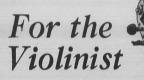
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AUGUST 1928

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

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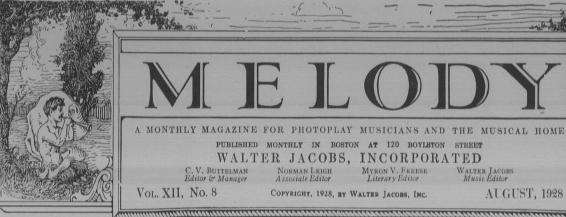
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Are Bandmasters Gentlemen?

THE attempt of music to receive a recognition in the army equal to that accorded the callings of medico, dentist, sky-pilot, and horse-doctor (a truly extensive range, all must admit) has received a set-back through Presidential veto of Bill S 750, which aimed at making bandmasters commissioned officers. President Coolidge gave as his reason for vetoing this measure the matter of increased expense to the government (\$86,000 a year) and backed it up with the assertion of the Secretary of War, that "it does not serve to meet a need of military service nor operate to improve that service. In fact it is his (the Secretary's) opinion that to give commissions to band leaders, thus requiring them to exercise administrative and disciplinary control over the bands, would militate against the musical instruction of the bands, which is now

and must always be their main function." Well, on the matter of expense, we have just this much to say; \$86,000 a year is of course a fairly substantial sum, but in comparison with the amount of money annually disbursed by a prodigal and at times none too wise government, it shrinks to an insignificance which would make of it an item well nigh invisible on the Treasury records. Of course, the spending of this sum would be as indefensible a matter as is much of the money referred to in the above sentence, if the balance of the President's veto message consisted of incontestible verities. However, there seems to be a preponderance of opinion on the part of those best in the position to know (that is to say bandmasters themselves and persons, such as John Phillip Sousa, who have acted in the capacity) that far from militating against the musical efficiency of an army band, the raising of a bandmaster to the authority of a commissioned officer is the very act necessary to increase the musical standing of the various regimental organizations.

The position of the War Department, which opposed the bill, appears to the civilian eye, a compound of snobbery and inconsistency. In a piece of literature entitled Music In Our Army — The Soul of the Service, prepared under the direction of The Adjutant General of the Army, one learns that "music has played a vital part in the military service, both in peace and war." . . . And also, "Morale and esprit de corps are important factors in the efficiency of any army, and experience showed that the music of the regimental bands was an essential factor in promoting and maintaining the contentment of the troops." Concerning the functioning of army bands in the World War, it says, 'The band was also a great factor in building up the morale of the regiment while in training for action." In a final reference to army bands, appears the sentence, "Knowledge of a duty well done is their reward"; the War Department evidently intends that it will continue to be.

Above we find music referred to glowingly in of literature as the "Soul of the Service." It is said that it has played a vital part in the military service, and that it was an essential factor in the matter of maintaining morale. Now listen to Brigadier General Campbell King, Assistant Chief of Staff, G-1, testifying at the hearing on Bill S 750; (the italics are ours):

Department and band leaders. I think that it arises mainly because the War Department does not ascribe, and naturally, that importance in the military establishment

the needs of the Military Establishment."

tioned as to what he attributed the difference of attitude in European governments and that of our own towards bandmasters (in most European countries bandmasters are commissioned officers), General King responded, "I don't know, Senator, much about the bands of foreign powers. I do know that up to date the bands in our Army have been satisfactory to the War Department. I do not think there is any desire on the part of the War Department or that the War Department feels there is any need, to

Now, of course, we may be all wrong, but it appears inconceivable to us that the assistant Chief of Staff G-1, War Department, should be in ignorance of the procedure of the warlords of foreign countries towards that branch of their armies which "plays a vital part in the military service." However, it must be so. General King says that the War Department is quite well satisfied with things as they are. Of course, that is a typical statement of a typical mind. With no intention of being inconsiderate we might draw attention to the fact that the War Department of the United States was quite well satisfied with an airplaneless army for quite a period after that useful invention was offered to it. However we do not take these head-duckings too seriously. We believe, and others with us, that the true reason (and by the by, the only angle of the case which General King would not discuss) is contained in the following extract from a communication to the Chairman of the Committee on Military affairs sent by Dwight F. Davis, Secretary of War:

"Army band leaders, in the grade of warrant office, find themselves in a congenial social status at present, due to the fact that their associates are other warrant officers and the non-commissioned officers in the higher grades, men of a high class, who are of about the same age and length of service as the band leaders themselves. Were band leaders given commissions in the junior grades, their associates would be other officers in the junior grades—men much younger, generally, than themselves, with little or nothing in common. This would not be conducive to the general contentment of either the band leaders or their families, nor could it lead to the close association and comradeship which now exists where men of the same rank are of about the same age and length of service."

We furthermore believe that the kernel of the reason is contained in the first sentence of this excerpt up to the third comma. This is also the opinion of Sentator Steck of Iowa, who said on the Senate floor, "The bill was objected to by the War Department before the committee solely on social grounds." That is to say, in the eyes of the War Department, a bandmaster is not quite — er — the sort of person that an officer and a gentleman — er — would care to associate with on equal terms.

We would not make quite so much of this matter if the President's veto had not stressed strongly the attitude of the War Department towards the bill. Frankly, this is intolerable and a situation that any red-blooded musician must resent with every fibre of his being. It constitutes a "The differences of opinions are honest between the War gratuitous slur on a profession that curiously enough, as has been pointed out, is exalted by the War Department on the one hand and ignomimously slandered, even if by inference only, on the other. It has been suggested that musicians to bands that the band leaders and musicians probably do. the country over protest to their Senators and Representa-The War Department feels that the position of a band tives, to the War Department, and even the White House is predicated not upon any social or civil contact, but upon itself, concerning this ill deserved and unwarranted attitude towards a class of men without whom there would be no This would appear to be turning a somewhat cold shoulder to the "Soul of The Service." Upon being questionable to the "Soul of The Service." Upon being questionable to the "Soul of the Service"—grandiloquent and, as coming from the War Department, apparently meaningless phrase.

From the Shoulder

WE WISH to lift our imported Connecticut Milan to one Charles N. Daniels, better known to the general public as Neil Moret, who, speaking in his little The Voice of the West, agitates the editorial vocal chords in no uncertain manner as follows:

"They might tell you that this is a mechanical age maybe it is - but don't let anyone argue you into the conviction that self-expressed music is gone . . . banish that thought, for no mechanical force can kill the public's desire to play and sing.

It is wonderful to sit back and hear the great bands and

singers over the radio. It is even greater to hear the perfect recordings and masterful player-rolls, but these nechanical devices only tend to increase the music lover's desire for self-expressed music. Every band leader wants to be a Paul Whiteman . . . Every trumpet player wants to be a "Red" Nichols, and every punk kid craves and envies the position held by Al Jolson, the king of popular song demonstrators, so there will always be this ever prevailing desire to play and sing - to learn how it's done, and while classical music is undoubtedly the backbone of our industry, don't lose track of the place filled by popular

Whether in the popular or the classical field, we are inclined to Mr. Daniels' opinion, that the desire to participate in music will never wane.

B B B B

Virtuosity and the Guitar

N THE July number of McCall's Magazine the wellknown composer, Deems Taylor, had the following to say, in part, of the guitar in general, and Andres Segovia

"The Great Paganini used to fall in love at more or less regular intervals. One of these attacks, we are told, was so severe that he retired with the object of his affections to an island, abandoned the violin, and devoted three years to mastering the guitar. Commentators usually dismiss this bit of musical history with a literary shrug, as indicative merely of the irrationality of genius and of the disintegrating effect of love upon the human intellect. Recent events, however, have gone to indicate that perhaps Paganini was not such a fool as he looked. For a young man named Andres Segovia, who came to America early this year, has proved that, in the hands of a finished technician and artist, the guitar can be an instrument of extraordinary variety and beauty, capable of commanding the re-

spect of the most uncompromising of musicians.
"The guitar,in his hands, has nothing in common with either the sentimental moanings of the Hawaiians or the familiar gentle plung-plung-plung of the college campus

"He plays scales, arpeggios, and even trills, with the apparent ease of a skillful pianist; he plays chords with a solidity and completeness that suggest the harp; he produces harmonics that recall the same instrument. He can produce a tinkling, bell-like tone very similar to that of the harpsichord. By some magic of stopping and fingering he can even play intricate contrapuntal passages such as no player of a plucked instrument has any business to be able to manage. I have heard him play a three-voiced fugue by Bach in such a way as to make it sound not only possible, but easy.

"In short, as this rather helpless description tries to convey, Segovia reveals the guitar as an instrument of totally unsuspected possibilities, one that suggests, on the whole, a keyboard instrument, and still manages to preserve

Continued on page 16

The Development of Piano Music

THE tendency of the modern school of pianoforte playing is to get away from the purely mechanical features of the cut and dried finger exercise and combine the merits of such with melody. Nor is this idea entirely new as may be attested by the works of the Bavarian pianist and teacher, Adolf Henselt, who was born in 1814, and of Stephen Heller, who was born one year later. Many of the studies of the latter are graceful and melodious and serve admirably as teaching-pieces of keen interest to students, while many of the Henselt Etudes are excellent concert numbers and until a few years ago were found upon the programs given by prominent artists. Chopin lifted the Etude entirely out of the finger exertude to him for bringing out in these works Clementi is said to have culminated in Liszt. hidden beauties and possibilities of unquestionable value.

Eminent Virtuosos

that they are practically unheard of today.

Europe as a boy prodigy, was one year older ful pieces for the piano. than Thalberg. After a few years of successful concert work, he considered giving up music and taking religious orders, but upon attending a concert by Paganini, the great violin virtuoso, he became enthusiastic and decided to

By JUDSON ELDRIDGE

The final installment of an interesting résumé of pianoforte music and its makers, which brings the subject up to modern times.



cise class and while his pieces grouped under confine himself, to the practice but, instead, this heading do have superb technical value, used the other voices at will, with delicate lacy they are masterpieces of musicianship. Leo- patterns for the upper parts. He frequently pold Godowsky, one of the greatest technicians intertwined the melody around the alto and of the day, has greatly increased the value of tenor voices, depending upon the two thumbs posers for piano in the late eighteenth and early the Chopin Etudes for educational and technito bring out most of the melody notes. (See cal purposes in his transcriptions of them. his arrangement of Wings of Songs by Mendel- with either the suite form and the sonata, or Pianists and teachers owe a deep debt of grati-ssohn). The art of finger dexterity started by spent their efforts in developing schools of tech-

a few years ago, was Theodore Leschetizky, of the suite or closely akin to it. who was born in Austrian Poland, in 1830, and spent most of his teaching life in Vienna. One of the most dazzling piano virtuosi of the He was the pupil of Czerny and, like that masnineteenth century was Sigismund Thalberg, ter, established a method or a special system other; Mendelssohn and Chopin in 1809, the who was born in 1812, just three years after the of exercises for the development of technic. former in Hamburg and the latter in Zelazowabirth of Chopin. Many authorities differ on However he did not follow in the footsteps of wola, Poland, and Schumann in Zwickau, the subject as to where Thalberg received his Czerny to the extent of flooding the musical Saxony, in 1810. Mendelssohn spent most of instruction, but Czerny is generally acknowl- world with books of finger exercises. Mr. Les- his life in Leipzig, where he established the edged as among the list of important teachers chetizky is quoted as saying that he had no famous Conservatory of Music, Chopin took up to whom he went for lessons. Thalberg, how- "method" but looked into the individual needs his abode in Paris, and Schumann lived for a ever, owes a great deal of his success to his of each student and treated these needs accord- time in several German cities, among them own devices, for he was constantly working ingly; nevertheless during the past generation Leipzig and Dresden. upon new forms of fingering, and he spent hours there were many exponents of the "Leschetizky a day working out special plans for finger gym- Method" and there are some today. Whether nastics. He wrote a great deal of music, much these teachers actually teach a system planned of which was on the variation form, and played and laid down by Leschetizky or whether they his own compositions in public to the exclusion only inculcate some of his ideas into their own of those of all composers. (This seems to have teaching, I cannot say. Regardless of this matbeen a popular custom at the time, for many ter of fixed method or otherwise, Leschetizky pianists played only their own works.) These was the teacher of many who became famous compositions were so overshadowed by those of artists; among these are to be counted Pader-points of structure and beauty. Another famous Liszt, which were often of the same character, ewski, Fannie Bloomfield-Zeisler, Katherine Goodson, Hambourg and Gabrilowitsch. He which he is supposed to have written at the age Franz Liszt, who was heralded all over also was the composer of a number of delight-

Two Outstanding Pedagogues

It is not possible for us to consider at this

from coast to coast. Mr. Mathews selected the material of his course from the works of the older masters, mostly from the technic schools, and arranged the numbers in progressive order. These were grouped into books called grades.

Dr. Mason was eight years older than Mr. Mathews, and like the latter, born in New England, located eventually in New York City, where he wrote and taught with unusual success. He won the distinction of being the first great American virtuoso and his name still holds a place at the top of the profession with that of William H. Sherwood and E. A. Mac-Dowell. Mason's Touch and Technic is still in use by many excellent teachers. Amongst other things he wrote a method for beginners, as well as a number of delightful piano compositions.

We can come to the conclusion that the comnineteenth centuries occupied themselves largely nic; sometimes both. Some short pieces were Another famous teacher, living to within written, of course, but most of these were parts

In the early part of the nineteenth century three of the greatest geniuses in the world of piano music were born within a year of each

Romantics of the 19th Century

Mendelssohn wrote many compositions for the piano from the larger sonata-forms down to the smaller pieces of "drawing-room" type. He is better known today for his shorter numbers, and a group of them which he called Songs Without Words are musical gems from the standcomposition of his is the Rondo Capriccioso. of sixteen. Mendelssohn was a finished pianist as well as composer, and his delicate and refined taste in playing was ever a delight to his audiences.

Chopin, one of the most unique and outstanding figures in the entire musical world, created time all of the excellent pianists and composers a new style of piano composition which has become the Paganini of the piano. This am- whose work attracted world-wide attention in not been excelled in beauty or depth of feeling. bition he fully realized, and in a short time the latter eighteenth and the ninetenth cen- His compositions are decidedly pianistic, surpassed Thalberg, who at the time, had reach- turies, for there were many such. It has been written for that instrument alone, and are of a ed the pinnacle of his popularity. Liszt's com- my purpose to bring out some of the highlights highly emotional content. To some few mupositions were largely transcriptions of other and in so doing to give a bird's-eye view of sicians of the present day he appears sentimenworks, and he employed the variation form to the progress of the technical side of piano play- tal and showy, but I attribute this attitude to a such an extent that he practically succeeded in ing and piano music of this type. I should lack of understanding of Chopin in the deeper covering that form as completely as Bach did like at this point to mention two outstanding sense. As he was afflicted for most of his life that of the Fugue, or Beethoven of the Sonata. American figures in the field of piano technic, with ill health, his playing no doubt lacked that His compositions, however, can hardly be W. S. B. Mathews and Dr. William Mason. bombastic fire so common to many pianists of placed upon the same plane with these older The former, who was born in New England in his time, but what it may have lacked in force it composers. The Bachs brought the thumb 1837, after teaching in different sections of the undoubtedly made up in tenderness of expresinto use in making turns in passage work, and country, located in Chicago where he wrote sion and refinement of taste. Many musi-Liszt conceived the idea of using the thumb in texts on music subjects, contributed to news-cians consider him the poet supreme for the bringing our inner melodies. Before his day papers and journals, taught, and brought forth piano, and the greatest concert artists since his the important melody of a composition was the Mathews Graded Course which became time have drawn heavily from his works for placed in the soprano voice: Liszt did not known to almost every village music teacher material for their programs. While Chopin

wrote in some of the larger forms of music, it Norwegian life and scenes in a most vivid and is highly individual, and it was thought by successful, developing some of these to such pro- color and contains great depth of feeling. which he wrote while on the island of Majorca. popular favor as well.

Schumann's ambition was to become a piano virtuoso, although he was not given the train- while not so noted a composer as he is pianist, ing to prepare him for such a career in early life. has written some delightful piano music which In his eagerness to overcome technical difficul- demands a place in the list of musical literature. forms, and before closing I wish to mention a ties through mechanical means, he so injured The same is true of Moritz Moszkowski, comfew of the more modern dances that have furhis hands that he had to give up all thought poser, pianist and teacher, who was essentially nished material for classical composition. of such a career. His ambition was realized, however, by his illustrious wife, Clara (Weick) Schumann, who was one of the most famous of woman pianists, and who introduced many of his compositions to the public. He turned his thoughts to composition where he gained a place among the foremost composers for his depth of feeling and breadth of intellect. Schumann is ranked by some as the equal of Chopin in piano composition and there are those who place him first. His work was not confined to the piano alone; he wrote music for other instruments and combinations of instruments as well as songs that will remain at the top of musical literature for ages to come.

Other 19th Century Composers

The nineteenth century produced another great composer for the piano, about whom much controversy raged, Johannes Brahms, born in Hamburg in 1833. While he was the friend of many prominent musicians of the age and they accorded him a place with themselves, he was bitterly condemned by some of the critics. The spell of Hungarian music caught him, as it had Liszt, and the Hungarian Dances are perhaps the most widely known of his piano compositions. Not much of Brahms' music is suited to the immature player, but he has left a wealth of music which is a delight to the more serious advanced student and to the artist.

Mention should be made of the piano compositions of the great song king — Schubert, born in 1797. While he was better known as a composer of other than piano music, he left many compositions for that instrument that deserves a high place in its literature. He was a master of melody, and his writings for the piano are unusually melodious. Of special interest to present-day pianists are the Impromptus and Moments Musicales.

The last part of the nineteenth century brought a whole host of composers of short pieces, generally classed under the heading of 'drawing-room music,' whose work furnished delightful and entertaining teaching material and some of which contained genuine musical value. Among this list, headed by the splendid pianist-composer, Benjamin Godard, may be placed the name of Gobbaerts, who wrote many pieces under the name of Streabbog, (the name Gobbaerts reversed), Theodore Lack, Carl Bohm, Carl Heins, Chaminade, Sinding, Paul Wachs, Eugene Ketterer, and many others whose names are familiar to a large number of piano teachers in search of valuable teaching material.

One of the most outstanding figures of the nineteenth century in composition was Edvard Grieg, the famous Norwegian composer. He wrote a great deal of music for the piano, much of which would come under the head of program music, for he painted musical pictures of

was in the smaller that he was most eminently delightful manner. His music is rich in tone many that he was the first of an "American

largely for his material from those things at ing composer in the piano group is Rachhand, such as the Polish dances and the waltz. maninoff, although compositions for the piano Chopin, wrote Etudes that are not studies in A new style was created by him in the *Preludes*, by Tschaikowsky, Moussorgsky, and others find the strict sense, although they serve admirably

> The great Russian virtuoso, Rubinstein, a writer of chamber music.

The Modern School

It is not safe to class too much music under the head of the modern school, for what is modern today becomes the accepted thing tomorrow and in a short time is classed as old fashioned.

Composers today spread their efforts over a vast musical territory, and I am safe in saying that there is no particularly modern composer of individual piano music. Many delightful compositions for the piano are being written, however, some of which follow more or less the forms and rules laid down by the early masters while others are formless masses of sound.

The late French composer, Debussy, wrote piano music which, because of its apparent formlessness, or indefiniteness, found little favor with the more conservative of music critics. Upon second hearing, however, the beauty and the sincerity of his music made itself evident and his music is now accepted everywhere.

The great American, MacDowell, wrote music that a few years ago was considered as of the modern school. This resulted from his use of special harmonic combinations which struck the ears of the uninitiated of his period as being somewhat revolutionary. MacDowell's music

Looking Ahead!

BY NEXT month, vacations being over, everyone will be looking forward to

what the coming season is to bring forth.

Editors are no exception to the rule, only, by

force of circumstances, they are a bit more

forehanded in such matters than the average

The literary and music chefs of the Jacobs

Music Magazines have for some time been

pondering the question of next season's bill

of fare, and have concocted several dishes in

the fond hope that they may prove tempting

At this time the exact nature of these

products of the editorial kitchen will not be

disclosed; it is enough to say that at least

one of them, to our knowledge, has never been

To drop a figure of speech which presents

difficulties, we would like to state in good,

plain, and unvarnished English, that all this is

in a direct line with what have always been the

policies of this magazine — to give the best

available in the field in which we operate -

to lead rather than follow — and to bear in

mind the tastes and prejudices of an intelligent,

faithful, and ever increasing following - the

which we are fortunate enough to possess.

The Editors.

served to the patrons of a music magazine.

and of an appetizing nature to readers.

School" of composition, but to date he has had portions as to leave nothing to be desired. (For Russian music is enjoying popularity in no followers. His music is unusually beautiful example, the Scherzos and Ballades.) He drew America at this time, and its present outstand- and reaches the music lover as well as the skilled pianist. He, like many other pianists since

for study material, but which are compositions

grouped together under this general heading. Earlier in this series I called attention to how the ancient dance affected the early classic While these dances have not been grouped together in the form of the modern suite, they have formed the basis for some very elaborate

The Waltz — is the child of the minuet and is written in 3/4 measure, although the earlier forms of the waltz called for an accent upon every other measure which gave the effect of 6/4 time. This effect is often found in classic waltzes. The movement of the waltz is smooth and gently flowing.

single compositions.

The Mazurka—is a dance in the same time measure as the waltz, but its characteristic accent gives it an entirely different effect. It is somewhat slower than the waltz, somewhat spasmodic, and rather skips along. The first pulse is often dotted and broken.

The Polonaise, which is another dance in 3/4 measure, is a freer dance form than either of the above. The melody may contain runs, skips, syncopation and many artificial groups, and may be a rhythmic fantasie. A bass pattern which is quite common for the polonaise consists of an eighth note followed by two sixteenths on the first pulse, and two eighth notes on each of the remaining two pulses.

NOTE: - These three forms seem to have appealed especially to Chopin, as he made free use of them and wrote many compositions in each class. The mazurka and the polonaise were both Polish dances with which as a child he was entirely familiar.

The Polka is a skipping 2/4 rhythm which admits of very little freedom of treatment or contrast. The name comes from the Bohemian "pulka."

The Galop is a very lively 2/4 measure dance. While the melodic ideas are usually rather thin, this dance has served for a variety of compositions during the past generation, which generally consisted of much octave and chord work, serving as a species of endurance contest. These compositions generally were listed under the title of Galop de Concert.

While there have been many other popular ballroom dances, as yet none have been used by prominent composers as subjects for more serious composition.

There have been a few attempts to "jazz up" compositions on the part of some present-day composers, the proof of the success of which is still hanging in the balance. It is not impos sible to imagine, however, that when jazz attains a more sane balance, composers of the future may find material in these movements suggesting serious composition on these forms.

Extra Types

There are a few extra types of compositions for the piano which are not derived from the ballroom dance forms or the older classic forms. Since they are all in common use it is well to consider them briefly.

The Tarantella is a very rapid dance in 6/8 measure, of Italian origin. The name is taken

exercise used to cure the effects of the bite of of Hoffman, an opera by Offenbach. the insect. It is generally in a minor key, very The Berceuse is a cradle song, usually in a When I speak of the Waltz form, the March weird, and with a central, or trio, portion in a moderately slow 6/8 measure, indicating the form, the Ballade form, etc., I do not mean major key and quieter mood; it generally ends rocking of the cradle. A very popular Ber- form in the sense of structure or framework of in a frenzied climax. The Saltarello belongs ceuse is that taken from Jocelyn, a dramatic the composition, but types of compositions to the same class as the tarantella, but is less composition by Godard. Chopin's Berceuse is which, having different characteristics, are used

but there are some in 2/4 and 12/8 measure. I piano pupils. rhythm of these must be cleverly brought out dious composition in simple song form. by the performer, for 3/4 time does not lend is based upon the minuet-form, and our own tions.

The Romance is a song-like composition found rapid 6/8 to 12/8 measure. in various kinds of measure, with a simple, free, and appealing melody.

times similar in character to the romance.

