRADE REVIEW

LISTEN, Brother! I got a price on a horn up the street just \$29 less than you want. Supposing I buy your trumpet — who gets the \$29?

I was "listening in" on a conversation across the counter in a shop where instruments are sold, and very obviously sold most intelligently, judging by the salesman's quick response to the customer — a man who, it seemed, was "shopping around" for a trumpet that his young son might join the horn-tooting throng of school boys who are making America musical.

This prospective customer was of a type common these days — interested in supplying his boy with the horns and such that the boy wanted, and also interested quite vitally in the great American paternal puzzle of supplying enough money to pay for all the family wants and requirements. Twenty-nine dollars, he remarked, was a heckofalot of money to pay for a name engraved on a horn.

The Salesman Explains

Like many another father, he wanted to know — and had a right to ask — "Who gets the \$29." I was quite interested to know, myself, what the salesman would say about it — and I wish all the folks behind counters and in the salesrooms of instrument stores were as well prepared as he was to answer that question.

"Mr. Smith," said the salesman, "you will get the \$29 and your boy will get more than that — in the value and service this trumpet will give. I don't know a thing about the trumpet you say you can get for \$29 less. Possibly it is a real bargain, and if it will give you all this trumpet offers, it is a real bargain — in fact, such a bargain that I wonder why it is still unsold. I suggest that you examine the instrument carefully, and if it comes up to the requirements in every respect, by all means buy it; somebody is sacrificing \$29 to sell the instrument at such a low price, and you will be the gainer. But it is also quite possible that you will be sacrificing something more than money if you buy the instrument without investigat-

ing, and then discover that it has faults that handicap your son's musical progress — or even discourage him entirely, so that he will either stop playing or have to have a new instrument. "Now the price asked for this instrument, I know, is fair. A store cannot sell a first-class trumpet for less money and stay in business, for the simple reason that the manufacturer cannot make it to sell for less without skimping on material or workmanship. Of all things made by human hands, a musical instrument cannot be skimmed. It has to be made right in every detail, or it is no good at all. Just one horn that is built out of tune and the whole band is sour. Just the slightest deviation from the correct proportions of one of these small crooks and the result is a defect in the pitch of certain notes — the whole horn is thrown out of gear by the difference of a few vibrations per second.

"No standard maker who engraves his name on the instruments he turns out can afford to risk the slightest error in any small part or process of manufacture. He must have skilled men, the best materials and constant inspection; and these cost real money. I visited the plant at Grand Rapids the other day where this York trumpet was made, and after following the course of an instrument through the factory, from raw material to finished horn — having seen the countless operations, the many separate parts, each of which had to be handled several times, and each finished to the minutest detail and measurements — I wonder that they can afford to sell the instrument for even twice the price they ask."

About Valves

As he talked, the salesman had unscrewed the little cap that exposed the "workings" of one of the valves, handing the piston to Mr. Smith, who examined it curiously. "I never saw one of these close up before," the gentleman said. "When I was a kid I used to see the

cornet player in our town band jigger 'em up and down and sometimes he would unscrew one, take it out, and it looked to me as though he spit on it. I asked him why he did that, and he said it was for luck!"

"He probably needed luck with the kind of valves they had in those days. A valve is a most delicate bit of mechanism. It has to be well-nigh perfect in fit and operation, or the player is all out of luck. It is only in recent years that manufacturers have been able to perfect them so they won't play tricks on the player at embarrassing moments and do just what they shouldn't do.

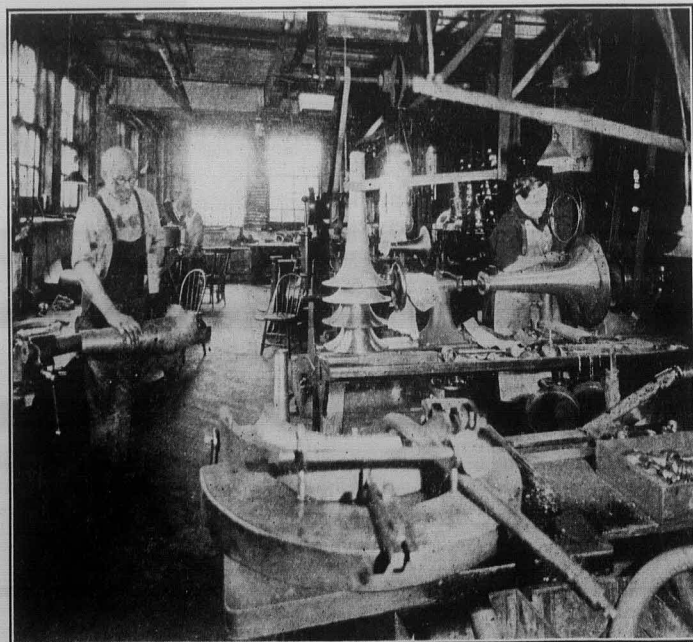
"Now, when I was in the factory — but maybe you haven't the time to listen to all this? The subject is so fascinating to me that sometimes I make a nuisance of myself."

"Not at all," replied the customer (I could see that he now *was* a customer), "I'm interested. Tell me about this valve business."

A Well Posted Man

Whereupon the salesman pulled out from the space beneath the counter a magazine, well worn, but still intact, and opened its pages. "Here," he said, "is an article Mr. Shinkman, the York sales manager, gave me when I visited the factory. It helped to explain to me some of the things I saw in the plant, and these pictures show some of the workrooms and the men who help build the instruments."

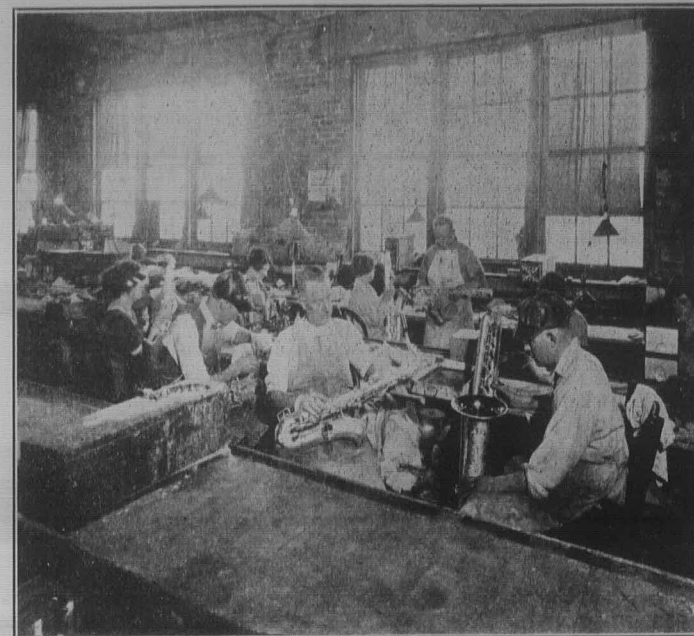
I later borrowed the magazine (The Commonwealth, "a magazine for workers," published in Grand Rapids) and it explained to me why this young salesman was so well versed in matters of instrument construction. It also will explain why I am able, several months later, to quote with such apparent completeness and fluency some of the ensuing talk of the salesman. Don't misunderstand me. The salesman "knew his stuff"; there was no bunk in his story, for he had been in the factory, had observed the various manufacturing processes, and then supplemented what he saw by studying — even memorizing, I suspect — the facts set forth in the magazine article. And there is no question



Bells are cut to pattern from flat brass, rolled to form a tube, then shaped on a mould of lead (left), poured into the tube while molten. The tube is then put on a mandrel, or form, which is spun in a lathe (right) at high speed until the tapered tube is gradually forced open and fits snugly on the mandrel.



After being removed from the plating bath, instruments are sent to the burnishing department, where the high mirror finish or "burnish" is given to the bell and certain portions of the body of the instrument. This is all skilled hand work, and many striking effects are achieved by the craftsmen. (See last column, page 9.)



A saxophone is just as complicated to make as it looks. Countless small and large parts — keys, springs and what not — are brought to this department to assemble the completed saxophone — a deal of hand work of the most painstaking sort when done right. This picture, and the accompanying views, show scenes in the York Band Instrument Factory at Grand Rapids.



York instruments are sent out in cases made right in the York factory. And making a case is not as simple and laborless a job as this picture would indicate — the ladies doing only the light work. The wooden veneers are shaped on huge presses before coming here to be lined, covered and "trimmed" with brass hinges, snap catches, locks and corners.

about the soundness of the impression his familiarity with this subject made upon the customer, who apparently had entirely forgotten his worry about the twenty-nine dollars.

Something About Pistons

The salesman explained the principle of valve operation; about the relation of the length of air column to number of vibrations and pitch; how the air column is diverted through the crooked tubes attached to the valve chambers by raising or lowering the pumps, or pistons.

"For instance," he said, "with each piston up, the instrument blows an open tone, and the air passing through the instrument takes the shortest possible course. By depressing one piston the air is diverted so as to travel through the crooked slide attached to that valve. This increases the length of the air column by the length of the particular crook on that valve. With three valves operated singly and in various combinations, it is possible to effect various changes in the pitch and produce different notes making up the scale.

"Now these three pumps are as delicately adjusted as a watch. They are made of a special alloy — 18 per cent nickel silver. The measures of the valve casings and pumps must be very, very accurate — these parts are made on machinery that measures down to one ten-thousandth of an inch.

"The pumps must also be very carefully fitted and are really ground in by hand to obtain just the proper degree of tightness for a suitable action. If the pumps are loose, the instrument will leak air and blow hard. On the other hand, if they are too tight, the pumps will stick and the performer cannot execute rapidly — you know a player must sometimes execute very rapidly and the valve must give instant response — and many of 'em in a single composition. A single failure may be fatal to an important passage. You see the valve must not only be perfect in fit — airtight — but it must slip so smoothly and quickly in constant use that it is a really scientific job just to make it — after the measurements and proportions are all worked out.

"Now here is a picture of a department in the York factory where some other parts of

this trumpet were made. It might be in a tin shop, for all you can see. But no stove-pipe makers can work in that room. This trumpet bell wasn't just punched out of a sheet of brass, although it can be done that way by using soft brass, which would save part of the \$29 you mentioned, but wouldn't save it for the buyer of the horn, unless he wanted it for an ornament.

"This picture shows part of the process of making bells. A bell is first cut to a pattern from flat brass and then rolled to form a tube. The seam is brazed under an intense flame, then annealed, which makes a perfect joint, and finally is hammered out on an automatic hammer. And the result is a small cone or tube, correctly tapered. This tube is then put on a mandrel, which is a metal form, the exact size and proportion of the bell to be made. The mandrel, which really is a pattern for the bell, spins in a lathe at a high rate of speed, and tapered tube is gradually forced open so that it fits snugly onto it.

"When a trumpet bell leaves the mandrel perfectly tapered and shaped it is about thirty inches long. However, about eighteen inches from the bell end, in a finished trumpet, there is a bend, and the method of bending bells and other tubes is another interesting process.

"The straight bell section, measuring thirty inches long, is filled with molten lead. As the lead cools it becomes hard. The small end of the bell is then bent over a form to the proper degree. As it is filled with lead it bends freely without breaking or crumpling. After it is bent there may be slight ridges which are easily removed by hand-hammering while the metal is still in the tube. After the bell section proper is bent, the lead is melted out and you have a properly formed and correctly tapered metal tube forming the bell end of the instrument.

"The various crooks attached to the valves are made of straight tubing, which is filled with lead and bent the same as the bell section. The valve casings are made of a special mixture of hard brass that withstands frictional wear."

Machine and Hand Work

"But tell me," interrupted the customer, "is all this done by hand — I see a lot of machinery

in one of the pictures — what is that for?"

"By no means is all the work done by hand, although every finished trumpet is made individually according to specifications. Much of the work must be done by hand, and some which could be hand work is done more accurately on machines. Many of the little pieces and parts assembled in this trumpet were turned out on automatic machines that can't make a mistake. But remember that human minds and hands first devised and made those machines — some of them especially for exclusive York processes. There is one complicated machine that can be set up to make some eight or nine different items. The machine rooms are not shown in the picture here. There are more rooms and departments in the factory than I can remember. You see, it took me a whole day to get even a crude idea of all the different operations required to make the various parts that are finally assembled in a finished horn like this. Man after man handles these parts before and during the final assembly — and every man must do his job just right. Just to make sure there is no slip there is constant inspection after each operation.

The Beauty Shop

"And then when all the odds and ends — these crooks and braces, these pipes and these buttons and valves, this tuning slide and these valve slides and so on — when all the parts have been fitted and tested and put together, the instrument still is a long way from being finished. It then looks as though it had been through a bad fire, and has to be thoroughly cleaned, preparatory to plating. This trumpet, after being cleaned up to remove extra solder and dirt, was sand blasted — that's what gives the satin finish to the silver plating that was next applied. If you are familiar with the plating process you know that quite a plant is required just to do that. After plating, and more scrubbing, the burnishing department took a whack at this horn — all this smooth, shiny surface is made by skilled men who work with metal tools as you see that workman with a trombone in the foreground of the picture here. The third man is working on a trumpet very similar to this one.

Continued on page 62

A Cornet Playing Pilgrim's Progress

By HERBERT L. CLARKE

Number Seven in a Series of
Autobiographical Sketches

IT IS astonishing what a mental "boost" a young chap gets when at last a long cherished ambition and yearning has been realized. As told in the last instalment of this autobiography, I now possessed a cornet that was my own, or "mine" so long as I remained with the band, and I took mighty good care of it. However, the government's instrument was not in the best of condition when I received it; the valves did not work well and the slides were pretty well corroded, but the instrument being "approximately" mine I at once set about remedying these defects and soon had them bettered. Even though only a boy I knew that the instrument must have been accumulating dust and dirt in the band storeroom for quite a length of time; this, and the fact that I did not know who was the last fellow before me to use the cornet, made it advisable for me to give it a thorough cleaning, inside and outside.

To do this I poured strong ammonia into the cornet, but *phew!* The ammonia was so strong that when I blew it through the instrument the overpowering fumes nearly strangled me, and my eyes became blinded for a short time. Perhaps it would be better to leave it to the reader's imagination as to what came out with the ammonia; but if there were any microbes lingering in that cornet at the time it came into my possession I certainly had killed them before using it, or rather the ammonia had done so. Anyway, it now surely was clean on the *inside*, but how about the *outside*? The powerful solution had turned that part of the instrument into a beautiful (?) oxidized blue and I thought it was ruined, but after treating it to a good hot-water bath followed by a vigorous shining up, that old cornet had the appearance of a new one — a condition in which I kept the instrument during the whole time it was in my possession.

It is not at all difficult for any one to keep an instrument in first-class condition, if he only will take as good care of it as he does of his body, and yet I know of scores of players who never use water to cleanse the inside of their instrument — at least not for months, sometimes not for years. The genus "hobo" is too lazy and careless to use water for ablutionary purposes, but are there not many instrumental "hoboes" in the music world?

Band Duty in Full Regiments and Below Zero

After attending band rehearsals regularly for several weeks, the strangeness of my new environment wore off and I began to gain confidence in myself, together with a broader sense of freedom. Then by becoming used to my surroundings in the bandroom and getting acquainted with the members of the band, who were all good fellows, I began to enjoy the rehearsals. Being only a boy no one paid any particular attention to me, for which I was glad, and with my entire being filled and thrilled by the music itself I even forgot my own identity at times. Then came the eventful moment when orders were read for the band to report with the regiment at the armory on a certain day to perform guard duty at the opening of the Canadian Parliament, which came in the afternoon of that same date. Of course I had to be excused from school, but only with the

understanding that the lost lessons must be made up on the following day.

In one of the Gilbert-Sullivan operas the captain of the English Heavy Dragoons sings with pride of the time "When I first put this uniform on," and probably I experienced the same sort of emotion when at last the opportunity came for me to put on my regimental uniform and parade as a "real soldier"; furthermore, I doubt if anyone even can imagine the pride I felt in being immaculate when "all dressed up" in full regalia. I reported at the armory that day on time with the rest of the band, and when the bugle sounded the call to *Fall in!* I stood proudly erect and responded to my name in the roll call like a full-grown man. Then followed inspection, which of course was another new experience for me, and I fairly trembled as the officer inspected my uniform from the neck down. I even tried to stretch up a little taller than usual, fearing to be called from the ranks as being only a boy fourteen years of age.

I Age Rapidly

As a passing word: at the time when I was "sworn in" to the regiment and had to state my age, the officer in command asked: "What is your age?" "Fourteen, Sir," I said. "You are eighteen!" he said in a tone that would admit of no contradiction. That was the legal age for enlistment, and although too scared to open my mouth, much less to contradict, I was not too frightened to realize that my good friend, Sergeant Young, had "fixed things" for me.

The regiment was formed into line and also carefully inspected, and after a few words to the men from Colonel Otter, the officer in command, the bugle again sounded — this time for *Advance!* The doors of the armory were then thrown open, and I started forth on my first march as a boy band-soldier. The parliamentary opening occurred in the month of February, which was quite cold even for Canada, the thermometer (if I remember rightly) registering twelve degrees below zero. I paid no attention to the cold, however, for believe me I was at fever heat with joy and pride: I was so greatly elated that had a bullet gone through me it is doubtful if I would have minded it at the moment.

My troubles began when the band reached the outside air and commenced playing. It was with difficulty that I kept the mouthpiece in place at all while marching, and even at that it slipped and "skidded" so much all around my lips that it was impossible for me to produce a tone. I wonder if any of my readers recall the first time they ever tried to play an instrument while marching in parade line. Well, I did my best and blew as hard as I knew how, but no sound could be induced to come from my cornet. I kept at it, however, working harder than any man in the band but without results. The other members were used to such kind of work in such sort of weather, and as there were eleven cornetists in the band besides myself

(and all playing) my deficiencies were not noticed.

When the first selection was finished the bugle section took up the marching music and carried it on while the band rested, but during the interval of rest (and owing to the intense cold) the valves of my cornet froze so that I could not press any of them down. This frightened me, for in my ignorance of such matters I thought that some dire accident must have happened to the instrument to put it so completely "out of business," and I felt responsible to the Government for the cornet going wrong. I meant to have stated before this that the streets were filled with ice and snow to such an extent that when I tried to march my feet slipped so that it was all I could do to stand up and walk, not to mention playing an instrument at the same time.

But the worst was yet to come, for when the bugle section had finished and the signal was given for the band to start another march, I naturally placed my cornet in position to play. To my consternation the mouthpiece at once stuck to my lips, and when trying to take the instrument away from my mouth the skin on my lips came with it, and stuck to the mouthpiece. This of course put me "out of business" as well as the cornet, but I had been taught a great lesson, namely: when playing out of doors in cold weather keep the mouthpiece warm by holding it in the mouth when not playing and never let it get cold. Of course the older members of the band were used to playing under such conditions, and being wise to the predicament that might result protected themselves against it.

The Parliament Building was reached at last, where as Guard of Honor the regiment and band were drawn up in line outside at *Present Arms* until the ceremonies inside were over, then marched back to the armory for dismissal. The Government pay for this "job" was only fifty cents a man, but whether much or little it was not so much the pay for which I cared as the honor of being permitted to play (or, in this instance, *hold*) a cornet in the band of this eminent regiment.

Pride Sustains

The march to and from the Parliament building did not tire me, neither did the extreme cold nor loss of skin from my lips greatly affect me. I was so proud to wear the uniform that nothing else mattered, and I felt greater than any king. Oh, how our pride upholds us! I remember of meeting my father when on the way home, but instead of affectionately greeting him as a son naturally should, I simply saluted him and — walked on.

A few of my schoolmates also were with me, and proud to walk with one of the Queen's Own Regiment. But they did not know that I had not played a note during the entire march, nor did I enlighten them. For some days afterwards my poor lips were pretty sore from the loss of skin and I could not practice comfortably. Nevertheless, I had learned several great lessons during the day, and that in a way compensated for the secret humiliation of knowing I had not earned that fifty cents for the parade.

(To be continued)

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Let's Get Acquainted

SACRIFICING his early intention to become a classic violinist, Irving Rose placed his violin on the altar of jazz. He is the *maestro* of the St. Louis Hotel Statler dance orchestra. His early dream has not been cast aside completely, however, for he holds the post of assistant musical director at the Ambassador Theatre.

Here is a young man who is more successful in both capacities than the average youth can hope to be. As assistant to Dave Silverman, director of the Ambassador orchestra, he is frequently called upon temporarily to take his leader's baton. Equally at home with the classics or jazz, he conducts Wagnerian scores with as much skill as he leads his dance band in the newest Donaldson opus. And as leader of his own syncopators he has assembled a group of melodists who have made the Statler favored among hotel dance patrons.

The possibility of his becoming a jazz leader probably never dawned on Rose as he grew up in Bridgeport, Conn. It may perhaps have suggested itself as a possibility when, at the age of fourteen, he was called upon to direct a theatre orchestra in his home town—an event for which he had to put in a hurry-up order for long trousers. But when he went to New Haven to study in the violin department of Yale University, he probably forgot all about such ambitions. For, as a sixteen-year-old violinist in the New Haven Symphony Orchestra, sponsored by the university, his dreams again turned to the classic masters. It was not long afterward, however, until the more lucrative jazz lured him away again, and almost ever since Rose has been playing that which the public most wants.

During the course of his career, he has directed musical shows, acted as director of Paul Whiteman's Pavilion Royal Orchestra, played at the famous Reisenweber Café in New York, and for a time led an orchestra in the Ziegfeld Follies.

of his convictions and the daring of youth broadcast an all-Chopin program. Strange to say, however, this exposition of an all-classic program brought down on his head nothing but commendation and encomium from public and press. In another broadcast he put over a program including *Valcik*, by Mokreja; *Prelude No. 1*, by Czerwinski, and the famous *Prelude* by Rachmaninoff. He is busy preparing several programs for future broadcasting. Of inherent talent this young musician undoubtedly has much, nevertheless he could not have gained the technic and power of color that is his without assiduous application.

—Percival Coleman.



IRVING ROSE



RON DON

THE two modest young men who hold down the consoles at the Jensen-Von Harberg Bagdad and Venetian Theatres respectively, are perhaps two of the most prominent musical personalities in the Western coast organ field, and because as close personal friends they are so intimately associated together, whether in work or in play, both are being biographically dealt with in the same sketch, although each is worthy of his own. We will start the sketch with

Ron

At the time of this writing we find Ron, or Rinaldo Baggett (to allow him the benefit of his full family name), playing at the Bagdad. He began his organ work only a few years ago as assistant to Homer MacDonald at the Liberty in Wenatchee, Washington, and after gaining what he thought was enough experience to "go his own" he pulled stakes and accepted an engagement at Red Lodge, Montana; after five months there he returned to succeed MacDonald at the Liberty in Wenatchee, which, by the way, is Ron's home town. Ron (as we will call him from now on) held this engagement for a year and a half, gaining much experience and a strong foothold in the profession, then decided to move to Seattle where opportunities naturally would be much greater. He was given a hearing at the Liberty by Oliver Wallace, who quickly perceived that this young chap was inherently and essentially a musician with a big future ahead, because of his rare artistry and unusual ability, his craving for constant practice and his pleasing personality. Wallace at once engaged Ron to play the relief shifts, and took sufficient interest in the young organist to teach him many essential things.

