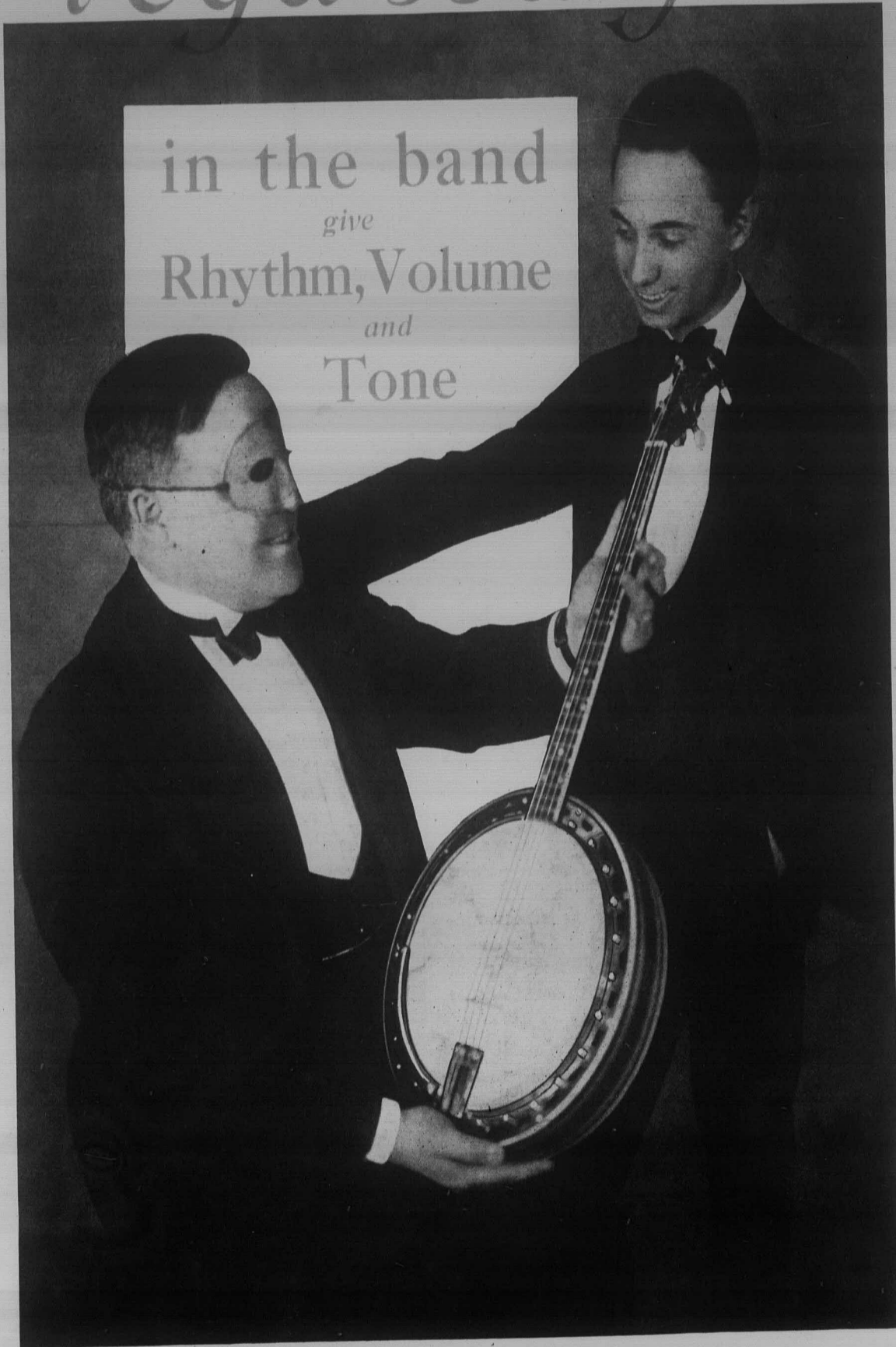


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Ancient the Movietone,  
Vitaphone, Et Al  
○  
The New York Society  
of Theatre Organists  
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○  
The President's Church  
Adopts Movies  
○  
Music Reviews  
and  
Other Regular Features



VERA KITCHENER  
President of the New York Society of Theatre Organists  
A story concerning the latter appears in this issue

## Music

SCINTILLATING SANDALS  
*Japanese Dance*  
Frank E. Hersom  
CARTOON CAPERS  
Earl Roland Larson  
SYNCOBLUE  
Chas. McNeil  
○  
*Jacobs' Cinema Sketches*  
DRAMATIC APPASSIONATO  
Gomer Bath  
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*Orchestral Piano Parts*  
CONSOLATION NO. 6  
Franz Liszt  
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JULY  
1928

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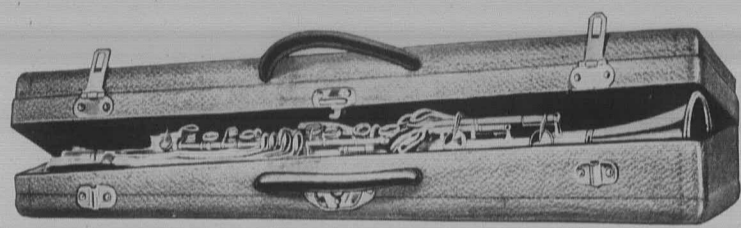
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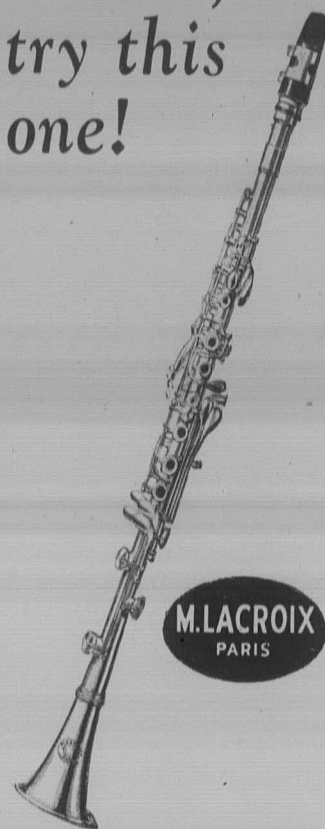
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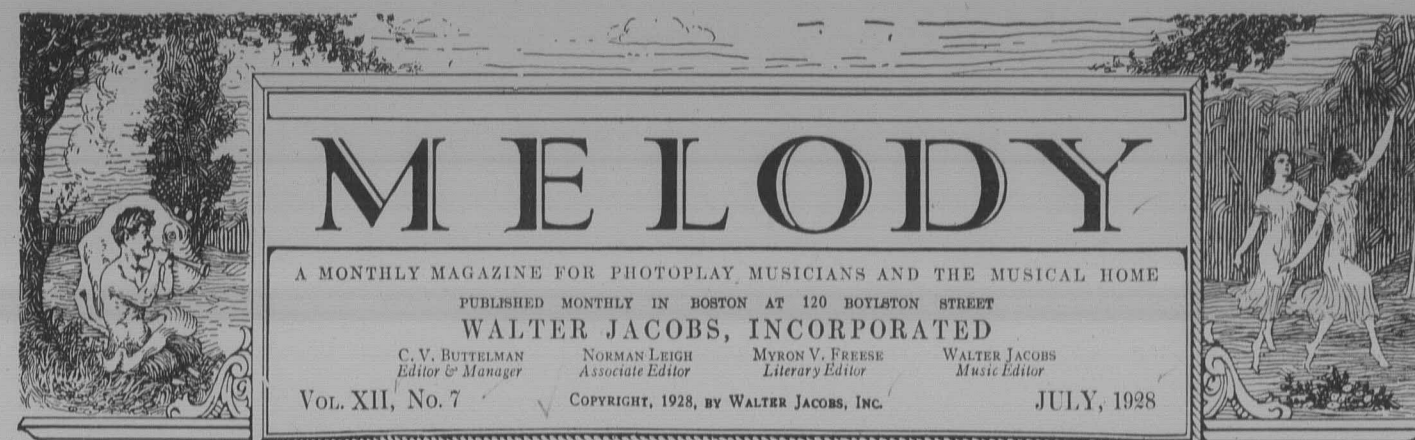
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## This and That

MANY people are querying as to just what amount of the success enjoyed by the various school band festivals held throughout the country, can be laid to the competitive spirit which is injected through the offering of prizes, cups, medals, etc. There are those who believe that the same degree of interest could be held without any of these tangible earnest of accomplishment and that the bitter after-taste of defeat, which must necessarily be the share of the majority, could be well dispensed with. Others are just as firmly convinced that if the competitive spirit were removed, a very large portion of the incentive to strive would also be eliminated. These people say, too, that life itself is competitive, and as no better system has yet been devised by which to run the social machine, it is doubtful whether any can be found to operate in the festival field.

There is no doubt but that there is much to be said on both sides, and that the question presents many angles from which it may be viewed. Certainly one cannot question the results that have attained under the competitive system. Anyone who has followed these festivals and contests from their inception to the present day, cannot but be aware of the remarkable raising of standards amongst the various bands which have taken part. This applies with particular truth to the bands coming from outlying sections. A glance at the list of prize winning organizations of the late New England Festival shows a noteworthy scattering of awards over a widely spread territory, the which was not so true of former contests. This also holds with the players picked for the All New England High School Orchestra — they truly represented New England from nearly every nook and cranny of its somewhat extensive area.

The answer of course to all this is that through observation of, and contact with, school organizations of the larger centers in former festivals, an entirely new set of standards has been set up in the matter of programs and performance. This applies not only to the players themselves, but to the directors of the bands, supervisors of music in small communities, and even the home folks themselves.

Now the question before the court is: "Would these results attain if there were not a pot of trophies at the end of the rainbow?" We confess to an open mind.

### Radio and Music Appreciation

MUCH opportunity is offered to wax merry over the lack of humor shown in the construction of our commercial broadcasts. The writer himself has been guilty of numerous rude guffaws at some of the unfortunate juxtapositions of high falutin' programs, and ridiculously prosaic sponsorships.

There are some broadcasts, however, in which, because of a natural contact between the advertiser and the subject featured, this mirth-producing characteristic is definitely lacking. The broadcasts of the talking machine companies, for instance, fall into this latter class, those of the New York Edison Company, in particular, being a service worthy of the most serious consideration and one which can be received without the suspicion of a snicker. Not only are the programs of a good standard of excellence but, in addition, the company furnishes literature of a helpful nature in the matter of general musical culture to those interested enough to write for it.

Radio has done more, within a like space of time, for the cause of music appreciation than any single influence

of which we can think. Its possibilities in such matters are almost limitless, and as yet have been but barely indicated. The educational broadcasts by Dr. Damrosch and the suggestion of A. Atwater Kent, that a definite plan be outlined by the Radio Commission for the using of radio in educational matters are indications of what may develop.

### The Unions and School Musicians

IN SOME sections of the country there appears to be more or less conflict between school bands and orchestras and the various locals of the M. P. A. We in Boston are differently and more fortunately situated in this respect. Here the two work in complete harmony, and with this demonstration before one's eyes, it is difficult to perceive much justification for things being otherwise. Of course, in Boston, these young bands do not compete in any way with the union; in fact, many of the school players are members of the Musicians' Protective. This, of course, raises the point as to how, under the circumstances, they can play in bands with non-union members, which can be answered quite satisfactorily by the information that they receive permission from the union to do so. The school bands in Boston do not take paid engagements, or others which would deprive union musicians of work, and the union, in recognition, grants the permission referred to. In fact, so friendly is the spirit of the local M. P. A. towards school bands and orchestras, that a very large number of union musicians were actively engaged in work on the recent festival. Which is as it should be.

### Youth Knows No Limitations

THE question is often raised, "How is it that school bands can be turned out in a year's time in the stage of development attributed to them by their ardent enthusiasts from material that, in the majority of cases, at the start was not in a position to know which end of a horn the sound proceeded from, when, proportionately it takes so much longer to achieve a like homogeneity from seasoned musicians?" The question carries a doubt as to the authenticity of the claims.

For those who have listened carefully to school bands and orchestras the past year or so, the doubt has vanished, although to many the question still remains. One does not have to look far for the answer, which carries two elements of conviction. The first, that although it is true a remarkable band of youngsters can be turned out in twelve months' time, it takes years to prepare the man who accomplishes the job. The teaching of this class of bands has become a highly specialized branch of musical pedagogy, with a scrapping of many outworn and justly discredited theories and prejudices which heretofore have flourished in the teaching world as the green bay tree of Biblical lore. It calls for well trained and opened minded musicians.

The second has to do with the fact that the ordinary limits of time do not exist for youth in matters pertaining to achievement. This is a verity of which we will give a concrete example.

When Dr. Rebmann, director of music in the Yonkers public schools, who came to direct the All New England High School Orchestra at the recent festival, started rehearsals, he found himself with a score on his hands, the *Ming Toy* suite of Friml's, calling for an English horn solo. But there was no English horn in the entire aggregation of more than two hundred players. What to do? Many suggestions were forthcoming, including one for

fixing up the part for oboe. It was felt, however, that such a makeshift should be resorted to only in the last straits of desperation. Mr. David C. King of the Oliver Ditson Co. finally offered to furnish the horn if anyone could be found to blow it. A thorough canvass brought to light the fact that none of the youngsters knew anything about an English horn. One chap, Arno Mariotti, an oboe player from Bridgeport, Conn., was willing to undertake the task of learning enough of the instrument in the short time at his disposal (a matter of forty-eight hours) to play this solo. The horn was handed to him and he set to work. When the next rehearsal was called, Mariotti was questioned as to whether or no he was ready with his part and answered that he needed a bit more time. The boy stayed up all that night, eight or nine hours, practicing the instrument. The next morning, Saturday (the performance was given the evening of that day), he appeared at rehearsal with his part letter perfect, and in the evening played so well that the entire orchestra as well as audience rose as one man at the conclusion of his solo and applauded him tumultuously.

This incident should make plain to all the reason why school bands and orchestras reach musical maturity at an early age in the art. Youth has unlimited faith in itself and a keenness of interest which, for the majority, unfortunately, is dulled as the years pass. Youth says "I will," and generally does.

### Welcoming New Friends and Old

WE ARE pleased to announce that the Seattle Society of Theatre Organists has adopted MELODY as its official journal. This is the most recent of these prominent and influential organizations to thus recognize the merits of our magazine. We take this opportunity of welcoming the members, many of whom are already, and have been for some time, readers of MELODY, and to add that shortly we will be in a position to make known further action on the part of theatre organist societies in adopting the course of the Seattle S. T. O.

### What Indeed!

ONE cannot help but reflect, if the "talkies" become the furor their proponents so fondly hope, that there will be more than musicians to gaze questioningly on the spectacle. What is to become of the present denizens of Hollywood? What the fate of the doll-faced cuties, and the patent-leather haired curios, who now intrude on the gorgeous sets of the silver screen? And the tenori and prima donni of horse opera? The "talkies" will call for actors, and voices, an ominous statement for many of those now pulling down salaries, far in excess of that enjoyed by the President of the United States, on the strength of a neat ankle on the one hand and a sick-dog eye on the other. "War is hell," said one Wm. T. Sherman. We are inclined to the opinion that many people are beginning to gaze upon science in somewhat the same light. The above thoughts are the outcome of a recent listen-in to the eloquence of an eminent light of the Hollywood school of screen didoes.

### 1844—T. H. Rollinson—1928

WE regret to note the passing of T. H. Rollinson, well known composer and musician, for forty years editor of the Band and Orchestra catalog of the Oliver Ditson Co. Our readers will recall his column in this magazine, *Rambles In An Office Chair*.

# Anent the Movietone---Vitaphone---Et Al

## This Music Holds Potentialities

Emil Velasco, Organist, Formerly of Roxy Theatre.

The time is not far distant when all motion will be accompanied by sound effects, either in the form of speech or properly synchronized vocal and instrumental musical scores.

THE above paragraph jumped out of a page newspaper advertisement of the RCA Photophone and struck me squarely between the eyes. It did not require the imagination of an Edison to realize its significance and to cause me to wonder as to just where the musician in the theatre pit would get off. This advertisement was followed in a few days by announcements in the newspapers of the signing of contract by a subsidiary of the Western Electric Company with the big movie producers and exhibitors, for the installation and use of the Movietone. Possibly before this gets into print, the Blah-tone, or some other contrivance, will sign up the producers and exhibitors not already attached to the "canned" voice and music bandwagon. What will it eventually mean to the musician in the theatre pit? I don't know. Nobody does. But I do know this: If I were coaxing notes from an "E" clarinet as I did in the army in France, I might consider the matter as a potentiality, even if not too serious a one.

Let's look at it this way. Why did the big electrical and acoustical research laboratories spend thousands upon thousands of dollars perfecting these various devices? Naturally, a movie film which produces the voices as well as the features and movements of those portraying the story, enhances the entertainment value and enlarges the field of the motion picture. However, this is not the big talking point. What is the biggest item of expense in the modern movie theatre? You have guessed it — the orchestra! It doesn't require a mathematician to figure out how many theatre managers will be impressed by a film and machine which will furnish perfectly synchronized music from a symphony orchestra, and permit the saving of anywhere from a few hundred to a few thousand dollars each week in orchestra cost.

Fortunately, there are a few bright spots in what might otherwise be an overwhelming gloom. First, the revolution, if it comes, cannot come overnight, as did that which affected the corset business and the cotton and woolen lines; it will take time to equip America's theatre. Second, it is doubtful if "canned" music will ever totally supplant the real thing, with the exception of ordinary or indifferent theatre music. "Canned" music will never take the place of the outstanding soloist, particularly on the modern theatre organ. It might temporarily prevent the installation of organs in places not so equipped, but "canned" music hardly will cause theatre owners to junk expensive modern instruments. Those theatre owners with instruments now ready for the junk pile, and which should be supplanted by modern equipment anyway, will probably hail the new system as a boon.

To the ordinary organist who hasn't kept up with the advances made in the profession, I would say — "Watch your step!" But for the theatre organist who, to drop into the vernacular of the day, knows his stuff, I do not see much of a menace in the advent of a film which talks and plays.

## Popular In Denver

Viola K. Lee, Organist, Aladdin Theatre, Denver

I BELIEVE there is a wonderful future for Vitaphone and as more improvements are made we will be able to hear more and better musicians than heretofore. Nevertheless I do not think mechanical music will ever supplant organists or orchestras except, possibly, in the smaller towns where the better musicians are not available. It is true that unless the installation is perfect, the music becomes very monotonous and a varied tone coloring, of course, is lacking. This fault in my opinion can never be remedied in the mechanical instruments. The lack of personal touch an organist or orchestra gives out, is quite evident.

Some pictures I have seen lend themselves to Vitaphone accompaniment, while others do not. I feel it is all in such an experimental stage that it is hard to state much about it. The Denver public have certainly taken to the Vitaphone, one of the reasons being that we have no orchestras here of over fifteen men, playing in any of our theatres. The business at the Aladdin has more than doubled since the Vitaphone installation, which of course makes Mr. Huffman my manager, very enthusiastic over it.

I, myself, have put on some of my most successful solo numbers through the Vitaphone, using Victor records of some of the best artists singing semi-classical numbers. The voice seemed to predominate and the organ covered up the record accompaniment so as to make it appear as if

A number of prominent photoplay musicians give frank expression to their opinion on a topic which has recently sprung into prominence wherever the craft foregather. The larger number quoted are optimistic, and we are inclined to agree with these.



I were using a real singer instead of a record. The public were certainly baffled in this matter, lots of people inquiring how it was done. In this novelty we used a Victrola for reproduction and the arm of the Vitaphone for re-amplification. It took a long time to work out, but we finally accomplished it and the result was worth while. I used the Victor record of *Eleanor* with organ accompaniment for a beautiful scenic one week, and received a "hand" every performance.

## Here To Stay—But!

Daniel Breeskin, Orchestra Leader, Earle Theatre, Washington, D. C.

MECHANICAL music is here to stay, but it is questionable if it will ever become popular, as its reception, so far, has been lukewarm. My personal opinion is that this type of music will never supplant a good orchestra nor a good organist; it may, however, replace a poor one. It is limited because of certain mechanical defects in reproduction, which cannot be remedied on account of the principle of amplification used. Its greatest effectiveness lies in its use with pictures which depend on mechanical effects to put them over, such as imitations of various noises, as well as singing and talking.

The general public, so far, has been indifferent, with the exception of a few great pictures, which would have drawn the crowds, anyway.

The manager of my house likes it as a novelty, but not as a steady diet.

## A Passing Novelty

Mirabel Lindsay, Organist, Ambassador Theatre, Washington, D. C.

UNLESS mechanical music for picture accompaniment is greatly improved, it is my opinion that it is a passing novelty. I believe, also, that the public will soon tire of canned music. The human touch added to the silent drama by the musicians in the pit, serves to make pictures realistic. It is a known and proved fact that the public becomes attached to the manner used by different musicians in "putting over" their pictures — it being a common thing to hear the remark that one goes to a certain theatre to hear certain musicians.

Mechanical music lacks in depth, in beauty and in flexibility of expression (from extremely soft to loud), lacks in tonal quality due to the constant scratching of the record or manner of reproduction, and the "talkies" hold difficulties such as would arise when an Oriental picture was being shown and the English language used; a musician could put over the picture with the Oriental music, losing none of its realism. Of course news reels are interesting when reproducing actual happenings, even though they are scratchy and require imagination. The *Jazz Singer*, featuring Al Jolson, and pictures of that type (which are bound to be few) seem successful. Al Jolson's extreme and marvelous popularity carries the *Jazz Singer* in its train. As for the public's reaction, I have heard several favorable comments on the *Jazz Singer* and on the news reels, but also have heard a number of people express their dislike for the canned accompaniment to a picture; even to the talking movie. My experience has been that people are not in favor of it, in any way, replacing orchestras and organists. They accept it as a novelty, but not as a permanent feature. There are some who dislike it very much, and refuse to attend theatres using it; these people are not musicians, with their work particularly affected by mechanical film accompaniment, but those composing the general public.

My manager feels that this type of music will have to be greatly improved before it can even have a chance to compete with the organist or orchestra. His words were that it would "Never do it," although he said that we could not tell; there are always wonderful inventions presenting themselves, and the future might hold something, today unknown. He qualified this, however, by stating that — there was no foreshadowing of this as yet.

## Mechanical Music Vapid

Karl Holer, Composer-Arranger, Washington, D. C.

TO one accustomed to orchestras and organs, mechanical accompaniment for motion pictures sounds rather vapid. I pose as no prophet, but it seems to me that mechanistic music will never wholly supplant the individual. There is no substitute for personality.

## Audiences Complain

Jean Anthony, with Marbro, Chicago Illinois

AS an added feature, and nothing more, mechanical music is here to stay, and will get better as time goes on. It will never, however, supplant organists. I say this from facts which have come under my personal observation. The public complained to the management at Marbro of one of the films with mechanical accompaniment. The complaints were numerous enough to have the organ supplanted the Vitaphone accompaniment of the next release. Patrons walked out, asking for organ music. It might further be said that, regardless of whether these devices are put over or not, an organist is all-important in opening or closing pictures featuring the same, just as a stage hand cannot be complete without an organ introduction, finale accompaniment, and curtain.

## No Substitute For Real Thing

Roy L. Medcalf, Organist, Imperial Theatre, Long Beach, California

IN ITS present form, mechanical music is not satisfying the customers, and in my opinion will never be a satisfactory substitute for the real thing. However, you never can tell about these managers. There is a tonal monotony in this music which results in a feeling of absence of life in the front of the house. So far I have observed nothing commendable about it from the listener's standpoint, in fact ninety percent of the audiences prefer the bonded stuff, if you will pardon the levity of the phrase.

## On The One Hand—On The Other

Clark Fiers, Organist, West Side Theatre, Scranton, Pa.

SINCE the inception of the talking-movie, I suppose that every conscientious theatre musician has periodically given vent to his feelings, and has at times felt low and depressed about the future — but frankly, why the cause for alarm? It has been some time now since we have had synchronized pictures, and there apparently does not seem to be an overwhelming number of musicians out of work due to the talking photoplay's new place in the theatre.

I am convinced that here is no mere novelty; that the new type of synchronized film is going to occupy its definite niche; especially do I think so after reading an editorial in a trade-journal of authority. The article mentioned among other things that these "talkies" (which is the slang for the issue we are discussing) will make great progress during the coming year, and that concurrent with their rapid rate of progress, they have already given the motion picture a greater sphere of effectiveness as well as usefulness. Although it was a lengthy discourse, I did not see anything that so much as hinted that the "talkies" would replace the organist or orchestra in the theatre. That fear seems to be the average musician's sword of Damocles. Some of them, without using their good common sense and a little logical reasoning, make it an obsession.

Take as an example, the position that the pipe organ holds in the theatre of today. Is not this sufficient proof of the organ having convinced theatre owners that within its chambers lies box-office value? The most important theatre circuits in this country and abroad are installing the finest organs and engaging only the most competent organists because they know that organ music means silver-jingle at the box-office window. Drop into the Roxy or the Paramount Theatre in New York City and listen to the mighty strains and golden tones of their grand organs — and if you still feel that this grandeur of tone can be successfully and exactly reproduced on a strip of film and a disc of black wax, then it becomes obvious that your capabilities as a music lover are sadly lacking.

A few of the large film productions have been synchronized with a symphony orchestra background using perhaps 100 musicians of the highest calibre, but these have been comparatively few. It is to be admitted that to hear an orchestra of such immense proportions play, is a thrilling experience and a luxury that the music lovers in the smaller cities are rarely privileged to hear. The advantages of the synchronized films in these far-off localities should be great.

Looking the issue squarely in the face, one concludes that if any particular group of musicians is going to suffer, it doubtless will be the orchestra musician. The organist, really, has little to fret and worry about. An organ is installed in a theatre at a large expense and the owner would be loath to simply close it up because of a talking picture. It has become an integral part of modern theatre entertainment and will remain that, with increasing popularity, in the years to come.

The cost of a good orchestra runs high, even more than the cost of a feature organist and while, as a musician, I say that I prefer the orchestra itself and not a reproduction, a theatre manager might think quite differently. So, in his way of thinking, he might see fit to install a Vitaphone or some other make of talking film and keep his organist. This has been done lately in some of the moderately large theatres, but the large de luxe houses realize that they must please those who want the orchestra, organ and the synchronized films too, and for their own health retain all.

These "talkies" are a blessing (!) to some of us who are not privileged to hear great artists of the opera, concert and vaudeville stage. I have never heard Gigli, Talley, Martinelli or Mary Lewis in person at the Metropolitan, but I have heard them on the Vitaphone, and while I did not feel entirely satisfied, still a great portion of my curiosity was put to rest as to just what these personages looked and acted like.

I read a rumor that the famous Jesse Crawford, peer of movie and recording organists, is to make a Movietone reel, and this would be featured as an organ solo, I imagine, if it were presented in a theatre. The regular organist would then have to start scratching; patrons would immediately start comparing the two — with disastrous results, perhaps! There are a great many improvements that can be

effected on the "talkies" and as time goes by, innovations will, no doubt, be made until the perfected article is born. New York critics have been more or less sarcastic and amused with the first feature film to use the human voice instead of the titles, and sometimes the voices do sound funny, especially a woman's. Faultless reproductions are not heard as yet; there are acoustical as well as mechanical details that must still be worked out.

I do not sincerely believe that anyone can predict just how far the "talkies" will progress, or what position of prominence they will occupy in the theatre of to-morrow. Some say that it will mean the complete elimination of screen titles, with the result that there will come the perfect photoplay. I doubt it. We have been used to music and the films going hand in hand for so many years that it would take a long period to educate the millions of movie fans to go without their organ and orchestra.

So why be skittish about it all? The organ supplanted the tiny sounding piano that graced the nickettes of the past; the synchronized films may replace the organ and the orchestra. So, as a hint, why shouldn't we musicians start an intensive course of study on how to operate a projection machine and still keep our jobs — who can tell — maybe we'd make more money. And who can give me an argument that organists are working not for the dollars and cents, but for their "Art?"

## Striking A Balance

J. D. Barnard, West Coast Correspondent for the Jacobs Music Magazines

THE Seattle and 5th Ave. Theatres, Seattle, have installed Movietones. Vitaphone has proven such a success at the Blue Mouse Theatre, Seattle, that Mr. John Hanrick, the theatre owner, is constructing a new house,

# The President's Church Adopts Movies

By IRENE JUNO



PAUL GABLE  
Organist



JASON N. PIERCE, D.D.  
Pastor

field. He sat in his huge study just off the main office on the ground floor of the church building overlooking Tenth Street. "Well," he began, "we certainly had to make things hum to open Christmas Day, but open we did and my, how glad the folks were!"

