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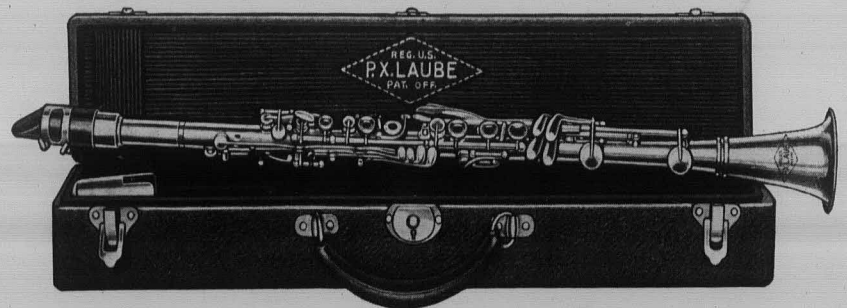
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SEPTEMBER
1928

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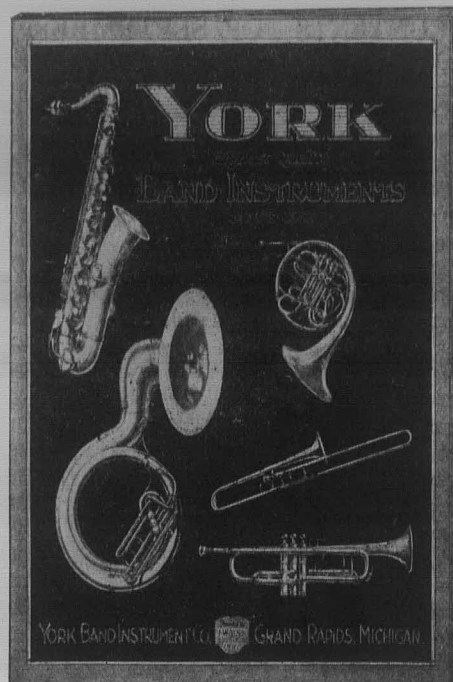
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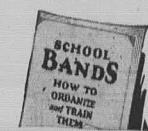
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This and That

THERE is no question but that the summer band and orchestra camp idea has caught on, and that the people who conceived the thought, as well as those who placed it on a practical basis, are to be acknowledged as possessing a far seeing vision, and commended for a splendid contribution to the cause of music.

The National High School Summer Camp at Interlochen is a rather impressive expression of the plan, and possibly one of the most stimulating happenings connected with this camp, which by the time we go to press will have closed its first and extremely successful season, was the appearance of Ossip Gabrilowitsch as guest conductor of the orchestra.

Ten years or so ago, if one were to have suggested to an eminent conductor that he wield the baton for an orchestra composed of school-children, even high school children, the proposal would probably have been met with some amusement, possibly a slight resentment, and most certainly a positive, if politely couched refusal. The advance of instrumental music in the schools, however, has changed all this, and at the National High School Orchestra Camp, which receives a carefully selected group of young instrumentalists, it has been possible to provide for the visiting conductor an ensemble which, if it may not equal the best of our symphonic organizations, nevertheless presents material worthy of the attention of any conductor who has the interest of music's future honestly at heart.

On the program given by Mr. Gabrilowitsch and the orchestra one finds such music as the *Tannhauser Overture* with its difficult horn opening, the *First Symphony* by Beethoven, and Tschaiikovsky's *Marche Slav*. Those who heard the performance of these works say that they were not only performed adequately by the orchestra, but, at times, brilliantly. We are, of course, referring to the young players response to Mr. Gabrilowitsch's conducting, which it is needless to say, is always marked by the sterling musicianship and scholarly reading inseparable from an artist of his standing.

To those of us who are somewhat prone to question music's future, and deplore its present state, camps like that at Interlochen shine as a beacon ray. These students are there because they love music; no boy or girl, the young being the young, would voluntarily give up a vacation period of freedom and idleness to continue studies in a subject, unless possessed of a forceful inner urge not to be resisted. Not even with the lure of the woodland to assist—all camps have the latter to offer. That is why we say that the National High School Orchestra Camp is a beacon to those who doubt. Mr. Joseph E. Maddy, organizer and director of the camp, to whom credit is due largely for its existence, is to be congratulated on the well deserved success of this splendid experiment.

Page Mr. Croesus!

IN connection with this matter of summer camps for young instrumentalists, note must be made of two others in addition to that above mentioned. One of these, the Wainwright Camp, situated on the shores of Lake Oliver, Lagrange County, Indiana, has just passed through the fires of two seasons and emerged with renewed strength like the salamander of old, and the other is a projected camp, fathered by C. A. Warren, Supervisor of Music, Brunswick, Maine, to be called, as we recollect, the Eastern Orchestral and Band Summer Camp with a proposed site on Casco Bay, which as everyone knows is a beautiful indentation of the Pine Tree State's coastline.

A story of the Wainwright camp appeared in the March (1928) issue of the magazine and our readers are aware of what it has to offer to young musicians. The success it

has attained bears witness, once again, to the true interest in music taken by our young. For this we can thank, without question, the teachers of instrumental music in our schools, whose work is to receive special editorial attention in our columns in the near future.

The Warren project appears to be moving steadily forward. A number of prominent people are interesting themselves in the camp, including Francis Finlay of the New England Conservatory of Music, Mr. E. S. Pitcher, president of the Eastern Supervisors' Conference, E. W. Newton, Harry E. Whittemore, former president of the Eastern Conference, and Dorothy H. Marden, Supervisor of Music in Waterville, Maine. The officers and directors of the New England Music Festival Association are also active in its behalf.

We want to see more of these camps; there is little danger for some time of crowding the field, which is something, of course, we would not want to see. We can imagine no greater pleasure, if we were a modern Croesus, than scattering a round dozen of such camps at strategic points throughout the land in order that these earnest and serious (and how earnest and serious they are!) young musicians, who are rapidly coming into existence the country over, might be given an opportunity to pursue their training in surroundings which would not only enhance the pleasure of their work, but in addition give them new strength and vitality for their return to the fall and winter schedules of study.

Well, we are not a modern Croesus, but we pass the hint to such as are!

Plenty of Room

THE Movietone and Vitaphone appear to have created some consternation in professional instrumental circles, and it is quite natural that any invention with the implied potentiality of robbing musicians of their positions should be looked upon askance by these same musicians. We ourselves have given the matter some thought. As publishers of a magazine with a large following of professional musicians, anything which affects their welfare is a matter for our serious consideration.

We have come to the conclusion that whatever anxiety has been expressed is a bit premature. Without in the least desiring to minimize the seriousness of the outlook if Movietone and Vitaphone were to oust musicians in our theatres, we refuse to become unduly flustered because we do not believe that this will in any great measure be the result of its introduction to the public. Of course we do not pose as an infallible prophet of incontestable forecasts, but to our mind, synchronized films will constitute an added feature to, rather than a replacement of, present motion picture programs. It is further our belief that for the metropolitan houses at least, this addition to the present type of program will take the form of short features and news reels, in which latter field the device is supreme.

It is quite possible that we write from a vast ignorance of the subject, but we are emboldened to air our views because there seems to be a wide divergence of opinion expressed on all sides and it is quite impossible for everyone to be right. We therefore nail our flag to the mast, and on it can be read in letters plain and bold: "Room For All!"

Tabs

Recently we had occasion to note, if not to lament, the passing of the hurdy-gurdy. It appears that we were somewhat premature. One morning while mot-aw-ring in our Ford from country estate to less than country

train service, we met three of these "little brothers of the piano" on a stretch of road comprising one half-mile. This leads us to suppose that the art is not vanishing but merely migrating. Once again we are forced to contemplate the awful possibilities the future holds for America's countryside.

We are told that radio-broadcasting over the systems of one of the large hook-ups has reached such proportions that "five thousand microphone appearances must be arranged each month for artists and speakers." To say nothing of those arranged for people who are neither.

The Aesthete Magazine

AN aesthete according to dictionaries of standing, is one who appreciates beauty. The genus was beautifully satirized in the character of the immortal Bunthorne by one Gilbert, a librettist of parts. This brilliant literary *tour de force* has caused the term to mean something more and less than the dons of Oxford grant it. For this reason we doubt the wisdom of our good friend Henry Francis Parks in naming his new venture (the July issue of which is before us) *The Aesthete Magazine*. The title gives off a slight odor of horsehair and patchouli. However, a certain dramatist, not unknown to fame, has had something to say about names, and we bow to a wisdom that has survived more years than we shall ever see.

