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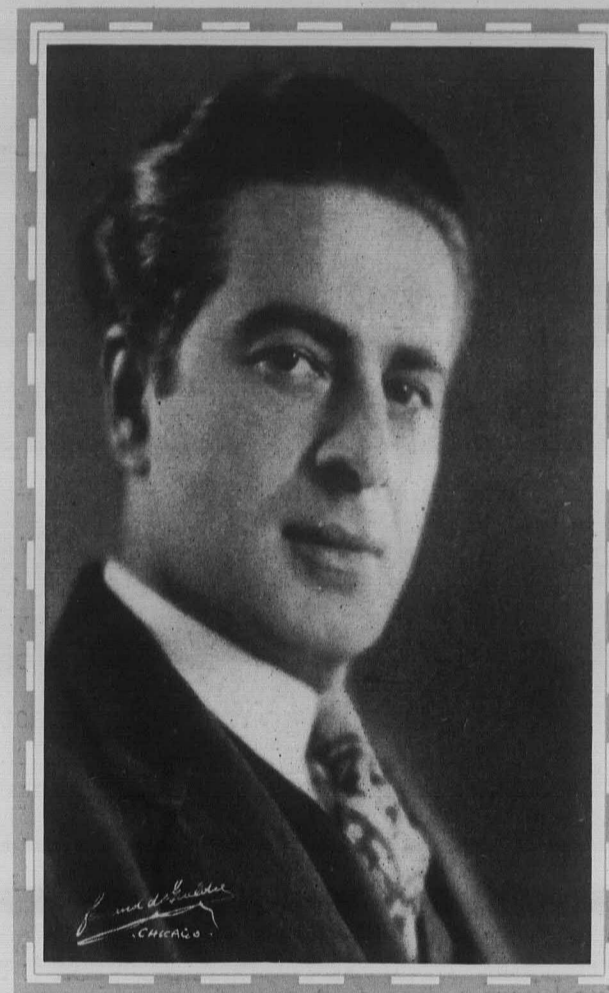
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Frank E. Hersom
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Jacobs' *Cinema Sketches*
IN A SMUGGLER'S CAVE
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Orchestral *Piano Parts*
CLOUD-CHIEF, *Intermezzo*
J. Ernest Philie
CHOW MEIN, *A Chinese Episode*
Frank E. Hersom

JUNE
1928

Published by
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BOSTON, MASS., U.S.A.

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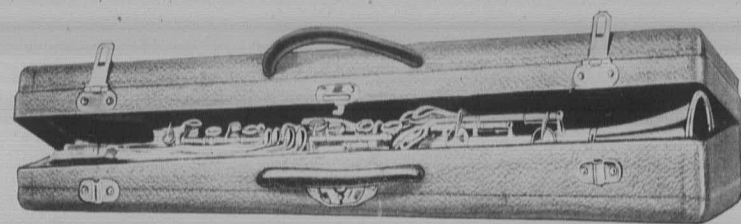
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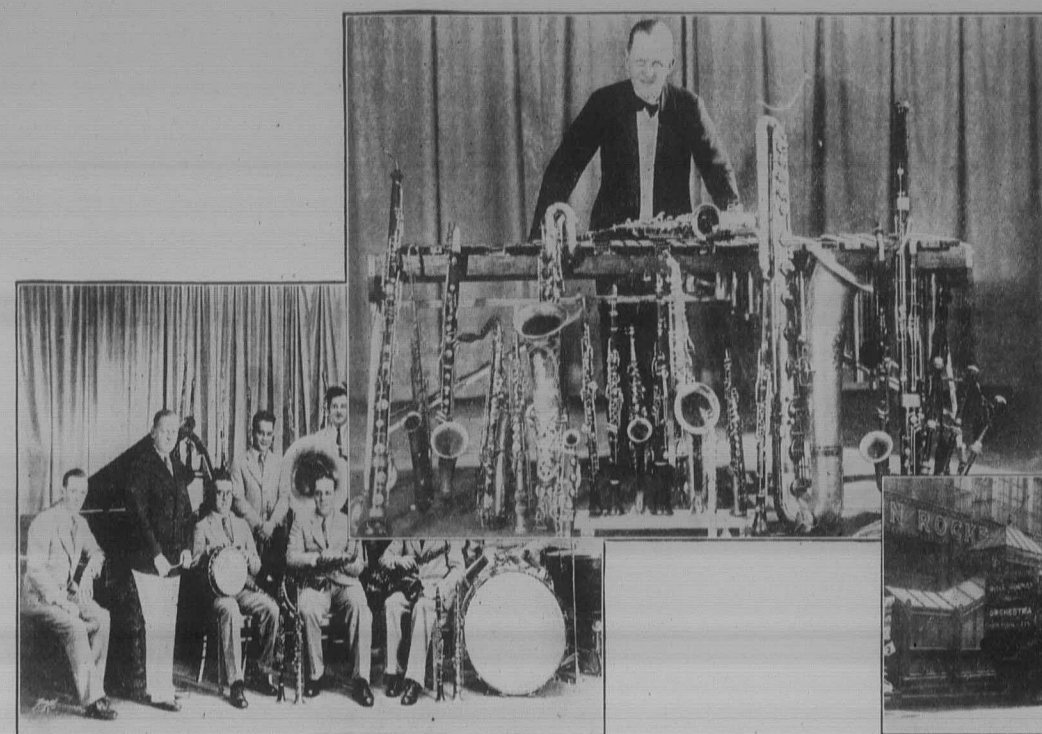
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KEEPING POSTED

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

TO HAVE a string break in the middle of a number is about as irritating a thing as can happen to either soloist or ensemble player, and so any string which can lay claim to offering a diminished hazard in this respect must of a necessity be thrice welcome to users of the same. The Wunderlich String Co., of 145 West 45th St., New York, say they have perfected such a string. According to what they tell us, these strings are manufactured upon a new principle. A specially prepared gut is wound under a stretching process which, we understand, prevents their becoming wire-loose, causing buzzing or rattling. This concern also makes the *Pingitore Tenor Banjo String*, named for, and used by, Michael Pingitore, Paul Whiteman's famous master-banjoist. These strings carry a thirty day guarantee by the Wunderlich String Co., to increase the tone value of any banjo fifty percent.

IN THE matter of writing marches, John Phillip Sousa has well earned his sobriquet, *The March King*. Probably no single American has written such a large number of musical compositions, in this class, which have not only achieved an amazing popularity when new, but have become during the passage of years, accepted as standard. It follows, therefore, that any of the rights to these numbers are to be considered as extremely valuable property. The Irving Berlin Standard Music Corporation have been fortunate enough to secure from the John C. Church Company the tenor banjo with piano accompaniment, mandolin, guitar and saxophone with piano accompaniment rights for the Sousa marches published by that house. Among the numbers included in the deal are, *Stars and Stripes Forever*, *El Capitan*, *Manhattan Beach*, *Free Lance March*, *Invincible Eagle*, *King Cotton* and the *Bride Elect*. The Irving Berlin Standard Music Corporation is to be congratulated on this addition to their catalog.

THE Epiphone Banjo Corporation, 235-237 W. 47th St., New York City, formerly known as the House of Stathopoulos, Inc., have recently sent us a beautifully designed and printed catalogue showing and describing their line of Epiphone and Epiphone Recording Banjos. From the modest *Mayfair* to the magnificent *Emperor*, these banjo models present an enticing front to the readers, and the Epiphone company claim them to cause as pleasurable a reaction from the ear as they do from the eye. We notice in the catalog a somewhat impressive list of well-known performers using Epiphone Recording Banjos. The company, from present indications, is looking towards the biggest year it has ever enjoyed. Selmer-Cone are the New York representatives of the Epiphone Corporation.

WE READ something interesting recently about wound strings from a little booklet published by the V. C. Squier Company of Battle Creek, Michigan, makers of the Squier-Trued Hermetically Sealed String. One of the difficulties which face a manufacturer engaged in making a metal wound string on a core of spinning gut is the lack of uniformity of surface and even thickness evidenced by the latter. In the finished string this is apt to result in a tone commonly called "false." The V. C. Squier Company, in a spirit compatible with their desire to produce a strictly high-grade article, spent much time in the matter of experiment and claim to have perfected a machine which makes of this uneven spinning gut a core, perfectly round and uniform in size from end to end. Another interesting thing of which we were told, is that under certain atmospheric conditions, the gut core of wound strings will expand enough to break the silver wire which encases it. To insure that Squier-Trued strings will reach the consumer in perfect condition, the company packs them in hermetically sealed, moisture- and heat-proof tubes.

IT WOULD appear logical that a concern which had specialized for many years in the making of drums should cast an eye in the direction of the banjo field, as their experience with, and knowledge of, vellum-headed instruments would probably be of great value to them in the new venture. Evidently the Leedy Manufacturing Co., Incorporated, of Indianapolis, Indiana, believe this because that is exactly what they have done by producing *The New Leedy Banjo*. In their catalog, they claim to have made many improvements in the instrument both from the viewpoint of tone production and convenience of adjustment.

Continued on page 60

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MUSIC

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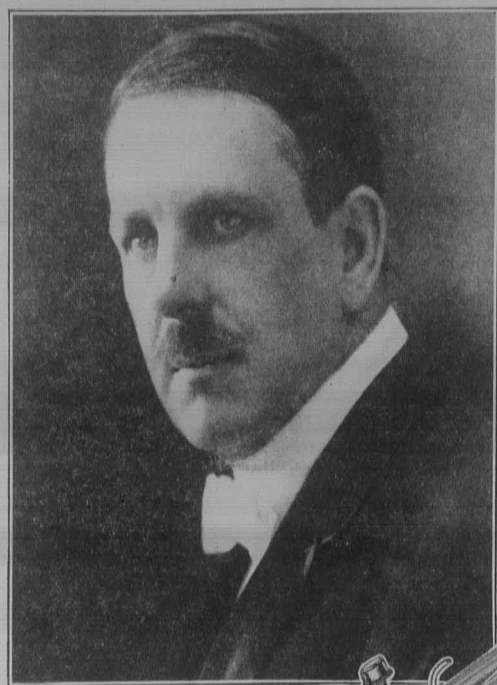
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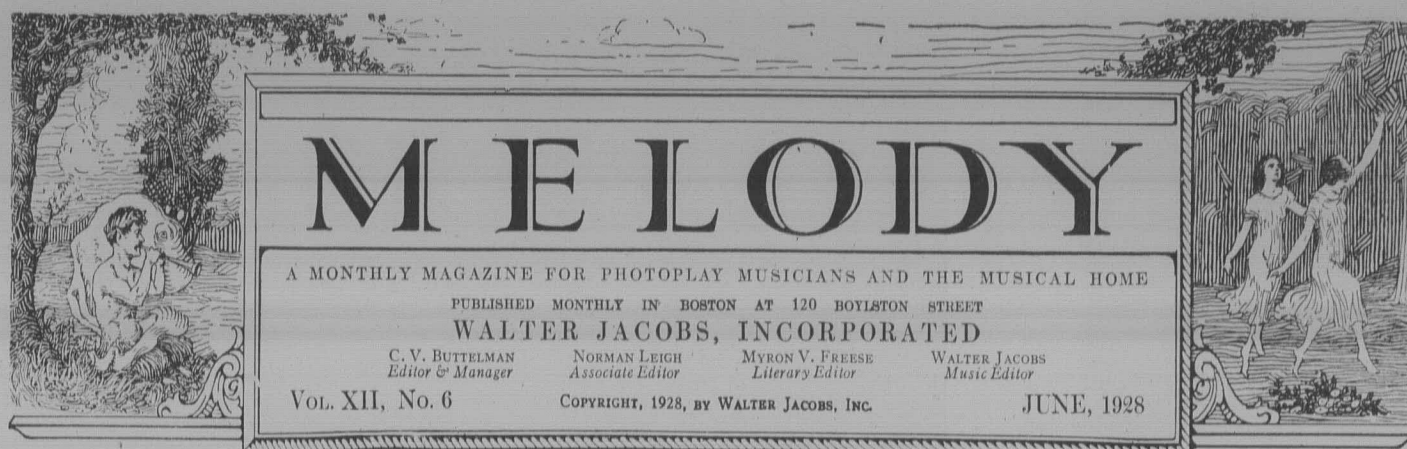
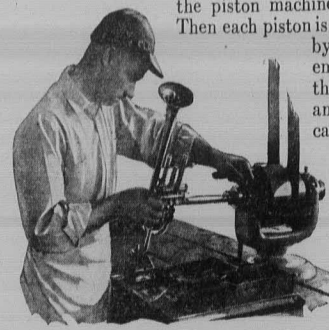
There are many, many reasons—all genuine and interesting to any musician—and fully illustrated in Bulletin 60, from which these two examples are taken.

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Orchestras and Plectrum Orchestras

FOR years the plectrum group of instrumentalists have struggled along under the handicap of an illy deserved opprobrium heaped on them by players of instruments belonging to the more widely recognized, as such, orchestral family. Why this condition should exist in an aggravated form is something which has always been a matter of mystery to many people. But exist it does, and has been responsible for an unfortunate reaction amongst plectrumists.

Before we proceed further we would like to state that Walter Jacobs, Inc., the publishers of this magazine, always have been, are today, and will continue in the future, to be in closest sympathy with the aims, ambitions and welfare of the plectrum group. The house itself started as publishers of fretted instrument music. For years it published *The Cadenza* (now merged with the Jacobs Orchestra Monthly unit of the Jacobs Music Magazines), a magazine devoted exclusively to the plectrum interests, and one recognized as amongst the leading periodicals in its field. We are familiar with past plectrum history and have great confidence in the future of instruments belonging to the group. Therefore, whatever follows is said in a spirit of unquestionable friendliness and with a feeling that it is for the best interests of all concerned.

No Group Is Self Sufficient

We have referred to an unfortunate reaction on the part of plectrum musicians to the superior attitude assumed by players of fiddles, trumpets, clarinets *et al.* This has evidenced itself by a somewhat overemphasis of the belief that the fretted instrument group is a self-contained musical entity—that if it is neither necessary nor desirable, from the viewpoint of recognized orchestral instrumentation, to include plectrums in the ensembles, neither is it necessary nor desirable from the viewpoint of plectrum instrumentation to include the instruments of the “rival” group in its ensemble.

Now we are of the belief that in neither instance is this a true or just attitude to adopt, but it must be admitted, in all fairness, that if either side has claim to the right in this matter, the balance is entirely in favor of the partisans of orthodox orchestras, and this only from the viewpoint of “necessity” or lack of it.

The reason is quite apparent. An orchestra, *per se*, is composed of various families of instruments, each family with its distinct and individual tone color, due to the construction of the instruments and the manner of tone production. It is our belief that an orchestra so composed, without inclusion for purposes of additional color of certain members of the plectrum group (particularly the banjo and quite possibly the guitar), is neglecting to take full advantage of the available palette. This does not obviate the fact however that, without tapping the suggested additional resources, a modern orchestra is by far the

most glowing, richly toned medium for which a composer can write.

Now let us look at the matter from the opposite viewpoint. An orchestra of fretted instruments is made up of units which, regardless of the fact that certain instruments are vellum headed and others employ a wooden sound chamber system, are all members of the same family—a family of strings whose tones are produced by a common method—that of being either plucked by the fingers or struck by a plectrum.

From a necessity, this results in a lack of tonal variety—a monochromatic rendering of the score, as it were. There will be some persons who will dispute this but we think it can safely be said that the greatest tonal differences in such an ensemble are due to the various registers in which the instruments are playing. We will even go further and say that these differences are not enough to warrant an evening's concert by such a combination of instruments—at least if it is desired to avoid the danger of a distasteful monotony. It is to be admitted that this monotony would be almost, if not quite as apparent in the case of an orchestra composed entirely of stringed instruments of the violin family. It may also be said that there are many people of highly developed musical taste to whom an evening of string quartets is a deadly bore.

Now it is just on this rock, in our opinion, that the plectrum group have stubbed their toe. In an endeavor to convince the public that their instruments are as well worthy of serious consideration by musicians as are the more widely recognized orchestral units, they have gone to the extreme, in many cases, of attempting to make these instruments *take the place* of the latter in the rendering of standard works, with the result that instead of gaining conviction on their side, they have raised further doubts in the minds of many as to the authenticity of their claims. We have even heard of symphonies being played by such combinations—sometimes very well indeed,—and their performances being gravely set forth as incontrovertible evidence that the plectrum instruments were equal, and from some quarters the claim, even superior, to straight orchestral instruments.

The Future Holds Much

This, possibly, quite natural reaction of a player to undeserved slurs cast on his chosen instrument would appear to be an unfortunate error of judgment. While it is true that the plectrum instruments within their legitimate sphere have just as much musical value as any other type, it cannot be expected that they will be accepted as substitutes for the latter, neither would the reverse be any truer. A viola, for instance, could scarcely fulfill the functions of a tenor-banjo. Each has its own particular place in the music scheme and neither can very well usurp that of the other. However, each could and should work in harmony in the same ensemble if due judgment were used in arranging their parts with an eye to

their separate and, more especially in the case of the tenor-banjo, unique capabilities.

We are of the opinion that absorption of the plectrum family into the orchestral family is the happiest usage of these instruments for extended ensemble programs (it is difficult for us to visualize broad artistic success otherwise), and it is our belief that this will come about more quickly than many seem to realize. The modern composer is a person avid of new effects. Finding an insufficiency of color in the harmonies of his predecessors, he is continually experimenting with new chord combinations, chords made up of two or more from various keys, and juxtapositions of notes that would have horrified the older brethren of the craft. It is quite conceivable that he will next turn his attention to instrumentation and, being dissatisfied with the color combinations available in the orthodox orchestra, it is more than likely that the plectrum field will draw his eye. Until this happens it is doubtful if we will find many symphony orchestras equipped with a plectrum section, but in the meanwhile a break has been made in the large motion picture house organizations where the tenor-banjo is rapidly being introduced, and just recently the mandolin—this in the *pit orchestra*, not the jazz band.

A Broad Attitude Necessary

We are not by any means belittling the recognized achievements of well-known plectrum organizations nor their performances of programs peculiarly fitted for such combinations. What we have to say is to be interpreted as applying to a tendency we have observed to encroach on ground more rightfully belonging to straight orchestral instrumentation. Neither is what has been said concerning straight plectrum instrumentation to be construed as criticism of pupils' recitals sponsored by teachers and schools devoted to teaching these instruments. It is quite natural, under the circumstances and considering the nature of the occasions, that these performances should be strictly plectrum affairs. The point attempted to be made is that recognition of the artistic potentialities of these instruments is quite possibly more delayed than advanced by attempting, *in concerts for the general public* to present them as an end rather than a means.

In closing, we would draw attention to the fact that there is quite a movement afoot, in which this magazine has had considerable share, as our readers for the past five years well know, to introduce the tenor-banjo into the band. It is our opinion that the practice will become more common as time goes on. In this issue appears an article by William Rice dealing with the subject. As said earlier in this editorial, we believe in the future of fretted instruments and are in firm sympathy with the ultimate aims of the group and their earnest desire for proper recognition, only we believe that the quickest and surest method of obtaining the coveted end is as we

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This and That

THAT the situation rapidly developing in the music field by reason of great strides made in mechanical reproduction holds possibilities that at first glance are little to the taste of the professional musicians, must be admitted. However there are many angles from which all things may be viewed, and one of the more encouraging aspects of this matter is presented in an editorial, *The Trend of Music*, which appeared recently in *York's Sales Staff*. After stating conditions, present and future, as many of us are familiar with and foresee them — the advent of the power amplified talking machine, the Movietone, the Vitaphone and Broadcasting — and admitting that these agencies no doubt will to a certain extent displace orchestras in theatres, ballrooms, and hotels, the editorial goes on to say in part:

"The development of mechanical music is going to open up a field of possibilities such as the musician has never before beheld. . . . Talking machine record makers will have to offer exceptional records if they expect their machines to be used in public places. . . . They will demand the very best musicians available — and they will pay the price, because their market will warrant high salaries. . . . Broadcasting units, in their efforts to dominate the air, will compete against one another for the best musicians available — and they will pay the price. . . . Photoplay producers will realize the necessity for perfect orchestral scores — mechanically produced music for films cannot survive unless the mechanical article is better than what the public has been ordinarily receiving. . . . and the movie musicians will step up into the same class as the movie star. Every film studio will have its orchestra of one hundred pieces or more — and they will be hand-picked orchestras, made up of the cream of musicians. . . . Don't overlook this important point — mechanical music must first be made by human musicians. . . . As a result there will be thousands of big paying positions for musicians who can deliver. In the larger cities, \$1000.00 a week is considered good pay for a musician today. Under the new order, however, you will find thousands of top-notchers who will be drawing their \$2000.00 to \$3000.00 per week — with the producing interests finding it difficult to get enough really good men for these positions."

We believe that there is much truth in what is said in the above, but we would like to qualify it with the statement that in our opinion mechanical reproduction will never (at least until it has reached a more highly perfected state of development than now, which may not be for some time yet, and possibly never) permanently replace musicians in such places where musicians are supremely fitted for the job.

For instance, in the motion picture field we cannot visualize this type of music ousting organists from their benches for good and all, notwithstanding the policy in this respect which appears to be sweeping the west coast. An organ with a competent player, in our opinion, is picture music *par excellence*. There is this much to be said, however; the Movietone and the Vitaphone are far preferable, even as they are today, to a poor organist. These latter gentlemen are to find themselves on less than frigid terms with Lady Luck and, let us admit it with a Moran and Mack inflection, "Who cares?"

Enterprise Versus Honesty

WE ARE in receipt of a communication from a prominent band instrument manufacturer concerning an attempt recently made to "work" this particular concern, and two others in the same field, for a free instrument. Copies of the letters sent to these three manufacturers were inclosed, all of them under the same date head and with contents practically the same. We herewith print one of these letters as a sample:

Gentlemen: —
I am writing this letter in regards to a donation. We have started a band consisting of twenty-five pieces. We have received donations from the ——— Co., of ———, of ———, and other well-known musical instrument houses. The donation we are seeking is a trifle, which is a bugle. We need exactly three more to complete our band and feel sure you will help us in this cause.
I am,

There is a curious point about this letter worthy of consideration. It was written by the head of a local unit of one of the most widely known boys' organizations in the English-speaking world; a man who from his position one would suppose to be above "attempting to obtain instruments under false pretences by deliberately representing that two other factories had made donations of instruments to him when such was not the case," as the manufacturer, in his letter to us, flat-footedly puts it. This manufacturer, catching the unmistakable odor of a rodent upon receipt of the plea addressed to him, had immediately gotten in touch

with those concerns represented as having already contributed, and discovered to his amazement that they also had received similar letters in which he was recorded as having himself donated an instrument. For this reason he felt the words "under false pretences" were entirely justifiable as applied to the matter we are discussing, and we thoroughly agree with him.

Now whatever may be said of the writer of these letters from the viewpoint of ethics, it cannot be denied that he was possessed of reptilian wisdom and an understanding of human nature worthy of a better expression. He employed, in his method of attack, a principle long and successfully in vogue amongst persons with a Levantine flair for shopping. This principle is founded on the truism that if a strong enough competition is built up around a sales prospect it takes a business concern with cast iron backbone to hold out against it. This being the case, a perspicacious if unprincipled customer, in accordance with that admonition which stares at us from the pages of all the good books, *If You Want a Thing Well Done Do it Yourself*, immediately begins to manufacture competition in quantities and of a nature that would never occur to a legitimate competitor. Many times, as in the present instance, he fails to put over his synthetic competition, but many more times, and this largely in the retail trade, he finds that he is well repaid financially if not by a sense of moral well being.

There is only one remedy for this situation and it is well expressed in the manufacturer's letter from which we have already quoted.

"If the music dealers in every town in the country where there is more than one would get together at luncheon once a week or once every two weeks, we feel sure that they would get to know each other better and each have a greater respect one for the other. If, when anything of an unethical nature were reported to them by a customer regarding another dealer, they would call this dealer up and ask for his side of the question, we feel sure that a very large proportion of these cases of working one dealer against the other would absolutely disappear. The dealers would make more money; they could give their customers better service and make them better satisfied by so doing."

We think that there is good sound horse-sense in the above. — N. L.

Accuracy in Banjo Nomenclature

THE popular music publisher is a progressive chap both by force of circumstance, and nature. We daresay that there is hardly any business which can claim a higher percentage of open-minded members, and it is for this reason that we draw to the attention of these gentlemen a matter which is causing much confusion, misunderstanding and considerable irritation amongst publishers in general, dealers, and customers alike, and towards which the popular publisher, unwittingly no doubt, has been a contributory factor. We refer to the loose nomenclature which exists for members of the banjo family.

We have as the most prominent types of this instrument, the Five String Banjo, the Plectrum Banjo and the Tenor Banjo. Of these three, the old five stringer, of course, is the original — the others being offspring of the same. One, the Plectrum, is a mutilated image of its parent with the short string of the latter amputated, and the other, the Tenor, also a four string instrument but tuned like a viola, is, by reason of this fact, differentiated sharply from the two first mentioned instruments when it comes to a matter of the music written for it. Of the three, the last named today appears to ride the crest.

Now the name "Banjo" overshadows the qualifying terms "Plectrum" and "Tenor" with the result that the confusion above referred to reigns. Even players themselves are apt to state the fact, somewhat vaguely, that "they play banjo," regardless of which one of the three types it happens to be. They will write to dealers for "banjo" music and "banjo" strings, which is about as reasonable as the requests "Please send me a tire for an automobile" or "I should like a radio tube." This does not happen occasionally — even "frequently" is too seldom a word, "continually" is more like it.

A tenor-banjo player, sending into a publisher for *Twinkle-toe Caprice* for "banjo" and receiving mayhap a plectrum banjo part for the same in return for his request, is quite naturally, if mistakenly, aggrieved. He is very apt to conceive and express the opinion that so and so's order-clerks are lacking in the rudiments of intelligence. This is scarcely fair under the circumstances. If the tenor-banjoist had given the full name of the instrument for which he wished this music, the *contratempo* and his contingent disappointment would have been avoided.

We Americans are a feverish and hurried people. We eat breakfast between a dash for the tub and a scramble for the train. We never seem to have enough time to do all the things we wish to do, and it is no doubt, owing to this tendency of ours to cut short everything, even time, that the habit has developed of calling all the various types of banjos by the name of the original member of the family and letting the qualifying phrase go hang. To clarify an annoying situation, people must be educated to using the proper and full names of the various members of the banjo family, and it is here the popular publisher steps in.

On examining the late orchestrations of fourteen leading publishers of popular music, we find nine, or practically two-thirds, of these publishers issuing their tenor banjo parts misleadingly and tersely labelled "Banjo." To be fair, can we justly lay all the blame on the shoulders of the player, when he has, as precedent, the example of that number of music publishers? We are afraid not. That certain of these publishers have realized the unfortunate situation, possibly through the fact that in addition to the tenor banjo parts in their orchestrations many of them are issuing solos for the instrument, is shown by the fact that five out of the fourteen mentioned above have turned from what at one time was an almost universal practice, and are labelling their tenor banjo music — Tenor Banjo.

It must be remembered there is but one instrument of the group which has the right to the name "banjo" without a qualifying term and that is the original five string instrument. To mark a tenor banjo part as "banjo" without the word "tenor," is just as reasonable as labeling a viola part "violin."

We would like to see the public educated to the right usage of banjo nomenclature and we believe that the first step lies with the popular publisher. To those who have already taken this step we give our thanks and to the others address an earnest plea. We do not believe that it will fall on deaf ears, because as was said in our opening, the popular publisher is a progressive and open-minded chap. If he were not he could not survive. — N. L.

American Banjos and the B. M. G.

THE B. M. G. published in London, England, has found occasion several times in the past year or so to say unkind, not to say downright spiteful things, about the American made banjo as contrasted with that of British manufacture. Let us be charitable and lay these outbursts to patriotic zeal, however mistaken. We, ourselves, had intended answering the latest barrage of insults aimed at the American instrument which appeared in the December issue of this British journal, but before we got around to it we received the following letter from Hawkes & Son, also of London, and with their kind permission we print the same, as we are of the opinion that in consideration of their being a British concern, and under the circumstances, their words might carry greater weight than ours.

The Editor,
JACOBS' ORCHESTRA MONTHLY,
Boston, U. S. A.

Dear Sir:
Our attention has been directed to the December issue of the "B. M. G." in which, under "Notes and Comments" by the Editor (Mr. Emile Grimshaw), appears a reprint of an article taken from the October issue of your own journal with reference to American Banjos.

As British Agents for a leading firm of American Banjo-makers we were interested in your reply to the "B. M. G." comments and you are to be congratulated upon having weighed up the situation with such accuracy. We can fully endorse your views that many English made Banjos run very near to the design and construction of the leading American makes. This in itself is no detriment to the English Banjos but surely, as you remark, this striking resemblance must be taken as a compliment to the American product. It is also a fact that until the better quality American instruments were introduced into England to any extent, the average price of an English Banjo was considerably below the price now being obtained for the better grade British makes. It, therefore, seems that the English Banjo business has been helped considerably by the competition created by the importation of good quality instruments from the U. S. A. We are certain that several English makers appreciate this position and have improved their models to meet the demand for better instruments. Others apparently try to defeat the American competition by mud slinging.

Without the least self-flattery we can claim to be greatly responsible for the present popularity of the American Banjo in England and as you are probably aware, we have

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THE BANJO IN THE BAND

Discussing something which this magazine has consistently advocated. Mr. Rice speaks whereof he knows having played in the banjo section of the Aleppo Temple Band of Boston since the banjo's inclusion in that organization.

By

W. M. RICE

IN THE magazines pertaining to fretted instrumental activities, readers frequently find suggestions relative to banjo, or a full banjo section, being included in the present instrumentation of school bands. Well, why not, if the musical interests of one field are not subverted by those of the other, and if both co-operate and not clash? The writer of this article knows from actual and practical experience that to band music a trained banjo section not only adds considerable tonal color, but also rhythm, and this whether in concert playing or street parading. Neither is the suggestion so preposterous as at first sight it may seem to many, for with the inclusion properly accomplished the banjo section will stand on its own musical footing and take care of itself.