It is amusing to hear him talk of buying equipment. "Yes, indeed," he continued, "we didn't have much money to start this campaign, but I told the National Theatre Supply Company that I wanted the best, and we have it."

It was with evident pride that he piloted me around the church. An enormous screen drops down in front of the organ pipes and is so placed that anyone seated in the front pews can see without discomfort. This screen is also so placed that those in the balcony, which runs entirely around three sides of the church, all have a good view except on the extreme ends. Two Simplex machines are in the booth, built to meet all local requirements, and the console of the organ is placed in such a manner that the organist can see the picture. Dr. Pierce stresses good music with his pictures as strenuously as any theatre manager I ever knew.

That Dr. Pierce has a humorous side is evidenced by a line in the letters he sent to the ministers in the district asking them to co-operate to the extent of having their patrons visit his church. "We have no fly-paper on our seats or floor to hold our parishioners. We strive to promote loyalty to their own churches." But whether they are his parishioners or some other minister's parishioners, they come and enjoy and learn and go away happier.

Roxy and Dr. Pierce are friends of long standing, and

to be known as the Music Box, in Seattle, and will show the Warner Bros. productions that merit long runs. The Egyptian, a large Seattle suburban house, is representing Vitaphone and Movietone on all programs. All above theatres are prospering.

Here in Aberdeen, the D. and R. theatre has installed Vitaphone. Business is normal, and I doubt if any money is being really made. Vitaphone programs run Thursday, Friday and Saturday, and take business from other theatres. Mr. E. Dolan, president of the D. and R. Amusement Company, operators of all houses here and in Hoquiam, is very enthusiastic over mechanical synchronization, and believes it will be installed in all theatres in time. Most managers with whom I have come in contact share the same opinion. Among the musicians, the opinion seems to be the reverse. Generally speaking, most theatre musicians believe that the novelty of these "talkies" will soon wear off and the public will demand "the real thing." There is this to consider. Managers view "talkies" from a box-office standpoint. The musicians, from the artistic side.

"Talkies," with few exceptions, have proven a success. Talking pictures, now in a state of experimentation, I believe are going to become the thing, just as the motion picture has revolutionized the theatre. Many people claim the "talkies" cannot be a success; that picture patrons will not tolerate mechanical music. However, one can hark back a few years, and recall that the same predictions were made of the motion picture; in fact of all our wonderful inventions such as the airplane, automobile, etc. I do not believe that the "talker" will seriously affect musicians for another two years; I mean to the extent of throwing musicians out of all the theatres, but I do believe the time will come when the theatre orchestra will be the exception, rather than the rule, except where such an organization is too valuable to dispense with. However, only time will tell.

The Doctor told me he went over to New York recently to see Roxy. He told him he (Roxy) didn't have a thing to do when he opened the Roxy Theatre compared to the effort put forth by himself to get his Christmas program ready.

I adored the naïve way he talked about booking pictures. He is enthusiastic about his news reels and gives two every night, changing twice a week. Scenes and travel he finds easy to get, and science is not too difficult, but he says he is rather up a tree when it comes to long features. He liked *Ben Hur*, *The King of Kings*, *The Big Parade*, etc., and when they are within his price he will play them. He intends soon to run *The Covered Wagon*, *The Vanishing American*, *The Iron Horse*, *America*, and *The Ten Commandments*. A *Kiss for Cinderella* was on his list, although he confessed he had never seen it.

The church, located in the downtown section, is directly across from the nationally famous St. Patrick's Church, and both churches face an eight-story department store, one on each of the opposite corners.

The current picture is advertised outside the entrance of the church, through printed programs, and in the papers.

Dr. Pierce, in closing the interview, said he wished some of the companies now making poor pictures would turn their attention to subjects that are usable in church programs. If they did so, when this movement becomes universal, they would become millionaires.

When we consider the progress from the first nickel show to the present Roxy and Paramount Theatres, maybe he isn't far wrong. This may be the opening of another field.

Paul Gable is the young man who plays movies in the church, and the President's Church at that. He plays honest to goodness jazz music when it's time to play it, and has educated his church movie audience so that they expect him to play the right music at the right time. He pays much attention to the late music of the day, but he hasn't neglected his other work, and is continuing his study of concert music just as if he had never played a movie. Here is one organist who plays movies that would delight the heart of our dear friend Del Castillo. He runs up and down the pedals with his right foot as easily as he does with his left, and it's only when he plays *Horses, Horses, Horses* that he lets his right foot have a little rest.

Dr. Jason Noble Pierce told me to go down and talk to the organist and choir director, and I certainly was surprised when I found this infant in charge at the console. I don't believe he is twenty years old, and judging by past work, what a brilliant future that boy has! Of course I asked if President Coolidge had ever been in the audience when the pictures were shown, but Paul said up to date he hadn't spied him, but he played for him every Sunday morning.

## A Page of Photoplay Musicians

THE picture, presented at the right, of the sleek-haired gentleman seated at an organ, is not that of Will L. Livernash, whose true presentation is shown in the margin of this column, neatly and clearly marked as such.



WILL L. LIVERNASH

The figure at the instrument is merely a man of wax who played his part (if not the organ) in a clever bit of publicity for Mr. Livernash, originated by the Orpheum circuit artist, Billy Morgan, assisted by Arthur Hogan.

A dummy pipe organ was constructed in the lobby of the Mainstreet Theatre of Kansas City, Mo., the job being so cleverly contrived that only by close inspection could the public detect that it was not real.

Before the impressive if extremely hollow and powerless instrument was seated the above-mentioned equally spurious and impotent image. In the rear was concealed an Orthophonic Victrola, which in its turn, furnished false organ music for the crowds of interested onlookers. It took weeks to work out the details of this cleverly mendacious display, but its reception by the public well repaid the time and effort expended.

Mr. Livernash, in the flesh, is a prominent and well-known Kansas City organist, who not only enjoys the distinction of being a very capable feature organist, but has also won recognition as a writer and composer of music, and originator of numerous slide novelties. His exceptional ability in teaching has won for him the position of Director of Theater Organ of the Horner Institute, Kansas City Conservatory of Music. His musical compositions have been published by many prominent publishers, recorded by phonograph and player roll firms, and interpolated in musical shows in Australia and New Zealand. His slide novelties have been exploited by the leading concerns in the industry.



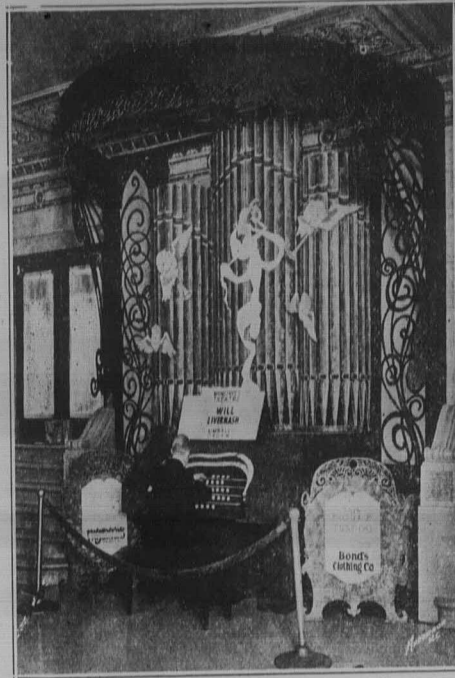
DORIS GUTOW



GEORGE GUTOW

GEORGE GUTOW and his wife (Mrs. Doris Gutow) are theatre organists in Detroit, Michigan. There is nothing so very extraordinary about that, however, as today there are members of the console clan everywhere, but during a recent speciality week at the Madison, Mr. and Mrs. Gutow staged a little organ act a bit out of the ordinary which caused much favorable comment. The "Mr." end of the team attached a secreted console to the regular organ, which with the "Mrs." member was concealed behind double curtains. Mr. Gutow played a solo as usual, then the curtains parted and disclosed Mrs. Gutow and the hidden console; the lady played a solo number, and the little surprise act closed with a number played by both. Not to have any further secrecy or concealment about the couple, here is a brief biographical bit:

George Gutow was born in France and educated in Paris and Petrograd. When fifteen years old he came to this country and studied with Arthur Dunham and Arthur Olaf Anderson, both of Chicago. George later became a member of the Bush Conservatory faculty, and from 1919 to 1922 was organist at the Woodlawn Theatre, playing the largest instrument in the city at that time. He was associate organist with Jesse Crawford at the Chicago Theatre from 1922 to 1925; solo organist at the North Center Theatre (1925-1926), and has served in like capacity at the Michigan (Publix) Theatre in Detroit from 1926 to the present time.



The only true thing about this picture is the story of its deceptiveness (at the left).

His wife, Mrs. Doris Gutow, also studied with Dunham and Anderson in Chicago and played at both the Woodlawn and Pantheon Theatres in that city. For the past three years she had been solo organist at the Stratford Theatre (Chicago), and only very recently went to Detroit. It should be obvious that, if these two organists had not been artists, their little stunt would have fallen flat. — M. V. F.

MICHAEL SLOWITZKY is of Russian-Polish descent, but is American born and comes from a musical family, both his father and mother having been accomplished violinists. At the age of twelve young Michael received his first instructions on the violin from his father, developing with extraordinary speed and technical accuracy. In addition to the violin, he soon became interested in the piano, and quickly became proficient because of his aptitude for the instrument. At the age of fifteen the youngster had mastered the instrument to such a degree that he was known as the "boy marvel" in accompanying moving pictures, and was so advertised.

All this was in the early days of the "movies"; the old five and ten-cent days when a show consisted of a two-reel picture, a comedy (generally slap-stick) and an illustrated song, the "orchestra" consisting of those arbitrarily twinned instruments, the piano and drum. Later on in this experience he was advanced to the post of violinist, and as the orchestra began to advance in size and form, it was only natural that he should be made music director. This gave the boy his first opportunity to reveal a native ingenuity in the selection of appropriate music numbers for the pictures, and young Michael Slowitzky is credited with being one of the pioneers to actually "cue-in" a motion-picture and provide the proper music atmosphere for each particular scene.

Continued on page 19



MICHAEL SLOWITZKY

THERE are few musicians in all Chicago who can compare with this young artist as a violinist. Few at his age have the maturity of style and the clean, virtuoso-like technique that Ben Simon has. You will recall eulogies of him on several occasions in the *Chicagoana* columns. There are no undeserved ones included, however. The highest class of the music fraternity will back them up, and I can talk in the most glowing terms without fear of contradiction by anyone when I discuss Mr. Simon's musicianship.

He studied with some of the finest violin pedagogues in the country, including Schradieck and others of equal reputation. He played with the Cleveland Orchestra for three years, then for more than four years he was concertmaster with H. Leopold Spitalny's orchestra, which was second only to Finston's. Within recent times he was first concertmaster with Walter Blaufuss when that great conductor opened the Sheridan, and then director of the orchestra at the Roosevelt Theatre, where he worked with the writer for more than six months.

Simon produces a beautifully clear, luscious tone; not that limpid variety which makes us wonder what could have happened to an individual who can play away without emotional concern, nor the extremely nervous tone which many of the English and American violinists present. It is rather a happy medium between the two and seems to possess vitality without nervousness and quality without lack of emotional content. His technique is amazing, and there are few in either the symphony or the opera orchestras who can match his skill. He could, of course become a member of either type of body, should he so choose, but the economic angle is the principal deterrent. He is worth more and paid more in actual dollars and cents (and that is what pays the rent and puts clothing on one's back) in the theatre world than he could ever hope to receive from the other organizations; then, too, the theatre work is steady for fifty-two weeks a year, while the other seasons are far short of that in extent. And so a fine artist is preserved to the movie theatres to assist in refuting the somewhat snobbish opinions advanced by many a so-called critic.

—Henry Francis Parks.

ONE of the many successful organists in New York's Society of Theatre Organists is Florence. We know her last name, but she is known to so many of her admirers simply by her first name that we prefer to use it alone. She has filled a number of important positions in and about New York, playing at Loew's Spooner, some time ago. She has also met with great success in the suburban towns about New York as she fills a long-felt want in these places which seldom are fortunate enough to get spotlight organists in their theatres. She played for some time in Westchester county on a suburban circuit where her work was so highly thought of that when it was decided to install new organs in a number of these houses she was commissioned to buy them. This was rather an unusual compliment, for most of us have found out that the average theatre manager is seldom willing to admit that his organist knows anything about organs, especially when it comes to the matter of repairs or buying new ones. She has also played on the Reid Circuit of New Jersey, and is now giving Long Islanders a treat at the Floral Theatre of Floral Park, Long Island, where her slides and organ novelties are greatly enjoyed. We feel certain that the future will bring her even greater success in this kind of work.

—Alanson Weller



BEN SIMON

## A Cornet Playing Pilgrim's Progress

Number Eight

HERBERT L. CLARKE

I WAITED until my lips were thoroughly healed of their soreness caused by inadvertent contact with a frosted cornet mouthpiece (this happened, you will remember, when playing for my first time out-of-doors in a twelve-degree-below-zero temperature), and then resumed practice, only now in a different way from that which, heretofore, I had been following. I established for myself a rule of regular routine, and ceased trying to acquire in a short time what I really sensed could be accomplished only through a more or less extended period. Experience obtained from constant attendance of the band rehearsals had taught me that nothing was to be gained by trying to play when my lips were tired, for they not only would swell but fail to vibrate and respond as they ought. So, in order to overcome this trouble, I would practice for only ten minutes at one time, and then rest a few minutes to allow the blood in the lips to again flow normally. The entire time of these ten-minute periods was devoted to practising the same elementary study many times over very carefully. This not only served to make me become more accurate in my general playing, but gave me greater self-confidence.

After completing this regular daily routine, my next move would be to take the march-book of the band and try to play an entire piece through without stopping. Of course I succeeded in accomplishing this after a while, as I was playing only the third cornet part, which was confined wholly to the middle register. Nevertheless, so many of the notes were what are known as the "after beats" that my practice-playing must have sounded rather strange to anyone hearing me. Then I became anxious to develop myself in the first cornet parts which of course contained the melody, but such wished-for consummation proved itself to be very far distant, and this for the simple reason that my embouchure being weak and undeveloped, I could not play the high tones and keep it up for any length of time.

### A Bit of Boyish Popularity

As the one boy in school who belonged to a regimental band, and this regiment being the "crack" military organization of Canada at the time, I grew to be quite popular among the other boys, many of whom harbored aspirations themselves of some day becoming members of the same regiment. Away back in the "eighties" all the public schools of Toronto included in their regular course drilling and the manual of arms. These drill exercises were considered as important as were mathematics, history or grammar. One hour each day was given up to the drilling, and once a week we were inspected by an officer in the regular service, who also taught us marching and how to handle arms—possibly a sort of "preparedness" in case of war! Under such régime, it is hardly necessary to say that when the boys had graduated and become eligible to join a regiment, they did not remain long in the "awkward squad," having learned military tactics while in school.

It was about this time that I began to play cornet in Sunday school, leading the singing, and naturally had to learn how to transpose and play the hymns a tone higher than the keys in which they were written. This at first was something very difficult for me, as when a hymn

was written in, say the key of C, I had to play in D (two sharps), and so on. To gain confidence in transposing, I took the hymn book home and commenced the study of transposition by writing out the various hymns a tone higher. This was a wonderful help, but I very soon discovered that it would be necessary for me to play in many more keys than the few to which I was accustomed. Therefore, instead of practising scales that were only in two sharps or two flats, I commenced playing them in three, four, five and even six sharps and flats. At the start this was extremely difficult. I was obliged to play everything very slowly, thinking carefully of each note and interval while pressing my fingers down on the valves with determination. And thus it was that in due time I mastered nearly all the keys by thoroughly practising their scales.

### An Embouchure Experience

I hold a very vivid recollection of the first time I played for the Sunday singing. The opening hymn was *Jesus, Lover of My Soul* written in the key of G, and this I had to play on my B $\flat$  cornet in the key of A (three sharps) in order to be with the singers. You can imagine that it took some mighty keen thinking on my part not to make any mistakes, which not only would have sounded horribly raucous and out of tune, but might easily have thrown the singers off the key. There were four verses to the hymn. The first and second verses went along all right, but as the accompanist did not play any interlude between the successive verses and each verse came right along after the other, there was not the ghost of a chance for me to rest between verses or even wipe my lips for a fresh start.

What made matters worse was that I had started the hymn with a fine big tone played in full strength. After the second verse was played I felt that by the time the end of the third one was reached my lips would be all in and — they were! Nevertheless, I had enough grit to stick it out, and made up my mind to go through with the fourth verse or "bust." Of course I did not do that last named thing, but playing the hymn through to its finish required more stamina and greater physical exertion than would have been needed to break the running record for a fast mile. It certainly was an awkward situation in which I found myself; my face was the color of a beet from the exertion and enforced strain I was enduring, and I seemed to feel that my eyes were fairly popping from their sockets. I could not stop playing, however, for inasmuch as I was sitting on the platform in full view of the people and doing my first church playing, it would have been most embarrassing and humiliating if I had been forced to quit, and so — I stuck!

I sincerely hoped that the next hymn would have only two verses at the most, and then began to worry whether, after all, I would be able to play through another tune. No one ever can know my intense relief when for the second hymn the superintendent of the school announced: "We will next sing two verses of *Pull for the Shore, Sailor*. That indeed was a

blessing for me, and as this hymn was taken at a much quicker tempo than the first it did not tire my lips so badly. It surely was some embouchure experience for me, and playing through that opening hymn was the first time I ever was obliged to exert all my power of will to combat physical exhaustion. Pride, however, forced me into doing what I would have believed was the impossible; it also taught me a man's lesson.

As a passing thought — I wonder how many of my readers ever have experienced their "first time" of playing in church, and perhaps passed through a similar trial of mental suffering and physical strain induced by trying to play four verses of a slow hymn? The experience proved of excellent service to me, nevertheless, for it started me trying to play through as many verses of the different hymns as was possible without a stop. Strange to tell, this practice not only helped in building up my embouchure, but enabled me to play everything better and easier than any practice I ever before had tried.

There is no better experience for a young cornetist, after he has made a certain degree of advancement on his instrument, than church or Sunday playing. The very knowledge that he is playing before an audience (congregation) gives him a new confidence in himself, besides inspiring him to the endurance necessary for finishing in good condition. As regards myself, I stuck to the Sunday school playing during that entire winter, which greatly improved my band work. At home, too, I began to practice, playing "softly" to keep my lips from tiring so easily, and that purified my tone to the extent that I no longer had to use a mute when playing in the orchestra.

### Mercantile Versus the Musical

When school closed for the summer, I became obsessed with an idea of securing some kind of work and earning money thereby, perhaps gathering in a few dollars wherewith to obtain music and Methods for the cornet, with possibly a few solos for practice work. To further this end my mother permitted me to answer an advertisement in one of the morning papers, which called for a boy to work in a large printing house. I made my application in person, and from out some twenty-odd boys (likewise looking for a "job") the firm selected me for the place, starting me in as "proof-reader," "errand-boy," or some such responsible position at a salary of \$1.50 a week. To meet the requirements of the place, it became necessary for me to get out of bed at 5.30 o'clock in the morning that I might make connections with my "office" promptly at 7.30 A. M. Then came an hour for lunch at 12 M., and at 6.00 P. M. I graciously was permitted to call it a day and start for home. All this being a new experience for me, I rather liked it at first — or did until it began to dawn upon my mind that merchandise and music were not meeting on even grounds.

It soon became only too apparent that after starting the day at 5.30 A. M. and working steadily until 6.00 P. M., I was in no condition for cornet practice. After I had reached home, eaten my supper, and then begun on the evening music routine, I found myself getting so sleepy that it was impossible to keep awake and

## Seventy-Five Big Hits for Band Leaders

### 25 Program Numbers

Serenade Badine, Gabriel-Marie	1.25
Trailing Arbutus, Garbett	1.00
Coeur Brise, Gillet	1.00
Quietude, Grehg	1.00
Heart Wounds, Grieg	1.00
On the Mountains, Grieg	3.00
Jester's Serenade, Herbert	2.00
Love Sonnet, Herbert	2.00
March of the Toys, Herbert	1.00
Souvenir, Herbert	2.00
A Spring Morning, Lester	1.00
By the Waters of Minnetonka, Lieurance	1.50
Valse Triste, Sibelius	3.00
Atlantis, Suite, Safranek	3.00
Bandanna Sketches, Suite, White	3.00
Don Quixote, Suite, Safranek	3.00
Silhouettes, A Characteristic Suite, Hadley	4.50
Largo from the "New World" Symphony, Dvorak	3.50
Andante Cantabile, from Symphony No. 5, Tchaikowsky	3.50
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practice; thus my cornet gradually began to be sadly neglected. This worried me, and I commenced to reason matters out with myself. I reasoned that by continuing work at the printing house my practice eventually would lose ground, and with this thought came action. I had started working on a Thursday morning, and I quit on the succeeding Saturday night without stopping to ask for any pay; neither did I show up on the following Monday, nor send any notice that I had quit. The sum total of my reasoning had been — if business interfered with cornet playing, give up business! When I did not get out of bed Monday morning on the usual 5.30 schedule mother said nothing. She knew!

Having thrown over the mercantile, I again picked up the musical, and now resumed my cornet practice with greater enthusiasm than ever, if such were possible. Nor did I entirely lose out on the financial by making the sudden shift, for during all that summer I played with the Regimental Band, at Hanlan's Point on the Island, for \$1.00 a concert once a week. With the coming September I started going to school as usual and, when autumn arrived, became greatly interested in football. Being a husky young fellow for my age, I was made fullback on a crackerjack boys' football team, but that proved my physical undoing, as from it there resulted a long hiatus in all playing.

I would work very hard at practising football after school hours and, when overheated and perspiring profusely, had a habit of lying down on the cold ground to cool off. As a result of such carelessness, I contracted a very heavy cold that quickly turned into congestion of the lungs, terminating in a severe illness which confined me to the house from early December to the following April. No more cornet or any other kind of playing were to be mine for five long, weary months! Even the doctor finally lost hope, stating that I was a pretty sick boy with one lung gone and the other seriously affected. My sickness quite naturally interfered with school progress for a time, but when convalescing my studies were all brought home to me by boy friends, so that, in a way, I kept up with school work, although not allowed out of doors for three months.

I omitted to mention that while I was sick the band called in its cornet, thus leaving me without any instrument. One day after I had begun to sit up, thinking that perhaps my brother Ed would let me use his cornet occasionally, I asked the doctor if I might be allowed to play a little. His reply was that it would be better to wait until he felt sure that I was well on the way to a complete recovery. However, it was only a short time later (I had so greatly gained in strength) that he allowed me to practice on an old alto horn we had in the house. At first, my practising was restricted to only ten minutes a day, but extended itself gradually to half an hour, and then still longer periods.

Heaven bless that good doctor! He attributed the gradual restoration of my health to the easy blowing on that old alto horn, and stopped giving me drugs, saying that this quiet playing was the best medicine of all! I firmly believe that it was his sound advice which really cured me, for this easy playing required taking a full breath upon beginning to play, then breathing deeply and without strain. In later years I developed an unlimited breath control, and today have a most excellent pair of lungs.

(To be continued)

## New York Society of Theatre Organists



MARSH MCCURDY



EDWARD NAPIER  
Photo by Theresa Napier



JOHN PFEIFFER



ARLENE CHALLIS  
Photo by Theresa Napier



JOHN GART



HENRIETTA KAMERN



FREDERICK KINSLEY



ESTELLE SCHORR

### By Alanson Weller

THE New York Society of Theatre Organists has so many luminaries in its ranks, and has been the means of developing so many promising young artists, that one is somewhat at a loss to pick out the most outstandingly successful of the many accomplished artists on its list. Perhaps a brief mention of its officers will be of interest. Miss Vera Kitchener, whose picture appears on the cover of this month's MELODY, is its brilliant president, and needs no introduction to New Yorkers. Her artistic work at the Metropolitan and on the Loew circuit, is well known. The organ at this house is probably the finest on the circuit, and is, to my way of thinking, the most successful Moller installation in Gotham. Miss Kitchener's admirable recitals preceding the morning performances, have won her many friends among the audiences of this Brooklyn house. Her able handling of a difficult task in running the steadily growing society, is another proof that art and business ability can go together. Associated with her at the Metropolitan is John Gart, who has met with great success in his radio recitals from this theatre. The famous Hippodrome, now the leading house on the Keith-Albee circuit, houses two officers of the society: Frederick Kinsley, Publicity Director, and John C. Pfeiffer, Recording Secretary. Both have been most successful at the console of the splendid Wurlitzer, one of its builder's best jobs. Kinsley is also known for his many excellent recordings for the Edison. Just a

few blocks away, at Broadway and 44th, is Marsh McCurdy, at the large Moller in the State. He, also, is a radio favorite, and was especially known for his work while at the Lexington. At the Cameo are Emil Pfaff and Ruth Barrett, whose work at the Skinner is greatly enjoyed.

### The List Grows

A few blocks further is the Mark Strand, New York's oldest large feature movie house, and the first house to inaugurate good orchestral and organ music. The standard of organ music at this house has never deteriorated, thanks to the two competent organists, Walter Wild and Frederick Smith. The organ has recently been renovated and enlarged, and these two artists now have an instrument worthy of their talents. Just across the way from the Strand is the Rivoli, a Publix House, at which Norbert Ludwig's clever work is greatly enjoyed. Organists run in the Ludwig family, for Norbet's sister, Sonya, is organist at the Brooklyn Terminal. A step further up the Great White Way is the Capitol. At this house Melchiorre Mauro-Cottone, noted concert artist, was chief organist for many years, playing the four-manual Estey. With the change in policy he was succeeded by Henry Murtagh, genial spotlight organist of Chicago, whose agreeable solos a few years ago, when

the Rivoli first installed its Wurlitzer and slides were just becoming the rage, are still remembered pleasantly. Assisting at this house is Frank Stewart Adams, veteran theatre organist. A few blocks further is the superb new Hammerstein, a worthy tribute to the man whose name it bears. At this house our good friend Emil Velasco plays the new Welte-Mignon unit. At the Roxy's giant Kimball are George Epstein and Lew White.

A step across the river takes us to Brooklyn, where several successful members, including the two already mentioned at the Metropolitan, may be heard. Just a few blocks up from the Met is the Brooklyn Strand, where George Crook and Walter Litt are organists. Crook's large repertoire of beautiful selections and his artistic playing, have made him a favorite with Brooklyn audiences. Litt's style is widely different but singularly effective, and the work of each of these artists is well nigh perfect in its own idiom. A stone's throw in one direction from the Strand is the Albee, where Gertrude Dowd is enjoyed at the Wurlitzer, and another cast of the well-known rock in the other direction will hit the door of the Oxford, where Hazel Spence has become immensely popular. In addition to her abilities as a picture player, she has a positive genius for arranging really effective slide novelties which never fail to score a hit and would put many of the cut-and-dried novelties to shame. A long walk, or a short ride on the L, will take you to the Albemarle of Flatbush, where Arlene Challis' splendid performances at the Moller

## The Government is Cautious

Government departments do not adopt innovations quickly or rashly. They have to be shown.

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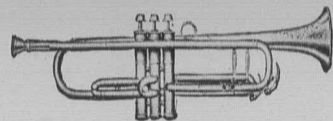
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have made her a great favorite. Before playing at this house she had a wide circle of admirers at the Midwood of the same circuit.

Other active members of the society are to be found scattered in every corner of the city. Grace Lissenden is the society's star in the borough of Staten Island, and Raymond Will ever entertains at the Woodside, Long Island. Robert J. Pereda, one of the youngest members, and one whose talents are not to be measured by his years, is in a Jersey house. The Loew circuit has many members, including Romaine Deitch and Mrs. Frank Adams at the 83rd Street, where Mrs. Adams' sister, Miss French, who now represents the society in Paris, formerly played. Others on the same circuit are Estelle Schorr at the Canal, Emma Heller at the Spooner, Peggy Hodgkinson at the Greely Square, Henrietta Kamern and Cheerful Willoughby at the Rio, Enid Roth at the Kameo, and Eileen O'Neill at the Manor. Ada F. Mason is at the Dycker of Brooklyn, and Florence Blum at the Floral of Floral Park, Long Island. Edward Napier, the society's capable treasurer, is at the Momart, N. W. Barteaux is at the new Keith Madison and Frederick Preston, for many years a church and theatre organist, is substituting throughout the city. The society is represented in other states by Harry H. Corey, George Latsch, George Needham, Billie Smith and Frederick Spencer in New Jersey; Edward W. Pedrick in Virginia; and Ada Rives in Louisiana. Several of the members of the society do very successful substitute work including Virginia Carrington Thomas, Frederick Preston and Lewis Raymond.