Ron had played with Wallace only two years when he was asked to open the Wuritzer organ then being installed at the MacDonald Theatre in Eugene, Oregon. He accepted the position, making a tremendous success at the premiere performance at which were many local showmen and other dignitaries of the Northwest. After six months in Eugene he returned to Seattle where he was featured for fifteen months at the Neptune, then left to play the second shift at the Liberty. It was while playing there that Ron first met his future organ pal.

Don

Donovan Moore came from Yakima, Washington, and like Ron gained his initial experience in his home town, playing relief for Harry Miller at the Liberty. From Yakima he went to Port Angeles, Washington, playing a two-year engagement at the Lincoln. Possessed of an exceptionally likable personality, Don soon won for himself a warm spot in the hearts of the Port Angeles people; the

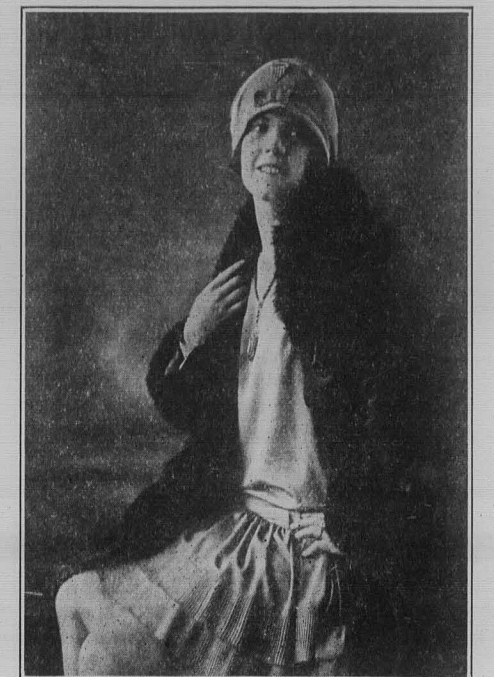
citizens there consider that organists coming to their city are honored, if they have had the pleasure of Don's friendship or carry a recommendation from him. Leaving Port Angeles he returned to Seattle and was engaged by Hugh Bruen to preside at the Kimball organ in the Ridgmont. It was after a successful engagement at the latter that Don was engaged by Wallace for the Liberty, and where he first met Ron; Don was playing the relief shift, while Ron was on the second shift, and both quickly became firm friends.

The Pair

Space does not permit enumerating in detail the many houses at which these boys played at different times (either singly or double) before they finally were signed up by President Le Roy Johnson of the Jensen-Von Harberg interests to play the Venetian and Bagdad Theatres; a happy consummation. It was at this point in their careers that the boys adopted the two nicknames that have come to denote a superior brand of picture playing and special presentations. One of their first offerings in double was a theatre novelty called the *Twinologues*, both boys playing together at the same console, with special lighting effects and stage settings. Another, which elicited much broad comment in the music world and gained notice in the theatrical trade papers, was their presentation of *Shanghai Dream Man* produced in conjunction with the showing of *Mr. Wu*.

Ron and Don are not only two "real fellows," but possibly two of the most popular players in the profession. They always are on hand when wanted, and ever ready, willing and eager to help in everything—from putting on a squib to passing out refreshments, or taking some of the girls safely home in their luxurious car. I never can thank them sufficiently for their many kindnesses to me personally, and shall always be a strong booster of Ron and Don.

—J. D. Barnard



DOROTHY TRAVERS

DOROTHY TRAVERS started her musical career with the piano, got bitten by the picture organ "bug," and wound up by becoming everything except a "one-man" orchestra. But as this is driving our story a bit beyond speed limit, let's stop and start again by saying that Miss Travers spent several years in acquiring a thorough music education, studying under the ablest teachers to be obtained in Spokane, finally developing into an accomplished and finished pianist. She did a great deal of piano work at first, besides putting in a lot of spare time at teaching, then it got her and she became obsessed with a desire to become an organist.

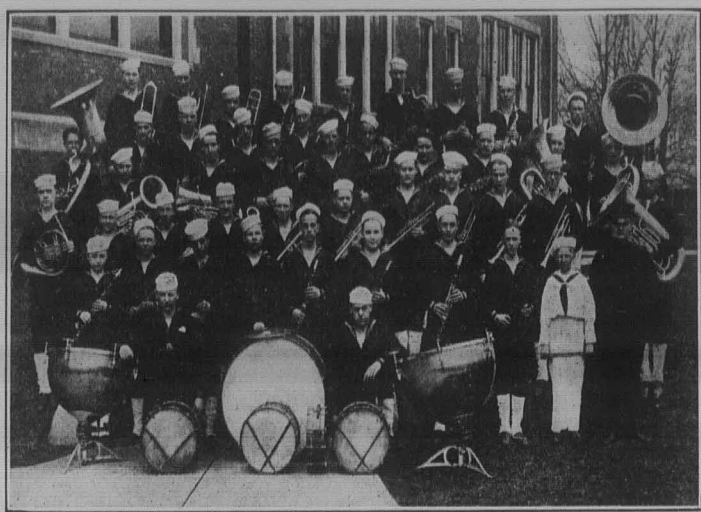
Possessing ambition, plus determination to do things thoroughly and well, she availed herself of the best organ teachers and "went to it," so to speak. After spending some time and money on organ courses, she played various jobs until engaged by the Majestic, one of Spokane's leading theatres, and there she was at last actually playing the pictures. She had played there for some little time when the manager decided to change the policy of the house and

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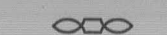
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run a musical tab show with a feature picture. To this end he asked Miss Travers to obtain an orchestra, also stating that he desired her to conduct it.

Now, Dorothy had started out to be an organist, and was in love with a work which she did not want to give up so soon; consequently she could not see much in the new arrangement, did not endorse over the idea, and held out against it. After considerable persuasion on the part of the manager, however, she agreed to accept his offer if he would so arrange her shift that she might continue with the organ. This he did, and the plan worked favorably for all concerned until September last, when Miss Travers received a better offer to act in a similar capacity elsewhere. Under the new offer she was to serve as music director of a musical comedy stock, besides handling some of the organ work.

All this work of course makes Miss Travers a very busy woman, yet it also affords a diversion which gives an added joy to life, besides the "pep" to carry it through. There are two changes of bills each week, which means that she has to prepare two picture scores; arrange and even compose new numbers for the musical show, and then attend rehearsals. With her ability, ambition and determined desire for perfection, coupled with her capacity and willingness for hard work, there is no reason why Dorothy Travers should not rise to an even more enviable position than that which she already has attained. — J. D. Barnard.



DAILY this line appears in the Rialto press notice in all the local newspapers: "Eugene Maynard at the piano." There is little to wonder at in this prominent display. Maynard has been helping to fill houses to their capacity for eighteen years. Among the theatres at which he has played, our older readers will remember, The Nickle, The Prince of Wales, and the Little Gayety; Eugene has played in all of these. They are now but a memory, with the exception of the Little Gayety which is now the Holman.

Beginning at the age of twelve years at the old Nickle in Hartford, Connecticut, also playing the organ at St. Anne's Church, Eugene has kept steadily at it to the present day. In nineteen sixteen, he opened the Regent Theatre here. Nine years later he played at the opening of the Rialto where he is still feature pianist. The Electra and the Mount Royal Theatres have also been given the

advantage of his talents. This pianist is somewhat of a composer. *Dear Old Girl* and *Forever In My Heart* are songs we still remember, as also *Miami Moon*, which was probably his best.

I asked Eugene if it were not true that he was one of the highest paid pianist in town. He answered, "That's telling." But a man who has been "doing his stuff" almost daily since nineteen ten certainly could have something to



EUGENE MAYNARD — MONTREAL PIANIST

say pertinent to this query. It should be mentioned that Eugene Maynard is nobly assisted by Harry Barsha (traps and marimbas), also that the Rialto is the largest and prettiest theatre on the United Amusement Corporation's circuit, in Montreal and probably the only theatre anywhere, boasting of a seating capacity of fifteen hundred, making shift with only two musicians. — C. MacKeracher.



J. Louis Sayre of Augusta, Georgia, is director of the Georgia Railroad Concert Band in that city, and also an accomplished organist. Many years ago Director Sayre inaugurated the beautiful custom of having a brass quartet of trumpets and trombones play Christmas carols through the city streets during the very early hours of the morning,

and this has not lapsed since 1925. Good (as well as bad) example is contagious, and several Southern railroad and other magazines are taking up the matter of carol playing, in an effort to have it adopted in other towns and cities.

Neil M. Calderwood, is a professional pianist who also plays alto in the Memorial Theatre Midnighters' Orchestra in Vinal Haven, Me.

Arthur C. Bowsby of Milton, Iowa, is leader of the Milton K.P. Band in that city, and of the American Legion Band in Bloomfield. He is also an orchestra director, teacher and professional player.

Under the coaching and training of Supervisor Stanley P. Trusselle, assisted by Edward F. Cuddy and Edmund Hogan, the senior class of the Naugatuck (Connecticut) High School "put over" at the Gem Opera House on February 9 and 10, what was claimed to be one of the best minstrel shows ever given on a local stage. Accompanying music for choruses and solos was by seventeen members of the thirty-six-piece school orchestra. The proceeds are to help defray expenses for the June pre-graduation trip of the seniors, who number twenty-eight.

Elmer F. Korella is an E♭ alto saxophone player of Forest Park, Illinois, who likes some of the music in the magazine all the time, but not all the music some of the time. However, he thinks that taken all in all the publication is O. K.

J. W. Mallett of Norwich, Connecticut, is a veteran clarinetist of more than fifty years experience who gave up professional playing only a few years ago. He still plays for his own and friends' entertainment.

H. J. Huntson of Bellows Falls, Vermont, has been a subscriber to the Jacobs Music Magazines from the first issue up to the present time. Mr. Huntson is seventy-two years of age and his letter in which he renews for 1928, carries this sentence: "You won't catch me many more years." Well, we hope to, Brother Huntson, for more reasons than one!

Mr. Charles H. Oakley of Poughkeepsie, New York, organist at the Bardavon, one of the Publix Theatres owned and operated by the Paramount Pictures Corp., is delighting the patrons with good music and plenty of it.

Improvisation in A Flat Minor

I AM starting my article this month in a very, very annoyed frame of mind. For once my correspondents have failed to come across and it looks as though I would have to write every word myself. And this with Spig id the air! The date as I pound out these words is April 1st, and the thermometer registers thirty-eight. And incidentally if you look back on the calendar you will find that these unholy words are being written on Sunday. So what with one thing and another we ought to have a real jolly discussion.

And the first thing I am going to discuss is something that is continually driven home to me in my teaching, and at the same time comes as a fitting continuation of the previous remarks on Kyoosh Eetz which we have been covering recently. Students are continually bringing to me kyoosh eetz that they are preparing to play in their theatres, in order that I may edit them effectively for their use. The less experienced players particularly are in doubt as to which numbers are necessary to buy, and whether it is in fact necessary to use all the cues specified. On inquiry I generally find that they are in sound agreement on the idea of preparing a rough score from the cue sheet, then checking up on it at the first showing for the alterations that seem advisable to them.

Cue Sheets Primarily for Orchestra

That is all as it should be, but it becomes pertinent to inquire as to whether experience may not also show that there are certain changes which may profitably be made before the first showing. I think there are, and I would like to point out why. I have touched on this point before, but it will do no harm to expand it further. My main thesis is that Kyoosh Eetz are made primarily for the orchestra leader, and that their use by the organist or pianist is more or less incidental. We all know that with experience there is developed a natural facility for playing a picture at sight and often doing a pretty fair job at it. But there is no orchestra in existence that will ever be versatile enough to play a picture acceptably at sight, for very obvious reasons. The orchestra must have a pre-arranged score, the organist need not have.

Also the orchestra needs to have a straightforward score in which there is no jumping back and forth between numbers. For the average team, about the only exception that can be made to this rule is in the use of a small number of themes kept straight by the use of theme cards and the consequent nuisance of keeping these themes sprouting out visibly on various sides of the rack, like an overgrown cabbage gone to seed. And are these multiple themes popular with orchestras? Ast me; ast me!

It needs no demonstrating to prove that the lone player has an enormous advantage in flexibility over the orchestra. The orchestra man is playing mechanically from a set routine, and the leader, unless he is an exceptional leader with an exceptional orchestra, must heed these limitations. A twenty second flashback must be cued with a different piece of music, and when the previous scene is resumed the orchestra must go on to a third number. A five second flashback must be treated with



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silence (a vile habit), or ignored and blundered through. And so on.

These deficiencies and others may be overcome by the lone player, who, if expert, must always be conceded to furnish the most precise musical setting under normal conditions. I believe the only exception is in the case of a specially composed score, and even then it is not an uncommon experience to hear orchestras play such scores just far enough off in timing to set the teeth on edge. Broadly speaking, the two distinct advantages that the organist or pianist has are, first, using printed music more flexibly, and, second, improvising to fit detailed action and to bridge gaps. Let us consider these points in turn.

The first has already been touched upon above. When there is a certain atmosphere recurring two, three, or even more times, it is simple enough for an organist of only passable memory to use the same music for each scene. Let us take a simple example. We have a drama with a few scenes laid in a cloister or monastery. The scenes are not important enough to demand a defined theme, yet they are of so nearly the same substance in locale and action that it is logical to use the same music each time the scene recurs. There are, at the same time, minor changes of pace and detail. One scene is peaceful, the next a bit more tense, and in a third the monks are at their devotions. What would be more natural than to use Ketelby's *In a Monastery Garden*, starting the first cue at the beginning, the second at the second strain, and the third at the trio? What would the orchestra do? Use *The Lost Chord*, the *Pilgrim's Chorus*, and *Handel's Largo*, as likely as not.

The fact is that the better cue sheets use this device considerably. The fact is also that a good many orchestras re-cue the picture as I have intimated above. Life is too short to complicate a score by using the same piece three times and starting at different places. On the

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

third cue the clarinet would be sure to start at the second strain while the pianist went back to the beginning. But that won't bother the organist. No matter how good he thinks he is, he will never be versatile enough to start in two places at the same time.

A much commoner illustration is in the case of single flash-backs. Whether the flash-back be long or short, the very word signifies that it is simply a temporary interruption of action. Logically, then, the music should be only temporarily interrupted by whatever contrast is needed. Sometimes this contrast is necessarily different music; often it is adequately enough the same music at a different tempo and rhythm or in a different treatment. Either means is difficult for the orchestra, easy for the organist.

Flash-backs are apt to have the exasperating characteristic of being too short to develop a new musical entity, and too long to ignore. But there is no melody so set that an ingenious organist cannot alter it at will; the intermezzo becomes a habanera, the romance becomes a fox-trot, to any experienced photoplayer who recognizes his Leeks. And if you find a flash-back cued with a Tacet, then indeed have you encountered the weakest concession to an orchestra's limitations, not to be submitted to unless the cue is one of death or sudden immobility.

A Specific Illustration

I remember a scene some time ago cued by a Publix (then just Famous Players-Lasky) orchestra leader in which the action kept snapping back and forth between a wild Gypsy dance and tense, subdued shots of an old crone telling a girl's fortune. I believe the picture was Negri's *Spanish Dancer*. It was imaginatively and conscientiously cued by changing the music back and forth between two contrasting numbers to time with the flash-backs, but I don't believe there was a single performance in which the music dovetailed exactly. Any capable organist could have done it smoothly in three shows. How many orchestras would have attempted it at all?

Often, too, there are cases in which some one motif, — a regal or a military motif, let us say, — occurs but twice in widely separated parts of a picture. It would be logical to use the same music, but the average orchestra would deserve extra pay if it were to copy the organist's feat of playing it by ear the second time. And hist! Let it be added that all these devices cut down the number of pieces that are required for the picture.

The direction we are headed toward by these various means brings us to a more extensive and flexible use of minor themes, and a more unified musical structure. As to the major themes the flexibility of treatment is equally beneficial. Recently Robbins published a set of six loose leaf numbers comprising a *Symphonic Love Theme* by Savino written in six different ways, — majestically, sentimentally, sadly, gaily, emotionally, and agitatedly. This was a brave attempt to supply something to an orchestra that is available to an organist from one sheet of music, through the expenditure of a little imagination and ingenuity. Incidentally the technic of the idea is explained thoroughly



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For example, if you are concluding one such number with a triplet rhythm and segueing into the next in a dissimilar key in a dotted rhythm, your modulation should be an extended one approaching the new key obliquely and indirectly in phrases based on the triplet rhythm, gradually merging or overlapping on to the new dotted rhythm. Thus the gap is bridged imperceptibly and with no loss of atmosphere such as would appear either by a definite break or a simple modulation of the Amen variety.

We are now ready to discuss purely original improvisation, which, as a whole, may be said to be substituted for the agitated and mysterious of the cue sheet. I am now in danger of whipping up my overworked hobby, — namely, avoiding unnecessary and aimless "dribbling." I won't dignify it by the misnomer of improvising, a term it can lay no claim to. But before I get wrought up in a frenzied ride on my pet nag, I will check it by a brief and pointed maxim that I have voiced before: Improvise only for a definite purpose, when you can find no adequate printed music.

Now the chief of these definite purposes is those scenes in which there are sudden and violent bursts of action which must be musically caught. These are most apt to occur in the mysterious and agitated, which are then the cues on the cue sheet most likely to be discarded. Sudden falls, shots, attacks, blows

in Edith Lang and George West's Musical Accompaniment to Motion Pictures (Boston Music Co.)

You will note that we are now steering toward improvisation, and are, in fact, fairly well into it if we develop any great elaboration of a theme. Treating a theme emotionally for a dramatic scene, for instance, one is necessarily led into a free and extensive development of the theme, or, more likely, of the two, four or eight measure phrase that comprises the motive of the theme. Using such a free development of a main love theme for the "big scene" of a picture is apt to be much more consistent, appropriate and effective than changing to a stock emotional tension or appassionato, providing it is expertly handled. It requires, of course, experience and facility in atmospheric improvisation and the so-called modern harmonic schemes.

At the same time we are still leaning on the more conservative aspect of improvising, for we are depending on printed music for a basis. The same thing is true of the second phase of improvising, — namely, to bridge gaps. Don't misunderstand me as meaning by this a straight-forward or continuous use of modulation from one number to another. That is the last piece of advice I wish to be guilty of. On the contrary the break from one number to the next, generally, occurring at a definite change of mood through a fadeout or a sub-title, should be clean and deft, with no loose ends. It is often even preferable to deliberately choose a number in a contrasted key to accentuate this break.

There are, however, often spots in which some dramatic or atmospheric number is succeeded by a following similar number, due to the length of the scene or some gradual shift in the action. It is at such times that a gap may be smoothly bridged by using indirect and diffuse harmonic modulations with altered and augmented chords based on the musical idioms found at the end of the first piece and the beginning of the second.

and struggles can be followed to a nicety by the player who is technically equipped to know how to apply them. But it should be added that this knowledge can best be acquired through the study and use of published numbers, and therefore that the green player needs an adequate library of motion picture incidentals for insertion in his scores until he acquires facility at imitating them.

By constantly struggling with a well varied assortment of such numbers, which must include the difficult ones of more complicated pseudo-symphonic structure with plenty of black ink on the page, the player will perhaps emerge battered and weary, but he will have, if he has been observant, a comprehensive grasp of those tricks of rhythm, structure and dynamics which can now become his effective stock in trade. Staccato syncopated chords, glissando swoops to sforzandos, sustained high tremulous chords in strings and light reeds over rough, sturdy melodies in the lower register, sudden changes between high and low pitch, cross rhythms of two against three by means of triplet chord groups in the accompaniment, and modern harmonic progressions built on the whole tone scale and on altered and augmented chords; these add up as some of the tricks whereby an agitator may closely follow the screen action and become something more than the too common arpeggios and chromatic scales and inane chords which generally constitute a player's conception of what an agitator sounds like.

Organ Briefs and Personals

Boston, Mass. — Del Castillo in conjunction with Eddie Dunham, recently put over a novel organ broadcast. With Del at the console of an organ in the studio of the Del Castillo Organ School and Eddie elaborating the keys and pedals of the instrument installed in the Elks Hotel a mile away, these two accomplished gentlemen gave a recital of organ duets larded with wise-cracking. The synchronizing was done by means of earphones which the aforesaid gentlemen clamped to their respective ears or pairs of ears if you are a purist in such matters, and the wise-cracking was made to the customary "mikes." The cross wiring necessary to accomplish this feat is a matter not for the contemplation of lay minds. The music, however, was able to find its way around without difficulty and emerged unscathed. A nice little stunt.

Union City, New Jersey. — Fred Feibel, well-known organist of this city, has accepted a post as such at the beautiful New Bronxville Theatre in Bronxville, New York. In this connection it is interesting to note that Mr. Feibel's new engagement carries with it a substantial increase in salary and comes after studying a short period at the Velazco Organ Studios, New York City, under Emil Velazco, the celebrated organist and exponent of novelty jazz for modern theatre organs.

Dave Vining (Theatre Organist), Clarksburg, W. Va. — The articles by Mr. del Castillo alone have been worth ten times the price of the magazine. His are the only articles I have been able to find that are of any material help to the "common" or "garden" variety of organists to which I belong. His suggestions on new music, too, are splendid and I have greatly enlarged my own library by buying what he has recommended.

Harry A. Van Steenburg of Beverly, Massachusetts, is organist and pianist at the Olympia Theatre in Lynn, Massachusetts. He is a professional teacher of both instruments.

"Al" Forest is a teacher of piano and organ in Lowell, Massachusetts, who also is connected with the Strand Theatre in that city. He says: "Would not be without MELODY and don't think the magazine could be improved. The articles by del Castillo alone are very valuable."

Karl L. Ernst is both an organ and piano player, as well as being director of his own church orchestra in Allentown, Pa.

Lulu E. Rowson (Theatre Organist) Cleveland, Ohio, — I always look forward to the monthly visit of the MELODY. Have just recently persuaded my assistant organist to subscribe. We are both particularly interested in the "What's Good in New Music" department.

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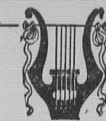
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Here and There in New York

By ALANSON WELLER

THE concert season in New York is on the wane, but a number of interesting events are still to be heard. Among the most engaging was a performance by the League of Composers of DeFalla's Marionette Opera *El Retablo de Maese Pedro* in which marionettes do the acting while singers are concealed behind the scenes for the vocal parts. A small orchestra with harpsichord is also employed. It was exceedingly interesting as a novelty and was given at the same time as Stravinsky's Chamber Opera *L'Histoire du Soldat* with a cast of only three performers.