The Song Without Words and the Cavatina

acter of evening or night. It sometimes has technic of the performer. the quality of the serenade or the romance.

The Barcarolle is a boat song in slow tempo tion. and generally in 6/8 measure. The Gondoliera The Rhapsodie is ecstatic in character and music.

tarantula, and there is an old legend to the effect extensively by many composers. One of the used the form, and in his Hungarian Rhapsodies that the tarantella was a frenzied gymnastic most popular barcarolles is that from The Tales he has brought to light, and preserved, a large

The March is generally in 4/4 or 6/8 measure, tion for the piano and is the despair of many ideas. The structural form of the above com-

know of two written in 3/4 measure, but the The Albumblatt (album leaf) is a short melorondo or minuet forms.

The Impromptu, which was originally a short itself well to the march swing. Many great composition of free character, was very much tion in use before the piano came into being, composers have used this form of composition, extended by Schubert and Chopin, who used to show you how the composers used these which, like so many of our other compositions, this form for several of their larger compositions, and from them developed others; how

naïve character, generally in a moderately developed and progressed down to our own

together with no special plan other than that The Serenade is a nocturnal love-song often- of contrast. It should begin and end in the As said before, there are a few types of com-

(little song) are also song melody type of in England, is a composition of dramatic many composers and pianists whose names I character. Chopin wrote some of his most The Nocturne, first used by Field and later beautiful and most elaborate compositions on work may be found in any history of music or by Chopin. Schumann and others, is, as the this form, and while they are song-like in music encyclopedia. I have confined myself to word indicates, a composition with the charcharacter they make great demands upon the the endeavor of, in some manner, accounting

from the name of the spider which we call the is of the same type, and the two have been used frequently used to represent folk music. Liszt amount of Hungarian music.

> one of the best types of this kind of composi- for different purposes and to express different positions are duplicates or modifications of the

In these articles I have endeavored to acquaint you with the forms of classic composithe requirements of the pianoforte action stimu-John Philip Sousa, the March King, has ex- The Pastorale is a rustic composition of lated technic schools, and how these schools times; and lastly, how not only our older classic A Potpourri is a collection of melodies strung forms, but many of our more modern types of compositions came into being from dances. position in use today which belong neither to The Ballade, originally a song, called Ballad the classic nor dance forms. While there are have not mentioned, the accounts of their for the greater number of those whose names The Reverie is a dreamy, song-form composi- are in most frequent use in the studio, and to picture their part in the development of piano

A Well Known Figure Passes

T WAS with feelings of genuine and profound regret that last month's issue of the magazine was compelled by the inevitable, to record the death of Mr. T. H. Rollinson, a broadly known veteran among professional instrumentalists in this country. Practically almost up to the very time of his demise, this old-time musician had been a department head for many years with the Oliver Ditson Company of Boston, and was connected with the JACOBS ORCHESTRA MONTHLY as its oldest staff contributor. He was the oldest both in point of age and the long duration of his writing connection with the magazine, for at the time of his decease Mr. Rollinson was an octogenarian in years, and his first contribution to the magazine, The Orchestra of Today and Its Requirements, appeared in March, 1910, of a then new and really experimental orchestra journal. Following that article came his interesting, popular and long-continued series of Rambles in an Office Chair, the first one of these appearing in the issue of February, 1911, and the last in the March issue of 1928. Mr. Rollinson was born in 1844, and died at his home in Waltham, Massachusetts, on Saturday, June 23, 1928, at the age of eighty-

In Brief Biography

Mr. Rollinson's music life began at the age of six with an old seraphim (or seraphine), the crude forerunner of the cabinet organ, and while still young he was musically "apprenticed" to the piano. He never by any means in band of sixteen members with an instrumentation of attempt at so called "fine writing" in the "Rambles"; music was a genius (a much-abused and for the most part inaccurately applied term), but a thoroughly-posted and piccolo, Bb clarinet, Eb key-bugle, two Eb cornets, Bb cornets, Bb cornets, Bb bass, small drum, bass they were written clearly, fluently and to the point, humor intermingling with seriousness, and were, at times, possessed ever-dependable all-round musician, everything which he achieved coming to him only by hard work and constant Civil War, the boy purchased a second-hand cornopean and application. In this respect he once somewhat facetiously wrote of himself in his "Rambles":

"I took music lessons under compulsion. I was not at any time a prodigy with an inborn love of music. My for regular balls. It was about this time that he became premier taste was for fishing, but when I fished at the expense of my piano practice, I sometimes had an interview with a four-toed strap that hung conveniently behind this action had not been vetoed by his father, who was a city and in Boston. Always genial and progressive, he the kitchen stove, and which thus became one of my inducements for a musical education."

passed in a period when, in order to gain a fair livelihood, the ever entering the music profession. average practising musician (not unlike the medico) was a



T. H. ROLLINSON

drum and cymbals. This band being disorganized by the played in three-piece orchestras (generally a violin, cornodollars for dances that lasted until twelve o'clock, and five reader of this magazine who has followed them. more interested in mechanics than in music, and would have apprenticed himself to a manufacturer of silk machinery if good violinist. He thus, practically, was forced to an alternative, and continued playing at church services, thereby The earlier part of Mr. Rollinson's music activity was adding to his music education, although with no idea of

Later on he engaged in a purely commercial enterprise, "general practitioner" rather than a "specialist" in any still holding a position as church organist and choir directive credit which always found a ready sale. — M. V. F.

tor for several years. Competition proved too strong, however; he sold his business and opened a music store in one. half of a jewelry establishment; later he took an entire store and went into partnership with a blind pianist and pianotuner. Everything now seemed strongly tending towards music; he organized a small orchestra of five pieces (the first ever formed in the locality), and began teaching evenings with friends as pupils. He then assumed the leadership of the reorganized local band at a salary of five hundred dollars a year, and began selling manuscript arrangements and compositions for bands, and it was not very long before the regular publishers began taking his compositions. It was thus that T. H. Rollinson seemed actually forced into the music profession, which he continued to follow actively until April, 1888, when he ceased professional activity and became affiliated with the Oliver Ditson Company as music editor of the band and orchestra catalogue, and department manager. In that position he remained almost to the time of his passing — a period of nearly forty years.

Mr. Rollinson's Rambles in an Office Chair, which occupied a prominent place in this magazine for seventeen years, were exactly what they purported to be — written ramblings in a reminiscent mood by a musician of wide and varied experience, one who was ever keenly alive to all that was going on around him, whether musical or otherwise, and who possessed a retentive memory upon one branch. At the age of fifteen years he joined the local which he could draw almost indefinitely. There was no of not a little kindly cynicism regarding music fads and foibles. As a series they form a valuable synopsis of early New England music life and general living, and they will pean and 'cello, or double bass) for dancing, receiving three remain a pleasant remembrance of the man to every

> T. H. Rollinson was a prominent citizen of Waltham, Massachusetts, whose active presence will be greatly missed by the circles in which he moved, both in his own welfare of the community; he was officially connected with the Waltham Public Library, and at one time was leader of the Waltham Watch Company Band. He had many band, orchestra and miscellaneous compositions to his

The Notebook of a Strolling Musician

I N the last instalment of the Notebook I recounted the events that led up to my entering upon a circus career. I am now about to take up the career itself, which, while not of very long duration, nevertheless partook something of the hectic in nature, as will be seen by those who follow me to the end.

The Willie Sells Circus was only a single ring show, but it carried a fine band of sixteen men composed almost wholly of experienced circus musicians. Everything and every act was first class at the very start. Willie Sells himself was considered the world's greatest bareback and back-somersault rider, and had been so starred by P. T. Barnum in his show the first time it exhibited in London. Then there were the four Waltons of Toledo, Ohio, who did a marvelous tumbling act, one of the boys doing a double somersault over several elephants and camels. Rench and Kennedy did a most humorous clown act, and the burlesque graft act of Rench was acknowledged the funniest bit of ring comedy ever put over by a circus clown.

Business went fine with the show all the way from Topeka to Columbus (Ohio), in which city Willie Sells married the daughter of its Mayor. The new "bridal acquisition" went along with the show in a private car, much to the disgust of to stick in his hatband and told it would bring "Rubber Neck" (the negro in charge of our him special service. The red ticket really was cars), who emphatically declared that a bride a signal to the ushers to place the fellow wearwith a circus made everybody else in the show ing it away up high in the reserved section and take a back seat, stirred up too much fuss and as far away from the entrance as was possible, foolishness, and was a hoodoo anyway. He so that he could not get out in a hurry. may or may not have been right in his view of lot of bad weather.

"Hey! Rube!"

At Circleville, Ohio, I had my first experience with a tornado, and I think it is worth telling. It was a very hot afternoon, with not a breath of air stirring. I was sitting up high in the bandstand and playing in my shirtsleeves. big top began to crack and snap like a whip, then maim, or perhaps kill. it was torn from the poles, sailed up into the air and went off out of sight. This released the canvas sidewalls that fell to the ground and left everybody sitting in the open under bare poles, and before anyone could make a move to get under shelter down came the rain in sheets. The circus folks all started a wild stampede for the cars which happened to be standing near on the manager wiring to Cincinnati for a new top. In those days Cincinnati was the American center for circus tents, et cetera, and could render quick service, so the next day we were able to open in another town.

Business continued to get worse and the management made the sad mistake of sending to Chicago and Philadelphia for a bunch of grafters. Twenty-five of this sort of "gentry" came on and proceeded to rob the people right and left. They short-changed everybody and played all kinds of bunco games on the unsophisticated, the old shell game and roulette that occurred while I was with the show, also of

ARTHUR H. RACKETT

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



ever a man was short-changed on a reserved seat ticket, however, he was given a red ticket

One Saturday night in a coal mining town brides and circuses, but from the day we left more than twelve hundred dollars was grafted Columbus everything seemed to change for from the miners who came to see the show and the worse and so continued until I left the show. word was passed for all the performers and mu-We did a rotten business, besides running into a sicians to get into the train as soon as possible after the close of the night show and "lay low"; we were to listen for the possible cry of "Hey! Rube!", and if it came everybody was to drop to the car floor and lie flat. This cry is a circus clan-call to which every hard-boiled husky and fight-seasoned tough connected with the circus as "hands" rallies as a center; then for a fight with guns, clubs, iron tent-stakes, heavy Suddenly, and without the slightest warning the stake-driving mauls or anything that will hurt,

Fortunately for musicians and performers on this occasion, the grafters had sensed the ugly feelings of the miners they had robbed, and skipped early in the evening with their stealings and there was no trouble. When a gang of outraged miners with two or three sheriffs at their head came through the train to line us up and pick out any recognized "workers," none a siding, and crowded in "out of the wet." were found, and the train was allowed to pull out Naturally we did not give a show that night, of Pennsylvania and move on to Indiana. However, affairs with the show continued to grow worse instead of better; the "ghost" failed "go" with him. I didn't take the bait, and to walk regularly, I was three weeks in arrears in my salary and had to send to Mrs. Rackett for money to pay for laundry, tobacco, etc., so I gave my two-weeks' notice to leave the show, which then would be at Washington, Indiana. Physically, I was now back to my old self and form again, hard and tough as an oak knot.

A Bout Not Billed for the Ring

At this point I must tell of a funny episode Rackett just for fun." wheel seeming to catch most of them. When- a boxing bout which scored a knock-out. When became quite concerned over me, said that he

I started out to join the Sells circus I carried with me several clarinet studies and solos for practice, but never got at them. The leader, Taylor, was kind enough to keep my practice stuff in his music trunk which always occupied a place on the bandstand near where the leader stood. When we came to Zanesville, Ohio (the winter quarters of the big Sells Brothers' Show), two deputies walked into the big top, seized Taylor's trunk and carried it off with all the music. It was a big laugh on me, if not on the leader, for it turned out that Taylor owed a bar bill of \$180 which had been contracted the previous year while he was rehearing the big Sells Brothers' Show to get it ready to start out, and which would have to be settled before he would get his music back. I made every endeavor to get my own music returned, but all that I got from my efforts was such "consoling" remarks from the sheriff custodian as:

"Come around in September when the case comes up in court and maybe you'll get it then"; or, "Get Sells to pay the bill and we'll send the trunk and music back to you.'

The seizure had happened just a few minutes before the music for the afternoon show was to have been passed out, and Sells was in a fine fury. He declared, with supplementary adjectives and things,"I won't pay \$180 for the music. The show hasn't the money. I will close first." However, Leader Taylor came up to the scratch by asserting: "We will play the show without music." And we did! We played the entire show from memory and without music. Now for the bout, which scored a knockout.

Leading Up To It

Every day after our five o'clock tea on the lot, performers, musicians and help would loaf around under the big top, and invariably young Walton (one of the four Waltons that did "doubles" over elephants and camels) used to get out his boxing gloves to put on with anyone who would stand up to him. So far he had licked about everything in the show, and I very well knew that he was merely waiting to add me to the list. My friend, Al Nelson (he had nicknamed me "milk-sop" because I was on a milk diet), used to joke with me about putting on the gloves with Walton, telling me that nothing would more quickly toughen and harden me than boxing, and others followed his lead. I took their kidding good-naturedly (as one had to with that crowd if he didn't want to get in bad) and let them have their fun with me for some weeks (nearly up to the time I left), while I quietly waited to be sure of myself.

One day, only about a week before I left the show, we were sitting or lying around as usual, watching Walton putting on the gloves and asking who was the next that wanted to have a Nelson jokingly said that I was a poor sport. Then"Big Red" (the property man), pinched my leg, said I was soft from too much milk in me and was afraid to put on the gloves with Walton. I replied that I was hard enough for him, and was not afraid to put the gloves on with anybody in the circus, including everybody. Walton grabbed at the challenge, and promised that he would "knock the daylights out of

Seeing how things were heading Nelson now

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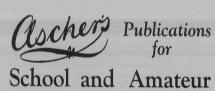
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number, and am ready for him."

knew exactly what I was doing and asked him to Rube!" slogan would sound. act as second for me, insist upon being time keeper, and have the match consist of three- performers were sitting idly on the station minute rounds with one-minute rests between. platform watching the train men finishing the He readily agreed.

was a picture to look at and as hard as nails with the men, and almost instantly the flare from his tumbling. But I knew from watching lights around the car they were loading went him that he was simply a slugger without any out. Everything was still for a minute, then idea of the science of boxing—feinting, side- came the noise of the pounding feet of the town stepping, avoiding, etc. - and although I gang as they started to rush the train crew scaled to only 135 pounds felt sure that I could (already planted around the cars), broken overcome the weight handicap. In the very with the ominous rattle of gun fire. We idle first round he rushed in to slug and bull me. I platform sitters did not stand upon the order of was looking for this, however, side-stepped and going, but rushed for the shelter of the cars landed him a good one squarely on the nose. some fifty feet away, everybody trying to It was hard work at the end of the round to crowd into the sleeping car at the same time make him break away, as his idea was to slug but only making an impossible jam. Finally it out all in one long round.

the clinches and tried to wrestle me down, side door, and we all crowded into it. When the McCarty interfered and told him it was a box- affair was over the two tough railroad men were ing match, not a rough and tumble fight. However, just before the end of the round he been killed outright with bullets; the other, clinched, "soaked" me below the belt and who was almost killed by a blow on the head wrestled me to a fall. During the minute rest from an iron stake, died that morning. When after the round I said to him: "As you seem to the train pulled out about an hour later we were want to wrestle and slug we'll make it a rough told to lie flat on the floor, which we did and a and tumble from now on. Everything goes good thing for us, for the train pulled out in a except biting."

posely) jabbed him with my knees, elbows and and had fired the first shots. gloves. He surely had it all coming to him because of the dirty, foul work he had done in the first two rounds; also, in a rough and tumble scrimmage you must hit your man when he's down, for you never can tell how big he'll be

Hi Walton rushed in and pulled me from his brother saying: "That's enough, you've got him whipped." The band boys, headed by Nelson, carried me around the circus ring on their shoulders; Charlie Rench, the clown, offered to lay fifty to ten that Rackett could whip anything in the show, and so ended a scrub fight by a couple of scrub fighters.

"Hey! Rube!" Really Sounds

were hum-dingers. On Friday we played at of the killings the night before in addition to its Shoals, and on Saturday (my last day) at reputation for grafting that had been gained all Washington, both in Indiana. Shoals was a along the line. So, after hearing my story he little tank town with its railroad tracks running handed down his decision which was as follows: through the main street, and our cars stood on "I will furnish you with two deputy sheriffs

only had been joking and tried to have me back show two husky railroad toughs came into the out. Hi Walton (father of two of the Walton tent and both were "stewed." They had no boys and brother to the one who was going to tickets for reserved seats, yet pushed right by "knock the daylights" out of me) came over to Mrs. Sells who was in charge of the gate of the me and urged that I keep out of it, saying: reserve section. She called for help and several "Rackett, don't put the gloves on with him. of the canvas men came running up. They They have been framing it up for weeks to get tried to get the two drunks out in an easy way you into the ring and make a monkey out of at first, but as they would not go it finally ended in a fight and the two men were thrown "Don't worry, Hi," I replied. I have been out. That night these two plug-uglies came doing some framing myself. For two months back with a crowd, but were not allowed to buy I have been studying this fellow, have got his tickets or enter the show, and so hung around outside of the tent all the evening cutting We had a little piccolo player in the band who guy ropes and doing other mean and annovwas named McCarty, brother of a big heavy- ing things. Everyone was cautioned to make weight fighter in St. Paul, Minnesota. He be- the train at once after the show and get under came very friendly with me and asked if I knew cover, as in all probability trouble was brewing anything about the game. I told him that I and it was more than likely that the "Hey!

About one A. M., while the musicians and loading, we saw the boss canvas man and the Walton, who weighed 168 pounds in his tights, train master quickly exchange a few words someone shouted to get into the horse car which In the second round he ran wild; hung on in was still open with a running board up to the found to be down and out; one of them had fusillade of bullets and the windows were all In the third (and last) round he again rushed smashed as the town gang tried to shoot up the in to a clinch, so I circled his neck with my left cars. On the next day the circus was held up in arm and with my right hand chopped him with Washington, Indiana, until the authorities had upper cuts until he broke away. He came back investigated, but the circus pulled through like a mad bull! This time I gave him the leg clean as it was proved that the two railroad hold, tumbled him, and falling on him (pur-roughs had hounded us all that day and night,

Close of My Circus Career

On the same day I spoke to Murray, the treasurer of the show, about getting paid early, as my two-weeks' notice was up and I was leaving for Chicago. He said he wouldn't pay out any money and told me to see Sells. Instantly the thought came into my mind that the show was jumping out of Indiana into Illinois. I knew that I could not collect my money in another State, so I interviewed an old Judge who once had been a musician in the town band. I told him that the circus was three weeks behind in my salary and that I must have it or be stranded in the town until I could obtain money from Chicago. Now, the Judge was not only an old My last two days with the Willie Sells Circus band musician, but was sore on the show because

a siding right in the street. At the afternoon and a warrant that you will swear to now. If

Mr. Sells refuses to pay you, my deputies will serve the warrant at once, and as he is not a resident of Indiana he cannot leave the State until he has appeared in my court. I close my office and court today at one o'clock, and as I live in the country, nobody can see me before nine A. M. on Monday."

Melody for August, 1928

After the evening show I went to Murray After the evening show I went to Murray and again asked for my money. He said I had better play the concert first, but to that I replied: "No! I am through playing with this show for good."

"All right," he said. "See Sells and don't bother me."

I went straight to the dressing tent where Sells was rubbing down after his riding act, told him that as my time was up I was leaving the show that night and demanded my threeweeks' unpaid salary. He was furious and yelled: "You get to (sulphur-tinged expression) out of here! You'll get no money out of me," and then made a rush for me. I faced him and told him I would get my money or get him. Then I left the dressing tent, went over to the seats where the two sheriffs were waiting, went with them to Murray and told him that if I was not paid then and there both he and Sells would stay over in Washington until Monday morning and face the court.

Murray sent a message to Sells who, wild with fury and with nothing on but a pair of tights, came out into the big tent where the concert was going on and shouted across the ring: "Pay that (forceful but inelegant phrase) and let him go!" Willie Sells was as hard-boiled as they make 'em, but yellow when it came to a square, stand-up fight. He paid me in full, and as it would be an hour before my train left for Chicago I took the band over to a hotel where we had a blow-out with farewell toasts. I arrived in Chicago as fit as a fiddle but broke, and any and all inclination for further trouping with a circus also was broken.

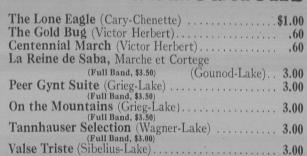
Aftermath

For more than thirty years my friend, Al Nelson, continued to tell the story about how Rackett went out with a circus for his health, started in on a milk diet and finished by whipping everything in the show. In 1903, when Sousa's Band was playing in London, I had to stand and listen to him tell some of the Sousa boys in the lounge-bar back of Queen's Hall about my rough and tumble go-round with Walton in the circus; also, in 1911, when we were playing together in Arthur Pryor's Band at Riverview Park, Chicago, at a supper tendered to the leader and his musicians in the Musicians' Club, Al stood at the bar and told the story. I can assure you that it was very embarrassing to me, for Al always exaggerated everything he told. But it is dead fruit now, old chappie

> "There's a feeling that is sad-like, And makes my heart pump fast When they introduce a champion Who is living in the past. The clapping is very feeble, Not many seem to care; And no one seems to notice The gray that's in his hair. I wonder what he thinks about As he looks around the crowd? Do you think he rather wonders Why the applause is not so loud?

> > (To be Continued)

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Two Weeks With Pay

THIS is vacation month, and personally I may be found enjoying the sea breezes on what few sunny days we may have. Try and find me! In the meantime, however, copy must be written and theatres continue to operate, dragging in what customers they may with their icicled advertisements. Organists, or their substitutes, swelter in unventilated pits, peering longingly at wrist watches every ten minutes, and pretty soon the sere will again be on the yellowed leaf, or whatever the poetic simile may be. The present question on the average lip seems to be whether or not canned music and the talkies are going to least. I might add that they can make it so realistic that eliminate the musicians.

I have been asked to give my opinion, and admit frankly that I haven't the slightest idea. Some experts, and I am inclined to side with them, think it will not, but others take a more ably tell the story, and in the meantime one man's guess is as good as another's. The strongest argument against such elimination is that it is doubtful whether any purely mechanical entertainment will ever entice people into theatres. The logical conclusion of talkies will be movies in the home, and if that develops, the theatres will still be found relying on some sort of flesh and blood entertainment to attract

One-Legged Organists

gagging about his name, either; it's printed are as follows:

I have been reading your articles for some time and have noted with interest your discussion on the "onelegged organist." I don't see very many upholding you on the same, I heartily agree with you and your views. There are several of my friends in the profession (a few, at least) that are of the same opinion also.

I feel that the organist that uses only his left foot is missing something, and so are his hearers. To be sure organist must have fast and accurate command of his right as well as his left foot. If a theatre organist is a very brilliant performer and uses only one foot, why can't he become even more so by using all of the organ, and not leaving unused what to me seems to be a valuable part of the instrument? I'm not trying to imply that the concert organists' style and manner of playing should be brought into the theatre — that would be folly for the most part, as their aims and results are totally different. One cannot help, however, but admire the technic of a good concertorganist, and especially his pedaling.

If, with the coming in of the unit-organ, the pedals on tion. the extreme right side of the console were rendered unnecessary, I should think that organ builders would save many dollars by substituting for those pedals a foot-rest for the weary right foot when it can find no place to "pump"

I don't know whether it would be more amusing to watch one fall all over the console because he was unable to manipulate his right foot deftly, or to watch him nearly kick himself off the bench by reaching for a high note with his left foot. I have seen the latter happen to noted inequal most anyone from Pietro Yon to Jesse Crawford, himself, on the manuals, but they get over the pedals as if they had some chewing-gum on their left foot. The lack of good pedal technique doesn't seem to worry them in the and the conservative organist looks with con- willing to risk making nuisances of themselves.



you'd think Peer Gynt came home in a Kansas Cyclone. As to the physical difficulties necessary to overcome in learning organ, I feel that I have had my share. Being exceptionally longitudianal and (if one wants to get personal) possessing an awkward pair of No. 12's, I thought it a hopeless task to ever get over the elementary requirements. pessimistic view. The next two years will prob- But until someone can positively convince me that I can get better results by using only one foot on my pedals, I shall continue to throw in a few octaves, fifths, chromatic runs and the like which one would find difficult to do with one foot, even if it happens to be as big as mine.

letter, but I just got started and didn't know where to stop. I wanted you to know that though the odds are yet against us, there are a few organists scattered around that believe with you and your opinions.