As to the contents, there is an article by Freeman Hopwood, *Religion and the Dance*, which one must be either very, very young, or very, very old, to find stimulating, dealing as it does in a somewhat frank manner with certain aspects of the dance, and in which Isadora Duncan is quoted as saying, "Let our children come forth with great strides, leaps, and bounds." (Good Heavens!) an article by Alice Willey (we are suspicious of that name) on Giorgio Polacco, illustrated with a portrait by Carl Bohner and an excellent cartoon by Ulderico Marcelli; *Writing a Song*, by Lillian Rosedale Goodman, in which one finds the statement that art is the expression of the soul (compounded of much honest sweat and brow-wringing we make so bold as to say); *A Clarion Call to the Dominant Artistic Ego* by William Henry Setsam, which, praise be to Allah, is better reading than one is led to believe from its title; *La Marcha de las Torreadores*, Op. 1, No. 1, composed by Henry Francis himself; installment number two of the *Jazzology of Organ Playing* by the same Henry; book reviews, and photograph record reviews.

An extensive demesne, messieurs et mesdames! So extensive that it would scarcely be fair, at this moment, to say whether or no it has been covered successfully. The starting of a new magazine is an arduous task in all conscience, and like all things created by man, the result does not spring into being full powered, and equipped to meet the world. We will watch with interest the development of *The Aesthete Magazine* in the months to come. There is one thing, however, to which we must give tongue, right here and now, and that is the green ink and glazed paper. Henry, how could you!

A Recommendation

WE believe in optimism, particularly when it is backed up with common sense. It is for this reason that we wish to draw attention to Mr. Sabin's column, *The Violinist*, in this month's issue. It will be found to contain an efficient stiffener of limber spines. Read it!

The Instrumental Teacher and His Work

The author is Teacher of Instrumental Music in the Huntington Park Union High School, California. He writes clearly and forcefully; at no moment is one in doubt as to his exact intention or meaning. We believe his ideas to be sound, and are confident that his answers to the questions raised by Mr. Lockhart are worthy of the most serious consideration.

By JOHN HAWKINS



JOHN HAWKINS

HERE is not yet much standardization in the work of the instrumental school teacher. On the programs for the majority of schools the instrumental teacher is scheduled for the band and orchestra periods, and after that we glance along and find that he has faded out for the rest of the day. Once in a while he is down for a period of instrumental coaching; often he has become an itinerant teacher making the rounds of several schools. It is still rare that we find him with a full schedule of instrumental class work.

There are some two score different orchestra and band instruments and every child in school is ambitious to play at least one of them, yet with all this potential possibility the instrumental teachers are hard put to fill their schedules. A snappy band parading down the street is a good advertisement for the school and the instrumental teacher, but we have had plenty of propaganda to justify the advanced band and orchestra. The present need is for teachers to put over the instrumental class instruction. A school of a thousand students should provide two or more teachers for this type of work. An ideal program should include three beginning ensemble groups one of strings, one of wood-winds, and one of the brass-wind instruments.

The Various Groups

The string class may consist of two basses, six cellos, four violas, and a dozen violins. No music is needed at the start. The G, D, and A strings are common to all the instruments and the different types of bowing can be practiced on these open strings to the count of the instructor. There will be a need of demonstrations, and maybe a little individual help in the three sections — cellos, basses, and violins-violas — but it can all be done in the regular class period. When the right hand exercises are finished the progressive studies can be taken up; these should be fingered and unisonal. The basses will get the progressive exercises as readily as the violins. The unisonal studies will take about a month or six weeks; then the class is ready to start with the unmarked harmonized studies.

This work is intensely interesting and the

motivation is perfect. Every member of the class will work hard to keep up with the ensemble. As the class changes from the unisonal to the harmonized studies there is a lively interest, and a few weeks later, when complete pieces are taken up, there is still another thrill. A quintet of strings makes a far more interesting group than a class composed entirely of violins or cellos, and the teaching procedure is very little altered by this method.

Now of what shall we compose the wood-wind ensemble? Two bassoons, two oboes, four flutes, a quartet of saxophones, and a dozen clarinets. Some preliminary explanation and demonstration will be necessary, after which the class can start the same type of progressive lessons as the string ensemble. The first exercises should also be unisonal and fingered for each instrument. The teacher will have enough to do without the necessity of coaching each student how to finger the notes. The second step consists of unfingered harmonized studies, and here is the proper time to commit to memory the fingering for the various registers and keys. The third step will introduce program pieces.

What about the brass ensemble?

Two BB♭ basses, one E♭ bass, two baritones, two French horns, one mellophone, three trombones, and a dozen cornets. Two or three percussion instruments, can also be added with little extra trouble. More preliminary explanation and demonstration, and the class is off. Again we have the fingered studies all unisonal. Don't jump into harmonized studies right away; the class takes to unisonal exercises

eagerly. While the instruments sustain the tones the drummers perfect the rolls and learn to count time. The brass instruments pass through the same three stages as the other ensembles.

Given equal conditions which one of these groups will advance most rapidly?

A check in one of the large high schools disclosed the fact that for the first two steps, unisonal and harmonized studies, the three groups advanced with equal speed. The same texts were used in the three groups, and the daily work was practically the same, page by page.

Suppose all students of the beginning ensemble classes do not make the advanced band or orchestra is there justification for starting so many on instruments?

There is justification aplenty. The ensemble training will function every time the student hears music played. If he gets no farther than the junior orchestra or the ensemble class, for that matter, his understanding and appreciation of instrumental music will justify the course. There is, however, a very small percentage of ensemble students who do not continue their study of music in some form or other.

The Advanced Classes

In addition to the beginning ensemble classes there will be, of course, the advanced band and orchestra; then the junior band and orchestra for the ensemble students, as they leave the beginning classes. There might also be advanced string, wood-wind, and brass ensemble groups to take care of the artist students which a complete instrumental program is sure to provide. The last named groups are ideal for radio programs, civic clubs, and the like. The field is unlimited. All the schools will welcome a full instrumental program. It is up to the teachers to put it over.

When the school hires an English, or history teacher there are well organized courses for the new teacher to take over. The program is all arranged, cut and dried, before the teacher arrives and there is nothing to do but meet the classes.

What about the instrumental teacher? Are the courses standardized? Does he meet his

classes at regular periods and is there a full schedule arranged for him?

Most of us know that the instrumental teacher is left to shift for himself as best he can. This isn't the fault of the school; it is just an evidence that the work is in an early stage of development. The teachers themselves are the only ones who can bring organization and standardized courses to the work. For the resourceful teacher there is abundant reward, but those who lack initiative should find work under more rigid supervision.

In the February issue of the Jacobs Music Magazine is a very interesting article by Mr. Lee Lockhart, entitled *Promoting the School Band and Orchestra*. Many important questions are raised. I shall not presume to give final answer to these questions but after nine years of practical contact with instrumental teaching in the schools I feel moved to voice my suggestions. Following are a number of Mr. Lockhart's questions with answers, as they appear to me.

Shall instruction be private or in class?

School teaching is class teaching. Fifteen is the minimum enrollment in many of the city high schools for a teacher-period assignment, and the average must be greater. The instrumental teacher can do even better. It is possible to take up to thirty pupils in a class, and start them all from the beginning. A new literature for instrumental class teaching has become available, and has very materially simplified the work. Of course there are times when groups of instruments and individual players must have special help, but this is true of all subjects.

How long before ensemble training should begin?

According to the above method ensemble training begins when the class is first organized.

How shall teachers be selected?

If the instrumental program is to go over successfully the teachers must be well trained. There should be some pedagogical background along with the artistic ability to play one instrument well, and there must be a working knowledge of all the instruments in each family group. Unfortunately the colleges offer little help to the instrumental teacher. There is much talk about the symphony, scholarly methods, and the like, but for real practical help the instrumental student must turn to those who actually are doing the work. Some of the universities offer valuable summer courses but these courses are a negligible factor when one considers what really is needed. Even these courses are not standardized; no two of them are alike.

What characteristics and abilities are essential in one who is to be successful?

The guardians of the young generation look to the teachers for moral, intellectual, and artistic guidance. The instrumental teacher,

through his contact with the public and the popularity of his courses, must be able to maintain the high standards of the profession. He must, above all, be a musician, but culture and refinement are also indispensable; the academic teachers are all college trained. Special certification has been possible for the music teachers, but, even now, some of the states are doing away with the practice.

What will be a fair sum for him to be paid?

Certainly no less than the maximum for other teachers in the school. If he is only a part time teacher, of course, some special arrangement must be made. The full time instrumental teacher often commands a higher salary than the regular schedule.