Beneficial From Either Side

Naturally, the fretted instruments will be more benefited by this consolidating than will the regularly established band instruments, but the benefit is not wholly one-sided by any means. On the fretted instrument side of the equation, what is needed is concerted action; greater publicity for the instrument; more individual and team work by teachers, and broader co-operation on the part of music dealers, publishers of band music, and the manufacturers. Teachers are constantly turning out banjo pupils who are proficient in reading and playing, and under the law of music-economics there should be an outlet for these players. All of them of course cannot find playing positions in orchestras, as these organizations are limited in their demand to one player each. The solution of the problem, therefore, is the band, for each band could use from five to ten banjo players.



Here is a band from Manhattan, Kansas, which, as can plainly be seen, has its banjo section. It is directed by R. H. Brown, whose work recently received mention in this magazine. (Courtesy of Ludwig & Ludwig).



Banjo section of the Aleppo Temple Band. Top row (left to right): F. W. Reynolds, R. W. Fitz, L. V. Haffermehl, E. S. Hunt, W. M. Rice. Lower row: F. F. Dow, C. H. Rounds, E. O. Wollister, E. L. Drew.

On the other side of the question, many band leaders who have heard and know the worth of the banjo as an adjunctive instrument avoid the issue because of the absence of banjo parts in published band arrangements, but by far a greater number are totally unaware of the value of a banjo section in a band both tonally and rhythmically. The last mentioned class of leaders possibly could be influenced by an actual demonstration. The Aleppo Temple Band of Boston has had a banjo section since 1922 and I am sure that any leader with an open mind, upon hearing the organization, would be convinced of the value of this inclusion. If sufficient interest could be aroused to induce leaders in every town where there is a band to follow suit, it would not be very long before publishers would find a way to supply parts for the banjo in their band arrangements.

Probably someone will ask: "But how can the banjo be utilized in classical band selections?" The question really answers itself for, as with various other instruments which are silent when not needed to add tone color to some particular passage or strain, it is not necessary for the banjo to be playing all the time. In such instances the banjo also would be omitted; or, it might be that a sustained, muted banjo part could be used most effectively. Thus, as previously stated, the banjo section takes care of itself.

Arrangements

In arrangements for street band playing, the banjo is most effective for straight chord work. It is an easy matter when parading to have the banjo supported by a strap adjusted around the neck of the player, which holds the instrument in a fairly steady position while the playing banjoist is marching. The music for street parade work can be the regulation band size and placed

in a holder or rack similar to that used for the saxophone, this to be attached to an adjustable square and screwed to one of the nuts perhaps a third below the neck of the banjo.

In all probability the tenor banjoists would far outnumber the plectrum players in band work, and for this reason it would be far better to have all music arranged for the tenor instrument. In the instance of the plectrum banjo playing chords, however, the third note down in the chord would be raised an octave by the player, or in published parts this third note could be cued in as a small note an octave higher. By this means the part could be used by both the tenor and plectrum banjos; single note parts would do for either. All cues of melody should be omitted, but parts might be cued in to be played in the absence of other instruments, this in concert work only, however. These should be made as clear as possible and easy to understand.

Examinations For Ensemble Players

Time is an important factor in the banjo section of a band, a point that should be instilled into every banjo player, who should be given a thorough examination before being permitted to play in ensemble. Another important point is that of clean-cut, straight playing; the practice among banjo players of doubling up on chord parts and using fancy strokes should be strongly discouraged, unless desired and authorized by the band leader. In all this the local teachers can play an important part in training groups for band work until band leaders have become familiar with the banjo and its characteristics.

A concert band affords the broadest opportunity of showing the possibilities of the banjo. Probably the average band leader associates the banjo only with jazz, voice and percussion, but it is capable of much higher work and has many hidden possibilities that can be uncovered and brought out by the trained player. In some of the *pianissimo* passages the arpeggio could be utilized; in other places, if a mute were used, a slow roll-stroke would give close resemblance to a harp effect. Duets and quartets playing in parts and using the sustained tremolo also are very effective. In training banjo players for band work, it is absolutely necessary at the very beginning to eliminate from their minds the smash-bang ideas of jazz.

Banjo players who have studied the standard instruction books for about six months are ideal to work with, and are far preferable to those who may have played in an orchestra for a couple of years; the latter, in most cases, are almost impossible to change and correct — at least, not without great difficulty. Regarding the symbol system of playing, *i. e.*, the reading of chords by letters, this also should be dis-

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Let's Get Acquainted

ANOTHER of Wisconsin's movie organists that one hears more and more about every day is Mr. Reuben L. Scholz, who has been with the Saxe Amusement Company for over three years, first playing the Barton organ at the Princess Theatre, Wauwatosa, Wisconsin, and later the Strand, where he is now located.



REUBEN L. SCHOLZ

Mr. Scholz's musical success has, in the main, been due to the conscientious training of Mr. George Awe, a graduate of the Chicago College of Music and rated as a very fine music conductor. Born in Sheboygan, Wisconsin, Scholz moved to Milwaukee in 1918, and commuted from that city to Chicago to augment the solid musical foundation secured with Mr. Awe by moving picture organ study with Ambrose Larsen, and later with Ralph Waldo Emerson at the Barton School.

He plays many organ specialties but his principal forte is correct "cuing" of pictures, and he slogans it "Organ Music As You Like It." It is highly evident that most people "like it." Incidentally, he is one of the handsomest organists in the business, and whether a fellow likes to admit it or not, pulchritude plays almost as important a part in the successful organist's career as does his music. Scholz is quite well furnished with both sorts of success—including equipment.

—Henry Francis Parks.

SOME things happen just as they should. Lindbergh spanning the Atlantic was one of them. Byrd's flight to the North Pole and from New York to Paris was another. Radio was another. Mae Patrick "breaking into music" was still another, and it's altogether right that good things should fall to the lot of Mae.

To a certain extent those who qualify for professional careers have natural qualities. Some folks seem to have been born for brilliant careers. In any case, Mae took to musical activities like a duck does to water. Not in the empty sense of spending all her time playing, although she is an accomplished performer on many instruments. Mae has decision. She is sincere, dependable and is gifted with balance. Her passion for playing is equally divided with a passion for teaching and a passion for administrative duties. Such rare abilities were not by any means gained overnight, but are the result of conscientious and sustained efforts.

Besides teaching, Mae fills the important position of Supervising Secretary at the Hartnett National Music Studios. She studies human nature as it comes and goes in the ceaseless flow of students. There is a sweet depth to her work and, what is most surprising, because unusual, an unconscious understanding of the technic of superior service. She is happy in her chosen career; a lark on the wing is melancholy in comparison. Little wonder that she is popular.

Mae thinks in large terms. She is filled with a consuming desire to get somewhere in the world besides spending her life looking at four cold walls and serving "ham and" to one mere man. Mae is a stickler. She knows that the "rolling stone gathers no moss" and that only through stick-to-it-iveness, teachableness and ability to profit by wise council and practical ideas can any worth-while goal be reached. She knows that no teacher can hope for lasting success unless deeply in love with his or her work; unless possessed with unflinching determination and at all times maintaining a due sense of dignity.

Mae is adaptable. She knows that "in union there is strength," therefore co-operation, toleration and a sympathetic understanding are among her outstanding qualities.

She knows that deserved fame and high admiration put a brand of joy and zest in life that the average person never tastes, for it is a sweet consolation to point to an exceptional achievement wherein one makes good in a big way.

Mae has vision. She knows that in a big sense it is like hugging the universe to assist thousands of students to easily and quickly rise up and out of the preliminary period. She knows the power of music as a sure means to escape from the sordid and searing realities of existence through wafting us to dreamland on the wings of fancy; the power of music as a medium to perpetuate the lilt and laughter of youth; that music is the noblest and most effective form with which to express our highest aspirations, our keenest love and deepest sorrow; that music is the magic magnet to lasting joy. She agrees with a great man who said: "Take music from life and you might as well take the color from the sky, flowers from the field and kindness from the human eye."

Mae looks out on life through windows never darkened by prejudice or petulance, and her sympathy is as broad as the firmament on high. It is extremely difficult to get her to talk about herself. She never trumpets her achievements, but adroitness sometimes wins the day. Listen to this choice bit of Patrick logic.

"I love to teach music in an up-to-date manner, because it gives me an opportunity to spread real happiness in the world. I consider music almost as necessary to humanity as daily bread is to our lives. I would say the following to all music teachers: We should not be too easy with students. We cannot be so indolent as to let students do as they please out of a mistaken sense of kindness or taking too much for granted. There are types of students who think that because they pay for lessons, we must do their bidding and permit them to make their own will law. The result of giving in to such students is always disastrous. We must win and retain their confidence and always be the leader, otherwise the reins will be taken from our hands and we will then be the taught instead of the teacher.

"We must study students, must evaluate their nature, their assets, their handicaps and their weaknesses, and then fit our teaching into their character and mould it according to the best traditions. We must exercise decision. Once let us waver with students and we are lost, for students can easily lose respect for us. Students may be 'yessers' and yet not comprehend our instructions. This suggests that we address all students in simple language, talk slowly and repeat important statements. Never for a moment can we lower our dignity in the estimation of students nor fraternize with them in any way."

Fame and a name, a desire to be a somebody determined to get somewhere, putting service above self — are among the cherished ambitions and achievements realized by Miss Mae Patrick.

— S. S. Kaye

PROFESSIONAL people, whose acts play Association Time on the Coast, always are pleased to reach the D. & R. Theatre in Aberdeen, Washington, because (as they inform me) they are assured of a good orchestra. Now an orchestra is only as good as its leader, and this holds particularly true with the D. & R. ensemble which has as leader Mr. O. E. Munkvold, one of the most capable violinist-directors I have ever met. This orchestra is somewhat limited in its instrumentation, yet, even so, Mr. Munkvold achieves bigger and better results than are obtained by some leaders I have heard with much larger teams.

The reasons for this, of course, lie within Conductor Munkvold himself, and among other things these include a tremendous enthusiasm for his work, a love for good music which amounts almost to a passion, and a background of a solid music education.

Mr. Munkvold began his music education with the study of the violin under Otto Meyer, then concert master of the Minneapolis Symphony Orchestra and (I think) now in Philadelphia. Ernest Groff of the Marden School of Music in Chicago was his next instructor, and under his tuition Munkvold gained not only a good foundation for theatre work but a clear and intelligent understanding of it. With this as a basis upon which to build he obtained an engagement in a theatre, and to his general he added a specific knowledge acquired from practical experience. As a result of all this, his work soon became so notably excellent that he was offered and accepted the conductor's desk at the Palace Theatre in Laverne, his home town in Minnesota.



O. E. MUNKVOLD

The old proverb, which runs that "a prophet is not without honor save in his own country," is so true in essence and practice that even today it is a rare feat for a musician to study and work and really make good in his home town or city where everybody knows him. Nevertheless the subject of our sketch overruled the proverbial — not only making a name for himself while at the Palace, but creating a host of loyal followers.

The management of the Liberty and Jewel Theatres in Sioux Falls, South Dakota, had heard rumor regarding Munkvold, and desiring a conductor who evidently could attract and hold business for a theatre, engaged him for that position. During this engagement he played and conducted at the Liberty for two years, then was shifted to the Jewel where he stayed for a year and a half in a like position.

The St. Paul Musical Academy was the next in order to sign up with our talented musician friend as its principal violin teacher. This position he retained for several seasons and then annexed himself to Augustana College back in Sioux Falls as head of the violin department. However, he remained there for only one season, and then satisfied his longing to get to the Coast. With his wife and family he settled in Salem, Oregon, where he taught and played casual engagements. It was about this time that the Bijou in Aberdeen needed a violinist and engaged Munkvold for the first chair, which he held for one year, and then was appointed leader at the Arcade in Hogueum, Washington. All this time he was busily engaged in teaching a large class of violin pupils.

In 1924, when the Dolans opened their large and beautiful D. & R. Theatre in Aberdeen, our friend was brought in to direct the orchestra, and here he has remained to the delight of all Aberdeen music lovers. His concerts are tremendously enjoyed by everybody — not only for the music rendered, but also because back of that is the remarkable personality of O. E. Munkvold.

— J. D. Barnard

WE PRESENT to you a *jazzeician*. Not a *garçon* nor a *souramouche*; but a real jazz band motorman, Benny Meroff, the "Paul Ash" of Marks Bros., and the only boy who has been able to get the name of this astute firm on the dotted line to the tune of one thousand grand for four years work; just as Ash did with the Balaban and Katz outfit.



BENNY MEROFF

Benny Meroff, like Albert Brown, has been somewhat of a thorn in the flesh to some of Marks Bros.' competitors. Some of these competitors may have thought they had Marks Bros. cornered on films, entertainment, and music, but one by one each move has been lost in any such carefully conceived plan, if such a plan really existed, to dominate the Chicago theatre industry. First, Marks signed up Albert F. Brown for the organ responsibility, then Benny Meroff for the stage band; now they have arranged to get the Vitaphone small stuff, and it is no secret that all the acts one can possibly use are at all times available in Chicago. Marks Bros. seem to be riding on the crest of a mighty large wave of good fortune. So well have Meroff and Brown put the Granada over that the firm has added another sumptuous palace on the West Side, the Marbro Theatre. Meroff and Brown play a week at one house, then a week at the other, with another pair opposite them, of course.

Meroff's principal forte is dancing. He is a good entertainer, and knows how to pick, for his band, musicians who do not require a great deal of leading. Since this modern jazz motorman has to do all sorts of other stunts, the leading of the band itself must become merely a detail. Meroff himself would undoubtedly admit this, for he so wholeheartedly and effectively enters into the terpsichorean phases of his presentations that it is easy to see they have become an important part of the band's character.

There is no doubt that the particular sort of audience to whom he caters likes his type of entertainment better than they would straight comedy or music. He's in his element with this kind of a show and that's the principal reason for his success. And he is *some* success!

—Henry Francis Parks.

The Notebook of a Strolling Musician

By

ARTHUR H. RACKETT

This is the fifteenth installment of Mr. Rackett's interesting series of articles. The next will appear in an early issue.

ONCE more the trees, which seemingly had only just budded and blossomed, are shedding the glory of their summer leafage, and birds are flying southward; the sun of summer now rises later and later as morning follows morning, and sets earlier and earlier as night follows night. Falling leaves! reddening vines! shortening days! — all these presage the coming of autumn, the precursor of winter, and all foretell the approaching end of another year!

The writer of this series of reminiscences began persistently to follow his own bent in life at the age of twenty-five years, and is still following it at the age of sixty-one. Emerson, at the age of sixty, wrote in his *Journal* of "the tremendous forces of spring which we call native bias — whose impulses reach through all the days, through all the years, and keep the old man constant to the same pursuits as in youth." Emerson was right, for after sixty a man's future lies behind him; the things that have been are those which shall be, he lives in the images of his memory! And so for those readers who are interested in reminiscences of the past I will again pick up the threads of my story.

Minneapolis 1889-90

The Hennepin Theatre in Minneapolis, where the Rackett Family Orchestra was playing during the season of 1889-1890, played only high-class attractions at top prices, many of the big things from New York City coming to the Hennepin after the close of their opening weeks in the Metropolis. Some of the "big ones" (plays and players) at that time holding forth in the great show city were Maurice Barrymore, in a successful run of *Captain Swift* at the Madison Square; *Shenandoah*, Bronson Howard's famous melodrama, at The Star; Rosina Vokes, in repertoire (scoring a hit at every performance with her singing of the song "Is' Eart Were True to Poll"), at Daly's; Francis Wilson in *The Oolah* at The Broadway; Maude Adams, then making her first hit in Hoyt's *A Midnight Bell*, at The Bijou; E. H. Sothern as *Lord Dundreary*, at The Lyceum; Lillian Russell in *The Brigands* at The Casino; the McCaull Opera Company, with Digby Bell as leading comedian, at Palmer's Theatre; Helen Barry in *Love and Liberty* at The Union Square, and "Den" (Denman) Thompson in his perennially popular *Old Homestead* at The Academy.

The first of these super-attractions to appear at the Hennepin Theatre, during the season we were playing there, was Francis Wilson in *The Oolah*; another was that sterling comedian (of later much-married fame), Nat Goodwin. It ever is a genuine pleasure for a theatrical orchestra to furnish the musical support for first-class performers and performances, as it always leaves a pleasant memory. The treasurer of the Hennepin Theatre at that time was a young Englishman named George Broadhurst, who since then has gained a wide reputation as the writer of many clever comedies and dramas. He was a mighty fine and congenial chap in those days of his box-office experiences, and according to current report has not changed in disposition under fame and prosperity, as many are apt to do.

The winter of 1889-1890 was an extremely cold one, yet it is obvious that one fellow did not get cold feet, as I went from Minneapolis to Chicago and got married. I had been engaged (matrimonially) for nearly a year, and thought it was about time for me to turn engagement into contract. When Lincoln made his memorable remark that "you can fool all the people some of the time and some of the people all the time, but you can't fool all the people all of the time," he might well have added: "but you can fool yourself every time." Waking up to this fact, I resolved not to fool myself any longer by sitting on the shore and gazing out into the void while waiting for my ship to come in. I also realized that time is both tough and resistant; that Eternity is *now*, and that the time to live is the present.

It is time and not money that is the true treasure of life, and as "time and tide wait for no man" I took passage on the good ship "Matrimony" and sailed for the port of "Connubial Felicity." I made up my mind to this over night; wired to the lady in Chicago that I was coming on to be married, now or never; arrived in the city on November 25, 1889, and on November 26 (the next day) was happily wedded to Miss Ella Hazard — a member of the then famous Rice's Evangeline Musical Comedy Company, at that time playing in Chicago.

Some Old-Time Favorites

The famous old Evangeline Company was the starting point for some of America's greatest comedians — Nat Goodwin, Harry Dixey and others. At the time of my marriage it included the celebrated comedians Pete Daily and George Fortesque, with Yolande Wallace as leading lady. The leader of the orchestra at the old Windsor (where the company was playing) was Charley Quinn (brother of John Quinn, noted cornet soloist of those days), and the second violin, a young German musician who recently had come to this country to test his fortune in the new world, was generally referred to by his last name, "Luders." A few years later he was the country-wide known Gustave (or "Gus") Luders, music director and composer of some delightful musical comedies such as *King Dodo*, and others. Well, this whole jolly crowd assembled and gave Mr. and Mrs. Arthur H. Rackett a royal send-off in the shape of a midnight supper at the old Superior Hotel. Big, fat, good-natured George Fortesque informally constituted himself as principal speaker and fun-maker. He had an able second in Pete Daily, however, who was the quickest and wittiest of them all, on or off the stage. So what with the pokes and puns and pointers from George and Pete (the latter nicknamed Miss Hazard as "Hap-Hazard") you may be sure that when once started we had to stand plenty of sure-fire laughs and friendly jolly from the crowd.

It has been said that no man is a hero to his wife after they have been married a long time, any more than a man is a hero to his valet, or an operatic prima donna with temperament an object of adoration to her bedeviled impressario. That may be true as the world goes, yet from the memorable date of November 26, 1889, when we entered upon our long "Hazardous-Rackett" "We, Us and Company" (Rackett and Hazard) have been playing and enjoying the game of life together for thirty-six years and are still playing it strong.

I returned to Minneapolis and again took up my work at the Hennepin. The summer season once more opened with opera, this time the Frank Deshon Company with Marie Dressler and Deshon as co-stars. Mrs. Rackett worked with this company through the season, which lasted for only six weeks and then the theatre closed. Pat Harris, lessee and manager of the Hennepin Theatre, died suddenly at his home in Baltimore not long afterward, and that closed the house for good. During July and August the Rackett Boys played every night with Ringwald's Band at Lake Harriet, and I also played day jobs with T. B. Brook's Band of St. Paul. My four brothers accepted an offer to open with the new Alhambra Theatre in Chicago under George Collins, a musical director of some note, but I decided to remain over at Minneapolis, and that was the breaking up of the Rackett Family Orchestra. Then, after a long and honorable music career which had taken him all over the world, our father retired from active music life, and the whole family, excepting myself, moved to Chicago.

I opened at a Minneapolis burlesque house as the clarinetist. As a passing drum note of possible interest, the drummer at this house was a young chap named Del Hoskins. He had been a pupil of my younger brother (Ernie), and this was his first job after leaving his teacher; later on he became drummer and librarian for the Minneapolis Symphony Orchestra, a position that he now has held for more than fifteen years. Our opening show was Weber and Fields with their "own company." This was the first season "out" with their own show, which included themselves, Wilson and Cameron, Haines and Vidocq, Frank Bush and Isabelle Ward, Drummond and Staley, Florence Miller, and Richman and Glenroy — a first-class company with a clean show. Other fine shows came and went but in them all there seemed something lacking for me, and after about two months of this show-shop business I awoke to the fact that I was so heartsick and so homesick for the old Rackett "Big Six" that nothing would do but a change of base. So I pulled up stakes and started for Chicago — the *Third Greatest City in the World*, but only for a short stay, as ill-health soon compelled a complete change.

A Short Sojourn In Chicago

Chicago has three historic anniversary dates which seem to be epochal in character, each one ending or beginning an era in the city's big events. The first of these dates is that of the frightful Fort Dearborn Massacre (August 15, 1812); the second is that of the Great Chicago Fire (October 9, 1871), and the third when the *World's Columbian Exposition* opened its gates for the public's first entrance to the Great Fair on May 1, 1893. On the "Chicago Day" of the

World's Fair (1893), which was celebrated with special and elaborate features, more than 800,000 persons paid admission and passed through the apparently unceasing turnstiles. That was a world-record for one day, and I doubt that it ever has been surpassed.

My first important move after getting settled in the city was to join the Union, and I now have been a member of the Chicago Local for more than thirty-five years. I found no steady work during the balance of that season, but played odd jobs on both clarinet and drums, regular theatre work not being so plentiful in those days; neither was good health plentiful with me. I seemed to be laboring under a sort of physical "run-down," and was advised to get an open-air job for the summer if possible. As a means to such end, "Reddy" Hoag a clarinetist who was playing with my brothers at the Alhambra Theatre, said that if I cared to consider putting in the summer playing with a circus he could "fix it" for me to do so. I consulted with my doctor who thought it would be just the right thing for me, adding that "roughing it" probably would straighten me out in a few weeks.

"Reddy" who at one time had played solo clarinet with the world-famous Sells Brothers Circus (under Bill Merritt, band leader), and who himself had received several offers to go out as leader with other shows, said that he easily could place me with the Sells people as bass drummer. However, when I learned that such "placing" entailed the signing of a three-year contract to play with the show throughout the United States during that summer, sail for Australia to be gone a full year, then return to America and open on the coast for a trans-continental tour of the States—I immediately said "no" to the proposition.

I Join a "Kid Glove" Circus

Friend "Reddy," who was indefatigable in his efforts to be of service, then said that he could arrange it for me to go as clarinetist with the Wallace Circus that was ready to go out, but he did not think I would like the "environment" of this circus as it had a reputation of being a "gun show," with grafters and other such "gentlemen of the road" as followers and hangers-on. He finally advised me to join the new (and smaller) Willie Sells Show that was about to take the road under backing of the bigger Sells Brothers, winding up his advice with the remark:

"This is going to be a 'kid glove' circus. My old friend, 'Limpy' Taylor, is going to be the leader and I can place you as solo clarinetist with the big band."

And so I finally decided to join the "kid glove" show, which I picked up out in Topeka, Kansas, in the latter part of April of that year, and which really was my second appearance with an old-time circus as will be noted farther along.

The Eb clarinet player with the Sells Show was Al Nelson, whom I met for the first time at his home in Topeka, and between us there existed a friendship that terminated only with his death a few years ago. Nelson also was a life-long friend of Arthur Pryor. The two first played together in Sousa's Band, and later Al became a member of Pryor's Band. The principal tuba player was Pete Beck, who previously had been with the big Sells Show for some years and who certainly was some circus bass player! Pete would play a Galop as a solo on his tuba during the bareback riding of Willie Sells, who always insisted upon having the solo as an

accompaniment to his act. Circus life in the old days was a wonderful adventure, but this trip was enough for me! To be sure I went out to get a taste of "roughing it" and to become "hard-boiled," but I surely got plenty and to spare of both. As to being a "kid glove" show (if that was supposed to mean easy work), for one thing the show as a novelty had its band parade on foot instead of following the usual custom of riding on the top of a wagon, and this with never less than a ten-mile route of march to cover.

Tents and Tanbark

Perhaps a brief bit of circus data may interest the reader at this point. The first of what since has developed into the great "American Circus" dates back to 1815, and down to as late a date as 1870, the first and earlier circuses all consisted of what was known as overland wagon shows—playing a city or town during the day, and sleeping in the wagons at night while the show was traveling to the next place of performance. In 1870, however, the railroad circuses began coming to the front, and from then down to the present time these great shows have grown steadily into what are now gigantic equipments of combined circus, menagerie, and pageant, moved entirely by rail. The oldest circus in America today is the old John Robinson Show, which was organized in 1824 as the "Robinson and Eldrid Great Southern Circus," and celebrated its one hundredth anniversary in 1924.

In 1866 the Van Amberg Circus started out on its first trip, and in 1868 John O'Brien (a livery stable proprietor) and Adam Forepaugh (a butcher) entered into a co-partnership and organized the big Forepaugh Circus (afterwards Forepaugh and Sells). It was Adam Forepaugh who featured Louise Montague asthetenthousand-dollar-beauty. This lady later on became a stage star of some notoriety under David Henderson of the Chicago Opera House. The Van Amberg Circus was originated by Isaac A. Van Amberg, who came to this country from Holland in 1854. Incidentally, it was the Van Amberg show in which my humble servant, A.H.R., made his circus debut as a drum soloist, in Canada in 1875. Van Amberg was the first man to be featured as a "conqueror" of lions, and was known as the "Lion King" in both England and America. Later on he had stage melodramas specially written which featured himself and his cage of performing lions as part of the movement of the drama.

[Editorial Note: Perhaps some of the older readers of the magazine may recall the famous Menagerie Song which had quite a popular vogue during the Van Amberg period; a song that Mr. Rackett probably played more than once. The opening verse and chorus run as follows:

Van Amberg is the man that goes with all the shows;
He goes into the lion's den and shows you what he knows.
He sticks his head in the lion's mouth and keeps it there awhile,
And when he takes it out again he greets you with a smile.

CHORUS

The elephant now walks around
The band begins to play;
The boys around that monkey cage
They'd better keep away.]

A circus which started out as a little wagon

show (playing only through its local State of Wisconsin) failed, and later developed into proportions that placed it among the "big ones," was that of the Ringling Brothers. There were seven of the brothers, all of whom were musicians. I remember hearing Will and Steve Walker (two musician brothers of Chicago) relate their experiences with the first Ringling Circus. Will Walker, who was a tuba and bass player, at that time was having his first experience with a traveling show of any kind. He said that all the Ringling boys played in the band on parade and in the show, besides helping out with the general work around the circus tent and lot, but met with all kinds of bad luck from the very start. The show finally "busted up," leaving Bill flat broke, and once while he was bewailing his hard luck the oldest Ringling brother said:

"Never mind, Bill! Some day we'll have a real circus and won't forget you."

The Ringling Brothers (those who are left) are at the top of the circus world today as showmen, but Bill Walker never lived to see his old friends reach that pinnacle. He developed into one of the finest string and brass bass players in Chicago, playing in symphony and grand opera, but unfortunately contracted a lung trouble. The Musical Union of Chicago sent him south in an effort to save his life, but it was of no avail and the poor fellow passed away with consumption.

The Aristocracy of Circusdom

No matter how many attractive features a circus may present, it must have daring, showy riders and mirth provoking clowns, and of such there have flourished, and then faded, many brilliant ones of note with past American circuses. The first bareback rider in America was the half brother of "Uncle" John Robinson, the originator of the first John Robinson Circus; Robert Stickney was the first pad rider to appear in a circus ring, and was known as the "Adonis of the Arena," Madame Dockrill, a French rider from the Paris and London circuses, was the first woman bareback rider to jump through a hoop of fire. Among clowns, Dan Rice was America's first and greatest. He started in the '60's, and later on was principal clown with Forepaugh's Circus. Many of his funny cracks were quotations from Shakespeare and strange as it may seem they got by. It was Dan Rice who originated the famous and later politically used phrase, "My hat is in the ring." Pete Conklin, brother of the famous animal trainer, George Conklin, was another noted clown.

We now come to the great outstanding figure in the American circus world, the man who although not the forerunner became the foremost of all circus showmen—Phineas Taylor Barnum, who among other things was called "The Prince of Showmen."

Circuses may come and circuses may go, but Barnum and his one-time "Greatest Show on Earth" bid fair to live forever in the hearts and memories of the American people as the biggest ever. The man himself has passed long since, but his name goes marching on! He facetiously called himself "The Prince of Humbugs," and is credited with having originated those two show-world classics: "The American people like to be humbugged," and "There is a sucker born every minute." Barnum was about twenty-eight when he began his career as a showman with his famous Museum in New York City.

Continued on page 14

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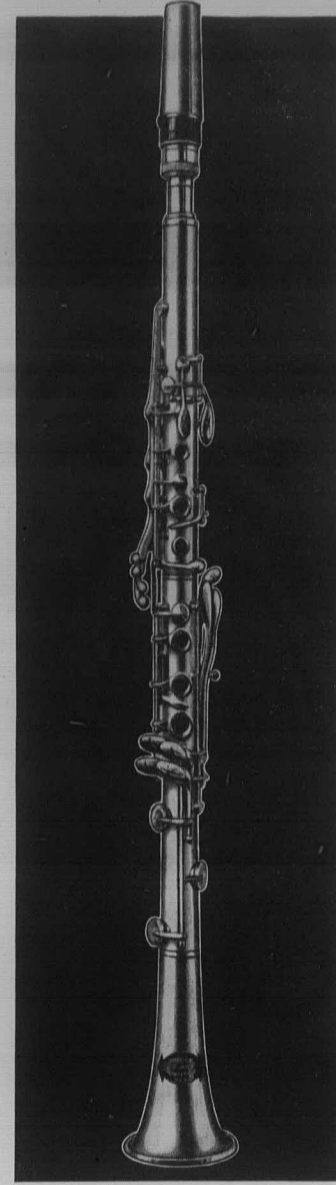
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\$18 A WEEK AND CAKES with A WAGON SHOW

Circus life has its attraction for young or old, whether one has lived it, or otherwise. The odor of sawdust and tan-bark to the nose of a circus man is as gunpowder to a warrior. There is something of all this evidenced in Montana's article, which follows. One feels that he looks a bit regretfully into the mirror of the past.

by
MONTANA
The Cowboy Banjoist



MONTANA WITH THE MONTANA KIDDIES
FOOFEE AND BOBBY

SOME twenty-eight years ago, through the central and western part of New York State, in the small towns only, C. J. Shaw was operating a small wagon show or overland circus. The entire outfit consisted of about twelve wagons and twenty-four horses, including old broadback for the ring, and a bucking bronc. There were twenty people with the show, all performers except the Boss himself; he couldn't even hitch up a team of horses without getting the traces twisted.