So that's all Right.

Unit Ranks

And now comes before the court, oyez! oyez! Mr. Kenneth T. Wright of Lloyd's Theatre one Helen Whitehead of Scottsbluff, Neb., (no, it's not mine), Menominee, Mich., has organist of the Egyptian Theatre, with a nice joined me in kicking about, and with, the left note of appreciation about my March article foot. The re-enforcement comes just in time. on the Unit Organ. Incidentally that same large instruments, is confined to the Tibia I was about ready to cut my right off in order article moved the New England Wurlitzer dis- Clausa, an invention of Hope-Jones. It is a to avoid temptation. Now I begin to hope I trict manager to express similar sentiments, heavy, large-scale flute stop with a leathered may be right after all. And Mr. Wright isn't than which what could be greater endorsement? Wurlitzer being to theatre organs what Stein- has made it one of the theatre organist's pets. Wright on his letterheads, and the contents way is to pianos, the article must have been 3. String Tone. Very small-scale open

little more information as to "the history of the acid and raspy tone designed to counterfeit different sets of pipes, their origin, where they the bite of the orchestral string. To offset in your ideas — and in spite of Miss Avelyn Kerr's attack get their names and what instrument each reprethese keen strings, comprising the Salicional, sents" would be enlightening to many readers. Viol d'Orchestre and Viol Celeste, larger said before. I purposely avoided didactic and mild stop actually belonging to diapason explanations of the different sorts of organ tone tone, when properly made. and I don't think there is any objection — a concert in my former remarks. In the first place, 4. Reed Tone. — In general, comprising only a limited bearing upon practical registra-

possible. It should be made clear at the outset Horn, on the other hand, is a flute stop. that stop terminology is always in an unsettled state and has never been properly standardized, and that, in general, there exists no clear analogy with the orchestral instruments. It is of newsreels, important to most players because structors and broadcasters. I know others also, who can only in the theatre organ that imitation of it is the spot in the bill most difficult to prepare orchestral color is desirable. The traditions for. True, synopsis sheets may be obtained by of the organ have been in the other direction, indefatigable and persistent players who are

tempt, and no little alarm, on the present tendency of subordinating pure organ tone to imitative orchestral tone.

Of the four classes of tone as listed below, not one has escaped altered voicing in this respect. Even the diapason, which as pure organ tone, or "churchy" tone, is the backbone of the orthodox organ, has in certain makes of unit organs been cut down and mellowed to a flutey sort of mild horn tone, just as the strings have gone in the opposite direction, and have been stepped up to the characteristic rasp of the socalled keen strings.

From the standpoint of organ construction, there are only two kinds of tone, under one of which, three of the four varieties of color are unequally assembled. This larger division embraces all "flue" pipes, sounding on no more complicated a process than blowing in a bottleor through a penny whistle. Embraced in this classification are string tone, flute tone, and diapason tone, the differences in sound coming from the dimensions and material used. The fourth kind of tone, which is also the second, if I hope you will pard on my bothering you with this lengthy you know what I mean, is reed tone, which, as the name indicates, depends on the wind vibrating a reed tongue set inside the pipe. Here's the dope:

1. DIAPASON TONE. Pure organ tone. The traditional backbone of the organ. A heavy large-scale open metal stop, reduced and mellowed in the theatre organ.

2. Flute Tone. Covered wooden pipes, sounding as the name indicates. In the theatre organ voiced soft for the concert flute, but loud for the tibia. The latter, save in very lip, furnishing a very bright throaty tone which

metal pipes, confined in small instruments to Anyhow, Miss Whitehead now thinks that a the so-called keen strings. These furnish an Actually there is little that I can add to what I instruments include the Dulciana, a very soft

such matters are fully explained in any of the the orchestral wind instruments, with the sole standard textbooks on organ construction exception of flute and piccolo. The reeds cover and registration, or even in the prefatory a wide range of color and volume, mostly open remarks to the various methods. (See pipes, but with the softer species capped with Stainer's Organ Method, Dunham's Organ slotted resonators. All the authentic reeds of School, Truette's Organ Registration, Nevin's the theatre organ are indentified by red stops. Primer of Organ Registration, or Audsley's In addition to those recognizable as orchestral Organ Stops.) In the second place, they have instruments must be added the Vox Humana (very much throatier and bleatier than its church relative), the Kinura and Krumet Always willing to oblige, however, I have (which is nothing more nor less than an up-totabulated below the fundamental distinctions in date Kazoo), and the Post-Horn (an ensemble regard to organ tone in as simple an outline as of ten thousand Kazoos). The so-called Night

The Newsreel

Last month I promised to cover the cuing

is all wet, and the confusion of local editions be roughly summarized as follows: shots are going to show up - and how.

perfectly at sight. No matter how quick- appropriate to all the major powers, or at the witted the organist, no one is prophetic enough very least the following: National Emblem observing the concluding footage of each subject that the player can recognice what might Clerc, French National Defile (Turlot) and

cuing may be pat and distinctive. I well fill in the remaining chinks.

gained, are a doubtful prop. The continuity commonly called for in newsreel cuing may Waltz will always have its moments, though

makes it a matter of guesswork as to which 1. Marches. Few weeklies are complete rhythm. without at least two marches. The competent In any case it is impossible to cue a weekly player must have at his finger tips marches to anticipate the end of the shot. It is only by (Bagley,) Up the Street (Morse), Under the Double Eagle (von Blon), La Sorella (Borelbe termed his warning cue, and thus time his Magyar Katonisag (Fulton), this last for Mittelmusic to end smoothly with the scene, and Europa generally. Tschaikowsky's March Slav start the new music cue with, not after, the for Russia, Rule Brittania for the British Empire, the Garibaldi Hymn for Italy, Killarney The first requisite of properly playing a news- and The Campbells are Coming, about complete reel, then, is to look for and identify this so- the list, although the Battle Hymn of the Recalled warning cue that ends each subject. public and Hail to the Chief must be included. The next requirement is imagination, coupled to A processional march for ceremonies, and the a large and varied repertoire in order that the customary funeral and wedding marches will

remember, as an apt illustration of this point, 2. Neutral Numbers. Waltzes and inter- music, just for good measure: Mighty Lak a hearing two organists play the same newsreel mezzos are always available for scenes in which Rose, Chicken Reel, Sailor's Hornpipe, the shot at two different theatres. The subject the player's imagination flags. The waltz opening chorus from Pinafore, the Stein Song was some Italian laborers working at something particularly should be avoided whenever and Boola-Boola. or other. One of them played Funicula, the possible, but nobody does. However, I do 5. RACIAL INTERMEZZOS. The old home other Where Do You Worka John. The acquiesce to a minor waltz for disasters. The will never be complete until you stock it up first was adequate, but the second was clever. lighter characteristic and grotesque intermezzos, with at least an assortment of Oriental. There's the distinction. A large and varied particularly those 6-8 staccato allegrettos, are Chinese, Spanish and Indian intermezzos. acquaintance with both past and present valuable for animal shots and such things. One each from memory, unless you can impopular hits is obviously indispensable to such Sindings' Rustle of Spring will always be a favor- provise acceptably in those idioms.

Even these will find that their synopses, once cuing. The various types of music most ite for rushing water scenes, and the Skater's often most effectively if re-done in one-step

> 3. Galops and One-Steps. Most experienced players can reel these off by the yard for the inevitable race shots, but the greener organist will have to lean more heavily on Holzman's The Whip.

4. TOPICAL FOX-TROTS. Baby and bathing beauty contests are perhaps the most obvious lead, but there are a lot of others anyone is likely to miss. A few of the most useful old war horses include California, Here I Come, Silver Threads Among the Gold, In the Good Old Summer-Time, Sidewalks of New York, Row, Row, Row, Take Me Out to the Ball Game, Sailing, and I Want to Go Back to the Farm, or any good old barn dance. A few others, more or less direct cues on the fringe of popular

Here and There in New York

By ALANSON WELLER

TEW YORK'S summer music is well under way with operas at Starlight Park, and the Philharmonic sets entitled Bu Request as well as the Maximal Set Bird. operas at Starlight Park, and the Philharmonic Orchestra at the Stadium. The Goldman Band continues as popular as ever at Central Park and New York University. In addition to the usual band repertoire, this

organization plays a great many interesting band arrangements of numbers originally written in other forms. Several "classic" numbers, including a Bach Choral and Fugue, and a few Handelian numbers, were played as well as some of the popular conductor's

own works. The larger houses are adding to their regular attractions the very welcome one of coolness, supplied by their large cooling plants. The Roxy offered several interesting

ALANSON WELLER revues, and among the orchestral overtures were selections from the Goldmark Queen of Sheba. The Capitol presented, for the first time, the composition which won the prize in the Estey organ contest, William Berwald's Symphonic Prelude for organ and orchestra. Despite the excellent performance which it received at the hands of J. M. Coopersmith at the console, and the Capitol Orchestra, we were rather disappointed in this extremely pedantic work, reminiscent of the harmony classroom. The organ-orchestra combination is one of the most effective instrumental combinations we know, yet it is practically Organ Symphony, or the Widor symphonies, with or- peared over here. chestral accompaniment. The revues at this house are improving; the Gypsy Trail was very attractive, with the Chester Hale girls in gypsy costume, and the group of Romany singers.

& &

The musical department of the Keith circuit has had a much needed overhauling, and several new managers have been placed in charge of various departments. Our good friend Fred Kinsley of the Hippodrome has been placed in charge of the organists, and we feel certain that the department will be capably managed under his direction. His

and the new fox trot, Constantinople, all excellently done.

The Vitaphone would appear to be getting hold of New York in an alarming manner. A number of feature films with spoken dialogue as well as Vitaphone accompaniment are now going the rounds. No doubt the rasping voices of some of the stars as heard on the device, will shatter a good many ideals which their admirers may have held concerning their screen idol's conversational abilities. Special acts preceding the showing of the feature are also being offered, some of them fresh from the vaudeville circuit houses, so that for the very reasonable price of \$1.10 or \$2.20 New Yorkers may see and hear acts and photoplays which would ordinarily comprise a fifty-cent show on any of the circuits.

Some excellent films visited us this month. The Hands of Orlac, at the Greenwich Villgae Theatre, was undoubtedly the most novel mystery play we have seen for some time, and The Case of Janathan Drew, in which the popular British song writer Ivor Novello appeared, was almost as good. Both films might have been lifted bodily from a adapted from Pushkin's story, was filmed in Russia in the original settings of the tale. Raquel Meller, popular untouched by modern composers, and it is only rarely that we are privileged to hear some of the older works in this artist will naturally fail on the screen, for she has achieved the day. form, including Handel's organ concertos, Saint-Saens' some effective work in two French films which have ap-

An operetta based on the life of Chopin with extracts from his works made its début in Atlantic City, and as this goes to press will probably have arrived in Gotham. This recalls Blossom Time, based on the life of Schubert, The Love Call, on Offenbach's career, and the European Paganini, which has not reached these shores yet.

The radio continues to offer good fare for warm evenings.

our northern neighbor country. Ada Rives, one of the talented members of the S. T. O., broadcasts regularly from New Orleans, La. Hans Barth was heard over WEAF in a 'novel piano and harpsichord recital which was greatly enjoyed by at least one listener, and we feel certain by

8 8 8 8

Brooklyn and Long Island Notes

The Queens, of Queens Village, has a new organist in the person of Leslie Alpar, who achieves very good results in slides and screen work on the 3-manual Austin. His work is greatly enjoyed as is that of the orchestra under André Duro at the same theatre.

B. B.

Hazel Spence's slides at the Oxford included an original Irish medley, one of the best things she has done and one of the most effective things of its kind which we have heard. Vaudeville has been resumed at this house with Hazel accompanying the acts at the console. If there were more good jazz artists of her type able to do this kind of book of Edgar Allan Poe's Tales. The Station Master, work, there would be fewer poor orchestras used for the purpose. Hazel is now afternoon organist at the Terminal in addition to her duties at the Oxford. Despite her long stretch of playing she is still fresh as a daisy at the end of

B. B.

Due to poor business, many of the circuit houses in New York and Brooklyn have shut down, or disbanded, or reduced their orchestras. Among the leaders who manage to do very effective work with a reduced ensemble is Benno Grossman of the Terminal, at which house Sonya Ludwig is organist. Roger Casini's excellent ensemble has also left the Albemarle for the summer, but Arlene Challis' organ playing, in which she is capably assisted by Bernard Stern, is enjoyed as much as ever. W. A. M. Fallon substituted at the Coney Island and Brevoort for a short time, and has now left for Harrisburg, Pa., where he will be Late in June, New Yorkers with a flair for "distance" en- featured in one of Loew's largest houses.

Singers, Tia Juana.

(With Apologies to del Castillo

sters, score another ringer. "A plaintive number in the

Hotel Herculaneum, Buenos Aires. "Vive la bagatelle!"

TRUTH WILL PREVAIL (But It Takes a Helluva Time) A

sure fire number from the Coptic Seminary, Chicago.

"Allah preserve us all," cables Ibn al-Maktari, who

conducts the orchestra at the Cafe Al-mushwa, Oasis

of Goofiq, Egypt, "and may you live a thousand years!

SUMMER SWEETHEARTS (And Some Are Not) A snappy

melody decidedly easy on the ears, published anony-

John Mitchell, of the Stadtliche Allgemeinsymphonie-

Hereafter, by special arrangement we are going to

devote some space to notices of numbers other than

popular ones. Theatre organists may obtain pointers

from our citations of dramatic and traumatic music.

2 2

NEWS that Aristides Duckfeather has announced his candidacy on the Saxophone Ticket has left the coun-

try terror stricken, and politicians are already beginning to

fear that the mighty army of saxophonists will prevail.

"It was bad enough," said Angus MacStymie, recording

secretary of the National Golf Party, "when the Saxophone

Party was numerically the same as it was this time last

year. Since then the saxophone in F has made its appear-

ance, and we have nothing wherewith to counteract its

influence. The only thing left for us to do is to exploit

the matched set golf club platform and hope the clarinetists

Mr. Duckfeather is modest in his claims. He realizes

the great power of the Saxophone Party, and does not wish

to abuse it, although, he intimates, he may have to do so.

There need be no fear of the candidate's future conduct,

however. His automatic harness for bobbing Adam's

Apples is in use by thousands of sincere saxophonists all

over the country, and his work in last year's national

Blow Your Own Horn week does not require mention here. The Saxophone Party platform, as outlined by Mr. Duck-

feather in a statement given out last week, contains these

Propaganda showing the saxophone guiltless of the

Educational campaign instructing theatre organists not

to try to imitate, on the slightest provocation, barking

dogs, zooming airplanes, bursting shells or marathon kisses.

the people beginning the study of the saxophone and those contemplating doing so. To them I promise, if elected,

and oboe players will stay out of this fight."

"It's nothing to be ashamed of," comments

This tune sure clinks, and I don't mean maybe!'

orchester, Schnapps, Upper Silesia.

Watch for this feature.

salient features:

minor always majors," says Ramon Kronkhite, of the

NOT BOASTING-JUST COLD FACTS!

he was organist in a small-town theatre when he ensuburb and from there to the Rialto on Broadway. formation, now-today!

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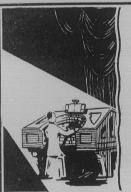
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THEATRE WORK

REPRESENTATIVES WANTED

Milwaukee Notes AVELYN M. KERR CORRESPONDENT

EVERY musician in Milwaukee gets a vacation but me, and that is what one gets for being a teacher. However I slipped one over a couple of weeks ago. I drove to Michigan to attend the Alumni of my High School. Went all alone and there was no moss growing on

> my daily dozen on the organ pedals (both of them, à la Del Castillo).

Berny Cowham, who has been playing at the Oriental since its opening and assisting me at the school, teaching and broadcasting, had decided to take a two-months' much-earned rest at his old home in Oshkosh, Wisconsin. He was called home, however, a few days in advance of his vacation on account of the serious illness of his father.

Berny Cowham's father is a real pal to him, the kind of a daddy you read about, so proud of his boy's accomplishments that Berny just had to make good to uphold his father's faith in him. We all hope that Berny's vacation will not be darkened by sorrow.

Jack Masse, who also was associated with the school, has left for San Francisco to spend the summer. Jack has been organist at the Idlehour Theatre for the past six or seven years. Vera McAllister is taking his position for

Jack Martin, organist at the Garfield Theatre, will go to the Al Ringling Theatre, Baraboo, Wisconsin, for two months. Mildred Thompson, formerly of the Mirth Theatre, will take his place at the Garfield.

Orchestra and organists have been let out for the summer at the Garden Theatre, which was the first theatre in Milwaukee to introduce the Vitaphone. Elmer Ehrke is going to the Uptown to replace Les Hoadley who has been transferred to the Wisconsin.

Dave Schooler has left the Wisconsin Theatre to make a tour of Europe. Don't know what the Wisconsin will do now to keep its women patronage. Dave surely was a matinee idol. In addition to his good looks and personality, Dave Schooler is one of the few directors doing stage attractions who I think has a real musical foundation back of him. There has been considerable criticism from other musicians, but when I heard Dave wade through the Rhapsody in Blue, with the orchestra for an accompaniment, I knew he wasn't faking his way. Ritchie Craig is conducting the orchestra now. I heard him on his opening day but it is hard for me to say whether he will replace Dave in the ladies' affections or not. Personally I would like him better if he didn't sing. Ritchie may not know it, but he has little voice what-the-so-ever. I could feel much more kindly towards him if he just wouldn't persist in trotting it out. Art Richter the popular organist from the Wisconsin has left for parts unknown and is succeeded by Les Hoadley who had previously presided at one of the Wisconsin's twin organs, and later at the Uptown. Elsa Seidle has replaced Harley Cross at the Egyptian Theatre. Miss Seidle was formerly at the Riviera. I consider Elsa Seidle one of the best of women organists in Milwaukee and am pleased at the wonderful progress she is making in the theatre world. Ruth Dunham was advanced from the Juneau Theatre to the Riviera and her position at the Juneau was filled by Rudolph Neumann. Elbert Young is filling a summer engagement at the Lincoln. Theresa Meyers and Rosamary Blackburn are continuing at the Alhambra. Olga Beckmann and Eva Wright are remaining at the Merrill and altogether it looks pretty bright for the woman musician in Milwaukee. Something tells me there will be equal representation here if we live long enough.

Just why theatre managers will insist on spending fortunes on the theatre proper and investing thousands of dollars in a large pipe-organ and then expect to get an organist for little or nothing is way beyond me. They seem to think all they need is the instrument, but the best pipe-organ in the world can produce the most agony if put in the hands of an amateur. Conditions are getting very bad in Mliwaukee for the experienced organist. Salaries are being cut all the time, and it looks as though sooner or later a crash may come that will either do away with the musicians, which is most unlikely, or music will be raised once more to a proper standard. The public is being educated to better music all the time and will not attend a theatre where the music is inferior. The quicker theatre managers get this into their heads the sooner business will

By ALFRED SPRISSLER The Six Best Peppers

You Can Take It or Leave It

to make willful destruction of a saxophone by a person or persons other than its rightful owner punishable DEHOLD the Summer's crop of peppers, especially by the offender's compulsory listening to a saxophone culled from the masses of output presented by the band for twelve consecutive hours, and to cause to be song shops. In spite of the heat several firms have enacted legislation whereby anyone who expresses himself been able to turn out torrid numbers. either verbally or in writing in a derogatory and contume-EVERYONE'S TALKING ABOUT MY GIRL (And Somebody's lious manner concerning the saxophone, the manufacturers Going to Get Hurt) "A 'lowlife' fox-trot that will be the

or the player thereof, will be instantly charged with treason. hit of the season," says Warden Adam Crooke, of the "Our platform is broad. So broad is it, in fact, that we Feasterville, Pa., Penitentiary. The number is a product of the Central Produce & Fish Market, Paris. have taken on it the players of all woodwind instruments and the double bass viol. The identical promises I have Two Brown Eyes (Will Soon Be Black) a placid waltz, made concerning my future conduct toward anti-saxofeaturing the new quarter-tone scale, by Smith, Smythe & Gsmith, of Fischbach, Fussbaden. "Taiso ni kirei phonists will be in force against those disturbing the peace desu to hito ga iimasu," writes Percy Skiffington, the Japanese lyric tenor of the Come to Glory Gospel of oboe players, bassoonists and piccolo players.

"I promise, if elected, to do all in my power to further the cause of music, and to use against the pernicious and insidious influences of the musical saw, the ukulele and the WITHOUT MY SWEETIE (I'm Saving Lots of Dough). The first Scotch dance number to be before these, our aged automatic piano in theatres, every ounce of my energy and the tremendous resources of the party I have the eyes. From the song foundry of Angus McWhisky, Edinhonor to represent. May I count on your vote?' burgh. "Mon, 'tis a braw chune," wires Tom Rice, of The Spanish Omelette Boys at the Club Calaboosa,

Spitzbergen, "but one canna be slickit wi' the pipes tae The Amateur's Guide to Musical OH, DRY THOSE TEARS (They're Wrecking Your Complexion) Instruments Wherein Arsenique & Tahlkum, the scintillant song-

NO. 8 — THE BASSOON

THE bassoon, also known as the back-firing bedpost, is a long conduit of rosewood or grenadilla wood doubled back on itself so that a prolonged note often gets bewildered and forgets whether it is meant to a be a groan or a shriek, frequently becoming both. Along the sides of the bassoon are distributed many keys and connecting rods, the precise number of which no one has ever discovered. The right thumb of the player has most of these keys to manipulate, and the entire system has all the indications of having been invented by the prize inmate of Sam Loyd's puzzle works.

The mental exertion of remembering which keys do what, and the jarring effect of the double reed upon the nerves of the lips, have the effect of blowing off the player's hair. Constant worry that the reed will close up in a solo passage frequently causes the corners of the bassoonist's mouth to attain a hideous droop, imparting an expression like that of a disconsolate walrus.

The tone of a bassoon is near enough like that of a despondent saxophone to resemble the noise made by the fog horn of a tug with seven barges off Martha's Vineyard in a snow storm. For this reason the bassoon has always been the musical clown of the symphony orchestra. Great composers have used it to obtain comic effects so long that the mere mention of a bassoon moves most musicians to laughter, while the sound of it frequently moves them to tears.

Commiserate and sob a while
For wan Sylvester Blair,
Who learned to play the sousaphone,
And then ran out of air.

Latest Developments

WITH the increased popularity of motorbus travel the woes and tribulations of violoncellists have likewise augmented. The designers of these vehicles failed, while planning their dimensions and peculiarities, to take into had didn't sound like it. And then's when I figured out consideration that the width of the doors and the arrange- my famous system. We had eleven pieces including a Nicaragua situation, Elinor Glynn, and night club headwaiters.

waiters.

waiters. 'cello into the interior of the conveyance.

Gesellschaft, prominent ice cream cone manufacturers of buy three sets of books, red, blue and black. I pasted a Battle Creek, Mich., have devised a folding 'cello with few numbers in each book so that when the band was Eradication of the idea that saxophonists are all callow, attached outboard air compressor. Details of this as-marching they shifted from one book to the other, which witless high school boys who are devoid of any brain tounding invention are being jealously guarded pending took up a lot of time so that by the time we'd played three the grant of the patent. However, it has been learned Legislation inflicting heavy penalties upon makers of that the new instrument is made of rubber and lined with remembered it. goldbeater's skin. The fingerboard, which folds in three "It is," said Mr. Duckfeather, "on these four points that we hang our hope of election. There are other planks strings painted thereon in luminous paint, thereby obviatsections after the manner of a carpenter's rule, has the to our platform of interest to the people at large, but which ing the heavy expense of string breakage during the warm we can not divulge at this time. I appeal particularly to months.