Shall jazz be included in the music and have a place in the school ensemble?

There is a considerable opposition to jazz in the schools, both by the teachers and parents. Of course, if the orchestra is composed of a jazz instrumentation (a sax team, brass team, banjo, etc.), the combination will no doubt fall into jazz. A symphony orchestra playing jazz would hardly be expected, even from high school students. As a side issue, if there seems a demand for it, the teacher might organize a special jazz band to play for school dances, and the like; it would be good training for those who are expecting to follow this type of work as a profession.

What is the place of school music in the regular course of study?

The instrumental course should be a regular part of the school curriculum. The practice of taking students when available for a few minutes of coaching certainly will not tend to standardize the work. The instrumental classes must be recognized as a regular and important feature of the school routine. When the instrumental teacher demonstrates to the school administration that his classes are up to the required numbers and are moving along successfully, there need be no worry about justification of the courses, nor interference with academic subjects. Program adjustments will be made with the interests of instrumental classes included.

As an agency for the development of the general good is a band or orchestra worthy of school time or credit?

BELOW are pictures of beginning ensembles as outlined in Mr. Hawkins' article. These ensemble classes are divided into three groups one of strings, one of woodwinds, and one of the brass-wind instruments. No prerequisite of musical training is required to enter these classes. Instruments such as the French horn, oboe, bassoon, and the like, are usually furnished by the school.



Education is preparation for life, and music is a part of life. There should be no question about giving school credit for music work done in the regular school classes. Usually, one period of recitation and one period of home study five days a week, fills the requirements for a solid, or full, credit. If no home work is required from the course, a half credit is given. If the class meets a double period each day, a full credit is given without the home practice.

Should instrumental music in the schools be considered a strictly vocational subject?

The professional ranks will no doubt be filled with talent from the schools, but this should not be the only function of instrumental teaching. Many people will want to play instruments who do not care to make music a life profession, and many others will take it up who are not sufficiently adapted to make a success of it. Everybody should know something about music because of its aesthetic and cultural benefits.

Should the band and orchestra enter contests and festivals?

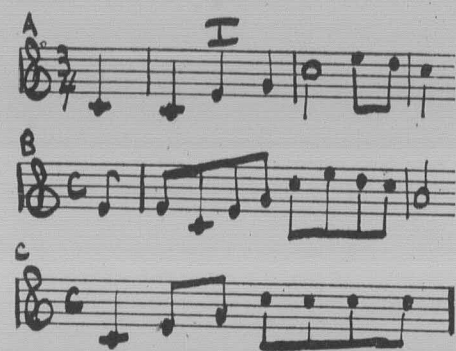
The spirit of contest seems to be instinctive in the human race. Its application to music has been frowned upon by many. The end, however, justifies the means, and since the contests have stimulated the advancement of instrumental music in the schools, let us have them. There is one danger to come from this. Many schools go in so intensively for the contest that they subordinate a fundamental advancement of the students to the mastery of a single contest number. It is possible to take a raw beginner and after he has formed an embouchure, teach him in a few months to play his part, by rote, in the contest number. These contest trained students often change schools and find themselves unable to cope with students who are trained to sight reading. If the contests were based upon sight reading only, a more valuable type of training for the students would result. One of the finest movements for the instrumental students has been the organization of national and state bands for special occasions. The work of the national orchestra at Dallas and Chicago has no doubt done more to promote a wholesome interest in music among school administrators than the whole contest movement.

The outlook for the instrumental teacher has never been brighter. After a while, committees will be formed, all the methods and opinions will be sifted and resifted, and there will be evolved a standardized course of study as well as standardized methods for the instrumental teacher. Teacher-training colleges will also organize new courses to take care of the students who are to enter this type of work. Just how soon these ideals will be realized depends upon the good work of the pioneers who are now in the field.

Purple Pellets for Pallid Imaginations

By Arthur Cleveland Morse

HERE is a story to the effect that a certain well-known composer whenever in the predicament of finding it necessary to work without the where-withal to set about it, would lean heavily on the kindly offices of the shot-board. Now a shot-board, for the benefit of the uninitiated, is simply a section of board in which has been grooved five channels to represent the five lines of the staff. This and a handful of BB shot is all the equipment necessary to give this composer's imagination the necessary tonic application for which it yearns. He sprinkles the shot on the board with a lavish hand and then studies the result. Some of the little pellets of lead have landed in the grooves, some between, and some outside the channelled area. As he earnestly examines this heterogeneous, and, it must be admitted, to many, uninspiring sight, the shot begin to form themselves into groups of notes of varying values; certain ones are mentally (and actually) discarded, bar lines appear mysteriously and the composer's heretofore somnolent imagination has awakened from its doze and is paving the ground for a flight into empyrean regions.



This all sounds very reprehensible, and many will wonder how inspired music can be evolved from any such haphazard proceeding. Of course the joker in the whole affair lies in the fact that no theme, nor anything remotely approaching a theme, existed on the lowly shot-board before the composer in question evolved it from his slowly aroused imagination which it was the purpose of the device to awaken. In constructing his ideas from this material, probably the most germane expedient at hand to our composer was that of rhythmic variety. The difference made by a slight shift of accent, with or without a change in time signature, is something that many people do not seem to realize. One of the first exercises in composition given by the late head of a world famous conservatory of music consisted in setting his class to work at writing melodies from the somewhat scant material presented by the tonic triad. This might appear to be a task of some magnitude, but it is quite surprising the number of combinations that can be worked and the variety of character given merely by a readjustment of accents, note values and time signatures. Examples I and II show this clearly. "A," in example I is, of course, the opening bars of *The Star Spangled Banner*; B, *When You Were Sweet Sixteen*.

With the exception of the first note these sequences of intervals are identical, but a shift of time signature and a displacement of accents have converted the grandiloquent character of our national anthem into the mawkish sentimentality of a shop ballad. Example I (C)

PERCY GOETSCHUIS, in the Introductory to his "The Homophonic Forms of Musical Composition," gives as the second of four "important requisites of successful musical composition . . . an active and fertile imagination." Furthermore he goes on to say that this "second condition, imagination . . . can evidently be cultivated and developed to a large extent." This is quite true and is one of the great blessings conferred by the study of composition, but even the most active and highly trained imagination at times finds itself in a condition of lassitude bordering on collapse; at such times, it is necessary to apply a restorative to its fluttering nostrils. In this article is given a household remedy which will go far towards reviving swooning inspirations.



is a portion of this same material whose character has again been changed by the simple device noted, and been given a distinctively burlesque quality. It is, of course, that humorous effort of by-gone days *Where Did You Get That Hat?*

Example II once more emphasizes our point. In A is presented the opening notes of Charpentier's *Louise*; in B, a bar or two from *Lucia di Lammermoor* by Donizetti. In this instance, as before, a decided shift in character accompanies that of accents and note values. Charpentier's theme is vigorous and buoyant, Herr Donizetti's, although still vigorous, has a treacly quality which by no means lends sprightliness to the subject. Example III A is *Carry Me Back to Old Virginia*; B, *Chant du Voyageur*, by Paderewski. Again the contrast in character is strongly marked; the refining influence of the Paderewski version being greatly in evidence. In all these instances, for expediency's sake, parallel examples have been given in the same key regardless of that in which they were originally written.

Rhythm, the Magician

Here we have a number of germinal ideas in which two or more of each group are shown to be based on the same series of notes (some with negligible differences), and yet by a judicious use of rhythmic change have acquired entirely new musical characteristics — are in fact, genuinely different musical ideas. It can be seen from this, that the gentleman of the shot-board did not lose his title to creative ability simply because he received, from his interesting little device, the initial impulse to write.



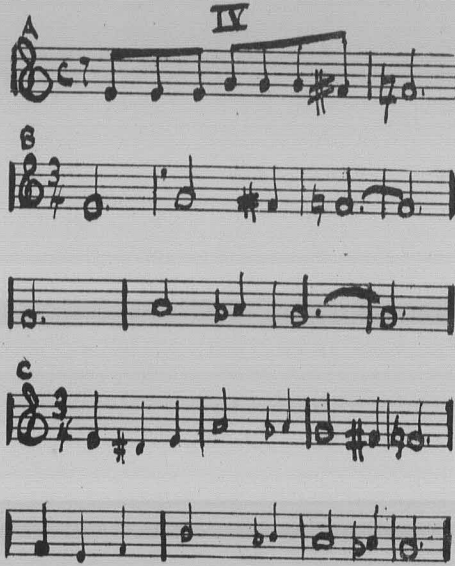
Once the impulse was well under way the use to which the material was put depended of course on the individual characteristics of his

musical personality. An examination of the complete tunes from which quotations have been made will show the variety of ways these ideas can be put to use, and if it be true that rhythmic differences in the musical germ lend varying and decidedly individual countenances to the same, then it is equally to be recognized that this individuality increases in proportion as the piece unfolds and thus diverges more and more from its starting point. An example will easily show the thing I am attempting to point.