There are many other up-and-coming members in this splendid organization whose acquaintance we have not had the pleasure of making as yet, but give us time and we will accord them their due.

WHEN the Theatre Organists' Club of San Francisco puts on a party—well, it really is a party, even if we do say it as shouldn't, and our last meeting at the Campus Theatre in Berkeley was (if anything) more enjoyable than our former affairs of this kind. The theatre was thronged with a representative gathering of the Bay District organists and their accompanying guests, and everything went even merrier than Lord Byron's "marriage bell."

Shortly after midnight the program was opened by our hostess, dainty little Iris Currie, who played Kettelbey's *In a Chinese Temple Garden*, assisted by her brother with the violin. Their musicianly performance was enthusiastically received, and only the unwritten law of the Club prevented an encore. Emil Breitenfeld offered a delightful contrast with his portrayal of an amateur organist attempting the *Meditation* from Thais, but suffering from occasional lapses of memory. After many perilous adventures he finally regained possession of the elusive melody, to the intense relief of his convulsed and almost hysterical audience. Limited space forbids a more detailed account, but the numbers by Gertrude Lyne, Dorothy Johnson, Eddy Doran and Ralph Banderob contributed in no small degree to the success of the program, to say nothing of the jazz-playing contest in which the honors were carried off by George Nyklecek. Instructive and entertaining addresses were made by President E. S. Moore and Secretary Glenn Goff, both of whom spoke briefly, and to the point, concerning the present-day problems of the theatre organist.

In the meantime, the entertainment committee, headed by the irrepressible Dick Aurandt, had been back stage preparing the "eats." Stewart Farmer dispensed coffee with his usual poise and distinction, while Peggy Rossini, Frances Huntley and Gertrude Munter passed the sandwiches—those girls sure know how to make them!

But the hour was growing late (or was it early?), and in spite of previous good resolutions the best that we could do was to make the 4 A. M. boat back home. After distributing his passengers to their various places of abode, ye scribe eventually reached his own domicile somewhere around 5.30 A. M. Well, anyhow, it was some party!

—Charles E. Anderson.

## You Can Take It or Leave It

By ALFRED SPRISLER

### What I Do Not Like In New Music

"A Fekete Disznó Kárhoztatás" (The Damnation of the Black Pig), by Klement Konrad von Schnaubelwopski, a symphonic poem in one paroxysm, for full orchestra, chorus of lost souls, harmonica band and concrete mixer.

It was in 1903 that Professor Klement Konrad, docent in Hungarian language, literature and cookery, at the Königliche Universität in Zweibier, Upper Dunkelstein, received the inspiration for the present work, an opus which has carried his modest name twice around the world intact. He had been translating the Bécsi Távbészélokönyv, that grand repository of Hungarian antiquities, when he was suddenly struck by the beauty of the story concerning the Black Pig, who, Professor Konrad tells us, was not an animal at all, but a brother of Ferenc the Fat, the Margrave of Pécs. The tale goes on to relate how, at a banquet given by the citizens of Pécs to Ferenc the Fat in celebration of his escaping from nothing in particular, the Black Pig (A Fekete Disznó) partook too heavily of goulash and Tokay. With great difficulty he made his way to his room, where he fell into an armchair and a stupor. And it is related how Satan appeared to the noble and bargained for his soul. The bargain was completed, but Satan found to his discomfiture that the nobleman had no soul. Enraged, Satan cried: "A Black Pig thou art called; and a black pig thou shalt be!"

For five years the germ of this idea was in Konrad's brain. He first thought of making it into an epic poem, but the market was flooded with poetry at the time. He attempted to paint it, but the impossibility of finding a model for the black pig caused him to discard this expedient. He is said to have choked the man who suggested that he dye a white pig. Finally, however, he embodied the idea in a symphonic poem, which instantly brought him into notice at court, where he was fined thirty florins for riding his bicycle on the wrong side of the street. The following year he took the name von Schnaubelwopski for no good reason at all.

The symphonic poem begins auspiciously enough with a grand fanfare by the harmonica band in thirds and ninths, interspersed with the bursting of roman candles and home-brew bottles. This indicates the entrance of Satan, and is laid over against a mild humming in the second violins and violas indicating the nobleman's slumber. The motif of awakening is a pizzicato chord *fortissimo pro hono publico* played by the brasses and woodwinds, the oboes and bassoons having split reeds to accentuate the impressions of suddenness. Here ensues a spirited dialogue between a tuba and a bass saxophone, representing the conversation between the two main characters. This ends rather abruptly in a rapidly ascending run for a solo violin, closing with an *F. altissimo* indicating the scratching of the pen as the bargain is signed, the high note representing a blot. The motif of Satan's rage is taken by the chorus of horns, which have been previously filled with olive oil and plugged with corks. This figure is three pages long in the American edition, having been cut down five pages on the protest of The Sunday Breakfast Association and the Mechanical Dentists' Protective League.

The transformation scene, as von Schnaubelwopski has indicated in his letters, gave him much trouble and care. He surmounted the difficulty by ordering the harpists to cut all the strings with bayonets, a most surprising effect. The remainder of the composition is given over to the motif of hell, colorfully represented by the chorus of lost souls, all recruited from the holders of ringside seats at any prizefight called the Battle of the Century, the harmonica band, the orchestra and the concrete mixer. The composition is usually terminated by the police.

### Latest Developments

WORD has just come from the Peoria ateliers of Cyrus Z. Tittermary and Sons-in-Law, makers of antique furniture, that they have brought to a successful conclusion a series of exhaustive investigations concerning the solid violin and the soap dispensing bow, two inventions of incalculable interest to orchestra leaders and others who are embarrassed by incompetent although noisy violinists.

The solid violin, which Thio Saufgurgel, who holds the patent, admits is based upon the idea of the obsolete skeleton violin, is made of one piece of teakwood, finished and lacquered in Irish green and Lithuanian verdigris. The violin is equipped with unbreakable strings and immovable pegs. The inventor claims the violin cannot be heard even by its player.

The soap dispensing bow has a perforated copper tube held by clips between the horsehair and the string, and has a soap reservoir at the tip. Thus a constant and even

supply of soap is supplied the bow at all times, making the violin of even the worst player absolutely soundless under any conditions, a feature which will appeal to sensitive beginners. The cost of upkeep is next to nothing, for a supply of liquid soap can be obtained at any hotel. It is, the inventor points out, the only use he has yet found to which this soap can be put.

The solid violin and the soap dispensing bow, used together, make a perfect combination, and they are recommended by the janitors of the more exclusive apartment houses.

### The Amateur's Guide to Musical Instruments

#### 7. THE OBOE AND THE ENGLISH HORN

THE oboe is a conically bored tube of grenadilla wood adorned with numerous keys, filled with rancor and evil, and capable of unhooking the weirdest combination of ghostly sounds this side of the Styx. Years and years ago, when the custom was to insert a small brass pellet in the reed tube to evoke a nasal sound from the instrument, oboe players often had hemorrhages of the throat from overstrain. Today such is not the case, although many people wish it were.

In spite of its diminutive size, the oboe is vociferous. A lusty-lunged beginner, holding the business end of the oboe towards the horizon, can be heard six miles away on a clear day. Oboe playing results in three things: a stomach ache, a headache, and an injunction to keep the peace.

Professional oboe players are easily recognized. They carry a reed behind each ear and one in the oboe itself. In the reed case they have a dozen in reserve and usually carry a kit of tools containing a plane, four knives, ten razor blades, a cutting block, a plaque, three files, sandpaper and a piece of broken glass whereby to make more reeds.

The oboe reed is double, and when blown too loudly or too softly, when it is too moist or too dry, or when the player is nervous or in poor health, it closes like the proverbial clam and refuses to give forth a sound.

The English horn is a large oboe in *F*. Everything said above about the oboe goes for the English horn, only more so, for it is a larger instrument.

VISITORS to our country home, which is likewise our city home, have never failed to give forth some terse bit of language concerning a statuette adorning one corner of the music room hard by a decrepit and stringless concert harp, our oldest cello, and the nice baby (nize bebbly, à la Milt Gross) piano. And, ere we forget it, let us apprise all and sundry that the decrepit and stringless harp, resembling so much the fabled and storied harp that once through Tara's halls summoned the banshees to wakes and brawls, or words to that effect, is a standard concert harp, double action, with gilt angels around the crown and an automatic damper pedal which closes at the wrong time. Incidentally, that harp represents one of the more important mistakes committed in a lifetime punctuated with serious errors. And that being that, go on with the story.

We have always taken great pride in that statuette, a piece of art which certain people would call a bust. We are extremely loath to call it that, for certain other people might think we were using slang, and that would be too bad. And besides, we wouldn't like to think that the venerable original of that bit of statuary was ever on a bust.

For a period of some six years an uncle of ours visited our house once a week for the purpose of music in its less objectionable forms. And when he arrived, he burst into the room, tossed his derby hat on the statue's head, cried, "Hello, Beethoven!" and bounced down on the piano bench. And the derby remained on the statue until our uncle struck the last chord, arose, seized his hat and dashed off in pursuit of a homeward bound trolley.

We had another friend (you would really be surprised to know how many friends we have) who inevitably saluted the statue with, "Howdy, Schubert, how's tricks?" A third person was wont to refer to the work of art as Schumann, while our piano tuner calls it Wagner. Other people have called it Paganini, Franz Liszt and Elbert Hubbard.

And being a polite sort of creature we continue to let visitors call the statuette what they will.

The strangest thing about the statue is that it is plainly labeled Mozart. Anyone who knew Mozart could never possibly mistake his noble features for those of anyone else. But as Mozart died in 1792 it is quite improbable that anyone visiting our music room will be able to remember what he looked like. But older yet is the fact that the noble features of that statue have a resemblance to those of Beethoven, of Schubert, of Wagner and of Elbert Hubbard. And what is still stranger is that the face does not resemble any pictures of Mozart we have ever seen. Whereby we shed a tear for earthly fame.

### People Are Queer

IN an eastern city an amateur symphony orchestra of imposing proportions. The musicians are all extremely talented, their conductor an efficient and progressive man, and their programs ambitious and well rendered. The orchestra makes a practice of engaging, several times during the year, famous musicians to come lead it through the intricate mazes of some great composition it has practised into a state of submission. These gala nights are usually attended by a large gallery of friends and the occasion takes upon itself the dimensions of a concert.

On the particular night of which we are treating the guest conductor was a man known for the excellence of his own highly-paid and highly-praised symphony orchestra and for his discernment and taste in musical affairs. Under his baton the orchestra played the Beethoven Fifth Symphony, and played it superbly. The honored guest was overcome with admiration, and said as much.

"I like particularly," he said to the regular conductor, "your bassoon player. That man is one artist. I would have words with him."

And so it came about that the great man was brought face to face with the bassoonist.

"How would you like," the honored guest asked, "to play in my orchestra?"

"Oh, I don't know," answered the other, "My time's limited. But I might drop around some time."

"You misunderstand. I mean, would you consider a position playing in my great orchestra? I need you."

"Well," said the bassoonist, deprecatingly, "I'm not really a bassoon player. I just fool around on it a little, you know. The organ is my regular instrument."

The great man looked bewildered. "At any rate, I shall have more words with you later."

We met the bassoonist some time later. "How come you're not playing in the symphony orchestra?" we wanted to know.

"Oh, that just fizzled," the young man replied, carelessly. "Guess he was carried away momentarily by the music, and later reconsidered his offer."

"Guess so," went on the bassoonist, indolently. "He wrote me four or five letters asking me to come see him, but I never went. I guess he was just flattering me." There must be something about playing the bassoon that makes men queer.

### Social and Educational Notes

MISS GLADYS GLUMPF, which is not her name, is a popular soprano and the rival of Miss Ethyl Gaas, another soprano. Now, Miss Gaas, after the manner of popular sopranos with a following, gave a recital last week, having for assisting artist Willem Krombeenen, a well-known 'cellist.

The two ladies met on the street shortly before the recital, each accompanied by vassals.

"Oh, Ethel, sweetheart," cooed Miss Glumpf, sweetly, "won't you give me a complimentary ticket to your recital? I am just dying to hear Krombeenen play."

THE other day we ran into a friend of ours; that is, he ran into us. It was always a pet phrase of his to say: "I ran into so-and-so today." However, we never realized the full force of it until the other day. He was driving a new second-hand car.

We remember one Sunday evening when we had this chap, Arthur by name, playing the piano parts for a few Mozart trios. He found the going pretty rough, but he was game. If his left got left in the scuffle he managed to keep his right going until he "ran into" easier passages. But if the going was rough for Arthur it was doubly so for us poor straggling players.

After nearly two hours of acute and intensified agony, we adjourned. Whereupon Arthur remarked as follows:

"You know, boys, some of them trios of this guy Mozart ain't half bad, are they?"

## VELAZCO'S STUDENTS ARE NOW CRASHING BROADWAY!

HERE is the amazing record made by the Velazco Organ Studios for the month of May: Seven students were placed in New York theatres at handsome salaries. Three of these theatres are on Broadway: the Rialto, Colony and Times theatres. One advanced pupil from Arkansas was engaged by a large theatre after receiving only five lessons. Another, formerly a pianist, after five months' study is a featured organist in New York. This

is her second engagement. Still another was not only placed in a fine theatre but was also engaged for radio broadcasting. The record of one student is phenomenal. Three months ago he was playing the organ in an obscure theatre in a small town. In two jumps he reached the bright lights of Broadway. The fame of the Velazco Studios has spread to every section. Students are enrolling daily. A few more can be accepted before a waiting list is necessary. Call or write for booklet now—today!

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### Irene's Washington Letter

June 25, 1928.

Dear Madlyn:

It has been a long time since I wrote you and much musical water has run under our union bridge. Keith's closed for the summer, first time in sixteen years. They had just put in a lovely Wurlitzer, and fitted up the booth with all the picture contrivances they could buy, and only stayed open five weeks. However, business was good for the time, and they promise to open in August with a picture and vaudeville policy.



IRENE JUNO

Martha Lee announced June 16 as the day for her wedding, and they will live in Cumberland, Maryland. I hope she won't forget the Washington organists.

Was down to see Maribel Lindsay at the Ambassador. Heard her do some nice work for the *Blue Danube*. We had quite a talk about the "Talkies" (pictures, I mean, not talking musicians), and Maribel thinks there are possibilities in the idea but much has to be done before they will be accepted. The *Tenderloin* at the Met did about \$14,000, according to Variety, on the first week, and on the second it flopped to \$7,000 or thereabouts, while the Palace and Fox Theatres went up.

Are you still on the air and what is the station? Write in so we can get you.

Otto Beck left the Tivoli. Heard he was in Philadelphia. Milton Davis is now featured at the Tivoli and I hear the patrons are patting their feet to his syncopated tunes. Ida Clarke went down to the Earle to take Milton's shift, and Harlan Knapp was brought over to the Apollo to take Ida's place. That made two more changes. Miss Jackson went to Knapp's former place at the York Theatre, and Mrs. Wilson, who did relief at the York, was given the regular position at the New Theatre left vacant by Miss Jackson's transfer. I also heard that Mrs. Wilson had been in the hospital but was around again now.

Mabel Clark had relief at the Apollo and was given a regular position at the Empire.

Blanche Levinson is at Chevy Chase, associate organist with Arthur Thatcher. She went on the Crandall Circuit from the Princess Theatre. Mr. McGee has returned to the Princess.

Virgil Hoffman has left the Palace. Someone said he was going to a Virginia town. Charles Gaige has taken his place at the three-manual Moller. Hoffman was very clever and Washington people made a big fuss over him in the theatre. He did mostly standard numbers for his recitals and always went over big.

Dick Henderson left the Fox and a Mr. Floods is at the console. He has done some solos, using a singer behind a drop. "Much hear, No See."

Fox dropped the singing ensemble when Keith closed, and the first of June dropped the ballet chorus. They are doing summer revues, consisting of stage bands and vaudeville acts, with S. J. Stebbins arranging the stage show. He put on the *Rhapsody in Blue* as a stage presentation recently and had all Washington running to see it. Will tell about it when I have more time.

Business is slow here. Fox cut prices another nickel. Rialto dropped to thirty-five top from fifty. Gertrude Kreiselman is going to Cleveland for two weeks' vacation, and Johnny Salb will take his customary month of August off. Rox Rommel, director at the Rialto, one of the best of the pianists and directors ever in the city, does specialties that are marvelous. He plays the most difficult concert numbers, swings into the most syncopated popular melodies, and then picks up the baton and conducts his orchestra and organist to a triumphant finale.

Alex Podnos, orchestra conductor at the Met (our Vitaphone house), had a long talk with me about Vitaphone. He thinks it is here to stay and that it will undoubtedly replace many musicians. But not organists. He spoke about neighborhood houses and the different makes of pictures they use. There would have to be three or four different sets of Movietone, Vitaphone, Phototone, etc. Some run on reels and some on discs. However, it's a problem not to be tossed lightly aside. Mr. Podnos, and also his wife, are talented musicians and conservatory graduates, but at the rate personal music is shelved for canned music, Mr. Podnos said that he thought his son would be better off in business. He thinks the great artist will always be with us, but sees no hope for the in-between. He discounts the idea of people coming to hear one organist or see one leader, although he admits people like to

Continued on page 17

## The Postman Comes Across

A MONTH or two back I broke out in a cold sweat and a series of exclamation points bawling the fact that owing to a dearth of correspondence it was necessary for me to write the whole blooming article myself; unassisted, unwept, and unnerved! My plea must have been touchingly pathetic, for Valued Correspondents from all points of the compass have picked up their Watermans and shot a barrage of miscellaneous shrapnel into my midst sufficient to fill the colyum with a little running over. My gratitude knows no bounds, and I hope a precedent is established.



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### Cuing the Shorts

Agitato, furioso, and hurries grow so abundantly on every bush that there is not enough space to enumerate them, and it is even inadvisable to do so, as the range they cover is limited only by the player's individual taste and technic. I think perhaps the oldest incidental series are the Belwin numbers (originally Berg) now totalling well over a hundred, the six Schirmer sets of ten each, and the old Fischer loose leaf sets on octavo paper, mostly by Lake. At present the most active publishers of incidental music are Irving Berlin and Jack Robbins. The former's new Standard catalog has grown like a beanstalk, and Robbins' Capitol Photoplay series are noteworthy. The Jacobs' Cinema Sketches may be gauged by the new issues appearing from time to time in the music supplement of MELODY. The Fox sets, by Zamecnik, occupy a prominent place, and there are several meritorious foreign editions, — Hawkes, Bosworth, Schlesinger, and the French numbers by Gabriel-Marie, Mouton, and Fosse.

Dear Ed.

Cue sheets would be all right if it wasn't for the spelling. A recent cue read "A German Court Marshall." In preliminary preparation we were stumped. The line of notes given resembled the pedal part of a double bassoon.

Should we select a piece representing a large round individual, or a selection from Sullivan's "Trial by Jury?" Another cue read, "Flash to Nickie and Chaplin." There being but one Chaplin we naturally picked out a funny piece; but the scene turned out to be an execution. "Pa in the Message room" suggested a telegraph office. We selected a staccato tickler by Theodore Morse.

But to our dismay we found ourselves in a ladies' Turkish bath.

Now I "ast" you  
Don't we have embarrassments enough?

Now if somebody will write in and point out the poor quality of paper used in cue sheets, or demonstrate that the ink is so inferior that it fades to lavender toilet water in three years, we ought to have covered the ground nicely. Personally I'm for 'em. If they ever passed out of the picture, or pictures, I'd have nothing left to write about. I suppose it is a pretty weak come-back on my part to admit that there is only one thing to be said for them, — they indicate what music to play for the picture.

Mr. Leslie Felio of Rochelle, Ill., however, is not content with that. He advises us that he would appreciate some articles on cuing newsreels, cartoons, scenics, travelogs, and some special remarks on improvising to fill in the chinks. In addition he says: "Will you please give me a list of good numbers for cuing pictures such as agitato, furioso, hurries, etc. What kind of music do you usually use for serials besides overtures? I would like a list of some good college music for college pictures and the serial *The Collegians*."

I will try to answer Mr. Felio's questions in as much detail as possible, though I will have to admit frankly that it is many years since I have played for, or even seen, a serial. On the other questions I am on familiar ground, and like any experienced school boy will take the easiest question first.

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

the old formal overture allegros, chiefly Rossini, are invaluable.

As to college pictures, the type is a little too general to be confined to one kind of music. To a certain extent, college pictures are simply neutral comedy dramas and to be treated as such. For the more localized kinds of action, however, the following list may be of service: *Prince of Pilsen Selections*, college songs in *Mammoth Collection* (Fischer), and *College Life Overture* by Hinrichs (Schirmer).

I have now worked backward to the first question, which is the most inclusive of the lot. General remarks on the playing of newsreels and so forth bring us so far back to bedrock that instead of trying to cover them in a short paragraph or two, I prefer to hold them over for further issues and discuss them more at length. If nothing hinders I will delve into newsreels in the next issue.

### Music Classification

Now I have two letters from organists still in the bud, whose questions I will answer as conscientiously as may be, whatever that means. In one letter I read, "I am not as yet a theatre organist; however, I have great ambitions to be one." In the second: "I want to become a theatre organist-pianist, but cannot afford lessons at this time." So here is indeed virgin clay for me to mould. I hope the simile pleases you better than it does me. It's the only one I could think of.

Mr. Merle Hosford, of Boise, Idaho, who presents the first problem, particularly tickled me with a plaintive postscript asking: "Please mister, can't an organist stop once in a while between tunes?" Well, 'dunno, Merle, why should he? To find the music? To blow the nose? To change the registration? To take off the caramel wrapper? Give me a good reason and I'll consider it. Or, instead, I'll give you one, — the only one, — and you can see if it fits. To synchronize with a startling pause in the action of the picture. And now here's the rest of the letter:

Dear Sir:

As an ardent reader of MELODY I have become very well acquainted with you, although I am a total stranger to you. I would therefore greatly appreciate your help in some of my problems.

I am not as yet a theatre organist. However, I have great ambitions to be one. In this connection you may figure my problems haven't even commenced, which is more than likely true. But getting to the point — I have over 300 numbers of very careful selection. I have prepared these for loose-leaf notebook; that is, punched and reinforced them so I can make up my program in order, from your so-called "Kyoosh Eetz," and play the picture from the front to the back of my notebook.

You may think I'm very optimistic to go to all this work and expense when I have no job, and you're perfectly right. I am optimistic about it and there isn't a doubt in my mind but what I will get to use it some day.

I have strayed from the subject again, but here it is. I have a steel filing cabinet for this music and no filing system. I would like to have some help in regard to what moods to file it under and how many different classifications to set up. I have heard of a great many filing systems and have imagined a few in my own mind, but what I want is a system that I know is practical and has proven a success for someone else.

(Have patience, I'm about to close.)

I should like very much to attend your school, and learn your system for handling every situation, but I'm afraid the distance and expense would be almost prohibitive. However, I may be able to make it in the future, if I can get a few of the breaks (not safe — or jail).



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I will take this opportunity to thank you for any assist-  
ance you can render me in the above problem. You may  
rest assured it will be greatly appreciated, and if I like it,  
I'll come back for more.

Mr. Hosford's idea of assembling what is to  
all purposes a bound score is ingenious, but I  
doubt if it will stand the test of actual usage.  
Outside of the fact that the conscientious player  
finds himself seldom content with his score, and  
is continually revising and changing it even in  
the midst of a performance, there is still a more  
important obstacle. It is that the most practical  
arrangement of music on a rack consists of  
drawing each number part way over toward the  
left as soon as it is begun, so that the next piece  
is partly visible, or at any rate enough so that  
the outside sheet can be thumbed. This factor  
is of course especially important if the new  
number starts on an inside page.

As to the music classifications, my own experi-  
ence concurs with that of most players in pre-  
ferring cardboard folders to hold the different  
classifications. I believe a card index is in-  
valuable for the orchestral librarian and a  
nuisance for the lone player. The latter can  
make better selections with the actual music  
before his eyes. The only weakness of this  
system is in the case of double numbers, which  
should be classified with the more useful num-  
ber. The ideal solution would then be to  
note the other number by cross reference on a  
special list kept with the other classification.  
I have never done this, but have often wished I  
had.

The following are the ten folders I recommend  
for limited libraries.

1. Light Active (One Steps, Galops, Allegro  
Intermezzos, Major Hurries, Tarantelles, etc.)
2. Light (Intermezzos, Waltzes, etc.)
3. Comedy (Characteristics, Novelties, Rags,  
Grotesques, etc.)
4. Quiet (Love Themes, Ballads, Romanzas,  
Moderato Intermezzos, etc.)
5. Emotional (Plaintives, Mysteriosos, Agi-  
tatos, Dramatic Tensions, Symphonies, etc.)
6. Racial (by type, not composer; i. e.,  
Tchaikovsky is seldom typically Russian).
7. Martial (Street and Concert).
8. Popular (Fox-trots and Waltzes).
9. Concert (Overtures, Operatic and Musi-  
cal Comedy Selections, Medleys, Descriptives,  
etc.)
10. Suites.

Expansions from this point are largely a  
matter of outgrowing the folders as is. They  
consist entirely of sub-divisions, largely along  
the lines of the sub-classifications mentioned  
above. My own library has grown to some  
forty folders or more, exclusive of organ music,  
collections, and albums. Musical comedy  
selections alone have grown by arbitrary sub-  
division into five folders, to wit: Friml-Kern,  
Herbert-Cohan, Operettas, Revues, and Mis-  
cellaneous. One particularly important addi-  
tion, only present in long established libraries,  
is that of obsolete popular hits of the Bananas-  
Dardanella-Barney Google vintages, which  
form an invaluable reserve for cuing purposes.

### Self Study

The second letter, from M. H. of Dorchester,  
Mass., is an interesting account of a beginner's  
intelligent effort to clear the hurdle of inexperience,  
and what happened. It offers a problem  
which must be common enough to be worth  
discussion. It reads as follows:

I play the piano in a small restaurant orchestra, and while  
playing dance orchestrations mostly for three years, I have

manual technique sufficient to play Czerny 740 quite well,  
if I practised up a bit. I read dance arrangements quite  
accurately at sight; use an accurate "swinging bass," and  
fill in *d la Contrey* with the right hand. Sundays I play  
selections (musical comedy) with flute, violin and cello;  
some at sight, others rehearsed. Also things in Fischer's  
Favorite Album, and Schirmer's Concert Album vols. 1  
and 2, etc.

I have taken approximately two semesters on organ, and  
have a fair amount of pedal technique and registration  
principles learned.

I want to become a theatre organist-pianist, but cannot  
afford to take your course at this time, nor even private  
lessons from a lesser teacher. Could you suggest a book or  
books that would teach me what I wish to know, by self-  
study. Preferably illustrated ones that tell and show all  
about modern unit organs, since I do not have access to  
one of these. My only organ practice consists of two  
hours a week on a church organ.

Here is a situation I found myself in. A pianist in a  
small theatre agreed to let me sub for her one afternoon for  
the experience. A week ahead of time I got the cue sheets,  
borrowed some music (unfamiliar mostly, to me) arranged  
it accordingly, and when I went there to play for the picture,  
my theory was as follows: to place the music in the middle  
of the rack, the cue sheet on the right; to read the first two  
cues on the sheet, playing one, and bearing in mind the  
second, and when that title appeared on the screen, to  
strike or "fake" a chord with one hand, turn the top music  
to the left, read the next cue on the sheet, keep it in mind,  
keep watching the picture 'till the next title and repeat the  
performance, etc.