ALANSON WELLER

The usual revues and special features are in evidence at the Roxy, Paramount and Capitol theatres, and the crowds continue as large as ever despite the unparalleled number of musical comedies now on the boards including *Shoe Boat*, *Funny Face*, *Rosalie*, and countless others. Brooklyn is soon to have a "Paramount" and "Roxy" of its own. Work is progressing rapidly on the new Publix house and just a few blocks away from it is the Fox theatre. Both should be open by Autumn.

Our neighboring state of New Jersey, better known to Gotham residents as *Suburbia* is not lacking in high class theatres either. A new Stanley house has just been opened with James Thomas playing a four-manual Wurlitzer. This artist was formerly at the Brandford of Newark, where his work was as much enjoyed as we know it will be at the new house.

Keith's Orpheum of Brooklyn, one of the oldest houses on the circuit, has two excellent organists, Harry Spewak and William A. Davies. Davies was formerly musical director for D. W. Griffith when the latter was in his prime. The maestro's *Drums of Love* has achieved something of the success of his former works.

Loew's Kameo has a new leader in the person of Irving Fiedler whose short concerts are greatly enjoyed. He succeeds Victor Miller, transferred to a new Loew house in Syracuse.

Among the Paramount's recent and best revues was a *Rainbow Rhapsody* with Paul Whiteman. During the absence of Jesse Crawford his place was taken by Sigmund Krungold who played *Gypsy Melodies* as his first solo offering. It was effectively done, but some of the fast czardas melodies are not particularly effective on the organ. They seem to require the sharp staccato which the piano and cembalo, found in all Hungarian orchestras, impart to them. The slower portions including the familiar Herbert *Gypsy Love Song* and the excerpt from *Countess Maritza* were exquisitely done. The overtures at this house are effective and unusual. A suite of Ethelbert Nevin's attractive numbers including several of the most familiar, arranged as a *Cycle of Life* was most effective, and a color film *Mission Bells* also was good. The piano recitals of Hans Hanke in the music room at the end of the corridor are meeting with great success. Many patrons linger in the foyer for an hour or more to hear this admirable pianist play selections from his extensive repertoire.

The Easter season found expression in excellent music at all the houses as well as on the symphonic programs. The Philharmonic under Toscanini played a portion of Franck's *Redemption* and the instrumental portion of one of the Bach oratorios with a choral work of Monteverde's assisted by a chorus. The Philadelphia Orchestra, under Monteux, played Debussy's *Martyrdom of St. Sebastian* and Rimsky-Korsakov's *Russian Easter* overture.

The Colony has again changed its policy and now shows feature films at theatre prices, two performances a day. Nowadays unless a New York theatre is one of three classes it cannot pay. It must be of the size and scope of the Roxy, Paramount, etc., with elaborate revues and features, a small, intimate house of the Cameo type or a neighborhood house. There is no "in between." The Colony should be a success in its new garb, however, for the long productions with special musical scores always draw the crowds. The orchestra at the Colony continues under Joseph Cherniavsky.

Among the feature productions are the *Trail of '98*, a great success. In a recent article someone commented on the movies of '98. The screen was just coming into being then with half reel subjects, usually shown as added attractions in music halls, etc. The times do change. The Russian film *Czar Ivan the Terrible* had a month's run at the Cameo. Although remarkably well staged for a country so young in the cinema art as Russia, and containing some interesting scenes, it is certainly not a particularly enjoyable film with its impossible blood and thunder plot abound-

ing in torture chambers, assassinations and intrigues, to say nothing of the head chopping, strangling and stabbing episodes thrown in for good measure.

Two of New York's leading symphonic orchestras, the Philharmonic and the New York Symphony, are to merge into one large organization. This is made necessary because of the fact that one of the world's largest cities is unable to support the two. We look forward with interest to the proposed merger inasmuch as it will have a beneficial effect on the theatre orchestras of the city whose ranks will be swelled by many of the excellent musicians from the two large bands who will be thrown out of work by the merger.

A "talking movie" in which the speech of the actors take the place of subtitles is *Tenderloin* at Warner's. This new invention like the Vitaphone is interesting of course but somehow we doubt if any more satisfactory arrangement could be found that of a good film with a splendid organist or orchestra. All the Vitaphone efforts we have heard, and we say this with all respect to the possibilities of the invention, were merely suggestive of good phonographs in an advanced stage of perfection.

Working unobtrusively and modestly, yet occupying a peculiar niche all its own in New York's cinema world, is the Little Art Cinema movement. Its headquarters is the Fifth Avenue Playhouse where its executive offices are found, and it is at this little theatre and at the 55th Street Playhouse uptown that the pictures it sponsors are shown. Interest in the films of our European neighbors was aroused a few years ago when several notable productions, including *Passion* with Emil Jannings and Pola Negri, and several other fine films were shown; it has spread, and foreign productions are no novelty now. The two houses mentioned specialize in them and have given New York some of her finest cinema entertainment. Working on a small scale and in intimate surroundings without the numerous duties which the management of the larger houses entail, these little theatres are enabled to study film conditions with a view to the advancement of the art. Distinguished visitors come to these houses frequently; Alexander Bakshy, noted Russian cinema critic, gave a most interesting lecture on the movies of the future at the 15th Avenue, and Count Ilya Tolstoy appeared at the same house a short time ago when his father's novel *The Power of Darkness* was shown, produced by a Russian company. When *Children of No Importance* was shown at the 55th Street, Nan Britton, author of *The President's Daughter* appeared and gave a brief talk. The success of these little houses in their admirable work is due not alone to the fine productions and able management of Mr. Michael Mindlin the director, but to the music which, after all is our primary interest. The 15th Avenue building, being unsuitable for the installation of an organ, uses a trio directed with admirable effect by Alfred Antonini, pianist. His scores for the pictures are also excellent. The 55th Street Theatre houses a small but effective Robert Morton organ with two very competent organists, Mrs. Pervis and Mrs. Henriksen. Their large library of music has been the means of introducing to patrons of this theatre many almost unknown and beautiful film themes which are never heard in the larger houses. So well are the scores arranged and played, and so really fine are many of the pictures, that we never miss an opportunity of visiting this wholly charming little house for a comforting evening of high grade music and pictures. The same circuit now controls the St. George of Brooklyn which is more of a neighborhood house, showing principally American films with occasional foreign efforts from the other two houses. We are sure that this admirable effort for the advancement of the cinema art will continue to meet with the success it deserves.

Society of Theatre Organists Folk

Frederick Kinsley's solos at the Hippodrome are among the most enjoyable features at this house. On a recent program an orthophonic Victor recording of one of John McCormack's newest records *Bird Songs at Eentide*, was heard from behind the scenes with the organ accompanying very softly. It was singularly effective and none but a clever and consummate artist like Kinsley could have put it across with such success. His playing of *Ramona*, with slides from the picture of that name, also met with great success.

Mr. C. S. Losh, president of the Midmer-Losh Organ Company appeared as guest at the Society's meeting at Haven's Studio March 23rd, giving an interesting talk on new ideas in organ building, including the new seven-octave manual which he has perfected. Mr. Losh, who was formerly with the Moller Co., has greatly improved the atrocious

instruments formerly turned out by the Midmer Co. which he took charge of a few years ago. The Atlantic City organ which he built is one of the world's finest organs.

The Society welcomes to its ranks Emil Velzaco, who gave a demonstration of his style of playing on the new Kimball installed in his studio from which he broadcasts weekly.

Marsh McCurdy is now at Loew's State where his work with the four-manual Moller is greatly enjoyed.

Frank Stewart Adams appeared at Wanamaker's playing the Midsummer Night's Dream music with great success. Edward Napier has been substituting at the Plaza.

The vaudeville show of April 12th was a huge success. It was held at the Cameo with a number of professional acts participating.

Many of the Society's members in addition to their successful work in the theatre hold splendid church positions. Among these are Walter Wild, who plays a beautiful Moller in an exclusive Brooklyn church; Emil Pfaff, who has a large Catholic choir; Frederick Preston, who plays a large Hope-Jones in a Brooklyn church; George Crook, who has a splendid quartet and rebuilt Roosevelt organ, and Gertrude Dowd, who plays in a Catholic church. These members have been extremely busy during the Easter season with their special music. Crook's fine organization gave excerpts from the Verdi *Requiem* and Miss Dowd's chorus sang a Gounod choral work. Miss Ruth Barrett plays in a large Christian Science church.

Miss Arline Challis continues at the Albemarle's three-manual Moller where her solos and accompaniments are greatly enjoyed.

Washington Irving and Music

NOTHING offers stronger proof of the close alliance of music and literature than the many literary geniuses in America and abroad who were ardently devoted to music. Longfellow, Whitman, Lanier and many others gained some of their greatest inspirations from the tonal art. Perhaps none had a keener appreciation of music than the genial Washington Irving, America's first real literary light and her first "good-will ambassador" to Great Britain and Spain, where he helped immensely to foster friendly relations and cordial understanding between the countries. His old house in lower New York has just been purchased by the National Patriotic Builders of America for a patriotic and literary landmark. Several interesting musical curios are to be found therein including one of the first pianos to be brought to America and an old music box which played, from cylinders, various tunes of the period including excerpts from the old operas and some of the familiar folk songs. Bells, a diminutive drum, castanets and cymbals were attached in the best "mighty Wurlitzer" manner.

Irving's keen sense of humor is found in some of the musical descriptions in his various works including that portion of the *Sketch Book* describing the Christmas morning service in the Squire's chapel at which old Simon Bracebridge conducted the chorus with disastrous results, the entire anthem suffering a general breakdown on the words *Let Us Now Sing with One Accord*. Ichabod Crane's efforts with the village class in psalmody also come in for a share of laughs in *The Legend of Sleepy Hollow*. One of the relics at the Irving House is a print of an old illustration called *The Chorus*, which probably served to illustrate one of the stories above.

Irving could paint exquisite word pictures of music, however, and there are several notable ones including the descriptions of the Christmas carols in the set of Christmas sketches in the *Sketch Book*, together with the really splendid description of the organ in Westminster Abbey, a portion of which runs as follows: "Suddenly the notes of the deep laboring organ burst upon the ear rolling, as it were, huge billows of sound. How well do their grandeur and volume accord with this mighty building! With what pomp do they swell through its vast vaults and breathe their awful harmony through these caves of death and make the silent sepulchre vocal! And now they pause and the soft voices of the choir break into sweet gusts of melody. Again the pealing organ heaves its thrilling thunders, compressing air into music and rolling it forth upon the soul. What long drawn cadences! What solemn, sweeping concords! It grows more and more dense and powerful — it fills the vast pile and seems to jar the very walls — the ear is stunned — the senses overwhelmed. And now it is winding up in full jubilee — it is rising from the earth to heaven — the very soul seems wrapt around and floating upwards on this swelling tide of harmony." What, we wonder, would have been Irving's reactions to a modern organ with its infinite variety of tone and its tremendous crescendo when an old tracker action instrument without expression boxes, tremolo or combination pistons could call forth such a magnificent description.

The Irving House should prove of interest to musicians as well as literary folk since it is a reminder of a man great in other fields who found inspiration and cheer in the "concord of sweet sounds."

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Continued from page 2

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TRUE TONE is a magazine published monthly by the Buescher Band Instrument Company, Elkhart, Indiana, containing much material of interest to musicians, teachers, and those desiring to become competent musicians. For instance, in the copy at hand we find an article by Wm. Guiley, Director of the Champion High School Band of Stratton, Nebraska, titled, *We Wouldn't Take a Million For Our Band*; another, by John Townsend, Anderson, S. C., *What I Found Out About Gas Tanks and Talent*; *Music at Home vs. Crime*, by William P. Rutledge, Commissioner of Police, Detroit, Michigan, and others of as intriguing title and interesting material as those listed. This magazine is free to those writing to the Buescher Company and asking for it. Music supervisors may receive copies in quantity for distribution amongst pupils, musicians, and teachers.

IN THE rush and bustle of modern living it is seldom that we take the time necessary for due consideration of the profounder aspects of even those things in which we are most interested. This is possibly more true of musicians than of any other class, yet such serious contemplation of the fundamentals of any art or profession is well worth while not only for the good it will do, but for the pleasure it will give us. This somewhat clumsily expressed philosophy is inspired by the reading of a book entitled *The Borderland of Music and Psychology*, written by Frank Howes and published by the Oxford University Press of New York. Mr. Howes' book seeks to identify the underlying reasons for the appeal that music has to us, and to explain the nature of our reaction to various sorts of music. It is an interesting subject and one that has not received the attention it deserves, especially now that music has taken a definite place as part of any complete educational program. Mr. Howes has handled the subject in an able manner, and the experiments and conclusions he records are both interesting and significant. The book should be of considerable value to both musicians and psychologists.

✻ ✻

A DEVICE which makes the juggling of a few hundred pounds of piano a matter for a boy of fifteen years of age to take on with not only comparative but actual ease, is described in a leaflet which has just floated in and onto our desk. It is called *Pitcher's Easy Piano Mover* and is designed especially for moving small school uprights from room to room. Mr. Pitcher, its inventor, as a supervisor of school music, long realized the need of a piano, at least

occasionally, in every class room. A permanent piano in each room is practically impossible to the majority of schools, and a piano on each floor to be moved from room to room has been impracticable owing to the time and effort necessary for two pupils to expend in the process. Hence Mr. Pitcher set to work on the problem and *Pitcher's Easy Piano Mover* was the result. The arrangement is permanently attached to the piano and needs only one boy to move the instrument with as much ease as he would experience in trundling a wheelbarrow. Those interested should write to E. S. Pitcher, Auburn, Maine, for the leaflet describing what appears to us to be a much needed and clever solving of one of the problems which confront teachers of music in our schools.

✻ ✻

WE HAVE received from the publishers, Hall & McCreary 430-432 South Wabash Ave., Chicago, a copy of *An Illustrated Dictionary of Modern Musical Instruments*, with foreword by Joseph E. Maddy. At the back of the book we are confronted with the question, "Isn't it a fact that you never saw a book like this before?" The answer is a rousing affirmative. In forty-eight pages is packed more information than one would consider possible concerning musical instruments of various types, their use, effective band and orchestra combinations with seating plans for same, musical terms, musical signs and symbols, and so forth. The book is copiously illustrated. Hall & McCreary also publish *The Golden Book of Favorite Songs*, a comprehensive collection, the instrumentation of which is published in eighteen books.

RAZOR or COMPACT?

I Leave It To You

In which a well known male organist answers Miss Evelyn Kerr's article "Woman's Place in the Theatre" and blows up the girls with their own powder—figuratively speaking. However, you will have to admit that he does it in a genial manner, and anyway what weight do the words of mere man carry in a verbal skirmish with the fair sex?

By

CLARK FIERS



CLARK FIERS

I WAS very interested in the remarks set forth by Miss Evelyn Kerr, of Milwaukee, in her peppy article called *Woman's Place in the Theatre*, which appeared in the March issue of the Jacobs Music Magazines. The following is not to be misconstrued as an indignant cross-fire, but it is the writer's belief that there are generally two sides to every story and so it becomes only a natural gesture on the part of the boys ("pretty ones with rosy cheeks, Papa spank" ones included too, if you prefer) to take some definite stand also.

I hardly think that any fellow would debate the fact that women can be just as capable as men at the console, in the matters of knowledge, style of playing or the work in general.

Milwaukee A Possible Exception

Why managers should prefer to employ men is something that they alone must answer for; let not the wrath of woman descend upon the male organist for the male manager's shortcomings, 'tain't fair! Whereas the city of Milwaukee, insofar as represented by theatre managers, may show a regrettable lack in recognizing the fairer sex's right to a place in the pit, that would and does not mean that this same condition exists in all cities and towns in the country. Chicago is a notable example of a city where women are prominently featured as organists, and Chicago has given us Mrs. Jesse Crawford, Ruth Farley, Basil Cristol, Edna Sellers, not forgetting the young lady who plays the flickers at the Oriental whose name, unfortunately, I do not know; but can she tickle the Wurlitzer? Like nobody's business! And to those girls, add countless other names of women organists who are holding their own in every large city.

Feminine Foibles

As far as personal faults go, both sexes have their own and specialized weaknesses, but from personal observation I have noticed more peculiarities with women than men, and have actually witnessed a lady organist in a theatre in Chicago's loop, playing a feature picture with one hand whilst blissfully eating what appeared to be large, sugary gumdrops with the other. Woman's vanity will also cause her to fuss with a curl or powder her nose at the bench and I once knew an organist who had a mirror placed on the organ console so that she might see how many people filled the seats. It is not re-

corded that this lady had a share in the theatre's business, which would prompt her to see how many cash customers were in the seats, but I imagine it was just a feminine whim on her part. An organ maintenance man once remarked to me that he had more trouble with mice in the console doing damage where the gals were employed than where men worked; this he attributed to their great love for sweets. Upon leaving the theatre at night, they often left a chocolate or two and after all was dark and silent, came the mice, and after feasting on the candy, started on the leather pouching inside the console as a sort of after-dinner course. I cannot remember having ever noticed a man light up a smoke at the console and puff leisurely away. His one weakness might be the task of making his eyes behave and keeping his mind on his music when some sweet-scented young thing parked herself in row number one! But all this is so much hokum, is petty, and hasn't a thing to do with the real issue. I believe that if a census were to be taken to determine which sex predominates in the theatre organ profession, one would find things evened up to a fair degree.

The Girls Have Their Good Points

Miss Kerr did not state her reasons why she thought women were just as capable as men, and so with your kind permission, I'll try and air my views, for and against. Women, as organists, for one thing, are very steady and reliable as employees. Where men become restless and long for a change, a woman will stick through thick and thin. They have been known to hold down the bench in one theatre for as long as seven or more years at a stretch; this does not appeal to the man's love of adventure and desire for frequent change of scenery. Women make exceptionally fine film players. As solo organists, I feel both "yes" and again, "no" — Miss Kerr asks what could look nicer than a smartly gowned and coiffured woman at the organ doing a solo in a spot, and I heartily agree that this would be a vision to the eyes. But how would it affect the ears? She might be so appealing to the optics and have so much personal charm and "it," that the patrons' attention (that of amorous males especially) would be centered on these features rather than on what she was producing from the organ loft. It's just possible you know, though it sounds far fetched.

Here Are Some of Their Bad Ones

Now, for my opinions as to why a woman is not preferable to a man in the theatre as organist—are you ready, girls? A woman's constitution is keyed to a more tense nervous and emotional pitch than a man's and sometimes, without the slightest provocation, she will literally "go to pieces"; a man's more rugged state of being can weather most nervous or emotional crises without loss of control. Again the feminine love of detail often proves a nuisance. A woman will fidget with this stop and that, and slight the more important phases of her work by concentrating on small matters. Concerning the wage problem, it is generally known that women work for less money than men and they often get positions because they will work cheaper than a man. Last, but by no means of least importance, is the fact that women have an ally in the shape of personal charm, which they frequently make use of in securing a position. Take a pretty, well-dressed girl, and have her apply for a job (she may be competent and she may not) and some managers will hand it over to her after being the recipient of a few flattering remarks on her part. This is natural, however, and to turn the tables, let a woman theatre manager have the same stunt tried on her by some handsome Romeo who would like to play organ in her theatre and she'd fall for it like a ton of bricks. I'll bet my best set of kinura pipes on this. On the other hand I will have to admit, as much as it goes against the grain, that when it comes to eye soothing and kindred matters, the girls have us at some disadvantage.

The Olive Branch Extended

But cheer up, Miss Kerr — both your remarks as well as my own should need be taken with a grain of salt. Remember, woman is comparatively a newcomer in the world of business and professional life, a world that was ruled by men only for generations past. Time alone will educate the public to the fact that each sex is as capable as the other and that each has its own niche in the scheme of things. We have already acclimated ourselves to woman's new freedom to a great extent and willingly share our laurels with her. As a parting to you girls who feel so dismal about your place in the theatre organ world — remember, "it's always darkest before the dawn."

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What I Like in New Music

By LLOYD G. DEL CASTILLO

ANY article has to have an introductory paragraph. A paragraph should consist of at least three sentences. These are them. [However, an introductory paragraph has to be long enough to balance with our usual size initial and we therefore have added this sentence to Mr. del Castillo's opening remarks.—Editor].

Orchestral Music

JINGLES, by Zamecnik (Fox Par. 18B). Easy; light active 2/4 Allegro giocoso in G major. Another novelty number by the composer of *Polly*. Not quite as good, in my humble opinion, but it will tickle your ears plenty in the next few months.

INTO THE DAWN WITH YOU, by Lee (Fox Lib. 151). Easy; ballad 4/4 Moderato in D \flat major. I know you boys will cuss Dorothy for writing this latest ballad of hers in five flats, but it's good mental discipline. And a nice oozy tune for you.

YISHMA EL (Descriptive Oriental fantasia), by Jolovic and Lotter (Hawkes 6509). Easy; Oriental 2/4 Moderato in A minor. There are various moods, keys and times in this long atmospheric number, but the prevailing mood is of quiet on the desert. The number is effective, and the synopsis has to do with the arrival of a caravan which camps for the night and in the morning moves on into the distance.

FLAME DANCE, by Dunn (J. Fischer 5987). Medium; light 2/4 with life, in G major. Not the rapidly moving number that the title might suggest, but more of a neutral, yet rather brilliant intermezzo. Well written and well scored.

THE TRICENT NYMPH, by Dunn (J. Fischer 6000). Easy; light quiet 4/4 Moderato in A \flat major. A very melodious little intermezzo of the *Narcissus* variety. Nevin's, of course.

LA RUMBA (a Cuban rhapsody), by Maganini (J. Fischer 5984). Difficult; light Spanish 2/4 Moderato in A major. An extended and diffuse number of symphonic calibre and development, with frequent changes of pace and key, including a long slow middle section (4/4 Andante con amore in C major), and a long spirited Allegro coda. Worth doing if you have the orchestra.

Photoplay Music

KOMEDY KARTOONS (Theatre Organ series Folio 1), by Velazco (Berlin). Five loose leaf numbers of medium grade arranged for piano with indications of organ registration and treatment. All five numbers are practical, effective, and full of light musical humor. (1) *Acop's Fables*, a light syncopated 2/4 intermezzo; frankly, a rag. (2) *Noah's Ark*, a light and colorful jiggy little number, very humorous and characteristic. (3) *Monkey Bineez*, a cut-time novelty number cut to the standard pattern of such numbers as *Nola* or *Polly*. (4) *The Green Giraffe*, in which Velazco makes use of 5/4 rhythm in a whimsical idiom reminiscent of Cyril Scott's *Jungle Tales*. (5) *Ignutz Mouse*, scurrying little syncopated phrases in a fast 2/4 rhythm.

NOVELTY INTERMEZZOS (Theatre Organ Series, Folio 2), by Velazco (Berlin). Five more loose leaf numbers arranged as in the above folio. More neutral and less unusual types of music, all well written, but scarcely novelties as the term is used. (1) *Francesca*, a 2/4 intermezzo of Spanish idiom. (2) *Pussy Willows*, a light 4/4 melody of even staccato rhythm. (3) *Spring Flowers*, a quiet 6/8 melody painstakingly arranged as triplets in 2/4 time for some dark motive I am unable to fathom. (4) *Arbor of Roses*, a light and pleasing cut-time intermezzo. (5) *Vallette*, you're right, it's a little waltz.