Seven of us constituted Band No. 1, the one that rode in the tally-ho or band wagon drawn by four white horses. Then there was a Rube Band which walked in the street when on parade (11:45). The circus played the smallest kind of towns, towns that had no hotel or restaurant, but this did not bother us very much, for one of the acrobatic teams, two Germans, were the cooks, when not doing their circus stunts. They were real chefs too. The wagons and dining tent were sleeping quarters when there was any time to sleep.

The Lure Of The Circus

As soon as the show was over at night, everyone worked, tearing down and loading. By eleven P. M. the whole outfit was rumbling along the country road, or, sometimes, wallowing along in the mud. No paved highways in those days, no electricity either; even the big top or show tent was lighted by gasoline torches. It was really a great and interesting sight to see a string of yellow wagons, with lanterns hanging from the front axles, to light the road, wending its way over hills, through valleys and pieces of timberland. On a still night you could hear the chuck of the wheels a mile away, and occasionally the crack of a whip or the voice of a driver crying out to his team. There was something about it that made you like it and want to go along. Even the boy of twelve or fourteen, standing in front of his home when the little caravan passed, would be willing to wave good-bye to farm, home and folks, if the Boss of the outfit called out, "Hey! boy, want to go with a circus?" The farmer milking his cows early in the morning, would let the cow kick the pail over in his hurry and eagerness to get to the roadside, when the circus was com-

ing into town at daybreak. Great is the fascination of the overland wagon show.

I think that the principal reason for everyone with a wagon show being so extremely happy, is because everyone is so darned busy. They are always getting ready to do something or go somewhere. For instance—just read this program, which starts and ends every twenty-four hours. At eleven forty-five A. M. the parade leaves the lot. Everyone works in the parade, there are never more than one or two men left on the lot. Clowns must make up and dress, drivers must polish and clean harness and wagons, musicians must polish horns and brush suits; each one has his bit to do in getting ready for the event.

After The Parade

Returning to the lot at twelve-thirty, lunch is served until one P. M. Then the Rube comedians work all over the lot and around the main entrance, and bands split up and work in front of side shows and freak exhibits. At two P. M., a band composed of all the musicians in the outfit commences to play in the big top, and they play automatically to draw the crowd into the big show. Two-thirty, or at two-thirty, the big show starts. Everyone rides in the Grand Entry; even canvasmen and other workmen must put on a costume and ride a horse. Then the Band is cut down one half, as many of the musicians double or do a stunt in the ring or in the air. As they finish their acts they relieve others in the band, for the music must not stop from one to four-thirty P. M.

At three P. M., and while the big show is at its best, the ticket-wagon men and the doormen start through the crowd selling concert tickets for the big concert and vaudeville show which takes place immediately after the circus is over. By four P. M. several of those who did an act in the early part of the show, and sometimes a number of the musicians, are dressed and made up for their act in the concert. Some do a singing and dancing act, others a novelty musical act, playing various instruments. Everyone must ride or double in brass (play in the band) and do a vaudeville act in the concert. These performers were much in demand and could ask for top salary, which

was eighteen and twenty dollars per week and board, with a bunk in one of the wagons. Board was called "cakes," and a performer receiving eighteen dollars and cakes with a show of twelve or fifteen wagons was considered very fortunate. He could save fifteen weekly if he was so disposed.

Everyone who has ever been with one of those little Humpty Dumpty outfits, can look back and recall some funny experience which sticks out from all the rest. Yes sir, I'll never forget the one that sticks out in my past. C. J. Shaw's Great Overland Circus and Company of High-class Vaudeville Entertainers (that was the title) was pitched upon a beautiful lot on the outskirts of the little town of Warsaw, N. Y., in July of 1899. I believe that the manager considered me one of his star attractions. I acted as ringmaster and announcer, did blackface with the banjo and sang coon songs in the concert after the big show, and last but not least I improvised on three popular marches with a slide trombone. This horn cost five dollars in Buffalo's finest hockshop, known as "Cheap John's." Fortunately I possessed a navy blue coat with brass buttons, which was given to me by a candy butcher on the New York Central Railroad. This alone secured for me a seat in the band wagon with the No. 1 Band. Without this coat, and a cap I had picked up, I would have had to walk in the parade with the tramp, or No. 2, Band.

My Leaky Trombone

On this memorable day we were parading and the boys and girls of the town were running along beside the different wagons. We were playing like we had never played before. I would turn that old trombone around towards the sidewalk, and I just imagined that I could blow the front windows right out of the stores if I wanted to. Now, this trusty (or rather rusty) old horn that I owned and was so proud of had seen its best days, and there was a little spot on the inside section of the slide that was worn through. Every time that I tried to play a note that lay so that the little hole was exposed to the air, the note didn't happen at all. It reminded me of that little putt-putt from the exhaust pipe of a small motor boat that is not working very good.

Well, we were on parade and as we reached the edge of the town we came to a bridge upon which the band wagon stopped to allow those ahead of us to turn around the other end of the bridge and countermarch back to town. Just as our wagon stopped and we were all wiping the perspiration from our faces, the leader of the band, who was also interested in the show, called to me and said, "Let me see that trombone a minute." I passed the horn over to him, he took a good firm hold on either end of it, bent it over his knee, and twisted it around his arm until it looked for all the world like an old-fashioned Eb alto, only with more coils in it. Then he deliberately threw it off the bridge into that muddy stream below. (I could see my job going with it.) Looking at me with an expression of triumph in his eyes he said, "Now—perhaps the rest of us can play without being interrupted." The wagon started and everyone laughed but me. I was already climbing down from my seat, and enlisting the aid of some small boys who had seen the whole thing happen, we fished the horn out of the water. I caught up with the Rube Band and walked back to town with them. I didn't dare say anything for fear of being fired, and so I worked very hard in the show that evening. The next day when it came time for the parade, I was not to be outdone, so there I was—sitting up in the band-wagon, holding my banjo. While parading, every time the band would stop playing, I would strum the banjo loud enough so that the people along the sidewalks could hear it.

After the parade, I went down town with the trombone, found a tinsmith, a good natured old coddler, who knew just how to help me out. He took an iron rod the size of the inside of the tubing in the horn, put it inside the slide, and by tapping it gently with a wooden mallet straightened it all out fine. Then he soldered it the best he could and charged me forty cents. I got busy shining it all up, and the next day I was back on the job sitting in the band-wagon ready to play. The old slide worked rather hard, and some times would almost get stuck, but I did the best I could and thought I was getting away with it. However, that day was the last time I ever set eyes upon my trombone. After the parade it disappeared completely and no one in the show ever saw it again. Somehow, I guess, the Boss liked my perseverance, because a few days later we arrived in a town where there was an express package waiting for me, and all prepaid too. Well, when I opened that box I nearly collapsed, for there was a new bright brass trombone. It looked like a million dollars to me, and right then and there I felt assured that the eighteen and cakes would continue the rest of the season.

Banjo In The Band

(Continued from page 7)

countenanced; it can only be used when chords are shown and is of no value whatsoever where single notes are employed. It would be far better to have the banjo parts fingered for the left hand.

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Today the banjo is heard not only in smaller orchestras of symphonic coloring but in the famous symphonies of augmented size such as the Detroit Symphony where the well-known artist Henry Haug proved the worth of the banjo in distinguished company.

Patrons of Grand Opera during the past season welcomed the banjo as part of the instrumental accompaniment. Schools have adopted it, and many more will follow, for there are reasons why the banjo is particularly valuable for school orchestra instrumentations.

If you haven't already done so, it will pay you to familiarize yourself thoroughly with banjo possibilities, for it is the instrument of tomorrow as well as today.

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- How many orchestras with banjo players?
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Rackett's Notebook

Continued from page 10

His first humbug was Joyce Heath, a negress who was said to be 161 years old and the first person to have touched George Washington at his birth. However, posthumous disclosures proved her to have been only one half that age, a little over eighty.

Barnum organized and opened his first circus in Brooklyn, New York, in 1871. In this venture he had the assistance of George F. Bailey (the Bailey of Barnum and Bailey), W. C. Coup and Dan Costello — all old circus men who combined with Barnum in putting out what was the greatest circus of that time. In civic life P. T. Barnum was one of the most patriotic and public-spirited citizens that the city of Bridgeport, Connecticut, ever had. In political life he once ran for Congress, but was defeated, perhaps because he was a self-confessed "humbug" — something which no congressman (prospective or actual) ever has admitted either before or since. There is no need of expatiating largely on Barnum here, as his life and idiosyncracies are too well known, but possibly the human characteristics of the man have been best epitomized by the noted English writer, Mrs. Trollope, when in her book on *The Domestic Manners of the Americans* she wrote of him:

"In acuteness, cautiousness, industry and perseverance, he resembles the Scotch; in habits of frugal neatness, he resembles the Dutch; in love of lucre, he doth greatly resemble the sons of Abraham, but in frank admission and superlative admiration of all his own peculiarities he is like nothing else on earth."

[Editorial note: P. T. Barnum undoubtedly did resort at times to humbuggery, but he was not all humbug for unquestionably he brought many genuine freaks and curios before the American public that otherwise it never would have seen or known. He possibly may have humbugged the English custodians into selling him Jumbo and allowing him to ship the elephant to America for his show, but in colossal size and intelligence the animal was anything but a humbug. Neither must it be forgotten that it was only through Barnum's keen business acumen and pluck, and his utter disregard of the cost of super-advertising and exploitation that the people of this country had the opportunity to hear the wonderful singing of the great cantatrice, Jenny Lind, who vocally and artistically certainly was not a humbug.]

We now come back to the strictly reminiscent and my own particular experience while working musically amidst the smell of sawdust.

(To be continued)

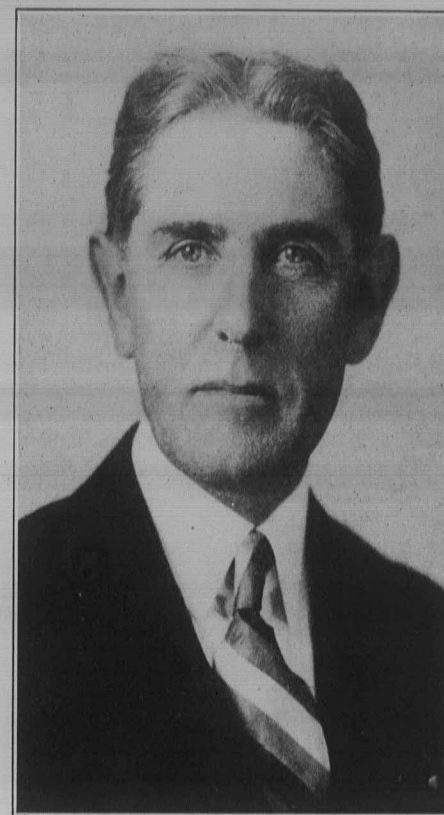
Bing!

PERMIT me to heave a brick-bat at one Miss Avelyn Kerr, and her article "Woman's Place in the Theatre," which appeared in your March issue. May I respectfully ask the young lady, — how does she get that way? Either conditions are very, very different in Milwaukee (which I find hard to believe) or else the lady is being deliberately unfair and prejudiced in order to put over her argument. In San Francisco and other Pacific Coast cities conditions are exactly the reverse of what she so feelingly describes. Many women organists are holding down good organ positions on the strength of their "sex appeal" rather than their musical ability, and using the money for expensive fur coats, etc., while capable and experienced men organists are out of work and wondering where the rent money is coming from. But of course, there are also many of the ladies who are splendid musicians and good sports, playing the game squarely and asking no odds of their brothers but an even break — and to these, all honor!

— Charles E. Anderson.

The Modern Harp

By
DR. F. C. JOHNSON



Dr. F. C. Johnson, who is a noted authority on the lovely toned instrument which is the subject of this article.

THE harp has had such a rich and romantic history that every encyclopedia and complete library contains any amount of information on its evolution and history from the twanging bow string in prehistoric ages to the Phoenician, Egyptian, and Irish harps. There is, however, very little written about the modern harp. Inasmuch as this is an age of modernism in science, literature, art, and music, what is more natural than to write of the modern form of this ancient instrument?

When we speak of the modern harp we do not necessarily mean this to be an instrument so new that it has appeared before the public only within the last few years, because as a matter of fact what is termed as a double action or complete instrument has been in use since 1810. It has been only within the last twenty-five years however, that we have had the perfected harp of today which is found in symphony orchestras, concert bands, theatres, schools and homes.

The harp is primarily a gut stringed instrument and belongs to the string family. We find that many of the makers of violin, viola, 'cello and double bass at some time made a harp as well. As more octaves were added to the lower register of the instrument it became necessary to use metal in the construction of the bass strings in order to obtain sufficient vibration, as gut strings for these notes would be entirely too large.

Accurately Constructed

The accuracy in construction of the harp and the maintenance of this accuracy is something which cannot be over emphasized. No matter how accurately a person may be able to tune a harp when in the open string, the moment a pedal is moved to make a half-tone change it is then beyond the power of the player to correct, so the harpist is always dependent on the accuracy of the mechanism in the instrument to have it in tune.

The strings of a harp represent the white keys of a piano. The half-tone changes are made by the pedals. There are seven different notes to an octave, so there are seven pedals to a harp. When a half-tone change is desired, by shifting the pedal that particular note is changed in every octave. When not using the pedals, their position is in the highest notch termed first position, and the notes are flatted. As we drop the pedal into second position we then automatically raise the pitch one-half tone, to natural. Likewise the third position raises the note another half-tone, or to a sharp.

Tone Quality

There are two essentials in harp building which stand out more prominently than anything else. One of these essentials — accuracy of mechanism — has just been discussed; the other is tone quality. It probably would be a question as to which might be considered the more important, as one without the other would make a harp of but little value. The purchaser of an instrument thinks more about the tone, as it is taken for granted that the harp is accurate in construction. The tone comes from the string and the soundboard, although the harp vibrates as a whole. If this

artist. These facts insure the harpist something more than just an instrument made of wood and metal. The finished harp is really a medium of expression that vibrates in closest harmony with the various moods of the artist; there is a sympathy manifest between harp and harpist that is seldom equaled between any other instrument and its player.

Use and Demand

The average person is under the impression that the most important use for harp is in symphony orchestras and concert bands. It is true this field is indeed important, but, surprising as it may seem, the majority of harps manufactured find their way into private homes. In the past a general feeling prevailed that only those who were privileged to make a lifetime study of the instrument, or those who were of wealthy parentage, might be the proud possessors of a harp. This feeling is rapidly being dispelled. It is now possible for any person in average financial circumstances to purchase an instrument at moderate cost.

The demand for harps is every day more and more in evidence. Operas and symphonies are being written which call for at least one harp, and usually two. Orchestras in theatres giving first class productions find the harp indispensable. Three and four piece orchestras which formerly were made up of violin, 'cello and piano now substitute harp for piano. These are popular demands which show only too clearly the trend of the times, and that the harp, one of the most ancient of instruments and yet for years one of the least known, is coming into its own. It is growing exceedingly popular but will never be common. This rapid increase in interest must be met by added teaching facilities and greater production.

Teaching Facilities

A careful canvass of our institutions of learning shows only too clearly that our educators recognize the harp must in the future be a necessary part of their curriculum. For many years its instruction was available only through a few individual teachers, convent schools, and an occasional conservatory, while now we find practically every conservatory and college of music of accredited standing maintaining a definite harp department. In addition to these sources of instruction, an entirely new field has been added. This was made possible through the organized effort of music supervisors in public schools throughout the United States who have done more for the advancement of music and the education of our younger generation in music than could possibly be conceived by anyone not thoroughly familiar with the untiring efforts of these men and women. As a direct illustration of some of the work accomplished, there was assembled at the National Music Supervisors Convention in Detroit in April, 1926, an orchestra of over two hundred and fifty High School students gathered from High Schools throughout the country. Such an orchestra was again assembled at the Convention of the National Department of Superintendents of Schools held in Dallas, Texas, April, 1927, while at the Supervisors National Conference in Chicago, April of this year, the National High School Orchestra

soundboard were fastened to the instrument's body in the same manner as a floor is put down, and if it were of the same thickness throughout we would have no tone and no problem in body construction. When we realize, however, that this soundboard is of graduated thickness from approximately one-fourth of an inch to one-sixteenth of an inch in order to get the desired tone quality, and that when the strings of the harp are pulled up to concert pitch there is nearly two thousand pounds of constant pressure pulling on this soundboard, it becomes a scientific problem to get the best in tone quality and maintain the necessary accuracy and stability.

Harp Sizes

Different sizes of harps are manufactured for the various needs of different individuals. Children must have a harp which has sufficient range for the beginner and yet small enough so the pedals and strings may be reached with ease. More adult students must have one of standard size, although perhaps not particularly ornate, and artists demand an instrument of concert or grand concert size. The smaller instruments are naturally less expensive and less ornate in carving and gold. The accuracy in construction as mentioned above, must obtain in all instruments regardless of size or price.

The training of men who build harps is one of the most important factors in this branch of manufacturing. In nearly every instance they are men who have grown up in the business. Practically every man is a specialist in his particular line. If he is a cabinet maker, he must be of the best; if a mechanic, he must demand every part be one hundred per cent accurate; if a designer, carver, or gilder, he must be an

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numbered three hundred and eleven. In the orchestra at Detroit there were ten harps, and in those at Dallas and Chicago there were eleven.

Public School Instruction

Previous to three years ago, if anyone had suggested teaching harp in public schools, it would have been considered almost an unheard of procedure. One of the most outstanding schools in this educational work is undoubtedly the Cass Technical High School of Detroit. This school has been and is carrying on a harp promotion program that is probably without parallel anywhere else in the universe.

There are from fifty to sixty students on this instrument studying in day and evening classes. Because of daily class instruction, the students are able within a few months to do practical work in duos, trios, ensembles of harps alone, with other instruments, or with voice. In fact every reasonable combination ensemble of voice and instrumentation is demonstrated. The entire music curriculum is under the direct and able supervision of Mr. Clarence Byrn. For several years many other schools not only in Detroit but other cities and states have established definite and organized musical departments in which harp instruction has already found a place. The list of such schools is being constantly augmented.

New York University Summer School Adds Harp Instruction

Another far reaching step in the advancement of educational music has just been brought about by Dr. Hollis Dann, director of the department of Music Education of New York University who has enlarged his Summer School instrumental department. This department includes not only string, woodwind and brass but harps as well and is under the direction of Mr. Clarence Byrn and his corps of teachers of Detroit, Michigan.

One more movement is the foundation of the National High School Orchestra Camp where students passing required examinations in instrumentation will be afforded recreation as well as instruction in orchestral and ensemble playing under the direction of Mr. J. E. Maddy of the University School of Music, Ann Arbor. Mr. Maddy has for years been a harp enthusiast and one of the first educators to introduce harp into the Public Schools.

Harp Not Difficult to Learn

The thought, as expressed in the foregoing part of this article, that the harp was only for the wealthy or for the one who wished to spend a lifetime in its study is erroneous. It is true there is no end to the study of harp, but it is a fallacy to believe that it takes a lifetime to play the instrument as an accomplishment, or that it takes years of hard drudgery before one can earn a livelihood with the instrument, if it is so desired.

As with nearly everything unfamiliar, one's first thought of the harp is that it must be an extremely difficult instrument to learn to play. There are so many strings and there are so many pedals. What are they for? How can we determine which is which? These mysteries, coupled with the fact that in years gone by there were comparatively few teachers, has undoubtedly retarded harp progress immeasurably.

No one hesitates to take up the study of piano because of feeling that it is too difficult to

master, but what is not generally known is the close relationship between the piano and harp. The music for both can be read from the same score without transposition. Special music is written for the harp it is true, as is the case with any other instrument, but at the same time piano music may be played on it either as solo, accompaniment, or in an orchestra. In some respects the matters of study or playing are decidedly easier with the harp than with the piano. The student has to learn the fingering of the C scale only. The shifting of pedals before starting to play, makes the sharps and flats constituting any given key signature.

Future of Harp

We look into the future of the harp with a feeling of optimism. Harp music has always been enjoyed by everyone possessed of the slightest vestige of harmony or rhythm in his make-up. Not a nation nor a people but has been under the "Spell of the Harp." It has well been called the celestial instrument; its tones are of a quality indeed heavenly. In many places people have wanted harp but had no one to teach them; teachers would not go where there was no assured income. Such obstacles are fortunately now troubles of the past. The introduction of harp teaching into the public schools and the teachers' training institutions, guarantees thorough and practical harp instruction, and everyone who wishes may study this instrument. The use of the harp is increasing by leaps and bounds and very soon this most beautiful instrument will enjoy its rightful place in the music world.

American Banjos

Continued from page 6

successfully sold these instruments to a large number of prominent Banjoists in the leading British Dance Bands. Under the circumstances, Mr. Grimshaw's "Warning" to English players seems to us to be a poor compliment to the discrimination shown by the leading professionals, many of whom are men of long experience. As a rule, these players require the best Banjos they can get, and taking stock of their instruments, *American Banjos* are apparently their choice. It is absurd to think that a professional man pays a big price for an instrument just because it is American — *Merit* is surely a deciding point in the selection of a Banjo of whatever nationality. Granting this, Mr. Grimshaw's warning will (and has) fallen on barren ground as far as the prominent professionals are concerned and the choice of well-known Artists will surely be the choice of their followers — hence the ever-increasing popularity of certain American made Banjos in England.

It will probably interest you to learn that Mr. Emile Grimshaw, Junr. (Son of the Editor of "B. M. G."), Banjoist in Jack Hylton's famous Band, has to our knowledge been playing American made Banjos (Vega and Paramount) for the past four years. Further, he has recently purchased another high priced "Paramount" Banjo. This gentleman is so pleased with the instrument that he has sent the English Agents a testimonial and allows this testimonial to be used, in conjunction with his photographs, to boost this particular make of Banjo. In support of this statement we enclose a full-page advertisement taken from the January issue of the "Melody Maker & British Metronome." We have no fault of any kind to find with regard to Mr. Grimshaw's choice of instruments; in fact, we are pleased to see he has independent views.

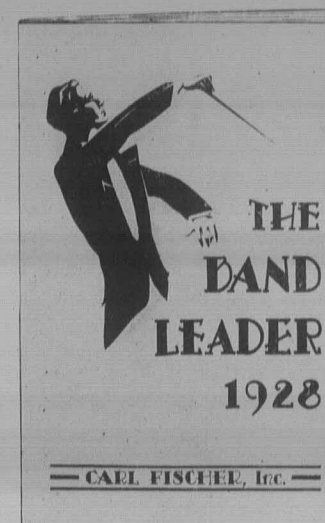
Further, it may also interest you to know that The Clifford Essex Company (publishers of "B. M. G.") advertise and market an American made Tenor Guitar and a range of American Saxophones. Seemingly, it is quite legitimate for English players to buy American Guitars and Saxophones — but Banjos?

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Serenade

CADY C. KENNEY
arr. by R. E. HILDRETH

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Three Sketches from Old Mexico

Flower Girl

1st VIOLIN

Allegretto

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Three Sketches from Old Mexico

In the Floating Garden

2nd VIOLIN

Moderato

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Walter Jacobs, Inc.
120 Boylston Street Boston, Mass.

Should Organists Sleep on the Ostermoor or the Wurlitzer

IN THE April issue I wrote an article in these columns entitled *Kyoosh Eetz*, and the entire Jacobs' Editorial Council rose up in its wrath because it was too short to make an impressive head, and it didn't mean anything anyway. Hence the above.

At any rate somebody got beyond the title, for the letter from Alfred A. Young entombed therein has generated a few echoes. One is from a near neighbor in these pages, our good friend, contributor, advertiser and general live wire, Evelyn Kerr, whose intent it is to cast her vote with Mr. Young and put me in the minority on this one foot pedal business. There are so many organists who are annoyed by this harping on the distasteful idea of bringing the right foot into active use that I make haste to unfurl her welcome missive before them without more ado:

Listen here, Mr. L. G. del Castillo, if for no other reason than to let you know that I, too, read *Melody*, I am just forced to take up an issue with you to defend this one-foot-pedal stuff. You know years ago, "When you and I were young," I was taught double foot-pedaling and I always felt as though I were riding a bicycle. But when the unit organ came in and all the pedal stops were taken from the same ranks that comprised the manuals, I too joined the one-legged variety and I must tell you what happened after I read your last article which contained Mr. Young's letter. (But first of all let me tell you how glad I am to find out through your column that someone actually reads my stuff even if it is just out of loyalty to Walter Jacobs, Inc.)

Some of my students were discussing your article, and when it was time for me to broadcast I decided to show said students what real double foot-pedal technique was like and Oh, L. G.,—my right foot slipped somehow when I tried to come back to my expression pedals and if I didn't fall right over on all three manuals. My radio audience must have thought the whole organ caved in. I'll tell you, this double foot-pedal stuff is dangerous when we small people have to sit so far away from the swells and on these new-fangled seats that insist on dividing in the center. (Don't any prospective students get cold feet over that last statement, we also have a bench.) I had to show my students that I could pedal with both feet, otherwise, they would have been buying tickets for Boston. And please Mr. Del Castillo be careful what you suggest in the way of music. I had to show some of my students how I could play *Pearl Gynn's Homecoming* without both feet and without a lot of muddy 16' foot stops and when I come to Boston I am going to play it for you and make it so stormy that you'll start putting down the windows and dragging in the porch furniture.

Pipe-organs have undergone a decided change in the past eight or ten years and so has pedal technique. The days of kicking around the pedals as though one were indulging in football practice as well as all other forms of acrobatics, are past as far as artistic organ playing is concerned. Let's give the one-legged organist a rest and start picking on the one-armed ones for awhile. I have many students from the old school who can double foot-pedal but they cannot lift their left hands off the manual to save their souls. And if there is anything out of order it is a gallop or an Indian dance played with sustained left-hand chords. Reminds me of another little joke. I had shown a new student a staccato beat with the left hand that gave a fair banjo effect. In marking her music, instead of writing down the stops I wrote "banjo accompaniment." The next time she came to practice she came out to my desk all excited and said, "Miss Kerr, I can't find a banjo on that organ." And by the way L. G., I ordered a set of Protestant Chimes for my pipe-organ so we wouldn't have any religious wars up here.

Well, I do not wish to write your whole article for you, Mr. del Castillo, so I'll just close by telling you that I enjoy your page very much and I am with you every minute on double foot-pedaling on pipe-organs that have individual pedal stops, but I have never seen any advantage in it on unit organs except for solo passages. Even those can be done just as effectively by using left-hand melody, and we still have a bass in our orchestra.

—Evelyn Kerr

The
PHOTOPLAY
ORGANIST
and PIANIST

Conducted by
L. G. del CASTILLO

Installment No. 10

Miss Kerr writes with the convincing touch that one expects from us teachers. I am right with her in her remarks anent one-handed organists. Only I would like to carry my fanaticism a step further and cure the semi-paralysis all the way down to the fallen arches. It's true enough that most passages may be arranged to get the general effect without bringing the right foot onto the pedals. It is just as true that a lot of such passages may be executed more brilliantly if the use of the pedals for melodic passages releases the hands to play two additional contrasting figures that would otherwise be unavailable. To put it more concretely, if you have a counter-melody in the bass which you play with your left hand under the melody and chords for the right, and you then have some high flute arpeggios or trills or obligatos, are you going to whistle them, hire a flute player, or leave them out?

How to avoid falling off the bench into the manuals is a more personal matter. If I were discreet I would probably ignore that argument entirely, or approach it in a spirit of levity by suggesting braces and straps. Being a serious minded young feller I must perforce admit that the equipment you were born with is sometimes a slight handicap. To date, organ builders have shown no proper consideration of this factor. They might easily do so by making the height of the pedal board adjustable to the legs of the player, but then they might do a lot of things that they don't. I must also insert into the records that one of the cleverest theatre organists in Boston is a small parcel of femininity scarcely an inch over five feet from Marcel to Onyx.

The Music Indicator

The other repercussion from Mr. Young's cannonade comes in the shape of a long letter from Mr. Harry Gebhardt of College Point, New York. Mr. Gebhardt is also an advertiser, having invented a handy type of music folder in which he is not unnaturally interested. It is his wish to bestow these folders on an imperfect world for a small financial consideration, details of which no doubt appear elsewhere in this paper. The folders themselves are ingeniously planned to sort and hold music in such a way that it will be made available on the rack for pictures lacking cue sheets.

It is on this account that he observes with a sympathetic yet critical eye Mr. Young's tribute to the cue sheet. Critical because his Music Indicators are designed to overcome the embarrassment of not having a cue sheet, and sympathetic because he also visions his folders as amplifying the requirements of the cue sheets. In short, one might say that Mr. Gebhardt was in the fortunate position of playing both ways from the ace, as the boys say.

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.

The idea, in a nutshell, is something like this: The plan of the Indicators makes it easily practical to group different types of music each in their own folders, so that as soon as the sort of music needed for a scene is identified, the proper number can be extracted with no waste motion with the left hand (or the right hand) while the right hand (or the left hand) wanders idly o'er the keys a la *The Lost Chord*; this if you have no cue sheet. If you have one the idea seems to be that the Indicators are available for scenes in which the player hasn't been sure what piece was required, or has made an error in selection.