A feature of the new device is the outboard air compressor which, having taken the place of the original bicycle pump, to afford full police protection during their lesson hours, is said to be entirely automatic in operation. It is fur-

nished with an ingenious valve so that should the air pressure in the 'cello get below a certain point, the compressor immediately commences to work and thus remedies the deficit. Equipment utilizing illuminating gas is optional on the higher priced models.

Intimate Glimpses of the Unknown Great A rolling stone gathers no moss.

THIS profoundly original philosophical statement, from the lips of Zedekiah Bump, librarian of the Hatboro, Pa., Silver Cornet and Marine Band, shows how it is that this man, living in a small inland town far removed from the great cities, has in spite of apparently insurmountable handicaps risen to the very top of his profession. The words themselves, which are as inspirational and as quaintly humorous as the man himself, were uttered in the course of an interview with Mr. Bump by a correspondent of this

Everybody in the little town knew Zedekiah Bump, and everybody awake in the sleepy little town directed the correspondent to the tall, quiet, unassuming man, who, in private life, serves the customers of the Hatboro Garage & Service Station with gasoline and oil. It was difficult to imagine, while watching Mr. Bump going about his prosaic, workaday tasks, that he was the man who had won the pie eating contest at the Bucks County Fair in 1905.

"How did you learn to be a band librarian?" Mr. Bump was asked.

"Just seemed to pick it up natural," he replied, lighting a gift cigar above an open gasoline tank. "I wanted to be in the band because I kind of liked that there uniform because it's yellow and blue and red with a white horsehair plume on a patent leather hat and gold braid. But I figured it all out and found that you had to work too hard, as the feller says, to play an instrument. I played the triangle for a time but the work was too hard, so they promoted me to librarian.'

It was in this capacity, the reader will recall, that Mr. Bump made such startling innovations in technique that his name has gone around the world as prophet and

"Have you lived in Hatboro all your life?" Mr. Bump was asked.

"Not yet," the rustic wizard answered, stopping to play the fire extinguisher upon the blazing gasoline tank. "You ought to be here at the Fourth of July celebration and see my system in use. And you'll go away from here thinking Hatboro has the best band you ever heard, bar

"Oh, the name?" queried Mr. Bump, answering the correspondent's question with another. "Well, I figured that out. You see the town has two political parties, and these two fractions. . . . No, I don't mean 'factions' .. fractions are parts ... the Judge's gang is a bunch of vulgar fractions . . . are always scrapping. They fought about the name, and couldn't agree. So the leader asked me what to do, because he knows I'm a good man. Judge Yerkes' crowd wanted the band to be called The Hatboro Silver Cornet Band, and Burgess Carroll's crowd wanted it to be called The Hatboro Marine Band. So I figured it out that we ought to call it The Hatboro Silver Cornet and Marine Band.

"Another thing I fixed for them was that one fraction all had high pitch horns and the other had low pitch horns. Well, neither side would pitch their horns away, so I figured it out. We got the men with high pitch horns to play the first piece and the men with low pitch horns to play the second piece, and so on.

"We didn't have much music then, and even the stuff we To cope with this condition Amadeus, Hundbein und was low pitch. So I figured it out and got the band to pieces we could play the first one over again and nobody

"No, I don't march with the band. I wear my uniform and follow in an auto advertising the Hatboro Garage & Service Station."

"What do you think of the modern music?" Mr. Bump was asked.

"I haven't figured that out yet," he replied, as a far-off whistle blew for five o'clock and he ambled off down Main



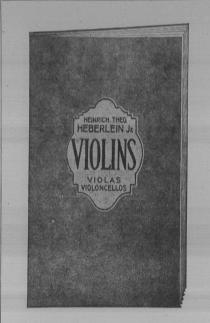
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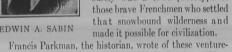
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pressed or, I might say, agreeably attracted by his pressed or, I might say, agreeably attracted by his lively, intelligent and friendly personality. A keen observer could have been possible, he would have received Menwho did not know the man and happened to see him walking

> quick eyes that took in everything at a glance, and his equally quick smile for a passing friend. Such an observer would have said: "There goes a Frenchman and a high-class Frenchman, perhaps a Canadian." The observer's imagination easily night have carried him back to the early days of Canada, for this surely was a true prototype of those brave Frenchmen who settled that snowbound wilderness and



some Frenchmen in his Jesuits of North America: "When the English colonists did not venture inland beyond the sound of a cannon shot, the Jesuit Fathers were planting the emblems of their faith on the shores and islands of the Great Lakes." Parkman spoke only of the Jesuit Fathers, but there also was enterprise, daring, devotion and suffering among those outside the Jesuit Order. The type of Frenchmen in the days of Samuel Champlain (called the "Father of French Colonization in Canada") is said to still persist in Canada, being much less affected there by the march of time than in the homeland. Alfred De Sève, as I remember him, surely would have made an ideal model for a statue to express the spirit of French Canada, although I suppose he was born some two hundred and fifty years after Champlain (following Jacques Cartier) sailed up the St. Lawrence River.

De Sève was brought to my mind by the following letter

which I recently received: Can you oblige me with any information regarding the career in Boston of Alfred De Sève, who died November 25, 1927? He was a pupil of Jean Prume in Montreal, and afterwards studied with Léonard, Vieuxtemps and Sarasate in Paris. Upon his return to Montreal, twenty-five years ago, he gave up violin playing as a profession, but continued to teach as an amateur. Among his pupils were Chamberland, Dansereau, Tellert, Scherzer, Lucien and Martin.

-H. V., Montreal, Canada.

Our correspondent requests information relative to the career of this violinist in Boston. We do not find any account of De Sève's life in available books about violinists, and we have exact records of only two public appearances as a soloist, but these two were the most important possible for Mr. De Sève. Musical Boston, either then or now, could not more highly honor an artist than by welcoming his appearance as soloist with the Boston Symphony Orchestra. Through the interest and courtesy of Mr. G. E. Judd, secretary of the orchestra, we learn that De Sève was a member of the Boston Symphony during the seasons of 1881-1885 inclusive. He played the Mendelssohn Concerto in E minor at the matinée concert of Friday, February 17, 1882, and at the Saturday concert of the next evening. At the pair of concerts given on February 14 and 15 in 1883, he played Saint-Saëns' Introduction and Rondo

A Question of Interpretation

Mr. De Sève would do with the Mendelssohn Concerto. DeSève. Some might have been merely curious, doubting that an artist of De Sève's already known brilliancy of technic would interpret this number to suit a many like in the first state of the support to suit a many like in the first state of the support to suit a many like in the first state of the support to suit a many like in the support to support to suit a many like in the support to suit a many like terpret this number to suit a prevailing idea of it — at least, among the violinists. For some reason I was forced to miss this concert, but I remember many of the comments. As I recall them, they all were more critical of the orchestra rather than of Mr. De Sève. It no doubt is true that he played the last movement of the concerto at a faster tempo stitute was a well-known musician, Henri Strauss, who told than was comfortable for the orchestra as a whole, and that they failed to keep up with him in a number of passages but the report (rather in admiration of Mr. De Sève than where four pupils were supposed to have an hour of the otherwise) that he was enjoying supper in a neighboring restaurant when the orchestra finished was of course a room throughout the hour, each listening to the other and gross exaggeration.

mostly of Boston musicians, Jean Prume (nephew of F. Prume who wrote La Melancholie) was the violin solo-A NYONE who even slightly knew Alfred De Sève during his residence in Boston could not fail to be imercery way. No one could question his purity of style. He delssohn's praise and thanks. De Sève must have studied swiftly along Tremont Street, would not fail to notice this concerto under Prume, even if later under Vieuxhis alert, wide-awake manner; his temps and Léonard, and so I conceive that he played it as he had been taught, namely, by unquestionable authority. I cannot imagine De Sève modifying his speed to accommodate the orchestra which was accompanying him.

There also is another point in this connection which the average person of musical tendencies rarely considers, and that is the insufficient rehearsal with which a soloist has to content himself. A difficult symphony is to be played, perhaps not known by the orchestra, and it must be learned. Now, while the conductor feels responsible for active, swift-moving pedestrian the whole concert, he may feel that he shares this responsibility to a certain extent, if there is a soloist, although, ideally, he shares it with every man in the orchestra. His main concern is with the purely orchestral work, however, and the time given to a concerto in rehearsal may depend upon the difficulties to be worked out in other compositions on the program.

Better for Soloists Today

I believe that a soloist has a better chance nowadays than formerly. The whole standard of orchestral playing is much higher, and this places the orchestra on the same footing musically as the soloist. In cases of unavoidably little time for rehearsal, the responsibility falls, more than otherwise, upon the conductor. Fortunate is that soloist who in such an instance finds himself under the baton of a Mollenhauer - a cool, quick, ready conductor whose concentration never failed.

I did not miss Mr. De Sève's second appearance, at which he played the Introduction and Rondo Capriccioso by Saint-Saëns. This number was very little known at that time, as violin students were then playing Viotti and Rode concertos "for developing bowing" (we did not appreciate their music value); De Beriot's Concertos and Airs Variés, David, Vieuxtemp, Léonard, Ernst, Alard, Dancla and all whose violin music had become familiar or suited such taste as we had, whether we could play most of it or not. The Saint-Saëns number was quite different from all these and, whatever many others may have thought of it, I left the concert at the old Music Hall in Boston with a firm conviction that I had heard a new order of violin piece wonderfully

played, and that I liked it. A conservative opinion about music (which came very close to prejudice) was nothing at all uncommon in those days, and I was favored with quite a forcible expression of it while walking across the Common after the concert with one of the orchestra. This member had but little use for music that was not written by Bach, Beethoven, Haydn, Mozart or (for lighter moods) Johann Strauss, and he was almost too shocked for words that a piece of music which did not remind him of any of those composers should be tolerated on a Symphony program. I knew that he was prejudiced, but did not think it should have made him so unhappy in his all too evident envy of Mr. DeSève - especially as he himself was a bass tuba player. He said that a composition of such character should never be allowed on a first-class program. Of course I differed from him.

Later on, and not long after I had been admitted as a student at the Hoch Schule in Berlin, Joseph Joachim conducted a symphonic concert in which one of his artistpupils appeared as violin soloist. A first-class program was announced by Joachim, which included the Introduction and Rondo Capriccioso by Saint-Saëns. It is pleasant The patrons of the Symphony concerts, especially violin to know that sometimes we hit things right. I will only students who always were seen whenever a violinist was add that, while the artist-pupil of Joachim gave an excelthe program, were eager and expectant as to what lent performance, it was in no way equal to that of Alfred

much he cared for this I do now know. Most instrumentalists expect to teach, however, and I know Mr. De Sève taught for a time at the New England Conservatory of Music, because I substituted for his substitute there one afternoon, an experience I have not forgotten. The subme that I might expect six pupils in a class. I had only taught "in class" (so-called) at the Boston Conservatory, to the instruction. The teacher was expected to hear each In one of the Montreal music festivals conducted by one for about fifteen minutes. This period was elastic, Coture, and in which I played in the orchestra composed however, for sometimes the class was not filled and it was

Melody for August, 1928



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possible to extend the time, if the teacher's interest led to it. With six to care for I knew it would be necessary to give each only about ten minutes, and though there was loss of time in tuning, I came out on time with the last pupil.

This pupil was a young woman whom I remembered as having had lessons at the Boston Conservatory, and one of those "rolling stone" students to whose mind instruction does not readily adhere. I never had expected to see her again, but as she was so much in earnest, tried so hard, and played so badly, I was moved to be as impressive as possible regarding the importance of such essentials as time, tune, etc. She listened like a good pupil, apparently, but to my surprise turned her back on me in the middle of one of my admonitory sentences, left the music stand, and walking to the side of the room began putting her violin in its case.

I followed her across the room and said: "Miss C. you must not be offended by my frank talk about your playing I may never see you again, and it is for your good." If I had suspected tears they were not forthcoming, for instead she said with an amused smile: "I am very far from being offended; in fact, I am glad to have such good advice, but didn't you hear the gong? I have no right to another minute of your time. There are six more pupils outside the door waiting for me to go out so they may come in. That was the state of affairs.

It would be surprising to find a record of any long period of instruction work on this plan by Mr. De Sève. If my memory is correct, he was connected for a time with the Cathedral in Boston as music director. I also am reminded by one who played under him that he conducted the rehearsals for the first performance in Boston of Tschaikowsky's Francesca da Rimini, given at the Tremont Theatre. He played many solo engagements in and around Boston, and was violinist of a concert company managed by Mr. Bachmann, husband of the noted contralto, Fanny

At that time Victor Flechter made annual (or semiannual) visits to Boston, bringing from his New York establishment old violins, some by the great masters and all interesting to the professionals and amateurs whom he was sure to attract. Mr. De Sève's appreciation of old violins always led him to an inspection of the Flechter collection that usually was to be seen at the Adams House on the occasions of these visits. I have heard many of these violins played there by De Sève and other violinists, but he always got more out of them than anyone else. Indeed, he brought out tone and voice even from instruments which did not reveal the least excellence in the hands of other players who tried them.

In thinking of De Sève as undoubtedly the most prominent Canadian violinist of French extraction whose career centered for an important period in Boston, there comes to mind other musicians of the same heredity who have made good here. For one, there was the well-known Calixa Lavallée - pianist, violinist and teacher who also wrote and arranged orchestra music that was in demand; also Edward N. L'Africaine, who for years was first trumpeter in the Boston Symphony Orchestra, and outside of this most responsible position organizer and director of the Boston band and orchestra which bore his name; E. P. Therrian, at the present time one of our best clarinetists; and Arthur Leger, a clarinetist who studied in Paris, played there professionally, and has filled the first clarinetist position in the People's Symphony Orchestra of Boston most creditably. Another is Joseph Bedard, who was manager of the People's Symphony for years, until he resigned and assumed the position of manager of the Metropolitan Theatre Orchestra. There are many other Canadian musicians winning places for themselves in the New England sun, both in Boston and smaller cities, who might well have been inspired by the talent and brilliant career of Alfred De Sève.

Note: Answers to queries from A. K.; J. J. F.; J. L. F. and others will appear in a later issue of the magazine.

 $Interlochen, Mich. - {\it The National High School Orchestra}$ and Band Camp is enjoying a most successful first season. The Band and Orchestra concerts given in the Bowl have proven everything that one could hope, both in the matter of quality and of interest evoked. On the programs of the orchestral events were included such music as From the New World, Symphony No. 5, by Dvorak, Rienzi, Overture, Wagner, L'Arlesienne Suite No. 2, Bizet, Overture 1812, Tschaikowsky, Symphonie Pathetique, by the same, and the Spanish Caprice, by Rimsky-Korsakoff. These fledglings play music!

Stevens Point, Wisc. — The Plover Community band has recently been re-organized with P. B. Grasamkee as director. This organization is up-and-coming, the membership being enthusiastic, and fired with the purpose of making the band an active part of community life.

Storm Lake, Iowa, has a band coming together for rehearsal twice a week under Professor G. Aylesworth.



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At the Boston Met

SWATHED and be-pearled in the trappings of a Rajah, Adolphe Menjou's ability for subtle characterization, for which he is justly famous, was entirely overwhelmed by his magnificence. At any rate, as a "super" on the French stage, with borrowed splendor and with the aid of France's reputation for an extremely solicitous attitude toward eastern potentates, he managed to attract the attention of the unattainable Duchess, "His Tiger Lady," otherwise Evelyn Brent.

Unfortunately, the Duchess' caprice was to toss her gloves into a tiger's cage and inform her current lover that he must fetch them to prove his undying affection. Adolphe got the gloves — but the tiger had died during the night. After an episode à la Glyn, a lengthy exhibition of Evelyn

Brent's celebrated sullenness, and one free meal, the pseudo-Rajah, back in civvies once more, is handed a real rôle by his manager, and in some unexplainable manner finds his Duchess, to whom he had confessed all, to be the new chorus girl fired for having dumb feet. Fade-out.

A Pathé Review offered English shore scenes so realistically colored that sunlight across the waters looked like cheese-mould. And then, quite the most attractive and enjoyable stage presentation was "humbly offered on an unworthy stage (sotto voce from the back seat: notice the gold bamboo) to the august audience" - San Francisco Nights, as introduced by the regal master of ceremonies. Chinese chorus girls, lithe and warm-skinned, each face a study in charm, alternated with principals, dancers and singers. The performance, undimmed even by the more or less occidental scenery—improvisations on the Chinese theme — was pure gratification.

Entirely on a different parallel, but none the less enjoyable, Borrah Minnevitch next led his harmonica boys with his fingertips and derby to the accompaniment of mirth which several times threatened to drown the "symphony."
Henry Murtagh, as guest organist, played Old and New

Favorites, and topped them with his smile. By this time, thoroughly refrigerated by a most efficient cooling system, I ventured into the night air on Tremont Street and found it sweet, soft and wholly pleasant — $A.F.B.\,$

(h. (h.

Eisteddfod is a formidable looking Welsh word, but it means much to participants and to attendants. Originally it was an annual Welsh Festival and contest among singers, players and litterati, in Wales, and with modifications is practically the same to-day. Under the auspices of the Men's Club of the First Weish Presbyter in Church in Wilkes-Barre, Pennsylvania, the National Eisteddfod of America, combined with the Seventh Armistice Day Eisteddfod, is scheduled to hold a three-days contest on November 8, 9 and 10, 1928. The long list of adjudicators is made up of persons prominent in music, literature, drama, et cetera. The noted band leader, Patrick Conway of Ithaca, New York; Prof. Martin Klinger of Allentown, Pennsylvania, and Prof. John L. Snyder of Philadelphia, will adjudge the bands. The subjects embrace music in all branches (vocal and instrumental in solo and ensemble), drama, and recitations in Welsh and in English.

The prizes for the band contest total \$1,000 — First prize \$750 and Second Prize \$250. There also are to be prizes in the instrumental group for players from under fourteen years of age to under twenty, in classifications ranging from violin and piano solos to a quintette of any combination of instruments. Full information will be furnished on request by the Men's Club of the First Welsh Presbyterian Church, above referred to.

B B

Paul Specht is certainly the Ambassador of Jazz from the United States to Europe. Mr. Barney Zeeman, Specht's representative, recently returned from abroad after having booked Specht's orchestras for Holland, France, England, Switzerland and Etcetera, wherever that may be. Six bands have already sailed, including the University of Michigan Orchestra, and the Purple Knights (Williams College) Orchestra. Other bands will sail in September to open at Monte Carlo, Nice, and the same mysterious Etcetera. We will have to brush up on our geography.

Virtuosity and the Guitar Continued from page 3

an individuality emphatically its own. It is at its best as a chamber instrument, played in a hall not too large, before not too many people, for its natual tone is mellow and subdued, and Segovia wisely does not attempt to force it."

This magazine has on numberless occasions made known its position on the past history and future possibilities of the guitar. The confirmation of our belief by one of America's leading composers is a source of gratification to us which we will make no effort to conceal. No indeedy!

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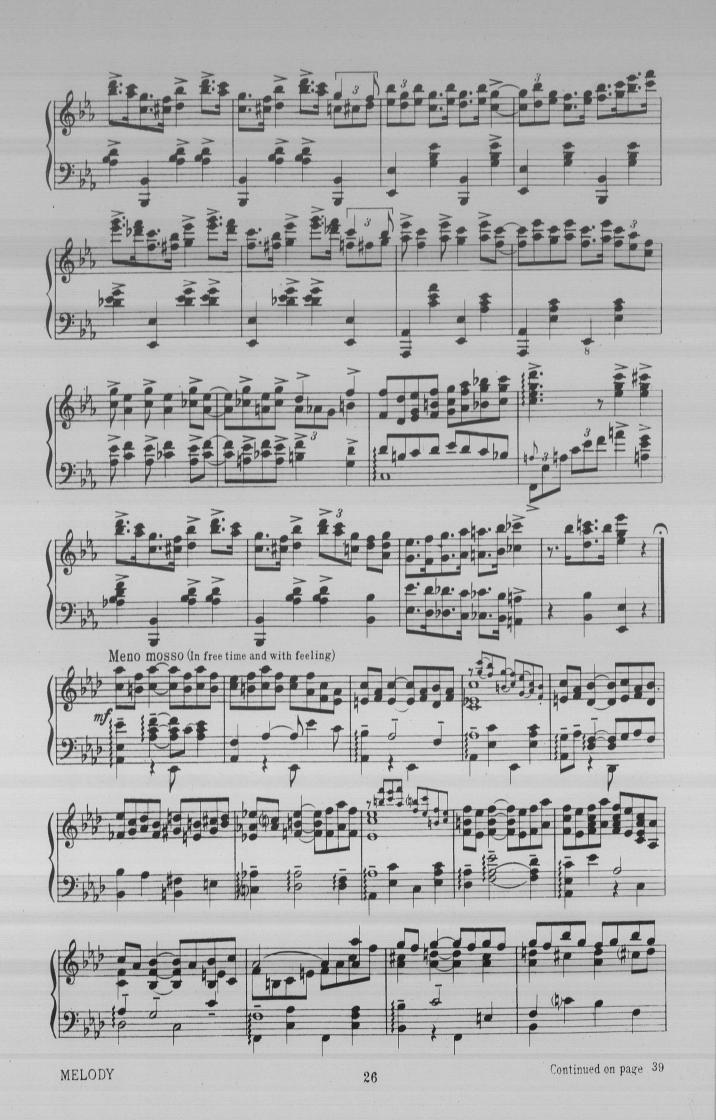
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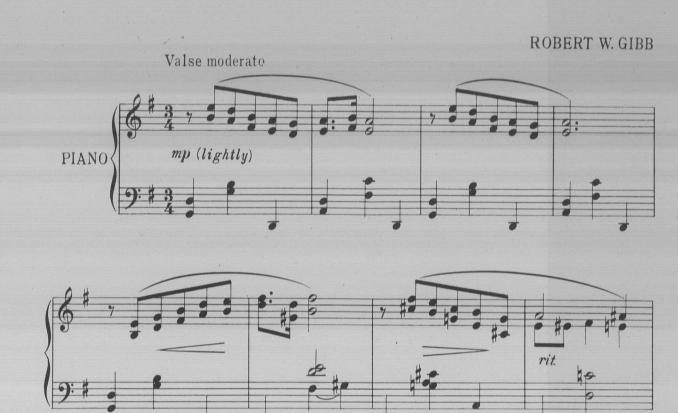


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PHOTOPLAY USAGE Scenes of cheerful simplicity and sentiment