I actually found myself so busy reading the strange  
music, that I couldn't keep my eyes always on the picture,  
so the "waited for" title would get by me on the picture,  
and I might not have my music changed. I did passably  
well, however, until a group or hurries and agitatos were  
called for, and I couldn't watch the picture because the  
notes required all my attention. Now is that the correct  
system or otherwise? I heard one organist in a small  
theatre say, "On Monday afternoon you watch the picture  
with your organ lights out (the manager doesn't expect  
anything, then, from you) and then you memorize it. You  
glance over the cue sheet, and if it calls for a lot of Spanish  
music, for example, you have some ready. On Monday  
night you play the picture from memory using your Span-  
ish music. You must keep one step ahead of the picture;  
you know from memory there is a bugle call coming so you  
have your registration ready and your eyes on the picture.  
When the bugle call comes, you 'get it.' It sounds ter-  
rible to sustain a chord or pedal note while changing music,  
and with the cue sheet always with you to go by, you come  
in too late; after the thing has happened instead of with it."

Mr. Del Castillo, I wish you would enlighten me on  
this point.

To resume about my experience at that theatre: at the  
conclusion of the show, I determined to memorize a number  
of standard hurries, agitatos, etc., so that I would be  
prepared for future emergencies, and not be hampered by  
the reading of the notes. My conclusion was that it is  
necessary to read two measures at a time, then look at the  
picture, then two more measures. I have tried to practice  
reading new music this way, and it seems to be a "neck  
tiring" process.

I have not played at that theatre again, and since then I  
have done nothing but memorize hurries and agitatos (9 to  
date), making up the pedal part from the left hand, and  
using both hands on the Great with open diapason, since  
hurries, I imagine, are loud. My theory is to memorize  
a few of each type music, such as Oriental, Dramatic, etc.,  
and practise them on the organ, and thus armed go in  
search of a small theatre, and with considerable misgivings  
announce myself "experienced" and pray that I will pass  
until I can learn more about the game, from actual ex-  
perience. I am tired of playing in a small restaurant  
7 days a week, 7½ hours a day for \$25 a week, but I am  
afraid to let it go, to take a crack at a small theatre, until I  
feel reasonably sure I can make the change successfully.

Any suggestions you care to make will be gratefully re-  
ceived and acted upon. I am 23 years old.

This correspondent's difficulties are probably  
by no means unusual, though it is doubtful  
whether the average beginner is so painstaking  
and methodical in systematic preparation. It  
is difficult to give any concrete and useful  
advice, because the average beginner will dis-  
cover just what this correspondent did, — that  
no matter how carefully thought out the pre-  
parations, the combination of watching the picture,  
reading the music, following the cue sheet, and  
changing registration, shortly results in a  
feeling akin to panic. The experienced player

develops a flair for watching the screen out of  
the corner of his eye, so to speak, along with an  
instinct for foretelling the film continuity. He  
gets the "feel" of the picture. For him the  
advice quoted in the above letter is practical,  
but for the neophyte it would be disastrous.

It follows that the beginner must make as his  
temporary objective the utmost simplification  
of method. In the cue sheet he does this by  
paring the cues down to a third of their number,  
discarding first those numbers which constitute  
only a slight change of mood (except when the  
scenes are too long for only one number, in  
which case the additional numbers may be  
played as "segue" cues without reference to  
the screen action), and second, those short  
contrasting cues of less than 45 seconds which  
may be handled by changing the tempo and  
treatment of the number being played.

The score must be composed of pieces with  
which the player is on intimate terms, not requir-  
ing the concentration of sight reading. The  
above writer made the mistake of using music  
he did not know thoroughly enough, and sub-  
sequently leaned too far the other way in try-  
ing to prepare a completely memorized library.  
His idea of glancing at the screen every two  
measures is, of course, clumsy and impractical.  
At the same time the memorized repertoire has  
a distinct utility, — for the newsreel. Here no  
cue sheet is available, and the beginner should  
know from memory something like the follow-  
ing: several current fox-trots, three street  
marches (including *National Emblem* or  
*Daughters of the American Revolution*), one  
foreign march (in minor), one concert march,  
one funeral march, one each of the racial inter-  
mezzos (Spanish, Indian, Oriental, Chinese,  
Scotch and Irish), three waltzes including *The  
Skaters*, the national anthems or their equiva-  
lents of England, France, Germany, Spain and  
Italy (*Tchaikowsky's Marche Slav* being sub-  
stituted for the Russian anthem), and two light  
intermezzos.

In registration I have taught with some suc-  
cess the system of setting a general flute regis-  
tration and using that as a constant basis  
on which registration changes may be simply  
made by swapping single solo stops; for ex-  
ample, trumpet to bells. The finer adjustments  
may then be made gradually, or, in the case of  
the beginner, not at all. In the matter of  
arrangement on the rack, the above writer has  
the right idea, except for my suggestion of draw-  
ing the music toward the left in my comment  
above on Mr. Hosford's ideas.

As to method books, the time is fast approach-  
ing when the student will have his choice of a  
half dozen or more. At present the only com-  
plete method attempted, which is already on  
the counters, is Barnes' *From Piano to Theatre  
Pipe Organ* (Belwin), reviewed in these columns  
in the last issue. The same firm has just issued  
a book of *Theatre Organ Pedal Studies* by Ches-  
ter H. Beebe, instructor at the Wurlitzer school  
in New York City. This volume, which sells  
for One Iron Man or Eight Bits (\$1), is a well  
calculated effort to assemble a group of pedal  
exercises "for the acquisition of a pedal technic  
sufficient to meet the demands of expert theatre  
organ playing." To this end there is an  
abundance of "swinging" exercises for the left  
foot, although both heel and toe of both feet  
are not disregarded. There are also exercises  
for hands and feet in contrary motion. Not the  
least valuable feature is a page of left-hand and  
pedal rhythms for the fox-trot, 6/8 march, and  
waltz.

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Dorothy Strait, Star, Manchester, N. H.  
Hazel Thomas, Park, Middleboro, Mass.  
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The only other method books written for  
theatre style that I know of are the two devoted  
to jazz technique previously reviewed in these  
columns, — Milton Charles' *Organ Interpretation  
of Popular Songs* (Robbins) and Edward  
Eigenschenk's *Organ Jazz* (Forster). I have  
heard of at least two more being written, and  
hitherto I hope to get time enough to write  
one myself (advance advt.)

KENNETH T. WRIGHT, organist at Lloyd's Theatre,  
Menominee, Michigan, sends in the following sugges-  
tion concerning an imitative sound on the theatre organ  
which he originated, and which was received with gusto, not  
to say élan, by his delighted audiences:

"We were having a return engagement of *What Price  
Glory*, and you will possibly remember the 'razzing' that the  
orderly was constantly giving his captain, as one of the  
main bits of comedy in this picture. That same bit would  
not have been difficult to cue if the organ had had a good  
'brassy' Post Horn or even a good English Horn, but as  
luck would have it, my organ, being of rather limited size,  
contained neither. I obtained one of those flat rubber  
tubes, used by drummers for imitating a snore, and after  
climbing over several hundred pipes, and other things  
found in an organ loft, removed the bird whistle and with  
some adhesive tape and a few thumb tacks, fastened this  
drummer's accessory in its place. Needless to say the  
effect was realistic enough to get a good laugh out of all of  
the audiences, partly due to the fact that more air was  
forced through the appliance than would ordinarily be,  
which made the effect all the more exaggerated."  
This magazine believes you, Kenneth.

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## Shot and Shell

By AVELYN KERR

AFTER reading Mr. Clark Fiers' answer to my article, *Woman's Place in the Theatre*, I suppose I should gracefully retire to my corner and proceed to purr contentedly because mere man has spoken. But not being of the household pet variety, I much prefer to sharpen my claws and demand my woman's privilege of having the last word. Far be it from me to desire to go down in literature (get that?) as a man-hater, for I am really quite fond of the big, brave Romeos, but there are a few of Mr. Fiers' statements which I simply must call him on.

First, "A woman's constitution is keyed to a more tense nervous and emotional pitch than a man's, and sometimes, without the slightest provocation, she will literally go to pieces." Oh My! Oh My! Anyone would know that statement comes from a mere youth. Why Clark, supposing your mother had "gone to pieces" at the crucial moment. You wouldn't have been here to tell the tale, would you? The greatest writers and philosophers of the age have credited women with more endurance than men. Not in physical strength, perhaps, but in mental, moral and spiritual courage. Women not only keep themselves from "going to pieces" but, with few exceptions, they keep men from going to pieces also. Who is it Clark that you go to when things go wrong, when sickness and sorrow overtake you? Isn't it always Mother, or, perhaps, wife or sweetheart?

Now that I have won that argument, allow me to say that the only thing that keeps men organists from puffing on a cigarette during show hours is the fact that there is a fire ordinance which prohibits smoking in theatres. The only blemishes on the organ consoles in my school are from cigarettes, and I have no girl students who smoke. Then again, this wage question; that is a matter which varies in individual cases. Of course there are some women who work cheaper than men, but the only position I ever lost in my life was to a man organist who offered to play cheaper. His music was cheaper, also. In my experience, I have found many men musicians using music as a side line. They are employed at some other vocation during the day, and cinch the jobs in the outskirts hours for evenings. Those men are the biggest menace to the music profession of all. It is not the woman organist that keeps down the wage scale, because wherever you find a woman following music as a profession, you find her giving it her entire attention. I can quote a dozen cases in my own experience where I have followed one of these half-hearted male musicians on a job, and learned that he had been playing under the scale. Man and woman organist, both can command their own salary and that salary is always equivalent to the valuation they put on their own work. As for this personal charm stuff,—that a pretty, well-dressed girl has the advantage with theatre managers,—it is all bunk. Perhaps I am lacking in "it," for I have never run across one of that type of manager. The majority of them were either very much married or were old fogies with about as much sex-appeal as a snail. As for women falling for these handsome Romeos, the enrollment in my school is fifty per cent men,—some of them real sheiks,—and what do you think, Clark Fiers? I haven't had to start a course in bench lessons as yet, either.

But all this has nothing to do with what I really intended this article for. What I really meant to do was to quote some of the mistakes of the average theatre organist, male and female. There are many points to be considered in properly curing pictures. I suppose it is my "feminine love of detail," but in my estimation it is the details that put over a picture. Only a short time ago I attended one of the leading theatres in Milwaukee which was supposed to be employing an Ace organist. The entire locale of the picture was in Austria-Hungary, and most of the plot laid around the Government and the Army. That organist never played one Hungarian number; in fact he used an American march for the military maneuvers and a late popular ballad for his love theme. I thought it was the worst attempt at picture playing I had ever listened to. This organist knows his keys, and what he played he did justice to, but there is something lacking in his repertoire or his brain wasn't properly functioning. With all the wonderful Hungarian music there is on the market, there is no excuse for any musician not having the correct musical setting for this type of picture.

I usually try to make the first number I play for the screening of a picture bring out the general idea and at-

mosphere. There is nothing to hinder one from opening an Hungarian picture with one of Brahms' *Hungarian Dances* for the titles and descriptive matter. Any dumb-bell ought to know them. If you are playing a sea picture the screening music should bring out that idea, while nothing will force an audience to attention so quickly as to start out with some big storm furioso, to give the hint of tragedy if this is called for. No matter how much we say we like the sunshine, it is human nature to thirst for the dramatic side of life bordering on grief and tragedy, and this, perhaps, is because the reaction is so wonderful upon waking up to that grand and glorious feeling that it was only a moving picture, and that our own lives are to go on serene and peaceful (maybe). And did you ever note the effect of Cathedral Chimes on an audience! No matter how funny certain scenes have been, if there comes a touch of the spiritual in church or monastery settings and an organist opens the scene with lone chimes, the reaction of an audience is simply miraculous.

The performer who does not carry his audience with him through all the different moods and rhythms of music, simply is not a musician, and should seek another profession. Of course I would hesitate to open a rural picture with a couple of duck quacks or a donkey bray, but there is plenty of legitimate music to bring out the idea of farm life.

So, in my estimation, atmosphere is the first thing to consider in selecting music for a picture. First of all, determine what type of picture it is. Then if you have a sea picture, don't pick out desert music, and if you are to play a dog picture, don't go in for a lot of sentimental love stuff. Which reminds me of another terrible thing I heard a Male organist do. He was playing a Rin-Tin-Tin picture. At the most dramatic part of the film, where a little crippled boy had concealed the dog and the villain in the play was on the verge of discovering him and in the meanwhile threatened not only the dog's life but the child's and its sister's as well, this organist of the male species, who doesn't pay much attention to details, played the old German *Lauterbach* with its American connotation of *O'Where, Oh Where Has My Little Dog Gone*. I suppose that was clever. No woman musician would ever have thought of it in connection with that scene. I never knew a Male organist who could bring the tears from an audience, for the simple reason that they do not feel their music as a woman does. What does a man know about Mother Love, or any other kind of Love for that matter, only as it appeals to his vanity? Oh Gee, Oh Gosh! there I go again. Knowing that ye Editors are men, this article will probably never get past them anyhow, so I won't stop to rewrite it. [That's where you pulled the wrong stop, Miss Kerr.] They are really nice men, too. I met the Managing Editor in Chicago a few weeks ago, and aside from the fact that he called me down for not being more prompt with my column contributions he was quite human. Here again, I find my love for adventure and frequent change of scenery, which Mr. Fiers declares is a male characteristic, interfering with the subject I am trying to write about. I just must be more steady and reliable.

Now then, the next important step in picture playing, after we have determined the general atmosphere of the picture, is tempo and rhythm. How terrible it is to witness a scene of anguish set to a dance rhythm, or a military parade trying to march to a waltz or a sob ballad, and yet it is being done every day. I have been visiting the theatres of late in order to get material for this article, and there is plenty to say on this subject. I heard a girl organist on one occasion play *The Wizard* without ever changing her tempo once for two or three straight reels. In scenes where there was just one character, the wizard himself, (a madman plotting the worst kind of revenge) this girl kept up a two-four hurry until I could have gone mad myself with that full organ in my ears where it should have been brought down to a whisper. I noticed the attendance at this theatre was rather limited. The manager attributed it to general business conditions. I knew it was due to the fact that no one could attend that theatre without getting a headache. I never heard a varied tone on the organ from the time I entered until I left, and the only change in rhythm was from a hurry to a waltz ballad for a love theme. It is the closing-out of one scene and the opening of another, with an entirely new impulse, that makes a picture interesting, and how easy it is for organists to follow all the different moods if they have any imagination whatsoever, or if they have studied to any extent the construction of a story, its plot, its setting and characters; the latter always include besides the hero and heroine, some contrasting villainous character to give the necessary contrast in these stories of love, life and

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drama. Then there are the usual comedy characters, usually some blundering maid or friend, and the gradual leading up from one situation to another, through one crisis after another, until the climax is reached. Every story is constructed on about the same ground plan, the different types of characters, different locales, settings, and incidents giving each story a face of its own. It remains for the musician to bring this story out; to interpret the time and place and other things the author really means. There is nothing more ridiculous than to hear a popular dance number played for an old-fashioned dance scene where the minuet or gavotte is being done.

Let the organist be certain that he varies his tempo to correspond with the action on the screen, and be sure that he is playing for the main themes and not the incidentals if both happen to come into the scene at the same time. I heard a little story about one of our handsome young Romeos who had just come into his own in the way of an organ position. He approached one of the old-timers with this query: "Gee, I got a picture where a woman is coming down in an elevator, and she is crying as though heart-broken. Should I play sob music for her tears, or fast music for the elevator?" Ye old-timer answered, "By all means roll on your snare drum until the elevator gets to the bottom and then give a crash on the cymbal." I'll wager that he followed that advice, because these newcomers sure do like the traps on an organ.

Here is another bright thing I heard a Male organist do. He was playing a very thrilling melodrama. In one scene the chief of police called up the husband to acquaint him with the fact that his wife and his best friend had been burned to death in a road-house. Friend organist proceeded to talk for the chief of police through the bass register of the Kimura and answered for friend husband in the treble register. It got a laugh and the organist swelled with pride at his achievement, but I happened to be in the audience and I know they were not laughing with him—but at him. One elderly gentleman who sat back of me got up in disgust and said, "That idiot has spoiled my whole evening." I mean that is the thought back of what he said, put in modest and maidenly terms. This chaste magazine wouldn't print what he really said. The losing of a mere wife in such a mild way as the latter burning to death while carrying on an illicit love affair, didn't mean a thing to this Male organist. But there are some old-fashioned people still living who do take those things seriously, and do not care to have them burlesqued.

When I play pictures, I forget my audience entirely and try to throw myself into the spirit of the picture, to live the different characters, sympathize with the weak, emphasize the strong, sob with the sorrowful, and laugh with, or at, the comedians. I hear a voice asking, "What do you do with the half-wits?" The answer is, "Just act natural. Don't you have to be one yourself to be a movie organist?" There! Just like any other good serial, I shall stop at the crucial moment and cover some other points in picture playing in my next article; that is if this one gets by the scrap basket. And if it doesn't you organists will never know what you missed in my "feminine love for detail."

—Avelyn M. Kerr.

### Irene's Washington Letter

Continued from page 12

see live musicians in the pit. Well, so do I. I went to hear and see the Jazz Singer and felt as if I were in the morgue. It was creepy enough with no musicians in sight and Victrola music coming from nowhere. I wonder if you would be willing to bet big money that Jolson sang the last song as the Cantor. If you would, I'll say "So's your old man, and you don't know yours."

Rox Rommel said musicians would never like canned music, but it wasn't the musician who counted and he thought the opinion of the audience was a better lead.

Meyer Davis who booked the orchestra in the Fox, and Jack Stebbins, Fox presentation producer, both said they would rather not talk about it.

Dan Breeskin gave his opinion on the matter to the JACOBS MUSIC MAGAZINES, and as he was in the house where Vitaphone was presented, and in a position to listen and observe the audience, his opinion should be worth noting. You can read it in the July number of MELODY.

Sophocles T. Papas and wife are rejoicing over the birth of a daughter. Mrs. Papas declares she is going to be a pianist and live up to the reputation of her famous mother, who is known as Monica Cambrai. However, Mr. Papas gets in the last word and says while that may be that, right now she spends most of her time "fretting." As Mr. Papas is one of the best known teachers and composers for fretted instruments, I think he is in a position to know. However, I think the baby is "stringing" them both along. Mr. Papas gave his annual concert with the Mandolin, Banjo and Guitar Club of sixty people at the Raleigh. Mrs. Edna Moreland and Mrs. Elvina Neil Rowe, soprano soloist, gave three songs composed by Monica Cambrai. One of the outstanding features was a guitar solo by Mr. Papas, *Sonatina*, by Giuliani. Another high spot of the evening was *Seance Echoes*, played by three Hawaiian guitars. This is one of the numbers in the new book which is being published by Mr. Papas this month. The concert was exceptionally well attended, and received much favorable comment in the local newspapers.

I had a letter each from three new friends; Louise Young of Spencer, N. C., Lucile Thorpe of Statesville, N. C., and Jesse Walkert, Newport, Ky. Said they were MELODY fans so we will welcome them to the Washington Chats.

Was over to see Mrs. Towne at the Home Theatre and she was all out of humor. It was raining and the organ was out of tune and she had a cold in her "Doze," and she hadn't seen a copy of MELODY since April. That was enough trouble for any one organist, wasn't it?

Viola Abrams, who has been visiting in New York and Atlantic City, came back to visit Nell Paxton and play a society wedding at Wardman Park Hotel. Then she and her sister are to drive to the Coast for a vacation trip. Viola is so tiny I just know she will get lost in that last lap across the desert. Ten grains of sand piled together and you couldn't find Viola.

No news is good news. Anyone I haven't mentioned must be all right. Hope we see you this summer. Goo-bye, Irene.

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## Here and There in New York

By ALANSON WELLER

NEW YORK'S summer music season will be under way ere these notes reach the press. The New York Philharmonic Orchestra is planning another season of concerts with guest conductors at the Lewisohn Stadium, and the Goldman Band is again appearing "On the Mall." Opera once a week at Starlight Park, including most of the Italian and French standbys, is also being arranged for.

The Roxy's presentations included a *Hawaiian Scene* and a "dramatic episode" entitled *The Miser's Hour*, both quite effective. The chorus was heard in a familiar scene from *Lucia*, and a memorial day presentation with organ. Maurice Baron's new arrangement of *Aida* selections was offered by the orchestra.

Paul Ash has arrived at the Paramount with the stage band, and his first revues have certainly met with great success. For the first three weeks after his arrival he was replaced in Chicago by Jesse Crawford, but during the week of June 3rd Crawford returned to the console. Just what final disposition of these two headliners will be made is hard to tell at present. During his absence Mrs. Crawford and Signum Krungold alternated in solos. Mrs. Crawford's offering was an *Operatic Melody* and Krungold offered a musical tour of New York with appropriate selections typical of the lower East Side, Harlem, Tin Pan Alley, the Metropolitan Opera House, and Carnegie Hall. Very effective. The orchestra, with soloists, offered *American Sketches*, including appropriate American ballads, Negro, and Indian melodies. Another of the beautiful Schubert Centennial films, presented by James Fitzpatrick, was shown with an accompaniment of Schubert melodies. These films, we believe, were taken in Austria amidst actual surroundings in which the composer lived, including the school where he was obliged to teach, and the theatre in which some of his songs were first heard.

The New York and Brooklyn Strands have been alternating their orchestras for the past few weeks, offering the musicians as well as the patrons a little variety. The revues of Ray Teal at the Brooklyn house were very effective, but the less said about the features, *Mad Hour* and *The Big Noise*, the better.

Gotham has another little cinema theatre. The Greenwich Village Theatre is now showing imported attractions and worthy American films. André Pola, noted concert violinist, directs an admirable trio at this cozy house, and has arranged several superb scores for the features. We hope the place will succeed in its new guise. It deserves to.

An unusual number of fine productions have visited us of late. One of the most beautiful, and sincere, is *The Light of Asia*, produced by an East Indian company with an entire cast of native Hindus. The directing and acting are surprisingly convincing for a country so young in the cinema art as India must be, and the settings are frequently magnificent. For this production many of the sacred palaces as well as the priceless relics of the Indian religion were placed at the disposal of the company. The picture is intended as a refutation of the criticisms set forth in Katherine Mayo's much discussed book *Mother India*, and regardless of the truth or falsity of the doctrines it presents, the film is a most worth-while and gorgeous affair. This was offered at the Greenwich Village, as was Raquel Meller's version of *Carmen*, and the Ufa adaptation, *Decameron Nights*, based on one of the fascinating tales of Boccaccio. Other notable films are Universal's version of Victor Hugo's *The Man Who Laughs*, and *The End of St. Petersburg*, a Russian film. *Berlin—The Symphony of a City*, was held for three weeks at the 5th Avenue Playhouse, so successful was this film without story or captions. Some old movies taken twenty or twenty-five years ago, also were offered. The censors banned the showing of *Fatima*, a half-reel subject of the gay nineties era. It was given a private exhibition, however. *Peaks of Destiny*, filmed in the Alps, was shown at a number of the smaller houses.

The circuit houses of New York are cutting down greatly in the size of their orchestras. Several Loew houses have disbanded the orchestras entirely, leaving the two lone organists to struggle with a ten or eleven hour day. Judging from the crowds which daily throng the Roxy, Paramount, Capitol, Strand, Rivoli, Rialto, Cameo, and all the houses where special features are shown, it would seem that the neighborhood houses were losing out. After all, the difference between thirty or thirty-five, and seventy-five cents is not great when it means the difference between just pictures, with occasionally indifferent orchestras, and

an entire stage show, production overture, organ recital, and special accompaniment for the film, to say nothing of the subtle effect exerted by the handsome surroundings and tasteful atmosphere of the more pretentious houses.

The radio is not idle these days. Opera was broadcast from Madison Square Garden recently with great success, Charles Hart and Carmela Ponselle being among the stars who appeared. Edwin Grasse, blind violinist, who appeared with the Pittsburgh Lions' countrywide broadcast recently with such success, was heard again over WJZ, assisted by another blind artist, Leland Logan, tenor. Mr. Grasse's selections included his brilliant *Polonaise*, one of his many successful compositions which violinists and organists are finding so beautiful and effective. *The Half Hours with the Composers* included a *Vieuxtemps Half Hour* in which Arcadie Birkenholz and an orchestra, under Cesare Sodero, were heard in excerpts from the famous Belgian violinist's concertos.



ALANSON WELLER



A house of dreams untold,  
It looks out over the whispering tree-tops,  
And faces the setting sun.

THUS wrote Edward MacDowell as an inscription for his *From a Log Cabin*, one of the New England Idylls. I am glad to be able to present this month, a view of the little log cabin in the woods near Peterborough, N. H., where the Edward MacDowell Colony is located. America's loved composer spent much time there during his later years and it was in this little cabin that many of his beautiful works, including the Norse and Celtic sonatas, the New England Idylls and the Fireside Tales were composed.

For many years, during which he lived in the large cities devoting his time to lecturing, teaching and performing, MacDowell had been seeking such a place where, amid beautiful surroundings and quiet working conditions, he might compose in peace. The little hut offered just this opportunity, and when one realizes how close to nature MacDowell lived, it is not difficult to discern the subtle inspiration of forest and field in most of his works, including the immensely popular Woodland Sketches. His music fairly breathes the spirit of the out-of-doors, and it is this quality which has made it so popular with organists and musical directors for motion picture work; it is indeed the ideal medium for accompanying beautiful nature glimpses. Realizing the value to successful composition of lovely surroundings and absolute quiet, MacDowell determined that other creative artists should have the same opportunity as he had had in his little woodland retreat.

After his death his wishes were fulfilled by his gifted wife, and it is due to her efforts that the present colony, where musicians may compose without interruption amidst ideal and restful surroundings, has been established. The debt which many present-day artists owe to the composer and Mrs. MacDowell for the establishment of this splendid colony is, perhaps, almost as great as that owed by the entire world of musicians to MacDowell for his exquisite music which has become an enduring part of American art.

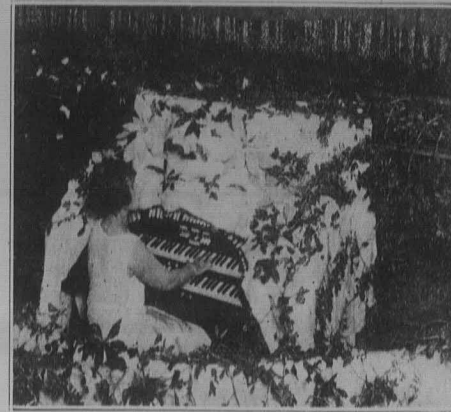
We happened unexpectedly in the Glenwood the other evening and enjoyed the orchestra under William Duguid with Elsie Kirschenbaum, pianist.

Victor Maiorana is at the National where he is being featured in slides with the Robert Morton organ.

Mita Weinzoff substituted at the Momart's Kilgen for a short time. His orchestra is now on tour of the principal Long Island cities.

Our good friend R. T. Galvao is playing a Moller at the Central Theatre of Cedarhurst.

Marsh McCurdy was elected president of the Society of Theatre Organists with Emil Velazco as vice-president; Edward Napier as treasurer and Estelle Schorr secretary.



HAZEL SPENCE

### An Effective Small Organ Decoration

FOR organists who wish to "do their Christmas shopping early" in the way of organ decorations for the Yuletide season, nothing could be more appropriate for the July issue than a glimpse shown of the organ at the Oxford Theatre of Brooklyn, where Hazel Spence, one of New York's cleverest theatre artists, is featured. Slides are a specialty at this house and artistic decorations help to make them effective. For the Christmas medley used as the slide last December, the organ was covered with white cotton and artificial "snow," such as is used on Christmas trees, sprinkled liberally over it. Artificial flowers were used on top, and real holly on the stage and surrounding the console further enhanced the effect. Colored lights added to the effectiveness of the presentation. We show the view here as an example of how a small organ in a small pit may be artistically and effectively decorated. The same idea may be applied to larger instruments in similar surroundings. Why not "try this on your piano" (or organ) next Yuletide?

—Alanson Weller.

### Michael Slowitzky

Continued from page 6

Then came the outbreaking of the World War, and upon his entrance into the military service of his country, Slowitzky was assigned to the Medical Division of the Army at Camp Sheridan in Alabama, with the service in the laboratory. He volunteered his musical services to the famed Base Hospital Symphony Orchestra under the direction of Walter Heermann of the Cincinnati Symphony Orchestra. With the hospital organization he played solo flute, and as a soloist he provided entertainment for sick, and convalescent soldiers. Through this revelation of his exceptional talent he soon was assigned to the Bandmaster's Training School on Governor's Island in New York, and was about to be commissioned to direct a band for overseas work when the armistice was signed.