In number IV A is a short, very short, portion of Nevin's *Rosary*. Now let us use this as a stimulus to our imagination. We will say that we wish to write a simple little waltz-tune. Reducing Nevin's measures to their barest elements and turning them into $\frac{3}{4}$ time we get B in example IV.

Nevin Cleverer Than We

It will be remembered that Nevin repeats this phrase in the next two measures of the song. As we are not concerned with the workings of successful plagiarism but rather more interested in the manner a sequence of notes can suggest entirely new musical ideas, we proceed to repeat these intervals a step higher on the scale. Upon looking over what we have accomplished we are forced to admit that Nevin had a prettier talent than ours, and has successfully proven it by his handling of this material as against our own modest effort. We are immediately struck by the fact that the result is somewhat plain cake, and so we set about the business of doling it up, if you will pardon the phrase. This we do as in IV C, making the added notes smaller to more easily indicate the original material.



At this point I am suddenly struck with an idea, dig into my pile of music, and draw forth *Ma Mie* by one Norman Leigh, published by Walter Jacobs, Inc. I find myself in the right. Herewith is presented, in example V, a few measures of this tune. It will be noticed that the portion offered is developed from a verbatim quotation, with the exception of the time signature, from the first four measures of our attempt to make interesting the waltz we had evolved from Nevin's opening sequence of notes. Now I know Mr. Leigh very well indeed. I might lay claim without successful contradiction to being his closest if not his dearest friend. I

also happened to have been present at the birth of the present exhibit and I take oath, asseverate and solemnly maintain that no such process as I have described ever took place at the writing of Mr. Leigh's tune, but if there had, I should think none the less of him than I do, and certainly the same attitude would apply toward this particular emanation from his pen; there is in it, not the slightest resemblance to Nevin's song either implied or in fact. Nevertheless *The Rosary* could very easily have supplied the initial impulse to Mr. Leigh's imagination, as it did to ours, when we set about writing the little waltz that led to such surprising and, should we say, embarrassing, results.

The Shot-Board Vindicated

Thus again I believe I can claim that the composer's shot-board is a perfectly legitimate means toward an end. It is not the board that is responsible for the ideas. Its part is simply to set in movement those obscure and difficult-to-understand processes which result from its impact upon the composer's imagination. No results will attain from its helpful ministrations if the imagination does not exist. You can depend upon that!

Jacobs' Piano Folio of
CONCERT MISCELLANY, Vol. 4

Ma Mie

CHANSON D'AMOUR

PHOTOPLAY USAGE
Quiet scenes with an emotional undercurrent

NORMAN LEIGH



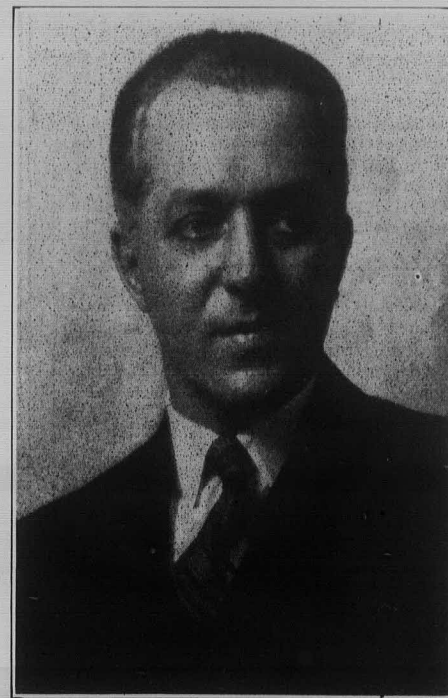
EXAMPLE 5

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A Successful Organist and His Credo

By Robert Wilson Ross

ROBERT BERENTSEN was given an excellent start in his musical life by virtue of the fact that his mother was Anna S. Berentsen, a renowned coloratura soprano, affectionately known as the Norwegian Nightingale. Mr. Berentsen's father, a Norwegian also, was a doctor and practiced his profession in Chicago, Ill., at the time our subject was born, although it was not long after he accepted a new location in Minneapolis, Minn., where Master Robert was started on the piano at the age of six. Not unlike other notables, great possibilities and promises were discovered in the subject of our sketch in a comparatively short period of time, and at the age of ten he became leader of his school orchestra. It was but a short time after this, that Mr. Berentsen expressed keen interest in and desire to learn the pipe organ, and by the time he was fourteen he received his first organ position, that of assistant organist at All Saints Church in Minneapolis. At fifteen, he was assistant at St. Mark Protestant Cathedral and a year later was appointed Organist and Choir Master of St. Anagarius Lutheran Church where he conducted, with much success, a mixed chorus of sixty volunteer singers.



ROBERT BERENTSEN

From there Mr. Berentsen left for European study, and while in Norway held the position of organist of the Holy Cross Church in Bergen, taught public school singing, and conducted a male chorus of nearly one hundred voices, acting also as piano accompanist at many of the concerts. It is well to mention here that notwithstanding this busy routine, he averaged thirty organ recitals per year, in various cities of Norway.

In 1911, Mr. Berentsen went to Germany to study at the Royal Conservatory of Music in Berlin, taking up organ, piano and all forms of theory. He remained there until 1914 when the World War began. In this year, he was the only organist engaged to appear at the

musical festival at the Centenary Celebration and Exhibition in Christiania, after which he returned to his native country, America.

Not unlike other organists who have had an ideal training in the legitimate style of playing the organ, Mr. Berentsen became interested in the possibilities of the new motion picture theatre organs, just as they were being installed, in 1914, in a few of the theatres in New York City. To give this new field a trial, he played for some three years in the old historic Academy of Music on 14th Street. As a knowledge of all theatrical routine was his goal, he acted also as Vaudeville leader in Proctor's theatres. Among

the engagements that followed are to be mentioned those at the Broadway, Rialto, Rivoli and Strand in addition to many in neighborhood houses in New York City. Mr. Berentsen was engaged to open the Metropolitan theatre in Brooklyn and the Capitol theatre of New York City, where he served in the capacity of chief organist until a complete change of musical administration took place.

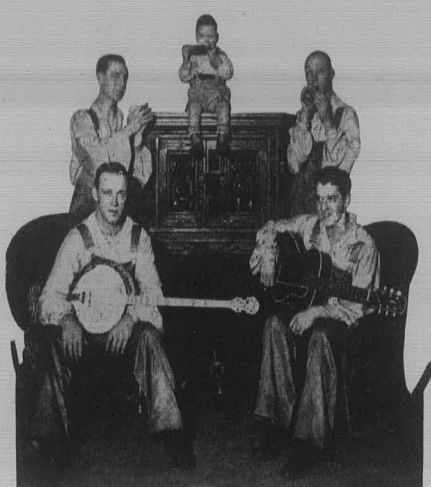
Mr. Berentsen also had been active in the social side of his profession, being interested in any organization formed with the object of benefiting his colleagues. This is indicated by the fact that he was the first Vice-President and second President of The Society of Theatre Organists (S. T. O.) of New York City. He was early a strong advocate of the elimination of harmonium parts with more fully cued piano parts in orchestral scores, the which is now recognized as being the best practice in theatre organ playing. He is the author of many articles on organ work and has addressed conventions of the National Association of Organists on the same subject.

Mr. Berentsen was selected for the position of organist at the Eastman Theatre, Rochester, where he has been for the last five years, performing with the Philharmonic Concert orchestra and accompanying visiting artists in the Eastman Theatre Concerts. Aside from this position, Mr. Berentsen is also instructor in the Motion Picture Course of the Eastman School of Music (a branch of the University of Rochester) which is probably the first motion picture course to be included in the curriculum of an academic institution. The attendance at this course draws not only locally, but most states of the union are represented, even to the Pacific coast, which can show a number of organists who have studied in the Eastman School.

Mr. Berentsen does not believe in forcing the heavier classical numbers upon an audience

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Yet—particularly if the orchestra is small—your instrument cannot be spared, even for a single chorus. So, unless you play an instrument which permits you to play and sing at the same time, it is obvious that you cannot use your talents to the best advantage.