At the Fountain







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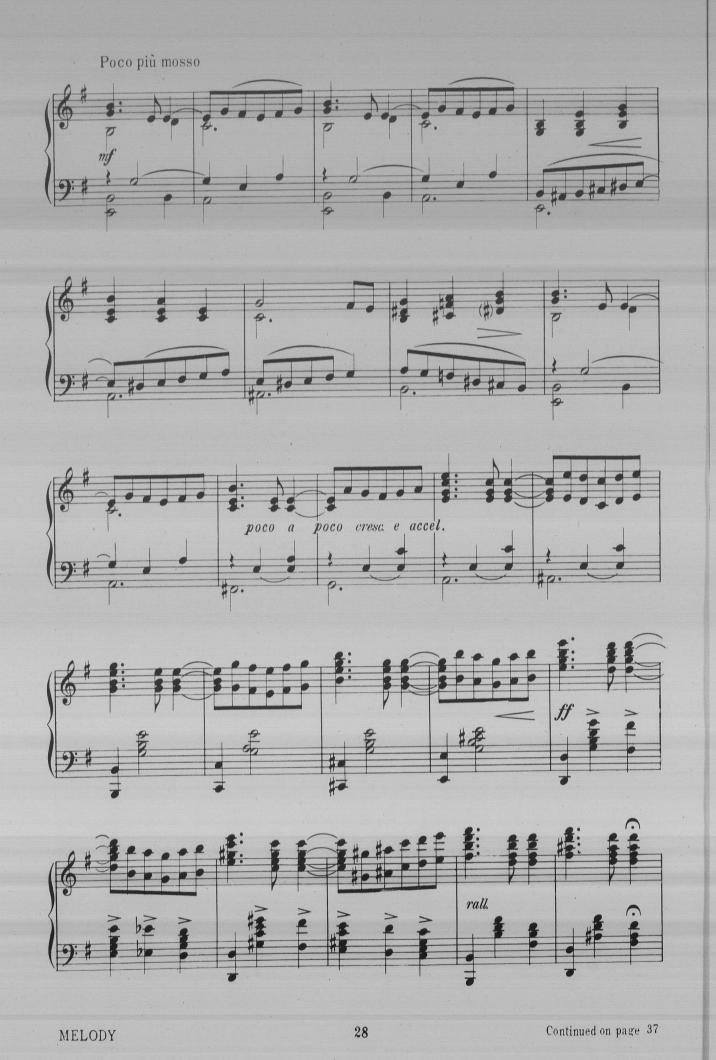
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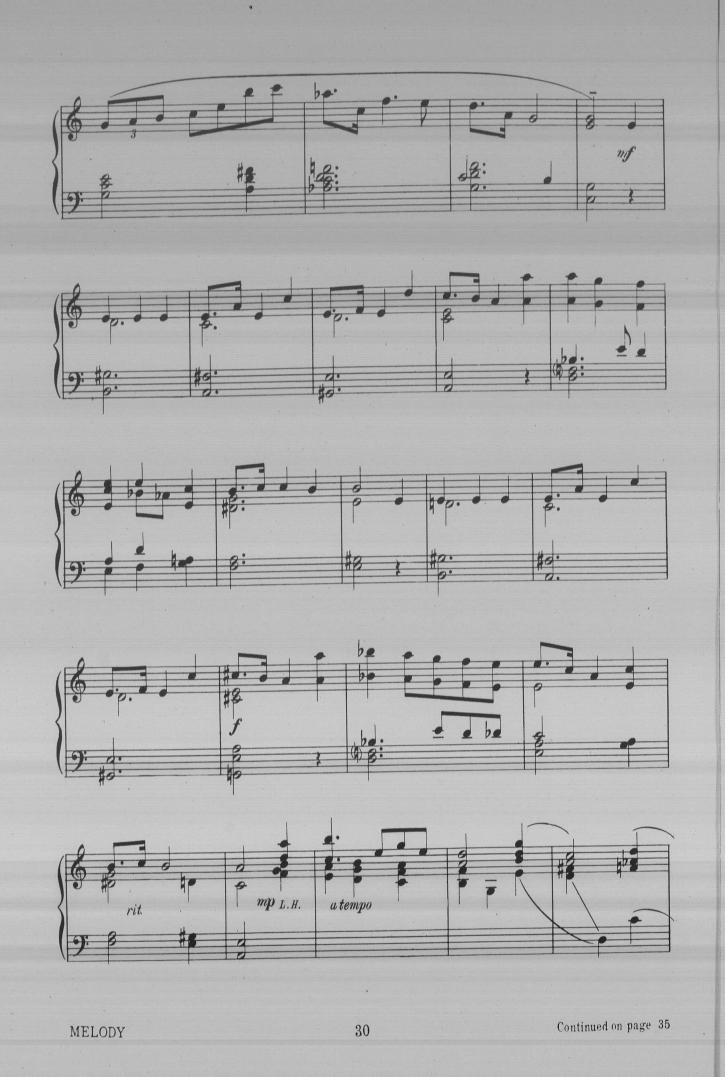
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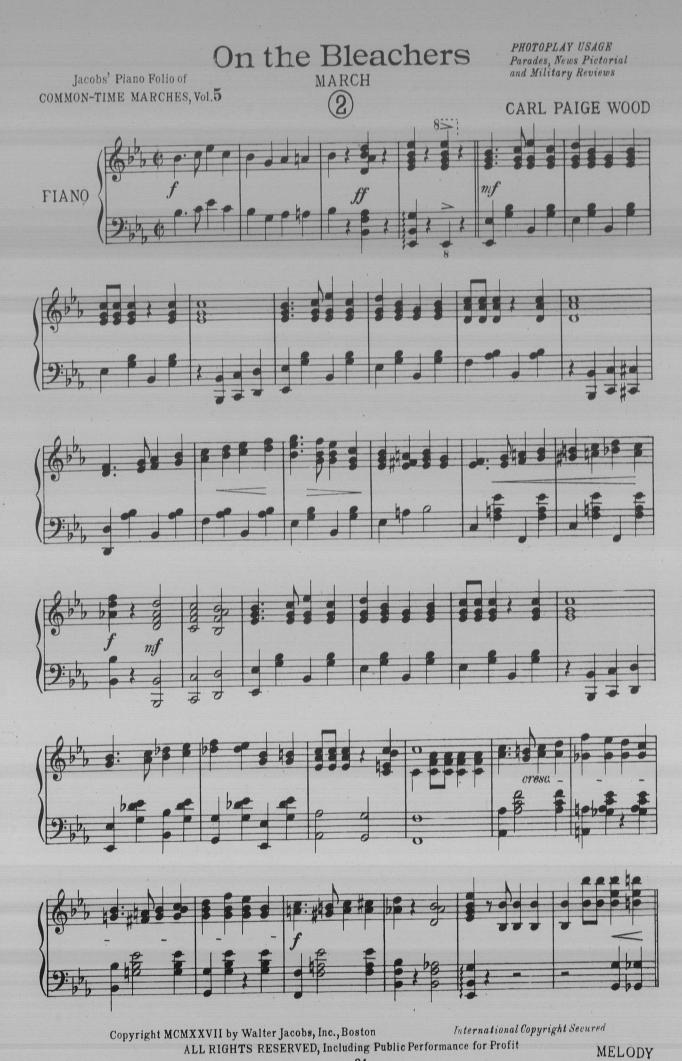
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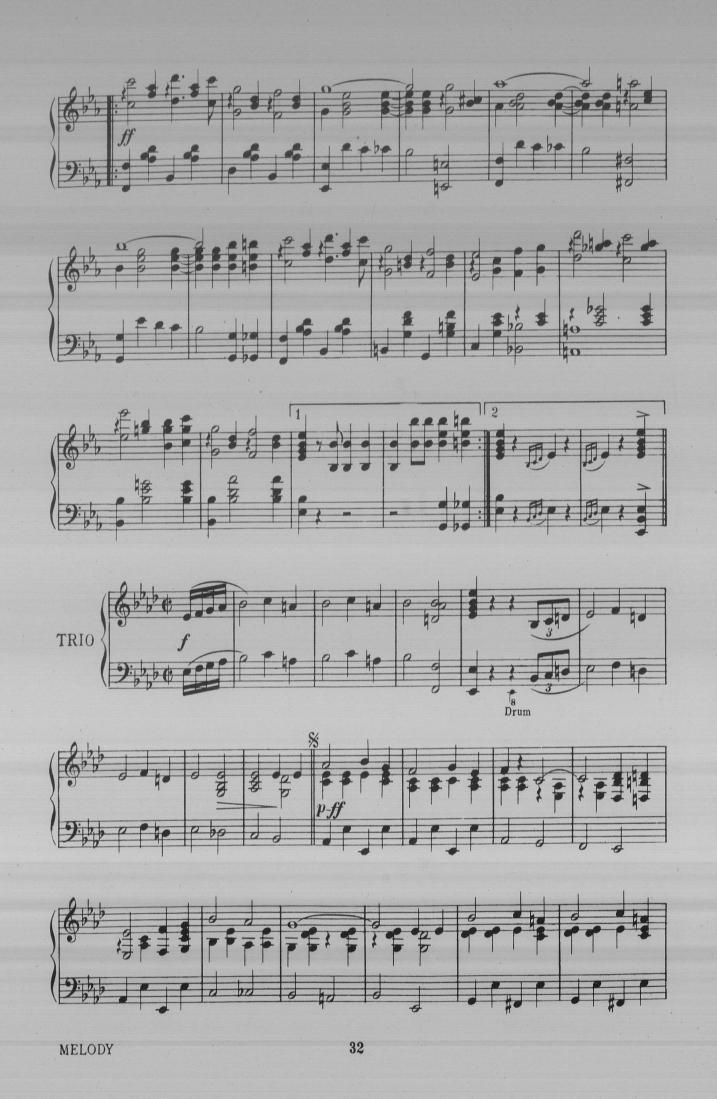
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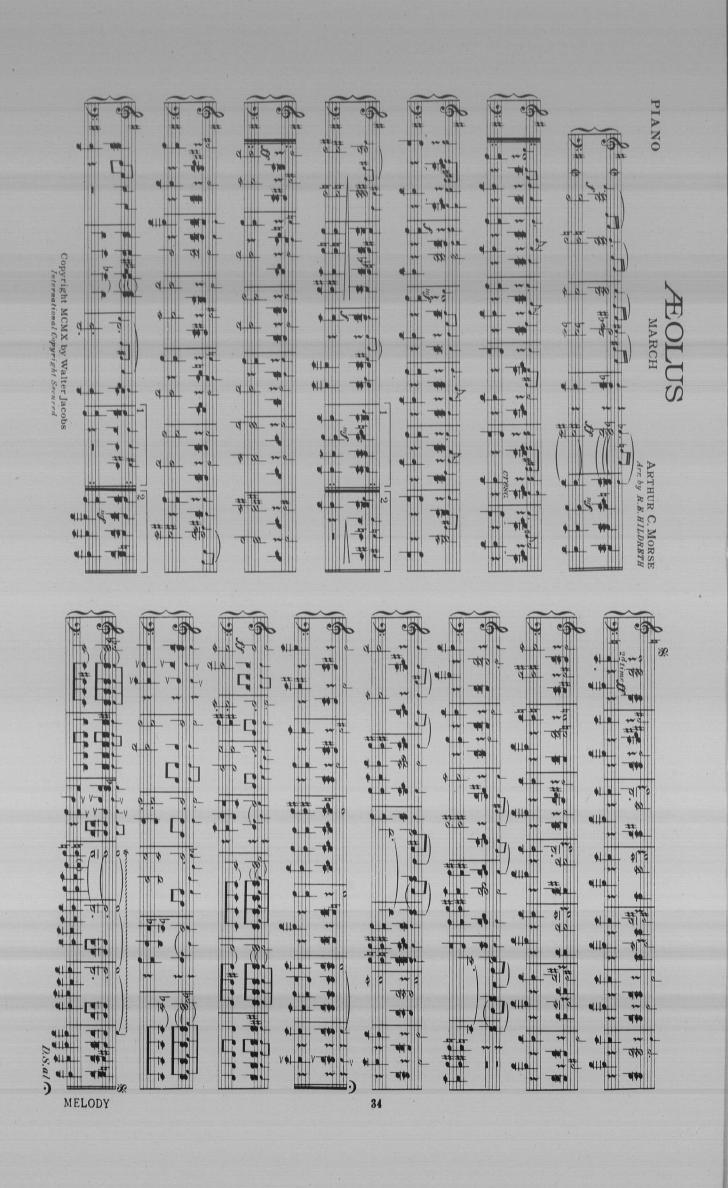
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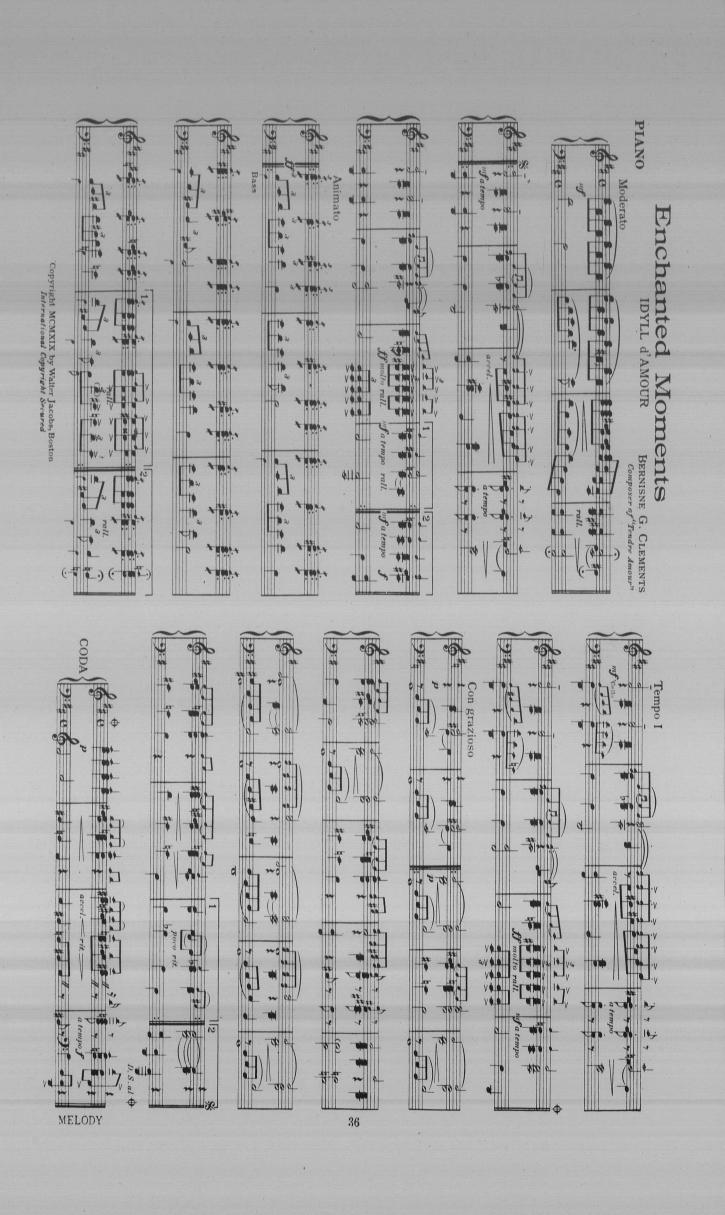








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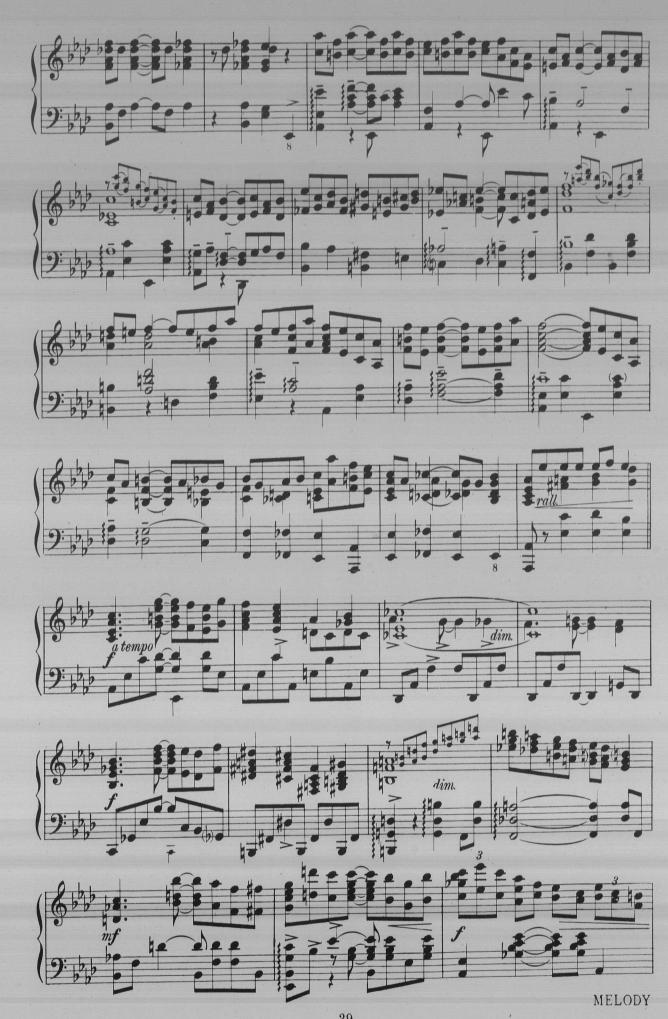




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What I Like in New Music

By LLOYD G. DEL CASTILLO

DUBLICATION is beginning to fall off toward the summer slump. Nevertheless there is a varied array of material listed below, and the fact that this issue is being made up on an earlier date than the last has shortened the interval between the two, and reduced the amount of review material ac-

Orchestral Music

JINRIKISHA, by Benkhart (Jacobs). Easy; light Chinese 2/4 Moderato in C minor. All of these Jacobs numbers are in the convenient Orchestra-Band edition, comprising a complete band and a complete orchestra arrangement playable in combination. The value of such editions for various sorts of amateur ensembles is obvious. This number is of the familiar type of light Chinese-Japanese

Hr! Hr (Galop), by Boehnlein (Jacobs). Easy; light active 2/4 Vivo in Bb major. A stock galop of easy rhythm. MYRNA, by Stoughton (Jacobs). Medium; light quiet 2/4 Allegretto grazioso in Bb major. A very fluent and graceful intermezzo of more than usual charm. Stoughton can always be depended upon to write good music; is, in fact, one of those composers whose work can be bought sight-unseen.

AMARYLLIS (Gavotte Louis XIII), by Ghys (Jacobs). Easy; light quiet 4/4 Allegro Moderato in F major. This well known gavotte needs no description here. It is mentioned because it appears in this useful bandorchestra form.

CHINESE PATROL, by Fliege (Jacobs). Easy; light Chinese 2/4 Allegretto moderato in G minor. Another familiar number, always useful for Oriental color.

Norwegian Sketches, Suite in 4 parts, by Wick (Fischer T2105-6-7-8). Easy; four separate numbers in authentic Norwegian idiom, written by a Norwegian. (1) On the Fjord - Fantasy. A quiet and nearly gloomy introduction in minor leads to a re-statement in major. The second section is a barcarolle in minor, for no Norwegian piece is complete without some semblance of austerity or gloom. (2) Rustic Dance. A typical 3/4 Norwegian dance, counterparts of which may be found in abundance in the Grieg lyric pieces. There is a brilliant middle section with triplet figures in the melody. (3) Mountain Scene. A quiet lyrical pastoral melody, 3/4 Andante espressivo. (4) Festival March. 4/4 Maestoso, closely knit in four sequences; the first, a strong, pompous, "Old Viking" theme, the second, a quieter, more legato strain, the third, a lively sort of folk-dance, and the last, the Norwegian National Anthem with the folk-dance counterpointed over it.

Toy Grenadiers, by Edwards (Berlin CCS 46). Easy; light martial 6/8 Marcia moderato in F major. Just the sort of light martial swing implied by the title. A piquant and deft little intermezzo, built, as are most such numbers, on the patrol idea.

GARDEN FROLICS, by Pasternack (Berlin CCS 50). Medium; light cut-time Allegretto giocoso in D major. Pasternack is another composer, like Stoughton, whose works may be bought sight-unseen. This deft and sparkling intermezzo is several grades above the average pot-boiler.

ON THE ROAD TO CAIRO (Oriental Patrol), by Srawley (Sanders-Weiss M. M. L. 11). Easy; Oriental 2/4 Slow March in D minor. Please thank me for writing "Oriental Patrol" instead of "Patrouille Orientale," which is what the French typesetter set up to the music. Too much education is a dangerous thing, but the music is

SYMPHONIC INCIDENTALS No. 15 (Scherzo Sinister), by Marquardt (Music Buyers). Medium; grotesque 6/8 Allegro Moderato in E minor. These 6/8 dotted rhythms are too pat for this type of music to be ignored. Strauss started it in the second theme of Till Eulenspiegel, and all the incidental writers have followed suit. It's not sinister and it's not a scherzo, but get it, anyway.

Symphonic Incidentals No. 16 (Regal Allegro Non Troppo), by Marquardt (Music Buyers). Medium; light active 2/4 Allegro non troppo in G major. I suppose a Regal Allegro Non Troppo is something special, like those awesome names they put on soda fountain menus, but I can't just find out what. It seems to be just another perpetual motion ditty, but with that trick of maintaining the same pace throughout that so often endears Marquardt to me.

D. C. al

Incidental Symphonies (The Coaching Party), by Damaur (PhotoPlay 42). Easy; light descriptive 6/8

Allegro moderato in Eb major. This is a hunting allegro built on the patrol idea, and as such may have its special uses. There is a fanfare introduction, and a

Photoplay Music

A HASTY RETREAT (Dramatic Hurry), by Pintel (Berlin PPD 44). Medium; martial hurry 6/8 Allegro in E minor. A galloping sort of hurry with Light Cavalry (von Suppé) rhythm as a model. Why not? THE LIFE OF A RIDER (Agitato), by Brunelli (Berlin

PPD 45). Medium; agitato 6/8 Allegro vivace in A minor. An attractive agitato, if an agitato can be said to be attractive, with tricky cross rhythms.

JAZZ AGITATO No. 1, by Carbonara (Berlin PPD 59). Medium; cut-time Tempo di Fox-Trot in C minor. Surprising how, notwithstanding the flood of incidentals that have been poured over the dam, a new idea keeps cropping up regularly. This number ought to find a valuable place in the photoplayer's library. What it actually is, is a sort of straight agitato warped into Charleston rhythm.

AGITATO LAMENTOSO, by Pasternack (Berlin PPD 66). Medium; cut-time Molto Allegro ed Agitato in A minor. A useful agitato of moaning phrases over tremulous

chords in the lower register.

The Hick, by Pasternack (Berlin FCS 9). Medium; rural characteristic 2/4 Moderato in G major. Pasternack has woven a characteristic rustic barn-dance theme around Reuben, Reuben, I Been Thinkin'. The result is an infectious jocose piece of musical foolery of obvious utility for the screen.

The Hobo, by *Trinkaus* (Berlin FCS 10). Easy; light characteristic 6–8 Allegretto in C major. The familiar type of 6/8 staccato, only in major instead of the more usual minor.

BEAT IT (One Step), by Kaufman (Berlin NOS 45). Easy; 2/4 Allegro in D major. Kaufman and Frey are the real and only genuine one-step writers. All one-steps are more or less alike, but these two gentlemen can always be depended on for just a little extra zest and ginger.

Rose of Remembrance, by Baron (Berlin NOS 56). Easy; quiet sentimental 4/4 Andante espressivo in F major. A typical love theme of ballad type.

THE TAKE OFF (Galop), by Schulze (Berlin NOS 57). Medium; 2/4 Tempo di Galop in G major. A galop a little different from the average, in its intricate modulations and harmonic progressions. If you get a little tired of the Tonic-Dominant fundamental chords of most galops, try this for a change.

OVER THE HURDLES (Galop), by Lakay (Berlin NOS 60). Medium; 2/4 Tempo di Galop in D major. A galop with an abundance of running melody in the first two strains. For those who like to play running melodies, or for those who don't, but want that type of number for certain situations.

DARK EYES (Serenade Espagnole), by Marquardt (Music Buyers). Easy; quiet Spanish 2/4 Moderato in D major. The familiar type of languid habanera.

MELODIC APPASSIONATA No. 1, by Marquardt (Music Buyers). Medium; easy; emotional 12/8 Moderato in Eb major. This 12/8 rhythm always seems to have the most appeal for the scenes in which chests heave, and sometimes the bric-a-brac is heaved, too This, like all of Marquardt's is a gem of consistency in its emotional continuity.

ROMANCES SANS PAROLES (No. 1), by Mendelssohn (Photo Play). Easy: quiet 4/4 Andante con moto in E major. An indifferent printing of one of the most beautiful of the Songs Without Words, which might, one would say. have easily been transposed into a more orchestral key. Love's Emotion (Andante Appassionato) by Marquardt

(Music Puyers). Medium; 3/4 Anniante appas ionato in E major. A lengthy bit of emotional heaving, again with the jewel of consistency to recommend it. The first strain, given out by the 'cellos, has a rich and smooth melodic line. Thereafter the number rambles, but always in the same mooi.