Mr. Gebhardt summarizes the classes of organists to be most benefited as those who play too much from memory, those who throw the cue sheet aside, those who like to cue pictures for which there are no cue sheets, and those who cue pictures whether they like to or not. So much for that.

From Piano to Pipe Organ

The first complete method for theatre organ playing has made its appearance. It is titled "From Piano to Theatre Pipe Organ," is published by Belwin, sells for \$2.50, and was written by Bernard Barnes, one of the distant brethren of the west coast. The book is comprehensively planned, and is, as far as I know, the first attempt at a complete method of, what is after all, a unique instruction field. I use the word unique advisedly, because the characteristic feature of theatre organ instruction is that it is mainly concerned in making effective transcriptions for itself of music written for another instrument—the piano.

Mr. Barnes' volume indicates an awareness of this feature. The book opens with photographs and diagrams of unit organs and the unit system, and proceeds without more ado to a series of pedal exercises. These are followed by a few exercises on the manuals alone, and then come a few longer ones for the hands and feet together.

These disposed of, Mr. Barnes goes into the main business of the day—the adaptation of the various sorts of piano music. He starts with a simple waltz, first as written for the piano, and then as played on the organ. This is the method employed through the remainder of the illustrations, covering forty pages, quarto size. The material covered includes waltzes, intermezzi, a 6/8 march rhythm, fox-trots, second touch and as used for obligato, fox-trot embellishments, the glissando, and a few examples of easy standard classics (chosen a little carelessly in that the original versions have been simplified). At the end there are a few haphazard imitations thrown in for good measure.

There will be other method books to follow, some good and some bad, some exhaustive and others exhausting, some enlightening and some dumfounding. Mr. Barnes has shown initiative and acumen to get the first one into the field. Certain phases, such as the glissando, fox-trot treatment, and tricks have been already covered by other writers in the shape of Milton Charles' *Organ Interpretation of Popular Songs* and C. Roy Carter's *Theatre Organists' Secrets*, but it is Mr. Barnes who has the distinction of being the first to place on the counters a method essentially for beginners. All power to him; may his sales increase.

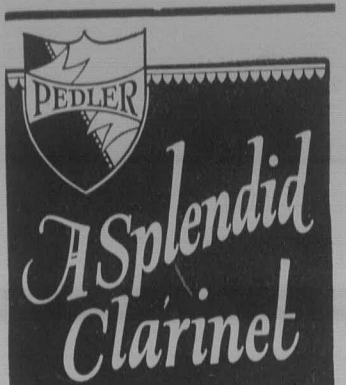
Humor in Music

In his introductory remarks on imitations, Mr. Barnes observes: "When playing for pictures, the theatre organist may be called upon at any time to give imitations." This apparently harmless sentence has given me food for thought. Who calls upon him? Why? Even if it was good would you like it? When should the organist give into the temptation to imitate, and when resist it? Should the imitation sound as much as possible like the original, or just suggest it?

I have embarked on these conjectures, because in the field of imitations I find three classes of organists. First there are those who ignore imitations any time and anywhere. I doubt whether this comes from a deep rooted conviction that they are inartistic. It is more to be suspected that they are too much trouble to learn to do, and consequently too much trouble to put in.

Second there are the players who live only from show to show to see what they can imitate next. Their day is wasted if some actor doesn't talk rapidly enough at some spot in the picture for the Chattering Motif to be unloosed. If no dogs do bark or cats meow, then why not shut up the organ and put on a Victrola record? They are the Realists of their profession, and the music is a secondary consideration. Any piece is likely to be cruelly shot down in early youth in order that an unimportant auto horn may ostentatiously honk, or an insignificant door-bell make its summons appear essential.

Continued on page 66



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Here and There in New York

By ALANSON WELLER

THE close of the all too short musical season in Gotham was marked by many excellent concerts and recitals. Members of the Philharmonic Orchestra under the baton of a guest leader, Jacques Gershkovitch, gave an unusual program at Town Hall, including among other things an organ and orchestra arrangement of the Liszt Dance of Death with the arranger, Joseph Yasser, at the organ.



ALANSON WELLER Liberati before organizing his own excellent band. The popular Goldman Band is already planning another season of summer concerts for music-hungry New Yorkers.

One of the season's best broadcasts was that given by the United Lions Club of America from Pittsburgh on an extensive country wide hook-up. Harold Bauer, Edwin Grasse and Anna Case were the soloists. Mr. Bauer played as his principal number the *Caprice on Airs from Gluck's Alceste* arranged by Saint Saens. Mr. Grasse, probably the foremost blind musician in the world today, played a group including one of his own beautiful compositions. His presence and his exquisite playing were especially appropriate, as the performance was given for the benefit of the blind throughout the country, the Lions' particular charity. Anna Case sang a song by a contemporary blind composer as well as the ever popular *Largo* of another famous blind man, George F. Handel.

This year marks the centenary of the death of Franz Schubert, which is already being observed. A most effective short subject with specially scored accompaniment was offered at the Paramount showing scenes from this composer's rather pathetic career. In this era when genius is given every encouragement, one cannot help but think a little regretfully of Schubert and the many other neglected artists of the past who gave the world its few glimpses of beauty but received scant reward themselves. One thinks of him especially at this time of the year. His *Trout Quintet* and *Miller* songs speak of the open air and the fresh summer days. In addition to the Paramount, his melodies were also heard at the Capitol and in several song and piano recitals.

A *Rhapsody* program was offered at one of the Roxy Sunday morning concerts. It included Hungarian, Roumanian and Blue rhapsodies together with Rimsky-Korsakoff's *Spanish Caprice* which is really cast in this musical form. One of the effective stage presentations at this house was *Rustle of Spring* and another *The Gathering*

of the *Clans*. Paul Whiteman had a successful run at the Paramount, and by the time this goes to print Paul Ash will probably have arrived from Chicago to delight New Yorkers. One of the effective production overtures at this house was *Offenbach Melodies* some of which were unfamiliar, since the Orpheus and Tales of Hoffman tunes are about all that Americans know of the genial French master of Opera Comique.

The White Institute of Organ is making extensive additions to its handsome studio. A new celesta has just been constructed and added to the three manual instrument with a special view to making more effective the broadcasting which Mr. White does from the studio. The new stop will have an additional octave, giving it greater carrying power on the air. Mr. White is continuing his contract with Brunswick as an exclusive recording artist, and has been commissioned by his publishers to write a new series of photoplay music. The new summer master course at this institute is being rapidly filled with enrollments from applicants all over the country.

Several interesting film novelties were shown this month. The Fifth Avenue and 55th Street Playhouses showed a version of Ex-Premier Clemenceau's *Veil of Happiness* with an all Chinese cast. It was an exquisite fantasy reminding one of the fantastic legends embroidered on a Chinese robe. *Sealed Lips*, filmed in Scandinavia from a DeMaupassant story, revealed beautiful scenery and *Madre*, produced in Italy, was the only film in which the great Eleanor Duse ever appeared. All these novel offerings were given the excellent accompaniments which we have come to expect from Alfred Antonini's trio at the 5th Avenue and Mrs. Purvis and Mrs. Hendricksen at the 55th Street. The Cameo and Momart showed *The Last Moment* based on the theory that a drowning man sees the principal events of his life pass in review before him. There were no captions and the picture might have been a valuable contribution to American cinematic art but for the ludicrous overacting of the principals, which made the film more of a farce than anything else.

Ludwig Laurier, for many years assistant conductor at the Rialto, is conducting the excellent orchestra for the *Slumber Hour* every Saturday evening on the air. The artistic playing and well arranged programs make this one of the most enjoyable features the radio offers and a credit to Mr. Laurier's conductorial abilities.

Credit should go to J. S. Zamecnik, immensely popular composer of photoplay and concert music, for his admirable score for the film version of *Abie's Irish Rose*. If there was a single opportunity for snappy and humorous musical delineation missed by Mr. Zamecnik we failed to notice it. How unfortunate that only rarely are New Yorkers privileged to hear one of Mr. Zamecnik's really excellent scores.

Winslow Cheney has left the Brooklyn Rialto for parts unknown. His place is being capably filled by Stanley Brain of the Midwood. We hope to see Winslow soon. He is a first rate organist and deserves the success he achieves.

After a successful road tour the sprightly *Countess Maritza* is back again and as popular as ever. The Ziegfeld



THE MEXICAN TIPICA ORCHESTRA, MAESTRO MIGUEL LERDO DE TEJADO, CONDUCTOR

Show Boat continues to pack them in with its group of colored singers and many musical hits.

Though scarcely a New York item we cannot resist the temptation to mention the Folk Song and Handicraft Festival given every Spring in Quebec. Last year's Festival brought to light some very interesting and beautiful folk songs known only to the guides and other inhabitants of the wilderness. These ancient airs are different from anything else in folk music, having a quaint and beautiful quality all their own. Perhaps sometime we will be able to hear them first hand instead of in the rearranged versions heard occasionally in New York concert halls.

Society of Theatre Organists Items

Frederick Kinsley's immensely popular solos at the Hippodrome included *A Musical Spring Tonic* made up of bits of the *Spring Song*, *April Showers*, *Auf Wiedersehen*, and *The Bells of St. Mary*, done in his inimitable and always original style as well as a version of *Away Down South in Heaven* and a *Mother's Day Fantasy*. The four-manual organ in this house is surely one of its builders' best, and the fact that Mr. Kinsley had a hand in its building is one reason for its success. Unlike most units, it has couplers which add tremendously to its possibilities.

Hazel Spence at the Oxford continues to please patrons with her original slides and vaudeville accompaniments, a departure and a new possibility in organ playing. In the hands of a good jazz artist the theatre organ with a full quota of traps can be immensely more effective than a small vaudeville orchestra when it comes to accompanying acts. Her solos included *Who Writes Your Songs, Together*, and a special novelty song about the German aviators.

Henry Murtagh is back at the Capitol again, having returned from his very successful tour, the purpose of which was to open a number of new Loew houses. It is rumored that the Capitol is to have a new unit organ. The present instrument is a perfect example of the folly of trying to imitate a church instrument for theatre work. With the present additions removed and the instrument restored to its original state some church or concert hall would find it a splendid instrument. As it stands it is simply a church organ with a few unit features tacked on. Unfortunately the traps and more brilliant unit stops do not blend at all pleasantly with the darker colorings and diapason quality of the original instrument. Even such a splendid player as Mr. Murtagh has difficulty in making it effective.

Florence Blum is at the Floral Park where her pleasing solos and accompaniments are greatly enjoyed. The organ is a United States, one of a somewhat rare species for these parts.

Marsh McCurdy's demonstration at the State's four manual Moller from which he now broadcasts helped to bring the society's season to a pleasant close.

A Novel Orchestra

OPPOSITE is a photograph of the Mexican Tipica Orchestra taken on the steps of the City Hall, New York. This is the orchestra, it will be recalled, which made such a hit with Colonel Lindbergh on his recent visit to Mexico, and it was his praise of it which led to its present tour of the United States as "good-will envoy." On this tour it is playing principally Mexican folk songs and dances which are little known in America but which should become more familiar after their introduction by an organization which plays so incomparably well.

The orchestra consists almost entirely of strings including violins, salterios (Mexican zither) and bajocisto (Mexican guitar), together with marimbas, drums and trumpet. The combination is exceptionally effective, allowing each instrument a chance to show its individual tone color and combining all with exceptionally good results. Singers also accompany the band on its tour, singing some of the Mexican folk songs. The conductor, Maestro Miguel Lerdo de Tejado, is Mexico's leading composer and music critic.

In addition to the characteristic numbers of their own country the band has an extensive repertoire of standard compositions arranged for this novel combination. The orchestra has had a most gratifying reception among American audiences and its tour is a success in every way. We hope they will make their visits an annual event in the future as we are anxious to hear more of their captivating music.

New York, N. Y. — It is not usual to book an orchestra three years in advance, but the Meyer Davis New York and Philadelphia offices, have been requested to reserve the date, December 29, 1930, for two of their organizations, one of them a seventy-five piece combination. This looks like a record for preparedness.



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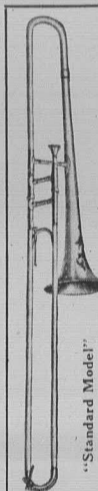
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CHICAGOANA

HENRY FRANCIS PARKS
Chicago Representative
32 West Randolph Street, Chicago

PAUL ASH, who has created such a national stir in theatre circles, leaves us at this writing to go to New York. Needless to state, the Oriental Theatre is enjoying one of the biggest weeks of business since it opened its Byzantine doors. And business is usually better and consistently the same at this house week in and week out, than any other single theatre in the Windy City, not even excepting the celebrated Chicago theatre.

Ash, from the musical and entertainment standpoint, seldom has either lukewarm friends or enemies. His musical contribution to the city is nil; his entertainment on a par with Al Jolson, Sophie Tucker and others of pseudo-histrionic fame. The fact does remain that he has been responsible for what has evolved into a national institution, i. e., stage bands, and, of course, *maestros de ceremonias*. He has exalted vaudeville (that is, those sorts of acts which can work the movie stages—acts in one, dancers, singers, instrumentalists, etc.)—and prostituted music.

Gone, seemingly forever (except for Dr. Hugo Riesenfeld's United Artists Theatres and Roxy's enterprises), are the symphony orchestras, and those which feebly attempt to keep the standard hoisted are second-rate in the average De Luxe house. The matinee idol of yesterday is to be seen in the musically superficial *maestro de ceremonia* of today. For the masses, who achieve little mental effort, has the business been metamorphosed. At least it is so in Chicago. The elimination of competition by the movie octopus has meant the elimination of artistic progress. Standardization reigns. It even reigns supreme despite Riesenfeld and Roxy's tremendous and courageous attempts to dethrone it. What will the musical future be? *Quien sabe?* Who knows?

A. Leon Bloom, the highly capable director of the United Artists Theatre, and my musical director, is doing much to deserve the unusually fine write-ups the trade papers have been according this house recently. A pianist of the first rank, a fine pedagogue as well, and a conductor, *par excellence*, he imbues his lovely orchestra with a fire typical of the Russian race which ancestorized him. His attack with the orchestra is precision itself, and so thoroughly and carefully does he rehearse his shows that the entire bunch, including myself, played the Gershwin *Rhapsody in Blue*, with him at the piano! This, in itself, is no great feat. But, when it is taken into consideration that the piano is organ to the left of the rising orchestra pit, and that the organ console obstructed the orchestra's view, being between the piano and them, and further that no more than the brass and percussion men could actually see anything of him at all for the more important points of attack, — I know it was a remarkable feat! We simply had to "feel" him. If you have ever tried any sort of instrument accompaniment you will sense what is meant by "feeling" your soloist. Some, the most of them, have little or no "feel." But that trouble was not experienced in Bloom's case. The Chicago musicians are still talking about the "orchestra without a conductor!"

Mr. Bloom insists upon our staff of four organists playing the score. No faking goes. The consequence is that today the United Artists Theatre stands supreme in Chicago as the Temple of Fine Music. The managing editor of this favorite journal, who attended the Music Supervisors Conference, marveled at the program we presented and thanked us all warmly for the pleasant evening which we had offered both Mr. Maddy, director of the National Orchestra, and him. If I blow "our horn" I certainly believe it is with justifiable pride. It is also with intense thanks to A. Leon Bloom who has made it possible for us to do this lovely thing for the musical art in a city which has been taught to worship at the shrine of Musical Garbage! (I mean the movie theatres, of course.)

A. Schull Lipschutz, formerly of the King's Opera House, Bucharest, Roumania (two and one-half years), and the Colon Opera House, Buenos Aires (two years) as well as a graduate of the Imperial Conservatory at Odessa, Russia, appeared in a debut recital at the Chicago Society of Theatre organists recently. His major work was the *Concerto in A*, by Koussevitsky for the Contra Bass. Yes, he is a bass player and some artist on this extremely large and difficult instrument. He is playing with Bloom's orchestra at the United Artists' Theatre though it is highly probable that

either the Symphony or the opera company will have his services before long. He is remarkable! In fact, I know of but one other man who is his equal. Take it back, two. One is Oscar Fredericks, solo bass in Hertz' New World San Francisco Symphony Orchestra (with whom I studied 'cello for two years) and the other is Kohinka, solo bass with the Minneapolis Symphony Orchestra. Of course, Lipschutz is an accomplished musician in everything that the word implies, i. e., harmony, theory, counterpoint, fugue, orchestration, etc., and plays every instrument in the orchestra to a certain extent. The critics were not *charitable*, they were vociferous in their praise! So it is not necessary that I add more.

J. Worth Allen, a hitherto obscure but highly capable musical psychologist, has made a fascist-like march upon this western Rome and the citadel—that portion of what has not been completely annihilated by bombs, "pineapples," and "bad boys of dubious virtue," or lost in Mayor Thompson's guerrilla warfare against Great Britain and King George—has capitulated to him. Mr. Allen has reduced emotional psychology to its fundamental concepts as applied to music. The series of articles from his pen which have appeared so far have created a furor, and his lectures, about to follow, will finish the business. He preaches a musical Gospel to the musician who wishes to learn how to play emotionally. His thesis is that emotional playing is based mainly upon a proper appreciation of the value of nuances rather than upon the dubious personal assimilation of musical ectoplasm from a great artist. And the strange thing about it all is that most of the great artists agree with him. Emotion is not essentially a "religious" manifestation. It can be reduced to an exact science in its technique. This means that everyone, who will take the time and care to study well the fundamental principle involved, can play with greater dramatic feeling. There are hundreds of violinists who have as much if not more technique than has Kreisler, but Kreisler is a master of nuance and of dynamical expression. They are not. In other words, artistry is more a matter of careful attention to the details than a gift. I am very inclined to heartily agree with him and most of the really learned musicians of Chicago concur also. So far no one has been able to confound his logic nor his principles. He has held his own in the midst of what were at first "doubting Thomases." Mr. Allen really has something for the serious musician, and also for the theatre musician who wants to thrill his auditors with his playing. The water is only rippling now, but when the full vigor and force of his theory hits the musical ocean the storm will dash every pedantic barque against the rocks. I sincerely hope it is equinoctial.

Among the most interesting, as well as capable, artists in my rather extended acquaintance is Alfred Edmund Hinton, of Minneapolis, who is contributing a modern composition to my magazine *The Aesthetic*. This paragraph would indeed be but cheap propaganda if he were not truly a worthy subject for narrative and of your interest. Mr. Hinton has had but five lessons in his life on a musical instrument,—and that the piano. He plays his own compositions exceedingly well. Ultra-modern in context they have interested some of the greatest musicians of the day who come to Minneapolis to appear with that remarkable Symphony. He has such a genius for tone and musical orthography that, despite the handicap of self-instruction, but three minor errors were found by Leo Sowerby in his original manuscript. Truly amazing! Shoe cobbler, theatre super, office building fireman, grocery clerk and what not, he has gone quietly about his life and business of being a genius. His writing is naively original, intensely interesting and well balanced in its form. As a *litterateur* his style is equally marked with an expressive individuality and originality. He does the most exquisite sketches in water colors and oils and has attracted much attention from the erudite in those fields of art. He is a genius and one whom it affords considerable pleasure to draw to your attention.

Claude B. Ball, for over twelve years official demonstrator and instructor for the Rudolph Wurlitzer Company both at their home office at Cincinnati and also at Chicago, and known throughout the United States as a highly capable pedagogue, has just installed two large Robert Morton organs in the Finchley House, Jackson Boulevard near State, and with a tremendous demand for his services has launched one of the really practical organ schools in the West.

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540th pupil has just been placed in a position and erstwhile students of his are playing in all parts of the world—Central America, Canada, the Hawaiian Islands and in Europe. Students have come from Austria, Germany, Russia and England to study with him. He is intensely practical, giving to his pupils the most essential things necessary for their advancement. Although not a pupil of his (we are contemporary), Claude Ball has sent me on three major engagements during my career. These were at the Wigwam Theatre, El Paso, Tex., the American Theatre, Butte, and the Mary Anderson Theatre, Louisville. Of course, this was several years ago. Although I am competitive with him in Chicago I cannot help but express my high regard for his methods of teaching and often wish I had half the knack he has of imparting his knowledge to certain types of pupils. Everybody in Chicago likes Claude and we all wish him the tremendous success which we know him to be entitled to. He has an uncanny ability in placing his pupils, due to his immense managerial acquaintance of over seventeen years in the business. Quiet, and surely unostentatious, Ball has many friends but none who think any more of him than I.

What a tremendous inspiration is woman to the artist! I mean the pure, rare type who does not smoke, drink or swear and whose humorous attempts are worthy of any Victorian drawing room. Music is a hectic profession at best. A profession which saps the nervous energy, and makes one keenly sensitive to every sordid phase of life. No artist can lay claim to a constant fidelity on the part of his Muse but he cannot deny the constancy of a good woman who loves him and who exalts his soul out and above the rest of an otherwise drab world. There never was a great poem written — or any other form of literature for that

matter, — nor a symphony composed, nor a lasting painting made except under great emotional stress. And invariably due to some wonderful complementary personality! Perhaps I am a bit old-fashioned. I who have such ultra-modern tastes in art, particularly music and literature, but since Time was no man has made his dent, small or large, on the surface of its pages without the sympathetic love and companionship of a woman who understood him. And that sort of woman travels in high moral company in every respect. The tragedy is to lose such a woman!

Carl Fischer, Inc., the renowned publishers, have brought an intensely interesting brochure to my attention with the request that I make some mention of it in these columns. It is entitled "The Curtain Rises on Something New." In order not to spoil the show I will let you secure your own admission tickets which are to be had for the asking. Just write them and attend a gala performance. "Step right in, Gents!" "No waiting for seats." "Next performance immediately." Curtain.

Fort Dodge, Iowa. — Karl L. King, director of the Fort Dodge Municipal Band, has written more than two hundred band numbers during the past twenty years. His latest martial composition is the *Pride of the Iliki*, written as official march for the University of Illinois Band, said to be the largest in the world. The march will be given its initial playing at the opening of the college football season in the coming fall. Probably Bandmaster King's best known and most popular march is *Barnum & Bailey's Favorite*, composed a number of years ago for "The Greatest Show on Earth" when he was the director of its band.

Boston, Mass. — From Harry Bettoney it is learned that the adaptability of metal clarinets for school use was proved conclusively at the annual state band contest at Columbus, Ohio, held recently. Sixty per cent of the clarinets used by the six bands competing for final honors were metal. First place in the contest was taken by the Cleveland West Technical High School, under the direction of P. F. McCormick.

Two boys of the Postoria High School Band (twice winner of the annual contest) won first places in the individual contests. Individual merit alone counted in the contest. Each band was allowed two instruments with no restrictions as to kind. Brass and reed, however, were the only kinds of instruments entered. Thus the Postoria Band went to the National Contest with two first prizes.

New York. — So popular have Emil Velazco's broadcasts of "The Witching Hour" become over Station WOR on Monday, Wednesday and Friday nights that requests from the radio audience made it necessary for the broadcasting officials to arrange for additional organ music over that popular station.

Unfortunately, however, the only time available on WOR's program conflicted with Mr. Velazco's playing in the *Golden Dawn* at the Hammerstein theatre and Miss Grace Cottrell, organist at the Times Theatre in New York was selected. She is now broadcasting a mid-evening organ program on Saturday nights over WOR from 9:15 to 9:40 o'clock.

Miss Cottrell is an advanced student at the Velzaco Organ Studios and is rapidly perfecting herself in the Velzaco technique of the modern organ. She began broadcasting on April 14th and already there have been many favorable comments on her programs.

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The Principle of Contrast In Musical Education

J. Worth Allen

OF THE multitudinous expressive devices employed in
artistic musical performance for the purpose of trans-
mitting to the hearer the ideas of the composer, can you
call to mind a single expressive means that does not depend
upon contrast for its effectiveness?

Careful study will establish the fact that without the con-
stant application of this basic "principle of contrast" there
can be no truly expressive per-
formance. If we could con-
ceive of a musical passage so
monotonous as to be abso-
lutely devoid of contrast, even
then it could not be effective
except through this great
principle, for its value would
depend upon its contrast with
the normal style of perform-
ance.

Admitting, as we must, the
universality of this basic prin-
ciple of interpretation, we may
well ask ourselves, "Can this
principle be studied or ana-
lyzed in any practical way so
that the manifold workings
of its laws may be definitely
and intelligently applied in
the work of gaining a better
understanding of music and
securing a more artistic per-
formance?" Most certainly it
can. This statement is no longer
open to question; its truth has
been demonstrated. Thinking
musicians are discarding the
old idea that musical interpre-
tation is wholly a matter of
emotion, sentiment or caprice,
and that artistic performance
cannot be taught.

This exploded theory was based upon the premise that
sentiment and emotion cannot well be analyzed. A more
intelligent view of interpretative study is based upon the
fact that, like any other form of art, music is a manifesta-
tion of certain unchanging principles, and that these
principles are a legitimate object of reflective study.

Seashore, the eminent scientist and psychologist, ex-
presses this idea as follows: "The necessity for reflective
thinking in music is found in the necessity for understand-
ing the principles of art, the necessity for penetrating into
the human emotions which are to be swayed, the necessity
for comprehending something of the principles of physics,
physiology, and psychology of tones, and the desirability
of conceiving one's musical world as a part of a larger
world view."

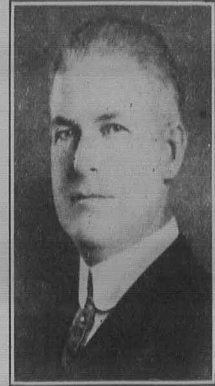
The ideas, sentiments or emotions of the composer may
be difficult of analysis, but the transmission of these ideas
to the hearer is accomplished only when these ideas are
produced in tone groups that are definite and tangible in
shape and form. These mechanical means by which
musical ideas are transmitted consist largely of contrast in
pitch, length of tones, intensity, degree of connection, har-
monic effects, rate of speed, and in tone quality. These
expressive means can be analyzed and intelligently viewed
in their relation to each other and to the sentiments and
emotions to which they are related.

The principle of contrast is everywhere operative; beats
are distinguished above the lighter values that occur
between beats, beats are contrasted with each other to
form measures, simple measures are contrasted with each
other to form compound measures, and larger units than
measures are contrasted in various ways. Exceptions to
metrical accent formulas are effective only when compared
with the standard patterns. Phrases and other tone
groups are made to express ideas only by means of nuances
and other contrasts that show the relationship of tones.
These are but a few of the more simple ways in which the
principle of contrast is employed in the transmission of
musical ideas.

All these and many other expressive contrasts are cap-
able of analysis, and such analytical study will reveal many
guiding principles which may be applied in a very definite
way to intelligent artistic performance. Such study will
not interfere with a performer's individuality. On the
contrary, it will enlarge his musical understanding and
provide definite methods by which he may express himself
more clearly and intelligently than ever before.

*The Psychology of Musical Talent; Silver, Burdett &
Co., 1919.

Elmira, New York. — The combined musical organiza-
tions of the high schools in Elmira, gave their first annual
concert on Friday evening, May 4. The program presented
an orchestra of forty-five players, a band of thirty-one
pieces (both under the direction of George J. Abbott), and a
girls' glee club of sixty singers conducted by Alice M.
Grinnell.



J. WORTH ALLEN

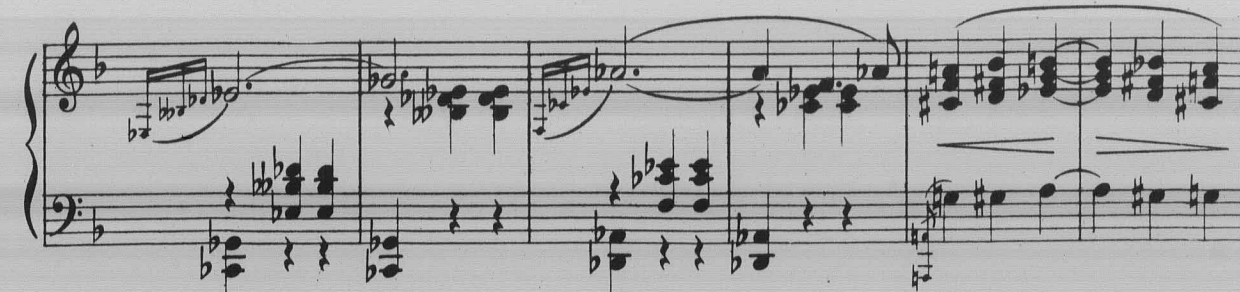
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To Marian Johnson

Haidée VALSE ORIENTALE

PHOTOPLAY USAGE
Direct Apache waltz cues; vampy
parts; light Arabian, Indian,
Egyptian and other Oriental scenes

R. S. STOUGHTON



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MEI ODY

Musical score for page 26, featuring piano accompaniment for a melody. The score consists of six systems of two staves each. The key signature has one flat (B-flat). The tempo markings include "Piu mosso" and "allarg.". Dynamic markings include "f" and "p".

The Alluring Tambourine

SPANISH DANCE

FRANK E. HERSOM

Musical score for page 27, featuring piano accompaniment for a melody. The score consists of six systems of two staves each. The key signature has one flat (B-flat). The tempo markings include "Allegro" and "Brillante". Dynamic markings include "ff", "mf", and "cresc.". The score includes fingering numbers (5, 7) and "L.H." (Left Hand) markings.

Musical score for page 28, featuring piano accompaniment for 'Neck and Neck'. The score consists of seven systems of music, each with a treble and bass clef staff. The key signature is one flat (B-flat major or D minor). The tempo and mood are indicated as 'Lento e legato'. Dynamics include *ff*, *mf*, *f*, and *mp*. The piece concludes with a double bar line and a fermata.

Jacobs' Piano Folio
of GALOPS, Vol. 4

④

Neck and Neck

GALOP

FRANK H. GREY

PHOTOPLAY USAGE
Race, chase and rapid action

Musical score for page 29, featuring piano accompaniment for 'Neck and Neck'. The score consists of seven systems of music, each with a treble and bass clef staff. The key signature is one flat. The tempo is indicated as 'GALOP'. Dynamics include *f*, *ff*, and *mf*. The piece concludes with a double bar line and a fermata.