FROLIC, by Borch (Hawkes P. P. 96). Medium; light 6/8 Allegretto Scherzando in E major. A fast active piece approaching the perpetual motion idea. Very effective for orchestra with its instrumental elaborations, and good for the organist or pianist once he decides what to leave out.

RELIGIOUS SCENE, by Borch (Hawkes P. P. 95). Easy; quiet 4/4 Andante in A major. There is a broad sweeping introduction, then a cantabile melody with some emotional development, over harp-like arpeggios.

LOVE SCENES, by Borch (Hawkes P.P. 94). Easy; emotional 4/4 Andante moderato in A \flat major. The type of incidental generally called an appassionato, save that this one starts quietly instead of with an emotional sweep.

PRAYER, by Borch (Hawkes P. P. 93). Medium; quiet 4/4 Andante in C major. Not unlike the Bach-Gounod

Arc Maria in general outline and idiom, save for a rather more elastic and dramatic treatment.

INFERNAL OR WITCH SCENE, by Borch (Hawkes P. P. 92). Medium; dramatic emotional 9/8 Allegro in B minor. Full of sudden sforzandos, rushing triplets, and weird harmonic progressions. Any photoplayer should know his Borch well enough to know what it's like.

THE SHEPHERD, by Borch (Hawkes P. P. 91). Easy; quiet pastoral 3/4 Andantino moderato in G major. A very effective pseudo-9/8 pastorella with a trace of Scandinavian idiom.

GRUESOME SUSPENSE, by Beghon (Berlin DOS 37). Medium; misterioso 4/4 Moderato in E minor. Just a stock misterioso, but of sound construction and effectiveness, with an abundance of accidentals.

A SPOOKY ADVENTURE, by Pasternack (Berlin DOS 38). Medium; misterioso 4/4 Allegro non troppo in D minor. Much like the above except that it develops to a *ff* climax.

BABBLING BROOK, by Golden (Berlin NOS 24). Easy; light 4/4 Grazioso in D major. A stock novellette saved by a whimsical lift in the first strain through the extended cadences creating a twelve measure strain instead of the conventional eight.

REBELLION, by Pasternack (Berlin PPD 42). Medium; heavy agitato 3/4 Allegro energico in B minor. An effective dramatic agitato of virile heavy rhythmic chords of tempestuous sweep.

PASSION'S SLAVE, by Jacquet (Berlin CCS 48). Easy; quiet emotional 3/4 Andante non troppo in D major. One of those sensuous vamp-till-ready tunes. You: "Till who's ready?" Me: "The Censor." Quick curtain.

LOSE PRAIRIE, by Jacquet (Berlin CCS 47). Easy; quiet semi-Indian 3/4 Andantino in F major. Semi-Indian isn't my term, it's what the sub-title says. True enough, though, the number is in a quaint ingenious strain that might be American Indian or might be just rustic—of the plains or the Australian hummocks or the Iceland igloo or what not.

ROSETTE, by Claypoole (Berlin CCS 42). Medium; light 4/4 Grazioso con moto in C major. A typical novelty intermezzo with the dotted melody and double notes in fourths.

IMPLORATIONS, by Pasternack (Berlin PPD 38). Easy; apassionato 4/4 Moderato in C minor. A well conceived emotional andante of generous proportion and sustained tension.

HEARTACHES, by Pasternack (Berlin PPD 40). Easy; heavy plaintive 4/4 Andante in D minor. There is a broad sweeping strain of plaintive character, first unadorned, later repeated under slow legato triplet figures. STALKING THE PREY, by Kempinski (Berlin PPD 29). Medium; misterioso 4/4 Moderato con moto in D minor. A rhythmic misterioso with a ground work of unusual staccato progressions in octaves, well descriptive of the title.

ALLEGRO SCHERZOSO No. 2, by Pintel (Berlin PPD 28). Easy; light active 2/4 Allegro in D major. Another of those useful perpetual motion numbers that the publishers have apparently decided photoplayers are in dire need of, judging from the way they are growing and multiplying. SCHERZO SERIOSO, by Lovitz (Berlin PPD 27). Medium; active 6/8 Allegro furioso in A minor. This is on the dividing line between a scherzo and an agitato. It is recommended by "perilous situations," and the minor key certainly contains sinister inferences. Yet there is a certain tripping scherzo rhythm that keeps the general character somewhat light. Take your choice.

THE CRISIS, by Pasternack (Berlin PPD 41). Medium; quiet emotional 3/4 Andante moderato in E minor. Subtitled Andante serioso, and recommended "for serious decisions, grave discussions," the number classifies in what I have been wont to term a masculine emotional idiom, characterized by strong dignified chords under a sustained broad melody.

FRIVOLOUS COQUETTE, by Kempinski (Berlin CCS 43). Medium; light 2/4 Allegretto grazioso in A major. A light intermezzo of pert and dainty outline, with a good deal of charm and character.

HUSTLE BUSTLE, by DeWille (Berlin CCS 49). Medium; light active 2/4 Allegro vivo in C major. If you take it for granted that this is another purely atmospheric perpetual motion intermezzo, you will be wrong. There is an abundance of melodic charm, particularly in the slower middle strain. The nearest comparison I can think of is in some of the lighter intermezzi of Henry Hadley's, such as the *Pierrot* and *Pierrette* twins.

GARDEN FROLICS, by Pasternack (Berlin CCS 50). Medium; light cut-time Allegretto giocoso in D major. A very

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dainty and demure intermezzo of easy regular rhythm and melody; easily one of the best of the current releases. THE TRAIL OF '98 March, by Marquardt (PhotoPlay). Easy; street march 6/8 in E \flat major. A theme march of one strain and refrain. The latter is good sturdy stuff that might prove valuable as a martial pioneer motive. SCHERZO SILHOUETTE, by Marquardt (Music Buyers). Medium; light active 6/8 Allegretto in D minor. Recommended only for orchestra, as its effectiveness depends on cross figurations and elaborations that the lone player would find it difficult to bring out.

MIRACLE SCENE, from *The Tales of Hoffman*, by Offenbach-Marquardt (PhotoPlay). Medium; dramatic 12/8 Moderato in E minor. An arrangement that may prove useful for the orchestral conductor to have tucked away in his library. Marquardt has been doing a good deal of this sort of thing lately, apparently printing excerpts that he has found occasion to use in pictures. Leaders should keep an eye on the series.

Saxophone Music

ERNST MODERN SYSTEM OF IMPROVISING AND FILLING IN FOR THE DANCE SAXOPHONIST by Ruby Ernst (Berlin). I know too little of the saxophone to endorse this book with authority, but on paper it appeals to my teaching instincts. It is methodical, exhaustive, and apparently well planned. It starts at the foundation with the simple arpeggios and scales, and develops the elaborations of breaks and fill-ins logically and lucidly.

Popular Music

I CAN'T DO WITHOUT YOU, by Berlin (Berlin). Irv is aiming at being the modern Johann Strauss, it looks like. No sooner is one waltz decently cold than the next one is dancing on its grave. Which is a mixed simile, because they're more like twins or quintuplets in the same family. They all have a brief but popular run, so you can't afford not to know any of them.

BELOVED, by Sanders (Berlin). Nevertheless, all the waltzes in the Berlin catalog aren't by the Owner and Sole Prop. Here's one that may run it a close second.

CHANGES, by Donaldson (Feist). This Donaldson bird is a wonder. He keeps turning 'em out by the dozen, and they're all good and they're all different. If he ever gets away from Feist, they'll have to sign on a dozen more song writers to take his place.

WHAT ARE YOU WAITING FOR, MARY, by Donaldson (Feist). See? Here's another.

THAT'S MY MAMMY, by Nelson (Feist). Nice sentiment and a nice tune. This Mammy is the gray-haired variety, but there's nothing decrepit about the tune.

I'M WINGIN' HOME, by Tobias (Feist). This sounds like a Southern, though there aren't any Dixie references in the lyrics. Good song.

COQUETTE, by Lombardo (Feist). A very, very nice, smooth fox-trot with some glide-y kinda triplets in the melody. WE AIN'T GOT NOTHING TO LOSE, by Davis (Shapiro, Bernstein). One of them wild and free songs so dear to the Al Jolson type of Vodvillians.

ONE NIGHT OF LOVE, by Handman (Shapiro, Bernstein). Going strong on waltzes this month. This has a family resemblance to *Little Spanish Town*.

SWEET SUE, by Young (Shapiro, Bernstein). A very smooth melody in the ballad type of fox-trot. NOTHING ON MY MIND, by Fiorito (Remick). A jingly fox-trot in dotted rhythm with a nice easy swing.

WILL YOU BE SORRY, by Kuhn (Remick). Just about the sort of tune you would expect from the title, but not disagreeably maudlin.

FASCINATIN' VAMP, by Nussbaum (Fox). Nussbaum has never really hit a ringer, to my knowledge, yet all his tunes I have ever seen have individuality and merit. This combines the *Dancing Tambourine* or *Lovely Little Silhouette* type of verse with some "vampy" minor stuff. AN OLD GUITAR, by Moret (Moret). A Spanish fox-trot, ballad type, of suave and sensuous appeal.

LITTLE LOG CABIN OF DREAMS, by Dowling (Harms). By the authors of *Honeymoon Lane* and *Sidewalks of New York*, this sorta wistful tune seems to be catching on.

LAURETTA, by Silver (Harms). A melodic fox-trot reminiscent of *Rose-Marie*.

NORMANDY, by Silver (Harms). The predecessor of *Lauretta*, now somewhat fading, and resembling it in type. MY HEART STOOD STILL, by Rodgers (Harms). The hit tune from the *Conn. Yankee*, may be falling off somewhat by the time this is printed.

Honorable Mention

THE SNOWSTORM (Incid. Symph. 41), by Hintz (PhotoPlay). STRANDE D'OSTENDE (Intermezzo), by Hintz (PhotoPlay). REEL NEWS (One Step), by Kaufman (Berlin). LA PETITE DEMOISELLE (Valse Ballet), by Claypoole (Berlin).

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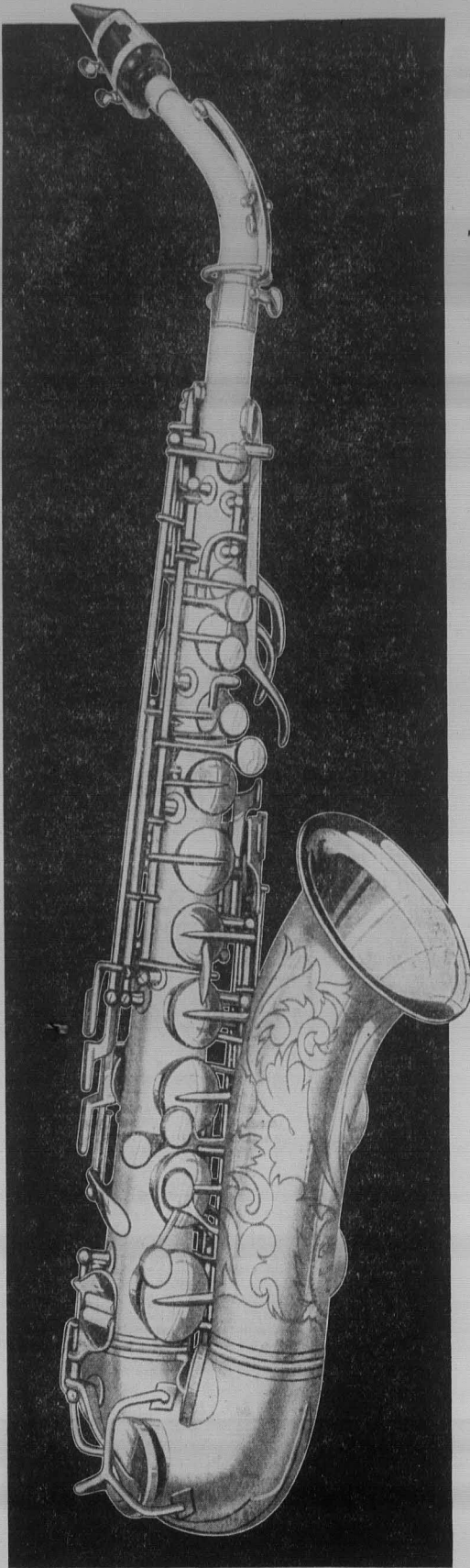
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Andante

PIANO

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MELODY

Semplice

mp

mf

rit.

Musical score for 'Semplice' in 2/4 time, featuring a melody in the right hand and accompaniment in the left hand. The score consists of five systems of music. The first system is marked 'mp'. The second system continues the melody. The third system has a 'mf' dynamic. The fourth system features a 'rit.' (ritardando) marking. The fifth system concludes the piece with a final chord.

MELODY

28

Continued on page 37

JACOBS' MUSICAL MOSAICS, Vol.

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R. E. HILDRETH

Moderato

PIANO

f

ff

mf

mf

f

mf

Musical score for 'Glorietta' in 2/4 time, marked 'Moderato'. The score is for piano and consists of six systems. The first system is marked 'f' and 'ff'. The second system is marked 'mf'. The third system continues the melody. The fourth system has a 'mf' dynamic. The fifth system is marked 'f'. The sixth system concludes with a first and second ending, marked 'mf'.

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MELODY

ff

mf

f

ff

1

2

f

mf

poco a poco cresa

f

①
Ace of the Air
 MARCH

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EDGAR VAN NESS

PIANO

f

ff

f

mf

1

2

f

TRIO

MELODY

32

D.S. al

MELODY

33

PIANO

Allegretto Moderato

EGYPTIAN INTERMEZZO
(TWO-STEP)

GEORGE L. COBB
Arr. by R. R. HILDRETH

3

Musical score for 'EGYPTIAN INTERMEZZO' (Two-Step) by George L. Cobb, arranged by R. R. Hildreth. The score is for piano and consists of three systems of music. The first system includes a first ending (1) and a second ending (2). The second system features a fortissimo (ff) dynamic marking. The third system includes a mezzo-forte (mf) dynamic marking and a 'poco a poco crescendo' instruction. The score is written in treble and bass clefs with a key signature of one flat.

Musical score for 'MELODY' by George L. Cobb, arranged by R. R. Hildreth. The score is for piano and consists of three systems of music. The first system includes a first ending (1) and a second ending (2). The second system features a fortissimo (ff) dynamic marking. The third system includes a mezzo-forte (mf) dynamic marking. The score is written in treble and bass clefs with a key signature of one flat.

Musical score for 'TRIO' by George L. Cobb, arranged by R. R. Hildreth. The score is for piano and consists of three systems of music. The first system includes a first ending (1) and a second ending (2). The second system features a fortissimo (ff) dynamic marking. The third system includes a mezzo-forte (mf) dynamic marking and a 'D.S. al fine' instruction. The score is written in treble and bass clefs with a key signature of one flat.

Musical score for page 37, featuring piano accompaniment for 'The Chipper'. The score consists of six systems of music, each with a treble and bass clef staff. The music is in 2/4 time and includes various dynamics such as *mf*, *f*, and *rit*. The final system includes the instruction 'L.H. p'.

MELODY

PIANO
 Allegro Grazioso
 Morceau Characteristic
 CHAS. FRANK

Musical score for page 36, featuring piano accompaniment for 'The Chipper'. The score consists of six systems of music, each with a treble and bass clef staff. The music is in 2/4 time and includes various dynamics such as *mf*, *f*, *rit*, *accel*, and *meno mosso*.

MELODY

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Musical score for page 36, featuring piano accompaniment for 'The Chipper'. The score consists of six systems of music, each with a treble and bass clef staff. The music is in 2/4 time and includes various dynamics such as *mf*, *f*, *rit*, *accel*, *meno mosso*, and *trials*. The final system includes the instruction 'Lento'.

poco a poco cresc.

ff

rit.

rit.
D.C. al

CODA
p

L.H.

PIANO
Moderato
Butterflies
MORCEAU MIGNON
BERNISSE G. CLEMENTS
Composer of "Tender Amour"

mf a tempo
accél.

mf a tempo
accél.

mf a tempo
accél.

mf a tempo
accél.

mf a tempo
accél.

Con fuoco
poco accel.

rit.

Tempo I
mf
accél.

mf
accél.

mf
accél.

espressivo
mf
accél.

mf a tempo
accél.

mf a tempo
accél.

mf a tempo
accél.

CODA
mf
Slow
molto rit.
pp
D.C. al
tanga

Melody for May, 1928

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Of all silly tenets, and there are legion to be found for purposes of comparison, commend me to the one which advances the preposterous notion that there are no fixed standards by which to judge a work of art; that a specialist in the domain of art has no right to say "this" and "this" are good and "that" and "that" are bad," because some butcher or garbage collector or politician or such like may find "that" more to his taste than "this" and therefore "that" cannot be bad because some one finds it good. This belief is held seriously, you know, by many intelligent persons, generally people who understand little about the Arts from their technical side, which is almost, if not quite, the same as saying that they know little about the Arts. A man cannot be said to know much about steam engines unless he understands the workings of machinery — why admit a more liberal attitude on this matter when considering the Arts which also have their mechanical side?

Where the Error Lies

The error, strongly entrenched in the lay mind, is rooted in a complete misunderstanding of the materials and mechanism which go to make up an artistic piece of work — an ignoring of the fact that the broad principles governing Art and its makers are as clean cut and concrete as those which control, let us say, business administration and executive ability. The details and the application of these principles can, and do, vary widely under different circumstances and in individual hands, but the fundamentals never change, never have changed, and in all probability never will change. This leads us naturally to the dictum: "If a creative piece of work conforms to the fundamental principles which govern all the Arts it has every right to the claim of being good Art." This would be lovely — and simplify matters for the purposes of argument — if true. Unfortunately it is only half a truth — a work can fulfill all the technical requirements of the Arts and still remain dubious, if not downright shoddy, Art. One more element must be added and that is the extremely embarrassing one of "taste," — extremely embarrassing, that is to say, to the person defending the position that the anarchy of mob opinion should not, and cannot, set aside the accepted standards which hold within the precincts of highly specialized mediums of expression.

That Word "Taste!"

"Taste" is the first bomb apt to be hurled at you in any such discussion. "It is simply a matter of taste," says your opponent, inferring that as taste is a purely individual matter, everything or anything is "good" taste simply because someone believes it to be so. If my preceding dictum was only a half-truth this irritating statement can justly be termed a quarter-truth because, as we have seen, certain hard and fast fundamentals constitute one-half the requirements of a work of art and the other half, which is the most important and really differentiates between the work of an artist and that of an artisan, is dependent on a use of "taste" with "good" implied — the latter a distinction neither admitted nor recognized by our doughty friends because, in their opinion, each individual is a law unto himself in this respect. It is curious to observe people defending this tenet who have very definite ideas as to what constitutes good and bad taste in their everyday life. For instance, I doubt very much if these good folk, beholding a man walking down the street garbed in a crimson hat, purple suit, yellow tie, and green shoes, would have the temerity to suggest that

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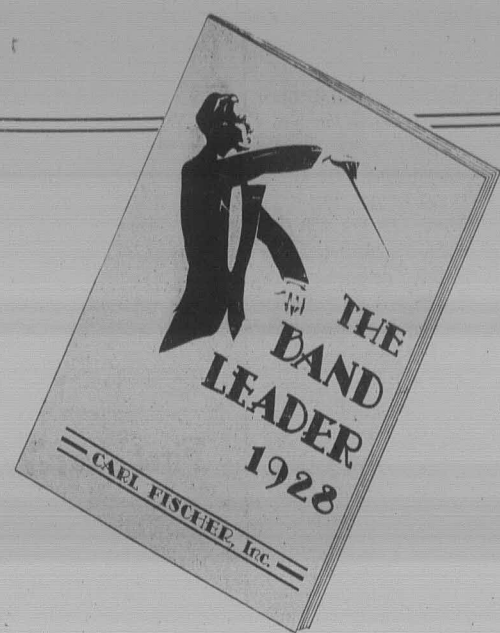
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he was dressed in good taste — even if it were quite apparent that he, himself, so believed. Again — how far would one have to search for negative answers to the questions as to whether picking one's teeth in full view of a room-full of diners were good taste; or partaking of one's soup by the vacuum system, or any such little oddities as might occur to one to advance?

Clearing Matters

"Certainly these things are not in good taste — they are vulgar." Ah, I have been waiting for that word! Well, if there is good and bad taste in matters of everyday life, it would appear unreasonable to deny the same in the matter of Art — and as bad taste in conduct and dress is embraced by the term "vulgar," let us examine this word. In your Thesaurus you will find "common" listed as a synonym for "vulgar" and in the Oxford dictionary the following is given as one of the definitions of the former word, "not exceptional, of the most familiar or numerous kind." Now if "poor taste" is "vulgar," and "vulgar" is "common" and "common" is "of the most familiar or numerous kind," then I beg to advise you that "good taste" is the opposite of "vulgar," it is the opposite of "common," it is the opposite of "the most familiar or numerous kind," in other words it is the property of the few. I think we are approaching light. "Good taste" from its limited quantity suggests a refinement. A refinement in what? A refinement in perception of the fitness of things. And now we are ready to complete our rule for measuring a work of art; it must fulfill the age-old requirements of the technical, fundamental principles governing all art, and in addition must show a highly developed perception of the fitness of things within the medium chosen for expression. I think that if this is given some cogitation it will be found to be workable.

It should be quite apparent, by this time, that the latter and more important half of this critical yardstick effectually disposes of the butcher, the garbage collector and the politician as arbiters, even for themselves, on matters of Art. How can one decide what is fit and what is not fit, or acquire a cultivated taste, without a considerable experience in, and knowledge of, the subject?

I ask you!

Solos for the Baritone

In answer to a number of letters from our readers inquiring as to baritone solos we are glad to be able to publish the following list kindly furnished us by Mr. Fortunato Sordillo, Assistant Director of Music in the Boston Public Schools.

Remembrance of San Francisco by John Donigan, Cundy Bettoney, Boston.

Brown's Autograph Polka, by J. O. Cassey, Carl Fischer, New York.

Blue Bells of Scotland, transcribed by Arthur Pryor, Chappel & Co., New York.

Fantasia and Variations on The Carnival of Venice by Arban, Carl Fischer, New York City.

Longing for Home, by J. Hartmann, Cundy Bettoney, Boston.

Souvenir Waltz, by J. C. Heed, Mace Gay, Brockton.

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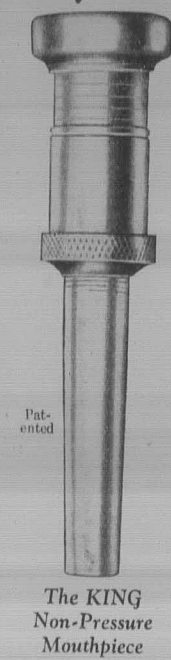
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Questions and Answers

I have been playing the cornet for three years. Although I practice regularly my tone is thin and fuzzy. What should I practice to overcome this weakness? — E. L. M., Chicago, Ill.