Relieved from military duties at the close of the war, this versatile young musician became a violinist in the Cincinnati Symphony Orchestra, then under the direction of Eugene Ysaye, the renowned Belgian violin virtuoso, and participated in one of the most notable seasons in the history of that famous organization. One of the memorable concerts in that engagement was played before the King and Queen of Belgium during their triumphant tour of the United States. Inspired by his experience as a young musician, Mr. Slowitzky aspired to cover a broader field in the world of music, and despite his studies and engagements he found time to enter the field of composition. Included among his many cherished acquaintances were John Philip Sousa and the late Victor Herbert, both of whom accepted dedications of his compositions.

Michael Slowitzky holds his music ideals paramount to all else in life, and strives to live up to them by giving the entertainment-seeking public a vast variety in a musical way, believing that as much enjoyment can be derived from listening to a melodious and popular number rendered in clean-cut, rhythmical style by a good dance orchestra, as from a more serious selection by a recognized symphony orchestra. Mr. Slowitzky is of commanding presence, yet affable and easily approached; is possessed of a wholesome sense of humor and a ready repartee. He enjoys an exceedingly wide popularity in musical, theatrical and social circles—all in all, a "hail fellow well met."

The rapid advancement of the cinema, as one of the most popular forms of all modern entertainment, has prompted friend Slowitzky to devote his present time and talents to the pleasing of audiences. He was one of the first to introduce the presenting of popular songs, and with the introduction of vaudeville in connection with the photoplay, the scope of his activities were enlarged by his being assigned as director of all orchestras on the Chamberlain Amusement Enterprises, Inc., houses in Central Pennsylvania.—Dan Farrow.

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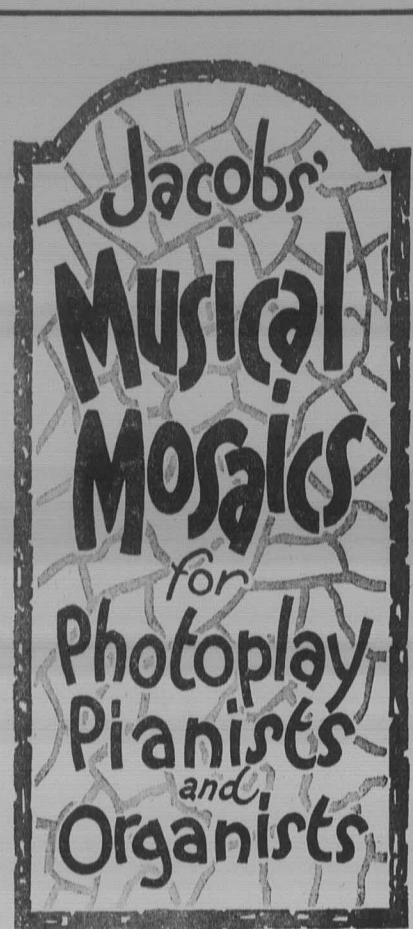
1st VIOLIN  
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CELLO  
BASS  
FLUTE  
1st CLARINET IN Bb  
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OBOE  
BASSOON  
Saxophone  
Solo 1st and 2d  
Eb ALTO SAXOPHONES  
2d and 3d  
Bb TENOR SAXOPHONES  
2d and 3d  
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## At the Boston Met

AT THE Metropolitan. Bebe Daniels, in *The 50/50 Girl*, constituted the major film attraction at this house on my latest visit. The opus started off as a rather amusing comedy and degenerated towards the end into a combination of house-maid's terrors and low farce—very low and very farcey—if you know what I mean. I do, at any rate, only I cannot express myself freely. One has to consider many things in a family periodical such as this. However and notwithstanding, *La Belle Bebe*, to my way of thinking, is one of the best fe-e-male farceurs cutting up on the screen today, and is able to rise above more obstacles in the way of plot and incident anemia than a round dozen of (likewise) bobbed haired contemporaries. Bebe was exposed, by the astute director, in certain garments, formerly made of sail-cloth with hamburg trimming, but which in these carefree and less economical days are somewhat more tenuous in texture. This particular pair were decorated with a series of ruffles or maybe tucks—how should I know? At any rate, this incident is a sign of the times. Directors are more and more showing the courage of their convictions. Where all this will lead, none but those conversant with Hollywood standards are in a position to state. I await with pleasurable anticipation. As the usual midsummer economy has struck the *Met* and no programs were available from which I might now refresh my memory, the balance of this review is apt to be a bit sketchy. It is true that I made notes at the time and it is just as true that I am absolutely unable to read them at this date. However, to the best of my recollection this is what took place.

There was a Tiffany Color Classic, yclept *Mission Bells*, in which an Indian convert to Christianity was saved from reversion to savagery by the miraculously timed ringing of the aforementioned bells; there was the first clever organ-slide that I have yet witnessed among the welter of those offered (name shrouded in the impenetrable mystery of my handwriting), and there was Gene Rodemich. As to the latter I hereby give warning that this is the last time I will venture to write his name in this column. I am unable to view this gentleman in action with any degree of decent calm and detachment. This, no doubt, is as much my fault as his—possibly more. Be that as it may, such is the case, and my shoulders willingly accept the burden. I will just add one word; Paul Ash—if Paul Ash it be who inaugurated the *maestro de ceremonia*, as our good friend Henry Francis Parks will have it—Paul Ash you have much to answer for!

The pit orchestra has little to do in the summer months at this house; however, it does that little well and is showing the benefit derived from the ministrations of Arthur Geissler, its director. This gentleman knows how to make the most out of the material at hand, and in my personal opinion has today, in spite of the handicap of having to work with a team that is doubling on the stage—in a jazz saturnalia, a far more enjoyable orchestra to listen to than in the days when, under a former leader, it boasted twice the number of players.

The vaudeville acts, which were amalgamated into a "production," were of an extremely high calibre. Unfortunately they must be nameless for reasons noted above.

—N. L.

Montreal, Canada.—After a month of intensive study under Emil Velazco at the Velazco Organ Studios in New York City, Jeff H. Craig, the well-known Canadian organist, has returned to Montreal to resume his place as organist at the Papineau Theatre. This theatre is the only one of five owned by the United Amusement Corporation in Montreal that is equipped with an organ, but the organ is rapidly becoming more and more popular with Montreal people. Mr. Craig states that the radio broadcasting by Mr. Velazco over Station WOR has played an important part in increasing the popularity of the organ, and that the Velazco "Witching Hour" broadcasts are as popular in Canada as in the United States.

Detroit, Mich.—Allen Smith, sixteen, and Francis Hellstein, seventeen, students at the Cass Technical High School of this city, have been chosen by Arthur H. J. Searle, Supervising Instructor of Public Music in Detroit, to attend the National High School Orchestra Camp at Interlochen, this summer. They were each presented with a partial scholarship by the Union Trust Company of Detroit. The boys will leave for camp June 23, returning August 19, when the camp closes.

Lawrence, Massachusetts.—The Lawrence High School Band, assisted by the Boys' Glee Club, gave an ambitious and well-performed program for the concert half of its first concert and dance. The double function was held in the High School Gymnasium, the concert being under the direction of Robert E. Sault.

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JACOBS' MUSICAL MOSAICS, Vol. 17

## Scintillating Sandals

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Light Chinese or  
Japanese scenes

FRANK E. HERSON

Allegretto

PIANO

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25

MELODY

Musical score for page 26, featuring piano accompaniment. The score consists of seven systems of music, each with a treble and bass clef staff. Dynamics include *f*, *ff*, *cresc.*, *mf*, and *ff*. The tempo marking *Meno mosso ma non troppo* appears at the end of the sixth system.

①

**Dramatic Appassionato** For dramatic or threatening scenes of turbulent emotion or dangerous suspense

GOMER BATH

Musical score for page 27, featuring piano accompaniment. The score consists of seven systems of music, each with a treble and bass clef staff. Dynamics include *f*, *mp*, *ff*, and *ff*. The tempo marking *Allegro moderato* is at the top. The word *PIANO* is written vertically on the left. Other markings include *quasi recit.*, *cresc.*, *L.H.*, and *R.H.*.

PHOTOPLAY USAGE  
Light comedy scenes of eccentric  
or countryfied character.

# Cartoon Capers

EARL ROLAND LARSON

Andante appassionato

*p*

*cresc.* *f*

*dim.* *p*

*poco rit.* *p a tempo*

Allegro moderato

PIANO *mf*

Musical score for page 30, featuring piano accompaniment for "Syncoblue". The score is written in G major and 2/4 time. It consists of five systems of music, each with a treble and bass clef staff. The first system begins with a forte (*f*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The fifth system includes a forte (*f*) dynamic and a marking for the left hand (*L.H.*).

Syncoblue  
BLUES

PHOTOPLAY USAGE  
Jazzy, raggy, "barkey," or eccentric  
scenes of slap-stick comedy

J. CHAS. Mc NEIL

Musical score for page 31, featuring piano accompaniment for "Syncoblue". The score is written in G major and 2/4 time. It consists of six systems of music, each with a treble and bass clef staff. The first system is marked "Moderato" and "8". The second system includes a mezzo-forte (*mf*) dynamic. The fifth system includes a forte (*f*) dynamic. The sixth system includes a mezzo-forte (*mf*) dynamic.





Musical score for page 35, showing piano accompaniment for the piece "Consolation No. 6". The score consists of five systems of two staves each (treble and bass clef). It includes dynamic markings such as "mf" and "poco cresc.".

D.C. al

PIANO  
 Andantino sempre cantabile  
 No. 6  
 FRANZ LISZT  
 Arr. by R. R. HILDBERTH

Musical score for page 34, showing piano accompaniment for the piece "Consolation No. 6". The score consists of five systems of two staves each (treble and bass clef). It includes dynamic markings such as "p", "mf", "f", "poco cresc.", "trill", "a tempo", "marcato", and "Cresc.".

Moderato  
 p  
 poco a poco cresc.  
 f  
 molto cresc.  
 fff p sostenuto  
 rit

MELODY

37

PIANO  
 Dainty Cupid  
 VALSE BALLET

LESTER W. KEITH

Moderato  
 p  
 poco a poco cresc.  
 f  
 molto cresc.  
 fff p sostenuto  
 rit

MELODY

36

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PIANO  
Moderato  
**Dream Faces**  
REVERIE  
BERT HOLLOWELL

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MELODY

38

MELODY

39

CODA

# CHICAGOANA

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THE RAVINIA OPERA SEASON, under the impressariohip of Louis Eckstein, promises to all lovers of grand opera, an unusual treat for the coming summer season. Like the summer opera at Cincinnati, which is given there at the Zoological Gardens, the Ravinia Opera Company presents its repertoire at one of the most beautiful parks in this country—Ravinia. Situated north of Chicago, some twenty-four miles on the North Shore Interurban Lines, Ravinia Park offers an idyllic spot for opera presentation. The cost of the round trip, including general admission to the opera pavilion and theatre, is about \$2 per person. Of course, reserved seats will tax you from \$1 to \$4 more, depending upon their location. This additional fee is well worth the money.

The élite of Chicago's social and artistic colony are habitués of Ravinia. The cast comprises, in the main, leading names from the opera world; many of the Manhattan opera stars are in evidence. The orchestral accompaniment is superbly given by members of the Chicago Symphony Orchestra who, as the writer stated last year, make a better job of it than they do with their parent organization. The conductors are *par excellence*. Though the stage is small, the scenery is adequate and properly designed to balance the difference in proscenium proportions from standard opera house dimensions. I should say that the Italian colony is greatly in the majority in attendance, though many other races also are in evidence. The whole business is quite a cosmopolitan affair, and one long to be remembered by a visitor.

The *Movietone* novelty, which will shortly be presented in motion picture theatres throughout the country, is the most engrossing topic of conversation at the moment of writing. That it may become a menace to the welfare of the professional musician cannot be gainsaid nor lightly waved aside. Just how serious a menace it will actually resolve itself into is purely a matter of hypothesis and conjecture. A number of questionnaires asking for the opinions of leading organists in the theatres in Chicago, elicited but a single reply. This may show a careless disregard for the potentialities of the entertainment, or else a lack of desire to commit oneself regarding it. The serious mind will not so lightly pass it up. It is the most vital issue confronting the present professional musician and those who are to come.

Of course, it is a novelty and the public soon tires of novelties. But, with the present standardization of entertainment by the amusement octopus, does the public have a great deal to say about what dish is served them? No. Were the *status quo* of the business what it was a decade ago when local capital owned the theatres, it might be brusquely waved aside. The metamorphosis which has taken place has eliminated competition between theatres (and with the elimination of a competition which compelled creative work in order to survive, every phase of art has been checked materially), which may mean, eventually, that if the public doesn't care to patronize movietone theatres, they can virtually go without amusement.

The artistic integrity of the octopus chain has not been up to the standards consistently upheld by Dr. Hugo Riesenfeld and Rothafel. Vaudeville has been exalted and music debased, as I have stated before. The average organist and musical director is a rubber stamp for an executive in a distant metropolis; an executive who formulates his shows according to a metropolitan sense of propriety and to meet the Big City moronic tastes. True enough, the movietone will render superb synchronizations by equally superb musical organizations. But these synchronizations will represent the ideas of a single individual—or at most, a very small group—and since no one pays any attention to what the fellow from the smaller hamlet says anyway, the great benefits which might accrue from out-cropping talent in these places will be utterly lost to the profession. Many of our greatest artists have come from obscure theatres. Given an opportunity to go ahead through the attention they have attracted to their work, they have become leaders in their line. This opportunity has long since been taken away.

From the business angle: The city musician will probably hold his own since there are enough potential musical oving patrons who will demand an orchestra and an

organ in the theatre. The smaller cities cannot be so die tutorial. Lack of work for the small-town musician will bring him to the cities. Already overcrowded with musicians out of work it will, in all probability, cause an economic upheaval in the business as a whole.

Crude though these novelties are now, they will be improved as necessity and business volume in their sale increase. The movie itself was once very crude, but it developed itself, and so will the movietone. For the life of me I cannot see just how musicians can be benefited by its use. It will always be a formidable weapon with which to combat labor troubles, and the sooner the men who occupy responsible positions awake to this fact, and lend a whole-hearted support to President Weber's program, the sooner a forced adjustment of the conditions will come to pass.

The Pottinger School of Music gave its annual recital at Library Hall, Maywood, Illinois, June 8. (Maywood is a suburb west of Chicago.) Mrs. Harriet Pottinger presented quite an array of piano talent on that evening, while Mr. William Alloway, of the Violin Department, had an equally imposing showing of his violin class. Margaret Pottinger, one of Chicago's coming organists, accompanied these young Kreislers and Hubermans with her usual fine taste. Miss Pottinger has given the organ very serious consideration for the past two years. This, coupled with a sound musical foundation on the piano, given her by her mother, assures her success in the theatre world when she finally makes up her mind to accept the offers which have been coming her way for a long while. Diminutive, sweet, lovely, charming—she is as beautiful a personality as she is a musician. More and more will be heard from her as time goes on.

Ulderico Marcelli comes in for a bit of news again. Marcelli, who has been responsible for so many of the finely arranged (orchestrated) shows at the Tivoli and Uptown Theatres for the past two seasons, is leaving for California on a vacation of several weeks. Prior to his departure he conducted the ballet orchestra for the Helen M. Kurniker annual *Kleiner Kurniker Kapers*, this year held at the Studebaker Theatre. This important task was discharged to the intense satisfaction of the audience, and certainly to every expectancy of the terpsichorean art. Marcelli's opera *Danira* is now being reviewed by Isaac Van Grove of both the Cincinnati Zoo Opera Company (in the summer) and the Chicago Civic Opera Company (during the winter season). The contract for publishing the opera has been signed with The Aesthete, Inc., a vocal aria from this beautiful work to shortly appear in *The Aesthete Magazine*. After presentation, which it is hoped to accomplish the coming season, the entire work, libretto and score, will be available. Nothing can keep this great artist down. I have never felt such a pride in discovery as I have with Marcelli, and I know that he will get the recognition that he deserves. Incidentally, Marcelli is a life member of the Bohemian Club of San Francisco. To the erudite reader, nothing further need be said. There is no other movie theatre director, of whom I personally know, having his genius, except Riesenfeld. Others are equally seasoned in their musicianship, and artists in everything the word implies, but they have not the creative faculty with which Marcelli has been gifted. Originality, vitality, masculinity in rhythm, all these he possesses, and more.

Henri A. Keates is back with us at the Oriental, and it seems very good to hear Moronia again bellow out in response to his "Community Sings." Although his lyric writer, Harry Robinson, is a dominant factor in the fabrication of his slide novelties, yet it takes the personality which only Keates has (for that sort of work) to put them over. Everybody welcomes Henri back again.

Max Greenfield and his Greenfield Quintet are presenting quite an elaborate and diversified program for the graduation exercises at the American Hospital Training School June 7. Mr. Greenfield is assistant conductor at the United Artists' Theatre as well as the librarian of the orchestra. His entire family is a musical one. This is evidenced by the fact that the Greenfield Quintet is composed of members of his immediate family. The program was well balanced, and such as entitles it to recognition above the usual mediocre presentations. Max, despite much *mal suerte* (bad luck), in the past, is fast achieving the recognition he has earned for himself in Chicago.

Continued on page 60

PIANO

Moderato

Danse Moderne

NORMAN LEIGH  
Arr. by R. K. HILDRETH

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## What I Like in New Music

By LLOYD G. DEL CASTILLO

PERHAPS my taste is fastidious lately, or perhaps this is slightly an off month for music, like October is for oysters. (Del evidently does not remember the old saw about the lusciousness of oysters in those months whose names contain an "r."—Editor.) Whatever the cause, I must admit that though there are many numbers listed below, outside the first group there are few over which I am really enthusiastic. There is some good material, and a lot of ordinary fillers. Valuable, if you like fillers.

## Orchestral Music

SILHOUETTE (O Kaiserstadt, Du schone), by Kramer (Schirmer Gal. 338). Medium; light sentimental 3/4 in slow Viennese waltz tempo, in D major. Another of the voluptuous Viennese waltzes of the type that Kreisler has helped to popularize. The initial phrase is languorous and arresting, and the rest of the piece matches it.

GLITTERING CRYSTALS, by Lovitz (Schirmer Gal. 337). Medium; light active 2/4 Allegretto con grazia in G major. A perpetual motion type of light intermezzo rather like *Jingles*, the Zamecnik number reviewed herein a couple of months back. True to its title, and on second thoughts a trifle more delicate than the Zamecnik number,—more like Chamnade's *Callirhoe*.

BEAR DE BURDEN (Negro Spiritual), by White (Fischer C 45). Medium; quiet 4/4 moderato in E major. A true and characteristic negro spiritual, strikingly and effectively arranged by Roberts.

ARMENIAN DANCE, by Horlock (Fischer T2102). Medium; Gypsy 3/4 Allegretto in G minor. Another number off the press from the popular director of the famous A. & P. Gypsies. Pretty sure to be worth buying on the strength of the radio plug.

HEBREW GRAND FANTASIA (on Traditional melodies), by Levenson (Belwin Conc. Ed. 121). Medium; Jewish medley in various keys and tempos. Levenson has been doing some rather valuable work in adapting and collecting Hebrew melodies. This, like the rest, is scholarly and at the same time theatrically effective.

MYRTA (Intermezzo), by Mambour (Hawkes 6531). Medium; light 2/4 Allegretto in D major. A well-written and easily moving intermezzo of sound construction. It has the advantage of all the sections being in the same rhythmic idiom,—an asset from photoplay standards.

SPIRIT OF LOVE (Love song) by Dubensky (Lipskin L. C. S. 110). Easy; quiet 4/4 Moderato in E $\flat$  major. In type a characteristic ballad, and apparently originally a song, judging by the melodic line and general arrangement.

GAY DECEIVERS (Intermezzo), by Claypoole (Berlin C.C.S. 44). Medium; light 2/4 Moderato in F major. Very much like *Myrta*, listed above. The same points of merit in each.

LOVE'S SPLENDOR, by Baron (Berlin C. C. S. 52). Easy; quiet emotional 3/4 Larghetto in E $\flat$  major. A smooth and flowing number of some emotional development, pleasingly built on a simple but by no means ordinary motive.

VANITY FAIR (Intermezzo), by Pasternack (Berlin C. C. S. 60). Medium; light 2/4 Allegretto in D major. Here is the third really meritorious intermezzo in this section. Pasternack can be depended on to write well, and this number has character and delicate grace.

LITTLE IRISH ROSE, by Zamecnik (Fox). Easy; Irish 3/4 valse moderato in E $\flat$  major. Written as the theme of Abie's Irish Rose, it is, of course, one of those appealing little Irish waltzes, with a motive much like *When Irish Eyes are Smiling*.

ROSEMARY, by Zamecnik (Fox). Easy; quiet 3/4 valse moderato in G major. The companion piece to the above, and an acceptable waltz love theme.

## Photoplay Music

THE CALL FOR AID (Hurry), by Pasternack (Berlin P. P. D. 52). Medium; agitato 2/4 Allegro molto in D minor. A stock agitato, but well written.

EMOTIONS (Dramatic Recitative, Appassionata), by Lovitz (Berlin P. P. D. 31). Medium; heavy emotional 4/4 Moderato in G minor. The number opens with a broad marcato melody punctuated by heavy grave chords off the beat, which after eight measures swings to a heavy agitato with returns to the first theme at the middle and the end.

IN THE CLUTCHES OF THE LAW (Descriptive Agitato), by Jaquet (Berlin P. P. D. 43). Medium; furioso cut-time Allegro deciso in C minor. A rushing, tempestuous agitato of virile and energetic rhythm.

SATANIC FURY, by Kempinski (Berlin P. P. D. 36). Medium; furioso 2/4 Allegro irato in G minor. An effective furioso of peculiar construction. A six-measure phrase is followed by a five, the two combining for an odd but effective rhythmic idea.

THE RITORS MOON (Heavy Agitato), by Pintel (Berlin P. P. D. 32). Medium; furioso 4/4 Con ferezza in G minor. G minor is the favorite key for agitatos, it seems. There must be a clause in the S. P. C. A. P. (Society for the Prevention of Cruelty to Authors and Publishers) that I had overlooked. There is an underlying rhythm of triplet figures throughout this number, and in general the effect is of a 12/8 furioso.

MOTION (Light Agitato), by Carbonara (Berlin P. P. D. 62). Medium; agitato 4/4 Allegro in E minor. The number borders on a light active perpetual motion type, but the minor mood stamps it as a light agitato.

FIGHTING THE FLAMES (Agitato), by Pasternack (Berlin P. P. D. 48). Medium; furioso cut-time Molto allegro in C minor. The flames appear in little darting flourishes of sixteenth notes, and there is an appropriate diminuendo at the end intimating that the fire is out.

A GASTLY NIGHT, by Beynon (Berlin D. O. S. 39). Easy; gruesome 4/4 Lento in B minor. Surly chords growl around in the lower register, and are in turn growled back at by curt figures in the bass.

SONG OF OMAR, by Edwards (Berlin N. O. S. 46). Easy; Oriental cut-time Moderato in D minor. The title is a little misleading. What one would infer was a characteristic intermezzo is simply an Oriental fox-trot of straight rhythm.

MY HOME IN THE COUNTY MAYO, by Sanders (Berlin N. O. S. 62). Easy; Irish 6/8 Moderato in C major. Like the following number, this appears to be an orchestral arrangement of a straight Irish ballad, useful for cuing purposes.

LITTLE TOWN IN THE OLD COUNTY DOWN, by Carlo and Sanders (Berlin N. O. S. 61). Easy; Irish 6/8 Andante moderato in C major. This is certainly an old Irish ballad, though both of them have that Celtic lilt that make them sound like other numbers of the same type whether they are or not.

THE PROMISED LAND (An Idyll of Palestine), by Levenson (Berlin N. O. S. 65). Medium; plaintive (Jewish) 6/8 Andante quasi Moderato in C minor. Another adaptation of a Hebrew motive like the Hebrew Fantasia listed above. Based on an old chant, the number is essentially Hebraic, yet it could be used as a general plaintive for various racial pictures.

DANCE OF THE ELVES, by Troostyuk (Fischer P. 98). Medium; light active 2/4 Allegro in G major. A perpetual motion number more effective for violins than for piano or organ. The melody has to be bowed to get the effectiveness of the double crochets used throughout.

TITLE TATTLE (Chatterbox), by Seredy (Fischer P. 97). Medium; light 2/4 Allegretto grazioso in F major. This might be, and is, a study in thirds, so far as the melody is concerned. But it is also a chatterbox of a musical idiom, and the title is accurate for photoplay usage.

CHOO-CHOO (Railroad Galop), by Lake (Fischer G. 1). Medium; light active 2/4 Allegro in G major. I don't generally see any point in trying to localize a galop. Any drummer or organist can put in the dog barks, train whistles, and so on, for any or all galops. This one, however, has a rushing sort of monotonous rhythm that justifies its name. Incidentally, it is the first of a new Fischer series of incidentals. What the G stands for I won't not, but the series is similar to the old Fischer series of incidentals, also octavo size, and, also, with the name M. L. Lake figuring prominently in the composer's corner.

SARABANDE PERPETUELLE, by Bradford (Fischer G. 2). Difficult; light active cut-time Allegro in A minor. This rushes along even more in headlong gait than the above. Finger dexterity is needed.

SPRING CLEANING, by Bradford (Fischer G. 3). Medium; light active 6/8 Allegro non troppo in D major. This unique number has me a little puzzled as to tempo and treatment. It is unique in its introduction of triplet figures in octaves, and in a continuation of these figures in thirds over a sort of tarantelle rhythm. It's intriguing and worth having on hand, waiting for that scene in some picture where it's going to fit more perfectly than anything else could.

THE JOVIAL ROGUE, by Bradford (Fischer G. 4). Medium; light characteristic 6/8 Allegro ma non troppo in light

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G major. G. 4 is not a catalog number apt to bring pleasant memories to any overseas war veteran, even if it is titled *The Jovial Rogue*. Scarcely descriptive of Pershing. Purely on its merits, however, the number deserves endorsement. The title is fitting.

CINEPRELUDE No. 1, by Anglein (Cinemusic 22). Easy; martial 4/4 Allegro marziale in G major. Here's a good idea; a long martial fanfare working to a heavy bass melody and climax over triplet chords. Specified for newsreels, circus scenes, etc. It will come in handy.

COMMOTION (Agitato), by Contorno (Ascher) 645. Medium; agitato cut-time Allegro agitato in D minor. An effective agitato with staccato bass figures predominating throughout.

ANXIETY, by Srauley (Sanders-Weiss M. M. L. 9). Easy; light emotional 4/4 with passion, in E minor. A good pulsating emotional with an anxious heart-throb in every measure.

MUCH ADO ABOUT NOTHING (Tarantelle Dramatique), by Srauley (Sanders-Weiss M. M. L. 10). Difficult; light active 6/8 Vivo in A minor. A whimsical tarantelle scarcely deserving the name "dramatic." It's not even in minor, though it starts that way.

## Piano Music

ESTRELLITA (Mexican Serenade), by Ponce (Boston Music). Medium; Spanish 4/4 slowly in F major. A more or less popular favorite through radio broadcasts, and deservedly so. It is on the languorous atmospheric order, and the melody is all it should be.

SILVER SHADOWS, by Repper (Brashear). Easy; Spanish 2/4 with smooth, swaying rhythm in G minor. This is an Argentine tango, and, like all numbers by this talented composer, worth recommending.

CHILDREN'S SUITE, by Schirmer. Medium; four characteristic numbers. (1) *Bobby Plays Horn*; a rather lengthy scherzo in C major. (2) *Bobby Bumps His Knee*; a whimsical 3/4 Andante, full of whims and blubberings. (3) *Bobby Plays Soldier*; one of the characteristic children's marches. (4) *Bobby Takes His Dancing Lesson*; just a gavotte that had to be re-titled for inclusion in the suite.

## Organ Music

ITALIAN SERENADE, by Maykapar, arr. Clough-Leighter (Schirmer). Medium; light Italian 2/4 Allegro vivo in A minor. A transcription of an infectious and delightful racial number. No luckneyed successions of thirds here.

REVERIE, by Nash (Schirmer). Medium; quiet 6/8 Andantino in A major. Nice conservative number for those who like their organ music straight.

## Songs

JUST ONE MORE DAY, by Mahoney (Belwin). An intriguing waltz melody based on a theme by Tchaikovsky, unfamiliar to me.

LITTLE GREEN WINDING LANE, by Penn (Boston Music). A characteristic saccharine ballad by a famous ballad-writer who has in the past turned out many hits.