Musical score for page 30, featuring piano accompaniment and a TRIO section. The score is in 2/4 time and includes dynamic markings such as *mf*, *f*, and *ff*. The TRIO section is marked with a 'TRIO' symbol and a '2/4' time signature. The piece concludes with a double bar line and a repeat sign.



Canoe Trails

EARL ROLAND LARSON

Musical score for page 31, featuring piano accompaniment. The score is in 2/4 time and includes dynamic markings such as *mf*, *f*, *ff*, *poco rall.*, and *mf a tempo*. The tempo is marked 'Moderato'. The piece concludes with a double bar line and a repeat sign.

cresc. *f*

mp dolce *L.H.*

mf *L.H.* *rit.*

mp a tempo *L.H.*

mf *L.H.* *rit.*

D.C. al C

① *JACOBS' CINEMA SKETCHES, Vol. 6*
In a Smuggler's Cave

*For gruesome scenes of sinister
 stealth or vengeance*

R. S. STOUGHTON

Lento con moto ma molto misterioso

PIANO *mp R.H.* *fz*

mp R.H. *mf* *fz*

mf R.H. *s*

mp *s*

mf *fz* *mp*

mf *fz* *mp*

Musical score for page 34, featuring piano and bass staves. The score includes various dynamics and tempo markings:

- Staff 1: *mf*
- Staff 2: *meno mosso*
- Staff 3: *piu animato*
- Staff 4: *poco a poco accel. e cresc.*
- Staff 5: *molto accel. e cresc.*
- Staff 6: *ff*, *rall.*
- Staff 7: *Tempo I*, *mf*
- Staff 8: *mp*, *rall.*, *ppp*

Musical score for page 35, featuring piano and bass staves. The score includes various dynamics and tempo markings:

- Staff 1: *f*
- Staff 2: *ff*
- Staff 3: *ff*
- Staff 4: *f*
- Staff 5: *ff*
- Staff 6: *f*

Musical score for the right page of "Cloud-Chief". It consists of five systems of piano accompaniment. The first system includes a dynamic marking of *fz*. The second system is marked *Animato*. The third system features a *ff* dynamic and a "L.H." (Left Hand) instruction. The fourth system includes a *ffz* dynamic. The score is written in treble and bass clefs with various musical notations such as slurs, accents, and fingerings.

MELODY

Cloud-Chief

PIANO

Two-Step Intermezzo

J. ERNEST PHILIPPE
Arr. by A. R. HILDRETH

Musical score for the left page of "Cloud-Chief". It consists of five systems of piano accompaniment. The first system includes a dynamic marking of *ffz*. The second system is marked *ffz*. The third system includes a *ffz* dynamic and a "24 times" instruction. The fourth system includes a *ffz* dynamic. The score is written in treble and bass clefs with various musical notations such as slurs, accents, and fingerings.

MELODY

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D.S. al Fine

Musical score for the left page of "Cloud-Chief", starting with the Trio section. It consists of five systems of piano accompaniment. The first system is marked *TRIO*. The second system includes a *mf* dynamic. The third system includes a *mf* dynamic. The fourth system includes a *mf* dynamic. The score is written in treble and bass clefs with various musical notations such as slurs, accents, and fingerings.

D.C. Trio alla

Meno mosso
mp

accel.

f *al tempo*

Lento
mf *ff* *ff rapido* *ff* *mf*

D.S. al ♩

CODA
f *ff rapido* L.H. *ff*

MELODY

38

f *al tempo*

più accel.

al tempo *più allarg.* *ff rall.* *molto allarg.*

D.S. al ♩

Lento con moto
CODA
rall. *mf* *molto sostenuto*

smorzando

L.H. *ppp*

39

MELODY

Milwaukee Notes AVELYN M. KERR CORRESPONDENT

THERE has been a regular epidemic of theatre openings in Milwaukee of late which started with the opening of the New Garfield Theatre on upper Third Street, the last venture of the Saxe Company before selling out to the Mid-Wesco Company. I seem to have run out of words to describe the beauty of these theatres so I shall sum it up in song-titles such as Four Walls, Beautiful, Plenty of Sunshine and Simply Gorgeous. And that is enough said, because the scenery doesn't mean so much, anyway. The musical setting is what puts a house over with me, for when the music is good one's imagination will carry one through the realms of beauty. The Garfield has established a reputation for both beauty and music by employing a small but good orchestra, and placing Jack Martin, formerly of the Tower Theatre, at the organ.



AVELYN KERR

Jack and the new manager at the Garfield pulled a dandy little stunt shortly after the opening of the theatre which I thought was a splendid idea for a get-acquainted affair. The guests consisted of the Saxe managers, all the leading theatre musicians in town and me, and oh yes, Bernie Cowham's dog. Jack Martin gave a forty-five minute organ recital on the three-manual golden voiced Barton and proved his ability as an organist to everyone present. I didn't envy him his job either, because he had a very critical audience to play for, but Jack put it over with the understanding and confidence of the real artist. At the conclusion of his recital, the curtains opened displaying the stage set for a banquet. This was the manager's part of the program and he surely did do justice to it. There were plenty of eats and nourishment for both soul and body. A little get-together affair of this kind surely ought to do wonders for promoting a spirit of friendliness among managers and musicians.

Another beautiful theatre to open its doors to the public is the New Egyptian Theatre, 1651 Teutonia Ave., another two thousand seat house. The interior is very inspiring with its Egyptian effects, so much so in fact that if the orchestra were to attempt an Egyptian Ballet I might put on a Cleopatra act myself, only I do not possess seven veils, and there is a law in Milwaukee against using just one. As a dancer, that makes me a better organist. But laying all jokes aside, the Egyptian Theatre is a real work of art. The carved figures set on pedestals against the walls of the theatre represent colossi of Osiris, and are reproduced from those found in the Temple of Luxor, dating back to the Middle Kingdom of Egypt, near 1516 B. C. These figures are the largest ever produced in Milwaukee, standing about eighteen feet from base of pedestal to top of head-dress. They are illuminated by concealed spotlights. Doesn't that sound as though I know my Greek or rather my Egypt? But I must confess that it is a quotation from the Souvenir program and it sent me scurrying for my World Books to get the whole dope on this Temple of Luxor, so now I know why I wanted to dance when I went into the Egyptian Theatre.

You will know that Harley Gross is holding down the organ position when I tell you that Earl Rice is managing the Egyptian. These two are as inseparable as the Smith Brothers. But it speaks well for both of them because Earl Rice is a veteran showman, having been brought up in the theatre business with his father, who owned a chain of theatres here which later became the Silliman Co., and just recently the Universal Circuit. Harley Gross, in spite of his youthful appearance, is a veteran in the music profession, having played organ in the Milwaukee Theatres for the past ten or twelve years. He was organist at the Palace Orpheum for several years and later at the Merrill, Lake and Downer, and has forged his way to the top by persistent effort. Harley Gross has a style all of his own in organ playing and is presenting, besides the regular music scores for pictures, song-o-logues, organ recitals and the musical background for community singing. As the book says, his vast experience as organist in various theatres has given him a knowledge of the taste and peculiarities of the theatre-going public that will stand him in good stead in providing music for the patrons of the Egyptian Theatre. In this he is not alone, for Ed De Bona is in charge of a very good but small orchestra. Ed De Bona has gained widespread renown as a cellist and radio artist. He has been a member of various theatre orchestras in Chicago, Minneapolis and Milwaukee. You know I didn't ask Mr. De Bona and Harley Cross for pictures because ye Editor asked me for pictures of those attractive girl organists and musicians I wrote about last month. So I called up all the female

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celebrities in town and got their permission to write them up and their promise to bring in their pictures, and lo and behold after I had spent two days reviewing them and getting my page ready they informed me that they had changed their minds (which of course is a woman's privilege). "It was awfully sweet of me to suggest it, but they really didn't need publicity." I know I should follow the custom of the newspaper syndicate I am associated with and take my little camera and go out and get the pictures I want, but I feel that the Jacobs Magazines are doing artists a real favor by giving them this sort of publicity and we surely aren't going to beg anyone to be allowed to do this for them. No wonder musicians' salaries are low in Milwaukee. I do hope I won't lose my place on the staff on account of falling down on the commission assigned me and I can assure ye Editor that my next page will be full of good looking women musicians even if I have to salvage them from our newspaper files.

I had the extreme pleasure of opening the New Roosevelt Theatre at Kenosha, Wisconsin, a short time ago. It is a beautiful house and has a wonderful three-manual Marr and Colton organ which of course accounts for my opening it. Not feeling very egotistical today I won't speak about

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the music but say that in spite of a terrible blizzard and the fact that Saxe opened his beautiful new Gateway Theatre in Kenosha at the same time, the Roosevelt opened to capacity business.

PIANO Moderato (Not too fast) A CHINESE EPISODE FRANK H. HERSHORN. Musical score for piano with multiple staves and dynamic markings.

CODA TRIO. Musical score for piano with multiple staves and dynamic markings.

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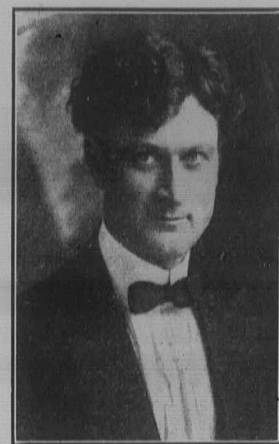
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The Saxophonist CONDUCTED BY W. A. ERNST

The Theatre Pit Saxophonist

THE dance orchestra saxophonist, of course, comes first in popularity. The theatre pit saxophonist is next in line, and his popularity is growing by leaps and bounds. While in the past we have had many saxophonists playing in theatre pits, mostly in the west and middle west, it has taken some time for the great tide to threaten invasion of every theatre of any size through the country.



W. A. ERNST

This practically new field affords the schooled saxophonist a steady employment with pleasant surroundings, and one that is quite remunerative. Thousands of players will be needed in the future, as the time is fast approaching when every theatre orchestra of any size will use from one to three saxophones in the pit—not only in this country but European countries as well. Each month we find more publishers adding saxophone parts to the standard overtures, selections, and incidental music, while even vaudeville acts have parts arranged to supply the growing demand. "It won't be long now" before we will have saxophone parts for everything that is required in a pit orchestra. It is the public that is demanding saxophones in the pit, and they will have them despite the efforts of some of the old-fashioned leaders to keep them out, the latter believing, as they do, that the pit is no place for the instrument.

It was quite some time before house managers could be brought to see the importance of saxophones in their orchestras; and this in spite of many cases of which I have actual knowledge where managers have admitted to liking the "looks" of a saxophone in the orchestra. But the public made it known that they wanted to "hear" the saxophone, so Mr. Manager became convinced at last and added a sax or two for musical value.

To make a success of theatre or pit-playing a saxophonist must possess an education along those lines accompanied by practical experience. A dance saxophonist who thinks he can step right into the pit without any special training or experience will have a real job on his hands, and if he has any nerves he will have few left when he climbs out. So it is in every line of work: we must have the proper training and required experience.

Theatre pit playing has its bright spots, however. Your accustomed seat is always waiting for you, and with a bunch of good fellows there is more or less comedy creeping in among the players that the audience knows nothing of, and that is not on the bill.

Besides, you can meet your fellow musicians at the Musicians' Union headquarters next day and tell them the fabulous salary you receive and how much the leader and manager appreciate your noble efforts.

When clarinet, cello, flute players and players of other instruments first started to double on the saxophone in the pit, they played only the opening and closing, or exit, march. The demand gradually increased until the comedy and overture were played, and finally the entire show. It was no easy job, this pioneer work, as there were no parts written for saxophones and one had to play from cello, trombone and various other parts; if a tenor sax was used, clarinet and trumpet parts. This, however, was not very successful in small combinations. The saxophone was at that time looked upon then with scorn by players of orthodox instruments. In fact the idea of its use in a theatre orchestra was loudly laughed at. A saxophonist's life in those days was not at all a bed of roses. He had to furnish all effects, such as chickens, ducks, etc.; in fact had to work right along with the drummer to produce these effects as the picture called for them. What an insult it would be today to ask a saxophone player to crow like a rooster, on his mouthpiece, in a theatre. Things are quite different of late and every good saxophonist is glad to settle down to the business of playing a part in which good tone and technic count.

At present the pit orchestra is not complete without one or more saxophones. Never in the history of saxophone playing has there been such a large number of flute, clarinet, and cello players taking up saxophone, with the idea of

playing in the pit. These men, otherwise, are finding it hard to keep steadily employed, as the small and medium large orchestras give preference to players who can double on the sax. An incident proving this came to my notice last week. In a large Brooklyn (N. Y.) theatre the leader informed the flute player that his services would no longer be required after his regular notice was worked out; it was necessary to have a man who also played saxophone. The leader explained that he was sorry to do this as he liked the flute player personally, as well as for his playing. The flutist said he had just purchased a saxophone and had started to study it, whereat the leader told him that anytime he felt proficient enough to do a little doubling on it he could come back and his old job would be waiting for him. It will take but a short time for him to "get the hang" of it as the flute is fingered practically the same as a saxophone.

In many theatres the pit orchestra will double on stage in a prologue or with the various divertissements. Of course, on the stage a so-called "dance band" is used where saxes, banjos, and hot trumpets predominate, this calling for more versatility than from the pit men. Pit rhythm is different from dance rhythm. It has a different swing, as has been proven when a pit band tries to play at the same time a dance band is playing on the stage.

Where Saxophones are used in the West

One of the first theatres employing saxophones in the pit was the Great Northern theatre in Chicago, around 1905. Others, in and around Chicago, added a sax now and then, and Los Angeles used saxes in the Superba, the Burbank, and Majestic, when they became popular.

Of the large theatres in Los Angeles using saxophones at the present time are to be found the Gramman theatres—namely the Metropolitan, Egyptian, Million Dollar, and Chinese. In addition to these may be mentioned the Cathay Circle and United Artists. At the Burbank, Morosco, and Loew's State, the saxophone players play on the stage and in the pit. A great many of the West Coast chain of theatres use saxophones also on the stage in their productions, which are put on by Fanchon and Marco. Other Southern California cities using this instrument are Pasadena, Fullerton, San Bernardino, and Anaheim. The Alhambra theatre in Ogden, Utah, has a saxophone player who displays exceptional ability and cleverness on his "Little tootin' machine." Boulder and Denver, Colorado, have saxes in the theatres. At the Colorado theatre in Denver they are used both in the pit and on stage, the players doubling on strings, mandolins, and guitars.

Requirements of a Pit Saxophonist

The student who aspires to play in the pit would do well to familiarize himself with the standard overtures and musical comedies, and learn to transpose at sight. Where saxophone is the major instrument it is necessary, in almost all places, to double on at least three saxophones, alto, soprano and baritone. One must not be content to fake in a chorus or short strain on the soprano, without much practice. It has such a shrill tone that it can be heard above a medium large orchestra, and unless a good tone is produced and the instrument played in tune it is better to eliminate it entirely. A good tone on any of the saxophones is necessary to make it blend with the other instruments. One of the chief reasons that saxophones formerly were not used more in the pit was because the players of that time could not handle the parts given them, or even play them in tune. The harsh tones they produced clashed with the brass and strings causing considerable anguish to the leader, although it may not have been noticed by the audience to any great extent. After sax players had learned to produce a pleasing tone, leaders were more anxious to have one or more saxophones in the pit orchestras.

A saxophonist of wide pit experience is Mr. John Becker of Los Angeles, California. He is doing all he can to encourage better saxophone playing and to advance the cause of the saxophone in pit orchestras, by introducing the right sort of playing and discouraging faking and careless tone production.

Mr. Becker, formerly of New York and Chicago, was soloist with Sousa's band, Pryor's band, the Cincinnati Symphony Orchestra and other organizations of note. He is now considered the best saxophonist in California, and besides playing in the beautiful new United Artists theatre has a large class of pupils—many of them top-notch players.

In connection with his pit work he puts on solos, and generally "stops the show." His jazz work is of the highest quality, as he handles it intelligently. Mr. Becker says that at last saxophones have come to be recognized by leaders of theatre orchestras as a necessity; the public likes them and demands to hear them.

A Question on Reeds

I just purchased a new alto saxophone mouthpiece, which was highly recommended to me, but I find that I am not able to use the same kind of a reed on my old one. Why is this?
—G. F. A., Oakland, Calif.

First of all, it depends on what kind of a lay you are using; open, close or medium. For close lay, use a harder reed; for medium lay, a little softer; and for open lay, quite soft. Most of the so-called patent mouthpieces are now numbered from 1 to 4. No. 1 is very close, No. 2 a little more open, and so on. The most popular are Nos. 2 and 3.



MISS MERIAM SIMPSON

A LADY saxophonist who has admirably graced the "pit" is Miss Meriam Simpson. With a most pleasing personality and genial disposition it has always been a pleasure to play in the same organization with her. Miss Simpson started playing in theatre pit orchestras as a finished cellist, and reached the top of the musical ladder through hard study and a natural love and talent for playing. She took up the saxophone and used it during this period of her career for solo work only.

In about 1918 or '19, the Rosemary Theatre in Ocean Park, California, employed an all ladies orchestra, with Miss Simpson as cellist. Miss Emma Wendt was leader of this organization and much could be written about it, as it was considered one of the strong drawing cards for years at this popular theatre.

Miss Simpson started using her alto saxophone on the opening and closing marches, gradually adding the comedy, until in 1920 the instrument was so well liked that a cellist was hired and the saxophone was definitely added to the ensemble. Miss Simpson had to go through all the struggles of the early pit saxophonist. With no parts written for any kind of a sax, she played from cello, trombone, and odd parts, struggling through difficult transpositions and assisting the drummer with effects. We believe her to have been one of the first, if not the very first, lady saxophonists to play in a pit orchestra.

She finally heard the call of the footlights and toured the Keith Circuit with an all-ladies' orchestra and her own act, raising the public's estimation of the saxophone wherever she went by her skilled musicianship and understanding of the place good music plays in the use of this instrument.

EDITOR'S NOTE: Mr. Ernst, who conducts this department, is an outstanding authority on saxophones, their usage and literature. Formerly of Oberlin College, he now heads his own conservatory, which specializes in the instrument. Questions are solicited from subscribers of record, and all legitimate queries over full signatures addressed care of Jacobs' Music Magazines will receive Mr. Ernst's prompt attention through this column. No questions concerning the "best make" of instruments, "best brand" of reeds, or "best methods," can receive attention.

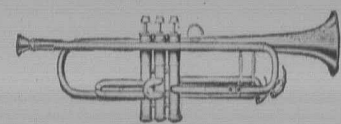
New York.—Carnegie Hall, with its memories of the famous artists and symphony orchestras of yesterday and the day before, recently passed through a new experience—a saxophone band concert given by the Ernst Saxophone Conservatory Band of this city.

The program included the *Andante Cantabile* by Tchaikowsky, arranged as a saxophone quartette, standard overtures, and excerpts from Grieg's *Pier Gynt* Suite. Ruby Ernst was represented on the program by her composition, *Ann-nita*. A number by W. A. Ernst, *Henrietta*, was played on the new mezzo-soprano saxophone in F. Judging from the applause both made a hit.

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NORTHWEST NEWS NOTES — By J. D. Barnard



Popularity Pleasure and Profit with a Paramount Banjo

Miss Judy Fay, the charming and vivacious banjoist with the Parisian Red Heads, a sensational girl's orchestra now en route in vaudeville, is a brilliant example of success with a Paramount Banjo.

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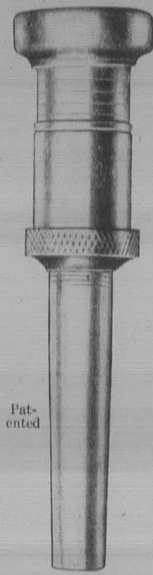
FLORENCE DALY is back at the console of the Columbian in Seattle. . . . O. F. Munkvold (conductor at the D. & R. in Aberdeen), and Chris Rein (concert violinist and teacher of Seattle) have jointly opened a violin school with studios in the Electric Building. . . . Betty Shilton still maintains her top shift at the Fifth Avenue, dispersing good music in the way of picture scores and spotlight solos. . . . Kelly Imhoff is now playing at the Granada in Auburn. . . . Frances Clark is music director and supervisor at the Horwitz in Houston, Texas. In addition to her organ and directorship activities at that theatre Miss Clark has charge of the broadcasting at four theatres, besides personally broadcasting one hour every week over KPRC at the Texas Theatre, using a three-manual Wurlitzer. . . . There seems to be much moving about among Seattle organists this month: Martha Fosness left the Wintergarden and is now at the Neptune, succeeding William Rolles who has returned to the Rialto in Bremerton; Miss Fosness is succeeded by Marion Ollerenshaw. The Liberty is again closed, Jack O'Dale going to the Venetian and Roscoe Kernan going to the Bagdad. Harry Colwell is at the United Artists in place of Warren Wright, who has been at the U. A. for some six or seven years. I consider this last move a wise one, inasmuch as after a period of some years a change of organs gives new life to one's work. . . . After completing his organ engagement at the Fifth Avenue in Seattle, Ollie Wallace will return to the Broadway in Tacoma, where he will act as music director and master of ceremonies. . . . Robert Zeiger, formerly pianist and music director at the Bijou and the D. & R. Theatres in Aberdeen, is pianist at the Tacoma. . . . Barrah Minnich and his Boys' Harmonica Band, now playing the West Coast Circuit, will shortly play the Fifth Avenue in Seattle. . . . Marcel Bienne, "Bus" MacClelland, Francis Specht and Bill Davis are former Seattle organists who are now located in San Francisco. . . . Frank Jenks, former stage band leader and master of ceremonies at the Granada in San Francisco, is now officiating in like capacity with the Publix shows at the Metropolitan in Los Angeles. . . . Arthur Clausen is house conductor at the Seattle Theatre, and not the Portland as previously reported. . . . Floyd Knuppe of the Blue Mouse in Portland was brought to Seattle to play at the Blue Mouse there. . . . Presentations at the Broadway in Tacoma are to be cut down to three days a week instead of the usual seven as at present. This is due to the unemployment situation which has so seriously affected business. . . . Herb. Wiedoeft cancelled his California trip and opened at the Oaks in Tacoma in April 7. . . . Jack O'Dale has left the Venetian, and J. Clark Rush is filling in. . . . Manager Johnson seems unable to find organists who can maintain the standard of quality which he found in those two superb artists, Don and Ron, who, by the way, are scoring big hits at the Seattle. . . . Ralph Hamilton at the Portland has been succeeded by Homer MacDonald, one of the finest console artists in the Northwest. I believe that Mr. MacDonald is in every way worthy of this "break."

Evel Oliver is associate organist with Roscoe Kernan at the Bagdad in Seattle. . . . Andrea Setaro is now featured as conductor at the Granada in San Francisco, and Glenn Goff is being featured at the organ console as doing a Henri Keates every week. . . . Community singing seems to be meeting with great success. . . . Murray Peck is leader of the new stage band that has been installed at the California in Los Angeles. . . . Billy Wright has taken the place of Art Hayes as organist at the Midland in Kansas City, and Joe Kay succeeds Jack Sidney as leader and master of ceremonies. . . . Eddie Horton has returned to the organ at the Prince Edward in Sydney, Australia, and Jimmy Elkins heads the stage band at the Lyric in the same city. . . . Baron Hartsough, for the past five months as organist at the Hawaii in Honolulu, has returned to San Francisco after having fully recovered from ill health. . . . Frederick Scholl, former organist at Grauman's Chinese and Egyptian Theatres, recently sailed for Sydney, Australia, to open an engagement at the Capitol there. . . . The Curran Theatre was the scene of the San Francisco Symphony Orchestra's final concert of this season, given on March 25. . . . The Minneapolis Symphony Orchestra has been engaged for two concerts at Havana, Cuba, during its seventh annual tour next winter. . . . Al Hegbom, organist in San Francisco, is out as writer of the first presidential campaign song, "Hoover, We Want Hoover." . . . Price Dunleavy succeeds J. Wesley Lord as organist at the United Artists in Los Angeles. For several years Dunleavy has been with the West Coast theatres. . . . Nick Carter and his Varisontians of the Roseland dance pavilion in Seattle are now in San Francisco. The boys are being featured at the Coliseum, with Nick acting as master of ceremonies in addition to leading his remarkable band. He has six Seattle boys with him, augmented to ten pieces by the addition of four "Frisco" musicians. . . . Eddie Peabody, now at the Fifth Avenue in Seattle, is to

leave shortly. It is rumored that Rube Wolf, brother of the famous Wolf of Fanchon and Marco Wolf revue producers, will succeed him. . . . The Aston-Heldon Delmonte Blue Dogs, a band of national repute which originated in Seattle, are at home after the completion of extended tours on the "big time" circuits in the East. Their stay will be short, however, as they return to fill other important engagements. . . . Jack Derville succeeds Robert Weber as leader and contractor at the Broadway in Tacoma. . . . Wallace is back at the Wurlitzer in the Fifth Avenue at Seattle, after spending a week as leader at the Broadway in Tacoma. . . . Bertha LaMotte has a four-piece orchestra at the Third Avenue in Seattle. The other members of the unit are Margaret Grey, W. J. Cornish and Victor Pollack. . . . "Stan" Cannon, organist at the Majestic in Seattle, is joining the ranks of the famous. During the show at the Seattle Juke Buffalo, master of ceremonies, singled Stan out and brought members of the chorus down to his seat for an introduction to the ladies. No doubt that Stan arose to the occasion with some smart quips, as the boy is famous for his original "gags." . . . Ray Devens opened the new Regent in Melbourne, Australia. He is an organist of note who had played various important engagements in San Francisco. . . . The Aztec Theatre in San Antonio, Texas, boasts a new music director and organist are Don Felice and Allen Smith. . . . Leon Kowalski has replaced Jack Joy as leader of the Fulton Theatre orchestra in Oakland, California. Joy has affiliated with the Will King show in Portland, Oregon. . . . Leo Forbstein is house conductor at the Million Dollar Theatre in Los Angeles, and Gaylord Carter presides at the Wurlitzer. . . . Francisco Hernandez and his band are being featured on the stage of the Imperial in San Francisco. . . . Newell Alton has been engaged as organist at the Orpheum in Los Angeles when that house changes to a picture-vaudeville policy. . . . The following serves to further prove that musicians are not "rotten" when it comes to having business heads. Louis Charninsky is both music director and manager of the Pantanges in Kansas City. Louis has proved a success in both capacities. Another musician, Earl Lee, formerly organist at the Capital in Huguana, Washington (now closed), is manager of the Liberty and Arcade Theatres there, and has placed both houses on a paying basis. . . . James Lynch, the organist who was brought from Fresno to open the organ at the State in Orville, California, took an active part at the premier of that theatre. He was specially featured in "songologues" on the new big Wurlitzer, said to be one of the best in the Sacramento Valley. The State, a most beautiful house, is one of the latest additions to the T. & D., Jr., chain. . . . Arlington Laity is leaving the United Artists in Seattle, where he has been playing top organ, and will become conductor of the Palace Theatre orchestra in Calgary, Alberta, Canada. For several years he was organist and concert master with Francesco Longo at the Columbia in Seattle, and should be a capable man in his new position. . . . Art Hickman is to lead a new band that shortly opens at the St. Francis Hotel in San Francisco. . . . The nationally famous organist, C. Sharpe Minor, will preside at the console in the new Warner Brothers' Theatre in Hollywood, California. . . . The Vitaphone has displaced E. H. Keinert and his orchestra, as well as Julia Dawn, organist, at the Melba in Dallas, Texas. . . . Several changes are being made among West Coast band conductors. Gene Morgan leaves the Boulevard in Los Angeles for the Egyptian in Hollywood. Lynn Cowan goes to the Boulevard, and Hernie King leaves the Broadway in Portland to open at the Senator in Sacramento, being relieved by George Stallberg who is leaving the Egyptian in Hollywood. . . . Claude Reimer and Harry Mills have resigned as organists from the Loew's State in Los Angeles. These boys have been continuously engaged at this house from the time it opened several years ago, and have built up quite a personal following due to their superior picture work. . . . Larry Goldberg, formerly at the Garrick in Minneapolis, is now at the State, Eddie Dunstelter having opened at the Minnesota. . . . Cy Graves has proved a good bet for the Alhambra in Sacramento, presenting some clever organ specialties that have gone over big. . . . Wilt Yunzendorfer has an excellent stage band at the Haight in San Francisco, and under his leadership the unit stages clever instrumental novelties that are "sure fire."

Indianapolis, Indiana. — Mr. J. B. Vandaworker of this city is director of the Butler University Band, that was organized some five years ago and which he has developed into the finest college band in the State, now numbering fifty pieces. He also is (and has been for a number of years) director of the Indianapolis Newsboys' Band of fifty pieces, and is working with a younger group of seventy-five pieces.

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Toronto Band Notes

A RECENT concert given by the Waterloo Musical Society Band in the Lyric Theatre, under the direction of Bandmaster C. F. Thiele, was one of the best this writer has had the pleasure of hearing for a long time, the work of the band from start to finish giving ample evidence of the capability of its leader. Special mention should be made of the rendering of Annie Laurie as a clarinet solo (arranged by Professor Thiele), played by Carl Kalbfleisch of the band.

Shortly after the above, the same hall presented that outstanding virtuoso of the violin, Fritz Kreisler. When listening to the wondrous tones and effects of this premier violinist, it is hard to realize the struggles of his early life and the obstacles he had to overcome in order to attain his present preeminent position in the music world. As he himself naively puts it: "My friends in Vienna were divided into two classes, those from whom I could and those from whom I could not borrow money." Mr. Kreisler's superb artistry and supreme mastery captivated the immense crowd that filled the great hall.

I also dropped in on the band of the Queen's Own, and found Bandmaster J. J. Buckle hard at work in putting his players through their paces with such numbers as The Heavens are Telling (Creation, Haydn) and The Hallelujah Chorus (Messiah, Handel). Believe me! If we heard more of such numbers at rehearsals, we would soon hear great improvement all round outside rehearsals. Such exacting work shows up defects quicker than anything else of which I know, while at the same time providing good reading for the players.