It is not what you practice but how you practice that will help you to adjust your embouchure. The proper volume of tone depends principally on the manner of breathing. Breathing from the chest is not correct. While playing, stand in an erect position, lifting the arms from the body. The chest should be expanded and the lungs filled with air so that the diaphragm muscles can push against it. The air pressure when playing should rest on the muscles of the diaphragm, and not on the muscles of the chest.

If your tone is fuzzy, this may be caused by overlapping or keeping the lips closed tightly together. You can correct this by practicing before a mirror and trying to produce a tone without the mouthpiece or instrument. Be sure to play with open lips. When striving for a high note do not attempt to produce it by squeezing the lips together; draw the lips tightly against the teeth so that they will vibrate on the outer edge of the red tissue. Practice long notes by attacking them decidedly with a clean stroke. Your tone quality will then improve.

My dentist has advised me to have my front teeth extracted. Will it be possible for me to play with false teeth?

—T. O. H., Washington, D. C.

I suggest that you follow the advice of your dentist. Decayed teeth seriously affect the health, which might result in more harm to your embouchure than false teeth. Your dentist may be able to put in bridge work which will give the teeth a solid grip to resist the lip pressure. Even if all your teeth have to be removed, you would still have every hope of being able to play with false teeth, but your success would then depend entirely on the shape of the gum. If a plate could be built to fit around the front of the gum you would be able to play the cornet. However, it would take you two or three months to become accustomed to the new set of teeth and to develop your embouchure. I know of quite a number of cornet players who have artificial teeth, among them being one man about seventy-five years of age.

I am a beginner on the trumpet. Due to my lips being heavy, my teacher advises me to change to trombone. I prefer the trumpet, however. Do you believe I can develop an embouchure for this instrument? — F. C. P., Baltimore, Md.

It is not so much the thickness of the lip as the muscular construction that enables a brass instrument player to succeed in playing well. While teachers in general advise persons with heavy lips to take up the study of trombone or tuba, I personally do not agree with them. Refer to my first answer in this column and follow my instructions to practice before the mirror. Take particular care that your lip does not protrude or overlap. In this way you will learn to use your lip muscles properly. As you prefer the trumpet and probably are ambitious to learn this instrument you will have better success with it than with one you do not care to play.

My embouchure is weak. Although I devote five or six hours daily to practicing on my cornet, I do not seem to improve. Can you suggest any remedy or shall I give up playing this instrument? — L. O., New Orleans, La.

To practice five or six hours a day — and to practice correctly — is too long for the average player. For the solo work I do over the radio I practice about two hours a day. In former years while I toured as soloist and did not have any business duties to attend to, I practiced three hours a day. I shortened this period whenever I felt indisposed.

If you have that much time at your disposal, I would suggest that you practice three-quarters of an hour in the morning, three-quarters of an hour in the afternoon and three-quarters of an hour in the evening. Do not continue playing until you are exhausted, but stop whenever you feel you are becoming tired. Furthermore, do not play in one continuous stretch. Remove the mouthpiece from the lip as often as you can to permit free circulation of the blood in the lip. If you were to wind a piece of string around your finger for a minute it would become numb. This will happen to your lip if you keep the mouthpiece in the same position on the lip for a long time.



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THE VIOLINIST

Conducted by EDWIN A. SABIN

The Milanollo Sisters

LAST month we left Teresa Milanollo just after an unfortunate tour of England, the proceeds of which were appropriated in their entirety by her impresario. We now proceed with the account which is taken from the *Biographie Universelle des Musiciens* by Fetis.



EDWIN A. SABIN

"The Milanollo family then returned to France, and the father determined to manage the affairs of the young virtuoso himself. Teresa gave a concert at Boulogne and brought out her sister, Marie, who was then six years of age! Teresa had been her only teacher and she never had another. Marie, as well as Teresa, had a very rare and attractive personality even as a child. Her talent never revealed the sentiment and delicacy which distinguished that of her sister, but she had more brilliancy and energy in difficulties. After their sojourn in Boulogne the family went to Paris where the sisters gave concerts, after which they played with great success in Rouen, Havre, Caen, Dieppe, Abbeville, Amiens, Arras, Douai, Lille and Dunkerque. At Lille a medal was struck in honor of the sisters.

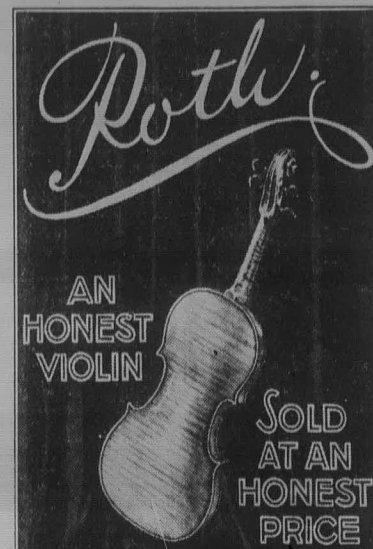
"Returning to Paris in 1840 with the intention of perfecting her talent by studying with a master, Teresa decided not to be recognized if possible, and so presented herself to Habeneck under an assumed name. Astonished at finding so great talent in a child, this celebrated artist asked who had been her teacher. She named Lafont. Habeneck then remembered that Lafont, on his return from Holland, had spoken to him with great enthusiasm about a talented child pupil, and had no doubt that this girl was the same child pupil. However, he respected her desired incognito. After some months of study Teresa left Paris quietly, with no intention of returning until she had made herself justly famous. The two sisters were heard at Rennes and Nantes, then passed through Rochefort to Bordeaux where they gave twelve concerts. Returning to Paris in 1841 they passed through Angoulême, Portiers, Tours and Orleans, winning new and brilliant successes.

Theresa Plays at the Conservatoire

"They were heard together in the salons of Herz, Pleyel and Erard, and had the honor of playing for the royal family at Neuilly. It was then that Habeneck, charmed with the great progress of his pupil, resolved to have her play in a concert at the Conservatoire. He found some opposition in the committee for these concerts, but his energy overcame the objections, and on April 18, 1841 Teresa played the *Grand Polonoise* of her master. She met with most enthusiastic success and received congratulations from the great masters, among whom were Cherubini and Aubert. "Leaving Paris soon afterwards, Teresa went to Boulogne where she met the celebrated violinist, de Beriot (whom she followed to Brussels) and received lessons from him for several months. She gave some sixty concerts with her sister at the Belgian cities of Aix-la-Chapelle, Cologne and Bonn, then played before the King of Prussia at the Chateau de Brühl. Going to Frankfurt she gave twelve concerts without exhausting public interest: at Stuttgart and Carlsruhe she had no less success, and at last arrived at Vienna where the concerts of the Milanollo sisters reached the remarkable number of twenty-five in the latter part of 1843. In that year the sisters returned to their native country and were heard in Turin, Milan (La Scala), Verona, Padua and Venice.

"They then returned to Germany by way of Trieste, where they gave a concert in December; continuing with concerts at Prague, Dresden and Leipzig they arrived at Berlin in the winter of 1844 and gave a great number of concerts, as well as playing several times at Court. In the spring of 1845 they journeyed to London, but gave only one concert there, which was very poorly attended. From then until 1847 the young artists continued their career with the same tireless activity, visiting the Rhine provinces, Bavaria, the principal cities of Switzerland and the South of France. Arriving at Nancy in June, 1847, they came to a rest, and M. Milanollo bought a fine estate at Malezeville near the old capital of Lorraine. In the month of December following the two sisters were called to Lyons, where they gave ten concerts.

During the revolution of 1848 the Milanollo family were in Paris, where the young virtuosi were engaged to play at the opera. They took refuge in Malezeville, however,



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and had enjoyed a rest of some months when Maria contracted a grave illness. She was taken to Paris to be placed under the care of celebrated physicians, but their efforts proved futile and Maria died on the twenty-first of October in 1848 before reaching the age of sixteen, and was buried in the cemetery of Pere Lachaise.

"After this sad event Teresa, who for several years had given all her concerts with her sister, passed several months in retreat, being unwilling to appear in public. Later on she continued her tours, but passing her summers in Malezeville. Towards the last of her career as an artist, the year 1851 proved one of the most remarkable, with concerts at Strassbourg, Munster, Switzerland, Mannheim, Heidelberg and Frankfurt. The last concert at Frankfurt was given for the benefit of the orchestra, which had a medal struck in her honor. On her way back to Malezeville she again stopped at Strassbourg to give a benefit for the theatre there.

"During this tour of 1851 Mlle. Milanollo composed a fantasia for the violin on motives from the opera *La Favorita* and another from *William Tell* with piano accompaniment. Since then she has composed more important works, among which is a Concerto. Having married M. Parmentier, an officer, she appeared no more in public and was heard only by her friends. After living in Paris for several years, Mme. Parmentier removed to Toulouse, where she has lived since 1860."

Grove's *Dictionary of Music* states: "During the lifetime of Marie the sisters were greatly interested in the poor of Lyons, and as soon as Teresa had roused herself from the grief which the sister's death caused she exerted herself in establishing concerts for the poor, which she carried out in a systematic manner in almost every town in France."

A notice of Mme. Parmentier's death, which occurred on the previous Wednesday, was published in *Le Menestrel* of October 30, 1904. Mme. Parmentier (her husband had become a general) was only known to the public as Teresa Milanollo. The writer of this notice concluded his sketch of her life by saying: "She not only was a truly exceptional artist, but a woman of splendid mind and warm heart."

Again the Strad

I have a friend who has a three-quarter size violin with a label which reads: "Stradivarius" made in 1760. Is it possible that the instrument is genuine? — J. N. M., Chicago.

The Stradivarius label is as follows: "Antonius Stradivarius Cremonensis Faciebat Anno 17—". This master-maker, considered to have been the greatest in the long line of artist workmen, was born in 1644 and died on December 18, 1737, therefore the violin about which you ask could not have been made by him. In his book, *The Violin, Famous Makers and their Imitators*, George Hart devotes some thirty odd pages to Antonio Stradivarius. He had two sons who also were violin makers, and it has been said that many of the later works of the father have been attributed to his sons. Hart's book should be read by all who ever have experienced the fascination of the violin and its story. That Longfellow knew and had felt this fascination is shown in "The Musician's Story" in *Tales of a Wayside Inn*, from which Hart quotes an excerpt that is always good to recall:

"The instrument on which he played, Was in Cremona's workshop made, By a great master of the past. Ere yet was lost the Art divine; Fashioned of maple and of pine, That in Tyrolian forests vast Had rocked and wrestled with the blast. Exquisite was its design, A marvel of the luttist's art, Perfect in each minutest part; And in its chamber, thus Had written his unrivaled name, — 'Antonius Stradivarius.'"

In beginning his account of Stradivarius, Hart says: "The renown of this remarkable maker of violins is beyond that of all others; his praises have been sung alike by poet, artist and musician. His magic name is ever rising to the lips in the presence of the 'king of instruments' whose sound is as familiar to the humble player as to the famous artist." Hart also quotes from George Eliot's *Stradivarius*:

"That plain white-aproned man who stood at work, Patient and accurate, full four-score years, Cherished his sight and touch by temperance; And since keen sense is love of perfectness, Made perfect violins, the needs paths For inspiration and high mastery."

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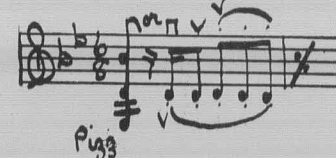
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César Cui's Orientale

Will you kindly tell me how to play the two measures I enclose in manuscript from "Orientale" by César Cui? — M. H. B., Glenwood, Iowa.



This piece is quite a favorite with violinists and has been for many years. Play the *pizzicato* chord which starts it without changing your usual hold of the stick. Merely extend the first finger (do not hook it in the least) and brush it across the strings. In making this movement you will find your bow at about the middle. Give the sixteenth note D a very short down-stroke, then play the following eighth notes with an up-bow that should spring the least possible from the string and make the tones gently but clearly rhythmic. These measures also may be played with all the arco notes up-bow. The effect when playing in the last way should be essentially the same as in the other.

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

Mr. Sabin's department is a regular and exclusive feature of this magazine and is especially written for violinists and students of violin. Questions are solicited from subscribers of record, and all legitimate queries over full signatures and addressed to VIOLINIST, care of JACOBS' ORCHESTRA-BAND MONTHLY, will receive Mr. Sabin's personal attention, but only through this column. Questions regarding comparative values of modern violins, or the nationality or value of old instruments from a description of their labels, can receive no consideration.

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Usage of the Saxophone

THE question of saxophone arrangements is giving much food for thought these days, owing to the growing demand for this instrument in all types of orchestras. In the early years of its existence great composers arranged parts in their works for the saxophone, and I list a few of these compositions: *Henry VIII*, by Saint Saens; *Rhapsody* for saxophones and orchestra, by Debussy; *Legend*, for saxophones and orchestra, by F. Schmitt; *Hamlet* by Ambroise Thomas; *En Forêt* (Poeme Symphonique), H. Kaiser; and *Elegie* for saxophones and orchestra, by Gaubert. One of the most beautiful works for saxophone with orchestra is *Choral Varié*, Opus 55, by Vincent d'Indy. Of course, there are many others too numerous to mention. At right are a few bars of some of the very early works written for the saxophone. The first is from the opera *Hamlet*, by Ambroise Thomas; quite a pretentious part is given to the E♭ alto saxophone throughout the opera. The second is from Bizet's *L'Arlesienne*, *Orchestral Suite No. 1*. Several solos are introduced; one an andante and another in a six-eight movement.

The saxophone was immediately recognized, at the time of its introduction as a valuable addition to the instrumental family. Two contemporaries of Berlioz expressed their extreme admiration as regards the sonority of the then, new instruments in the following terms: Rossini declared, "I never heard anything so beautiful," while Meyerbeer said, "It is what I conceive to be the ideal of sound."

A composer and musician not widely known was Gustav Bumcke. In 1902 Mr. Bumcke successfully introduced his symphonies in Germany in which use was made of saxophones, as also in chamber music and other works, among which can be named *A Rambler* opus 24, and *A Song of Love and Sorrow*. He was much encouraged in this work by the son of the late A. Sax, inventor of the instrument, and Mr. Victor Thiels, saxophonist of the Grand Opera House, Paris.

The full effect of the saxophone can only be brought out when played with others, that is in a trio, quartet, sextet, or ensemble. There would be many more saxophone quartets, sextets and ensembles all over the country if there were enough music arranged for them. There is, of course, a great quantity of very fine numbers arranged for these different ensembles, but not quite enough to keep an organization going indefinitely if they play one or more engagements a week. To have music arranged by expert arrangers who really can make the saxophone blend and yet produce the novelty demanded, costs entirely too much for the average organization.

Although the jazz band popularized the saxophone, it was used by military and concert bands many years before the name jazz came along and branded it a "jazz instrument." It has been laboring under this disadvantage for some years, but the term is now largely discredited; "you can not keep a good saxophone down." Adolph Sax, its inventor, intended the saxophone to be used in military bands and in 1842 he went from Belgium to Paris to demonstrate it to several eminent handmasters. These advocated its virtues so warmly that it was included in the French military bands. There is music arranged for a quartet of saxophones in almost every band arrangement, every concert band of note has used saxophones for many years, and Sousa is using a complete octet in his organization.

Although the saxophone in a pit orchestra is nothing new, yet it is being used more and more as the demand for the saxophone tone increases. Many large theatres have house arrangers, and lucky is the saxophonist at such a house, for he will have a regular saxophone part instead of having to play from a cello part.

In Los Angeles about fourteen years ago Sid Grauman produced a revue at the Majestic Theatre, called *A Trip to The World's Fair* portraying, musically, the San Francisco Exposition. He used four saxophones, and two banjos in the orchestra. A house arranger scored this revue and gave the saxophones some good work to do.

Just prior to this, a popular movie house put a jazz band in the pit. This orchestra played the feature and comedy alternating with organ, and got a "spot" on the overture which was a popular song specially arranged so as to emphasize the possibilities of the saxophone and banjo. The old-time musicians, the sort who find it so hard to progress with the times, came to hear what they thought was almost sacrilege—but which to-day is a quite common occurrence. The writer and his wife, Ruby Ernst, were members of these orchestras.

The C Melody Saxophone

Just now the C melody looks as if it would become extinct in so far as the dance orchestra is concerned, but it could stage a come-back and remain in triumph if it were used to play cello parts or a special part arranged to suit the instrument. In the west and middle-west, some years ago, instead of throwing away the cello part in a dance orchestration, we played it effectively on a C melody saxophone, the part always blending well with either a small or large combination. Another reason why the cello part should be used is that it gives the orchestra an extra saxophone, whereas the usual first E♭ alto, second tenor, and third E♭ alto will only allow three saxophones in the orchestra.



EXAMPLES OF EARLY SAXOPHONE SCORING

Of course, when playing cello parts one has to learn bass clef. A cello player has to learn three clefs, a pianist two, a viola player two and sometimes three. So why should not a saxophonist learn two? The sooner C melody saxophone players study bass clef the sooner this instrument will become a regular feature in the legitimate orchestra; it's up to you, serious brothers of the great saxophone army, to get busy. Also, teachers and directors of saxophone schools should advocate teaching the saxophone in all its branches and take the instrument more seriously. It will help to make saxophone history.

In preparing a program for one of our recent saxophone concerts, where we had to arrange music for seventy-five saxophones we discovered that arrangements do not always sound as good as they appear on paper. To hear seventy-five saxophones is a liberal education not accorded to every arranger. One not experienced in arranging for saxophones sometimes has a big surprise awaiting him when he hears his arrangement played by a large ensemble.

Modern Dance Arrangements

We, here in the United States, boast of the finest dance bands extant, due to modern instrumentation and arrangements. The dance orchestra arrangers of today favor the saxophone in the matters of key and solo parts. It is true, however, that not all arrangers can arrange music for saxophones effectively, owing to the tone coloring and voice of the variously pitched instruments. To arrange successfully a man must surely "know his saxophones." Mr. Arthur Lange is one of our most noted dance orchestrators, and realizing the importance of the saxophone in modern music, has made a thorough study of the tone coloring and blending of the instrument. He has proven his supreme knowledge in his arrangements. In a personal interview with Mr. Lange he was quite willing to give his views on saxophones. It is a great privilege accorded to the readers of Jacobs' Music Magazines to hear what he has to say personally about the saxophone, and it is a pleasure to submit the following.

"Now that the saxophones are playing an important part in symphonic music, the question as to how this instrument should be employed stands out prominently. I have had many discussions as to the tone color value of the saxophone family. Many arrangers and composers claim that all saxophones have the same tone color. This is not true, and it is important that this should be proven so I have found that the saxophone family produces a greater variety of tone colors than any other group of instruments in the orchestra. For instance, the tone color of the soprano in the upper register is individual and the lower register is similar to the brass, and at times, the English horn.

The tone color of the alto represents the true saxophone color through the entire register, although it can be made to substitute for French horn. The bass saxophone, in the low register, is similar to the contra-bassoon and in the upper register to the cello. Recently at a symphony concert, I discovered that a unison written for strings in a low register gives a vivid impression of a C melody saxophone. All this goes to prove fallacious the claim to similarity of tone in the saxophone family, although, of course, saxophones will always be saxophones and are, to a certain extent, of like tone color. However, no one can dispute the value of the saxophone in the symphony orchestra both as a solo or ensemble instrument. The difficulty in arranging for these instruments lies in the fact that they are not similar in tone color in all the registers, and before being able to score effectively for a saxophone ensemble, it is necessary to know exactly the varying tone color values of each member of the group, so that perfect blend can be created."

More Views on Saxophones

I had a most delightful visit with Mr. Ted Snyder of Watson, Berlin & Snyder, a week or so ago. One can just sit and bask in the radiance of Mr. Snyder's personality while he tells you about saxophones and the important part they are playing and will play in music, both of the present and the future.

Mr. Snyder thinks of the saxophone as a "voice" instrument, and believes its beauty is to be brought out by using it as a harmonic foundation in an orchestra in the same manner as the cellos, violas etc., are used. He contends that Art Hickman started the saxophone on the right road in the modern dance orchestra, by using it for flowing melodies and effective harmony. Then came along a prominent leader with his bag of tricks, and like wild-fire, orchestras the whole country over started to do stunts on the saxophone, showing no discretion in their use, and throwing them in as often as the player wished at any place in the music. Today these tricks are arranged, and instead of three saxophones doing three different tricks or figurations, they all work together in perfect harmony. Mr. Snyder thinks that Mr. Arthur Lange is considered a very noted authority on saxophone arrangements and that it is his great knowledge of the instrument, and his art of arranging for it, which has helped to put it where it is today.

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This instrument will be most welcome to the saxophone family, which now numbers ten members. The writer has been advocating an instrument in F for many years, and knows of many other saxophonists who have believed as he did. Probably Mr. Kimball of Oakland, Calif., is credited with putting in the strongest plea for this new saxophone. His article in the Jacobs Music Magazines some months ago attracted wide attention. We imagine that Mr. Kimball at this writing is enjoying the beautiful tones of his new Mezzo Soprano Saxophone in F. I had the pleasure of playing on one of the new instruments several weeks ago, and was so taken up with the tone and smoothness of the scale, that I immediately greeted it as a welcome addition to my large saxophone family. We notice that Mr. Hazelet of the Paul Whiteman Orchestra speaks in glowing terms of the new arrival, and has placed his order for one. Many other saxophonists of note are following suit.

Now we will have parts for two more saxophones to play in our saxophone bands, as *Horns in F* can be substituted by saxophones in F. Although at times these parts may not be entirely satisfactory they will help out in the matter of an entire saxophone ensemble. I am sure



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Questions and Answers

I am a student of the saxophone and regularly read the questions and answers in the Jacobs Music Magazines. Please tell me how to finger the high tones E, F, F♯, G, G♯ and A above high C on the C soprano. I notice that the range of the C soprano is given as from B♭ below the staff to E♭ above the staff, but I am told it is possible to go higher.

— H. R. S., Pensacola, Fla.