Piano Music

Musical Mosaics, Vol. 15 (Jacobs). Six loose-leaf numbers, varied in type, and all practical and useful. This, and the following volumes, are the latest releases of the Jacobs Piano Folios, which, at six numbers for four bits, can scarcely be beaten for value. (1) The Passing Caravan (A Desert Episode), by Del Castillo. Well, honest, I'm embarrassed. Better get it and form your own opinion. (2) Ramleyah (Egyptian Dance), by Stoughton. From the pen of one of the best and most

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"In My Bouquet of Memories
"I Must Be Dreaming
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Lonesome in the Moonlight
Linger in My Arms
"Last Night I Dreamed You
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Lila

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. "Little Log Cabin of Dreams
. Low Down (Cause I Feel)
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...My One and Only
...He Loves and She Loves
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..."The Best Things in Life are
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...Forever and Ever
...Oh, Baby.
..."Rain or Shine

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*Ah, Sweet Mystery of Life

. Carmen . *Chiquita (Come Back)

.*Diane
. Girl of My Dreams
! Can't Do Without You
! Little Mother
. Laugh Clown Laugh
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facile composers of racial idioms. (3) Gen. Mixup, U.S.A., by Allen. A characteristic march-medley of American patriotic airs. (4) La Mantilla (Spanish Serenade), by Larsen. A typical Spanish intermezzo of habanera rhythm. (5) All For You (Mazurka), by Lee More character in this than in the ordinary mazurka partly due to the first strain being in minor. (6) Breath o' June (Waltz), by Hamilton. A stock waltz filler.

Musical Mosaics, Vol. 16 (Jacobs). (1) Melodie Mignonne, by Frazee. A quiet intermezzo of smooth and graceful melodic line. (2) Myrna, by Stoughton. Reviewed above in the orchestral division. (3) Moment Gracieux, by Leigh. Another composer who can always be depended A graceful light intermezzo. (4) Syncorient, by McNeil. Nobody knows what it means, but it's a good blues. (5) Charm, by Leigh. An unusual and interesting valse lente in A major. (6) Simpering Susan, by Gray. A neutral light characteristic intermezzo; not, as the title might imply, of countrified idioms.

CINEMA SKETCHES, Vol. 5 (Jacobs). (1) In a Sorcerer's Chamber, by Stoughton. A mystic and gruesome 4/4 Andante in D minor. (2) Romany, by Larsen. A typical Gypsy or Hungarian waltz lento, à la Kreisler. (3) A Haunted House, by Stoughton. Another gruesome mysterioso, but of heavier stuff. (4) Graceful Dance, by Bath. A light, delicate 3/8 intermezzo of more than ordinary character. (5) Peasant Dance, by Leigh. A 3/4 peasant dance, just about what you might expect, possibly Scandinavian, possibly most anything foreign. (6) Idle Gossip, by Stoughton. A perpetual motion number, but of very light texture, suggestive perhaps of the movements of insects or butterflies.

CINEMA SKETCHES, Vol 6 (Jacobs). (1) In a Smugglers' Cave, by Stoughton. Another gruesome mysterioso of heavy character. (2) Love's Yearning, by Leigh. A quiet sentimental 3/4 Moderato, with a middle section of emotional development. (3) A Sinister Event, by Stoughton. A sinister agitato of theatrical effectiveness. (4) Whitecaps, by Larson. A barcarolle sort of number, ably written. (5) A Tragic Love Tryst, by Stoughton. It will be seen that Stoughton is carrying the burden of these incidentals, which is fitting, with his undoubted aptitude for catching atmospheric idioms of all kinds. This is effectively constructed of a crisp rhythmic figure through tremulous chords. (6) The Lure of Souls, by Stoughton. An atmospheric number in the modern idiom that Stoughton is so perfectly at home in, rich in languorous and exotic color.

Fashionette, by Glogau and King (Shapiro, Bernstein). Another novelty intermezzo, crisp and deft. NAUGHTY NAURETTE, by Pollack (Mills). Ditto, ditto, ditto.

Popular Music

CHIQUITA, by Wayne (Feist). The newest of the waltz hits by the composer of Ramona and In a Little Spanish Town. Berlin had better look to his laurels.

GOTTA BIG DATE WITH A LITTLE GIRL, by Tobias (Feist). Nice crisp melody of smart rhythm and catchy lyrics. You're A Real Sweetheart, by Friend (Feist). So far as I am concerned, the slogan "You can't go wrong with any Feist Song" still rings true. This sounds like a real natural.

DIXIE DAWN, by De Rose (Feist). A real Southern blues with a real swing. Don't overlook it.

My First Love, by Fiorito (Remick). Remember My Sweetheart? This is very much like it.

WILL YOU BE SORRY, by Kahn (not Roger Wolf) (Remick). A melodic fox-trot that has caught on considerably. Kinda waily, but pleasant.

OLD MAN SUNSHINE, by Warren (Remick). A mighty appealing song. I'd like to hear Ruth Etting sing it. JUST A LITTLE WAY FROM HOME, by Levant (Remick). An appealing lyric and an appealing melody. Or maybe I'm just getting mushy because it's late at night. Anyhow, it looks good at 11.45 P. M. Daylight Saving Time, June 28th, 1928.

Memories of France, by Robinson (Waterson). A sentimental waltz of easy and natural swing, though I could dispense with the line "I see her still placing roses, Where many an old pal reposes."

STAY OUT OF THE SOUTH by Dixon (Mills). I suppose the From Good News (DeSylva, Brown and Henderson). lyrics are by Mason. Think that one over. Anyways, it's a hot-hot-low-down Southern blues.

I CANT' GIVE YOU ANYTHING BUT LOVE, by McHugh.
Another appealing song. Now 11.58. P. M. Getting
FROM HERE'S HOW (Harms). Crazy Rhythm, Imagination.
FROM SHOW BOAT (Harms) Ol Man River, Make Believe, mushier. The broken accent on the word "Ba-ha-by" just about broke me up.

COLLEGIANA, by McHugh (Mills). And don't forget the and may have been there for all I know.

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THAT'S MY WEAKNESS Now, by Green (Shapiro, Bernstein). Another of the nut songs that will have its limited run,

Was It a Dream, by Coslow (Harms). A resurrected waltz that's coming right along. Dug out from the pile a year back, which is a long time in this business.

Just Imagine, Varsity Drag, Lucky in Love, The Best Things in Life are Free.

FROM HERE'S How (Harms). Crazy Rhythm, Imagination. Why Do I Love You.

FROM PRESENT ARMS (Harms) Do I Hear You Saying, You Took Advantage of Me.

lyric by Dorothy Fields. The tune belongs in a musical, FROM THE THREE MUSKETEERS (Harms) Ma Belle, My Sword and I, March of the Musketeers.

Melody for August, 1928

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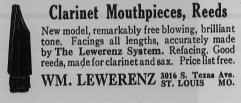
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THE CLARINETIST

Some Personal Advice

I recently picked up the May issue of JACOBS' ORCHESTRA Monthly and noticed your department in it. I would appreciate your advice on a matter which will mean quite a lot to me. I am forty years of age, and in my 'teens I took two years' lessons on the clarinet from Mr. James Larkin of Lowell, Mass., and then dropped the instrument altogether. never having played it since that time until about three months ago when I saw a chance to purchase a Boehm at a real bargain and did so. I am willing to make any sacrifice and to work hard, but have certain handicaps which I am desirous of overcoming. I find my wind is short at times and frequently my lip is weak; I cannot seem to get a tone which is any good at all. Of course I do not expect to do wonders with the instrument after laying off all these years, but there are times when it seems the more I practice the worse I get. I have about five hours a day leisure which I can spare for study and practice, and want to put it in on music, starting at the bottom and taking in every subject which will benefit me. I am not satisfied with merely knowing the technic of the instrument what I want is to acquire a full knowledge of music, including a course in harmony, etc. - F. D., Medical Lake, Wash.

After considering your case, and noting that you are willing to make any sacrifice and work hard, I would suggest that you allow me to send you the Klose clarinet method with fingered chart, and my Course on Tone Production This course consists of nine lessons which I have made, as nearly as possible, like my personal instruction. It covers all the important factors pertaining to clarinet playing. It is a course of talks to the pupil, with examples to impart more clearly the fundamentals of the clarinet. When you finish this course of study in connection with the Klose method, which provides extended exercises, you should be a very proficient player. Concerning the study of harmony, I would advise you to get in touch with a teacher of repute in your locality. It is very difficult to study harmony without the aid of a teacher.

Reed Troubles and State of Mind

I know that a clarinetist is always glad to help another if ossible, therefore I am writing to you hoping that you can

I have been playing the clarinet for about eight years, am only 21 years old, and have the reputation of being a very good clarinetist. I am sorry to say that that is not entirely my opinion — I could and would be a very good player if it were not for the terrible reed trouble I have. That is probably an old story to you, but I cannot believe that other clarinetists have the trouble I do. Reeds have just about ruined my health and disposition, and if things do not go better in the future they will ruin my whole life. Two years ago I got my first job in a very good theatre orchestra. It was a big chance for me and although the job was a little beyond me, I am sure I could have made good, but I had so much reed trouble that after five months of it, I broke down completely and had to quit. If you can help me in any way, words will not be able to express my gratitude. — C. R. P., Wichita, Kansas. I have considered your case carefully, and note that you

have played in some very good organizations, both band and orchestra, and take it that you are quite a capable player. I know of many players who seem to have the same difficulty with both reeds and mouthpieces. They are constantly changing mouthpieces, and fiddling with reeds, not seeming to know how to fix or fit a reed. I grant that there are countless bad reeds on the market, but I have no difficulty in finding a good one, and trimming it to my own liking; of course, I have made a study of this procedure. I maintain that half the difficulty that players experience with reeds and mouthpieces is in the mind. Don't expect ever to get a perfect reed, and remember it is the "man behind the gun" who must know how to make the reed respond. If you have a fairly good reed, let well RUDOLPH TOLL, 170 Tremont Street MASS. enough alone, and do the best you can with it. Don't harp on some petty annoyance caused by the reed, because the listener or even your side-partner may not detect anything wrong with your tone. You are only hurting yourself.

Doubling Clarinet and Saxophone

I play a clarinet and would like to take up saxophone also. Will it hurt my clarinet tone or playing to double on the sax - M. L., Cristobal, Canal Zone. and use vibrato?

I can best answer this by saying that I have been doubling on the saxophone for years, and have not yet noticed that it has affected my clarinet-playing. However, I do not use the lip vibrato on the sax, because I believe this will ruin the clarinet-playing; therefore, I use the hand vibrato.

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"Meet My Friends"

THE above reproduction of my much envied collection of autographed photographs shows the individual pictures on such a small scale that it might be difficult to decipher "who's who" without a personal introduction of each. Therefore, beginning with the top row left, I beg you to accompany me while I make you acquainted with my friends of the banjo world.

Don Alton has covered the country with a number of vaudeville acts, some of his own production.

C. Cozzi. A dance and café man, and always busy. CHAS. E. CREELY. Charlie has been in the game a

long time. Plectrum is his instrument, and he has played it about everywhere.

PINKIE WISCUP. Feature banjoist with the Parisiennes - well known to vaudeville, having toured the country many times over.

"BILL BUSCH." Away at college last season; writes that he sure works the banjo overtime when he gets a chance — says it makes his school life much more enjoyable. CHAS. E. DAUGHERTY. A fine banjoist, using plectrum, on which he sure does produce.

"BILL" CHANDLER. One of the boys who was in the game early, and is considered one of the old-timers, though

young in years and musical ideas. FRANK LEHMAN. Frank at one time was about as active in the music business as one could be, but recently has gone into the advertising game. However, he still

plays a job once in awhile, just for old time's sake. NATE KALMIN. Active in the game of music for some time, doing the better things.

EDW. SCHINDLER. Most of the boys at some time or radio. other get a chance at vaudeville. Ed connected up with the Banjoliers." He also has played with Jim Brode's Dutch the best of success. Mill Orchestra and Frankie Doyle's Rhythmasters.

JACK GARCIA. A teacher of banjo and guitar. E. J. Babcock. Better known as "Red" around these

fitted him for the best. EDWARD W. PRATHER. Has a band of his own known as

Edw. Prather's Melody Masters. A really fine outfit. FRANK DOOLEY. An accomplished musician; has had his own band at many summer resorts. His orchestra played at the Fish Fans Club for a season; also Mah Jong Gardens and the Green Lantern Inn. His band is known

as the Rhythm Kings. KILPATRICK & PEARSON. A well-known vaudeville team. F. T. Blum. Does some banjo work and is a member of

a well-known Quartette. RUDOLPH C. BRYANT. A popular teacher who realizes the value of banjo ensemble. Therefore the Marquette

By MILTON WOLF

The composite picture shown above represents more banjoists than we have ever seen before at one time. The component photographs are grouped on the north wall of the author's office and he is a bit proud of the display. They present a rather impressive array of talent in the banjo field, as can be gathered from Mr. Wolf's introduction.

Banjo Sax Club shows continued improvement under his personal direction.

Second Row

EARL MURPHY. A competent banjoist with a very

AL WALLACE rounded the Orpheum Circuit with the

Cabaret DeLuxe Band and that of Henry Santrey. Now we find him active in café and dance work. RALPH BROADHEAD will be remembered as one of the

Roy Young Sextette. Recently Ralph has been doing theatre work, in which he finds his 'cello an asset. RUDIE JOHNSON. Banjoist with "Cope" Harvey, alternating between the Opera Club and the Cinderella Ballroom. This with an occasional job in between keeps Rudie busy seven nights a week. To get this way, one

must be up and coming. F. M. KESTER BROWN. Has been active in country club and university work. At present doing specialties and

Sadie Stephens has spent most of her life with a plec-

ABE HARRIS. With Harold Leonard, who for a long period was at the Walford Astoria Hotel, New York. parts. His experiences in vaudeville and dance work have every place in the world — Manila, Kiob, Japan, Shanghai, China, Russia and many other points of interest. Tom plays a plectrum — and how!

George Ryder. In Chicago he is known as "Curley" and at this time is at the Hotel Davis with Cookie and his Ginger Snaps, and broadcasting over Radio Station WBBM. Fonse Valentine. In vaudeville with the Blue Slickers.

Lew Kern. Lew is one of the boys who is kept busy, due to the fact that he is an accomplished banjoist, as well as a very capable performer on both the saxophone and

WARREN BOISE. This boy plays a lot of banjo but gave up the profession to become a radio expert. G. L. TINKER. For years in vaudeville.

EDDIE CONDON. At present with the band at the wellknown Guyon's Paradise Ballroom, and broadcasting over station WGES, where we have as radio announcer the wellknown Fred L. Jeske. Eddie has recently done some recording with his own band on numbers of the more modern

MICHAEL PARENTI. A dance man of merit, associated with the better orchestras.

Morey Shapiro. Made a reputation for himself at the University of Illinois in the near past and has started many of the boys off on the right foot by his helpful teaching.

Third Row

ART GISLASON. At present at the Golden Lily. Previous to this at the Beach View Gardens and with Yerke's Flotilla Band in vaudeville.

ALICE HILL. Who has been in vaudeville with a number of girl bands.

CLARENCE PIPER. Has to his credit a long association with Merritt Brunies, who held forth at the Friars Inn for a long period. Next we heard from Clarence at the Drake with Doc Davis, and so on.

CHARLES PIERCE. Associated with Abe Lyman for years and at present active on the west coast. JOE MADIA. Active in the dance field as well as that of

ART ROSE who recently made an envious reputation over the air. He has a unique way of handling his instrument. Art's a little fellow but uses a big banjo, and knows how to

get results. Louis Black. Louis at the present is in Clinton, Iowa. He came to our attention some years back when he "Bill" Peske and worked up an act known as "Ed & Bill, trum banjo, touring the country in vaudeville and enjoying was with the original Friar's Inn Orchestra; from there he went to the Midway Gardens. Louis is on hot players, and when the boys speak of banjo playing

Louis is always mentioned. Tom Johnston. The boy who has played his Vega about Jack Wuerl. Banjo, violin and saxophone are his

instruments and he sure plays them all. HOWARD EVENSEN. Keeping on his toes is the thing that gets results for Howard. Though he is quite young, he is doing much, and is a very capable teacher.

SIDNEY PRITIKIN. At present with the well-known Benny Meroff, alternating between the Granada and Marbro Theatres. Sid has a voice which he knows how to use. This, along with his banjo work, makes him a valu-

WM. OLUFS. Has been around a good deal. At present he is in Milwaukee, Wisc., with a dandy band. This boy knows how to entertain and is a fine singer.

D. A. PATTERSON. The South Side cafés of our city have seen much of this man. He has a large following of Melody for August, 1928

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and his Chicagoans, at the Amalfi Gardens with Miller's

Syncopaters, and Violet Downs Rest with Fred Wood and

LES CASTLE. Who found that a banjo was a real asset in college life. After that he was associated with Zez Confrey and a number of other name bands.

JOHN H. GLYNN. When we speak of men playing the better jobs we think of Johnnie - such places as the Club Madrid, Philadelphia; Lorraine Gardens, Manitou, Colo.; Windsor Hotel, Montreal, Canada; Samovar Cafe, Chicago; and many other places of this kind, are among the memories of this accomplished player.

Fourth Row

HOWARD PAYNE, JR. At the time this photo was taken, was thirteen years old. He is now getting to be a young man whose popularity is growing; give him a little more time and we will find him working among the best.

Marvin Saxbe. For years Marvin was with Sig Meyers at White City, after which time he joined Benny Krueger, who has been alternating between the Uptown and Tivoli theatres. Marvin plays his banjo with a style all his own, and is called upon many times to assist bands when recording. He is also a very accomplished guitarist.

THELMA COMBES. Without a doubt the best girl bassassociated with M. C. A. When in Chicago Miss Combes holds the enviable position of first bass in the Women's Logan Square district. Symphony Orchestra of Chicago.
Frankie Masters. Is leader of his own band, alter-

nating between the Balaban & Katz Uptown, and Tivoli Theatres. Frankie was with the Kentucky Serenaders for two years. As a leader he is in a class by himself, and is a tional ability to produce very m very accomplished banjoist; to top it off he is gifted with a very fine voice which he knows how to handle. We North Shore. The band that he is connected with is also find that he made Victor Records when he was with named The Senators.

friends that demand his presence at their places of recrea- the Serenaders, and that he has to his credit some specia tion such as the Colonial Ballroom with Henry Griesmann recordings with his own band.

Mark Fisher. It seems but a short time ago since Mark came to Chicago to join the Oriole Orchestra, then at the Edgewater Beach Hotel. With his personality and "golden voice" his stay with the Oriole Orchestra was short lived, for he soon was leading a band of his own at the folks who think a five-string banjo does not go in a dance Harding Theatre, where his success was such that he has been selected to take charge of the presentation at the

Oriental Theatre in the absence of Paul Ash. AL Morey. Who came to the attention of the public when he joined the Trianon Orchestra; later he became leader of his own band at the Aragon Ballroom. His suc-Jack Goss Church. Can always be found where the young cess as a leader was soon recognized and we next find him folks are, as his style is very modern. Capable of doing a at the Texas Theatre, at San Antonio, Texas—a Publix vocal chorus well, he finds that things keep coming his way. House. When the new Worth Theatre at Forth Worth JACK FRIEDENBERG. For the recent past was at Radio was opened Morey was given the job. At the time of Station WLS. He is much in demand for this type of work. writing he continues to make friends with his personality

- plus his little old banjo. Walter Dellers. Is known as "The Maker of Stars" and rightfully so, as Walter, without a doubt, has done more for the boys of Chicago, by his coaching, than anyone

hereabouts. PAUL ASH. So much has been written about this man that it is difficult to find anything further to say. He sure is one who has made history in the show-business world. VERNE BUCK. What a boy — a showman and musician

of the highest class. To top it off he is one of the most regular fellows in the game. RALPH WILLIAMS. Is one of the boys who has been on

the top for many years. He and his band have played just about everywhere. DAN RUSSO & TED FIORITO. Were leaders of the Oriole

Orchestra which at the time they were at the Edgewater Beach Hotel was considered the best band in town. Dan Russo now has a band of his own, as has Ted Fiorito. The latter is at the Edgewater Beach Hotel at this time. JUDY FAY. Is considered the best girl tenor-banjoist in the game. She does beautiful solo work on the uke as fiddler in the game. She now has her own band, and is well, and as a singer of the popular ballads is hard to beat. Sig. Meyer. A dance man. Much in favor in the

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helping others over the rough spots of their banjo careers.

HAROLD JONES is with Bob Meeker at the Drake Hotel. Harold is the boy who created a hot style of his own, and it's plenty hot. The radio public will miss this organization when they are at Colorado Springs for their usual summer engagement. They broadcast from Station WGN,

GEORGE MENDEN. Who has played with most of the name bands around this town. At present with Maurie Sherman and his All Star Orchestra at the Hotel Sherman. R. C. Kettering. Here is a boy who is on his toes all the time — never still a minute. He has had the honor of playing for none other than Calvin Coolidge when the President was in Chicago; also for the Prince of Wales. Not so

bad for a young fellow. Lynn Hutton. One of the best known banjoists of the middle west. At present being featured at the Keystone Country Club.

JULIAN DAVIDSON. Very high in the ranks of banjoists of fame - and why not with this record? College Orchestra at Ohio State University; Charley Straight for 2 years; Arnold Johnson at Hollywood, Fla., for 2 seasons; London, England, at the Savoy and Claridge Hotels about 1 year; Paul Ash for the past 2 years. Recordings here, there and everywhere; and also the composer of Wistful and Blue, and recently, Tender Words and Swinging Along, Singing a

Song. No wonder we say what we do. Tom Carey. Everybody knows Tom; without a doubt, one of the ranking five-string banjoists. Available as a feature soloist at all times. Tom recently opened a banjo shop in Chicago. We're glad to have him here.

EARL ROBERTS. For some time past has been playing with the band under the direction of the well-known Mark Fisher of the "Golden Voice". The Samovar Café, Capitol Theatre, McVickers Theatre, and a number of the better places of interest in Chicago are familiar to Earl, as he has, we might say, put in time at them all during the past few

SAM FRIEDMAN. Sam has been with Gus C. Edwards and his orchestra for the past five years, and is a soloist of note as well as a writer of a number of tenor-banjo solos. He also ranks high as a teacher.

JOHN KOZEL. John is at the Aragon Ballroom with Wayne King and the band that was formerly directed by Al Morey. John is a fine banjoist, sings well, and also is an accomplished violinist.

CLARENCE L. Soule. When the foremost banjoists are spoken of, you will notice that Clarence is right up among them. The folks down Texas way lost an artist whom we are glad to have in our midst. At present featuring with Roy Dietrich at the Avalon and Capital Theaters.

HAROLD KLUCKHOHN. Personality plus. This is easily understood when you see Harold in action, and is the reason he is kept busy in this field.

Roy Young. Received much prominence through his association with the late Charlie Erbstein, who was the boss of the former radio station WTAS. Roy was known as the "Flaming Youth." Roy as a teacher has produced some very fine banjoists, and is a performer of exceptional

HAROLD KALBAS. This music game gives the boys a chance to get around a good deal. Harold has just about played all the most prominent places in the country with real bands. This fact speaks for itself.

ANDY GOES. At present is with Al Kvale. Andy for years was at the Gingham Inn and from there went to the Granada Café. When Buddy Fisher opened at the Avalon Theatre, Andy was chosen as the banjoist.

HARRY KASKEY. Seldom do we find a champion using a banjo. Harry is an international ice skating champion. One would never know it from him, as he is very modest about it. Harry has been active in café and dance work; is now at the Cinderella Ballroom, and for the summer will be at the Antlers Hotel, Burlington, Wis.

Sixth Row

DOROTHY KENTON. A fine soloist who has played

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chance to hear some fine solos on both banjo and guitar. Wilbert "Bill" Peske. Unusually well known for such a young man. We could give you a most interesting the world. Earl had his own band for this trip. list of places he has played, but space is limited. The outpenter Skyscraper number was played.