The third concert of the Waterloo Musical Society Band was given successfully at the Lyric Theatre in Kitchener, Ontario. Particularly attractive were Souvenir de Liege (Glenin), piccolo solo by William Shields, and an arrangement of a vocal trio by Professor Thiele for three wood-wind voices: flute (Wm. Shields), Oboe (F. Edmonds) and clarinet (Carl Kalbfleisch). Eminent as a conductor himself, Professor C. F. Thiele has an ensemble of which he well may be proud, both individually and collectively.

Under the direction of Luigi Von Hunits, Mus. Doc., the Toronto Symphony Orchestra offered a delightful concert in Massey Hall. The program opened with God Save the King and Rule Britannia, as commemorating the one hundred and fiftieth anniversary of the death of Dr. Arne. This orchestra also gave an evening concert in the same hall on May 3, and for the season of 1928-1929 its concerts will fall on alternate Tuesdays nights beginning October 16 and ending March 26. The manager of the orchestra is Mr. H. J. Elton.

On a recent Sunday, the Lisgar Street Salvation Army Band played for the war veterans in the Toronto Military Hospital, carrying a musical uplift and spirit of good cheer to the disabled. On the first Sunday of every month this noble "Army" sends one of its many bands to this institution, a kindly act which is deeply appreciated by the veterans who are still hospital-bound as a result of the World War.

This city was recently honored with a visit from Paderewski, who played an interesting program at Massey Hall. It is such artists as this great Polish pianist who move men and women to realize what music really is and means. Every number on the program was a musical monument of impressive temperament, interpretation and mastery of technique.

The concert recently given by the Toronto Concert Band, under the directorship of Captain R. B. Hayward, was well up to the standard of this well known organization's work, that is to say "of the best." We are sorry that the band is not heard from more often, for it certainly delivers the goods.

Mr. Pierce C. Cox has been appointed bandmaster of the Queen's Rangers. Mr. Cox has had a long and varied experience as a bandmaster and cornet soloist. He formerly was with the famous Huntsville Band, and we wish him all honor and success in his new position.

The writer recently had a chat with Bandmaster Wilson of the Royal Artillery Band which has a playing strength of thirty-eight musicians. If the boys would only remember that, although his heart and soul is in the work, their bandmaster cannot do everything alone, and would settle down to practice, this band would soon find the place it deserves in music. Help him along, boys! — Jack Holland

Findlay, Ohio. — The First Annual Northwestern Ohio Eisteddfod was held recently with Ada, Bluffton, Kenton and Lima participating as contestants. Findlay won first place with a total of 164 points; Lima second with a total of 155 points; Bluffton third, with a total of 42 points; Kenton fourth, with 19 points; Ada fifth, with 2 points.



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The Violinist

CONDUCTED BY
Edwin A. Sabin

Practising to a Purpose

When a student has only a little time for practising — say, possibly an hour and often less — how should he divide it up to get best results?

— E. M. H., Lansing, Michigan.

I am glad that you use the word *student*. In an article which I am preparing for the Jacobs Music Magazines I have touched on the difference between a "student" and one who plays without being or trying to be a student — one who takes lessons perhaps from force of habit. From your question "when a student has only a little time, etc." I take it for granted that both question and answer applies especially to you and that you really are a student.



EDWIN A. SABIN

In the first place we must assume that you have a good ear, but this does not mean that you have inherited absolute pitch and can name according to musical notation any tone which comes to your hearing, or that your ear is so sensitive you cringe and shiver when a performer (perhaps a noted one) momentarily lapses from perfect relative pitch. That is an unhappy ear and its owner should stay away from many concerts. Such people will not stay away, however, for they take a morbid pride in detecting any out-of-tune tendency in an artist and then making their discoveries known to their friends and acquaintances. However, let me guess that you have a happy ear which is susceptible to improvement: a good, average, workable and teachable ear. This idea will not please everybody, because it intimates the possibility that anyone can acquire an ear equal to the one a kind Providence has bestowed upon him.

It may seem that your question is not being answered, but a little patience and you will see that I am considering the "best result" hoped for. Ruskin said that "failure is less frequently attributable to either insufficiency of means or impatience of labor than to a confused understanding of the thing actually to be done." In violin practising, understanding of the thing actually to be done depends for reliable improvement upon an alert and critical ear, one ready to function at its best from the first note to the last during the entire period of study. How long can you concentrate in this way? Leopold Auer is one of a great many teachers who recommend a pause of perhaps fifteen minutes when the student feels that his attention is waning.

With only the little time you can give to practice I imagine that a period of three-quarters of an hour would have to do, with an enforced pause until the next day. Very well, if there is no help for it; yet during the practice period use your ear critically and try to clear up any possible "confused understanding." Let me suggest that in the first place it is well to play long tones, preferably in scales, until you are sure of relaxation and control. Experiment in this; try for new skill, better tone and greater care in playing these scale tones, and when you change to a study, an orchestra or a quartet part, or a violin piece, keep these ideas in mind. When you have so developed that you really play with some technical skill, you will find that the means of musical expression are tones.

In the *Vagabond King* Francois Villon has occasion to say to old King Louis the Eleventh: "A man may live a thousand years and at the end have become of no more consequence than an eater of dimers." So a man may have all the time in the world, play the violin throughout a long life, and accomplish nothing worth while. The Germans have a descriptive expression which might include such a life from a musical angle, i. e., "er ist einnoten fresser" (he is a note eater).

Conducting-playing

Give best method for first violin player (leading orchestra) to start the orchestra playing. Kindly explain fully in detail so that an amateur can understand.

— C. P., Ellendale, Minnesota.

Your parenthetical phrase ("leading orchestra") imparts to the question a certain naiveté, inasmuch as it discloses a trust or confidence in the possibility of fully explaining how to make a beginning in orchestra playing, as well as how to lead the orchestra in which you are to make your start. However, this may not be so contradictory a proposition as it seems at first glance. Let us approach the matter in a manner similar to your own trustful and confident spirit. We have a way in this country of tipping over conventions when doing things. I believe that the very question which you propound perhaps has been handled before many times, yet without adequate explanation or

carried through instinctively to a fairly satisfactory point.

You no doubt have played Kreutzer violin pieces, perhaps violin duets, and if your playing in these is fairly skillful you can make a beginning with orchestral parts in the privacy of your practising periods, studying the leading parts in your orchestra, playing as carefully as you study violin pieces. In playing orchestra parts, however, you are more than likely to discover that in these there are difficulties which have not been so apparent in your violin pieces and studies. In Kreutzer or Fiorillo, for instance, you have taken your own time — not too fast, because you could not improve your intonation while speeding and your arm might stiffen; in violin pieces your accompanist of course will have followed you whether or not it were easy to do so, but when leading the ensemble in which you are to begin your orchestra experience you will have to sacrifice considerable personal freedom in your playing.

In preparing the parts for (we will say) your first rehearsal, you will do well to look them through and with light pencil markings indicate those measures which seem at all unusual; analyze these, make sure that you understand the exact time valuation of the notes, and give such measures special practice. Then study the whole part carefully, slowly at first and then gradually faster until you can play it easily in strict time. Don't forget that yours is the leading part — you must know and be able to play it.

When you have thoroughly learned the piece you have been studying, stand up, and in imagination lead your orchestra through it. You must learn motions of the left arm to be used in indicating the time while you are playing; these need not be perpetual motions, however, but only occasional ones to help your orchestra in keeping with you at critical points such as starting, retarding, ending, etc. It also will be well to look through the other parts before the rehearsal and see what you ought to expect from your associate players. Don't forget that you are to lead, and it is logical for any leader to know what he is to lead.

There is everything in "a good beginning"; therefore, if you go to the first rehearsal with your own part well prepared, and have a fair understanding of what the other players are to do, you meet them as a leader should — that is, with a knowledge of the coming situation far beyond theirs, and perhaps some little comfort in the thought that they as yet know nothing. I believe the foregoing advice to be good, but remember it is only a theory for you to put into practice.

I would have stopped this answer a paragraph or so back, but it came into my mind with mingled feelings that my own orchestra began just as you propose to begin yours. My beginning was a first violin of a "quadrille band." The music was far too difficult for me to play it skillfully, and while I learned reading and rhythm, etc., the experience was not good for my later violin playing, although I did not know this until many years afterwards. Let me repeat that you should practice orchestra violin parts until you can play them effectively — that is, skillfully, with good tone and expression. This gives the best leading possible for small combinations.

MR. SABIN is a pupil of Julius Eichberg (Boston), the Royal Hochschule (Berlin), Hubert Leonard (Paris), first violin of Boston Theatre 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 the 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.

Fresno, California. — With Howard S. Monger as director, the Central California High School Orchestra of 156 student members, composed of pupils from the various high schools in the Valley District, gave a delightful concert in the Fresno high school auditorium. A program of numbers selected from such master composers as Schubert, Schumann, Sibelius, Saint-Saens, Rimsky-Korsakoff, Thomas (Ambroise) and Moszkowski most assuredly is an ambitious one for high school students, yet it was carried through with remarkable musical finesse. This initial concert was complementary to the members of the California Public School Conference.

Highland Park, Michigan. — Under the direction of Roy M. Parsons, the senior high club of the Highland Park High School music department presented Jacobowski's opera *Erminie* as their ninth annual operatic venture.

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Central California Notes

By Frank Littig

DAN MATER, banjo artist and teacher of San Luis Obispo, is sporting a new five hundred dollar banjo.

Well, a good man deserves a good instrument. . . .

"Alas, how are the mighty fallen!" Signor Giuseppe Pettine of Providence always has been recognized as being at the zenith of the mandolin world. For years we have watched this artist exult and exploit the mandolin and hold it to a high position musically, and now we learn that he has turned to the saxophone. . . . Johnson Bane, veteran guitar soloist, recently put over several successful recitals in Los Angeles. Frank Voght, another famous guitar player, favored us with copies of the programs which we will always treasure. . . . Ten years ago every jazz orchestra in Los Angeles was using Rubinstein's *Melody in F* for a fox-trot. They are just starting to play this number out in the sticks. . . . Arthur Rackett claims to be the second oldest saxophone player. Show me! At the age of seventy-three Matt Chapeck of Arroyo Grande can trot a saxophone for five hours on a dance job, then do a marathon walk up and down the platform while the rest of the players are lopping around dead tired. He bought a saxophone on Friday and sat in with an orchestra on Saturday. He has tone and rhythm above any other saxophonist in this part of the world. . . . Whenever any aggregation needs help, it calls upon William Swanson and Bill responds good-naturedly. . . . Modern business methods go hand in hand with music these days. Alex Dalessi of Santa Maria sells any kind of an auto at sight. He also applies salesmanship in selling his orchestra. . . . Dave Dana has a record with his K. F. B. S. orchestra to which he can point with pride. This outfit never has solicited an engagement; every job it ever played has been a paying proposition, and no money was ever lost on the K. F. B. A. An enviable record! . . . Jimmy Ormand occasionally drops down to Nipomo from Arroyo Grande with all the latest banjo news. Old-time banjo music is his main line. . . . William Swanson is blowing trumpet with Alex Dalessi's orchestra of Santa Maria — a hundred per cent improvement! Wonders will reveal themselves if the Dalessi boys will listen to Bill. . . . Ralph Phelps has opened a tenor band studio in San Luis Obispo. Here's a chance for struggling "tenors" to gain new strength. . . . The Santa Maria Local has raised the dues of its members. Scale remains the same. How come! Where will we get the new increase? . . . The Don Miller Orchestra of San Luis Obispo is on the Arroyo Grande job. Chapeck has gone to Pismo. . . . Clyde Fowler of Nipomo is blowing a saxophone with the Miller orchestra. . . . A friend of mine went "blind" in both ears after years of preparation as a music teacher. I suggested a correspondence school of music, and now he pays an income tax. There is not such a thing as a handicap. . . . The radio, like the screen for actors, opens up a field for musicians. How to take advantage of the opportunity is up to the musicians themselves. The radio offers larger audiences and should pay more to composers, publishers and performers. . . . The Santa Maria Band is going strong. Hereafter any new musicians landing in that town will be met with a brass band. . . . According to a local paper, "there were twenty-five bands in the Raisin Day Parade at Fresno recently." Evidently the sunny maids like music. . . . The Charlie and Mamie Entertainers of Santa Maria have broadcast from that station for more than two years steady. Charlie plays the Hawaiian guitar, while Mamie plays ukulele and sings. They are the special feature of the Santa Maria station. . . . Who is our favorite artist? Why, Nick Lucas, who plays a guitar. . . . There are many itinerant musicians in these days, and from Paderewski down any traveling musician is tagged with that label. Much credit is due to the "itinerants" for carrying music to the far corners of the earth, but "troubadour" is a more pleasing word. Part of my own life was spent in strolling from town to town, alone or with other musicians. Among other things done when arriving at a new place we always made a call at the local music establishment, put the proprietor's instruments into playing condition, and arranged with him for a commission on any sales made jointly. Then when some native engaged us in conversation we would draw him around to the music store, strum on some instrument, and expatiate on music in general and the instrument in particular. Sometimes this would result in making a sale, but we did not always collect a commission. I know a saxophone player who works in this manner. His usual method is to inform the prospect that some particular saxophone is an extra good "buy" for anyone who wishes to take up the instrument, thus doing two favors — inducing someone to study music and putting an idle instrument to work. . . . The Paso Robles Beach Orchestra plays at San Luis Obispo on special occasions.

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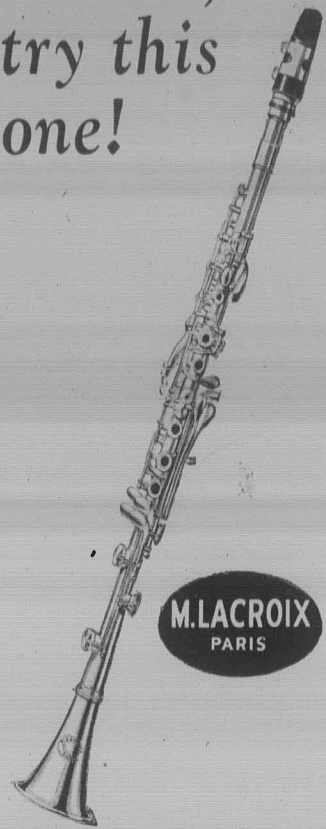
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By A. J. WEIDT

Further Use of Passing Notes in Filling In

THIS is a continuation of the subject taken up in the May installment, which should be reviewed, as the same general rules apply to both. In the examples herewith, the sustained melody note is indicated by a whole note, and the harmony in all examples is G7 (the dominant chord). The melody note in each measure, Nos. 1 to 4, is the root of the chord; in Nos. 5 to 8, the fifth; in Nos. 9 to 12, the third, and in Nos. 13 to 16, the seventh. Memorize the following rules.

- (1) When the root occurs as the melody note, the "fill in" should end with the seventh (see 1 to 4).
- (2) When the fifth occurs as the melody note, the last note may be the 7th (see 5 and 6), or the third (see 7 and 8). N. B.—The seventh is best.
- (3) When the third occurs as the melody note, the last note should be the seventh (see 9 to 12).
- (4) When the seventh occurs as the melody note, the last note may be the third (see 13 and 14), or the root (see 15 and 16).



A. J. WEIDT

These examples are good substitutes for triplet runs, which are difficult to play in the usual tempo of the modern fox-trot. Each of the "fill in" models can begin with any chord interval (except the seventh) or with a half tone drop (see Nos. 1 and 9), or with the sixth (of the chord) marked "6c" (see No. 3) or with the sixth (of the scale) marked "6s" (see No. 16). For the convenience of the student in analyzing, the half tone drop is indicated by a "v" and the passing notes (which occur between different consecutive chord intervals) moving diatonically or chromatically upward or downward, are indicated by a cross (x).

Extra: Examples A to J, as applied to the piano or xylophone when three mallets are used, show the harmony notes added to the melody where the dominant harmony is indicated. When the fifth (of the chord) occurs in the melody, add 3rd and 7th (see A). With the seventh, add 3rd and root (see B). With the third, add the 7th and root (see C). When a passing note occurs omit the nearest interval. When the fifth (of the scale) occurs, omit the seventh (see open note indicated by arrow in Ex. D). It is to be understood that the notes to be omitted in the following examples will be indicated, as in this instance, by an "open" or whole note. When the tonic occurs, omit the third (see E). This also applies when the tonic is sharp (see F). When the 6th occurs, omit the root (G). When the 6th is sharp, omit the third (see H). When the

root occurs add the seventh and third (see I). When the 4th is sharp omit both root and seventh (see J). N. B.—Note that the fifth (weakest chord interval) is omitted in all examples but J.

The same examples are shown in the staff below with only one note added as applied to the xylophone when two mallets are used. The seventh is the added note in all examples, excepting d and j in which the root and third are used respectively. N. B.—The large figures and the letter T indicate the notes of the scale and the small figures and the letter R, the chord intervals.

Summary

The student will notice that the "fill in" notes in the examples are kept strictly at a distance of a third (or over) from the melody notes, in order to avoid possible discords. Exception: When the melody note is the seventh, the root (8va) will be only a distance of a whole tone from the melody note, but will not sound bad as both are chord intervals. When consecutive chord intervals (arpeggios) occur, the melody notes can be repeated. See all examples in which the dotted lines occur.

A Note on Jazz

Read and take heart unto yourselves. O ye jazz musicians and lovers of jazz music! A heartening word for jazz has been sent forth by a no less notable woman than Mrs. Kathryn B. McClelland of Philadelphia, president of the New Jersey Federation of Musical Clubs. In her address delivered at the recent annual convention of the Clubs in Atlantic City, Mrs. McClelland likened jazz to "Futuristic Painting" and further stated that: "Anything which is true and sincere is a form of art, and when properly played jazz represents a certain mood and portrays a feeling which we may not like to accept but which is true." The words of Mrs. McClelland surely carry a ring of sincerity, but before rejoicing too greatly over them note Mrs. McClelland's qualifying phrase of *phen properly played*. —M. V. F.

Memphis, Tennessee.—The Memphis Plectrum Orchestra, Robert L. Sharp, director, presented an unusually fine concert at the Glenview Community House in Memphis. With the exception of flute, piano and xylophone, this club holds strictly to the family of fretted instruments.

Schenectady, N. Y.—Stephen St. John, noted teacher in the fretted instrument field, put on his Annual Concert, recently, with an organization of one hundred and twenty-five players.

This illustration and caption which so aptly depicts the spirit and title of the popular Weidt march is reproduced from the cover design of the Ludwig & Ludwig Drum Corps booklet, a copy of which will be mailed free to any reader of this magazine by Ludwig & Ludwig, 1811 No. Lincoln St., Chicago, Illinois.

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By A. J. WEIDT

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RUDOLPH TOLL

THE conductor of this department is a recognized authority in all matters pertaining to the tuition, technique 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 legitimate queries over full signatures, addressed to the CLARINETIST, care of JACOBS' ORCHESTRA AND BANDO MONTI, 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.

Tuning To The Piano

Please advise me through the Jacobs Music Magazine, if one should tune a six to ten piece orchestra to the clarinet or to the piano. —J. M. S., Jackson, Tenn.

As the pitch of the piano cannot be changed unless tuned and pitched previously, one is obliged to tune to the piano, although this is frequently very unsatisfactory on account of the low pitch of many pianos. This instrument is rarely kept at proper pitch.

A Tone Hard To Get

Why is it that when playing the clarinet, I find trouble playing B₄ in the middle register, even in slurring a slow passage? The said note seems to choke and is very hard to blow. I was told that maybe the pads needed adjusting, although it is a new Boehm and in A-1 shape; also would the metal ring at the bottom of the bell working loose have anything to do with the trouble? —H. M., Toronto, Canada.

There are certain tones on every instrument that do not respond as readily as the rest of the scale, and this particular B₄, being the middle tone of the clarinet range, requires special study in order to produce it as clearly as the other tones. One particular fault with many clarinet players is that they pitch these middle tones, B₄, C₄, D₄, and E₄, too high, and this in turn leads the players to believe that the high tones are flat. It is not the fault of the instrument, but rather the faulty lipping of the player. I would suggest practicing long tones, and experiment in raising the tones by tightening the lips, and lowering them by relaxing the lips. In this manner you should discover how to lip them so that you will produce the proper pitch and resonance. This corresponds to tone placement of the voice. So many players have an idea that all they have to do is to blow into the instrument and press the keys, for the tones to come forth perfectly.

Stiff Or Soft Reed?

Which is the best to use, a stiff reed or a soft one? Has a wide reed more power than a narrow one? Is a mouthpiece with a long narrow lay better than one with a short, wide lay? Is it best to use a narrow reed for a narrow lay? —C. B. F., Little Falls, Minn.

Each player must decide for himself whether to use a stiff or soft reed. It depends upon the particular line of work you are doing. For instance, in a symphony orchestra, one must have a reed that will permit of the utmost pianissimo to extreme forte. With a stiff reed, one can play only forte and this will perhaps do for jazz playing. It is a mistaken idea that a stiff reed produces more volume. This again depends upon the player, because one cannot learn in a few months to use the proper reed which will enable one to produce the many shadings from piano to forte. With the proper study of tone production, a medium reed will suffice for all kinds of playing, be it symphony or jazz.

There is no difference in volume produced with a narrow reed or a wide one. The volume of any mouthpiece and reed must be produced by the player. One cannot state definitely which lay is best for all concerned. There are various lays to suit various embouchures, and this must be decided by the individual. Personally I recommend the French medium wide lay.

La Junta, Colorado.—Clifford T. Sharits has recently organized the La Junta Santa Fe Band of sixty-four pieces, ninety-five per cent of whose members are beginners. After five weeks coaching the organization gave a public performance, making a very favorable impression.

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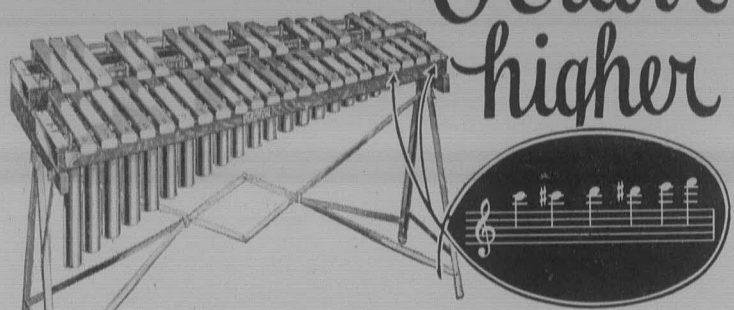
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Questions and Answers

In the "Dodge Drum Chart" I notice that the Right Hand Flam is indicated by the character "F" while the Left Hand Flam is indicated by "F" inside a circle. As I understand it by reading the Chart, a Right Hand Flam is executed by a left grace note (played first) followed by a right principal note and vice versa for the Left Hand Flam.

Every drummer I know and every book with the exception of the Moeller Method calls them exactly the contrary, i. e., in the Right Hand Flam the right (grace note) strikes first and is followed by the left (principal note). The flam is named after the stick that strikes first.

Why do you and Moeller differ from other drummers on this point? Why also does Mr. Moeller advise the use of a 7-stroke roll in "Semper Fidelis March" by Sousa, on page 13 of his book, when the right way is to use a 5-stroke roll, hand to hand (see Gardner's Modern Method, page 48)?

I would be glad to receive an answer to this subject in the near future, and thank you in advance for your time and trouble.

—H. J., New York.

The grace note (acciaccatura) is a note of embellishment only. It has no durative value in the measure and as it may be played at any degree of closeness to the principal note (which it must precede) at the discretion of the performer; it has no fixed rhythm value. In other words the grace note is an extra note, purely and simply, and in the drummer's stick work it has not even the name of "Right" or "Left," these terms being applied to principal notes only.

For example, hand to hand single paradiddles, played *rlr lrl rlr lll* may easily be transformed into hand to hand flam paradiddles by adding grace notes, so that one may precede each group of the four notes that form the paradiddle. Needless to say, both the right hand paradiddle played *rlr*, and the left hand paradiddle, played *llr*, remain unchanged in name and alternation even though the first note of each paradiddle be preceded by a grace note, the addition of which makes a flam of that note.

The 7-stroke roll is traditionally a military roll and its use in this class of the music business is endorsed by many good drummers, provided the ability of the player and the tempo of the number being played will permit. These same drummers naturally revert to the 5-stroke roll when necessary.

In certain fast tempi it is impossible for even the skilled player to crowd in a 7-stroke roll without sacrificing rhythm. I have played *Semper Fidelis* under band leaders who favored such a fast tempo that I could not possibly have played 7-stroke rolls had I desired. It is better to play a 5-stroke in rhythm than to attempt a 7-stroke and drag the tempo or crowd the measure.

Mr. Moeller, who is a very capable orchestral drummer as well as a military man, makes the same reasonable allowances, under such circumstances, that I do. I know this is a fact from personal conversations which he and I have had.

Personally, I prefer the 5-stroke roll in general playing, as I think it sounds better, and is generally more in the rhythm of the measures played.

A Case of Dimensions

I have a drum which is giving me a good deal of trouble and I cannot seem to find the cause. It is size 16 x 4 and I use it for band concert and parade work with the band of which I am a member. The heads, snares and other equipment are O. K. as far as I am able to determine, and when I play it in my house, it could not sound better, but with the band it seems to work hard, and I cannot get a good roll on it; then again the snares do not answer as sharply as they should when I play a "ff" strain. Do you think it could be that the heads are too thick, or is there any special brand of heads that is better than others? Let me know your opinion in the next issue of *Jacobs' Music Magazines*.

—J. A. W., Rochester, N. Y.

The trouble with your drum is that it is not of the correct proportion and never can sound right for any class of business. It is too heavy for orchestra and too hard to play on with light sticks because of the head size, which is too large. For band and parade work it is entirely out of the question, because it is not deep enough. Correct proportion is necessary in a drum as much as in any other musical instrument. The violin has not a perfect violin tone unless

it is of certain proportions and size; the same applies to a brass instrument. The 16 x 4 drum is not only out of proportion to play on, but also is out of proportion to carry on the street. A deep drum is remarkably easy to carry, once you get the "knack" of it, but with a narrow one you will have trouble with it swaying from side to side and possibly overturning if you are not careful. I would suggest drums of the following sizes as being best suited for your business, and I know from experience that provided they are made right, you will find them entirely satisfactory. The shell measurements should be 8 or 10 x 15", 12 x 16" or 12 x 17".

Four-handed Drummer Needed

Do you consider it incorrect to play tympani with snare drumsticks? In our orchestra we play a selection that calls for tympani immediately after snare drum notes have been played. All the notes seem to be important but it is impossible to change sticks quickly enough to get every note. Also, the leader objected to my playing the triangle with a snare drumstick, although I have seen several good drummers do this—in fact, the drummer who taught me this business always played his triangle in this way. —B. E. B., Lovell.

It is not correct to play a percussion instrument in any other manner or with any other beater than the one intended for it, but in modern playing there are often times when, as you say, it is impossible to get the notes, unless you resort to a makeshift—such as playing tympani with snare drumsticks.

I should judge that the parts referred to are evidently written for two drummers. If your leader finds fault you might tell him this, and suggest his hiring a second man, in order that the part be played as it should. Otherwise you will have to do the best you can with a makeshift here and there.

It is also incorrect to play the triangle with snare drumsticks, unless obliged to use them as a temporary device.

Marimbaphone On Lower Notes

My partner and I are interested readers of your column and are especially interested in what you write about bells, xylophone and marimbaphones. We are not drummers. We are doing vaudeville, but as our question comes within the scope of "The Drummer" column we feel sure you will have no objection to giving us a little advice.

In the first place, we cannot seem to get as good an effect in rolling on the lower tones of our big four octave marimbaphone as we can on the upper tones. What I mean by this is that we make a close fine roll with our hammers, but it does not sound as even as it should on the low tones of the marimba. The roll sounds "jumpy" which we do not think it should, especially with a fine and even alternation of sticks. We feel sure it is not because we do not roll fast enough, as we are practicing rolling all the time. We make a hit with this marimbaphone and want it to sound just as good as we possibly can. We will very much appreciate your views on this subject; and if you are able to help us in any way, we shall be glad to reciprocate in any manner we possibly can.

—A. S. M., Portland, Oregon.

The trouble with your roll is that it is not slow enough. You are rolling entirely too fast to get the desired effect. On the low bars of a four-octave marimbaphone the vibrations are much slower than on the upper bars, or than on the bars of a xylophone. When you roll too fast, you smother the vibration and it sounds, as you have aptly termed, "jumpy." On the lower bars of the marimbaphone you should roll in unison with the vibrations of the note to get a perfectly even tone. Of course this is more or less out of the question as you cannot measure the vibration successfully without instruments, but you can, with a little experimenting and practice, find out just what speed sounds best on these lower bars. If there are two players working on the marimbaphone you will get better results if the performer playing on the lower end of the instrument strikes single strokes rather than rolls.

The Drummer In Minstrel Work

What duties has the drummer in minstrel work? Also, will you explain the following: I have trouble in carrying my drum on the sling. On smooth roads or paved streets it seems to be all right, but once we get on rough country road it either bumps up and down or falls to one side too much. It interferes with my playing to such an extent that I have to hold it with one hand while on the march. The size of the instrument is 16 inches (shell or body measurements), depth is 8 inches over all with 9 inch thumbscrew rods. Will you please advise me about this?

I do orchestra and drum corps work. The orchestra fluctuates between ten and fifteen members and the drum corps stays at fifteen members most of the time. Pretty large organizations, what?

I was thinking of combining band work with the other two. Do you think this will give me constant employment? Another matter—I have several pieces of music (drum parts) in which there is a call for rolling on snare and bass drums both at the same time, and in the same bar. Also in another piece it calls for snare drum, whistle, gong, cymbals, including

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instances to leave out something in the modern drum parts, when written for two men.

How To Strike Cymbals

Will you kindly advise me as to the best way for a cymbal player to strike the cymbals together on parade work? Also let me know what size cymbals you prefer for a twenty-five to thirty-five piece band.
— L. F. E., Miami, Florida.