With a lot of practice and a good embouchure you can increase your range to C above your high C. As your soprano range is only to high E♭ above the staff, I will give you directions for the notes you ask for. On the latest

Continued on page 68

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RUDOLPH TOLL

The Importance of Imagination to the Clarinetist

IN answer to numerous questions on "how to improve and perfect one's tone," I would advise the aspiring clarinetist first to be sure that he has been correctly taught the art of tone production, and secondly to perfect his tone by means of his imagination. The student with an imaginative mind will readily see the value of this suggestion, but the "practical clarinetist" may not immediately grasp the importance of imagination as a factor in clarinet playing. To the practical-minded, uninitiated musician, imagination suggests something distinctly contrary to the practical—something illusive, something unessential, something depreciating and effeminate. Of course this is a distinct manifestation of error. Not every man is endowed with a great imagination, nor possessed of the "seventh sense," but everyone should try to see other than the commonplace in life, or at least strive to perceive the commonplace in a new light. Development of the imagination makes more manifold our ideas, and it is undeniably the man of ideas who rises to pre-eminence in art as well as in science. Where there is no imagination there is no growth. He who lacks imagination lacks the stimulus that pushes human beings forward and upward. Hence, the importance of bringing to our own particular sphere—the sphere of the clarinetist—the imagination, dignity, sincerity and ideals that men of science and letters bring to their respective callings. The striving for high ideals is in itself a compensation, but in addition to this, who can gainsay that a finely-schooled musician, with a well-developed mind and imagination does not stand a better chance than the slipshod, matter-of-fact player who caricatures music in all corners of the earth? How does all this apply to the clarinetist? It applies in the way it does to all who are engaged in artistic endeavor. Progress and perfection are required in every branch of art and science. Clarinet-playing as an art is still in its infancy; in fact at the present time the clarinet is being libelled by many of the jazz players, who produce a tone which is absolutely foreign to the real clarinet quality. However, it is encouraging to note the number of jazz players who are beginning to realize the beautiful tonal qualities of the clarinet, and are taking it up as a serious study.

I ask my readers to give the above careful consideration. Do not merely read the words, without trying to understand their meaning, just as so many players execute notes without any realization, other than that they are producing sounds. This latter and common error is one to be avoided. Remember that music is a language, and just as words form sentences, so each group of notes forms musical sentences, provided the player understands continuity, coherence, and the blending of tones one to another. You cannot learn these points, which are only a few of the attributes of an artist, except from a learned musician, who is himself a man of imagination.

To Lower Pitch

In the October number of the magazine I was extremely interested in an article in your column concerning a special tuning device (Howard) for lowering a B \flat clarinet to the pitch of an A clarinet. You mentioned that it was quite accurate in pitch, and I was wondering why more clarinetists did not use the device in their work. Even though the trend of new music orchestration is toward the B \flat clarinet parts, I am sure that a great many musicians use A clarinets still.

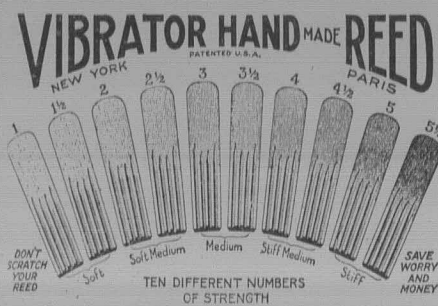
I am extremely anxious to learn whether there is any device that could be used on my silver B \flat clarinet to lower it satisfactorily to A in pitch, without drawing the joints which makes the intonation faulty. —S. B., Minneapolis, Minn.

As stated in previous articles, the Howard tuner changes perfectly a B \flat to an A clarinet. Mr. Howard has also a tuner that will change the pitch a quarter of a tone. The

THE conductor of this department is a recognized authority in all matters pertaining to the tuition, technic and literature of the clarinet and kindred instruments. Mr. Toll was formerly clarinetist with the Pittsburgh Symphony Orchestra, the Boston Opera Orchestra and Instructor of Clarinet at the New England Conservatory.

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

It is obviously impossible to give attention to inquiries regarding the "best make" of instruments, "best brands" of reeds, "best methods," etc.



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only disadvantage might be in quick changes from a B \flat to an A, on account of the necessity of inserting the tuner in the clarinet when about to play A parts, and the fact that it would then have to be removed when changing to B \flat parts. However, if there are a few measures rest, it could be easily accomplished. The tuner leaves the intonation absolutely perfect. There is no other way known to me that will lower the pitch satisfactorily.

A Cluster of Questions

I am in receipt of the following questions from F. L. P., Port au Prince, Haiti, which I will take up separately.

Using a 17-6 Boehm B \flat clarinet, how would you finger the following?—I am referring to the intervals in the first and second groups—D \sharp , C \sharp , B and D \sharp , marked by a cross.



In order to slur this passage smoothly, you must glide with the right little finger, from D \sharp to C \sharp on the right side. This will bring you back on B with the left little finger. In looking up this passage in the Klose method, Page 110, you did not notice that one sharp was cancelled, so that you really are playing in the Key of A, which simplifies this particular passage, but your question comes in very nicely, because it may help others out of a similar predicament.

In the piece "Zampa," at the 2nd Andante, oboe cue, how would you execute the 1st and 5th measures?



This may be similarly fingered, by gliding with the right little finger from E \flat to C, which will bring you back to D \flat , with the left little finger, in the first measure. In the fifth measure, you must release the right little finger quickly with the left little finger holding D \flat .

In playing high G, fourth line above the staff, do you use the fourth finger of right hand on key No. 4 (E \flat key)? Is this G in tune without the 4th finger, and if so, why use it?

This is the proper fingering for high G, and I do not think it will be quite in tune without the use of the 4th finger, otherwise it would not be so indicated in the chart.

How can a trill be effected using 11 $\frac{1}{2}$ fingering—trilling G to A? Can the 4th right finger be omitted?

You will note that there are seven different fingerings shown for G, and if you wish to trill from G to A \sharp , finger G according to 11 $\frac{1}{2}$. Keep the little finger down on key No. 3, and raise the three fingers from the rings on the lower joint when sounding A.

In using your tonguing device, can the attack be made with the syllable "th" as in "the"? Seems rather difficult to pronounce an absolute "t" with the tongue touching the reed tip.

The idea of the syllable "tee" is to guide you in the way the tongue should attack the tip of the reed. The tongue must act very lightly, in a manner similar to uttering the syllable "tee" without the instrument. The trouble with many beginners is that they use too much force in their attacks on the reed. As one of my pupils remarked to me, "I try to imagine attacking a red-hot iron." This boy had imagination, and he grasped the idea instantly and produced a very clean attack, without exertion.

Zelmer Wheelless of Montrose, California, is a student player of the clarinet in the La Crescenba School Orchestra. He reports that the Jacobs' ORCHESTRA MONTHLY is used in connection with the school orchestral work.

Roy Holiday is a clarinetist, pianist, and teacher of all band instruments on Coon Rapids, Iowa. He also is leader of the School and Municipal bands.

Roy M. Miller (Supervisor Music, Northwestern High School), Detroit, Michigan. — I firmly believe that the Jacobs publications are doing more for public school music than any other magazine. They touch in detail so many different phases of the work. . . . I usually read Mr. Toll's clarinet department to my advanced clarinet class.

H. Matheus (Clarinetist), Girvin, Sask., Canada. I have derived much useful information from J. O. M. Of course I am especially interested in Mr. Toll's clarinet column.

Richard Gilbert of Yonkers, N. Y., doubles on clarinet and saxophone in the Inter High School Band of that city.

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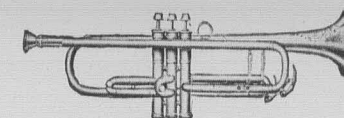
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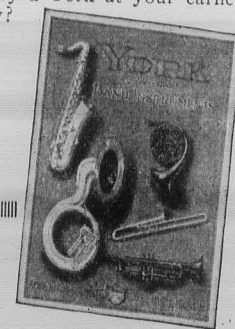
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Newburgh, New York.—The Newburgh Symphony Orchestra recently gave its fourth concert under the baton of its conductor, G. Kolen. At the time of this appearance the orchestra was only eight months old.

C. W. Foster is an orchestra leader and violinist in Walla Walla, Washington. He studied for six years at the Whitman Conservatory in that city.

Roland Olsen, leader of the Sobey High School Band in Sobey, Montana, is a teacher of all band instruments, also a pianist. He is disappointed when an issue of the magazine does not contain a special number about school bands.

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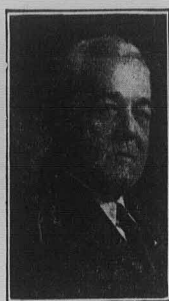
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Improvising and "Filling In" A series of practical articles for players of wind and string instruments

By A. J. WEIDT

The Use of Passing Notes in "Filling In"

SO FAR, in these articles, the arpeggio style only of "filling in" has been illustrated and I hope that the readers who are interested and wish to follow this series to the end, have by this time become familiar with the chord intervals. Improvising and "filling in" is in reality composition in a small form, and the same rules of melody writing apply in a short phrase or section as in the larger form, that is to say, a 16 or 32 measure strain. All melodies are built up on chord intervals, whether the movement is diatonic or chromatic. The large notes in Ex. 1 indicate consecutively the root, third, fifth and the root (3va) of the C chord; the small notes indicate passing notes. Notice that the triplet, beginning with the root, is partly, not wholly chromatic, a whole tone occurring between C and D; that beginning with the third, too, is semi-



A. J. WEIDT

chromatic. The one beginning with the fifth is diatonic as the root, in octave position, being a fourth higher will not permit the use of a chromatic movement. Rule: A half tone must occur between the last note of a triplet and the following chord interval. For example, compare ex. 1B at bb, in which a whole tone occurs between the last note of the triplet and the following interval, with the first triplet in No. 1, aa. Exceptions to the rule are shown between 2 C and D and 3A and B. A chromatic movement occurs between the fifth and the seventh; see example 1A in which the harmony is C7. In ex. 2 to 2D the harmony indicates the C chord. In order to avoid a repetition of a chord interval, particularly the root and the fifth, it is practical to artificially raise either the root or the fifth by the use of an accidental (see "cc" and "dd"). This is not possible between the third and the fifth. See 2A and 2D. The small notes (in ex. 2C) with stems up indicate a diatonic passage. The effect of the partly chromatic passage indicated by the notes with the stems down is much better on account of the half tone occurring at "ee". In ex. 3 to 3D the harmony again indicates C (tonic chord).

As a variation it is a good plan to skip upward to a chord interval and move down to the interval skipped (see "ff"). At "gg" it was necessary to drop down to the next interval in order to progress correctly to the root. At "hh" the movement is upward.

Note at "ii" the skip of a chord interval moving downward to avoid a repetition of the fifth which occurs in 2a (the measure directly above). The same rules apply in general in ex. 4 to 4D in which there is a change in the harmony in each consecutive measure. Exceptions: In 4A it was necessary to drop a half tone below A in order to pro-

gress chromatically to B, one degree higher (see "jj.") In 4B, 4C and 4D it was necessary for the same reason, to drop to the next lowest chord interval. N. B. Note that the distance between the last passing note (small) and the following chord interval is, with two exceptions, a half tone, whether the movement is up or down.

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ONE of the features of the 27th Annual Convention of the Guild of B. M. & G. which is to be held in Hartford, Connecticut, June 10th to 13th inclusive, will be the playing of the Hartford Symphony Mandolin Orchestra. Walter Kaye Bauer, founder and director, who on this occasion will share the conductor's desk with Frank C. Bradbury. Although this was announced in a recent issue of the magazine, and some description of the orchestra given at the time, many inquiries have been received, showing that more detailed information would be without interest to our readers.

The Hartford Symphony Mandolin Orchestra was founded in 1919 by Mr. Bauer who from the beginning saw great possibilities in a symphonic plectral combination. The organization at present uses the following instrumentation: 14 first mandolins (four solo and ten first), 12 second, 7 mandolas, 5 mando-cellos, 3 mando-basses, 4 guitars, 2 tenor guitars, 2 flutes, 2 clarinets, 1 organ (harmonium), 2 horns, 1 first tenor banjo, 1 second tenor banjo, 1 third tenor banjo, 1 cello-banjo, 1 bass banjo, snare and bass drums, tympani, piano. Mr. Bauer uses the string choir almost exactly as it is used in the orthodox symphony orchestra: namely, 1st and 2nd mandolins, mandolas, mando-cellos and mando-basses. The guitars are used somewhat as a cross between the after-beat strings and the harp, and are augmented in this respect by the tenor guitar which furnishes a marked rhythm to the string choir. The first mandolins are divided inasmuch as most modern scores write for the violins in this way, allowing the melody to be played in octaves in several instances. Two flutes and two clarinets are used in the usual manner but it has never been possible to secure oboe and bassoon players, hence the use of the reed organ as a substitute for these voices of the woodwind choir. Two horns in F are also used in the conventional way although not as frequently as in the orthodox symphony.

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F. R. Ingraham (Tenor Banjoist), Holcomb, N. Y. — I find many interesting and helpful things in A. J. Weidt's pages in JACOBS' ORCHESTRA MONTHLY. The entire magazine keeps a person interested from one month to another.

W. Pfundstein likes all the music of the Jacobs' publications, yet personally prefers the lighter (such as marches and popular) to the heavier. He is a professional tenor banjoist in Cleveland, Ohio.



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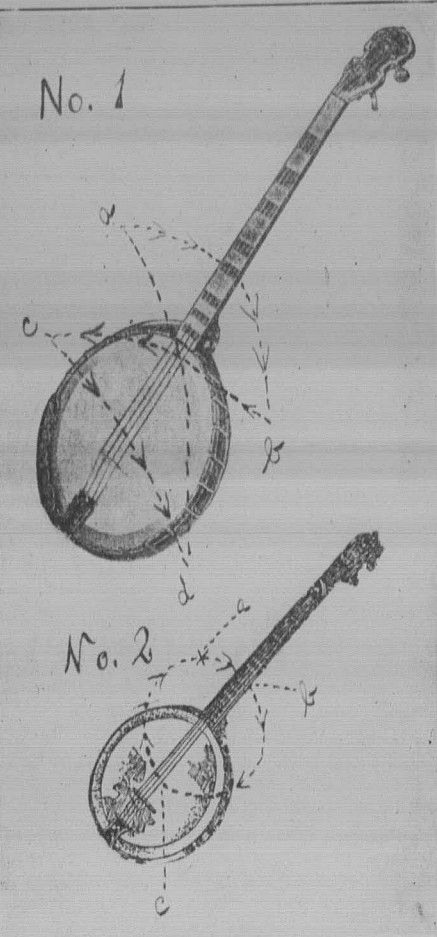


DIAGRAM OF FIGURE EIGHT AND CIRCLE STROKES

"Figure Eight" and "Circle" Strokes

Will you please explain in your column the manner of making and the place of using the tenor banjoist's "figure eight" stroke; also "circle" stroke. —F. L. P., Port au Prince, Haiti

Without any intention of trying to be funny, the query might be answered by saying that it all depends! — meaning that it depends upon whether you use a straight (four in a measure) stroke commonly used in fox-trot time or a syncopated rhythm. The illustrations following apply to a straight rhythm.

The "figure eight" shown in No. 1 begins at "a" with a down stroke hitting the strings somewhere near the ninth fret, and ends at "b." The up stroke should hit the strings near the rim (about half-way between the ninth fret and the bridge) and end at "c," which brings the plectrum in position to play the following down stroke in the usual spot near the bridge, ending at "d." The final up stroke should begin at "d," again be played at the rim and end at "a," which will bring the plectrum back to its original position.

Summary

The four strokes to each measure should be alternate down and up; the down strokes occurring consecutively at the ninth fret and near the bridge, and all up strokes near the rim. The best place to use the "figure eight" stroke is when few changes in the harmony occur, and four-note chords must be used. In order to increase the speed, the size of the "figure eight" stroke can be reduced by beginning the first stroke at the twelfth or fourteenth fret, or even at the rim.

Example No. 2 shows the "circle" stroke, which should begin at "a" with a down stroke hitting the strings at about the twelfth fret (at "b"); the up stroke occurs at the bridge (at "c") with a curved motion, which brings the plectrum in the right position to start the down stroke again at "a." As a down and up stroke complete the "circle," it will have to be repeated in order to make up the four strokes (quarter notes) in each measure. Use four-note chords. As shown in the illustration, a perfect circle is formed when making this style of stroke, but you will notice that the usual curves are missing in the "figure eight" although when executed it resembles the real thing.



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Three Strings or Four—and Why?

I hope the question asked by W. H. S. in the February issue, together with your reply, will evoke some lively discussion regarding the state of things about which he speaks, and that it will also be the means of giving us in the near future music for the banjo that is written for all four strings. To me, playing banjo material as it is written today (using only three strings), is like playing a piano wholly in the treble clef. I am led to ask—why have four strings on the banjo when only three are used? Will look for a reply in your column, and thank you so much for help from it in the past.

—Q. H., Los Angeles, California.

A fairly inclusive answer to your question might be found in the everyday phrase, "enough's enough," but let's take the matter up a little more in detail. First, in my opinion the three-note chord in dance orchestrations is here to stay, and this for the principal reason that perfect progression on three strings certainly sounds better to the average listener than the apparent increase in volume gained by adding the fourth string. I have emphasized the word "apparent" because the player himself may notice the increase in volume of the four-string chords over that of the three-string ones as now used, but as the highest notes can always be heard above the low notes (for example: the notes on the first string, A, can be heard more distinctly and at a farther distance than those on the second, and notes on the second string more distinctly than those of the third, etc.), the string least distinctly heard at a distance is the fourth as it is the lowest.

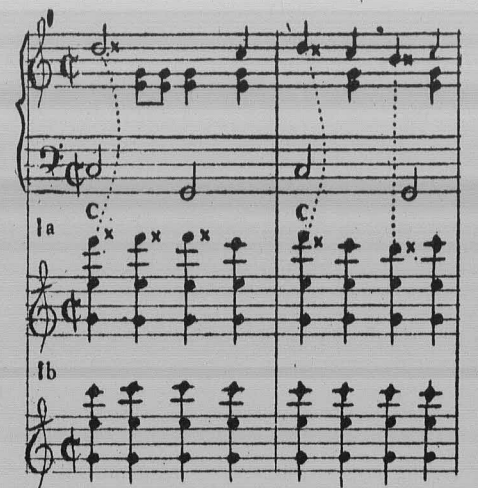
It appears to me that the modern banjoist is kept pretty busy in reading the three-note chords, when it is considered that passing notes very often are used to make up a chord. I am almost positive that the players who actually read from the score and do not depend upon the letter-symbols, are not particularly anxious to have the four-note chords return. You ask: "Why have four strings on a banjo when only three are used?" As a direct reply to the question, I'll ask you one: Why have six strings on the guitar when only three are used as chord accompaniment? (Note: The lowest strings are used as the bass, and usually are played singly.) Here is another point! Look at the average piano accompaniment score and you will find that three-note chords (right hand) are the rule. Why? The answer is *Perfect Progression*, which always will be my answer to the four-note chord question.

Plus Signs Over Notes

Enclosed I send this orchestration to ask for a little information. I notice all through the piece, marks like plus or multiplication signs placed over the notes. I should be obliged for a full and proper explanation as to their meaning.

—Q. W. J. J., Ontario.

The signs you mention, when occurring over a chord indicates that a passing note, usually the melodic note, is substituted for one of the chord intervals. The rule is to omit the interval that is nearest to the substituted note. I give you an example. In examining this example it must be remembered that the tenor banjo score when played on the instrument for which it is written sounds an octave lower than if the same chords were played on the piano, thus the D, treble clef, of the first measure of the piano score is exactly the same in pitch as the D in 1a. The piano score (1) shows that a passing note must occasionally be used in place of a chord interval. The harmony indicated in the present instance, is that of C. In the first measure, the melodic note (D) is only one degree (note) higher than C, the upper note of the C chord, and will therefore be a discord, if the chords in 1b are played. The same applies to the second measure with an additional discord resulting from the 3rd melodic note B which is only one degree lower than C. The remedy is to play the chords as written in 1A.



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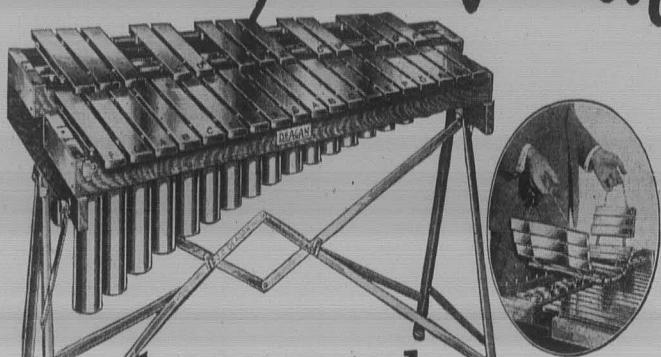
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THE DRUMMER

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Rudimental Drum Beats

JACK LYNEHAN, one of the most popular and proficient rudimental drummers in the business, is again in Boston, this time with the Just Fancy Company at the Wilbur Theatre. It will be remembered by those subscribers to the Jacobs Music Magazines who have read former articles referring to rudimental drummers, that Lynehan was the teacher of J. Burns Moore of New Haven, Connecticut, another very fine schooled drummer, who in turn taught Frank Fancher, the champion rudimental drummer of the United States and holder of one hundred and eighty-two cups and medals gained in competition.

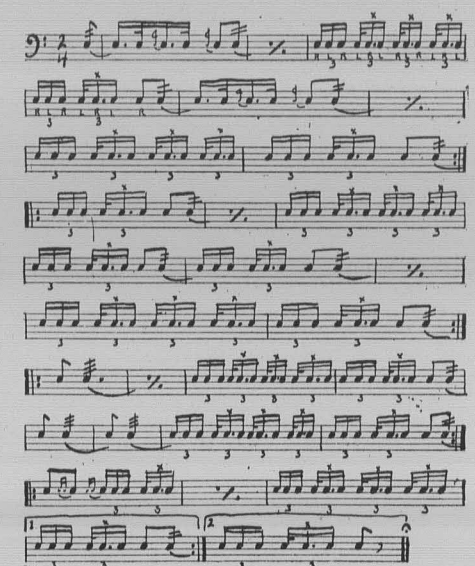
Lynehan has more drumming tricks up his sleeve than a radio has squeals and on this visit he passed along to *The Drummer* a couple of very interesting beats, based on the old-time art of pounding the calf skin.

They are entitled *Doubling the Dinner Call* and *Fancher's Half-time Stick Beat* respectively, and are well calculated to make the readers of this column sit up and take notice. Thank you, Jack, and come again.

As an afterthought, rudimental drumming seems to be coming into style again, although a bit indirectly. Many of the modern drummers with what we term the "big name bands," are finding that through study of the drum rudiments such as appear in *The Old Camp Ditty* they are able to add to their stock-in-trade of modern jazz rhythms to quite some degree, and those few schooled drummers who can teach the old-time beats are reaping a harvest.

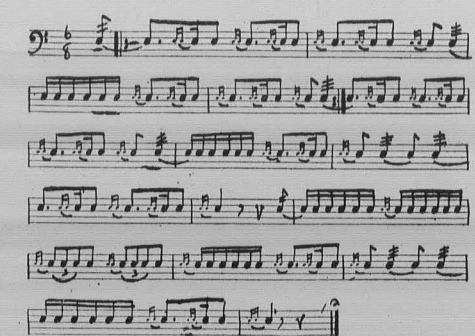
FANCHER'S HALF TIME STICK BEAT

Notated by Jack Lynehan



DOUBLING THE DINNER CALL

By Jack Lynehan



Correct Position for "Attention"

Will you kindly advise me through your column in J. O. M. what is the correct position for a musician playing in a military band to take when the order "Attention" is given?