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R. C. RAZETO. "Rosie" came to our neck of the woods from the coast. He has been with such men as Charley Straight, Ralph Foote and others. "Rosie" has a smile for

everyone — we might say perpetual. MEL TOBIN. For the summer months at the Lincoln Tavern with Al Handler. Mel has been with Al Handler for quite a number of years and made a fine reputation at Tenor-Banjo method of his own. Active in the dance field. the Alamo, where he is during the winter months. He has a unique voice which he is called upon to use a great deal. Gardens. At present Earl is with Joseph Gallicchio at This and the fact that he plays plenty of banjo are good

> EARL MEYERS. Not all of the boys are fortunate enough to hook up with a band that will take you around

RUDY HUF. Is with Verne Buck, one of our well-known standing performance of this artist was his playing with leaders playing presentations at the Sheridan Theatre. the Chicago Symphony Orchestra, at which time the Car-Rudy was at the Sisson Hotel for a long period, and two years with Arnold Johnson at Hollywood, Fla. Upon his Melody for August, 1928

return from the south he joined Verne Buck, who has wisely HAL SCHLOER. At present at the Stratford Theatre.

Has been doing the better theatre work for the past number of years. Hal's a real boy — with friends galore.

JAY RUFOLO. Jay has become a personality through his association with a number of radio bands. In this his voice has played a prominent part, as he is capable of both solo and harmony singing, as well as being a versatile

HERB KAUMEYER. A plectrum banjoist of note doing ballroom work as a specialty. With Wayne King for a time at the Trianon and Aragon ballrooms which are, without a doubt, the world's finest ballrooms.

JACK BERCK. Has his own band at present at the Russian Art Club of Chicago. From 1923 to 1926 Jack was director of the Arcadia Orchestra at Detroit, Mich., and during 1927 at the Vanity Fair Café. Jack knows his banjo and doubles on violin.

Walter C. Anderson. Will be remembered as the banjoist with the *Three White Kuhns* and later with the Chicago Yacht Club Orchestra and the Chatcau, Anderson does many specialties along with his exceptional work on the "jo," all of which keeps him very busy.

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Seventh Row

D. O. C. "Doc" Pilson. Doc is at present teaching at the North Shore Conservatory of Music and doing a good job of it. Past experience in orchestra work has made him very capable in this field. The Friars Inn Orchestra, Chicago. William TaSaillon's Bal Tabarin Orchestra at Luna Park, Miami, Fla., Jack Crawford's W. B. B. M. Studio Orchestra and a number of others will convince anyone.

JACK HIGGINS. Jack has been one of the very active boys for the past number of years. He has been at the Edgewater Beach Hotel, with the Oriole Orchestra, and at numerous theatres and better cafés. At present Jack has his own band known as the Royal Purples, and with this band is doing much of the better dance work in Chicago.

CHARLES M. ROTHERMEL. Whenever there's anything doing that needs a banjo or guitar soloist you will find he has been called upon, and after you have heard him you will know why.

Joe Mueller. Well-known banjoist formerly with Isham Jones — recently returned from down Florida way, where he had his own band.

JESS DOOLITTLE. Connected with Radio Station WLS of

"HANK" RALSTON. Well, now that "Hank" has left us for Wyoming, no doubt he is making them like it there as he did here. He and our friend Jack Tracy were doing much club work as a double act. Both boys were active in the dance field.

SYD SMITH. Much in demand by the younger set and no wonder - he has personality-plus.

LEON KAPLAN. Presentations in the theater have kept a number of the boys busy. Leon has been in this field for some time. He finds that the fiddle, along with the banjo, keeps him working.

BOB PURCELL. Booking with Ray Fiske. Toured with Fred Hahm and orchestra for quite a period. Bob does beautiful solo work, and is a feature for any band he is with. PAT BURKE. Can be found at the Vanity Fair with Leo Wolf. Just previous to this he was at the Club Bagdad

with Walter Ford's Caliph Orchestra. WM. MAYER. Does club and café work as a specialty, and sure knows how to blend banjo and voice.

ARCY JOHNSON. Always with name bands, and why not, with his ability? MIGUAL GALVIN. The Spanish Banjo Boy — when he played down Texas way for Publix he made such a hit that they decided to hold him, and now we find him as the master

of ceremonies at the Texas Theatre, San Antonio, Texas. What a banjoist he is! MAC SATTLEY. Has been a radio favorite for some time due to the enjoyable half-hour programs he gives over WGN a number of times a week. Mac has more friends

among the stars of the show folks than anyone we know. DOMINICK ACRI. A fine dance man and teacher. Always interested in helping others. JOE REINING. One of the boys who is active in dance

work and very successful in teaching. JOE MOSCATI. A real café man capable of entertaining

in a most pleasing way. LYMAN STEPHENS. Is a real plectrum banjoist and has the ability to produce unusual results by his teaching.

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The Saxophonist w. A. ERNST

music. The craving for self expression is ever present, other ways can be found. The fingering used should be even in the youngest child. One of the most popular means governed by the type of passage to be played. Many a of self expression is to be found in the saxophone. The phrase can be smoothed out by using an easier fingering.

sea of scales, exerto be unnecessary. Many people have heard that it is easy to play a tune on the not stopped to find

out that it is difficult W. A. ERNST to play that tune well. To play the saxophone pleasingly requires considerable study, and because of misrepresentation, the instrument has suffered much criticism. We do not blame the neighbors for wanting to choke all saxophonists when little latest popular song. However, if the youngster is really attracted by music for its own sake, he will sooner or later study more seriously, and seek the better class of music. This is true of students on any instrument, however.

Of course not every one who studies the saxophone wants to become a virtuoso. The largest number are satisfied to play well enough to amuse themselves and entertain their friends. Many times, nevertheless, out of that class of amusement seekers, traveling the saxophone route, there appears one who has a superior ambition to just amusing himself, and incidentally torturing the world at large, and who becomes a most serious student and proficient player, finding much greater pleasure in mastering the instrument than in the mere blasting out of a popular tune. It must be admitted, just the same, that the latter is, many times, the only course to adopt, if interest and enthusiasm are to be held until the "bigger and better" way takes hold.

Team Work in the Sax Section

Most of the aspiring dance saxophonists take up the Eb alto saxophone because, as they say, "it carries the tune." It is true that this instrument is used more on the melody, in a dance band, than a tenor saxophone, but without the tenor no saxophone team is possible. As I have said before, good tenor players are scarce, and often a poor alto player has changed to tenor and benefited himself musically, as well as financially, by so doing.

A sax team must work together if the orchestra is to be a success. Many amateur and semi-professional bands are retarded in advancement because some one of the players concludes that the performance of the band depends solely on his efforts; nothing is more disastrous to any band. It is well to double in solo parts for the purpose of effect and variety, but it is not advantageous to have a solo all the way through by only one member. Good team work in the sax section will do much to put a dance band over. There must be sympathy and understanding among the players. That desired sympathy comes only from practice together: each member of the orchestra may be an artist at solo work, but in playing together there must be no clashing of temperaments. Listening to what the others are doing will be of great help in the matter of getting into close harmony with the rest of the team.

Helpful Fingering

ments do not realize the great help they can receive from flute now. using different fingerings. By has a greater number of fingerings than any other note on the saxophone. Various There are extremely few good tenor players. This instrumakes of saxophones may have different fingering, but ment is played with a much looser embouchure than the they do not vary much since they are all practically stan- alto, as the high F on the tenor would only be high C on the ardized and the principal fingerings are about the same on alto, actual pitch. Of course you also would have to all makes.

violinist will try many different positions in order to simplify necessary to meet the demands of dance bands.

THERE are very few people in this old world who do a difficult passage. Too many saxophonists accept one not like music, and who, at some time have not defingering for each note and do not try to learn another. sired to express their own moods with their own True, some notes have only one way, but on many notes desire to play this instrument knows no class distinction; If the pads are a trifle hard from an excess of dampness, it is harbored by al- or the saxophone has a tendency to rattle from a loose most everyone, from action, even under ordinary conditions, a more conthe millionaire down venient fingering will take away some of the mechanical to his office boy. The noises and smooth the phrase over successfully. One saxophone has been place where the mechanism of the saxophone is altoheld up as a means gether too much in evidence is when playing from C# to of pleasure to those D, and back to C# again. If the player will leave the seeking self expres- keys in the right hand closed while playing C#, the note sion in music and will not sound out of tune, and even a trill can be executed lacking in the wish to without the bad break that is so often noticeable. Another delve through that way to play from C# to D (in the middle register) is to finger C# as the very low C# is fingered (four fingers cises and classics that in each hand) but with the octave key on, followed by D, is supposed, by some, in the usual manner. This is the most effective when playing fast passages and trills. In playing F# followed by Bb, or vice-versa, play F# as usual, and play Bb with first finger on left hand, retaining the second finger in right hand. Also in playing high C to high Eb, retain C saxophone, but have and add the top side key in right hand.

I am quite aware that all this constitutes a somewhat serious branch of the standard rudiments, but am confident that saxophonists are considering the instrument of enough consequence so that a demand for these deeper subjects is more or less prevalent. In many cases a saxophonist in a small town has no means of delving deep into the study of the saxophone because of the lack of a good teacher and Johnnie, after taking his first lesson, attempts to play the in the larger cities the lack of funds necessary for studying with good teachers may act as a deterrent. In either case, a student with enough interest will have a good start with the fingerings given here, and in previous numbers of this

Questions and Answers

I play a baritone saxophone—non professional—and my dentist has informed me that I am doomea to wear a full upper plate in the next few years. Will that end my saxophone playing? Thanking you for your assistance.
— J. H. L., St. Paul, Minn.

Rejoice! Your saxophone playing need not end on account of false teeth. In fact, you can play without any teeth. Don't let anyone tell you different. I am positive of this, as I have a number of cases on record, whose names and addresses I will supply on request.

I play a baritone saxophone and wish to play with a small band. The leader thought I should play bass parts as there is no bass in our group. Do you think this would be best? How would I read the part?

— M. K. L., Creston, Calif.

In a small combination a baritone would give the best effect by playing bass parts. These parts should be transposed the same as 'cello parts are. 'Cello parts are played as f written in the treble clef, changing the key signature. When playing in flat keys take off three flats; in playing in sharp keys three sharps must be added to the key signature. All this must be done mentally. You can find your key signature readily by counting down a minor third from the signature that is given in the bass part.

I wish to know if all saxophones are fingered the same; that is, if you can play one, can you also play them all. I want to purchase a different pitch horn but do not want to learn a new — J. H. F., Danbury, Ill.

All saxophones are fingered practically alike, with the exception of the soprano, which will not take all the different combinations of fingerings, as were the rest of the family. The fundamental principle, however, is the same. The compass, on late models of the soprano, is now to high F. As far as actual playing is concerned one must study the variously pitched instruments separately to become proficient, as they all have their little peculiarities to be

I am about to purchase a saxophone for professional work. Would you suggest a Bb tenor as being the best? I have heard Saxophonists who have not advanced far on their instru- that this field is not so overcrowded as the Eb alto. I play — C. A. R., Madison, Conn.

The field for tenor saxophonists is certainly very large. purchase a Bb soprano for doubling. Whether you play A violin does not always play in the first position. A first alto, third alto, or second tenor, the soprano is

Melody for August, 1928

Toronto Band Notes

WISH to offer a tribute to the memory of one of my teachers, the late Herbert Scott. He will be remem bered as one of the greatest euphonium players of his time, and was with the Bessies-oth-Barn Band. To those who knew him well he was a noble fellow as well as a fine teacher, and the band world has suffered a great loss by his recent passing. Requiescat in Pacel

The Missisauga Horse Regimental Band, Will Davis, leader, played an interesting program at a concert recently given in the Veterans' Hospital. This band also gave a fine concert at Alexandra Park, and one at Withrow Park. . . The Toronto Regiment Band, Lieut. Walter Murdock, leader, has been playing at the Queen's Park, presenting programs not only musicially interesting, but very well rendered. . . . The Queen's Own Band, under the baton of J. J. Buckle, played a recent concert at the Kew Gardens with a program that was indeed fine. Better keep an eye on this band, for it surely is "coming on" in great shape. . . . The Royal Grenadiers' Band, under Bandmaster Evans, was very heartily applauded for its recent playing at Buffalo, New York. The band also gave a concert at Reservoir Park in Toronto recently, making a great hit by its playing, with the boys presenting a fine showing in their new uniforms. . . . The Band of the Forty-eighth Highlanders, Capt. John Slater, leader, gave a delightful concert at Riverdale Park in Toronto. Evidently, the bands are not being neglected in church affairs. The Citiziens' Town Band of Milton did musical duty to church for the S. O. E. Lodges on June 10, and on the same date His Majesty's Army and Navy Veterans Band played for the annual church parade of the 49th Earlscourt Boy Scouts to the St. Chad Anglican Church. The Toronto Concert Band, under the baton of

Capt. R. B. Hayward, gave a two-hour concert at Hillcrest Yard during the first day of the open-house week held by the T. T. C. This band is a musical organization that is well worth listening to. . . . The Band of the Toronto Scottish, under direction of Bandmaster Holden, made a recent visit to Cleveland, Ohio, and was well received on all sides. . . . The Band of the Royal Air Force, engaged to play at the Canadian National Exhibition, has arrived in Canada for a three-months' tour. I am credibly informed that the band will also pay a brief visit to the United States during its stay on this side of the Atlantic.

. . After an inactivity of several years' duration, the Middleton Band is coming along finely under the leadership of A. R. Cooper. Good luck to you, boys! . . . The test pieces for the band contest to be held at the Canadian National Exhibition are: Class A, 1. Overture, Maid of Orleans (Rawlinson). Class A, 2. Suite in Eb (Holst). Class B. Overture, Knight Errant (O'Neill). Class C, 1, (brass only). Fantasia, Joan of Arc (Round). Class C, 2 (brass and reeds). Overture, Northern Worlds (Chenette). The contest committee is under the direction of Professor C. F. Thiele. . . . The month of July in Toronto always finds all our bands out on parade. The most of them play fairly well, yet much could be done to improve the playing average. In many of the bands it is hard to get the boys down, but if they could hear themselves as others hear them I am confident they would "buck up" a little. . . . They were out in force on July 12, the occasion being the Orangemen's Parade. In their smart, new uniforms Bandmaster Evans' Grenadiers' Band was a focal point for the eyes of everybody, and the boys played very well.

The Can Field Artillery Band, Bandmaster Wilson, played a fine program at Island Park, every item "on the bill" being enthusiastically applauded. . . . The Queen's Rangers' Band, under the leadership of P. Cox, gave a concert in Hyde Park. Mr. Cox has assumed the leadership of this band only recently, yet a noticeable change for the better already is apparent in its playing. Keep it up, boys, for practice counts in the long run! . . . The Band of the Machine Gun Corps played a concert at Hanlan's Regatta and it was evident that practice is needed; there is not a band, no matter what, that can do without it. . . . Capt. Hayward's Toronto Concert Band rendered a fine program of high-class music at the The playing results showed that the band is registering finely since its reorganization which occurred a short landers' Band (Capt. John Slatter) gave a concert with a the place to prove yourselves music sports—win or lose!

—Jack Holland.

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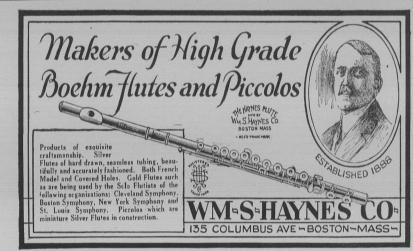
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MUSIC TRADE NEWS ::: 1674 Broadway, New York City

North Toronto Athletic Pield. . . . The Earlscourt Boy time ago. . . . Programs and rendition at the recent fine program at Ramsden Park. This band is very Scouts' Band was the recipient of a concert tendered by concert given by the Queen's Own Rifles Band in Trinity popular with Torontonians. . . . The Governor Genthe Missisauga Horse Regimental Band under the director, gave a reiteration of the statement that this band eral's Body Guard Band, Sidney White director, gave a tion of W. Davis. The band also gave a concert at the will bear watching for improvement, particularly now that concert at Riverdale Park which was enthusiastically re-Toronto Military Hospital, carrying musical cheer to the it has settled down to business, with new uniforms. We ceived. . . . This is a busy time for the bands; what bed-ridden veterans. It is needless to say that these may hear from it in the Canadian National Exhibition with their changing over for concerts at the various parks, concerts (made possible through the kindness of the Local contest along about the end of the month. Bandmaster and the parades they are called upon to play, they have Musicians' Union) help the ex-war boys to forget their Buckle is to be congratulated. . . . The showing made plenty of work. I am wondering how many of them will discomforts and are deeply appreciated. . . . The Band by the Irish Regiment Band under Bandmaster Chappell of His Majesty's Army and Navy Veterans presented a at the concert given in Queen's Park, disclosed the fact not see a repetition of last year's flasco when only one fine and well rendered program at a concert given at that there is good material in the band that could be band entered. A real musical "set-to" with the assurance Dovercourt Park. . . . The Toronto Police Silver Band, brought out with a little more practice. The excellent that the best band wins, would wake everybody up. Bandmaster Barrow, gave a concert at Willowvale Park. tone of the cornet soloist (I do not know his name) should Messrs. Bandmasters and Bandsmen, the contest stage is

enter the contest this year. It is to be hoped that we do



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THE DRUMMER Conducted by GEO. L. STONE

The March of Progress

THERE seems to be a temporary lull in the music business in and around Boston at the present time, and I guess if the truth were known, the music business is quiet all over the country. This is not to be wondered at, for when general business is as quiet as it is now, music is bound to re-act accordingly. The Presiden-

tial situation is in doubt, and the Presidential year is always a quiet

Some of the Boston theatres are being equipped with the Vitaphone, which innovation, if we were to listen to the pessimist, is going to throw all professional musicians out of a job. Such a doleful attitude is of course ridiculous, for the Vitaphone is but one of many modern forms of public entertainment. There are more opportunities for the professional musician of today

GEO. L. STONE than ever before, and he is receiving better pay than those who preceded him, despite all the different varieties of "canned music" which we now have.

In the spring issue of the "Ludwig Drummer," which is a magazine distributed gratis by the Ludwig & Ludwig Company of Chicago, Ill., to all those who may ask for it, Mr. William F. Ludwig, in an editorial entitled The Future of Music in America, hits the nail on the head when he says: "no invention has ever in any way interfered with individual talent, which, after all, is the vital point and closest to every one of us individually.

People will listen to the Vitaphone and they will probably insist upon having it, but they will always be just as insistent upon hearing personally produced music, and doubtless they will themselves be playing upon some musical instrument, in the bargain. One of the biggest kickers I know is a man who averages well over \$200 per week as a musician, and who has investments on the side which net him possibly an additional \$5,000 per year. He is worrying about the Vitaphone, but strange to say he does not even play in a theatre, where the installation of such an instrument could affect his particular business in any way. Here is a typical example of the pessimist who decries everything as a matter of principle, without looking for the underlying good that may be found in every situa-

Will you please tell me what is the best sounding and working roll for a theatre drummer to use on a 16 x 4 drum? I am trying to play a very fine close buzz roll, but I experience more or less difficulty. My roll has bothered me to some extent during the past six months. I recently experimented with a fairly slow roll which did not work out satisfactorily, but during the past month I have been trying to speed up on the buzz roll. The result, so far as I can see, is that my roll is now worse than ever before, and instead of gaining I am losing. I have decided to put the matter up to you for advice, and if necessary, to start in practicing all over again, in order to get a smooth roll such as I hear other drummers playing with apparently no effort at all.

If you will be kind enough to tell me just how I should go about it, I will be willing to practice for any number of months, if in the end I can play a smooth and finished roll start the roll without getting my sticks mixed up like a beginner - S. W. R., Miami, Florida. and come out on time.

You are bound to experience difficulty in trying to play on a 16 x 4 drum. This drum is not in the right proportions A sixteen inch (head measurement) drum is plenty large enough for street work, but is entirely unsuited for small orchestra. The 5 x 14 shell (size) is much better for your class of playing. It should not be difficult to improve on your roll, but it will take some time to break off the confusing habits which you evidently have fallen into, and to once more locate yourself on the right road to smoother and more finished playing. After this has been accomplished, of course, the more time you practice the more proficient you will become.

The one way to achieve a fine, close, and finished roll of flexible speed and of good style, is to practice slowly at first for the motion, raising the sticks and above all things keeping the arm and wrist muscles loose - the looser the better. Plenty of motion must be used, and the important thing to acquire at this stage is the even alternating of the sticks; that is, one stick must follow the other on the practice board or drum head in perfect rhythm, as evenly as the ticks of a clock or metronome

Practice the roll at slow speed for three or four minutes

at a time without change in tempo, and watch for evenness of beats. If the slightest unevenness is detected, stop at once and start all over again. After a few weeks the roll may be opened and closed starting very slowly and gradually accelerating the speed, then reversing the process. With the even alternation of the sticks well under control the speed will take care of itself. Never at any time try to overdo the speed in an effort to acquire a close roll. The roll will not stand forcing, and when you try to alternate your sticks too fast, or to press them down on the drum head too much, you will find that your arm and wrist muscles tighten in spite of all efforts at relaxation. With tense muscles the evenness of alternation is lost, and such loss will force you back to your present situation. This tenseness of muscles is what I term "drummers' cramp," in a way resembling writers' cramp which is the result of writing too long with the hand and arm in a cramped,

Melody for August, 1928

strained, or unnatural position. A few weeks of practice along the lines laid out above will start you in right again and when this is accomplished then, and only then, may speed be practiced without fear of losing rhythm. When making an attack do so with one stick rather than with two, for the two-stick attack is both unmusical and impractical. Throwing the two sticks down upon the drum head at the same time will make a buzzaccent, and the ensuing roll (which must be alternated) cannot possibly be maintained at the same speed in which the attack was started.

What are the general rules governing drummers and drum corps contests, and what are the points on which the drummers are judged? Any other information which you may give me on this subject will be greatly appreciated.
W. B. E., Stamford, Conn.

In Drum Corps Contests prizes are offered for individual playing and also for group playing. Prizes are given for playing in the ancient style (the old military duty) and for the modern style.

The most important points to be judged are correctness of playing, which includes close adherence to the number rendered, and correct valuation of notes. Style of playing, rhythm, tone quality, and volume are considered. In the ancient style the drummer plays from tradition, and in the modern style he adheres more closely to the music as notated. Tone quality is dependent upon the proper adjustment of the drum, while the volume of carrying power is more a matter of muscle.

In collective playing the above points are counted, and in addition to these, military formation, appearance, and deportment, as well as strict adherence to the military rules and regulations which govern musicians of the regular army.

An event of this sort would probably be incomplete without cups being awarded for fife and bugle playing and for various novelties. No doubt you will be able to see the advisability of offering prizes for different combinations of instruments, including fife, drum and bugle corps and drum and fife corps. I have attended drum contests where prizes were given to the organization traveling the greatest distance, or making the best appearance in uniform. Prizes also are offered for individual bass drumming (especially in the Scotch or pipe band style where two sticks are used), for baton swinging, and similar novelties. The foregoing is but a general idea. I shall be pleased to advise you more fully upon receipt of a more specific inquiry.

Will you please tell me in your column of the coming issue of Jacobs' Orchestra Monthly whether it is advisable for a jazz drummer to read the part or to fake.

- T. D. B., Maynard, Mass. Whether to fill in a drum part by faking or to read the part is a matter governed by the circumstances surround an engagement and should be decided by the leader of the orchestra and yourself, as it is largely a matter of choice.

In a big dance band, when playing from a special arrangement, you are expected to read the part and play without deviation therefrom. However, it is customary in general business where the musicians are reading from regularly printed arrangements, to observe the introduction and special endings, and to fake the rest. This is more or less a commonly established practice in modern drumming

Drum News

The Ringling Bros. Circus came to town last month, by heck! and "The Drummer" received a very pleasant visit from the three drummers in the band, Harold Hillman, Albert Bellisle and Rowley Hyde.

The circus business seems to have become more standardized in late years, and the life of the circus musician runs along smoother channels than in "the good old days."

Now they have hot and cold running water, etc., in the Staterooms (1) of the Ringling Special Pullmans, and from all accounts they live on the fat of the land. Once a long, long time ago "The Drummer" perpetrated a very limited engagement with a circus and when he arrived home he felt a FREE TO DRUMMERS!