It is in cases like this that the expediency of playing a fretted instrument such as the Banjo, Guitar, Mandolin or Ukulele becomes delightfully apparent. In a sense “You can both have your cake and eat it too.” You are prepared to make the most of your abilities at all times. In any event you carry no handicap, regardless of conditions.

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enough to have been my father, and all of them passed away years ago, but before their passing (and after I had become known as a cornet player with Gilmore's Band) I met them many times and we talked about the days when I was the “kid of the orchestra.”

As previously stated, our engagement was with the Baker and Farron Company, who operated a Summer Garden in Buffalo, where we played from eight to twelve every night. At first it was a wonderful and broadening experience; Ed's orchestra played all kinds of music and my salary of ten dollars a week looked like a “young fortune” to me. But all this changed, for under the cold comfort of continual boarding-house living the glamour of the new life soon wore off, and I began to think what it meant to a boy; to be constantly in the midst of home comforts and the affection of parents. I tried not to dwell gloomily on these thoughts, but they would not be quieted.

When the excitement and newness of my position had worn entirely off, and as I became more and more impressed with the difference between the environments of a strange place and those under which I had lived and been brought up, genuine homesickness began to creep in. One night when my thoughts and feelings had become all but unbearable, I told Ed how horribly homesick I actually was, and added that if he didn't get a substitute for me soon I would throw myself into the lake. Don't smile! Remember that I was a musically sensitive boy of only fifteen who never before had been out of his home surroundings.

I so thoroughly enjoyed playing the cornet at night that I forgot everything gloomy, but with the whole day to myself I had nothing else to do but *think!* After playing for a month, Ed wrote to Duncan McNabb (a cornet player in Toronto) who came on to replace me, and I returned—*home!* Upon arriving there I cried quietly to myself for sheer happiness in knowing that I was back again where there was nothing but love and kindness. I at once began practicing harder than ever, but with a new experience behind the practice, and, upon resuming my school work in the following fall, I devoted myself more seriously to study, with a new appreciation of what a good education means to a boy.

(TO BE CONTINUED)

Nampa, Ohio.—A new band has entered the lists here. Nampa's fifth band was organized a little over three months ago, and is composed entirely of women. Its first appearance in the early summer was vigorously applauded, and its director, E. M. Mathews, gratified by the progress is planning to increase the membership to forty or fifty.

Plymouth, Mass.—Winslow Phinney, member of a regimental band during the civil war, and the last surviving member of the organization, recently passed away at his home in this town. At one time he was a member of Phinney's United States Band, directed by his brother, Frederick Phinney, which toured the country for several seasons. The Los Angeles school band was largely the inception of Winslow Phinney, and remains as a memorial to his interest in such matters.

Escanaba, Mich.—This city has in charge of its Municipal Band, one of its three bands and five established orchestras, Joseph Greenfield, who has organized numerous successful bands in all parts of the United States during the last thirty years.

Taunton, Mass.—Albert Conture, First Sergeant United States Marine Corps, who has been in Pekin, China, for four years as leader of the American Legation Guard Band, has returned to his home in Taunton. Having completed sixteen years of service, Sergeant Conture is now a member of the Fleet and Marine Corps Reserve, and after a period of rest will probably again take up his professional work, either as clarinetist or conductor.

Let's Get Acquainted

MERLE Johnston was started on his career as a saxophonist through the emergency of a college orchestra, to wit, that of the Clarkson Institute of Technology at Potsdam, New York. Merle was the premier trombonist of the organization, but there was much trombone talent therein and no saxophonist. Johnston, realizing the need of a saxophone in the matter of giving the orchestra the *je ne sais quoi* of hip stimulating quality which was just coming into vogue, volunteered to learn the, at that time by musicians, abhorred instrument.



MERLE JOHNSTON

Rash promise of thoughtless Youth! Before Merle could learn to toot the sax, a sax must be found for Merle to learn to toot! The village was combed, and eventually an old brass instrument, relegated to an attic to spend its declining years, was unearthed. What to do for a teacher? If anyone in that town knew anything about the playing of a saxophone they were keeping it extremely dark, believing, evidently, that discretion was the major part of self-preservation.

Nothing daunted, and refusing to take the glaring hint, our future virtuoso of the today wholly rehabilitated and highly respectable saxophone, undertook to teach himself by the aid of a complacent piano, and despite the outcries of a frenzied neighborhood. This he succeeded in doing, and in consequence the orchestra of Clarkson Tech was able to vie with any of its collegiate rivals in the matter of furnishing music calculated to ripple the spine and dislocate the bustle.

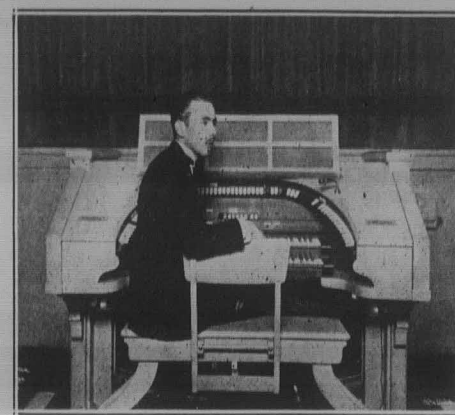
At the present writing, Merle is one of the best known reed specialists in the country. His favorite instrument is the B₇ tenor saxophone and he loves it dearly, although it is not recorded that he kisses it nightly as is told of the aged Roman who, through an excess of devotion, wore away the lip of a favorite vase. He records for practically every well known phonograph company and is heard over the NBC system on numberless broadcasts, including the Burns Brothers Miners (Advt.) whose programs he himself conducts. The School Girl Complex Trust also engage his services, and he is to be found amongst the cohorts of Major Doublemint, entertaining the delectable Princess Juicy Fruit and her royal papa, King Spearmint. (advt.)

Merle also composes solos for sax, amongst the latest of which may be mentioned, *Valse Elegant, Morning Glory, Blue Streak, and Tip Toes.* A versatile chap.

GIRLS of the Great American Guild of Console Artists, and all others of my young lady readers who have a penchant for handsome organists of the male species, hold your breath and restrain your emotions! Fulfilling my promise made in a previous issue of this magazine, in this brief word and camera sketch I am presenting the “big thrill.” In name he is Denzil Piercy, in rank he is one of the most capable organists on the West Coast, in personality—well, he is one of the most conclusive arguments against the common assertion that good looks and talent don't go together in the same individual. Now you all can let go your breath and nerve tension.

I met Denzil Piercy a few months ago when he was engaged as associate organist at the Bagdad Theatre in Seattle. As I frequent the Bagdad a great deal, an ample opportunity was afforded me to hear him play, and so I know whereof I speak. After years devoted to piano study, Denzil took up the theatre organ and worked intensively to perfect himself in that art. He attended the University of Oregon, majoring in music, and following his graduation was engaged by the West Coast Company for their Highway Theatre in Portland, Oregon.

Later he was transferred to the Liberty in that city, where he played for many months on the magnificent Wuritzer made famous by Henri Keates, and still later he was asked to open a new Smith organ at the Arcade in Cottage Grove, Oregon. He accepted the offer and made quite a lengthy stay, finally leaving to play the new Estey



DENZIL PIERCY

at the Irvington in Portland. For a long time Denzil held a desire to move to Seattle, so one day he packed up his other shirt and came to this city, where he was immediately engaged for the Bagdad. During the recent Union trouble at that house Denzil folded his tents. He did not remain inactive very long, however, as he not only is a competent organist but a tremendously ambitious hustler. Within a few days the man had an honest-to-goodness contract in his coat pocket to open a brand new Kimball at the Coliseum in Juneau, Alaska.

Denzil states that during the entire boat-sail to Juneau he was able to maintain both equilibrium and dining schedule. Soon after boarding the boat he met George Graham, the Kimball representative from Chicago who was on his way to install the new Coliseum organ, and they had a grand time talking “shop.” Denzil says he'd be glad to hear from any of his old friends, and hopes that some of the boys will get up his way. —J. D. Barnard

IT IS not praise we seek and need, but recognition,” said that great master of histrionic art, Richard Mansfield, and today Mr. Harry D. O'Neil is recognized not only as a brilliant cornet soloist, but also as a trumpet artist with a reputation for dependability in symphonic and oratorio work exceeded by none.

He is special instructor in English at the Washington High School in Milwaukee, Wisconsin, and trainer and leader of the High School Band; a feature soloist with the Milwaukee Park Board Band; a member of the Turnverein Symphony Orchestra, and a radio artist broadcasting during the winter with that organization from Station WHAD. His compositions for cornet and band are of a high order.