BEAUTIFUL DAWN, by Hayes (Boston Music Co.). An American Indian song of a familiar type, in this case very like *By the Waters of Minnetonka*.

## Popular Music

CONSTANTINOPLE, by Carlton (DeSylva, Brown and Henderson). The latest Valencia. Nuff Sed.

LILA, by Gathib and Pinkard (DeSylva, Brown and Henderson). Another personality song with a lot of spice in the rhythm. Syncopation at its peppiest.

SORRY FOR ME, by the publishers (DeSylva, Brown and Henderson). Why should anyone be sorry for them? They've cleaned up. This song is one of the good reasons why.

MY ANGEL, by Rapée and Pollack (DeSylva, Brown and Henderson). This Rapée-Pollack combination needs watching. This one is not a waltz, but it's got "It," nevertheless.

FORGETTING YOU, also by the publishers (DeSylva, Brown and Henderson). Versatile boys, all of them. They can turn out all kinds, this being one of the melody songs, ballad type.

LAST NIGHT I DREAMED YOU KISSED ME, by Kahn and Lombardo (Feist). This is a good ballad fox-trot, and don't let nobody tell you different.

WAITIN' FOR KATY, by Shapiro (Feist). There has lately come into fashion the long eight-measure chorus phrase which goes that far before it likes. Try this over and you'll see what I mean.

DOLORES, by Bloom (Feist). In the song this Dolores has the unusual name of Brown, but nobody need be told, I trust, that this is the least the firm could do after hearing The Del Rio broadcast Ramona. Reciprocity.

SAY YES TODAY, by Donaldson (Feist). Just about Donaldson's swan song, one would say, before starting in business for himself. The trick title with the play on words, plus Donaldson's music and name, should mean something.

BESIDE A LAZY STREAM, by Stept (Sherman, Clay). Another of those catchy choruses with the eight-measure phrase referred to above.

LITTLE MOTHER, by Rapée and Pollack (Sherman, Clay). Another hit by the sentimental team who created *Charmaine* and *Diane*.

I'M WRITING YOU, by Weeks (Sherman, Clay). A melodic fox-trot of agreeable line and sentiment.

GET OUT AND UNDER THE MOON, by Shay (Berlin). Maybe I mentioned this before, but it won't do it any harm to do it again. Not that the tune needs any boost. It's arrived.

SHE'S A GREAT, GREAT GIRL, by Woods (Shapiro, Bernstein). A hot tune that I admit passing up on the first reading. We all make mistakes.

CHLOE, by Moret (Moret). One of the most unusual songs current today. You've probably heard it on the air or somewhere. Whiteman hasn't done it any harm. To me the verse has all the meat, but the straight blues chorus will sell it.

CHAZY RHYTHM, by Meyer and Kahn (Harms). One of the hits from *Here's Home*, in fact, the hit.

IMAGINATION, by Meyer and Kahn (Harms). This is the other one.

MY LITTLE DREAM BOAT, by Coots (Harms). A darn pretty fox-trot now on the up and up.

I'M IN LOVE WITH YOU, by Phil Baker and others (Harms). Nice catchy tune with the ultimate authorship shrouded in the mystery of Phil Baker's concertina.

ADOREE, by West (Harms). An unusual fox-trot which should be a hit, though not sensational. The tune's too quiet for that. More likely to catch on slowly but steadily.

## Honorable Mention

LUCKY DOG (Bow-wow One Step), by Kauffman (Berlin N. O. S. 30).

PICTORIAL REVIEW (6/8 March), by Egner (Berlin N. O. S. 40).

STONE MOUNTAIN (6/8 March), by Donaldson (Berlin N. O. S. 37).

GINGEROSO (March-Galop), by Lake (Fischer G. 5).

ON TIP TOES (Valse Mystérieuse), by Felix (Fischer G. 7).

FAST AND FURIOUS (Galop), by Felix (Fischer G. 6).

ANIMATED AGITATO, by Levy (Belwin C. I. 89).

PEACE FOREVER (6/8 March), by Lutz (Ascher 400).

LINCOLN HIGHWAY (Cut-time march), by Lutz (Ascher 489)

THE SNAKE IN THE GRASS (Characteristic Mysterioso), by Srauley (Sanders-Weiss M. M. L. 7).

PENSÉE CAPRICIEUSE (Revery), by Srauley (Sanders-Weiss M. M. L. 12).

THE OLD MUSIC BOX (Characteristic), by Srauley (Sanders-Weiss M. M. L. 12).

WOODLAND FROLICS (Rondeau), by Marquardt (Music Buyers).

TWINKLING (2/4 Intermezzo), by Hauenschild (Photoplay).

TO MY STAR (Serenade Romantique), by Marquardt (Music Buyers).

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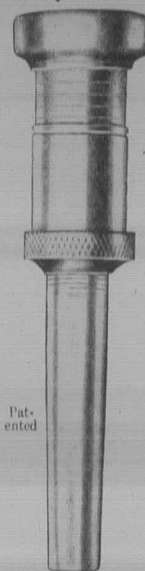
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## THE TRUMPET PLAYER

Conducted by VINCENT BACH

### Modern Dance Music

WHEN jazz came into fashion about a decade ago, the evident degeneration of music caused many an artist to feel that it was time to discontinue music as a profession, or end in despair. Several prominent symphony musicians, among them a clarinet player and a violin player well known to me, when obliged to seek work in moving picture theatres, and unable to stand the strain of playing jazz, committed suicide.

Upon hearing the nerve-racking noises termed "jazz" produced by ensembles consisting of two cornets, two drums, piano, etc., many wondered how long it would last. Jazz has remained, but it is different from the jazz played ten years ago, as, also, are the musicians, instrumentation, and style of playing. At that time it was considered novel to play on a small bore trumpet, or "pea shooter" as it was then called, and to produce shrill noises intermitted with imitations of cats, dogs, and such-like effects foreign to the instrument. The trumpet player, then, had to carry several types of mutes and hats, while the drummer's equipment included cow bells, automobile horns and other sound imitating accessories calculated to tickle the listener's ear.

Fortunately, those days are passed, and we must commend Paul Whiteman, and other prominent orchestra conductors, for choosing a more musical instrumentation, and enlisting the services of good arrangers to furnish arrangements which will appeal to a broader musical taste. The size of the present-day dance orchestra has been substantially increased over that of its forerunners, and legitimate instruments are used, players sometimes "doubling-up," if necessary, to increase the variety of color. For instance, outside of the regular saxophonists, two players of other instruments may double on this instrument. A saxophone trio may be heard playing a certain portion of the score, followed by a trumpet trio or a brass combination, consisting of trumpet, mellophone, or trombone. A few bars may be played as solos by individual instruments. Instead of a combination of unmusical sounds, a variety of legitimate instrumental effects are offered. The music used is so arranged that the musicians can play it exactly as written without having to depend upon the variable inspirations of the moment. Some players like Red Nichols, Bix Beiderbecke, and Miff Mole, who are competent arrangers, may work out their own parts; however they systematically work them out to fit the harmony of the composition.

A number of the "squeaking" type of orchestras and amateur jazz bands may still exist, but even these are gradually disappearing. Legitimate players earn excellent salaries and side money, by recording or broadcasting. Especially in the larger cities, such as New York and Chicago, many opportunities to play special feature engagements in vaudeville may be had. Some musicians still believe in the use of small bore instruments or shallow cup mouthpieces in order to produce freak tones. They insist they cannot use instruments with a full volume of tone such as are used in symphonic organizations. Evidently they do not realize that the dance musicians of today must have qualifications similar to those required of symphony musicians; namely, a rich quality of tone, legitimate style of playing and a sound technique. Not every musician is capable of playing the syncopated rhythms current in dance music, nor, on the other hand, of playing symphonies, which latter call for a following of the conductor through rapid changes in tempo, delicate shading, and transpositions. It would be difficult for a dance musician to fill the place of a symphony brass instrumentalist, or vice versa. Young music students should first concentrate on developing good embouchures, and clean, faultless technique. A professional career should not be entered upon before acquiring a good foundation or before being sufficiently advanced in musical studies to be capable of judging the kind of work one is suited for.

### A Question Answered

I have been having trouble in attacking my high tones. Could you prescribe some exercise that would remedy this? I average three hours practice a day and on some days my lips become tired after the first hour. Is that normal? Then on



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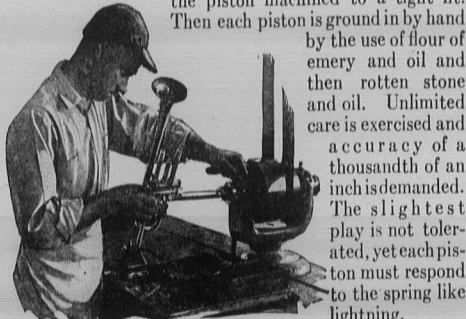
There are many, many reasons—all genuine and interesting to any musician—and fully illustrated in Bulletin 60, from which these two examples are taken.

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some days I can practice for several hours without tiring. Lately I have been taking a few short rests during the course of practice and find that it helps. Is that a good idea?

—J. N., Columbia, Tenn.

A question on the same subject as yours was answered in the May issue of this magazine. It is difficult to prescribe exercises to remedy your trouble in attacking high notes. The cause may be weak and overstrained lip muscles, or a faulty tonguing. It is possible that you are not holding the jaw correctly. If you tire quickly, give attention to your manner of practicing. Take a minute of rest between each study. When you find you are gradually becoming tired, lengthen the rest to several minutes. Never exhaust your lip muscles, as they then will not respond properly and will cause you to press harder. When performing a staccato, be certain your tongue remains behind the teeth. Your tongue will touch the lower edge of the upper teeth when playing low notes, but should not come out far enough to protrude between the lips. When attacking a high note, place the tongue against the middle of the upper teeth. Staccato will be difficult to perform if you do not have a perfect lip control. From your letter, I judge you are practicing for too long periods at one time. Limit your practice to three-quarters of an hour in the morning, three-quarters of an hour in the afternoon, and three-quarters of an hour, or one hour, in the evening. Rest three or four hours between each period of practice and you will find your lip gaining strength. Play with a fresh lip, and do not force the tones when your lip is tired; stop playing.

## Montreal Music News

By Charles MacKeracher

ANOTHER good pianist for Montreal, Mr. F. Poole, who is now playing at the Rivoli! Met this music-maker in the lobby last week, and when he saw my folder of music taken from MELODY he became very much interested, especially in a number by Stoughton that I think was entitled *A Haunted House*. I asked if he would care to keep it, and his answer was: "Yes, because Stoughton writes some good stuff." So say we all, but I also like the works of Cobb, Leigh and Larson. Mr. Poole is from Sherbrooke.

The following may not be a very novel idea generally, but it should be read with zeal by ye local producers of sound. In a roll call of Sanborn's Synopsors of Loew's Theatre, I notice that three-quarters of the band play more than one instrument: Edmund Sanborn, cello and violin; Miss Ninon Mantha, piano and organ; Azarie Naud, bass and tuba; Fred Drouin, cello and saxophone; Ben Newman, violin and banjo; Alex Finlayson, clarinet and saxophone; Harry Crout, saxophone and bassoon; William Finlayson, trumpet; George Jones, trumpet; Harry Jones, trombone; Emile Lagasse, drums, traps, etc.; Bertha Reynaud, assistant pianist and organist. This orchestra puts on an act twice daily at the theatre, and may be heard every other Wednesday night over Station CHYC, with a program broadcast in two sections. In the first part the musicians play as a concert orchestra, while part two is devoted to the rendition of dance and popular music. Some time ago, when Jan Garber was here with his orchestra, he was so pleased with the work of our local friends that he insisted the two bands amalgamate and play on the stage together. This was carried out with great success for the duration of the week.

Lieutenant Gitz Rice and his Mountains topped the vaudeville. Gitz, as nearly everyone knows, is the composer of that famous war-time ballad, *Dear Old Pal of Mine*, a song that was written in France about 1915 when he was an officer with a Montreal Battery. A few other Montrealers who have come into more or less prominence, are: Norma Shearer, Pauline Garon and Huntley Gordon. This is not much of a list, so next month we will try to furnish a list of famous people who were not born in Montreal.

The N. V. A.'s benefit dance at the Mount Royal Hotel was a "riot," at times almost literally. Even though the names of the Melody Kings and Jack Denny's Orchestra were used in the advertising matter, the members of these two bands were among the absent. The Cosy Grill Dance Orchestra and the Imperial Theatre Orchestra were both there, however, and made a fine showing for themselves. Acts from all the leading houses contributed to the cabaret, that was received with a little too much enthusiasm on the part of the guests, who stood on the tables and cheered loudly throughout the cabaret program. Everything wound up O. K., however, and in the course of a week or ten days all the theatre managers were back at work.

Professor J. J. Goulet is conducting the orchestra at the new Empress; Sybil Loder is now relief at the Corona; Armand Meerte, will go to Europe this summer; he will be replaced by one of the Cohen Brothers. George Creig, the organist at the Papineau, who was away from his console for some time because of illness, has now resumed his professional duties. J. M. Bertrand has kindly consented

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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 just improvement over the "junk" which has been on the market for years.—GEO. J. ABBOTT, Superintendent of Public Schools, 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.—GREAT COOK, Auditorium Building, Chicago, Illinois.

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11—Alto Saxophone  
12—Tenor Saxophone  
13—Baritone Saxophone  
14—1st E. Alto  
15—2d E. Alto  
16—Baritone (Bass Clar.)  
17—Baritone (Tromba Clar.)  
18—1st Trombone (Bass Clar.)  
19—2d Trombone (Bass Clar.)  
20—1st Bass (Tuba Clar.)  
21—2d Bass (Tuba Clar.)  
22—3d Bass (Tuba Clar.)  
23—Horn (B. Tuba)  
24—Drums  
25—1st Baritone Saxophone  
26—1st E. Alto  
27—2d E. Alto  
28—Baritone (Bass Clar.)  
29—Baritone (Tromba Clar.)  
30—1st Trombone (Bass Clar.)  
31—2d Trombone (Bass Clar.)  
32—1st Bass (Tuba Clar.)  
33—2d Bass (Tuba Clar.)  
34—3d Bass (Tuba Clar.)  
35—Horn (B. Tuba)  
36—Drums

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.

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to coach the writer in the art of organ playing. Mr. Bertrand claims that when building the Empress, Rialto, Amherst and a few other houses, space was reserved for the installation of organs at some future date. The Century eventually will have an organ. The specifications were pigeonholed when the house was built, but they have not been forgotten. The president of the company, J. P. Dunning, thinks there is nothing like an organ for film accompaniment.

Your magazine proves to be one of the most interesting of all the musical publications that I have seen, and your piano selections have all pleased me very much. I am sure that future issues will find me an interested reader of them all.

—Joseph Ryan.

Northwood, North Dakota. — The North Dakota Band Association held their tournament here on June 23rd and 24th. Mr. Bach, conductor of the trumpet department of JACOBS' MUSIC MAGAZINES, appeared as cornet soloist. Mr. Bach was former first trumpeter of the Boston Symphony Orchestra, and solo trumpeter of the Russian Ballet of the Metropolitan Opera Company, New York. Without the slightest effort he is able to play up to high F and G above the staff. He has recently been very active, appearing at concerts and on the air.

Somerville, Massachusetts. — The Somerville High School Orchestra, Edward Friberg, director; Henry Levenson, concert master; Harry E. Whittemore, director of music; gave its fifteenth concert at the school in the Clayton Ellis Hall. Assisting talent were a vocal quartet and a reader.



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Questions and Answers

Far be it from me, a ham drummer, to differ with a man who has played and written about drums for more years than Hector's pup has lived, but I am not convinced on some of the arguments you put up about the roll, and being a frank-spoken individual who does not believe in calling a spade a heart (except when playing poker) I am writing this letter to you, in the hopes that you may be able to furnish me with more light on the drummer's roll; why one way is not as good as another, as long as the roll is produced, and also why a man isn't a good drummer with or without a good roll. To be explicit; I have always played what you term a "scratch" roll, and gotten away with it. I could not execute an honest-to-goodness open and closed roll to save my life, that is, to satisfy a rudimental drummer like Frank Faneher, for instance. However, the roll I get sounds smooth and gets me by in the theatre pit, and also on the street when I do an occasional parade job.



GEO. L. STONE

I have pupils who, with the instruction I have been able to give them, are out in business, earning good money and playing good jobs, yet they do not play the roll exactly as I have taught it to them. But here is where the shoe pinches—there is another drummer nearby who, although not in my class so far as experience and ability goes, believes the sun rises and sets on the long roll, and who has lately worked up a class of pupils (some of them formerly mine) just through his ability to pick the long roll to pieces and put it together again. This drummer cannot do any satisfactory job in any line of playing, if the number of engagements he gets proves anything, but, to quote you in J. O. M., he is an "ardent exponent," or something like that, and he is certainly getting away with it in good style.

Now I wish you would tell me if this technical roll is absolutely necessary for a man to have before he can consider himself a drummer. And tell me if you really think because I cannot play this roll as well as my friend across the street, that I am not as good a drummer as he, in spite of the fact that I make twice as much money and do the better class of business. Let me have it straight from the shoulder, I am not thin-skinned. Tell me also, if you will, just what the best roll is and how to get it. — D. E. D., New Orleans, La.

No, I would not say that you were the better drummer simply because you are getting better breaks than the other fellow. You are simply fortunate, and to use a slang phrase you are "getting away with it." The man who has been schooled will always stand head and shoulders above the one who has not, and it is only a matter of time before the schooled drummer will "come into his own" and beat the other fellow in every way. It is the same in every line; the trained man wins. There is no art, game, profession, vocation or avocation in which the casual dabber stands a chance with the trained, scientific student. I am afraid that you will find this out unless you get to work on the fundamentals of drumming.

Now about the roll: the writer will endeavor to enlighten you regarding the roll by briefly analyzing it, and telling you how it is taught at the Stone Drum School, of which the writer is principal.

Sostenuto, or the sustained note, is obtained on various instruments by various methods. Thus, the violin may be sustained indefinitely by drawing the bow across the strings; tones of short or long duration are produced in the wind instruments by blowing; the harp string is plucked, and its vibration prolongs the tone. The snare drum, struck with a stick, possesses but one tone length, namely, a short, sharp snap. This tone length might well be designated in musical notation by a sixty-fourth note, yet its duration could be no different if it were written as a whole note. Therefore, to sustain the drum tone through its proper note value we make use of the roll. Technically, the drum roll may be described as a "reiteration of beats even in power and sequence, yet delivered at such speed as to produce the effect of sostenuto, or sustained note." There are two methods of producing this reiteration; they are known as the two-stroke roll and the crush roll.

The two-stroke roll (or old style) is made with two strokes of each stick in alternation, or a stroke and a rebound. It is intended for band and military playing, in which a large drum is used, as plenty of power and volume are required. The crush (or modern) roll is a rebound roll, in which the

sticks are crushed down onto the drumhead in an endeavor to produce as many rebounds as possible to each stick movement. This is a finer and closer roll, yet necessarily of less power, and is intended for orchestral playing on a smaller drum. The old-style roll was the first lesson given the aspiring drum pupil of years ago, and generally was the last to be mastered. It was not uncommon for a pupil to spend six months on this so-called "ma-ma-dad-dy" before proceeding with other lessons, and perhaps rightly so, as this open roll is the most difficult of all drum rudiments to learn and master.

For the development of stick control, and of powerful arm and wrist muscles, the value of this roll is inestimable, and its study and daily practice are as necessary to the drum student as are scales to the players of other instruments. It is the coarse, solid roll for outdoor playing, the roll for building up the powerful crescendo and fff crashes which impart so much tone color and brilliancy to the band; it is the roll for the drum corps man, and particularly for the rudimental drummer, playing army duty on the field or on the exhibition platform, where power and dexterity are paramount.

On the other hand, the modern roll is designed to meet a different set of requirements. It is intended more for indoor playing, in smaller ensembles, and on a smaller and lighter-toned drum; it is smoother, more elastic, and by virtue of closer rebound, speedier in action; it is more delicate, allowing quicker transition in tone color; in short, it is more controllable in manipulation, thus being better suited for meeting the exacting demands of the modern music director. Each of these rolls, the ancient and the modern, occupies its own particular place in drumming, and in each place is indispensable. One style of roll can no more be standardized into every style of music than could one size of drum, one costume, or one sheet of music. An attempt to fit the open roll into snappy, up-to-date orchestra playing results in an incongruity to the whole, and disaster to the musician. Likewise, a parade drummer with a he-man's drum on his knee must offer marching men something better than the buzz roll, if he wishes to be heard and hold his job.

The actual playing experience of the writer, ranging from that of an enlisted man playing army duty on the field, to the exacting requirements of grand opera, has enabled him to learn these facts at first-hand rather than from hearsay evidence. However, his findings are by no means based wholly upon individual experience, for he has yet to know of a good all-around drummer, even the most rabid exponent of either the one or other style of playing, who did not unconsciously "smooth it down" in orchestra, or "open up" in band. The ability to thus adapt himself to the requirements of the music is one of the tests by which we measure a performer's musicianship.

The writer is not without the greatest respect for the old-style roll, yet the fact remains that the roll required in modern music differs radically from its old-time conception. Therefore, the teacher of today finds it expedient to concentrate on modern methods of practice when beginning with a student, taking up the older ways later. This procedure greatly speeds initial progress, and in no way does it retard or impede the ultimate proficiency. Hence the modern teacher deals sparingly with the two-stroke roll at first, treating it as a valuable practice beat, while reserving its more comprehensive treatment and application until later.

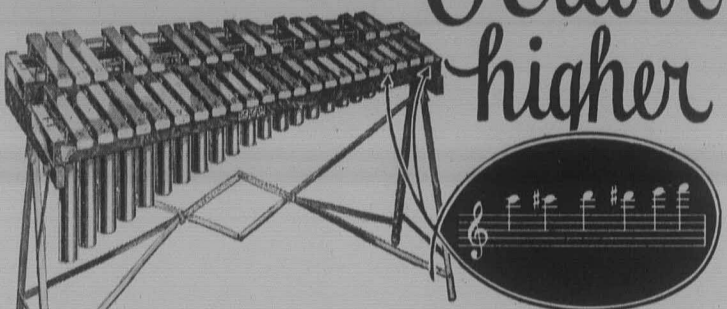
Practice the roll along the lines set down in the Dodge Drum School or any other good instruction book and, if possible, take some lessons from some good instructor. It will pay you a thousand fold, and you may, in time, get back some of your former pupils from your competitor.

Latouche, Alaska. — The Latouche Orchestra, Rex Seymour, leader, said to be the best in all Alaska, recently took part in entertaining visiting Elks. This orchestra is made up of five men in the winter and eight in the summer, and although a bit off the beaten track keep up with all the late releases of the Broadway publishers.

Joliet, Illinois. — The Joliet High School Band, for the third time in succession, won the grand prize at the annual National School Band Contest, held here. This gives them permanent possession of the trophy. The judges were John Philip Sousa, Edwin Franko Goldman of New York, and Captain Charles O'Neill of Quebec. The contest was marked by a keen interest manifested in it by the general public.

Newton, Massachusetts. — Under the direction of Charles R. Spaulding, the High School Orchestra and Band gave an interesting and enlightening three-part program at its annual concert. Part I, High School Orchestra (171 members), five numbers; Part II, High School Band (186 members), five numbers; Part III, combined orchestra and band, in two numbers. The closing number, played by the combined forces, was Bigelow's stirring NC-4 March.

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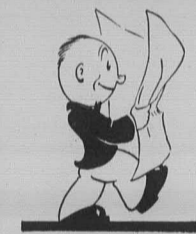
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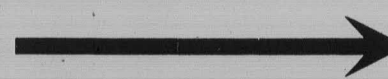


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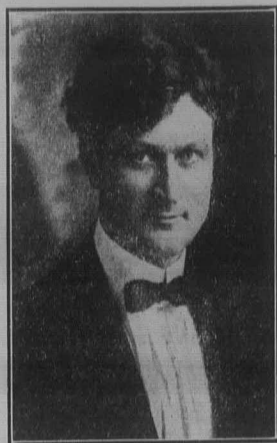
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## The Saxophonist CONDUCTED BY W. A. ERNST

THE last few weeks have been busy ones for saxophone players who were going on summer jobs. The trusty old sax had to be shined up and possibly overhauled, and enough reeds selected to last over the summer. It is no easy matter to get good reeds at a summer resort; some storekeepers seem to think any old piece of fishing pole will suffice. Probably by now all the boys are comfortably



W. A. ERNST

settled on their summer jobs. There may possibly be an opening now and then, however, as some player may get into an argument with the cook or janitor, and then there will be a vacancy for a saxophonist. These summer positions turn out thousands of professionals in the fall. A student has studied all winter with that one goal in view; he can play well on his instrument, but has not that self-assurance and professional air that is acquired only by experience. From Maine to California this great tide of saxophone players go forth to the resorts in the summer and have a fine vacation, get paid for it and bring back a million dollars' worth of experience besides. There are a great many resort managers who are not particular as to the quality of music as long as the price is reasonable. In that case some of the less proficient musicians have a chance, provided they are willing to play for small wages. The resorts are a great connecting link between student and professional.

### Is Jazz Dead?

There has been much raving, condemnation and praise for and about jazz. In thinking of jazz almost everyone's thoughts revert to the good (?) old jazz, with its loud noise and blasting tone. There was much speculation as to just how long it would last. I have always maintained it would be in vogue until something else took its place. When rag-time first came out, it got the same reception as jazz, but, with all the talk, it stayed until jazz took its place. Today, we are thankful symphonic syncopation has captured the hearts of the public. Although dance orchestras are still called "jazz bands," about the only difference between a legitimate orchestra and a dance orchestra is a matter of rhythm. Modern rhythmic music is popularly misnamed Jazz.

Europe is beginning to take American jazz seriously. At the annual Shakespeare Festival, where each country is invited to give a series of their native folk dances, the United States has been invited to be represented by jazz. A noted jazz dancer is to portray the folk lore of the United States to the tune of saxophones and banjos. We have not yet decided whether to take this as a joke or to be really serious about it.

Ye sax columnist was recently sojourning at the seashore in Connecticut, and seeing a dance announcement he naturally inquired about the music. The drug store sheik at the soda fountain volunteered the information that the *Seaside Syncopators* were to furnish the music, but that the dancers called them *The Seaside Syncopators*, because they were not jazzy enough and featured too many solos. I dropped in at the dance, which was quite a society affair, and from the way the audience received the boys they had to be seasick to please the dancing crowd. Such requests as, "Come on Saxie, get hot," "Step on it," "Heat 'em up," etc. were called to the band. So the band played hotter and jazzier and peppier until I was carried back at least ten years when "Jazz" was "Jazz". The jazzier the band played the better the crowd liked it, so I had to ask myself once more, "Is jazz dead?"

In Berlin, the latest theatrical venture is to turn the *Milado* into a revue, syncopating and setting it to jazz. American jazz is at its height in Germany right now, and many of our bands are playing over there. We do not know if it is the vision of an overflowing stein that has anything to do with the boys being anxious to play in Germany, but anyway they are putting the jazz over and the beer down, so why worry.

Our jazz is penetrating every dark corner of the globe. Mr. J. F. Hodgson, in speaking at the musical instrument convention in New York, said that every important city

in the world had at least one jazz band using American instruments.

### Prizes for New Music

The Victor Talking Machine Company is offering three prizes totaling \$40,000 for original compositions; one, of a symphonic nature, will receive the largest prize ever offered for any single composition. Two prizes are offered for compositions "in the so-called jazz or symphonic jazz idiom." They want the compositions to be truly American in conception. This will indeed be encouraging to musical creators in the United States.

### Tricks

One of the overwhelming desires of the saxophone student is to produce tricks, or novelties. The professional is doing very few tricks of late—that is, such tricks as the slap tongue, lick, flutter tongue, laugh, etc. But the student has heard them done at some time by professionals, and naturally craves to play them on his own horn.

It is not always advisable for a student to attempt these stunts, even though he wants to learn them. I have known of beginners who have worked hard for six months to acquire the slap tongue, and then were forced to work another year to get away from it. It is often also the case, when this trick is attempted too early in the saxophonist's career, for the player to "slap", or get this heavy attack, on every staccato note. It is displeasing to the ear and one is apt to find it difficult to return to the correct soft tonguing again.

It is impossible, however, to discourage a pupil on the matter of these harmful practices. They think a teacher is trying to retard their advancement, or that he is an old "fossil" and does not believe in tricks. I will admit that they are all right in their place, but not too early in study.