R. P. M., Tallahassee, Florida.

The position of a bandsman at "Attention" is as follows: Heels on the same line as close together as the conformation

of the man permits; toes turned out forming the angle of 45 degrees, knees straight, hips level and drawn slightly back, body erect and resting equally on hips, chest lifted and arched, shoulders square, head erect and to the front, chin drawn in so axis of the head and neck is vertical, eyes to the front, weight of body resting equally upon the heels and balls of the feet and the instrument held in or with left hand, the right hanging naturally at the side.

Two-Four or Six-Eight

How would you play the drum solo in the "American Patrol," by Meacham; in the two-four rhythm as written, or in the six-eighth rhythm? This is a matter of much discussion by various drummers of my acquaintance, some of whom say the solo should be played exactly as written, others believing it should follow the regular military style of the six-eight beat.

—A. L. D., Whitman, Mass.

Most players take what might be termed "drummer's license" in this number and play the solo in six-eighth rhythm. The *American Patrol* is clearly a military composition and the drummer is supposed to be parading on the street or the field, while playing. It naturally follows that he would play in military six-eighth street-beat rhythm.

One Stick Attack

Which is the best way of making a "off" attack roll? Should the two sticks be pressed on the drum head together, or is what is termed the "one-stick attack" better?

—B. D. S., Augusta, Maine.

I advise the roll made with one stick rather than with two. In the two-stick attack both sticks are thrown on the drum head at once. The roll that follows must be alternated at the regular speed, as it could not possibly be maintained with the two sticks playing continuously. Therefore, the attack with two sticks sounds a good deal different from the ordinary alternating roll which follows, for the rhythm is broken. The one-stick attack is followed by a roll played at exactly the same speed. In this way the roll is perfectly even from the beginning to the end. The one-stick attack will give you all the explosive accent you wish, and is more in accordance with musical theory.

Second Hand Equipment

Would you suggest the purchase of a second hand drum outfit if in perfect condition? What is the approximate percentage of depreciation on an outfit which is, say, two years old?

—C. E. S., Dedham, Mass.

One can often pick up a good second hand outfit at a reasonable price but I do not suggest a purchase of this sort, unless you feel competent to judge of the merits of the outfit yourself, or purchase from a reputable concern who will not be likely to take advantage of you.

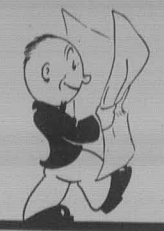
You must remember there is always a reason for a man wishing to dispose of a drum outfit. It may be that his instruments are in perfect condition but unsuited for his work on account of their size, or drum styles may have changed since he purchased his outfit, which renders it obsolete. The most common reason for one disposing of an outfit is because it is out of date, or there is some defect in workmanship, quality, or adjustment which makes it exactly as unsuitable for your work as for his.

There is no standard percentage of depreciation on a drum. Like a violin, a well built high grade drum will improve with age. The cheap drum will be ready for the junk heap at about the same time that the good drum has improved to a noticeable degree. However, the fact that the drum improves with age has nothing to do with the price you will be able to get for it, if you wish to sell it as second hand. That will be governed by the circumstances surrounding that particular drum or outfit. I have a particular pet peeve against the teacher who shops around for a second hand outfit with which to equip a pupil. I meet quite a few of these teachers in the course of a year, and always endeavor to do a little missionary work with them. With the best intentions in the world towards a pupil, they do him an injury rather than a favor when they allow him to go out into the business world with cheap drums, or drums that are not fitted for the work the pupil intends to do.

Invariably this type of teacher is influenced by the fact that his pupil is not very well to do and cannot afford to buy good drums; and of course with the very best of intentions unwittingly handicaps his pupils.

The point is this: let us say that the pupil has studied anywhere from six months to a year and is ready for his outfit and for whatever engagements may be open to him at this particular stage of the game. He has paid his good money to a high grade, competent instructor, he has spent whatever books and accessories necessary and he has spent his time with the ultimate idea of being a first-class performer. Now he is ready for his outfit, and at this time more than at any other, he is in need of good advice regarding the quality of outfit and type of instruments to purchase. Good advice will do more towards giving him

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Montreal Music News

By Charles MacKeracher

GLEN ADNEY is now a member of Danny Yates' Windsor Hotel Dance Orchestra. The addition of such a pianist as Adney has made a marked improvement to the ensemble, which now could be called an all-star outfit. Adney's predecessor certainly was a good pianist, but Glen's piano solos seem to have caught on.

Pat Harrington, Harry Barsh and "Sleepy" Hall have made *If I Can't Have You and My Ohio Home*. Margaret and her boys will make a record this month as soon as they can obtain an original orchestra. The name of the recording company cannot yet be divulged.

Moe Wyman receives honorable mention this month. As most of us already know, Moe is the orchestra leader and violinist at the Hauffbrau. I was asked to insert this note by one who does not know Moe personally, which goes to prove that his violin solos are clicking.

Maxime Visé, local violinist, has completed his sixth year as leader of the Place Viger Hotel Orchestra. This man deserves all the good luck in the world, because he already has had all the bad breaks. After spending years in a mountain sanitarium (Ste. Agate des Monts), he took his family down to Tampa, Florida, in the hope of obtaining a position as violinist. The local Union did not approve of this plan, however, and so the Visé family found itself back in Montreal. But you can't keep a good man down very long, and Maxime is now where he belongs, at the head of a first-class hotel orchestra.

Mrs. Armstrong, née Marion Burns, is beginning to find her way around the United Amusement Theatre once more, doing a little substituting here and there and particularly in houses up north. Local readers will remember that whenever George Nicholas opened a new theatre he always played safe by featuring a popular piano act which always went over big. This novelty comprised three pianos and three pianists, namely: Marion Burns, Vera Guilaroff and William Eckstein. Marimbaphone solos by Armand Meerte and Harry Raginsky also were included, and at one time Howard Wynnes also participated in these offerings. It always is interesting to know what a pianist will do in an emergency. Some years ago when Marion was playing at the Regent, she suddenly had audible evidence of a violent thunderstorm outside. Did Marion become nervous? Yea, verily, she DID, and hastily retreating up the centre aisle, grabbed the first car for home.

Mrs. Hendrick, apart from being one of the best organists in this city, holds another distinction, namely, that of never having been late during the past eleven years. Mrs. Hendrick lives just around the corner from the Imperial.

Inquiries have been made as to the whereabouts of our old friend, Ed Dubé, who was relief player at the Strand some five or six years ago. Ed is now at the Crystal Palace, where piano and drums are used. The Crystal Palace is beside the Midway on the Main.

What do you think! A new piano for the Century Theatre! A real Knabe to replace the thirty-year-old Rosenkranz Rattler that for so many years has been charming (?) the patrons! Long ago the old R. R. should have been consigned to the limbo where the "rattlers cease from rattling and the rattled are at rest!" Every bit of felt on the hammers had been eaten by moths years ago, and many times absolute silence during certain parts of a picture would have been far better than the "clack-clack" which sounded with the striking of each key and gave the impression that the pianist always used a wood-block accompaniment, no matter what manner of music he played. The new Knabe suggests heaven; as for the old Rosenkranz—sizzle, sizzle, sizzle!

As we go to "press," Ray Miller is no longer with the Press Club Orchestra. First the pianist left, but returned, then Ray resigned. Can't get many of the details. Shaffer, the pianist, is one of the few men here playing original "dirt choruses."

A gold and ivory grand, with dainty Vera Guilaroff at the keyboard; Harry Raginsky, the popular marimbaphonist and four-hammer virtuoso as assisting artist! That surely forms a stage setting which means music's spell, and this musical pair (Mr. and Mrs. Raginsky when not on the stage) are to be found nightly 'neath the silver screen at the Westmount Theatre. The writer of these notes always becomes enthusiastic when our above named friends are mentioned. Harry Raginsky is a spotlight artist who never need remove his hat to any local drummer or marimba-

phonist. He specializes in four-hammer work, and in that has the field entirely to himself.



HARRY RAGINSKY

In the popular form of four-hammer playing, as the most of us know it, the type of music commonly used is always the slower variety (such for instance as the poor old *Rosary* which often finds itself the victim of the four-hammer boys exploiting on the big circuits), so perhaps you can imagine our surprise when we heard Harry dash off dance and show numbers in brilliant style with four hammers. This indeed was new, for that sort of thing was not done until Harry came along, and I am very much afraid that if he keeps up his good work the "two-a-day" will claim him. This talented married couple have tasted the fruits of trouper life before, as it was only two summers ago that they staged a novelty act which received some choice booking throughout the North Central States, one of their stops being Castle Farms, Cincinnati. Incidentally, we might mention that Castle Farms boasts of such entertainers as the weighty "P. W.," the Prince of Jazz, to mention only one.

In our haste to compile these notes we seem to have forgotten the time-honored maxim of "ladies first," and will try to appease our conscience by bearing in mind that with the theatrical profession the best is always kept till the last and state that with but one exception Vera Guilaroff tops the list of our pianists. This little lady started in the profession when but a "kiddie" with curls hanging down her back; and although only in the early twenties her music career has been broadly varied—covering recording, teaching, photo-playing, vaudeville, etc. Her piano records sell from coast to coast, and no music seems too difficult to be played with ease by this accomplished pianist. The writer has never regretted that at one time he was one of her pupils. As previously mentioned, our two friends are at the Westmount every evening, and to that we might add that Harry has some qualities which not a few of our local men lack; he is courteous, considerate and gentlemanly at all times.

Boston, Mass. — Two hundred bandmen, members of the Musicians Protective Association, recently serenaded the wife of Governor Fuller at her home; this took place during their parade from the State House to their headquarters. Not only was this the largest company of bandmen ever to parade the streets of Boston, so it is said, but the band included two huge instruments, a bass drum measuring seven feet in diameter dragged on wheels by two men and played by two more, and a B♭ Tuba that had to be carried in an automobile with one man to blow and another to manipulate the keys. The bass drum was that used at the Centennial in Philadelphia in 1876.

On Sunday, April 22nd, the M. P. A. gave its annual Monster Band Concert of four hundred musicians at Mechanics Building with William Barrington-Sargent as Conductor; Thomas M. Carter, Honorary Conductor and Walter M. Smith, Special Feature Conductor. The soloists were: Miss Blanche Haskell, soprano; Mr. John A. Jacobson, trumpet; Mr. Andrew Jacobson, saxophone and Mr. Thomas Deveney, trombone. One of the interesting features of the event was a pageant *From War to Peace* depicting the evolution and modern appreciation of the brass band.

C. G. Myher, instructor and director of Independent School District No. 7 Band in Cloquet, Minnesota, plays and teaches all band instruments, with the trumpet as a specialty.

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Who Gets The \$29?

Continued from page 9

"You can see that by the time this trumpet was ready to be finally tested before shipping a whole lot of time was put on it by men who were able to demand pretty good pay. Some of those men could have been replaced with cheaper help, and various short cuts employed, so that a trumpet, the same to all appearances as this, could have been made for us to sell for perhaps twenty-nine dollars less money. But York wouldn't have put their name on the bell, because it wouldn't be a York horn. They couldn't afford to take a chance on selling any horn that they don't know positively is up to York standards. And the same thing is true of every reputable manufacturer.

"That's why I said you 'get the \$29' if you buy this trumpet. You get the value that the manufacturer put in the instrument, and the name guarantees that the value is there.

"Now if you want to examine that other trumpet you mentioned—"

"Never mind that other trumpet. I didn't like the looks of the man who ran the pawnshop anyway. I guess we can make a deal, and if you can fix me up on terms, I would like to have this instrument—I sort of feel as though I know its history."

I had been listening so intently that I was startled to find I had all but missed my train for the next town, and I did not even have time to stop and congratulate the salesman. As I hurried away, I noticed that I had been only one of four who had formed an uninvited audience at one of the most interesting talks on the trumpet I had ever listened to. I don't know who the other three were—perhaps they were people who were interested not only in the information they gleaned from the salesman's talk, but also in "who would get the \$29." In any event, if any of them were then or later in the market for a trumpet or other musical instrument, I know the store was pretty sure to have first chance at their business!

Marengo, Ill. — The Ninth Annual Band Concert given by the Marengo Community High School Band, C. M. Peebles, Conductor, assisted by the Harvard, Illinois Community High School Band, Carl H. Huffman, Conductor, and the Woodstock, Illinois, Community High School Band, M. Tomiskey, Conductor, was recently held in Marengo Community High School Auditorium. Each band gave a special program, following which the combined bands played two special numbers. Several individual solos were played between band numbers by members. The remarkable improvement, particularly in tonal balance and execution, over last year was very pronounced. The outstanding features were the playing by the Harvard High School Band and a brass quartet, composed of members from the same band, of the *Dance of the Hours* from La Gioconda, by Ponchielli (Pat Gilmore's arrangement).

Quartet playing, especially brass quartet, is most exacting and difficult. Tone, style, technique, tempo and a feeling of perfect sympathy with each other, combined with a set of standard make instruments, like the set these three boys and one girl were using, are the essential qualities required in brass quartet playing. Their interpretation and ensemble work was almost perfect. I asked Mr. Huffman what system he used to get such splendid results from his pupils in this exacting work. He said, "I follow the system taught me by those past masters Herbert Clarke and F. N. Innes. The system is very simple and practical. Each member of the quartet is given individual attention and practice separately for at least a half hour each day, then later they play together for a half hour. Each member of the quartet must be technically perfect in his individual part before they can play in absolute unison." He is right—quartet playing requires concentration, adequate technical equipment and an acute sense of propinquity to be successful. These annual concerts sponsored by the communities from which the bands come are a delight to all, and represent the results of effort well spent. "I will!" is still the motto of Illinois.
—Arthur H. Rackett.

You Can Take It or Leave It

The Six Best Peppers

By Alfred Sprissler

STILL they come! And as usual we list the crime, the locale, the chief criminal, and the accessories before and after the fact.

PALE HANDS (That Picked My Pocket). Another tender ballad in 16/4 time from the studios of Vladimir O'Reilly & Sons. "One of those languorous far-eastern tunes which reflect the influence of Ornstein and Einstein on modern music," says Maximilian V. Klutz, director of the Klutz School of the Second Violin, Allentown, Pa. How Do You Like Your Wedding Ring (Three Payments and It's Yours) is published by the Bach Gesellschaft in collaboration with La Société pour la Musique Ancienne. "A snappy number that has the approbation of Judge Lindsey," radios Xavier Zilch, who conducts the orchestra at the Hotel Neolithic, Detroit.

KISS AND MAKE-UP (But Use the Kissproof Kind). Another ten-strike by the firm of Arsenique & Tablkum, whose *Synthetic Sue* made such a furor two months ago. This department has received a letter postmarked Mecca, but being unable to read Arabic we haven't the faintest idea of what it's all about. In all probability, however, it tells of the success of this snappy hit in Arabia.

HE'S A BAD ACTOR (He's Endorsed No Cigarettes), published by Yudel MacSweeney. "A sweet dreamy waltz that makes everybody want to tango," writes Ralph Q. Baldwin, of Appel's Orchestra, at the Thirty-Eight Calibre Club, Chicago.

Y'AIN'T SO FUNNY, BUDDY (You Only Look that Way) is published by Rosinski & Boyd. This and the following number are "underworld" specialties, a type to which this firm is giving its attention. "It's a wow!" cables André de Luron, pianist at Le Seau de Sang (the Bucket of Blood), the Montmartre, Paris.

PITY A FLAPPER IN VENICE (When She Has to Walk Home) "I disagree with Stanley Woodburn, who says this number is all wet," writes Arnold Lynch, organist at the Church of the Planetary Transmission, Bethayres, Pa. "Played with the nix vomica, triangle, zither and bass oboe stops the effect is simply astounding. The congregation went wild over it."

We ask you to be patient if your favorite hit has not been mentioned. Space prohibits mention of more than six titles each issue, and many numbers will have to wait their turn.

Intimate Glimpses of the Unknown Great

By Olaf Sorusker

ON THE night of Friday, January 13, radio listeners-in were startled by hearing a series of noises vaguely reminiscent of a skeleton dancing a hornpipe on a tin roof to the accompaniment of four zyllophones, a planing mill and the usual strings. It was not static. Neither was it the broadcasting of the meeting of the Society for the Promotion of Universal Peace.

It was, however, the initial performance of Miss Sophronia Geep, of Smith's Corners, Iowa, who was making her radio premiere in a recital sponsored by The National Mast & Telephone Pole Company. She was the first in a series of hitherto unknown artists, guests of the company, in honor of "Use More Toothpicks Week."

The wonder of it all was that, until three days before the scout from the studio had discovered her among the wreckage of the family fire at a grade crossing in Southern Iowa, Miss Geep had never dreamt of becoming a great artiste. In a sense she hasn't been disappointed.

As soon as Miss Geep signed the contract she went to Chicago, where she received a haircut. This, above all other things, contributed to her phenomenal success. Miss Geep, it was learned at the offices of the Company, played the piano at her recital. Until the efficiency engineer of the Company made this announcement there had been doubt about it.

The mere fact that she knew nothing about piano playing was not enough to prevent her rapid rise to fame. For two days she, with a stack of instruction books by her side, wrote the answers to questions from fourteen correspondence schools of piano playing. It was due to this thorough schooling that listeners-in to Station WOOF and sixty-nine other stations were able to hear the astonishing performance on that eventful night.

Indeed, Miss Geep derives from a family rich in musical traditions. Her great grandfather, Sylvanus Geep, is reputed to have been the first man west of Pittsburgh who ever played a mouth organ with bell attachment and survived. Her father also shares the family love of music, his having won the prize mustache cup offered by the Smith's Corners Grange, Pottawottamie County, for hog calling amply proving it.

"Do you intend following the musical profession?" Miss Geep was asked.

"Oh, I don't know!" she answered brightly. This simple and girlish response, as well as Miss Geep's charming personality, reflects great credit on the management of the National Mast & Telephone Pole Company, sponsors of "Use More Toothpicks Week," and for a half century manufacturers of superfine, sterilized and pasteurized toothpicks, telephone poles, masts, spars and derricks.

IGNRUNCE

The dubs who give me irking pains
Are those who scoff at C. Saint-Saëns.
The moron who's without a match
Is he who hates Sebastian Bach.
And I despise and loathe the maiden
Who doesn't care at all for Haydn.
Then, too, I'm very much dismayed
At those who're bored with Chaminade.
And think the birds aren't worth a candle
Who do not like the work of Händel.

Now, see how empty quite is fame
When people can't pronounce your name.

—V. V.

The Amateur's Guide to Musical Instruments

No. 5. THE CLARINET

THE clarinet is a tube plentifully garnished with keys, having a slightly flared bell at one end and a player at the other. In order to make sounds issue from the aforementioned bell the player makes faces at a reed, fastened in a mouthpiece, closely resembling a duck's bill. This is the reason why many sounds issuing from a clarinet are either the tranquil quacks of the domestic duck, or the ear-splitting shrieks and honks of the wild variety.

Clarinets in the past came in all possible shapes and sizes. Fortunately, clarinets in F and D have been lost, although the remaining ones in E_b, A, B_b and C, together with the basset horn and the alto and bass clarinets are quite sufficient to supply the needs of the world. At one time the E_b clarinet, a little fello about eighteen inches long and full of screeches and perversity, was very popular, although the people who played them were not. Judicious legislation has confined players of E_b clarinets to the more sparsely settled regions of the world.

Clarinets appear in bands in copious bunches. Our town band has fourteen clarinets in it, two of which play. The parts for the instrument are rather difficult, and take the shape of long chromatic runs in which one can join at any point without changing the harmony.

The instrument is named for the two illustrious Frenchmen who invented it, Albert and Boehm Clarinet. — A. S.

Give ear unto this sprightly tale of William Horace Shedd,
Who couldn't learn the 'cello so he used it for a sled.

—O. S.

Pilferings

"You know, I can't read a note of music."
"Oh that's all right. All you have to do is to belt this gong."

"But I might come in at the wrong time."
"Impossible in jazz!"

"But," protested the new arrival as St. Peter handed him a golden saxophone, "I can't play this instrument. I never played a note on one in my whole life on earth."
"Of course you didn't," the old saint remarked smilingly, "That is why you are here."

She: Are mine the only lips you ever kissed?
He: Yes, dear, and by far the finest.

Bride: I got the recipe for this pudding over the radio.
Hubby: Dern that static!

Bill the Fiddler: I'm going to marry a pretty girl and a wonderful cook.
Traps: You can't, that's bigamy.

The Right-Hand Column

By Vincenzo Vitale

THERE is a lamentable tendency in this decadent modern day to blame everything on the dulcet saxophone. An Associated Press despatch lately announced to all and sundry that "because his wife left him when she did not like his saxophone playing, Lester E. Beardsley, of New Haven, Conn., has sued for divorce."

"Knowing somewhat of women," comments Asmodeus Whiffenbaugh, "I think I'll buy four saxophones."

Astonishing news from Darlington, Wis., says that when Marian McQuaid, fifteen-year-old school girl, became ashamed of being seen in public with her old violin, which had belonged to her father, she decided to get a new one. But her teacher, looking it over, saw on an age-browned paper inside it the words: "Stradivarius, Cremona, Anno 1721."

It may be so, for all we know, but it sounds so very queer. Yet, from our experience with these marvelous finds, we suggest Miss McQuaid follow her first impulse, and buy a new violin. Then she can put a Strad label in it and have a playable fiddle in addition.

There is a western farm magazine which is, and indeed has been for some time, waging a relentless campaign to popularize the old-time songs. The editorial reason for so doing is doubtless dual: To show how much finer the words of these old relics were than the lyrics of the modern brand are, and to show that the lofty sentiments in the tearful wails of yesteryear were conducive of better moral reactions than those obtainable from the popular music of today.

Yet from the examples printed by the magazine on a page devoted to the old songs one does not obtain material causing one to go into rhapsodies over the poetry in the older songs. For instance:

Don't tell my mother, don't let her know,
Don't tell my mother, it will grieve her so,
She's old and feeble, lying at death's door,
Don't tell my mother, please sir, don't.

The verse to the preceding, while it has a degree of pathos unequalled by our modern lyricists, has room for improvement in many directions.

The officer listened, while the tears bedimmed his eyes,
And heard the lad his story tell between his sobs and sighs,
Said he, "My boy," in kindest tones, "Your mother will, I fear,
About her son's disgraceful act tomorrow surely hear.
The papers all will print the news, and she no doubt will read
That her dear boy's in prison now, for doing this rash deed."

Which was indeed quite a large order for a feeble old mother, lying at death's door. Logic was not their strong point, but stranger things than that happened in those lachrymose old ballads, sentiments beside which the tuncful idiosyncrasy of the "nonsense songs" of today is pure gold.