Harry D. O'Neil was born in Dorchester, Massachusetts, on February 17, 1893, and began to study the cornet at the age of ten. At the age of eleven Harry moved with his parents to Bangor, Maine, where he continued his study of the cornet under R. B. Hall, who was noted as a march writer. Recognizing the boy's inherent talent and ability Mr. Hall endeavored to make Harry the best player in the State, and at the age of twelve years the youngster became a regular member of the old Bangor Band, a musical institution dating back to 1850, and famous during the Civil War period. Steven Crean, a renowned cornet soloist, was engaged as leader of the famous band upon his arrival in America from England.

In 1912, at the age of nineteen, Harry entered the University of Maine, and during his stay at the college played solo cornet with the University Band. He also was special cornet soloist with the University Glee Club when it toured New England. In 1915 he went to Washington, D. C., to visit his brother, E. C. O'Neil, who was a member of the United States Marine Band under Capt. Santelmann, and recognizing the lad's unusual capability this eminent bandmaster offered him a position in the famous organization. Harry graduated from the University in 1916 with a

degree of A. B., and in 1917 began teaching in the Bangor High School, besides having charge of the band work.

Mr. O'Neil removed to Milwaukee, Wisconsin, in 1920, where he assumed a position in the Washington High School as instructor in English, also teaching and directing the school band. It is well worth the effort and struggle to become supreme in one's line of endeavor, and life is too long to start into its exigencies without either a trade or a profession. Opportunity never does much for the man who is not willing to work, and a hard day's work never is regretted when we begin to get results.

During the past five years our musician friend has been cornet soloist with the Milwaukee Park Board Band; also first trumpeter in the Annual Spring Festivals, playing the difficult trumpet part of the great solo, *The Trumpet Shall Sound*, in Handel's *Messiah*—a most exacting piece of playing for any artist, with its fifty high Bs. Although this part is scored for the D trumpet, Mr. O'Neil plays it on a B₇ instrument.

Mr. Hugo Bach, leader of the Milwaukee Park Board Band, recently composed a cornet solo the *O'Neilian*, especially for Mr. O'Neil, which he is now playing with great success. Numbered among his own march compositions are: *Pride of the U. S. A.* (dedicated to and played by the U. S. Marine Band); *To Live and Dare to Die For*; *Democracy*; *Military Life*; *Hail to Old Glory*; and *Uncle Sam's Favorite*. Mr. O'Neil also has written several solos for the cornet: *Flash of Gold*, *Polka Virtuoso*, *Nightingale Polka* and others. —Arthur H. Rackett.

RALPH ESPOSITA was born on July 15, 1891, an only child, of Italian-American parentage. Neither of his parents was inclined actively towards music, yet both possessed the inherent love for it common with most Italians. Accordingly, when young Ralph showed serious interest in an old guitar that had been left at the Esposito home by some friend of the family he was immediately placed under the tutelage of Professor Salvata—a well-known teacher from the Conservatory of Naples who had come to this country to assume the leadership of U. S. Navy Yard activities. The boy's music ambitions were now put to a severe test. For the first year and a half he was compelled to devote his entire time to the study of theory and harmony; then followed eight years of hard study on the violin, during which period he played in public only when participating in recitals by the professor's pupils. At length, however, he achieved his ambition and became a professional.

Ralph's first engagement came when, at the age of eighteen, he was given the leadership of the Bijou Theatre Orchestra. At that time the ordinary pit musician in the theatre received the princely sum of eighteen dollars a week, while the leader drew twenty-five. However, after serving two years in that capacity for such a munificent salary, our friend found that by switching to the banjo he could earn much more money, and so became the banjo player at Prospect Hall in Brooklyn. Four years later he again switched instruments, this time changing to tenor banjo (the instrument which he has played ever since), and two years after that change Ralph was introduced to Broadway's “Mazda Belt” through an engagement with the Strand Theatre Roof Orchestra at \$60 “per”. In another two years he was earning \$100 a week and “transportation” with Pat Rooney (2nd) on the Keith-Orpheum circuit.

Ralph refuses to state the salary he draws, and has been drawing since then, giving as a justified reason that he too has to turn in his income tax reports. Since severing associations with Pat Rooney he has been with such nationally known figures as Joe Gibson at the Moulin Rouge; Tony Martucci, Eddie Kay, Mike Special and many others; at present he is with Charles A. Strickland at the Mayflower Restaurant in New York City. In all of his many associations he has been accorded special solo parts because of his marked ability in rendition and interpretation.

Ralph Esposito is a most sincere and enthusiastic banjoist who has recorded for practically all the phonograph laboratories, and for about two years has broadcast over WHN. He has also served as house-man for Okay and Apex in Canada. He conducts as large a class of students as his time will permit.



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Synchronization Again

BELOW will be found an opinion concerning mechanical film accompaniment, received too late for our August issue, but which is given here because of the fact that Mr. Reed is organist at the Egyptian Theatre, Seattle, Washington, at which house the Vitaphone and Movietone are weekly features, and is in a position to speak whereof he knows.

"I believe that mechanical music for picture accompaniment is a 'passing fancy,' and a novelty. The sooner it is adopted universally by producers, the sooner it will die its natural death and legitimate organists and orchestras will return to favor and find their audiences doubly appreciative. I am of the opinion that 'canned music' will never supplant organists and orchestras entirely, except as I see its possible use as a weapon in the case of differences with the amusement trades.

"The lack of personality evidenced in radio programs and electrical recordings is revealed in this type of synchronization, although for news reels and novelties, to displace stage attractions, I see possibilities for its continued use and success. Before many months have elapsed many producers will be using talking sequences in a number of their features, and many will have synchronized scores in addition.

"From my experience, I have received more compliments from patrons on my own synchronizations since the installation of Movietone and Vitaphone, than before. As most of these comments were passed on to me through the management, I have thought it possible that the patrons directed their remarks through that channel, thinking their reaction to synchronized scores would thus be noted. If the showing of an occasional feature with 'canned accompaniment' will tend to bring out the contrast between it and the personally produced stuff, and enhance the value of organists and orchestras, we should feel indebted to the 'animate orchestra' for raising the market value of our own stock, and for magnifying our own capabilities.

"I am sure that the management is well pleased with Movietone News and entertainment and with Vitaphone acts, but realizes that synchronized features as a rule have failed to live up to a satisfactory standard. The short subjects will dress up a show nicely, but the feature is the thing that means money to the box office, and with the exception of *Don Juan*, *Seventh Heaven* and a few others, the synchronized features have proven mediocre.

"The uncertainty of the mechanism, and the possibility of a breakdown at any time, present a hazard that is often embarrassing to the management, and while an accident during the showing of short subjects might spoil that particular unit of the show, a mishap during the screening of a synchronized feature would prove disastrous. The blowing of a tube at such a time would necessitate changing to the other projection machine and the following reel, and such an occurrence would probably mean a serious break in continuity of the story by the elimination of one or more important sequences.

"However, I am of the opinion that 'talking movies' are with us to stay, and that future development on this marvelous invention will tend to lean more toward perfection of sound reproduction in short subjects and spoken sequences than toward synchronized musical scores for features."

—Harry Reed.

Light quirks of music, broken and uneven,
Make the soul dance on a jig to heaven.

When in the seventeenth century Alexander Pope wrote the couplet quoted above, was he not all unwittingly prophesying our jazz music of the twentieth century? And was not Sir Thomas Browne of the nineteenth century likewise unconsciously predicting it when he wrote the line: "The same piece of music may make one man merry and another man mad?" Nor does it seem at all probable that, if he had lived in this century and listened to some of the jazz of today, Joseph Addison (1672-1719) would have written the line: "Music is the only sensual gratification in which mankind may indulge to excess without injury to moral and religious feelings."

—M. V. F.

D. Harry McPoyle, Treasurer of the Philadelphia Fraternity of Theatre organists, is a popular feature at the Aldine Theatre, Wilmington, Delaware, where he is now rounding out his third year. In his labors in the Fraternity, with which he has been connected since its inception, he has always been an enthusiastic and earnest worker. He has been a subscriber to *MELODY* for nine years. The magazine herewith greets an old friend.

Shall We Fake?