I am constantly besieged with requests to tell how different tricks are produced. Not only verbally, but by mail. From Iowa comes a letter from a youth asking me to tell him how to do the "flip" tongue. Another from Nebraska asking how to do the "flitter" tongue. Others want to know how to "make it pop like a cannon" (meaning the slap tongue), and how to play above and below the range of the sax; how to get two notes at once, etc. It can be seen, from this, that even if professionals do not use these tricks which were so popular in the early days of jazz, the student is still anxious to learn them. It is my belief, however, that if they impair the tone and attack, and steal away valuable time from practice, they are better postponed until a later date.

One trick that is very simple and much in demand, is the little "that's all" that the saxophonist plays to let the dancers know the dance is ended. Having had so many requests for it, I will explain the general principles and extend my deepest sympathy to the neighbors.

Play high D (note above second added line), followed by high B (note above first added line), at the same time trying to say "hots-sall." A little glissando going up to the high D will help. With a little practice one can get the knack quickly.

### The Goofus

In a dance band, saxophonists have always doubled on other saxophones or other instruments. One of the latest is the Goofus horn. It is only recognized as a novelty instrument, being quite unsuitable for continuous performance. This novelty was popular abroad before it was brought to America. Here it is gaining fast in popularity as the various bands add it to their instrumentation. The goofus looks like a toy saxophone. The mouthpiece is a length of rubber tubing. No reed necessary,—just blow. The instrument has a range of two octaves, with a tone like an accordion, only much thinner. It is impossible to produce a vibrato, but chords as well as single tones can be played upon it. It is only good for novelty or hot choruses, so no matter how popular it becomes there will be no music published for it. "Goofus" is not the original or correct name for it, but the word just seems to have stuck. A French firm by the name of Couesnon et Cie, of Paris, manufactured and named it the "Coesnophone" pronounced in writing, "Quey-no-fone." However it is known in dance parlance as "Goofus," and "Goofus" we shall call it.

### From London Town

Adrien Rollini, bass saxophonist with Fred Elizalde and his music at the Savoy Hotel in London, has been in New York City lately. Mr. Rollini was called here on the death of his father. He is a recording artist of considerable prestige. Beside the Savoy Hotel orchestra he has affiliated with *Red Nichols and His Five Pennies*, the *Goofus Washboards*, and other noted London bands.

Mr. Rollini is quite a proficient player on the Goofus which is at its height of popularity in England now. His younger brother, Arthur Rollini, is on the road to success here in the United States playing the clarinet and saxophone. If he achieves the continued success here that Adrien enjoys in London, we will hear plenty about him in the near future.

### "New York Music Week"

The New York Music Week Association contest has just closed. Thousands take the opportunity to enter these contests each year. We are glad to learn that the saxophone has been entered this time and has been accepted as a legitimate instrument. So far there has been no provision made or prizes offered for saxophone bands. I am doing my best to have the committee consider this important item for next year's program.

Milton Schneider—known as the boy wizard of the saxophone—won the gold medal as first prize. Young Schneider's picture appeared in the *JACOBS MUSIC MAGAZINE* several months ago.

Stephen Pecha, oboist, won the gold medal, taking highest honors over all wood-wind players.

### Toronto Band Notes

THE writer of these notes has been credibly informed that the Band of the Royal Air, which proved a great hit at Wembley, England, will be one of the feature bands at the Canadian National Exhibition. This band of forty members will be under the direction of Flight Lieutenant J. Amers, son of the late John Amers who was a well-known music director of his day. Lieut. Amers was born at Newcastle on Tyne, receiving his early education in music from his father. He was only a lad when he joined the Band of the Sixteenth Queen's Lancers. Later he transferred to the Band of the Second Life Guards, and was the first N. C. O. of the regiment to be sent to Kneller Hall, the Military College of Music, to qualify for a bandmastership. In June of 1901 he was appointed bandmaster of the Second Devon Regiment, and in October of 1914 was made bandmaster at the Sandhurst Royal Military Academy. In 1918 he was transferred to the Royal Air Force and given his commission.

The present band under his direction was formed at Uxbridge in June of 1920, and is composed chiefly of men who have had active service in flying. It is one of the most popular of broadcasting bands, having made five complete tours or such service alone. Those who are so fortunate as to hear the band at the Exhibition may be assured of a fine music treat. . . . The Forty-eighth Highlander's Band recently gave a fine concert under the direction of Capt. J. Slatter, presenting a program of eight well-selected numbers. . . . The grand concert given by the Musicians' Local for the sick and wounded veterans at the Government Hospital was one of the very best ever presented in Toronto, forty-five of the city's best bands participating under the baton of Mr. A. D. Dohney. Too much praise cannot be bestowed upon the members of the Local for their unstinted devotion in trying to carry cheer to the human wreckage left by the World War, particularly when it is considered that these usefulness musicians have been giving their time and services free to this cause for the past seven years. . . .

Under the baton of Prof. C. F. Thiele, the Waterloo Band gave a recent concert at the Lyric Theatre in Kitchener, Ontario. The program played disclosed the capabilities of this band and its fine soloists. . . . Mr. Sidney White presented the Governor General's Bodyguard Band in concert, playing a program which was thoroughly enjoyed by the audience. We hope to hear more from this well balanced band which has been brought to a condition of high musicianship by its hard-working bandmaster, Mr. White. . . . The Toronto Concert Band gave a wonderful concert to a crowded house in Hygeia Hall, under the directorship of Capt. R. B. Hayward. The program was excellent, as it always is under the supervision of the Captain.

It is with keen regret that I learn the action of the New Toronto Council, through the notice sent to Mr. Lorn Gilpin, secretary of the New Toronto Citizens' Band, in which it is stated that there does not seem to be any likelihood of this band carrying on in the future. Is there no one big enough in New Toronto for this job? . . . The Premier Band of North Bay is very active. At a recent concert given by the band every number was well received by the nine hundred people present. . . . Mr. Arnott is a very capable leader of the Palmerston Band, which is playing with a remarkably fine balance and tone. Keep up the good work, Mr. Arnott. . . . The Chatham Kilties' Concert Band is looking forward to having an organization of fifty players before the summer is over. Here's wishing them luck! . . . The Governor General's

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Body Guard was heard to good advantage in a late broadcast. The band has a very able leader in Mr. Sidney White. . . . Mr. J. J. Buckle, bandmaster of the Queen's Own Band, is getting his band in fine shape. Any good player, who is looking for a chance, cannot go wrong in joining this organization, and will get a warm welcome from the boys. A good crowd are these "Boys"! . . . The annual school orchestra contest was held at the Jarvis Collegiate, with Miss L. Adamson acting as adjudicator for the contest. The Clinton Street School under Andrew T. Wilkie was the winner, and the Duke Street School under Mr. Cooper was second. Other contestants were the Rose Avenue, Ogdén, and Earl Beatty schools. The test piece was *La Czarinie* by Ganné. . . . The recent Waterloo Musical Society band concert was well rendered and thoroughly enjoyed. . . . The following bands were out on parade a short time ago: The Governor General's Bodyguard Band, under Mr. Sidney White; the Grenadiers' Band, under Bandmaster Evans, making a smart appearance, as also did the Queen's Own Band under Bandmaster J. J. Buckle, both with new uniforms; the Toronto Regiment Band, that under Lieutenant W. Murdock, played with its usual snap and vigor; the Machine Gun Band Corps, which gave evidence

of lack of practice; the Artillery Band under Bandmaster Wilson, which played very well indeed; the Sea Cadets, a boys' band under Bandmaster J. Sainsbury, which was well received on its first appearance; the 48th Highlanders' Band, that under Captain Slater, played up to its usual high standard, the same as did the 75th Toronto Scottish Red Band under Bandmaster Holden; and the Queen's Rangers, that under Bandmaster Cox, played fairly well, but like the Machine Gun Band showed need of practice. We have no news concerning the Police Band, but would like to hear from them. . . . The White Symphony Orchestra of thirty-five members, Alvin C. White, conductor, is in fine playing condition and busy filling engagements. The Toronto Symphony Orchestra has closed a successful season. It has been doing excellent work under the direction of Music Doctor Von Kunitz. . . . The Toronto Concert Band is practising two nights a week under its able conductor, Captain R. B. Hayward, getting ready for the season's work. It is in good shape. . . . Under direction of Mr. Barrow, the Toronto Police Silver Band gave a concert to the veterans in Christie Street Hospital that was thoroughly enjoyed by the disabled ones. It is pleasing to know that, after being disbanded for a time, this band has been reorganized. —Jack Holland

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## Fourth New England School Band and Orchestra Festival

THEY came, they played music, they took Boston by storm, harmonically," as aptly expressed by the *Boston Advertiser*. The Fourth Annual New England School Band and Orchestra Festival was even more successful than any of its predecessors, despite the extreme quantities of rain water which soaked Boston.

The newest development, and one which promises to become perhaps the Festival's greatest feature, is the All-New England High School Orchestra, patterned after the National Orchestra, accomplished more in the way of securing recognition for public school music than anything else that has been done in this section. In saying this, we must recognize that the orchestra would not have been possible but for the foundation laid by the bands and orchestras in three previous festivals.

"Though the entire day constituted a remarkable tribute to the men and women who have taught the children who played yesterday," comments the *Boston Post*, "the Festival orchestra was undoubtedly the most unusual feature of the day.

"The 200 boys and girls who composed it had rehearsed together for but two days. They had been taught under every sort of system; they were of very different calibre in point of musical ability. Yet they put on a classical program in such manner as to grip the attention of a large and critical audience.

"None of the players could have been over 18 years of age, and quite probably none had been students of music for many years, yet they played two Tchaikovsky numbers, and played them without notable technical flaw, and with unbelievable color.

"Credit for their performance goes to the two conductors, Dr. Victor L. F. Rebmann, director of music for the Yonkers Public Schools, and Francis Findlay, supervisor of the public school music department of the New England Conservatory of Music."

It is not possible to mention here even the names of the orchestra committees which planned and carried out their work so well under the direction of Harry E. Whittemore. However, this magazine has on hand a supply of official programs of the concert, copies of which will be gladly mailed to anyone interested, together with complete copies of the advance bulletins, schedules, etc., giving an excellent idea of the manner in which the orchestra was assembled and rehearsed.

Although it was originally planned that Joseph E. Maddy would be guest conductor and have charge of rehearsals, the necessity for postponing the date of the Festival brought a conflict of engagements, and Doctor Rebmann generously consented on very short notice to take Mr. Maddy's place.

The nature of the New England School Music Festival has been described at some length in previous years. This time, instead of attempting to cover the story, which would be impossible in detail without the use of the entire magazine, perhaps the best picture of the event can be given, at the same time presenting an excellent visualization of the place the Festival has taken in New England, and the attitude of the public and the press toward the affair, by reprinting in part the account appearing in another of Boston's leading papers, the *Boston Sunday Advertiser*:

"They broke eight world's records, instrumentally. They gave the Hub more tuning-up, melodiously, than the city has seen in many a day.

"They proved that music in the public school curriculum is a worth-while investment.

"And they proved their mastery, did these boys and girls of New England public schools, of the whole gamut of instruments, from the big bass drum to the bumptious bassoon.

"All in all, it was a glorious day, sunny and bright, musically speaking, despite the effort on the part of the weather to dampen ardor, spirits, and everything, especially drums and strings of the fiddles.

"They came, 42 bands and 23 orchestras, from schools in more than 50 cities and towns in all New England states. From forenoon till late at eve, they played, outdoors and indoors, and played so well that the 3000 boys and girls taking part won glory in tribute from music experts, some of whom had traveled from other states. And the experts were convinced that these 3000 players could play.

"The rain had practically no effect on the music itself in this fourth annual music festival for New England school bands and orchestras. It did, however, force the band contests from the Parkman bandstand into the shelter of the Commonwealth Armory, and ended plans for the massed band and parade in the afternoon. It wetted the uniforms, but not the spirit and talent of the performers.

"All events began at 9 A. M. with the bands competing on the Common, and all the orchestras in Mechanics Building. After a dozen bands had played, the rain forced all bands to flee to Commonwealth Armory, motor busses

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being provided for the trip. It was too bad, for the natty uniforms of the various bands made a picturesque feature on the Common, where thousands had gathered to listen in.

"The splendid behavior of the entire army of 9000 pupils won the praise of school authorities, music critics and public alike. Parents of pupils who accompanied the youngsters were proud of this fact, as were the teachers and principals.

"Another striking feature was the zest the players put into the playing. It was teamwork with plenty of pep, indicating that music hath charms to help along that great spirit that athletics so nobly aids."

Winners in the day's contests for bands were:

Class A: First, Bangor, Me., Alton L. Robinson, leader, trophy and tablet; second, Gloucester, Mass., Ralph Hazel, leader, tablet; third, House of the Angel Guardian Boston, Leroy S. Kenfield, leader, tablet; fourth, Lowell, Mass., John J. Giblin, leader, tablet. Honorable mention, House of the Angel Guardian School Band, discipline, Newton, striking uniforms.

Class B: First, Pawtucket, R. I., Paul E. Wiggins, leader, trophy and tablet; second, Farm and Trade School, Boston, Frank Warren, leader, cup; Pawtucket, instrumentation; Farm and Trade, uniforms.

Class C: First, Everett, Mass., John Crowley, leader, tablet; second, St. Peter's, Lowell, Mass., John J. Giblin, tablet; third, Hampton, N. H., Howard Rowell, leader, cup; Everett, honorable mention; instrumentation; St. Peter's, Lowell, department; Everett, uniforms; Western Junior High and Northeastern Junior High, Somerville, commendable work under student leaders (George Sturtevant and Arnold Church).

Class D: Newton, Mass., C. R. Spaulding, leader, cup; Rockland, Mass., Michael Cassano, leader, instrumentation, cup. Special awards for all classes—Instrumentation, Pawtucket; honorable mention for department, Lowell; honorable mention for appearance, Rockland.

Winners in orchestra competitions:

Class A: Brockton, Mass., George S. Dunham, leader, trophy and bronze tablet; second, Quincy, Mass., Maud M. Howes, leader, bronze tablet; third, Revere, Mass., Helen N. O'Connor, leader, bronze tablet; fourth, Burlington, Vt., E. A. Holmes, leader; fifth, Lawrence, Mass., Robert E. Sault, leader. Honorable mention: Instrumentation, Attleboro; department, Quincy.

Class C: Western Jr., Somerville, Mass., Edith Hersey, leader, bronze tablet; second, Springfield (Vt.) Jr. High, Jessie Brownell, leader, cup; third, Quincy (Mass.) Northern Junior High School, Maud Howes, leader; fourth, Quincy Central Junior High School, Maud Howes, leader.

Class B: First, Bellows Falls, Vt., H. G. Jenkins, cup; second, Bellows Free Academy, Fairfax, Vt., G. W. Russell, leader, cup.

Class D: Orleans, Vt., Ruby A. Blaine, leader, cup; Newton, Mass., C. R. Spaulding, leader, honorable mention.

The active committees engaged in planning and carrying out the various events of the Festival totalled a list of over 150 supervisors, teachers, superintendents, principals, members of the Boston Musicians' Union, and Boston Rotarians. The executive committee included:

C. V. Battelman, general chairman; Fortunato Sordillo; Carl E. Gardner; J. E. A. Bilodeau; Max Krulac; Harry E. Whittemore; Wrs. William Arms Fisher; Charles R. Spaulding; Alfred H. Marchant; G. A. G. Wood; Edgar Wilson; Mr. and Mrs. Walter Butterfield; Francis Findlay; E. S. Picher; David King, Capt. J. J. Kelley; J. T. Donovan; Frank Morris; Wm. Crawford; Marion Knighly; Gladys Picher.

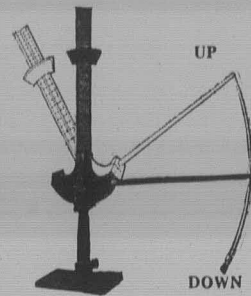
This magazine will be pleased to supply to anyone interested copies of the program containing complete lists of committees, judges, participating bands, orchestras and supporting individuals and organizations. —A. F. B.

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## THE CLARINETIST

Conducted by RUDOLPH TOLL

IN answer to the many questions that come to the writer concerning the effect which blowing a wind instrument has upon one's health, I wish to ease the minds of the readers of the Clarinet Column by giving some facts from a noted hygienist.

One of the beliefs which this authority says is unfounded, is that wind instrument players are particularly susceptible to tuberculosis, or that these performers are liable to injure their lungs. He found that the longest lived musicians were the trumpet and cornet players, and these two demand the greatest lung pressure from their players. Next in order come the clarinetists and, following, the horn, bassoon, oboe and flute, the flutists being the lowest in the players on the longevity scale, according to his investigation; they are the group who develop the least pressure in the lungs. This physician says that musicians as a class live to a comparatively ripe old age, and their average length of life is greater than that of the rest of the population. Many persons believe that the music and the instrument played have peculiar mental and physical effects upon the musician. As a matter of fact, during my many years of teaching experience, physicians have sent their sons to me to study the clarinet, chiefly for the purpose of strengthening the lungs and benefiting the physical condition generally. This information should erase from the minds of many aspiring musicians the fear that wind instrument playing is detrimental to the health.

### Climate and Clarinets

Will you please tell me what can be done to keep my clarinet from drying out? In San Francisco it was wet all the time and all the joints were tight and the pads moist. Down here they keep water around cracker boxes to keep the crackers from getting too dry. Anyway the joints of the clarinet are all loose, and the pads go "plink, plink" as they hit the body of the instrument. What can be done to help this?  
—C. H., El Centro, Calif.

A well-known clarinet maker advises keeping the clarinets between linen sheets in a cool place, such as a drawer. When through playing, wipe the instrument dry inside the bore, and remove the joints, barrel and bell mouthpiece; grease the joints with mutton tallow, each time before playing. Oil the bore of the clarinet with either olive oil or Three-in-One oil, after using. Then put it between the linen sheets, because linen is a cool material. This process of greasing the joints and oiling the bore should be repeated each day. In order to stop the "plink, plink" of the pads, you might try a little Three-in-One oil on them, as this oil does not gum. In the event that a pad becomes sticky, through the collection of dust and oil, etc., the pad may be cleaned with denatured alcohol, and then a little Three-in-One oil applied.

### Fingering

Please answer the following question through your column: Using the Kluge method chart—which fingering do you use in running the C scale from C second ledger line above staff to A? Do you use Key No. 4 on all notes above C, or just as indicated in the numbers, or what rule do you use for this right little finger? Do you use 93 fingering with or without key No. 4? I want a general rule and system of fingering in the ordinary keys above C (2nd ledger line above staff), as this little finger is a drawback, when any uncertainty exists. Do you recommend the No. 115 fingering?  
—F. L. P., Port-au-Prince, Haiti.

I rarely use Key No. 4 for these tones above high C, except possibly for high D when sustained. As this tone varies on different clarinets, the player must use his own judgment when and when not to use key No. 4 for high D. My clarinets are so well in tune that I hardly ever use this key for the sake of getting the tone sharp enough. The only other note for which I use key No. 4 is high G, and the fingering for this is No. 114. I also use fingering No. 116 a great deal for high G on intervals such as from high D to G, etc., but not in scale passages. The only rule I use is my sense of perfect intonation. If your tones are in tune without key No. 4, why bother with it? As stated before, my high D is sharp enough without this key, and when I do use key No. 4, it is to favor the tone on account of some other instrument which might be a trifle sharp. I finger No. 93 without key No. 4. Personally I do not resort to No. 115 fingering. I prefer No. 116.

From the writings of a Boston Radio critic: "For their first number they played Tchaikovsky's 'Solonelle of 1812', or rather an overture from that that." Egad, they can't fool that chap!

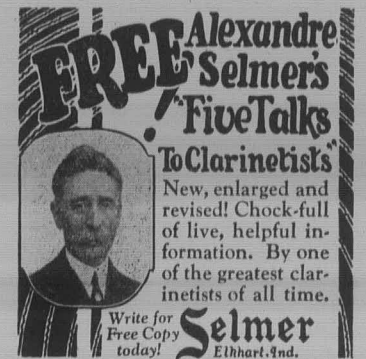
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## SPEAKING OF BANDS AND BANDSMEN



JANESVILLE (WISCONSIN) HIGH SCHOOL BAND, CAPTAIN RALPH C. JACK, DIRECTOR

Of the many school band directors in Wisconsin, there probably is none more widely known throughout the State than the subject of this brief sketch, Ralph C. Jack. Mr. Jack undoubtedly holds the record for long service in one school, as well as for the greatest number of graduate musicians from any one high school. In Janesville, Wisconsin (where originally he intended to stay only three weeks), this director has scored the remarkable record of 161 graduates in music, 61 of whom have played (or are playing) in other school bands. At present he has 326 student players playing in 9 bands, these ranging from fourth-grade pupils to high school seniors.

With the exception of a sixty-four piece high school band in Evansville, Mr. Jack's musicians are all residents of Janesville, where in the high school he has a senior, junior, and beginners' band that together enroll 190 players; also a parochial school band with a membership of 26. Besides all this band activity he is now rebuilding a girls' band (depleted by the graduations of last year), which was said to have been the only band in the State composed entirely of girl players. In addition to these school organizations, Janesville has the Bower City Band, Parker Pen Band, Eagle Band and a High School Orchestra—all in a city of 24,000 population.

It is the firm conviction of Mr. Jack that school instrumentalists should be started young, and "hang a drum

round his neck and send him along" is his answer to any earnest mother of a fourth-grade pupil whose child is anxious to play. The eager boy comes (not necessarily with the drum pendant), and is immediately immersed in a band atmosphere. He is then nursed along, and little by little, lips and fingers are developed for the instrument he has chosen. Anyone who drops in at a rehearsal of band beginners is greeted by a very pandemonium of noise, sour notes, and some music. However, the many unintentional "improvisations" are more than compensated for by the earnest enthusiasm with which the perhaps some thirty or forty players enter into their work, while all the little "im-promptus" will disappear later as the youthful musicians are smoothed down in small groups and rehearsed in sections. "From the seventh grade onwards these young musicians develop rapidly," states our enthusiastic director friend, and further says: "It's the way they come along that holds you to the work."

Through the energy and enthusiasm of this director, band work in the high schools of Janesville not only has reached a high point, but become so great a part of the city itself, that the Chamber of Commerce is considering its extension into the other schools. As now operated, however, one class period a week is devoted to band study by the pupil players. The bands also are called together for ensemble rehearsals one day in each week immediately



Back row, left to right: Frank Young Bear; Harry Johnson; John Jones; John Roberts; William Leaf; Clifford Malin; George Mitchell; and Albert Davenport. Front row, left to right: John Young Bear; Roger Morgan, president; George Buffalo; Howard Davenport; Edward R. Davenport, director; George Young Bear, secretary, treasurer, and business manager, and Thomas M. Scott.



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after the school sessions, and one evening in the same week. In addition to all this, a chosen student, making his own selection of program, directs a section of the band every day at senior and junior high school assemblies without advice or assistance from Director Jack. The latter has a large library from which to draw for band practice, and at the end of their high school work his students as a whole are familiar with a wide range of selections. The schools furnish a complete set of well-known band instruments free of charge to all the playing students during their term in the bands.

It surely will not be inopportune here to briefly outline the music career of this accomplished instructor of school band music, who has completed his work in the Janesville schools and well earned a teacher's certificate, up to the present point of his life.

Ralph C. Jack, before entering into his life work as instructor of school bands, was noted as a soloist as well as a leader of well-known musical organizations. He started out tramping through Illinois under a genuine "German Professor." Later on he was director of the Sixth Illinois Band at the "White City" in Chicago. Then followed road show bands, the Hagenbeck-Wallace Circus Band, the Mohammed Shrine Band of Peoria, Illinois, also Dunbar's White Hussars that toured the East after a long run in New York City in 1920. Once, after only three days' notice, he assumed direction of the Hussars in an act in which every step and movement of a snap-and-go appearance counted. Mr. Jack is one of the few players who can triple-tongue on clarinet and saxophone as easily and correctly as he does on the cornet. As a music writer he has a number of compositions to his credit.

—Arthur H. Rackett.

### The Tama Indian Band

(Picture opposite)

IN HIS racial characteristics the Indian always has seemed too stoical to give way to the natural mental emotions caused by music; nevertheless, today in the West there is the rare innovation of a full-blooded Indian Band that plays with remarkable rendition and interpretation the music of the white man on instruments of white men's making. Following is the story of this band written by George Young Bear, Business Manager of the Tama Indian Band.

It was in the year of 1923 that Edward R. Davenport, member of a western tribe of Indians and a young man of twenty-five winters, undertook the task of teaching his tribal brothers the study and rendition of the white man's instrumental music. He was well fitted for the position, having studied music for eight years at Carlisle College in Pennsylvania and at Haskell in Kansas. As many of the prospective players could neither read nor write or understand the English language, Director Davenport was obliged to teach every lesson in the native tongue.

The band was financially handicapped at the very start. It could not gain any support from the Iowa Band Tax Law, or other outside sources, so each individual member was requested to contribute as much as he could towards purchasing music and accessories. With that matter settled, these Indian players were eager to learn and understand band work, the director responded to their eagerness by devoting his entire time to their advancement, and through his untiring energy and efforts the band made such remarkable progress that within two years its first public concert was given. During the past three years the band has played successfully before many thousands of people at the biggest affairs and celebrations in its territory. Everywhere the band has appeared the people have freely expressed their delight in the high quality of the music played, and bestowed unqualified praise on the manner of its playing.

It is well worth traveling many miles to listen to this unique band; not alone to hear, but to see it. Each member is dressed in complete Indian costume with its full panoply of head-feathers, beadwork and paint that make a brilliant stage picture. As further attraction to the program, the band members interpolate some of their tribal dances, Indian love songs and other interpretations. Newspapers everywhere have printed praises. One of them said: "It truly is an education and inspiration to all those who hear this remarkable Indian Band." Another stated: "This Indian Band, headed by an Indian, is in a class by itself; every selection is rendered in a masterly manner."

When the band was playing at the 1927 Fourth of July celebration in Grinnel, Iowa, towards the end of the day an old man stepped up to Director Davenport and said: "I have lived in this community for a good many years, and have attended all its celebrations, but this is the best band that ever has played for the community." To respond to that in true Indian fashion, our oldest bandsmen would raise their right hands and exclaim: "Ho! White man heap much like music!"

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## The Guild Convention

THE convention of the American Guild of Banjoists, which convened at Hartford, Conn., June 10-13, inclusive, under the joint management of Walter K. Bauer and Frank C. Bradbury, was perhaps the most significant of the annual meetings which have been held since the Guild was organized, twenty-seven years ago.

The outstanding achievement of the convention was the inauguration of the first step of a movement to cooperate with the National Bureau for the Advancement of Music. Following a most inspiring talk by Mr. Kenneth S. Clark of the National Bureau, it was voted to authorize the president and board of directors, acting in the capacity of a Guild promotional and educational committee, to prepare and present to Secretary Alfred L. Smith of the Music Industries Chamber of Commerce, and Messrs. C. M. Tremaine and Kenneth Clark of the National Bureau, a program which may be made the basis of the desired affiliation. Such an affiliation, it would appear, will not only be of decided advantage to the Guild, but will still further extend the opportunity of the National Bureau for constructive service along the lines which have made the Bureau such an important adjunct to our musical progress.

Officers selected at the convention were as follows: President, William B. Griffith of Atlanta, Ga. (re-elected); Vice-President, Walter Kaye Bauer, Hartford, Conn.; Secretary-Treasurer, Adolph F. Johnson, Boston, Mass.; directors, Miss Alma Nash, Kansas City, Mo.; William E. Foster, New York City; Don Santos, Rochester, N. Y.; Stephen St. John, Schenectady, N. Y.; J. R. McCarthy, New York City; Frank C. Bradbury, Hartford, Conn.

The retiring secretary, Miss Alma M. Nash, was presented with a handsome traveling bag and a purse of \$100 in token of the sincere appreciation felt by all members present for her untiring and efficient service. Both Miss Nash and President Griffith are to be congratulated upon the satisfactory reports presented by them, which show the Guild to be in the best condition, numerically and financially, that it has ever been.

Baltimore was chosen as the 1929 convention city, with Conrad F. Gebelein as manager. George C. Krick was elected as Guild delegate to the International Convention of Mandolinists and Guitarists in Berlin, September 9-11, 1928.