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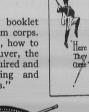


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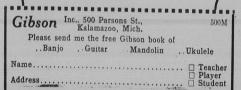
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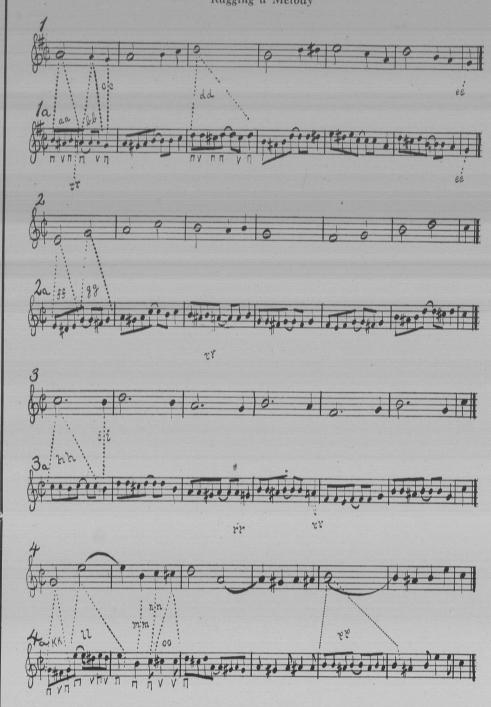
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THE professional banjoist (either tenor or plectrum)
may not be as much interested in this subject as will
be the novice, yet, even so, the former may find here a

"It" takes up the time value of five eighth-notes and a few things that can be used to good advantage. It is hardly necessary for me to say that this method of ragging written. In order to produce a syncopated effect, the is effective only when playing solo (or with piano accompaniment); when played solo-style, with a wind instrument playing the sustained notes, the effect is not so good, and this for the reason that the "half-tone drop" (the note that occurs a half-tone below the melody note) will clash and sound

indicated by the clef, the notes in all examples are to be played an octave higher than they are written. The first doubt will find it easy to play the fill-in as written, but the half note in each of the measures of examples 1, 2, 3, and 4 real stunt is to try to play direct from the melody and takes up the time-value of three eighth notes, in the correfill in the sustained notes without referring to the notes sponding examples 1a, 2a, 3a, and 4a, the HD (half-tone in the staff below. A little study of the different forms drop) occurring but once (see "aa"). A quarter note with a lot of practice will do the trick. following a half-note also take up the time-value of three eighth-notes, the first two being tied (see "bb"). The last quarter-note at "cc" is played as written. Whole notes are played as shown at "dd." Note that the HD occurs twice. The melody in No. 2 is played as shown in No. 2a. The first half-note at "ff" is played in the same manner as at "aa," but the last half-note takes up the value of three eighth-notes and a quarter-note (see "gg"); the HD occurs only once. In Nos. 3-3a, the dotted half-note takes

up the value of six eighth-notes as shown at "hh," with one HD occurring before the tied notes. The following quarter-note at "ii" is played as written. In Nos. 4-4a, the

quarter-note. The following quarter at "mm" is played as quarter note at "nn" is given the value of an eighth-note, and the last quarter-note at "oo" takes the value of a quarter and an eighth. At "pp" notice that HD occurs three times with a tied whole and quarter.

All the examples shown are supposed to occupy the space of a period (eight measures), but had to be condensed to Example No. 1 gives the melody (as shown in the upper six measures because of lack of room. Therefore, the last staff of a piano song copy), while No. 1a shows the manner of "ragging" the sustained notes. As "actual pitch" is

> H. F. Totman, head of Totman's U. S. Music Studio in Hoboken, New Jersey, is a professional player, as well as teacher, of banjo, saxophone, piano, violin and drums. As a reader of this magazine he "likes to see the music section brightened up now and then by one of A. J. W's. good

> Joseph Ens is a professional player and teacher of the tenor banjo, 'cello and saxophone in Irvington, New York.

Melody for August, 1928



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I have been studying trumpet and baritone for three years. Nevertheless it is difficult for me to produce a good tone and high notes. At times I am unable to play much above middle C. After reading one of your recent articles on lip forma-tion, I am inclined to believe my trouble is in my lower lip being too far back. Moving it forward seems unnatural. I have studied correspondence courses, practicing lip vibrations, and can produce the buzz advocated, but of course do not know whether I produce it right. My lips are thin but the lower teeth are behind the upper teeth. Would you advise me to continue playing, or not waste any more time? I love the instruments and still have hopes of mastering them.

- E. G. R., Wheatland, Iowa.

You evidently are not moving your lower jaw forward enough, or rolling in the lips sufficiently, so that the vibrations will be on the outside of the red tissue. The trick in producing high notes is to hold the lips back and not permit them to protrude into the mouthpiece cup. Practically every one has undershot teeth. Through not moving the lower jaw forward enough, the majority of trumpet players hold their instruments towards the floor.

When you change your embouchure, it is to be expected that you will experience a reaction in the lip muscles and will not be able to do much playing for a short while.

As long as you like to play these instruments, I do not

see any reason why you should stop. Under a good teacher you can be put on the right track within two or three months. If you are interested in studying under a good teacher in Chicago, I can recommend several excellent instructors there.

Wind Instruments and Goitre

I am a young girl, attending high school. My particular desire is to learn to play the trumpet, but my parents refuse to give their permission, believing that a goitre will result from blowing a wind instrument. Our local band instructor claims this fear is unfounded. Can you advise me whether playing the trumpet will endanger my health? - W. C., New York City.

Personally I believe your band instructor is correct. I know of no persons suffering from goitre through playing wind instruments. Your doctor will tell you that goitre is an enlargement of the thyroid gland, due to lack of iodine in the system. The majority of wind instrument players have excellent lung and chest developments. If you learn to play correctly, little or no strain is necessary. Even in large symphony orchestras where it is sometimes required to play a tremendous fortissimo, the musicians do not blow strenuously. Systematic training enables them to play with ease, just as piano movers become accustomed to moving heavy pianos without harmful results to themselves. I have written to a medical authority on this subject and will forward his report to you.

Liquid Courage

I am a cornet player. When playing at home, I can easily reach high G above the staff, but before the microphone or a visible audience, I become scared stiff. I have been told that the best cornetists have given their finest performances when "lit up." How can I overcome stage fright? - E. J., Chicago, Ill.

An intoxicant is very far from being the proper remedy for stage fright. It may temporarily stimulate the courage of a player, but will result in bad physical after-effects. Many "stars" have fallen through the constant use of liquor which eventually weakened their nervous systems to such an extent that they could no longer play. A player usually experiences that "heartsinking" through a lack of confidence in his skill. He may not be well trained, and foolishly has selected a number beyond his ability. His instrument or mouthpiece may not be of the proper quality, thus preventing him from performing naturally. Play before the public as often as possible, and you will soon find you are conquering this fear. When you get to the point where you find you are improving, you will have little difficulty in entirely overcoming your nervousness. A cornetist preparing for solo work should take advantage of every opportunity to play with piano or orchestra accompaniment in order that he may become accustomed to playing in good rhythm. When studying alone, a player is quite apt to take liberties in the matter of changing tempos too suddenly; when playing in public, if the accompanist does not keep up with him, he becomes nervous. If you accustom yourself to play with an accompanist, you can more easily discover your stumbling blocks and be prepared for them when you have to render a solo.



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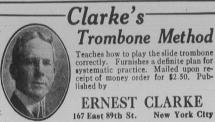
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WEST COAST NOTES — By J. D. Barnard

pheric theatre in the Northwest. The organ has not been decided on, though enlarging of the present Arcade Wurlitzer is under consideration. . . . Joe Saini, drummer and brother-in-law of Paul Ash, who recently sprang into will join his famous relative at the Paramount. . . . Earl See has resigned as manager of the Hoquiam Theatre of the organ at the Portola, Seattle. . . . Ernest Krauter, Embassy Theatre, Seattle, has signed up with the Seattle Pantages, Los Angeles. Betty is still going strong, too. Theatrical Federation and will hereafter use union em-

ment considers artistic. Music is supplied by a three-piece orchestra (piano, violin and 'cello) and organ. Joseph Wayne succeeding Allen Kane. . . . John Coletti late of the American, Oakland, Calif., is now conducting the concertat the Portland Theatre, Portland, Oregon, has proven, in stage band. . . . "Mitey" Ann Leaf, that winsome engaged at this theatre inception. MacDonald has a very Ann knows her onions, and is such a big attraction that fine voice which he makes use of during his solos, and patrons are responding enthusiastically to his efforts. He is truly P. Hans Flath, organist, is featured at the Uptown, Kansas a big-time organist and is deserving of this splendid engagement after years of playing "the sticks." The North-popular. . . . Ted Henkel is conductor of the orchestra and there seems to be a greater proportion in the large organist. The Capitol is Australia's newest picture theatre, first run houses than in the suburban theatres. In other and impresses one as the finest house on the continent. words, residential theatres in Portland and Seattle boast of Henkel and Scholl were both imported from California,

The Jacobs Music Magazines' Chicago representative destinies at the Rivoli since last October. His Sunday onehas become the editor of a new art and music magazine — hour concerts have been a real source of enjoyment for The Aesthete. We all know Henry Francis Parks, literary music lovers, and will be sorely missed during the summer ability, and I feel sure he will make a success of this new season. . . . Dave Good has been engaged as guest journal. The question in my mind is, how does Henry conductor at the Capitol, Salt Lake City. Good, who hails find time to: — play his daily shift at the Chicago United from Los Angeles, succeeds Oliver Alberti. The latter Artists, plan scores and solos, teach his organ class, con- has gone to the Colorado Theatre, Denver. . . . Texas duct his column in the Tribune, edit a magazine, correspond has been the scene of several changes among the organists. with others, and keep everybody happy. Henry, please enlighten me further. . . . Herbert Graf, teacher of Muth is at the Worth, Fort Worth, and L. Earl Abel, harp, and prominent soloist of Seattle is presenting an formerly at the Congress, Chicago, is at the Texas, San ensemble of 65 harps in concert June 1st. . . . The Antonio. . . . Phil Lampkin succeeded Alex Hyde as United Artists Theatre, Seattle, formerly known as the leader of the stage band at the Portland, Portland, Oregon. Coliseum until about a year ago, closed indefinitely June . . . William Zimmer, organist, has left the Empire, 6th. The reason, as it has come to me, was lack of patron- San Antonio, and is now located at Dallas. . . . age. . . . Hermi King, stage band leader for Fanchon & Sarli, musical conductor at the Aztec, San Antonio, has re-Marco, is to return shortly to the 5th Avenue, Seattle. tired from theatre work, and has opened a violin studio ... Harry Nease and his orchestra are playing at the there. ... Castro Carazo, musical director, Saenger Auditorium Ballroom, Tacoma, Wash. . . . Emily Farr, Theatre, New Orleans, is vacationing in Havana, Jamaica, J. E. Agnew, Pub., 5444 Highland, Kansas City, Mo. organist at the Broadway, Tacoma, which recently and South America. . . . Nat Nazarro, Jr., is master of

THE D & R Theatre Co., is constructing a beautiful new house in Hoquiam, Wash., to replace the Arcade. The new house, of Spanish renaissance architecture, has not been named as yet. The interior will represent a Spanish garden, and will be the first, and as yet, only atmosthe limelight as master-of-ceremonies for West Coast for Columbia, and have an enviable reputation on the Theatre, has left for New York. It is rumored that he Pacific Coast. . . . William Roller and his orchestra are now featured on the stage of the Rialto Theatre, Bremerton, Wash., along with the Fanchon-Marco revues D and R Theatre Co. . . . Reggie Watts is now playing playing that house. . . . Ernie Russell, the last bigtime organist to play in Seattle, was shifted to Loew's organist at the Empress Theatre, Fairbanks, Alaska, was State, Los Angeles. . . . Frank Garramoni will be recently married in that city to Miss Gertrude Flood. . . . conductor of the orchestra in Oliver Morosco's new play-Henri Damski, clarinetist of the Seattle theatre orchestra, house, the Belmont, Los Angeles. . . . Newell Alton was featured as soloist with the Capitol Grand Orchestra, seems to be doing nicely at the organ in the Orpheum, Vancouver, B. C. for one week recently. Calvin Winters is the conductor of the Capitol's fine orchestra. . . . The recently completed her seventh year as organist at the

. . . Eddie Dunstedter, organist of the Minnesota Theatre ployees. . . . The Scattle Society of Theatre Organists Minneapolis, deserted the console for a week to make some recently were entertained at the Arabian Theatre. The recordings in Chicago for Brunswick. If you haven't entertainment committee, under the direction of Harry heard any of his records, hie yourself to the nearest music Reed, offered a splendid program. The main feature of shop. His work is a revelation. . . . Vic Meyers, the evening, however, was the playing of special organ leader at the Trianon Ballroom, Seattle, has received a numbers, by prominent members of the profession, in illus- commercial pilot's rating from the Department of Comtration of the adaptability of the theatre organ to the merce. Vic has been interested in aviation for some time, accompaniment of motion pictures and other phases of and recently completed a course with the Washington organ playing. . . . Dorothy Huston and Katherine Aviation School of Seattle. . . . Freddie Barnard is the Beasely are the organists at the Wintergarden, Seattle. new leader and master-of-ceremonies at the Missouri, . . . Eddie Pardo, who made such a hit as master of St. Louis. . . . Jan Sofer is acting as guest conductor of peremonies at the Majestic, Dallas, Texas, is now in his the concert orchestra at the 5th Ave., Seattle, now that the 7th week at the Circle Theatre, Indianapolis, Ind. . . . United Artists has closed. Hermie King is back as leader Tom Terry, organist, Loew's State, St. Louis, is now also in the business of building stage consoles for theatre organs.

of the stage band. . . . Jamie Erickson, organist, is now featured at the Cabrillo, San Diego. Erickson was at the They tell me Tom is doing nicely, thank you . . . Julius K. Johnson, organist at the St. Louis Theatre, St. Louis, is vacationing in California. Earl Estes of Chicago, is substituting during Johnson's absence. . . . Catherine Custer, 17-year-old organist, is doing solos at the Pantages, Washington (state) Chapter, American Guild of Organists Portland, Oregon. . . . Mischa Spiegel, violinist, is featured as guest artist with Salvatore Santaella's orchestra, station KFOA, Rhodes Department Store, Seattle. Rivoli Theatre, Portland. . . . The first little art-picture Organists scheduled to play are: - Malcolm Hughes, theatre on the coast recently opened in Hollywood. Known Marvin Brain, Joseph Greener, Rosa Zimmerman, Kenneth as the Filmarte it is sponsored by West Coast, and was Lyman and W. H. Donley. . . . Alex Hyde, former stage formerly the La Mirada. Films to be shown will be foreign band leader at the Portland, Portland, Oregon, is now acting and domestic products, but only those that the manage- in that capacity at the new Minnesota, Minneapolis, Minn. is at the console. . . . Homer MacDonald, new organist orchestra at the T & D, while Eddie Peabody heads the my opinion, a wiser choice than the organist who was first organist, is now playing at the Boulevard, Los Angeles West Coast have to move her all over the place. . . . west, I am sorry to say, is over-run with mediocre organists, at the Capitol, Sydney, Australia, while Fred Scholl is better organists, as a whole, than downtown houses. It each one having played important engagements in Los sounds ridiculous, but is nevertheless true. The reason for Angeles and San Francisco. Mr. Henkel also leads the this is not quite clear to me. The managers choice is about stage band and produces the presentations at the Capitol. the only answer, though several large outlying houses pay . . . Salvatore Santaella made his final appearance in more for four hours work than "first runs" do for six. Of concert at the Rivoli Theatre, Portland, Oregon. Shortly course, these are in the minority. I give up! . . . Billy after, he left for Europe to divide the summer between Wright is getting enviable notices on his organ work at leisure and study. He will return next September to open Loew's Midland, Kansas City. . . . Miss Bachelder is the new United Artists theatre, which will replace the old now playing organ at the Beacon Theatre, Seattle. . . . Majestic. Santaella has successfully ruled the musical

Melody for August, 1928

ceremonies at Loew's State, St. Louis. . . . George O'Donohue and his band recently opened at Cedar Palace, Dallas, Texas' new night club . . "Ollie" Wallace, organist, brought to the Capitol Vancouver, B. C., for one week, was held over for four more, which is considered a record. . . . The largest pipe organ made in the west, was shipped by the Kimball Organ Company, to the new Minneapolis auditorium. The organ has 10,000 pipes, and contains 90,000 cubic feet of space; the size of five average homes. Twelve freight cars were needed to transport the instrument. . . . Jackie Souders and his band have proven a huge success at the Strand Theatre, Vancouver, B. C. Souders and his men have been here eight months working with the Fanchon-Marco revues. . . Theatre chain operators say the stage band idea together with the master-of-ceremonies is waning, and they are now in search of a new form of stage entertainment for the picture houses. That means Paul Ash, Eddie Peabody and others will be relegated to the orchestra pit, "from whence they came." . . . Grauman's Chinese Theatre Hollywood, is installing Movietone Equipment. . . Emil Brambilla, one of the early conductors at the old Coliseum Theatre when it "sported" a fifty piece orchestra, is now leader at the St. Francis, San Francisco. . . . Sam Wineland, for many years one of the most Prominent orchestra leaders in the Northwest, has returned to Seattle, after a successful engagement of ten months at the Granada Theatre in Spokane, which he opened last fall. Mr. Wineland came to Seattle about twelve years ago, to open at the Strand Theatre. From there he went to the Coliseum (now the United Artists)

where he directed the thirty piece orchestra. During this engagement he won a reputation for his outstanding ability, and his talent was much in demand. After closing at and his talent was much in demand. After closing at this theatre just a little over a year ago, he took over the leadership at the orchestra at KOMO. Since leaving the radio station, Mr. Wineland has been in Spokane, where he was scheduled to remain twelve weeks, but his popularity was such that the management arranged for a ten months was such that the management arranged for a ten months.

Wile is a brilliant solo harpist, doubles on tenor banjo. Want work together. Must be steady work; prefer hotel or theatre. Will consider road. Address C. A. TEMPLEMAN, Capitol Theatre Bldg., Sioux City, Iowa. (8-9-10) was such that the management arranged for a ten months engagement. Wineland has not announced his next connection, as yet. . . . A. H. Biggs, formerly organist at the Woodland, Seattle, is now playing at the Coliseum, Ketchikan, Alaska. . . . Edna Ward is playing organ at the Liberty in the same town. Edna previously was engaged at the Empire Theatre, Anacortes, Wash. . . Jules Buffano, stage band leader at the Seattle, since

its opening, has left for California. Buffano's place was taken by Jack Bain, who has been leading Vic Meyers' orchestra at the Butler. . . . Stealing the show at the Fifth Ave., Seattle, Hermie King was welcomed back in no uncertain terms by the audience on his opening night. That it was the most enthusiastic of the five openings which have marked his theatrical engagements in Seattle, is the consensus of opinion of many. Hermie left the Fifth Ave., about two months ago, when Eddie Peabody opened, and has been on the road for West Coast since. . . . The Pantages, Seattle, is to close down shortly, for a period of two weeks, for the installation of Vitaphone and Movietone. It is not quite clear what producer's pictures will be used hereafter. For the past two years Pantages have had first runs on Fox Pictures, but this producer now controls the West Coast Theatres, and has issued orders that Fox and First National product be used exclusively in all houses of the chain. The Blue Mouse has first run right in Seattle to Warner Bros., the only producers using Vitaphone, but it is presumed Pantages may use Vitaphone acts and Movietone for Universal pictures, if the latter are secured for this vaudeville chain. . . . Thomas Solberg, clarinetist at the Blue Mouse, Seattle, has composed a new march, Line Up which was featured recently by the Blue Mouse Orchestra. Mr. Solberg is making a name for himself as a composer having written two very fine numbers in the past; one, a march, The Hikers, and the other a dainty waltz Arbutus Valse. They have met with great favor with Blue Mouse patrons when featured at that theatre. . . . Freddie Blauert, ten year old leader, recently opened at the Wintergarden, Seattle, as guest conductor. Freddie plays piano and clarinet, and is to give several piano solos. His youth and exceptional talent make him one of the outstanding conductors on the coast. In addition to his musical ability, he is quite a linguist, speaking English, German and French. . . . The Delmonte Blue Dogs, a splendid jazz orchestra and a feature

C. T. L. Murphy (Director High School Music Department), Kahoka, Mo. Your magazines are perused with a great deal of interest and we find much valuable matter

act in "big time" vaudeville, which originated in Seattle, is

leaving Seattle after several weeks' rest to play the Keith-

Orpheum circuit. The boys will be on the road for about

two years. . . . The Mayflower Theatre, the prize

mystery of Seattle, is now reported opening August first.

The mystery is: — what company will operate it?

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

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WE ARE in receipt of a prospectus of the Vermond Knauss School of Theatre Organ Playing whose address is 210 North Seventh St., Allentown, Pa. This booklet contains full information concerning the things the school has to offer embryo organists, as well as a pedagogical biography of its founder, who, by the way, was a pupil of Dr. Anselm Goetzel, in turn a musical disciple of Anton Dvorak. Mr. Knauss, as disclosed by the prospectus, has had a wide and varied career as a composer and musician, having been leader of the famous Kilties, music director of numerous musical comedy companies, conductor of his own symphony orchestra on tour, and guest conductor of the National Symphony Orchestra (Arthur Bodansky, conductor) New York. His career as a motion picture musician has included positions either as conductor or organist, at Wm. Fox's Japanese Gardens and Theatre, New York City, Wm. Fox's Nemo of the same town, and a number of other well-known houses. The prospectus referred to will be sent to anyone writing the Vermond Knauss School at the address above given.

TO further promote and encourage symphonic band music in America the Carleton Symphony Band at Carleton College, Northfield, Minnesota, announces a prize for the best Symphonic band composition as follows: Rhapsody, Symphonic Poem, or Overture — Prize \$200. A complete conductor's score must be submitted. The contest closes October 1, 1928, at midnight. If no composition is deemed worthy, the prize will not be awarded. The Oliver Ditson Co., through its publishing manager, Mr. William Arms Fisher says: "We will be truly glad to have the opportunity of publishing the work (referring to this contest) provided it is of distinctive worth." For full conditions write to Carleton College, Northfield,

WE ARE modest in our display of jewelry. Not for us emblazoned watch charms and scintillant scarf-pins. We prefer reticent porcelain in our teeth to strident gold, and our neckwear would do credit to a mortician. It can be seen that we are conservative, and therefore when we say that upon the receipt of three little pins which have just been added to the line of the General Specialty Company of 4320 N. Claremont Ave., Chicago, Ill., we were tempted to adorn with one of them the coat of our sober summer suit, it can be taken as prima facie evidence that they are neat and nobby, not to say tasty! These little pins are representations, respectively, of a baby grand piano, an eighth-note and the emblem of the A. F. of M. The eighth-note appeals to us particularly as a not too ostentatious means of conveying to an observant world that one practices the gentle art of music. It has the further appeal to our narrow-mouthed New England purse of only costing sixty cents. For persons to whom expense is a mere detail the other models at one round iron boy a copy will no doubt hold interest.

WE ARE in receipt of a letter from E. E. Strong of the Fred Gretsch Mfg. Co., of 60 Broadway, Brooklyn Fred Gretsch Mfg. Co., of 60 Broadway, Brooklyn, New York, in which he says:

"A fellow by the name of F. K. of Nampa, Idaho, had a sad story in your paper, in which he complained that he was having trouble finding a small size Tenor Banjo for youngsters who couldn't manage the 23-inch scale.

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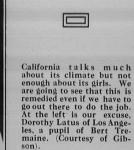
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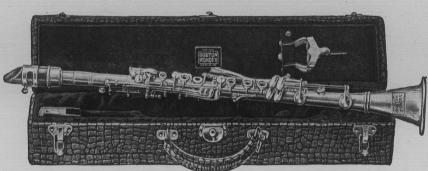
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