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Conducted by
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Installation No. 58

ANYBODY who will take the trouble to write all the way from Alaska deserves precedence in these columns. And if you now rise to ask me if it is any more trouble to write from Alaska than from South Boston, I will come right back and say I bet you never did it. And by the time you think up an answer to that the copy will have gone to press. The source of this discussion is, as you may have guessed, that someone has written from Alaska. The name, Denzel Piercy; the place, Juneau; the date, June 20th; the subject, improvising; the letter, as follows:

Ever since Miss Kerr wrote that rather startling article "Woman's Place in the Theatre," I have had a profound desire to step forth and emulate her with a lengthy diatribe on my own pet hobby.

Before I go farther, I boldly declare that doubtless, if judged by the canons of the righteous, I am a hopeless heretic, and due to be eternally damned for my too liberal views.

Then too it may seem a bit out of place for one of my comparatively tender years (I must confess that the relative merits of Hoover and Smith are of only the slightest interest to me, as I am still incapacitated by a few months from casting my vote for either of them) and inexperience, questioning the judgments of my seniors, but, as this is the day of youth—*here goes!*

I frankly admit taking great delight in playing from the screening of the title to the end of a picture without once lighting up the console, and not from laziness either, as I find one can work quite as hard at improvising as when reading a printed score.

Dr. Riesenfeld says that music should be subordinate to the picture, and the audience should not be conscious of hearing a familiar tune. In this I firmly agree with him, insofar as it applies to dramatic pictures. With comedies and light features however, that is something else, yet again.

It is in the field of the dramatic picture that improvisation has its greatest use, in my humble opinion. I always feel that I can do better justice to such pictures as *Underworld* and *Metropolis* by improvising rather than playing a set score. The long dramatic stretches in such pictures are usually divisible into several smaller episodes, each rising to its own climax, the situations becoming more tense as the action flows along, until finally comes the grand climax, usually ending abruptly.

I often find, when I use a printed score for such a picture, that long before the aforementioned grand climax I have used up all my thunder, so to speak, have lost the trend of the story, and missed most of the smaller climaxes, with the result that the music for the evening has been largely a roar and a rumble, ceasing only for the occasional saccharine strains of the love theme.

This process is repeated for the second and perhaps the third time, improving considerably of course with each rendition, but as the average run of a program in the various theaters where I have been employed has been limited to two days, which means four performances, it will be seen that most of the screenings are taken up with adjusting the score to the idiosyncracies of whatever cinema happens to be catering to the elite of Main Street.

Then to state the other side of the case, when I play dark organ, improvising, or faking if you will, I select several themes for use during the picture, presenting one to the villain (usually announced on the bass register of the kinura and trumpet), one to the heroine, for her very own, one to the hero and heroine for use in sticking them together with a sugary icing after the fashion of a musical baker concocting a cake, and perhaps one to the mother or any other members of the cast who seem to be deserving of such distinction. Then I weld the whole together with a firm touch.

Even the first showing goes off smoothly, and each succeeding one shows more thorough elaboration of the thematic material and the general level of the performance is raised considerably by the marked increase in smoothness and tonal variety brought about by this method.

There is no doubt but that the organists who merely idly drool from one key to another without coherent thought, are the ones who have brought improvising into such disrepute. But, mind you, such organists as a rule have had no training along these lines, and have received slight encouragement to do so. Then too I have often had a sneaking suspicion that those organists who as little success with improvising would be just as complete a

washout even if they were energetic enough to get up a printed score.

It is for my many contemporary Main Street organists as well as those who hold down suburban jobs, that the ability for capable improvising should prove to be of the greatest value. It is my honest opinion that if sincere effort is expended upon improvising, the results will be effective and gratifying to the audience as well as the organist. It should not be frowned upon by teachers and critics merely because it is frequently a sham to which the organist with a meagre library or lack of initiative, resorts, but should be encouraged, for the reason that one with a bit of creative ability, and the will to do, can create by its means a definite and charming setting.

I had the pleasure of playing as assistant to Ron Bagott, (now feature organist at the Seattle Theater, a Public house), while he was at the Bagdad theater. Dramatic pictures are his forte, and he plays them in much the same fashion as I have previously outlined. From his scores I have received a great deal of inspiration. In general the thought that I have tried to put across is that improvisation, as an effective means of picture accompaniment, is deserving of much more serious consideration than has been accorded it in the past.

While I am at it, I suppose I may as well make a full confession, and spill the fact, which no doubt you have already suspected, that while my early training was along the classic lines of heel and toe, both right and left, I have shamelessly backslidden, and my right foot has become so unreliable that I have been forced to place it firmly upon the swell, in order to prevent such a lamentable accident as Miss Kerr related in her letter to your department which appeared in the June issue.

The subject of improvisation is one which is very dear to me and I could rave on by the hour, but I imagine that this is quite sufficient for the present, and my only hope is that you will disagree with me, for, as I am the only theatre organist in Juneau, I have been unable to air my views, and would warmly welcome an opponent with a new typewriter ribbon.

Such as it is, I have an answer to this correspondence. It is that improvising is for the experts, and playing printed scores is the best way to become expert. I mean this as no reflection on the writer. I simply imply that the method outlined does not constitute good advice for beginners or those in need of advice and improvement. I have always jostled against improvising in the theatre because most of it is terrible. The reason it is so awful is that it is used in order to get by without having to work for a living.

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

I was recently talking to two theatre managers about the talkies. One of them said, "All these organists on contract in houses using Vitaphone programs should worry. They simply sit around and get paid without doing any work." And the other manager said, "Well, that's nothing new."

I do not wish to leave the impression that I agreed with this crack. On the contrary I go on record to state that if an organist did nothing but feed rolls into the instrument, with or without butter, he would still be earning his money. Solitary confinement in a dark, ill-ventilated pit seven afternoons and evenings a week is in itself worth considerable compensation.

Nevertheless the gag reflects a certain state of mind on the part of managers which is not always unjustified. Granted that the work is arduous, the conditions irksome, the inspiration meagre, no man ever yet found pride or progress in doing less than his best. The dribbling that goes by the name of improvisation on most theatre organ consoles is considerably less than the best. It generally represents an earnest desire on the part of the organist to get along without having to read music. Such organists cannot be said to be improvising intelligently or with artistic purpose. Even if they were, they would usually be found to have insufficient musical background to attain their goal.

Perhaps it is unfortunate that there are always some skillful organists whose improvising is so artistic and satisfying that they move others to that sincerest form of flattery, — imitation. Even successful imitation is spurious. Unsuccessful imitation is scurrilous.

Help! Help!

Now I gotta couple a letters from a couple a fellers. They've been a-rassing with cue sheets and similar problems, and want to know where to get off at. One of them writes in from Martinsburg, Penn., with a trusting confidence that makes me really embarrassed. He confides:

"I thought I would write and find something about the movie game. I would like to assemble a score for the movies, but I don't know what order to follow. I have been unable to procure cue sheets to guide me. What music should I buy and how should it be arranged?"

This boy is in a state of Original Sin, if that is what I mean, from which he must be led through the ABC's of movie music. Those ABC's are: Masterpieces of Piano Music (Mumil Pub. Co.), Mammoth Collection (Fischer), and selected volumes from the different classifications of Piano Folios (Jacobs). Outside of that the queries raised by this correspondent were answered in the July issue.

The other letter comes from Mr. W. Nichols Bosworth of Bristol, Vt. It is an interesting sidelight on conditions in small theatres, and I print it with an active sense of appreciation of the compliment involved.

First a little appreciation: I have been working two nights a week playing the movies with my orchestra in a small theater near here, to drum up trade on off nights. I never would have been able to hold down the job if it hadn't been for information which I have received from your articles in the *JACOBS MUSIC MAGAZINES*. I hardly knew there was a cue sheet before reading your articles, and my ignorance on other phases of the subject was profound.

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REPRESENTATIVES WANTED

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Regarding the letter in July from Mr. Merle Hosford, I agree with him: When do you get a rest? We are all there is, no organ, and a fellow gets pretty tired. This week we played *Ben Hur*. Some show. We were most dead when it ended. The cue sheet calls for a rest of twenty minutes, but the manager would fall on us like a ton of bricks if we stopped for five. Once in a while one gets a few minutes' rest, but with a five piece orchestra everybody plays most of the time; cues, etc.

I am going to give you our instrumentation, because I think you will get a kick out of it: Piano, cello (Alto Sax. sop. sax, leader, yours truly), violin, tenor sax, drums and traps. You see this is a rather peculiar instrumentation for a movie orchestra. We were originally organized for supper music.

One more question and I'm through. How can I make the members of my orchestra keep their music in order for the next show? I don't have any trouble, but the rest of it all mixed up.

Will you treat your pages a little more from the orchestra leader's standpoint once in a while? I enjoy your reviews very much."