The musical features of the convention were especially noteworthy. At the Guild Festival Concert, besides three groups of numbers by the Hartford Guild Festival Orchestra, with Messrs. Bauer and Bradbury as conductors, the program included solos by George C. Krick, the eminent American guitarist, Carlo De Filippis, mandolinist, Alexander Magee, banjoist, Julia Greiner-Holdcraft, mandolinist, and Charles M. Rothermel, tenor-banjo soloist—all artists of the first rank. It is not within the province of this report to offer a critical review of the concert, even though space would permit. We cannot neglect the opportunity, however, to commend Messrs. Bauer and Bradbury and the players of the Hartford Guild Festival Orchestra upon their most artistic exemplification of the modern fretted instrument orchestra. All of the numbers were exceedingly well played, and the orchestra must be accorded its rightful place among the finest plectral ensembles ever heard in America. Perhaps the outstanding number was *Potania* (traditional Cossack dance), conducted by Mr. Bauer. This number not only displayed the capability of the orchestra, but Mr. Bauer's arrangement made most effective and judicious use of the colorful effects afforded by the various choirs of mandolins, mandolas, mando-cellos, and banjos, represented in the ensemble of one hundred players.

At the artists' recital, Mr. William Place, Jr., with Mrs. Vivian Place at the piano, played the Kreisler arrangement of Beethoven's *Sonata No. 24*. Mr. Place and Mrs. Place also delighted the audience with an original suite for mandolin and harp—a combination which is particularly effective, and which could well be heard more frequently. Sophocles T. Pappas, guitarist, played a group of numbers including his own *False Fantasia*, and A. William Crookes, mando-cellist, and Frederick J. Bacon, dean of banjoists, concluded the recital, which was one of the most pleasing it has ever been our pleasure to hear. All of the artists were warmly received, and responded to encores.

At the annual banquet, at which C. V. Buttelman was toastmaster, Mr. Pappas and Mrs. Place pleased the banqueters with some Hawaiian guitar and harp selections. Marion Bradbury, with Mrs. William B. Griffith at the piano, sang charmingly. The Pizzitola Strummers—a banjo ensemble of professional calibre—of Holyoke, Mass., directed by Joseph F. Pizzitola, furnished a varied program of concert music, and following the banquet played for the dancing. This ensemble was roundly applauded—and deservedly. Several Guild members contributed sparkling gems of thought and bits of entertainment to the

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post-prandial program, and William Place, Jr., gave a most exact and thorough account of his famous expedition to the Tse Tse Islands in search of the fabled Guild acoustic. His talk was illustrated with brilliant sketches by William E. Foster, which were drawn with white chalk on a ten-dollar blackboard supplied by Frank Bradbury.

This report is written, perforce, after the closing of our July forum, and we regret that space prevents more extended comment on the various convention features above hastily reviewed. In later issues we hope to publish certain of the papers and accounts of the discussions and educational sessions, and also, if space permits, we will have something to say about some of the outstanding music features which, because of their excellence and interest, are well worthy of passing on to the readers of this magazine.

**Rochester, New York.**—The Santos Banjo Band, under the direction of Don Santos recently gave its seventh annual concert and dance. This band comprises 21 first, 9 second, 7 third and 5 fourth banjos, 2 mando-basses, 5 saxophones, xylophone, piano and drums.

## Maine State Band and Orchestra Contest

THE first Maine state school band and orchestra contest was held in Waterville under the auspices of the Waterville Kiwanis Club on May 13. The contest was promoted by the Maine State Committee, appointed by the New England Music Festival Association. Mrs. Dorothy H. Marden, President of Maine music supervisors and supervisor of instrumental music in Waterville, as secretary of the committee, was the chief promoter. E. S. Pitcher of the Auburn schools, President of the Eastern Supervisors Conference, and Morris Reed Robinson, supervisor of music in Island Falls, formed the balance of the state committee. The local committees are entirely composed of the various standing committees of the Waterville Kiwanis Club, with H. C. Marden, secretary of the club, assuming a large part of the executive responsibility.

The affair was a decided success, a total of nineteen bands and orchestras participating. First prize for Class A bands was won by Bangor High School, A. L. Robinson, director. This band also won the New England championship at the New England contest held in Boston. Stevens High School of Rumford, Mrs. Ida D. Sweatt, director, won the Class A orchestra prize. Class B orchestra prize was won by Waterville with Max G. Cimblek, directing. Class C orchestra prize was captured by the Webster School of Auburn, E. S. Pitcher, director, and first prize in Class D by Coburn Classical Institute, Waterville, Mrs. Marion Lobdell, director. Crosby High School, Belfast, won the first prize in Class B for bands.

The judges were: Harry E. Whittmore, music director, Somerville Schools, Francis Findlay, supervisor of public school music, New England Conservatory, and vice-president of the New England Music Festival Association, and Lawrence W. Sardon, former violin teacher of the Boston School Department.

The success of the contest and fact that the second annual contest will be held in Lewiston, Maine, upon invitation of the Lewiston Chamber of Commerce, augurs well for the permanent success of this annual event and the association which is being formed to perpetuate it. No little credit should be given to Mrs. Dorothy Marden, and to the Waterville people whose efforts have given another New England state a place in the sun.

**Winston-Salem, North Carolina.**—A worthy observance of Music Week here, was given by the city public schools under the supervision of the School Music Department. Three programs were presented that were not only of inspiring nature, but musically educational as school productions. The first one was given by the Richard J. Reynolds High School Orchestra and Band, under the direction of Christian D. Kutschinski. The second was given by the combined Glee Clubs of the Grade Schools, Miss Katherine Davis, supervisor; and the consolidated orchestras of the Grade Schools, Donald Carver, director. The third presented the Richard J. Reynolds High School Mixed Chorus and Glee Clubs, Raymond Anderson, director. The three concerts were given in the Richard J. Reynolds Memorial Auditorium.

**New York City, New York.**—The Spiller School of Music in this city, Isabelle Taliaferro Spiller, principal and director, recently gave a Demonstration of Instrumental Music in the auditorium of Public School, No. 130. The program was divided into Part I (adult) eight numbers; Part II (junior) three numbers; Part III (adult) five numbers, with the opening group number of the latter part: (a) *The Black Prince* (Weidt); (b) *Cherry Time* (Spaulding) directed by a pupil conductor. The instrumentation of the demonstrating ensemble consisted of four first and four second violins, three cornets, three saxophones, one trombone, three banjos, three percussion, and piano.

**Boston, Mass.**—The Boston Civic Symphony Orchestra was heard recently in Jordan Hall, the occasion being its second concert of the season. Under the baton of Joseph Wagner, director, the orchestra has made notable progress in the three years of its existence. The program included compositions by Mendelssohn, Tchaikowsky, Beethoven, Converse, and other well-known composers, both foreign and native.

**Leaksville, North Carolina.**—Under the auspices of the Carolina Cotton and Woolen Mills, and the music directorship of O. A. Kircheis, with Miss Edna Crotenfend as assistant, this year's National Music Week observance here was well arranged, and with the one exception noted, carried out in evening programs as follows: First day (afternoon), Special Sunday Service; second day, Children's Concert; third day, "Family Night" Concert; fourth day, Patriotic Concert; fifth day, Orchestral and Choral Concert; sixth day, Concert by the C. C. & W. M. M. Company Band, Professor Kircheis, director; seventh day, Ye Old Tyme Concert.

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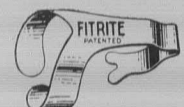
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## The Tenor Banjoist

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A. J. Weidt

Chorus "Breaks" For the Dance Orchestra Tenor Banjoist

1<sup>st</sup> Ending Cho.

IT IS my belief that the dance orchestra banjoist is interested at all times in "breaks," therefore I have laid out a few that can be used to good advantage as the first ending of a fox-trot song chorus. It is to be understood that the rest of the orchestra stops playing on the first beat of the first measure of the first ending while the banjoist does his "stuff" solo, and again starts playing in the first measure of the chorus (second time through). Instead of being chord breaks, strictly speaking, the examples shown are a mixture of melody and chords. In all the examples here given, the first two measures indicate the first ending of the chorus. The measure after the dotted double bar indicates the first measure of the chorus; the harmony is tonic, i. e., major chord.

A word here to the banjoist who will insist upon using four-note chords at all times. The best note (interval) to double in this inversion of the chord is the fifth (G), which is the mutual tone of the dominant chord, and therefore should be held when changing from a tonic to a dominant chord. The fingering and the strokes are fully illustrated and should be carefully analyzed. By comparing with the C chord at the beginning of examples Nos. 1 and 4, it will

be seen that the same fingers cannot always be used for a given chord. In No. 1 a passing note occurs in the chord at *aa*. The dash under a letter, showing it to be a seventh chord, indicates an incomplete chord, i. e., the root missing (see *bb*). The dash after a letter indicates a diminished chord, and the plus sign (+) after a letter indicates an augmented chord (see *cc* in No. 3).

The melody in No. 2 will be most effective if played 8va. A passage of this kind is not easy to play correctly if strict attention is not paid to the accent, which in common time occurs on the first and third beats of the measure. The natural tendency of the novice is to play each group (indicated by the curved dotted line) as a triplet, and therefore he will accent each imaginary triplet as shown by the accent marks below the staff. N. B. The correct accent is shown above the staff.

The usual stunt of using consecutive down strokes when passing from a higher to a lower string is not practical in a very fast passage. What is your opinion? At *dd* two different strokes are shown; take your choice. The foregoing rule in regard to the accent also applies to No. 3. However, remember that the accent can be transferred to



MITZIE DAILEY, Toledo, Ohio

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an unaccented note or chord. (Notice, in these examples where there are tied eighth notes, the accent is transferred to the first of the tied notes.)

It may be necessary to use a four-note chord at the end of Nos. 4 and 5 for good progression. Speaking of four-note chords, I have an idea that the following excerpt from a letter by B. Sheldon Green of Sydney, Australia, will be read with interest.

"Four-note chords have been very queerly championed in an English banjo journal; the writer says that three-note chords are like a piano piece without a bass — what do you think of that for a comparison? Personally I prefer a big preponderance of three-note chords, leaving heavier instruments to attend to the fourth note. Besides, it's jolly difficult to get over a whole string of four-note chords and have them ring out acceptably.

"Another important thing I would like to touch on here is this: some professionals and teachers are advising students to clip their chords by raising the fingers of the left hand, in order to give a snappy effect. I have no patience with this method being over-used, as it is. For one thing it enables fakers to play any old 'bum' chord and 'get away with it,' and (this is really my point) this effect should be produced by correct plectrum work. In plain words — the right hand should do the work and not the left."

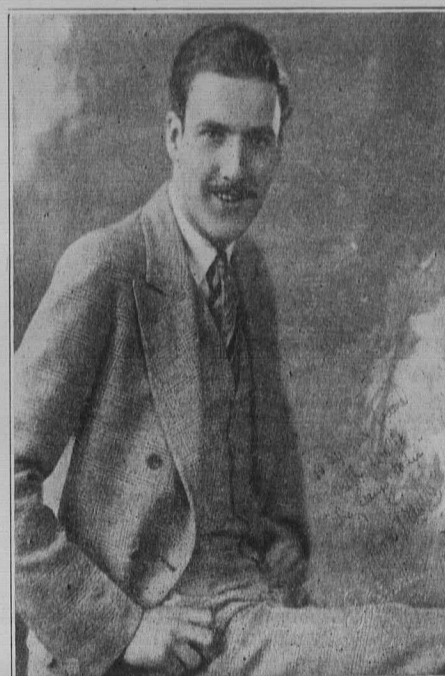
N. B. The above letter appeared in *The Banjoist's Round Table*, a department conducted by Frank C. Bradbury in *The Crescendo*. As Frank did not express his valued opinion, for the present I will sit on the fence and let my readers figure it out for themselves.

Stanley S. Beechwood of Sherburne, New York, is particularly interested in Mr. A. J. Weidt's constructive banjo talks in the magazine, and his department. Mr. Beechwood is head of the Beechwood Studios, teaching piano and all the fretted instruments.

In accordance with the wish of Herbert Wiedloft, who recently was fatally injured in an automobile accident while en route to fill an engagement at Ocean Park, California, the orchestra formerly under his direction will still be known by the name of "Wiedloft's Orchestra." It will carry on under the direction and supervision of Jess Stamford trombonist. Herbert Wiedloft was one of the most lovable characters in the dance orchestra field and his loss will be keenly felt by a host of friends. He was brother to the eminent saxophone soloist, Rudie Wiedloft.

### MEET MY FRIEND

By Milton G. Wolf, "Chicago's Banjo Man"



MEET Mr. George E. Brander, a real banjoist! George is a genuine Chicago boy, but he might almost be called an "ex-patriate" as for the past four years he's been doing some professional perambulating. Here are a few of the places and players with which he has been hitched up: Charles Fulcher's and Bob Larry's orchestras, Keith's Vaudeville; Roger Wolf Kahn's Hollywood Orchestra; Jack Carroll's Orchestra, Club Monterey, New York; Bert Lown Mori, New York, and Jimmie Garrett's Orchestra on a European tour — not so bad for a young man! As a culmination of this "tripping," he is now "sitting tight" (for a time, at least) at the Peabody Hotel in Memphis, Tennessee. George does his solo work on a

plectrum banjo, but uses a lute for the pretty turns, and chorus accompanying. Musically and banjoistically speaking, he evidently has the well-known "It."

### Guild Convention Notes

THE trade members' exhibits were very interesting and attracted much attention. The latest developments in fretted instrument manufacture were represented in the displays of various firms, among them William L. Lange, Gibson, Inc., Bacon Banjo Co., Inc., Leedy Manufacturing Co., Slingerland Banjo Co., Inc., Leedy Manufacturing Co., among the publishers represented were the Nicomede Music Co., H. F. Odell & Co., William C. Stahl, Wm. J. Smith Music Co., Rhode Island Music Co., the Music Trade Review, Music Trades, and the publishers of this magazine.

The Hartford Banjo Band, which met incoming delegates at the station, was a novelty which captured the eyes and ears of everyone.

Although the Guild Artists' Recital came at the end of the busiest season Fred Bacon has ever had, his playing showed no strain of the constant concertizing, and the ovation given him by the audience was an emphatic expression of the public's undiminished favor for the five-string banjo when played as Bacon plays it.

Among the old-timers, in point of Guild membership, were George F. Krick, William C. Stahl, Thomas L. Phillips, Paul Jacqueline, Joseph A. Audet, Fred J. Bacon, Giuseppe Pettine, C. C. Warren, H. G. Hincheliffe, William Place, Jr., William E. Foster, Alma Nash, W. B. Griffith, Roy Killgore.

A very ambitious program has been mapped out for the officers to put in operation the coming year. Chief among the items on the list will be the campaign to increase membership of the organization, which is open to all professional players, teachers and students of the fretted instruments. This work will be under the supervision of Don Santos, 55 Orleans Street, Rochester, N. Y. Walter Kaye Bauer, 25 Asylum Street, Hartford, Conn., is director of publicity, and the office of the secretary, Adolph F. Johnson at 157 Columbus Avenue, Boston, Mass., will be the clearing house for the operations of the various committees, all of which will be under the direct supervision of President Griffith. Anyone interested is invited to write the secretary at the address given above, or President Griffith at 488 Peachtree Street, Atlanta, Georgia.

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## KEEPING POSTED

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

A NEW arrangement of *My Dear Sweetheart*, a ballad which is fulfilling all promises in the matter of popularity, according to its publishers, the Norbert J. Beihoff Music Company, 811 Forty-seventh St., Milwaukee, Wis., has just been placed on the market. This arrangement is printed on an insert which goes with the regular piano copy, and consists of parts for two alto saxophones (duet), two tenor saxophones with parts interchangeable for duet with alto sax, clarinet, and trumpet, and diagrammatic parts for tenor banjo and ukulele. The whole is a very clever expression of compactness—plus. The Norbert J. Beihoff Music Co. also publish *Professional Saxophone Technique Simplified*, and *Course In Modern Embellishment*, both of which are receiving an entire page with illustrations and synopsis in the new catalogs issued by The Fred Gretsch Mfg. Co., and Lyon & Healy.

EVERY spring, when the trout and other fish which fill the streams and lakes of Southern Wisconsin, begin to rise and take an active interest in things pertaining to their gastronomic pleasure, whether attached to a hook or otherwise, a pilgrimage of musicians is started from all parts of the country toward the factory of Frank Holton & Co., at Elkhorn, Wis. The spring just past was no exception to the rule. The trek started in the first week in May, and as usual, will continue late into the fall. There is bound to be a goodly assortment of golfers amongst this crowd and we have it on good authority that Frank Holton, who swings a mean, not to say base niblick, has polished up his sticks in the not ill-founded expectation of making a killing. The Holton people relish the advent of these visiting musicians, as they find it a very pleasurable experience to meet face to face those people who use and endorse their products.

RECENTLY the Boston city schools held a competition to discover the best bass players amongst the students for school symphony orchestra work. The prize was awarded to Carl Spear, Mattapan, Mass., and consisted, amongst other things, of a fine new Buescherophone, manufactured, as all must know from its very name, by the Buescher Band Instrument Company of Elkhart, Indiana. The competition brought out talent of a high order, and Carl must feel gratified at having led the field, outside of the fact that, in addition, he is now the owner of an instrument of unquestioned quality.

DO YOU know how much pressure it takes to break a banjo head? We have data for only one head, to wit, that made by Ludwig and Ludwig, but the figures are rather startling. The test was made at the Lewis Institute of Technology, by a machine originally designed for testing brick! The head was tucked on an ordinary banjo flesh hoop, put into a screw press, and a straight down pressure was applied. When the gauge registered 1,600 pounds, and not until then, the head broke with a noise like the report of a shotgun. Weneverwouldybelieveedit, if it were not vouched for in the *Ludwig Drummer*, published by Ludwig & Ludwig of 1611-27 North Lincoln St., Chicago.

JUNE marked two outstanding events in the life of the founder of John Friederich & Bros., Inc., of 5 East 57th St., New York, dealers in fine violins. On June 15, 1888, the business was established in New York City by John Friederich, this making the concern forty-five years old last month. Shortly after its establishment the business took in another member of the family, William Friederich, brother to John, now deceased, whose son, William J., succeeded him at his death in 1911. On June 26, of this year, John Friederich reached the mark of three score years and ten. Despite this ripe age Mr. Friederich remains active in the business which has meant so much to him in the past. John Friederich & Bros., Inc., have had prepared an autographed photograph of its founder which they will be pleased to send to patrons, who, living at a distance, have not been able to meet him personally. The magazine extends congratulations to this veteran of the violin world.

PICTURES are always the keynote of *Musical Truth* published by C. G. Conn Ltd., Elkhart, Indiana, and the School Band Number (1928), which has just come our way, is no exception to the rule. There are pictures of instruments, players and trophies; of camp and of school; of boys and of girls, all of them arresting and eye-filling. One page, as showing the wide distribution of Conn instruments, reveals pictures from London, Amsterdam, Manila, Wellington (New Zealand), Kobe (Japan), Cairo, Mexico City, Vienna, Paris, Panama and Sweden. This number is of particular interest. Send for it!

A NEW orchestra arrangement of the well-known *Battery A March*, by Bert Lowe, has just been issued by the C. L. Hicks Music Co., 99 Bedford St., Boston, Mass. This arrangement includes a trio for saxophones (1st Eb alto, 2nd Bb tenor, and 3rd Eb alto) as well as a part for tenor banjo. In its new dress suit this march should forge ahead rapidly in popular esteem, in which it already holds an enviable place. The composer, Bert Lowe, heads the orchestra bearing his name at the Hotel Statler of Boston. This team is not only locally prominent but through its broadcasts over stations WBZ and WBZA has become one of the favorite organizations on the air.

THE Silva-Bet Bulletin, published by the Gundy-Bettoney Co., of Boston, is a broadside with one side given over to pictures and text devoted to the interests of the metal clarinet, including a reprint from a former number of *JACOBS' ORCHESTRA MONTHLY* concerning tests made by members of Sousa's Band in comparing metal and wood clarinets, and the other showing an impressive composite page of newspaper clippings concerning the tour of the United States Army Band of Washington, whose leader, Capt. W. J. Stannard, has had the band equipped with Silva-Bet clarinets. An interesting display, which no doubt the Gundy-Bettoney Company will be only too glad to send to those expressing their wish for the same.

ON the fly leaf of *The Road to Happiness* published by Gibson, Inc., of Kalamazoo, Michigan, one finds the following quotation from that famous American, Theodore Roosevelt: *Let the love of literature, sculpture, architecture, and above all, music, enter into your lives.* In the text that follows, Gibson gives innumerable and cogent reasons why this advice should be followed. The booklet is truly inspirational and should be read by all, whether already devoted to the art or belonging to a class, fortunately growing smaller and smaller, towards whom the material is especially aimed.

THE spring number of *The White Way*, published by the N. N. White Company at 5225 Superior Ave., Cleveland, Ohio, contains an interesting pen picture of a small midwestern town and its band entitled *Main Street—and a Band*; an article by Edwin Franko Goldman, *The Cornet and Trumpet*; an interesting picture of Mr. N. N. White taken in the days when Mr. White still worked at the bench, and other articles and pictures sure to interest players in bands and of band instruments, including a page headed *White Way Gayeties* which holds a chuckle in every line. Send for it. You will be well repaid.

JOSEPH W. NICOMEDE, head of the popular firm, Nicomede Music Co., Altoona, Pa., advises us that this house has secured a patent on a new flasher for banjos and drums. The electric flasher will be known as the *Nicomede Rainbow Flasher*. We are told that, in demonstrations thus far given, the flasher has created an instantaneous hit.

## Chicagoana

Continued from page 41

William Hale Thompson, our honorable mayor, has received considerable notoriety (not publicity) because of his malady, Angliphobia. This strange disease, which does not always manifest itself against our Anglo-Saxon brethren, is mainly an acquired one—a disease which has no really virulent stages unless one accepts them as such. It is part of the same complex which motivates the passage of restrictive tariffs, penalizing boycotts and the like. It is the one demagogic trait from which our Mayor suffers. So much fun has been poked at him on account of it that it surely has lost any sinister significance from the standpoint of complicating international relationships with our British friends and brothers.

This is one side we hear of Mayor Thompson. Now, I am not a Thompsonite, politically or otherwise. I despise demagoguery, no matter who practices it, but there is another side to Thompson which seldom is aired. Do you know that if it had not been for the Thompson Peregrination (at his own expense, mind you) with its attendant publicity, and his continued unremitting efforts at Washington, the entire Mississippi valley situation might have remained, as so many other vital issues have, in a state of desuetude? Do you also know that when it comes to music patronage that Thompson has employed more musicians than any other mayor we have had in Chicago? And also, despite the romantic angles of his administration, that crime is on the decrease in Chicago? Well, these are all facts beyond dispute. So, while I don't altogether like his methods, I must commend many of the results he obtains. Ninety per cent of the musicians in Chicago will vote for him every time he runs, idiosyncracies and all, so most of us forgive his quixotic conduct.



Mr. William Boris, who is master of the entire saxophone family as well as a goodly sprinkling of wood-wind. His tone and technique are said to be worth traveling far to listen to and witness. (Courtesy of Ernst School of Music.)

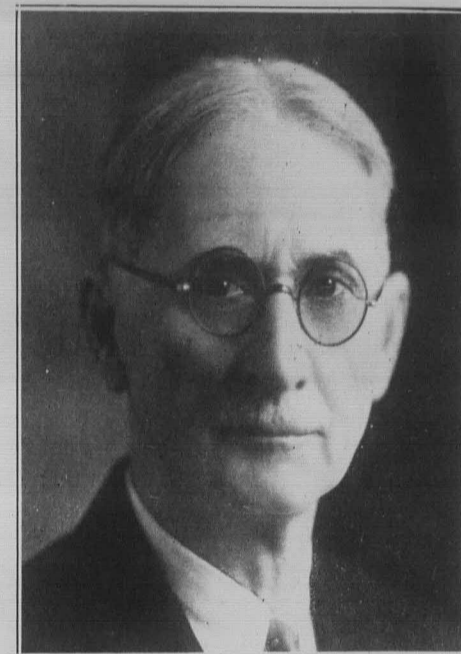


Here is an organization composed almost entirely of medics, to wit: The Doctors' Orchestra of Akron, Ohio. A. S. McCormick, M. D., Director, and D. C. Brennan, A. B., M. B., Assistant Director. Of the players without degrees, seven are medical students, and five members of physicians' families. This unusual group plays no jazz, but confine themselves to the better types of tuneful music.



Here is Maurice Baron, one of the leading composers of photoplay music in captivity. He has written the scores for many notable screen productions including "The Gay Musketeer" and "Mother Machree." Although, today, reclining comfortably on the heights, Monsieur Baron has also dwelt in the valleys, as at one period of his career he slammed the keys of a movie house piano for \$18 a payday. (Courtesy of Irving Berlin, Standard Music Corp.)

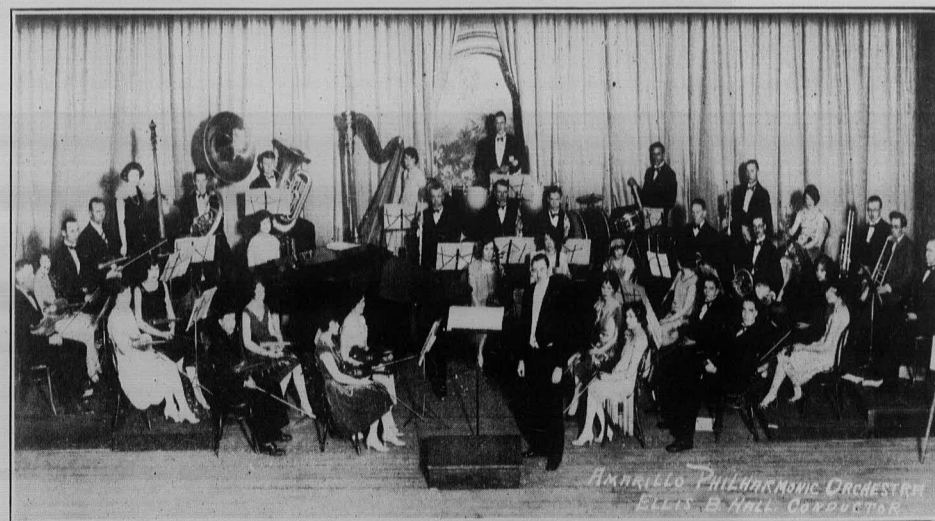
The kindly gentleman pictured at the right, Wilberforce J. Whiteman, has much to answer for, as he is father to the ample and genial Paul. He is also Superintendent of Music in the Denver Public Schools and has recently become editor of a new series of school orchestra publications brought out by a prominent publishing house. (Courtesy Robbins Music Corp.)



Rene Verney, clarinet soloist of the famous Garde Republicain Band. Also soloist of the Lamoureux Symphony Orchestra, he is the first clarinetist to play as such at a symphony concert in France. (Courtesy of Selmer, Inc.)



Mr. Emil Rada, principal clarinetist of the Washington Marine Band. (Courtesy of Selmer, Inc.)



Forty years ago the section of Texas in which is situated Amarillo was overrun by wild horses and buffalo. Today with a population of forty thousand, the city can boast of fine churches and schools, a college of music and a symphony orchestra. So prominent is Amarillo in the sphere of music that it is known as the "Musical Town of Texas."

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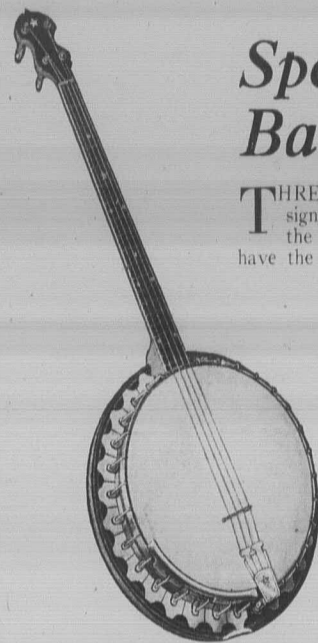
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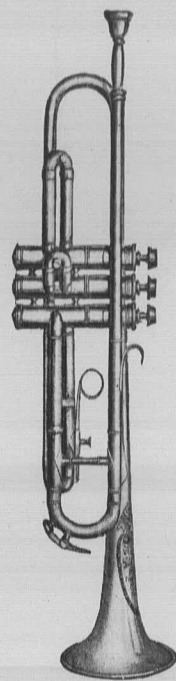
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AUGUST  
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