Hold one cymbal in each hand and from the position of right hand up and left hand down, strike the cymbals against each other with a glancing blow and with equal force. Continuing this motion after the cymbals have been struck will bring you to the alternate position — left hand up and right hand down — ready for the next blow. This method of playing cymbals is the one demanded by the world's best musical directors, and more vibration, tone, and power are produced in playing this way than by striking them flat together, as the bass drum and cymbal player is obliged to do when one of his cymbals is attached to the bass drum. The first method of playing throws out the tone, while the second method shuts it in, the inner concave surfaces holding the air enough to reduce the force of the blow. I prefer the 15-inch cymbals for concert-band and street playing.

Playing The Tambourine

Your articles in Jacobs' Music Magazines are extremely interesting and I gain many hints by reading them. As a subscriber, I am taking the liberty of asking you about the tambourine. Is this instrument used in "jazz" work or is its use confined strictly to concert work and in theatres? Also will you give me an idea of the best way to hold and play a tambourine?
— F. E. D., Milton, Mass.

A tambourine is used a great deal in jazz playing as well as in the other classes of business, and while it is used legitimately in concert playing it is considered more in the light of a noise maker for jazz work.

There are many ways of playing the tambourine. For ordinary work, hold it in one hand and strike the head with the other hand; or if playing other traps, strike on your knee. Rolls may be played by shaking rapidly (wrist, not the whole arm). The "thumb trill" is produced by running the thumb around the head about an inch or so from the rim, and may be used for short rolls. Wet the thumb slightly. For very pianissimo passages hold the tambourine on the knee, head up, and strike the head with the open palm or the fingers. In extremely rapid passages, such as are often seen in "tarantelle" movements, either play with one tambourine by holding it in one hand and striking alternately with the other hand and on the knee, or use two tambourines and strike on the knees.

THIS department is a regular feature of this magazine and is written especially for drummers, and contains timely articles of interest and instruction on the history, care and use of the percussion instruments, and on the correct reading and execution of drum music.

The Conductor, Mr. Stone, is a recognized authority on drums and drumming, with wide experience in opera, theater, concert, symphony and vaudeville playing, and he will gladly answer questions from subscribers of record. All legitimate queries over full signatures and addressed to THE DRUMMER, care of JACOBS' ORCHESTRA-BAND MONTHLY, will receive Mr. Stone's personal attention, but only through this column.

Queries as to the "best make" of instruments, etc., can receive no consideration.

Minden, Nebraska. — That a pat on the back, or a good word, does wonders in creating and maintaining a healthy morale amongst members of a band, is graphically brought to the fore in a letter from L. A. Dasher, present manager of the Kearney County Community Commerce Band of Minden, Nebraska. This particular organization was formed under the able leadership of Waldo A. Smith, and for a period everything went smoothly. Good-fellowship and community spirit were on the upgrade, and the old town presented a new and happy countenance to the world. All this was attributable to the band, whose existence was a matter of pride to the townsfolk and whose performances drew crowds from miles around.

However, no one told the band how much it was appreciated, and naturally interest amongst members dropped, rehearsal attendance dwindled and the band commenced to crumble. At this point Mr. Dasher was elected manager, the band was reorganized, and with the assistance of business men, banquets were given, the men were told what splendid work they were doing and how important they were to the community. Today the morale is one hundred per cent, the boys are full of pep and proud that they are members of the organization. There is a moral attached to this tale which should be of value to all communities who see their band gradually wasting away before their eyes. The chances are that nine times out of ten a little appreciation will restore it to full health and vigor.

You Can Take It or Leave It

The Six Best Peppers

(With Apologies to del Castillo)

MONTH by month the task of selecting the six best offerings for citation in this department grows more difficult. This month the composers and publishers have eclipsed their former excellent efforts with the attractiveness of their present and current numbers. We take pleasure in recommending:

THE TUBA SONG (He Crowned me With a Tuba Four), which is a right smart two-step put out by Wood & Scantling, of Lumberville, Pa. "A truly great number," enthuses Howitt Tickles, of the Symphonic Symps at the Café Bilgewater, Atlantic City, N. J.

WHAT'S GOING TO HAPPEN WHEN FLYTTERS SPROUT WINGS. A clever bit of work with a Swiss movement to it, published by Die Allgemeine Elektrische Gesellschaft, Hamburg. "Good to the last drop," comments Anthony Winkelspecht, of the Indian Walk Garage, Indian Walk, Md.

HEAVEN HELP MY BROTHER (But Sister Helps Herself). A very snappy number from the ateliers of the S. P. C. A. at Omsk, Siberia. "Should be in the book of every organist specializing in high class funeral work," says Gerner Coyne, graphologist at the Swedenborgian Hospital, Lima, Peru.

THOUGH HE WAS A CONFEDERATE SOLDIER HE WORE A UNION SUIT, published by Mason & Dixon. "Wow!" reports Horace Westbrook, leader at the Hotel Ichthyosis, Philadelphia. "This tender waltz is as voluptuous as a whipped cream sundae."

DADDY IS A LOBSTER (He's Only Good When Boiled). A scintillant number from the song foundry of Hammer & Tongs. "A tango with a distinctly South American touch," telegraphs Claude Oberholzer, of the Hotel Amorphous, Cincinnati, O.

THE BATTERED BRIDE, a jazz overture suitable for dancing, by Gabriel Snorff, and published by Adam Bummer, Frankfurt an Main. "Snorff portrays modern woman in his overture," comments Joe Cotter, the Wilkes-Barre Bearcat. "The sashweight, pistol and poison motifs are strongly accentuated. Together they are a decided knockout."

As we go to press a few more enthusiastic reports have been received concerning late releases. These will have to be held over until next month.
— Alfred Sprissler

Shed sad tears and mourning wear
For William Howard Slater,
Who tried to lug a double bass
Into an elevator. —O.S.

What I Do Not Like in the New Music

By Vincenzo Vitale

"Studies in Non-Spatial Space," a symphonic suite by Hugo Hjalmar Oelisk, for melodeon, accordion, tympani tiple, Phord engine, and the usual strings minus the first violins.

It was in 1934, just after the notorious disclosures acent the Roman prohibition troubles in which a leading part was taken by Bibulus Augustus in 1.5% B. C., that Beles Ferencs, the celebrated Hungarian septic, while in a small bookshop in the Koningsgata, Stockholm, found Oelisk attempting to steal half a knackwurst. Beles immediately recognized in Oelisk that definable spark stamping him a great composer. As he afterwards wrote, nearly four days later, in his great book *A Magyar Konyhakonye*: "I knew him at once as the man who would one day astonish the world, so great was his composure (kelyállapot)." Beles advised the young man to go to Helsingfors, where he could benefit from the instruction of the famous Michael Praetorius, who had already been dead about three hundred and seven years. Oelisk at once followed Beles' advice, and in the following year he landed in Merchantville, N. J., where he gave lessons in telegraphy at the Misses Grant's school for Precocious Children.

It was here in the quiet of this old world village that he first began composing. Realizing at that early period of the epoch of the newer music that a composer who knew harmony was handicapped immeasurably, Oelisk took lessons in forgetting from Niwa Osake, a Japanese plumber. So much did Oelisk benefit from these instructions that his opus 1, a quintet for oboe and four violas, was rejected by twenty of the representative publishing houses. Construing this rejection as a sign that he was to be one of posterity's great men, Oelisk continued his work, experimenting in effects of chords in the dominant diminished

fourteenth, the quarter tone scale and suspended animation. His activities, which he had hitherto kept hidden from his employers, the Misses Grant, who were very strict Bimetallists and looked upon musicians with horror and aversion, at length became known to them through information divulged by the butcher who supplied Oelisk with ink.

It was in 1903 that the young man, by then universally known for his musical settings to Maximilian Gundelfinger's *Poems from the Patagonian*, obtained a position as elevator operator in a large musical supply house, his musical attainments alone securing the place for him. It was while engaged in this occupation that he, during the twenty years he ran the elevator, planned out the magnificent *Studies in Non-Spatial Space*. The second study (there are thirteen in all) was inspired by an event which occurred on Oelisk's third birthday, when the elevator he was operating stuck midway between floors and he was hauled to safety on the end of a rope manipulated by the Danish janitor and the Finnish porter. Oelisk never forgot the ignominy of this event, as the crashing chords in the final paroxysm of the study indicate.

The composition, due to its length and the illegibility of the composer's manuscript, has never yet been performed in its entirety. Until the time it is produced fully Oelisk will remain in retirement, a humble and unpretentious character working in a sausage foundry at Pineville, Bucks County, Pennsylvania.

The Amateur's Guide to Musical Instruments

No. 6.—THE FLUTE

THE flute is a cylindrical pipe of grenadilla wood or metal, corked at one end, and pierced with lateral holes closed by about two hundred intricate keys. It is played by directing a more or less steady stream of wind at an elliptical aperture near the name plate, at the same time wiggling the fingers resting on the more important keys. In time the constant directing of the stream of air at the elliptical opening makes the flutist's mouth somewhat resemble a pie. Most of the wind thus directed escapes harmlessly over the top, causing a draft which keeps the musicians in front of the flute section in a continual condition of rhinitis (cold in the head, if any).

The flute is alleged to be a very beautiful instrument on occasion. This occasion is only when it is neatly polished and laid away in a plush-lined, keratol-covered case with lock, accompanied by cleaning rod and grease pot. Its tone may be a reedy whistle, a dry, hacking rattle, a mild and mellow oodle or a sound like a leaking tire valve. Good flutists are capable of all these effects; bad ones of many others. A well played flute is fondly imagined to sound like a bird. It does; like a cuckoo.

Flutists frequently play the piccolo for a change for the worse. This instrument is about the size of a fountain pen, and spitefully ejects thin and twiddly squeaks in a manner that seems out of tune and usually is.

Flute players with false teeth have a peculiar advantage. They can, in staccato passages, literally bite the notes in half.
—A. S.

Commiserate a little while poor Egbert Morris Fatt,
Who fell upon his violin, and squashed the fiddle flat.
—O.S.

And They Named A Cigarette After This Man!

FIDDLING.—I cannot help cautioning you against giving in to those (I will call them illiberal) pleasures (though music is commonly reckoned one of the liberal arts) to the degree that most of your countrymen do, when they travel in Italy. If you love music, hear it; go to operas, concerts, and pay fiddlers to play to you; but I insist upon your neither piping nor fiddling yourself. It puts a gentleman in a very frivolous, contemptible light; brings him into a great deal of bad company; and takes up a great deal of time, which might be much better employed. Few things would mortify me more, than to see you bearing a part in a concert, with a fiddle under your chin or a pipe in your mouth.
—Lord Chesterfield, April 19, 1749.

The Right Hand Column

OUT of the dim mists of antiquity cometh this story which, although it is senile, is still good enough to repeat. And besides, you can take it or leave it.

A certain young and therefore enthusiastic song-writer dashed madly into his publisher's office.
"Say!" he burred. "I've got a swell tune for a new number. It's a wow! It's got the pep, and it's hotter than a flivver radiator on a warm day in the Sahara Desert."
"Yeah," quoth the publisher. "Let's hear how it goes."
The young composer complied.
"It's great," acquiesced the publisher. "But it's *The Marsellaise*."

There is procurable on the news stands a certain magazine devoted to contemporary inventions. This thick volume is usually conducive of several musical laughs. Last month, for instance, one read about a new instrument. "With a body a yard long," the description goes on to say, "a banjo-like instrument is said to produce tones of a softer and sweeter quality than other stringed units, and is especially suited for jazz orchestras."

Yet another strange invention has "the features of a tenor banjo, a banjo mandolin and the ukulele combined in a recently introduced instrument which has a metal keyboard to simplify playing, an aluminum bridge in place of the ordinary wooden one and several other distinctive details. It is strung and played like a ukulele and constructed like a banjo."

All this sound peculiar? Skeptical readers, however, may take it or leave it.

All of which reminds us that in a collection of rare, old and obsolete musical instruments in a certain museum which shall remain nameless, we saw a sere and yellow clarinet of the vintage of circa 1800 gravely ticketed: *Vina, a very ancient stringed instrument of the Hindus*. And plainly enough, on both barrel joint and bell, were displayed and imprinted the insignia of the ancient and honorable Parisian manufacturer of that old clarinet.

Anent queer instruments, their implications and proclivities, one J. Franklin Myers, of Treviso, Pa., is credited by reliable parties with the invention of the "cano-o-phone." Mr. Myers, spurred on by the frenetic receptions accorded musical saw artists and mouth organ operators, appeared at a local function, introducing the cano-o-phone before a large and appreciative audience. He had, rumor says, taken a large lard tin, cut a slit in its side near the base, and soldered a mouth organ in the aperture. When it was played the cano-o-phone had a phenomenal effect on the audience. There was scarcely a dry eye in the house.

We have all been cognizant for some time of the interesting fact that airplane mechanics test the tautness of guy wires by means of tuning forks, but it was thought that music's relations with aviation ended at that point. Great, therefore, was the astonishment of those readers who saw, in the news columns of a great daily, that:

"When informed that a low pressure aria existed over the Rio Grande the trans-Atlantic flier said it probably would be ten days or even two weeks before he would start."

As nearly as it can be figured out, a "low pressure aria" must be a solo for basso robusto or a melody for contrabassoon. Why such should hover over the Rio Grande is beyond the ken of mere mortals.
—Vincenzo Vitale.

Consider now the doleful fate
Of Arnold Francis Thumm,
Who tried to play the clarinet
While chewing spearmint gum. —O.S.

DO YOU LIKE THIS ONE? Cohen had been in Europe about five months. When he came home he met Goldberg. Goldberg said, "Was your wife surprised when you got home?" Cohen said, "Yes, I wanted to surprise her good, so I got in at five o'clock in the morning, got home to my house about six o'clock, sneaked around to the back door and there was my wife cooking breakfast for the children. I walked up behind her and put my arms around her waist and gave her a great big hug."

Goldberg said, "What did she say?" Cohen laughed and said, "She said, 'leave two bottles of milk and a bottle of cream.'"

If your answer to the question which precludes this yarn is in the affirmative, we advise you to invest fifty cents in *Monroe Silver's Famous Cohen On the Telephone*, published by the Irving Berlin Standard Music Corporation of New York; but not unless you are blessed with sound ribs.
(Add.)

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The Tenor Banjoist

Conducted by A. J. Weidt

To Decorate Or Not To Decorate?

Will it hurt the head of my banjo to paint a scene or write on it?
—R. J., Cleveland, Ohio.

It all depends. If your scene is to cover the entire surface of the head it no doubt will affect the tone considerably and what the banjo will gain in looks, it will lose in tone. Your initials in ink will not do much harm, but be sure to loosen the head by unscrewing the brackets before you begin your sketching or you may have to buy a new one, as it takes but very little moisture to break a head that is stretched tightly.

A Poor Toned Instrument

I have a question to ask about a tenor banjo which I am playing. I am not able to get a first-class tone from the same. It is a high grade banjo, somewhat old style, without resonator. I have put on good strings, a good head, bridge, etc., but the strings sound dead, especially the A string. It seems as if the strings are too far away from the frets or that the neck is not lined up correctly. I have to exert much more pressure on the strings than on a new model and, as I said before, there is not a bit of ring or nice tone from the instrument. If you have any suggestions I would be very pleased to receive them.

—E. R., Ableman, Wis.

There are a number of possible reasons why you don't get the best tone out of your banjo. I will list them and you can check each one as you try it out.

1. Has the head been stretched tight enough?
2. Have you an adjustable tail piece which will enable you to get the proper amount of string pressure on the bridge?

3. Have you a maple bridge with two feet? More than two, as well as too much wood where the feet rest on the head, are apt to produce a dull tone.

In regard to your having to use too much pressure in forcing the strings down to the frets, I give two possible reasons and suggested remedies.

1. The bridge may be too high and can be lowered by cutting off the necessary amount from the bottom (feet). N. B. — Cutting the string grooves deeper is liable to weaken the bridge.
2. The neck may be warped, in which case your only remedy is to send the banjo back to the makers to have the neck tilted back or, if very much warped, a new fingerboard may be found necessary. The comfort in playing and the increase in speed and in technic that you will gain, will more than repay the expense. A properly adjusted neck will no doubt improve the tone. The addition of a resonator will increase the volume, but not the tone quality.

No Provision For The Kiddies

I have been reading your tenor banjo department with interest, and notice that you seem to have good answers to questions, and remedies for all the banjo ills. You probably will be able to give me some practical advice. I have a boy who wants to learn to play the tenor banjo "like dad," but he is considerably handicapped—right at the start on account of his hand being so small that he can't span over three frets (my banjo is 23-inch scale). Where can I buy a small size banjo? Have you any suggestion that will help me solve this problem?
—F. K., Nampa, Idaho.

If there are many small size banjos on the market, I have yet to come across them. It seems to me that some of the banjo manufacturers are overlooking a mighty good bet on future sales of high grade banjos by not getting out a model smaller than standard at a medium price for the use of the little chaps who eventually will be good prospects for bigger and better instruments. Naturally the owner of a "Looloo," "Hot Spot," or whatever make he plays when a boy, will want the same brand when he grows up. Although this department is not aimed at manufacturers, I hope my little hint will come under the eye of some progressive and farsighted member of the brotherhood.

In the meanwhile, my suggestion, under the circumstances, is to use a capo d'astro and attach it at the fifth, or even the seventh fret if the boy's hand is very small. After a little practice on his part you may be able to move the "cap" back to the third or fourth fret. Don't let him worry about the neck being too thick. The thumb should be placed with the top or ball resting directly under the neck, not wound around it. If this advice is followed, it will allow more freedom in fingering and will enable him to make a longer span with ease.

H. Hinchcliffe is player and teacher of mandolin and tenor banjo in Corona, Long Island, New York. He is a member of "The Serenaders."

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At the meeting in New York last spring, it was voted to organize state units, or chapters, for it was believed that local and state organizations would help in creating more interest in the Guild work, and that manufacturers, publishers, local dealers, teachers and players would work together to their mutual advantage.

Although the state organizers have only recently been appointed, they have been assisting the national secretary in a membership drive which has resulted in a large increase in new members, trade, professional and associate. Next year, and probably this fall, state conventions will be held at a time that will not interfere with the national meeting. Those who are unable to attend the annual conventions will be greatly benefited by these local gatherings.

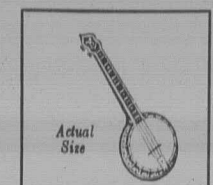
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Anyone desiring further information regarding Guild membership, may address the secretary, Alma M. Nash, 3110 Brooklyn Ave., Kansas City, Mo.

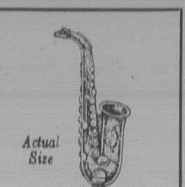
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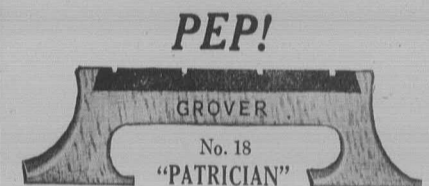


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KEEPING POSTED

Continued from page 2

FIDDLESTRINGS, published by Muller and Kaplan (We Put the Ring in Strings) of 154 East 85th Street, New York, has just made its thirteenth bow to the public. This particular number appears to us as holding more than ordinary interest. The series, *Dr. Dvorak As I Knew Him*, by Joseph I. Kovarits, running since the inception of *Fiddlestrings* carries in this installment a very human account of Dvorak and Brahms. There is an article on Giovanni Paolo Maggini by Ernst Braun, and one on violin technique by Alexander Bloch, besides others, equally interesting and informative. In addition there is much matter valuable to users of stringed instruments concerning the line of strings manufactured by Muller and Kaplan. Write for a copy or, better yet, ask to have your name put on the mailing list and receive *Fiddlestrings* regularly.

DEECORT HAMMIT, bandmaster and composer, in a letter recently received by us writes that his march *The Round-Up* is on the repertoire of such prominent bands as the Long Beach Municipal Band (Herbert L. Clarke, director), the Monahan Post Band (World's Champion Legion Band and Victor recording artists) the Holton-Elkhorn Band and other well-known organizations. Mr. Deecort is also composer of *Hail, South Dakota* which, he tells us, brought fourth a personal letter of praise from President and Mrs. Coolidge who heard it at the Belle Fourche Round-Up celebration. Both are published by the Sunshine State Music Co., of Alcester, South Dakota.

TRADE journals are to us, for the most part, simply trade journals. There are exceptions, of course, and occasionally we run across one, such as Glad Henderson's *Musical Merchandise*, which lifts the ban and causes us to think that a trade paper need not necessarily be the cut and dried affair that it so often is. We are inclined to think that a large part of the pull we experienced from this paper can be laid to an infernally clever make-up. Bang-off, it looks interesting, and from our experience we know that if a page can be made to cause pleasurable anticipation through its eye appeal, it takes more than just a plain garden variety of tough reading to break the spell. Be that as it may, *Musical Merchandise* has the appearance of, and is in fact, a very readable sheet—and a trade journal withal. We doff our Stetson to friend Glad for the achievement.

WE draw attention to *The Drum Major's Manual and Instruction Book* published by Ludwig & Ludwig, 1611 North Lincoln St., Chicago, Illinois, which has been revised and just recently appeared in a 1928 edition. It contains many illustrations of a drum major at his arduous work and constitutes, so we understand, the only instruction book of its kind ever published. It is compiled by Major George Malstrom, an ex-army officer, who is still active as a Drum Major, twirling the baton with the Medinah Temple Band of Chicago.

OF MORE than ordinary importance is a series of brochures by John Tasker Howard, under the general title *Studies of Contemporary American Composers*, published by J. Fischer & Bro., 119 West 40th St., New York. Among the list of those already published and in preparation, one finds such names as Eastwood Lane, Deems Taylor, A. Walter Kramer, Charles Wakefield Cadman, Mortimer Wilson, and many others of great prominence in America's Music Hall of Fame. Mr. Tasker approaches his subjects in a human and interesting manner, not always evidenced, unfortunately, by biographical writers, and this makes of the books a thoroughly enjoyable and readable series. More and more are American composers asserting their right to be heard and considered seriously; it is fitting that some such thing as is being done by J. Fischer Bros., should have been launched.

Clothes Make the Man is an old saying which theoretically, at least, people are inclined to dispute in this age of democracy. We would be the last one to carry this ancient adage into the realm of music by saying that *Clothes Make the Band*, nevertheless one cannot help but admit that a snappily uniformed band is far from being handicapped by reason of that fact. The eye has its claims as well as the ear, and rightly or wrongly, scores several points in the sum total of impressions gained from witnessing a musical organization marching up the street. For us the joy went out of military parades with the introduction of khaki. We were urged to give expression to the above by a perusal of a late catalogue issued by Ihling Bros., Everard Co. (Kalamazoo Uniform Company), of Kalamazoo, Michigan. Therein are pictured uniforms of every description and to suit all tastes—even our own somewhat flamboyant leanings.

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YOUR OWN COLUMN

Wherein readers are privileged to express their opinions and offer suggestions and comments on subjects pertinent to the music field covered by this magazine. Frankness is invited but letters of an objectionable nature cannot be published, and no attention whatever will be paid to unsigned communications.

An Interesting Letter

Mr. Arthur H. Rackett,
c/o J. B. M.
Boston, Mass.

Dear Mr. Rackett:—

I was very much interested in your article entitled the *Notebook of a Strolling Musician* in this month's (March) issue of J. O. M. I note that you dedicated it as a tribute to A. H. Rackett, Sr., and a few notes about my own career will explain more readily why I was interested.

I started at the age of twelve, playing the cornet in a school band, and two years later (January, 1894) was admitted to the Army as a band-boy in the Second Battalion, East Yorkshire Regiment. I wore the scarlet coat with bandsman's "wings" for nearly nineteen years, and during that period studied the clarinet at Kneller Hall, and I won one of the "Cousin's" Memorial Prizes for proficiency on that instrument. Three years were spent in the campaign in South Africa, for which I gained two medals with clasps. At the conclusion of my service with the East Yorkshire Regiment (Fifteenth Foot), I took over the bandmastership of the Fifteenth Sikhs in India. Later I looked after the band of a fine Gurkha Rifle Regiment, and during the late war gained a commission as Lieutenant and acted also as Quartermaster.

At the conclusion of fifteen consecutive years of service in Burma, India, I arrived in England, September, 1921, but seeing nothing there, "packed up my old kit bag" and arrived at Kingston, Ontario, November 21, 1921.

The object of my coming to Canada was to re-enlist, which I did in the Royal Canadian Horse Artillery stationed at the old *Tête de Pont* Barracks, where your esteemed father made Canadian band history famous. La Vallée, the "Battery Bandmaster" of Quebec was another whom all Canadians should revere, and the fact that a Canadian bandmaster composed the air to *O Canada* should be impressed strongly upon the minds of all (native Canadian) bandmen.

I played first-chair clarinet in Kingston for nearly two years. In Guelph, Ontario, I led three bands, the City Band, the Thirtieth Wellington Rifles, and Robinson's Family Band. The G. O. C., General King, was so impressed with a band I turned out on several occasions under his command, that he recommended my being appointed Bandmaster Warrant Officer, Class I, in the Department of National Defense, Ottawa. I am very proud of that warrant you may be sure.

Perhaps one of my best achievements was the winning of a Band Contest silver cup at London, Ontario, 1924. The Robinson Family Band of Guelph, consisted of a father, six stalwart sons and a grandson.

The instrumentation was one clarinet, brass, and the grandson looked after the battery. The Robinsons were a family of very successful bakers. In spite of the numerical superiority of six opposing bands, I came out with eighty-six points, the nearest being some eleven points behind.

I came west to Vancouver, B. C., and led the First B. C. Band and two others, but the pay was so small that I decided to come to the States hoping to get a good position as band teacher somewhere, where capable bandmasters are really required. One does not care to criticize local band directors, but many, if not all, certainly have had no training and consequently don't know their business.

I am glad indeed to have "met" you through the medium of your really interesting article. The wonderful effect of band tradition gained from such organized forces like those fine British regiments cannot be obtained elsewhere, and discerning bandmen everywhere are always willing to admit this. The spirit of good relations, which exists between New and Old England has been fostered continuously by musicians like Sousa, Godfrey, La Vallée, Gilmore, Innes and scores of others. Many Thanks again,

Yours cordially,
CHARLES A. WADDINGHAM.



P. S.—Note the accents in the 2nd Battalion call. There is no doubt that it is the Second Battalion. The Battalions just have to be different. A real lesson in rhythm.

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TWO OF THE MANY LETTERS RECEIVED

I am using with much success your recent edition of "Band Music for Young Bands" and wish to compliment you on this most important work. It has been on the market for years—GEO. J. ABBETT, Supervisor of Public School Music, Schenectady, N. Y.

Just a line to tell you how much I am indebted to you for the "Walter Jacobs Repertoire for Young Bands." My West Park Band Band of Chicago is playing the complete list of these splendid arrangements, and I am free to say that the great success of the organization is due to their use.

—ALBERT COOK,
Auditorium Building,
Chicago, Illinois.

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

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1—B _♭ Clarinet	1—Baritone (Bass Clar.)
1—Piccolo	1—Bassoon (Bass Clar.)
2—1st B _♭ Clarinets	1—2d Trombone (Bass Clar.)
2—2nd and 3d B _♭ Clarinets	1—1st B _♭ Tenor (Tribble Clar.)
1—Oboe and Soprano Saxophone in C	1—2d B _♭ Tenor (Tribble Clar.)
1—Bassoon	1—B _♭ Bass (Tribble Clar.)
1—1st Soprano Saxophone	2—Drums (E. Tube)
1—2d Soprano Saxophone	

The numbers listed and a wide variety of other original copyrights and classics are available for orchestra in the *Walter Jacobs Library for Public School Orchestras*, the *Jacobs Folios for School Orchestras*, etc. Complete catalogs of School Band and Orchestra Music with sample violin and cornet parts on request.

IMPORTANT: The above pieces are not published as a collection or folio and are obtainable only as separate numbers, each complete for the instrumentation as listed.

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Who's Which On the Picture Page

—1—
 Abe Lyman, orchestra leader, and Ted Powell, tenor-banjoist, discussing something or other—possibly Ted's salary. Anyway it must be a pleasant topic. (Picture courtesy of Leedy.)

—2—
 Here is a banjo with a neck nine and one-half feet long which almost puts it in the giraffe family. If the frets were extended it would make a fine step-ladder. The gentlemen in the group are "Inky" Henneberg, staff banjoist of Station KOIN; Howard Stanchfield, manager of the small goods department of Sherman, Clay & Co., and Joe Sherman, staff banjoist of KGW. (Picture courtesy of Bacon.)

—3—
 This obese instrument is a mando-bass. Despite its pachydermous proportions, if treated kindly, it is very tractable and of a gentle disposition. The young lady, Veda Santos of Rochester, N. Y., is evidently aware of this, as she looks quite unperturbed. (Picture courtesy of Gibson.)

—4—
 Sid Austin of Calgary, Alberta, Canada. Sid is with Larry Rich and his band, who are headliners on the Keith-Orpheum Circuit. (Picture courtesy of Ludwig.)

—5—
 This is not a very good publicity picture for the uke. There is too much scattering of interest. The distracting element is furnished by the Dorothy Walker Four, of South Bend, Indiana. (Picture courtesy of Gibson.)

—6—
 (Above) Teddy Kirogluk, who came from northern Alaska to New York in the interest of the Eskimo Reindeer Meat Growers' Association, or something like that. He will go back as an emissary of American "jazz." Teddy is shown caressing a "Solo Uke," but he also intends to master the tenor-banjo. We have this on the authority of Harry Reser. (Picture courtesy of Lange.)

—7—
 Frank C. Braddury, one of the younger generation exponents of the five-string banjo, and an artist on the instrument. Co-manager with Walter Kaye Bauer of the A. G. of B. M. & G. Convention at Hartford, Conn.

—8—
 Here is Jessie M. Johnson, of Indianapolis, Indiana, playing a tune of old Hispanola, or maybe one of those things from the Mazda Belt. How do we know? Anyway, the instrument is a guitar, and we are told that under the skilful manipulation of the lady, the music which proceeds from it would make Orpheus hang his head in deep humiliation. (Picture courtesy of Gibson.)

—9—
 Walter Kaye Bauer, a prominent banjoist and authority on plectrum matters. Organizer and director of the Mandolin Symphony Orchestra, a feature of the A. G. of B. M. & G. Convention.