Yet it is surprising how many people in this enlightened age still cling to the sentimental and saccharine old songs, with their stilted phrases and sobby melodies. One reader, Lydia Meyer, of Nebraska, asks for sad songs. "I would like very much," writes Lydia, "if someone would send in some real sad songs. Just as sad as they can be." Lydia must be a cheery sort of person.

And yet the thought obtrudes that if the words were sad the music to the old songs was ineffably sadder. We ought to give loud and vociferous cheers for the snappy words and music we get today.

From the occult fastnesses of Gotham, and relayed through the syndicated dithyrambs of Mr. Herbert Corey, we get the following intelligence.

It is said that Mr. Jerry Palmer, a banjoist, and thereby refined, asked Mr. Angelo Volandis, the host of a lunch wagon, for a fork whereby to eat a sandwich.

"You don't need a fork," Mr. Volandis is alleged to have said. "Bite it!"

Thereupon ensued words, and after the smoke of battle had cleared away interested spectators observed that Mr. Palmer sued Mr. Volandis for considerable coin of the realm, alleging that said Mr. Volandis, by certain acts of physical violence, made Mr. Palmer's banjo playing an impossibility.

We are unable to see why they had to bring the subject of banjo playing into the argument at all. That had nothing to do with the case. A man, whether he be banjoist, violinist, pianist or pessimist, has a right to be given a fork wherewith to eat a sandwich. But if one is to believe that banjoists eat in lunch wagons, or engage in rows in lunch wagons, that is too great a tax on the credulity. All the banjoists of our acquaintance never think of such things.

SPEAKING OF BANDS AND BANDSMEN



"Here
They
Come"

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THE BOOSTER.....	(2/4)
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HERE THEY COME!.....	(4/4)
THE WINNER.....	(4/4)
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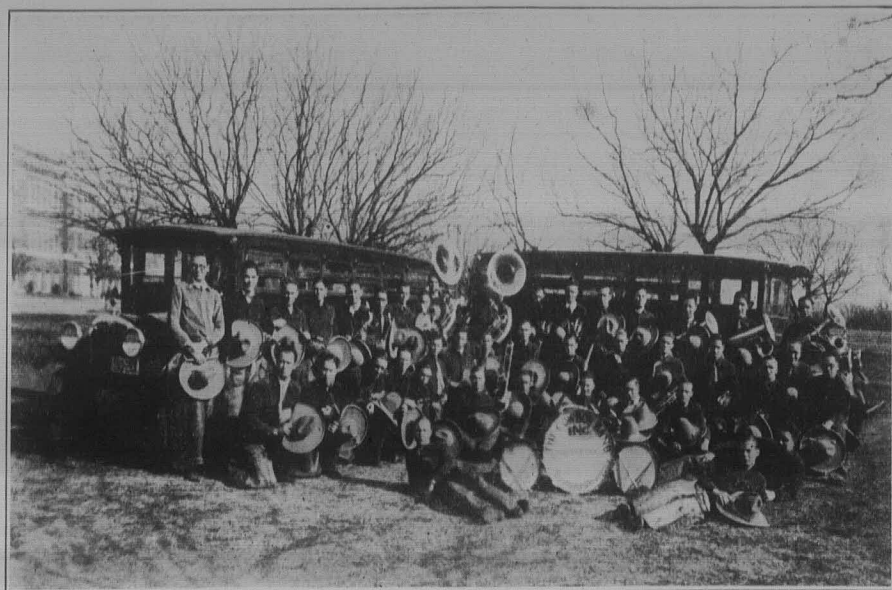
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In Birmingham, Alabama, and Tampa, Florida, the Cowboy Band broke into national recognition and was carried in news reels and newspaper features all over the United States.

This summer the band is going to New York to play a fifteen weeks' engagement on Broadway.

the organization was disbanded some practice is needed to bring it back into its former shape.

It always is a musical treat to listen to the Weston Boys' Band, which is now in wonderful playing condition under Bandmaster Sainsbury's skilled training. We have had the Toronto Concert Band, the Governor-General's Bodyguard Band and the Waterloo Concert Band (Bandmaster C. F. Thiele) on the air, but that is not nearly enough. We have many big bands well equipped for such purpose, and all would like to hear more of them in a broadcasting capacity.

Toronto had the pleasure, recently, of hearing Creator and his world-famous band. It was indeed a treat to listen to the artistry evidenced in the playing of this wonderful organization.

The Dovercourt Band is conducting a drive for new instruments. This band is working hard to reach a goal it well deserves to gain, as it has played many concerts for the benefit of the men in the War Veterans' Hospital here. It is a body of earnest "tryers" that deserves much. Good luck to you, boys! The Yorkville Band also is very active, but there is room for many more players in this organization.

Miss Park, late of the Nellie Jay Ladies' Orchestra, has been appointed leader of the Midland Band, succeeding to the position formerly held by her father, who recently passed into the great beyond. —Jack Holland

Salem, Mass. — The fiftieth anniversary of the founding of the Salem Cadet Band was celebrated and a testimonial to Jean M. Missud, its founder and present leader, given in this city on April 15th. The Cadet Band has had a long and noteworthy career and amongst the highlights which mark the same, none perhaps shine so brightly in memory as the trip to England with the Ancient and Honorable Artillery Company of Boston, in 1896. At this time the organization was the second military band from the States to visit England, Pat Gilmore, who started his American music career in Salem, having toured Europe a few years previously.

Joliet, Ill. — With more than five hundred juvenile bands entered in more than thirty states, it appears that there will be an even larger number of bands competing at Joliet, in the national contest, May 24-26 than was the case last year. Much interest is evinced over the forthcoming contest as it will decide the permanent right of the Joliet High School band to the national trophy, which they have already won twice in succession.

George DeDroit, veteran musician of New Orleans, has a fund of interesting and amusing experiences to draw from. Here is one on transposition in Mr. DeDroit's own words: "During the World War I was leading a band of forty-five musicians in a drive to sell bonds. It was at the old French Opera House that the young man who held the contract wanted us to play the *March of the Anzacs*. He said to me 'DeDroit, get the band to transpose this march up a tone, so that I can play the cornet part on the piano.' I said, 'Nothing doing, you play a tone lower and let the band play their parts as written. It is better that the piano should be rotten than the whole band be that way.'" Righto, brother DeDroit!

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Northwest News Notes

By J. D. BARNARD

LUCILLE BASSERT, organist, has been succeeded at the Woodland and Ridgmont Theatres in Seattle by Ken Warner from the Liberty in Wenatchee, Washington. . . . After three weeks of inactivity, the old Liberty in Seattle has been reopened by Joseph Dang, owner of the Embassy. Jack O'Dale, Harry Colwell and Ann Pritchard are handling the organ. . . . William Maske, organist at the Colonial in Tacoma, Washington, has been transferred to the Broadway. . . . Percy Burraston is reported as being way down "some place" in Central America. Evidently too cool in Salem, Oregon, to suit Percy. . . . It also is rumored that Herb Wiedt, conductor at the Trianon Ballroom, will leave shortly for California and will be succeeded by Vic Meyers and his band from the Hotel Butler Rose Room. . . . Warren Anderson had a ten-piece band playing for the recent auto show in the new N. of W. Men's Gym. . . . How these organists do "put on the dog." Lawrence McCann, manipulator of the big Wurlitzer at the Weir in Aberdeen, Washington, has just invested in a beautiful Buick roadster all done in the popular shade of light blue. The machine whizzes by so fast you can't see Lawrence. . . . Martha Foosness was a recent visitor in Aberdeen. All by her "lonesome" Martha drove down in her new Pontiac coach. It seemed good to see someone from Seattle. . . . Marcel Bienne is now in San Francisco, California. He left Seattle at the conclusion of his engagement at the Paramount. . . . March witnessed two auspicious openings in the Northwest. They were first, the Publix Seattle Theatre which opened in the Queen City on March 1, and the same company's Portland that opened in the city of roses on March 8. Jules Buffano was brought from the Chicago Theatre in that city to lead the Seattle Stage Band, and Al Short conducted the pit unit, heralded as the Seattle Grand Orchestra. Mr. John Barbour, house conductor at the Fifth Avenue, will be the permanent orchestral conductor, as Mr. Short was in Seattle for opening week only. The opening show had Bebe Daniels in *Fed My Pulse* as the film fare, and some excellent talent was disclosed in the *Merry Widow Revue* which held the stage. As a crowning achievement to their many successes, Ron and Don (organists at the Bagdad and Venetian Theatres) were engaged to feature the Seattle's wonderful four-manual Wurlitzer, the boys' presentations winning them many new friends and additional glory. . . . For the Portland's opening, Librarian Hauptmann, director of the Portland *Oregonians*, was inveigled into acting as guest conductor of the new Portland's grand concert orchestra, and Alex Hyde (who has just completed a five-months engagement at Shea's Buffalo Theatre in that city) was imported to conduct the Portland stage band, and Ralph Hamilton was selected as feature organist. The same pictures and stage show presented at the Seattle's opening were shown at the Portland's inaugural. . . . Ted Weems and his band have closed at the Hotel Muehlebach in Kansas City and have gone to Hot Springs, Arkansas, for a six-weeks sojourn. Charles Dornberger and his orchestra are filling in. . . . Will King, brother of the equally famous Hermie, is assembling a musical show for the West Coast's prize flop at the Liberty in Portland, Oregon. This house was Henri Keates' stamping ground for years. . . . George Schmevoigt, conductor of the Los Angeles Philharmonic Orchestra, has signed for another year with that organization. . . . Horace Heidt and orchestra of the Grand Lake in Oakland, California, have begun recording for the Victor for national release. This is the biggest recording contract ever given a Pacific Coast organization. The group started its recording by making fourteen sides of records. . . . The Riviera Theatre Orchestra is now broadcasting its performances twice a week. . . . Wade Hamilton, feature organist at the Ritz in Tulsa, Oklahoma, and staff organist of Station KVOO, converted a four-manual Robert Morton into a seven-manual instrument by makeshift appliances. . . . Tom Terry, organist at Loew's State in St. Louis, recently completed a like achievement. . . . Constantine Bakalienskoff has been signed by West Coast as director of the new orchestra at the Criterion in Los Angeles. . . . Joe Sinai, drummer at the T & D, Oakland, who leaped into the breach when Max Bradford, leader, was unable to arrive from Los Angeles in time, has been awarded a post as leader and opens next month at the new Wilson Theatre in Sacramento, a West Coast house. Sinai formerly was drummer with the San Francisco Symphony and gained his jazz experience with Paul Ash, his brother-in-law. . . . "Mitty" Ann Leaf, personality kid at the organ, has become a drawing card at the Metropolitan in Los Angeles, where she offers some wonderful picture scores. . . . Max Bradford, band leader and master of ceremonies, is back at

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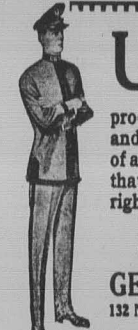
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the T & D Oakland after an absence of sixteen months. He opened on February 24 and started clicking right off the bat. Bradford has a fine personality, is a thorough musician, and knows how to sell acts. His band is now known as the *Versatilians*. . . . Ollie Wallace staged a "come-back" a few weeks ago when he opened at the Fifth Avenue in Seattle, taking over the console of the theatre's big Wurlitzer. . . . The West Coast circuit is going in for bigger names than ever for the Fanchon-Marco stage shows, to offset the Publix presentations sent out from New York. The Fifth Avenue in Seattle already has had Kolb and Dill in a condensed musical comedy; the week of March 9 saw the *Eight Victor Artists*, comprising such people as Henry Burr, Billy Murray, Monroe Silver, Frank Banta, James Stanley, Carl Mathieu, Stanley Baughman and Sam Herman. . . . John Hamrick, owner of the Blue Mouse chain in the Northwest, has announced that a new house will be built in Seattle directly across the street from the Blue Mouse. Mr. Hamrick plans to install a Vitaphone and Movietone, as he claims that the Warner Brothers issue enough acts and pictures with Vita accompaniment to run both houses. Heretofore he has had many attractions that have run five and six weeks, forcing him to pay for and shelve a great many releases that could not be run at the other house. . . . Uzia Fidler Berman, conductor at the new Alhambra in Sacramento, California, has inaugurated a series of Sunday Symphony Concerts, given by an orchestra of fifty men. . . . Claude Reimer, organist at Loew's Los Angeles State, has played at that house for several years. . . . Paul Spor is master of ceremonies at the Public Riviera in Omaha, Nebraska. Paul, who recently was brought in from the Capitol in Des Moines, Iowa, without any advance publicity whatsoever, has been "knocking 'em cold" ever since he opened. From the very first he proved to be an able showman with an engaging personality, hence his immediate success. . . . Viva Ford opened at the Wintergarden Theatre last month with a five-piece girls' orchestra, succeeding Joseph Sampietro and his orchestra now in Portland, Oregon. Martha Fosness opened at the Wurlitzer organ at the same time. . . . George Lipschultz will conduct Vic Meyers Orchestra No. 2 at the Hotel Butler when Vic assumes charge of the unit at the Trianon and succeeds Herb Wiedloft and his bunch. Herb sold his interest in the Trianon to his partner, John Savage, and will depart for California very soon. . . . William Rolles has left the Neptune in Seattle and returned to the Rialto in Bremerton. He will play organ and conduct the orchestra on vaudeville days. Katherine Beasley, whose place Rolles has taken, is as yet undecided regarding future plans. . . . It is reported that Eddie Peabody will return to the Fifth Avenue in Seattle for a four-weeks engagement. . . . The Seattle Society of Theatre Organists held its latest "hi-jinks" at the Pantages Theatre on March 20. . . . Arthur Clausen, formerly conductor at the Strand in Seattle, has been engaged to lead the Portland Grand Orchestra, the pit unit at the new Publix Portland in Portland, Oregon. However, this announcement conflicts with another to the effect that Harry Linden, former conductor at the Columbia in Portland, has been signed for the same post. . . . Don Isham, who played engagements as organist at the Neptune in Seattle, Blue Mouse and Colonial in Tacoma, and of late has been at the Embassy in Chicago, has quit organ work to take up aviation as a vocation. For some time past, flying has been a hobby with Isham, who says that the Embassy has kept him "up in the air" for so long that he finally decided to do it right. Don is an excellent organist, and seemed to be forging ahead so rapidly that I am sorry to see him desert the music field, as he is considered very handsome by the ladies, has a "million dollar personality" with everybody and is a born showman. I'm very sure that soon he would have found his niche in the organ field. . . . Thomas L. Wittrock is the new organist at the Aztec in San Antonio, Texas, and Jean Sarli heads the Aztec Symphony Orchestra, the largest in the Southwest. . . . Art Hayes is organist at Loew's Midland in Kansas City, and is presenting some distinct novelties in the way of organ solos. It is gratifying to know that there are a few organists with enough of the showmanship instinct to "solo" something besides song slides and the *William Tell Overture*. Novelties, real novelties, are a treat in these days. . . . Vitaphone and Movietone installations are in progress at the Liberty, Olympia, Washington, Liberty, Centralia and D. & R. in Aberdeen. Present plans call for the use of Vita acts and Movietone news only. Picture accompaniments may be used later.

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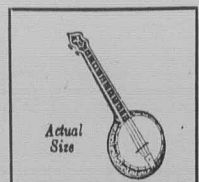
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Saxophone Queries

Continued from page 51

sopranos, the notes for high E and F have regular keys, but I will indicate the fingering for your particular saxophone. For high E above the staff first, second and third fingers of right hand, also open your high D and E₃ keys. For high F use the same keys with additional G₂ key. For high F₂ use first, second and third finger of left hand, first finger of right hand and B₃ side key. For high G three fingers of left hand, with first finger of right hand, with C side key. For G₂ first, second and third fingers of left hand, first and third of right hand, with C side key. High A first, second and third fingers of left hand, first and second fingers of right hand with E₃ side key.

Good Tone and The Vibrato

I enjoy your articles every month in the Jacobs Music Magazines and would like you to give me some information on the production of good tone, and instructions on how to produce the vibrato. Anything you tell me will be greatly appreciated.

—H. S., Cameron, Texas.

I made some mention in the February number of the Jacobs Music Magazines concerning the matters on which you write but will enlarge still more on this all important factor "Tone."

Be sure and overlap lip on lower teeth. Insert about two-thirds of mouthpiece in mouth. Do not use too much pressure or you will choke reed. Low notes need less pressure, high notes more pressure. Practice long tones every day, both the diatonic and chromatic scale.

To get the vibrato cover lower teeth with lip. Try to say Wow-Wow-Wow, until a fixed habit is formed. Use under lip and jaw, not the throat. A vibrato played too fast or too slow is not pleasing; you are on the right track if you can imitate a good singer or violinist. We all know that it is correct to use the vibrato on the violin or 'cello, so why should it not also be correct to use it on the saxophone? Don't overdo it, however; use judgment.

On Fingering

I would like to know if there are more than two ways of fingering B₃ on the saxophone. — J. D., Peekskill, N. Y.

There are twelve different ways to play B₃ on the saxophone. I will give you seven, which will be all you need. 1st: Called the original on account of being the first used on the first saxophone. First and second fingers of left hand and first side key of right hand. 2nd: First finger of left hand and first finger of right hand. 3rd: First finger of right hand and second finger of left hand. 4th: First finger of left hand and third finger of left hand. 5th: First finger of left hand and little plate besides first finger. 6th: First finger of left hand, and first and second finger of right hand. 7th: First finger of left hand and first, second, and third fingers of right hand. The advantageous use of these different combinations depends entirely on what follows. For instance, if you have a quick passage from F₂ to B₃ in middle of staff or above staff and back again, use third manner of fingering.

Good Tone Again

I have been a reader of J. O. M. for several years and your articles have helped me very much. I am in trouble inasmuch as I have played alto saxophone for eight years, and yet do not seem to be able to get a real tone. Most all saxophone and clarinet teachers tell me to cover the lower teeth with lip.

I took lessons from Mr. — of —. He says to let lower lip fall naturally against reed, and not cover lower teeth with lip. I practice long tones every morning, but I do not seem to improve. Will be very grateful for any suggestions you can make. Do you publish a saxophone method of your own?

—F. E. R., Brownstown, Ill.

There are a lot of things that go to make up a good tone besides the lips. Now that you have given a long trial to the method of holding your lips in the position you name and see no improvement in your tone, try the plan mentioned. A set rule of course cannot apply to all of us; we all have different shaped teeth, lips, mouths, jaws, etc. Be sure and overlap lip on lower teeth. Insert about two-thirds of mouthpiece in mouth. The advice given to H. S., Cameron, Texas, will apply to your case also. If you get the correct vibrato, this alone will improve your tone fifty per cent. My saxophone method is not yet published, although it is in preparation, but my modern System of Filling-In and Improvising has just been put on the market.

Walter L. Bardol is leader of the Alden, New York, Band; St. Mary's Band of Lancaster, New York, and Bardol's Orchestra in Depew, New York, where he resides. He is a trombonist, also teacher of that instrument as well as saxophone and piano.

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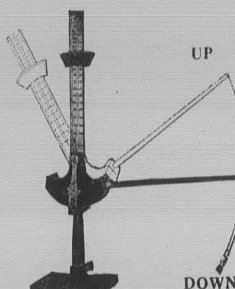
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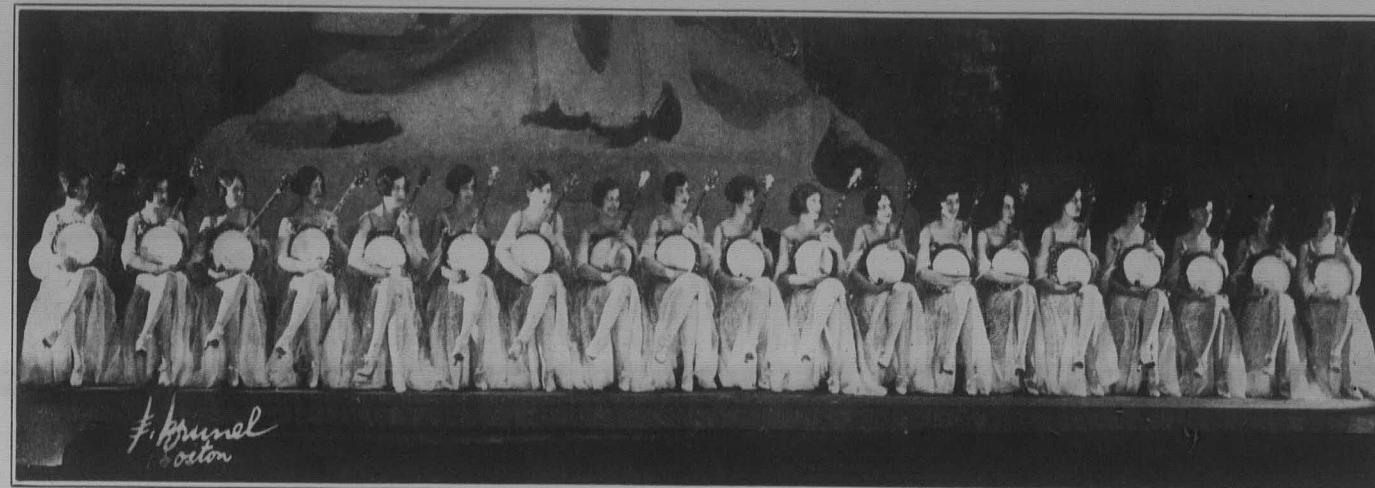
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The Selama Grotto Saxophone Band of St. Petersburg, Fla. — Arthur F. McIntyre, organizer, trainer, and director which is rated as the largest, handsomest, best playing, and best drilled organization of its kind in the South. Ten months ago not one of the men ever had a saxophone in his hands and few of them knew anything about music. The band recently took part in the great Festival of States Parade.



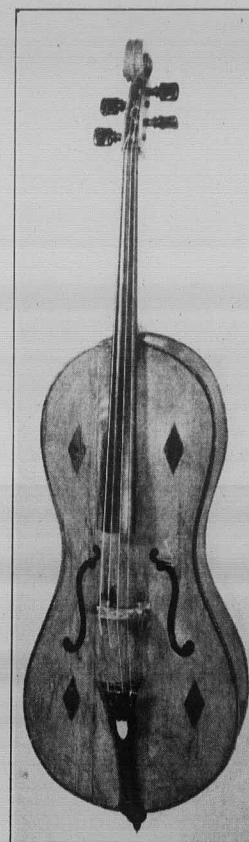
Ernest Pechin, well-known cornet virtuoso of Chicago, Ill. (Courtesy Apollo Music Co.)



Peggy Eames (above) of Hal Roach's "Our Gang" who is a budding mandolinist. — (Courtesy of Gibson.)



(Below) Saxophone Section of the Boston Symphony: R. Tapley, Abdon Laus, and G. Dufresne, in order named. — (Courtesy of Buescher.)



The history and maker of this extremely old cello is unknown, but it is claimed by its present owner to be of a remarkably fine and resonant tone. It will shortly, if this has not taken place already, make its appearance on the air over one of the New York stations. — (Courtesy S. Pfeiffer)

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