Some Good Friends of Ours

Rodney W. Hanford of Niagara Falls, New York, plays cornet, clarinet, saxophone and horn, and teaches all brass and wood-wind instruments. He is band and orchestra leader for the Niagara High Schools. Mr. Hanford appreciates the articles on school music and enthusiasm for the clarinet and saxophone departments.

Horton O. Elphick is an alto saxophone player in Superior, Wisconsin, where he directs a small dance orchestra. He likes the clarinet and saxophone departments; thinks they are very instructive.

A. "Andy" Dicker, whose initial might also stand for antipodean as he lives on the underside of the world from us, is Eb alto saxophone player in the "Melodists" Orchestra, Wellington, New Zealand. Mr. Dicker pays tribute to the retired Mr. Barroll for "the excellence of his educational talks." Of Mr. Ernst, he says the latter "already has won the confidence of saxophone readers by his first shot."

R. Humbert is an organist connected with the Ralph Waldo Emerson School for Theatre Organ in Chicago, Illinois. He is extremely interested in Mr. del Castillo's department.

Wayland Stevens is a cornetist and band leader in Alderson, West Virginia, who does not see how any improvement can be made in the JACOBS ORCHESTRA MONTHLY.

A Page of Plectrumists



1. ABE LYMAN and TED POWELL



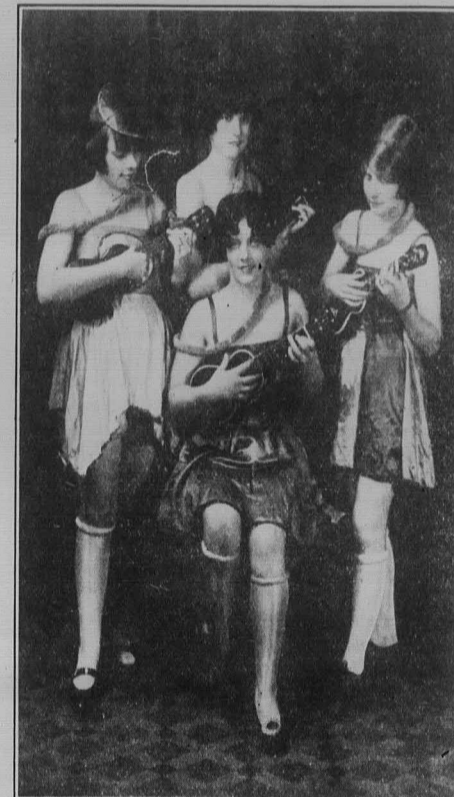
2. "INKY" HENNEBERG, HOWARD STANCHFIELD and JOE SHERMAN



3. VEDA SANTOS



4. SID AUSTIN



5. DOROTHY WALKER FOUR



6. TEDDY KIROGLUK



7. FRANK C. BRADBURY



8. JESSIE M. JOHNSON



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3. STARRY JACK. March and Two-Step. R. E. Hill
4. CROPS VICTORY. Waltz. A. J. Weill
5. DAT YAM RAG. A Dixie Delicacy. A. J. Weill
6. LORAIN. March. Amos C. Nichols
7. PAGANI WALTZ. Arr. D. E. Harland
8. SAND DANCE. Moonlight on the Swannee. Leo Friedman
9. ONION RAG. A Formula Easter. A. J. Weill
10. UNDER THE DOUBLE EAGLE. March (Wagon). Arr. Walter Jacobs
11. FROG FROLICS. Schottische. R. E. Hill
12. IRUNK. Intermezzo. Walter Rolfe
13. BABOON BOUNCE. A Rag-Step Intermezzo. George L. Cobb
14. GERMANEE. One-Step or Two-Step. A. J. Weill
15. PERT and PRETTY. Waltz. A. J. Weill

Vol. 2 Contents

1. RED ROVER. March. A. J. Weill
2. WEDDING OF THE FROGS. Characteristic March. Geo. L. Loring
3. TEHAMA. Intermezzo Romantique. Chauncey Haines
4. SUMMER GIRL. Waltz. A. J. Weill
5. ADALID (The Chieftain). March. R. B. Hill
6. RABBIT'S FOOT. Fox Trot. George L. Cobb
7. RAG TAG. March and Two-Step. A. J. Weill
8. MOS-KEE-TOE. One-Step or Two-Step. Harry Temple
9. SOMEWHERE IN ERIN. One-Step. A. J. Weill
10. TURKISH TOWEL RAG. A Rag-Down. Theo. S. Allen
11. SWEET CORN. Characteristic March. A. J. Weill
12. DANCE OF THE MOTHS. Schottische. A. J. Weill
13. POSIES. Waltz. Fred J. Bacon
14. TROOPERS THE. March and Two-Step. W. D. Kenneth
15. WATCH HILL. March and Two-Step. W. D. Kenneth

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1. KALOOA. A Duettown Intermezzo. A. J. Weill
2. DARKEY'S PATROL. March. Geo. L. Loring
3. JAZZIN' THE CHIMES. Fox Trot. James C. Johnson
4. YANKEE BOYS. March. A. J. Weill
5. KIDDE LAND. One-Step or Two-Step. Frank W. Bone
6. FASCINATION. Waltz. A. J. Weill
7. SPEEDWAY THE. Galop. Geo. L. Loring
8. DROWNY BEMPEY. A Coon Shuffle. A. D. Genes
9. PARAGON WALTZ. A. J. Weill
10. FANCHON. Matarka. Frank W. Bone
11. CAMILLA. Cuban Dance. A. J. Weill
12. ME MELLAN MAN. A Fugal Dance. A. J. Weill
13. OLE SAMBO. A Coon Serenade. A. J. Weill
14. WESTWARD HO! March. Geo. L. Loring
15. COWBOY CAPERS. Characteristic March. Theo. S. Allen

Vol. 4 Contents

1. YANKEE DANDY. Characteristic March. A. J. Weill
2. DARKEY'S AWAKENING. March. Geo. L. Loring
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4. PETER GINK. One-Step. M. M. Vesper
5. DON'T LEAVE ME DADDY! Fox Trot. Theo. S. Allen
6. BEHIND THE HOUNDS. March and Two-Step. A. J. Weill
7. BUTTERSCOTCH. Characteristic March. A. J. Weill
8. HITTING THE HIGH SPOTS. One-Step. A. J. Weill
9. BOSTON VOILE. Dance a la Fandangos. J. Ernest Philip
10. CLOUD CHIEF. Two-Step Intermezzo. A. J. Weill
11. AIRY FAIRY. Schottische. A. J. Weill
12. CHAIN OF DAISIES. Waltz. Geo. L. Loring
13. DUSHKA. Russian Dance. A. J. Weill
14. MONTECLAIR GALOP. A. J. Weill
15. ALPHA DE (Farewell to Thee) (Lilianakelen). Arr. Walter Jacobs

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1. ON THE MILL DAM. Galop. A. A. Bask
2. LILIES OF THE VALLEY. Waltz. A. J. Weill
3. KENTUCKY REEL. Fox Trot. A. A. Bask
4. CRYSTAL WAVE. Waltz. A. A. Bask
5. COMMANDER THE. March and Two-Step. Theo. S. Allen
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8. FIRE-FLY. Two-Step Novelty. Theo. S. Allen
9. HOOP-E-KAKE. Two-Step Novelty. Theo. S. Allen
10. EVOLUTION RAG. Arr. R. E. Hill
11. FOUR LITTLE PEPPERS. Schottische. Lawrence B. O'Connor
12. AH SIN. Eclectic Two-Step Novelty. Walter Rolfe
13. SWEDISH WEDDING MARCH (Sodermann). Arr. Geo. J. Trinius
14. DANCE OF THE CLOWNS. "Marchion". R. E. Hill
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2. HALL'S BLUE RIBBON MARCH. E. M. Hall
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4. WHEN THE LILIES BLOOM IN FRANCE AGAIN. One-Step. George L. Cobb
5. WHIP AND SPIR. Galop. Theo. S. Allen
6. ON THE CURB. March and Two-Step. A. J. Weill
7. MAY BELLE. Schottische. A. J. Weill
8. RAIDERS, THE. Galop. Arr. R. E. Hill
9. HUMORESQUE (Ovation). Arr. R. E. Hill
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11. PHANTOM BELLS. Gavotte. A. J. Weill
12. KENTUCKY WEDDING KNIGHT. Novelty Two-Step. W. M. Turner
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4. PAFRIKANA. One-Step or Two-Step. Leo Friedman
5. JAPANOLA. Song Fox Trot. A. J. Weill
6. RYE REEL. Two-Step. Geo. L. Loring
7. HIKERS, THE. March and Two-Step. Theo. S. Allen
8. STOP LOOKY AND LISTEN! A Rail-Road Fox Trot. A. J. Weill
9. RAMBLING ROSES. Waltz. Arthur C. Morse
10. ON DESERT SANDS. Intermezzo Two-Step. Theo. S. Allen
11. CHERRY REEL. Two-Step and Back Door. James M. Duly
12. ULTIMATUM, THE. March and Two-Step. Theo. S. Allen
13. MYOPIA. Intermezzo. A. J. Weill
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1. THAT BANJO RAG. A. J. Weill
2. "PAULINE" Waltz. Theo. S. Allen
3. ENCOURAGEMENT. Waltz. Will D. Meyer
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5. FLYING YANKEE. Galop. Geo. L. Loring
6. FUN IN A BARBER SHOP. March Novelty. Jess M. Wines
7. FOUR LITTLE BLACKBERRIES. Schottische. Lawrence B. O'Connor
8. SPANISH FANDANGO. W. D. Kenneth
9. MINOR JIG. A. J. Weill
10. RUNABOUT, THE. March and Two-Step. Geo. M. Kent
11. DANCE OF THE PHANTOMS. Van L. Farnand
12. OLD FOLKS AT HOME (With variations) (Foster). Arr. Geo. L. Loring
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5. WHISTLING RUFIUS. One-Step or Two-Step. Kery Mills
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7. LEAGUE OF NATIONS. March. Joseph F. Wagner
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10. CRAZY KAPERS. One-Step. A. J. Weill
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What I Like in New Music

By LLOYD G. DEL CASTILLO

TWO birthdays have now been recently celebrated. The first one occurred two months ago, and was the first anniversary of DeSylva, Brown and Henderson.

Orchestral Music

FROM MOUNT RAINIER, by Reiser (Schirmer Gal. 336). Medium; quiet pastoral 6/8 Andantino con moto in G major.

Photoplay Music

CARNIVAL REVELS, by Egner (Sonnemann 68). Medium; light active 6/8 Con spirito in D major. An appropriately titled number of dash and spirit, light and buoyant and sparkling, in tarantelle rhythm.

THE COURIER, by Lakay (Berlin N. O. S. 48). Easy; street march cut-time in F major. Easy swing and good rhythm, with a trio of strong accents instead of the customary legato melody.

SMILE OF COLUMBINE, by Drigo (Belwin Conc. Ed. 119). Easy; light quiet 3/8 Mosso in F major. Maybe it's in that triple rhythm with the legato after-beat figures.

THE VILLAGE CUT-UP, by Egner (Sonnemann 67). Easy; light characteristic 4/4 Moderato in A minor. An eccentric Rural Revue, if we may place idiom. Numbers like this are always useful.

MOTHER'S LULLABY, by Rosenblatt and Silver (Berlin N. O. S. 55). Easy; plaintive 4/4 Andante moderato in F minor. Apparently a song transcription, and of strong Hebraic or Russian idiom, so far as cuing purposes go.

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SYMPHONIC INCIDENTALS 13, by Marquardt (Music Buyers). Medium; heavy dramatic 3/4 Andante maestoso in C Major. No greater mistake was ever made than titling these things by number. The sub-title, in this case Fatalistic, is necessary for proper identification, but try to order it by that name.

CHEROKEE, by Borch (Belwin Cin. Inc. 88). Medium; light American Indian 2/4 Allegretto in D minor. With the passing of Gaston Borch goes one of the most able writers of photoplay music.

FOUR VIGNETTES, by Daly (Boston Music Co.). Four separate short numbers of striking individuality. (1) The Debutante. Medium; light 4/4 Moderato in D major. A rubato intermezzo well up out of the rut.

NIGHTFALL, by Norman (Boston Music Co.). Easy; quiet 4/4 Andante in D major. A straightforward and pleasing melody of sentimental charm, after the manner of Simple Arcu.

DESERT STARS, by Repper (Brashear). Easy; quiet Spanish or Oriental 2/4 Moderato in A minor. Although titled as Oriental, the number seems to me to have more of a quiet Spanish lilt.

UNDER THE STARS, by Stewart (J. Fischer 6002). Easy; quiet 3/4 Andante in D major. Dr. Stewart, as an orthodox composer of the old school, manages to inject considerable emotional warmth into this nocturne in the middle section, and the main theme is of thoroughly pleasing melodic line.

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FOR SALE — New Lorée (Paris) Oboes, latest models, covered, finger holes (plateaus). Direct importations, rock bottom prices. SELMER, Elkhart, Ind. (6)

FOR SALE — Fine toned old violin labelled "Gagliano 1857," yellow brown varnish, \$35. Also old violin labelled "Sagun Paris," red and orange varnish, \$30. DR. MOSHER, Box 27, Calcium, N. Y. (6)

WANTED — Paramount used 5 string banjo, or a Tubaphone. M. L. RUBLE, Route 10, Lancaster, Ohio. (6)

FOR SALE — Pechin Course for Cornet, consisting of 8 books and phonographs records. Never been used, brand new as received. Cost \$35; first \$9, takes them. Postage paid. HUTCHINSON, Sandbourne Road, Bournemouth W., England. (6)

POSITION WANTED — A-1 Clarinet player desires position with theatre or concert orchestra or band; will accept light work on side, piano tuner, harmony instructor, director, music teacher, double on violin. Married. ARNE LARSON, (6-7-8) Hanska, Minn. (6)

WILL BUY — Full course Weidt's Chord System. LOUIS ALTMAN, 805 E. 161 St., Bronx, N. Y. (6-7)

WANTED — Musicians and singers throughout the country who have engagements, to act as representatives of music publisher. C. GOLL, 7237 Greenwood Ave., (pb) Chicago, Ill. (6)

ORGANIST — Experienced, wants to locate in Idaho or Montana. Good recommendations. Address BOX 602, Jacobs' Music Magazine, 120 Boylston St., Boston, Mass. (6-7-8)

BANJO BARGAINS — A few good "Trade-ins" on hand, playable condition, all prices. Send \$10, \$15 or \$20, for best banjo value. Sent subject to refund if not satisfactory. WM. LEWIS & SON, 207 S. Wabash Ave., Chicago, Ill. (6)

WANTED — 1st Chair Clarinet and Cornet for Shrine Band. Must be Shriner. Music side issue. Will secure position for the right men. State occupation. Address BOX 603 Jacobs' Music Magazine, 120 Boylston St., Boston, Mass. (6-7)

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AT LIBERTY — Cornetist for municipal or industrial band; has had experience in machine shop; would consider any reliable proposition. C. A. SHOUP, R. D. No. 65, Emlenton, Pa. (6)

ORGANIST wishes position in motion picture theatre. Three years experience as pianist in theatre. Cue anything pictured. As side lines would direct choir and teach piano. Best of references. SIGURD RISLOV, Sherman, S. Dak. (3-6-7)

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THE PALMS, by Fauré, arr. Nevin (Ditson). Easy; quiet religious 12/7 Andante maestoso in C major. A musicianly organ arrangement of Fauré's famous song, with a scrupulous regard for voice leadings and climax.

Popular Music

THERE'S SOMETHING ABOUT A ROSE, by Fain (Waterson). Now become a leader, justly so. Ashamed to say I passed it up on the first reading.

WHO WOULDN'T BE BLUE, by Davis and Burke (Waterson). Smooth and unctuous, to be sung with a sob in the voice. **HE'S WORTH HIS WEIGHT IN GOLD**, by Wendling (Waterson). A baby song, and I mean those under three this time. A hot verse and a ballad chorus, if you can imagine the combination.

CHILLY-POM-POM, by Wendling (Waterson). A nut song of the French school, with one of those irregular meters done here in 2/4 that has hitherto appeared in 6/8 in songs of the *Valencia* or *Parce* type.

IF I CAN'T HAVE YOU, by Donaldson (Feist). A semi-blues, coming fast, by one who I have come to believe is the most remarkable song writer in the business.

JUST A NIGHT FOR MEDITATION, by Pollack (Shapiro, Bernstein). The composer of *Charmaine* and *Diane* steps up with a fox-trot of unusual calibre and distinctive merit.

IN THE EVENING, by Dowling (Shapiro, Bernstein). The composer of *Little Log Cabin of Dreams* does the same thing.

NOTHIN' ON MY MIND, by Florio (Remick). A real nifty song of catchy rhythm. I hope it clicks.

IN MY BOUQUET OF MEMORIES, by Akst (Remick). An attempt to repeat on *Among My Souvenirs*, which this is obviously patterned after. A good imitation which is very likely to hit.

HAPPY GO LUCKY LANE, by Meyer (Remick). The house of Remick is a bear for rhythm songs, and this one illustrates it. The eight measure chorus phrase is a honey. **IT WAS THE DAWN OF LOVE**, by Cools (DeSylva, Brown and Henderson). The chorus starts off smoothly but a little tamely, then by a sudden shift of tonality captures the attention and holds it.

Honorable Mention

THE PARADES B(6/8 March), by Lipschultz (Berlin).

COMMANDER BYRD (6/8 March), by Cools (Berlin).

YOU SAY THE SAME THING TO ALL (Waltz), by Downey (Helfand and Downey).

WAITING AND DREAMING OF YOU, DEAR (Waltz), by DeMaiffe (DeMaiffe).

RIDING DOWN THE SKY (One-Step Song), by O'Hara (Birchard).

FIVE LOOSE LEAF SONGS (You, Only You; I'm Just a Wanderer; Land of Dawn; Maybe I Will; Raindrops), by Kuhn (Kuhn).

Should Organists Sleep?

Continued from page 19

Finally there are the bulk of players who can take it or leave it alone, so to speak. If the imitative cue forces itself upon the audience they are there with it. They can produce a fire-gong before the fire is out without turning the console upside down to find it. They have trained their imitations to keep their place and not disrupt the music, but rather accompany it.

Who is right? Why, the last class, obviously. I developed the argument so they would be. The point is that a very funny imitation is out of order unless a sense of proportion is owned by the man who does it. Buster Keaton can fall down stairs to the accompaniment of the xylophone and the crash cymbal, but not Lon Chaney. Louise Fazenda can get kissed with the aid of the Bird Whistle and the Wood Block, but not Pola Negri.

In the old office building formerly tenanted by Walter Jacobs, Inc. there used to be a quaint character known as Dinny Timmins, who ran the elevator. Dinny had a genuine sense of humor plus a much better acquaintance with the highways and byways of music than he had any right to, considering how he looked. I once endeavored to show him how the modern theatre organs had been developed with their wealth of orchestral effects and traps in order to provide a fit musical setting to the pictures. "Well," said Dinny, thoughtfully, "the pictures today are certainly a lot of junk." He got the job.

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

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"Our 'First Band' is an organization consisting of students in the different school bands, for no one can join the 'First Band' unless he belongs to his school band. His conduct is regarded as being practically as important as his musicianship and both musicianship and conduct must be of a high standard. To gain promotion in the band conduct must be exemplary.

"There are periodical tests for promotions, as they are an incentive for the boys to study more seriously. The current attitude is shown by one boy of thirteen who, to the astonishment of his parents, once declined the weekly attendance to the picture show that he might study to make the grade for promotion to the first row in the cornet section. He made it.

"The reed section has been the recipient of many favorable comments. I do not mean to convey the impression that we have a perfect reed section, but, in these days, when jazz plays such a big part in the lives of many students who become infected with the desire to imitate the insipid portamentos, ear-splitting squeals and ridiculous tremolos which the clarinet, saxophone, etc. are generally submitted to in the jazz orchestra, it becomes a very hard task to build up a good reed section. It is quite a problem for a director to dissuade the students from indulging in such "tone ruining practices" heard all the time over the radio, at the shows, and dance halls. It seems easier to do that "clownish stuff" than it is to produce a good round sonorous and rich tone. In this respect I think we have been very fortunate in prevailing on the students to avoid the practice of jazz and to work on sustained notes and the correct development of technique.

"Our people are proud of our band. The Rotarians especially have assisted us in time of need, furnishing uniforms for the band and raising funds to meet the expense of taking us to various band contests. We are very fortunate in having as our school superintendent Dr. E. E. Oberholzer, and as supervisor Miss Lulu M. Stevens, who are both a great support and guide to the band.

"The 'First Band' was organized October 18, 1925, with thirty-five pieces. In 1926 the band membership increased and we won the first prize in class A high school bands, and made the second highest score of all the forty bands that attended the contest at Waco, Texas. Some of the competing bands had been organized six and eight years. We attended the national band contest at Postoria, Ohio, and the state contest at Wichita Falls, Texas, last spring with sixty-eight pieces.

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It has just been announced that Patrick Conway, noted bandmaster and head of the Conway Band School, will be at Wildwood, N. J., with his band, from June 30th to September 10th.

Laconia, New Hampshire.—The Laconia Municipal Band, Prof. J. E. A. Bilodeau, director, was the principal factor and sole sponsor of a Grand Community Concert for which special occasion the band invited all local instrumentalists, to join with it, whether such were violinists, cellists, flutists, banjoists or what not.

Laporte, Indiana.—The Boys' and Girls' Band of Laporte, directed by John P. Baer and sponsored by the Y. M. C. A., gave its sixth annual concert in the high school auditorium, to a delighted audience of about five hundred.

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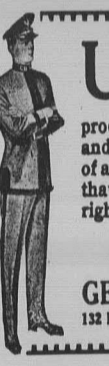
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BITS FROM BOSTON

AT THE Metropolitan. It is some time since I entered the lordly portals of this temple of the motion picture, as readers of this column are no doubt aware. On this occasion the first thing that greeted me after walking over the feet of twelve outraged citizens, throwing my hat on the floor in the mistaken notion that I was sliding it in the treacherous receptacle provided under the seat for my deception, and finally raising my eyes to the screen was—what do you think? Rod LaRoque! Well, better luck next time. Rod was surrounded by a company which included a little lady by the name of Lupe Velez who exhibited a chest expansion of ten inches or more when registering emotion. She showed great trust in the honesty of her *modiste*.

After the characters of this drama, *Stand and Deliver* by name, had passed through the usual vicissitudes of screenland, there was exhibited the work of some poet of the slides, consisting of a sufficiency of doggerel, to which Arthur Martel (a mono-ped by gum! according to Del Castillo's definition of the same) played the *Spring Song*. Somewhere in the show was sandwiched in a Tiffany Color classic, which like all the color classics I have ever witnessed reeked sentimentality and bad acting, and the news reel.

The *piece de resistance* was Paul Whiteman and his orchestra. Paul inaugurated the shindig with a hot number and like all hot numbers no matter by whom played, it sounded very much as if the members of the team had left out half the notes of their parts and were in serious difficulties with the balance. The hotter they get, the colder I become. However, after this exhibition of the fact that they could play out of tune, if it were really necessary, the orchestra set about the business of providing music. And they did just that. Either Paul Whiteman is the greatest leader of this type of music trodding our old globe today, or Ferdie Grofé is the greatest arranger of the same, or I'm a Chinaman, which latter is manifestly absurd! In the matter of tone color this team is in a class by itself. They play with beautiful precision and the flexibility of a rubber bumper (see late news dispatch). I noticed a tiny little bit that was new to me. Two trumpets blowing into each other's bells. A novel mute—eh what! My pleasure was short lived, however. Vaudeville usurped the scene, and Paul ambled off to the wings leaving the orchestra in the hands of an assistant conductor, or should I say the "concertmeister?" There was some dancing by some girls with, for a peculiar reason which I have not been able to analyze, offensively bare legs, quite bare and extensively so, some singing, and some other things, and then back ambled Paul for the final number. Next appeared the screen and Rod LaRoque. I grabbed my hat off the floor and beat a hasty retreat over the feet of twelve newly outraged citizens. When I came to the matter of balancing debits and credits, I discovered that I hadn't had a very bad time of it after all.

The Boston Symphony Orchestra loses next season, through resignation, three valued members, to wit, Alfred Holy, first harp; George Wendler, first French horn; and Joseph Keller, violoncello. Mr. Holy has been a member of the orchestra for nineteen years, Mr. Wendler fifteen years, and Mr. Keller, thirty years.

Mr. Holy and Mr. Wendler joined the organization during the régime of Dr. Karl Muck, held by many to have been the peak period of the orchestra's career. Mr. Keller has played under five conductors and has acted as first cellist at the "Pops" for a number of seasons. The resignation of these men is regretted not only by the Board of Trustees of the orchestra but by the large audience of listeners who have been accustomed for years to seeing them at their desks on the platform.

Editorial

Continued from page 5

have outlined, rather than by any attempt to make these extremely valuable instruments in their specialized sphere, function in a manner which of a necessity places them in a dubious light for the consideration of serious musicians. We will let one William Shakespeare point our meaning: *The lady doth protest too much, methinks*.

Finally, if it is true, as this magazine believes, that wider and more generous recognition should be given the plectrums and their players by musicians at large, it is equally to be admitted that a reciprocal attitude towards the recognized orchestral group is an essential condition of this *rapprochement*. Instrumental chauvinism from one side is just as devastating to the hoped-for result as it is from the other.

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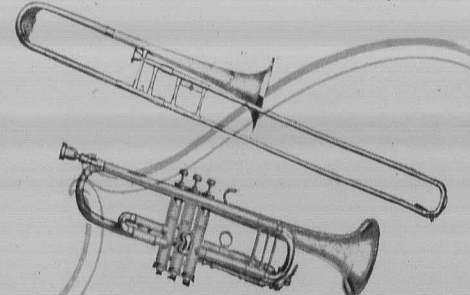
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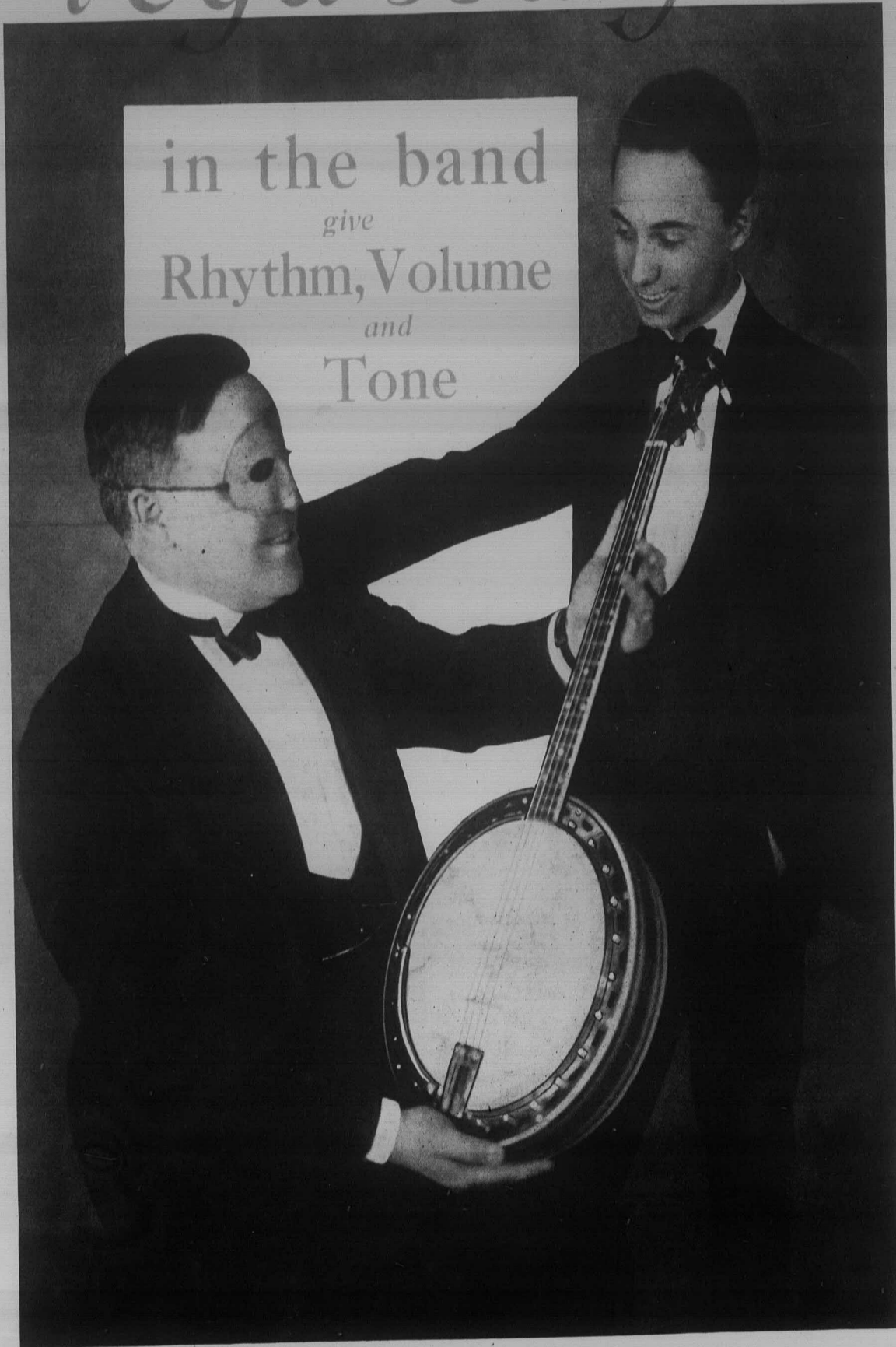
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JULY
1928

Published by
WALTER JACOBS, INC.
BOSTON, MASS., U.S.A.

25¢ \$200 per yr.
CANADA 2.25
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Sole Agents for British Isles and Colonies (Canada and Australasia excepted) THE B. F. WOOD MUSIC CO., 84 Newman St., Oxford St., London, W. 1. Subscription per annum, 10/6 net; Single copies, 1/3 net