Orchestras Play For Movies, Too

Can anyone tell Mr. Bosworth how to make his boys keep their music in order? Large orchestras have a very easy solution. They fire the men who can't. The alternative is to play no number more than once. If the men still get their music mixed up, have them examined.

A better way is to instill the fear of God into them with threats of the Vitaphone, and then use theme cards in the scores. And until you get their minds functioning more freely, don't use more than one theme. It might be a good idea to keep the theatre open every night to give them more practice in using scores. If that isn't feasible, make them take their scores home and practice turning the numbers over from front to back.

I really didn't mean to become so flippanant, but it must be apparent that, without intending to do so, Mr. Bosworth has really delivered a terrible knock at his band. I have worked with small orchestras as well as large ones, and have never found the trick of keeping a routine straight to be a bothersome point. Once in a while a green man has to be shown the necessity of turning a number over before shifting to the next one. Otherwise numbers won't be faced right side up on the next reading. Any experienced man will do this instinctively, and the others soon learn.

A Little Girl From a Big State

The above correspondent isn't the only one who read M. H.'s letter attentively in the July issue. And now here's an odd coincidence. The Merle Hosford referred to has the same initials as the correspondent from Dorchester whose letter appeared at the same time, and is the subject of the following communication. Now fancy my not noticing that! Anyhow, here's the other letter referring to the other M. H. It's a breezy letter, as you will see from the heading, and an intimate letter, as you can also see from the heading. I think maybe I'll take my next vacation in Houston.

Inasmuch as I'm going to close the office as soon as I print it I'll have to comment on it first. On the main points I agree with P & Q. (I have her name and address, with strict injunction not to publish.) The only thing I would question is the idea of practicing connecting links between the numbers. How do you know when you're going to change? How do you know whether a transition will be necessary? How can you keep cool in the average theatre pit in summer? Who cares? And now here's the letter:

Dear Lloyd:

Somebody said the blind couldn't lead the blind, but just the same I'll try my hand at it. I have about the same qualifications as M. H. of Dorchester, Mass., except that I am a girl, play first violin in a fifty-five piece concert orchestra (four years), playing such things as Luigini's *Ballet Egyptian*, and have completed a theatre organ course in one of the large theatre organ schools.

M. H. states that he obtained the cue sheet a week ahead and arranged his program, and played it as arranged without first having seen the picture. Here's the way I arrange mine: I attend the theatre at the first showing if possible, have a writing pad and sit near one of the wall lights. (In some theatres one can sit within range of the organ light) I watch for each important change of scenery, characters, or mood in the picture, being careful that the change is really important enough to require a change in music. For instance I make notes as follows (opening) Spanish street; quiet (change) dance; tambourine (change)

jealous lover (change) hacienda or Spanish mansion; quiet, etc. I usually use only a word or two for each change in making notes. Occasionally if I think of some piece in connection with the scene I may also mention it at the side of the scene designation. In this way my music is not chopped up by eternally changing as would happen if I relied entirely on the cue sheet. After seeing the picture in this way one might compare with the cue sheet and get better ideas about the kind of music to use, but I never have used a cue sheet. Go home and pick out your music and also improvise short connecting links between all pieces (don't play clear to the end of piece) except where the change is going to be sudden, in which case you would play codas, introductions or anything that sounds like them unless you have a close-up of a trumpeter or something that gives you a direct cue for doing so. Don't get excited in scenes of excitement; keep cool. Don't think you have to see every bit of the picture. Try not to play Amens but keep your improvising moving.

Music—Movies—Men—and Machines

By Our Milwaukee Correspondent

NOW that the smoke of battle has blown away (better not be too sure about that, A. K.; it may be only a lull on the firing line.—*Ed.*), and as there seems to be no further argument looming between the fair sex and mere man, I shall continue to air my views concerning the art of picture-cuing. Believe me, it is going to require a little mental determination combined with physical exertion to put on the old thinking cap in these days of general vacationing! With school duties pitted against a brand-new Studebaker "Commander," the call of the great outdoors, and a glorious Lake Michigan swimming beach, there have been some few arguments between my several selves. Inasmuch as it will take another ten payments before the "Commander" is mine, however,



AVELYN KERR

duty won and I decided to keep the school open.

It seems to me that every school teacher in Wisconsin expects to become an expert theatre organist inside of ten weeks, and I am beginning to wonder if the public schools are going into the theatrical business in order to help keep music and musicians alive while the theatres continue to try-out the canned variety of musical goods. It might not be such a bad idea for the schools to open a course in music appreciation for the theatre managers, and make them show their diplomas as being qualified to accept positions in a line of business where the welfare of music is at stake.

I recently read an article in the *Chicago Tribune* about the Movietone and the Vitaphone. The writer of the article stated in effect that capital always has defeated labor, and that machines are fast taking the place of the working man. Now I never have classed the music profession with labor, although I do know there are many musicians who make of their profession a play-and-pay proposition—much the same as if they were digging ditches or pushing a pencil [what'd'juh mean to infer, Avelyn?—*Ed.*]. It would be far better for the profession if it were rid of all musicians of such calibre, for as their hearts and minds are only with their pay checks at the end of the week they are doing nothing to promote the best interests of their own art.

The field already is overcrowded with this mechanical type of musician, and no one but the theatre manager himself is to blame for such a state of affairs, and all because he expects to hire musicians on much the same basis as he does his ushers and janitors—the cheaper the better (for him). It won't work out! I agree with the managers when they claim that reproductions made from originals by real artists are far superior to the personal playing of inferior musicians, but it is unnecessary to have the latter if the managers would pay decent salaries. Many people in Milwaukee are growing indignant over the mechanical music in the theatres. I have heard numbers of persons declare they will not attend a theatre that does not have an orchestra or organists; these people say they have victrolas and radios at home, and do not have to pay an admission fee to hear them.

Resuming Pertinent Playing Pointers

Come to think of it, instead of waxing wrathly over managers and music, I am supposed to be writing about picture-playing. My article of last month covered atmosphere, tempo and rhythm. Next in order comes dynamics, which includes expression and registration, and here is a point to which few organists pay any attention, although I

consider it of the greatest importance. No matter how great or small the instrument, there is such a thing as properly shading the music if we understand the use of expression pedals.

One night in a picture-playing class I asked a few questions to see how much the pupils really knew about an organ, and among them was this one: "What are the swell pedals for on an organ, and how do you make use of them?" One bright pupil answered: "They're to park your feet on." There really was more truth than comedy in the answer, however, for that is just what the majority of organists do with expression pedals. They park on them, either wide open or closed tight, or pump them.

Nearly all organists can play the notes in front of them, but it is catching and bringing out the different moods in a composition that makes it interesting. How often have I listened to organists play through an entire show without the slightest change in volume and organ registration! I try to make the organ volume and combinations fit the action on the screen. For sad and quiet situations the organ should be brought down—not only by closing the tone shutters, but also by diminishing the registration; in these scenes it is a wonderful relief to hear the pure vox tone or flute or strings, yet there is nothing more exasperating than to hear an organist sobbing away when the screen action demands a fast tempo!

By changing from the soft registrations of the quiet scenes to brilliant ones when more action demands, then to full ones for the big situations, that terrible monotony, which an organ can produce when handled incorrectly, is always avoided. Then, too, so much depends on the choice of stops. I grew up with unit organs, and from the very beginning was taught that the idea of a unit organ was to imitate an orchestra; however, to play even the unit organ "orchestrally" one must have good knowledge of instrumentation, composition and arranging.

I have been criticized by some teachers of the old school for teaching from piano and orchestral scores instead of organ; orchestrations and arrangements for organ are made from the piano copy, but I have yet to find any organ arrangement that coincided with my idea of instrumentation on a unit organ. They can be used effectively on church organs, yet even so they are open to criticism. When reading from a piano score, anyone who has studied instrumentation can readily pick out melody, accompaniment, bass and counter-melodies, and at once when looking at a number should know what instruments would play certain passages.

I heard an organist play the "Meditation" from *Thais* on an English post horn for a death scene. I waited in breathless expectation to hear him jazz it any minute, but he didn't. He actually tried to inject feeling back of that horn stop, and yet he was playing an organ that had perfectly beautiful tibias and voxes. I find that about one organist out of twenty-five knows how to use the trumpet on a pipe organ, and about one out of fifty who can carry a melody or counter-melody on double touch while playing an accompaniment with their left hand, and carry flute passages or "fill-in" stuff with their right hand.

The trouble with the average musicians is that they do not know how to interpret music—Chinese, Oriental, jazz and legitimate music is all played in the same registration. This is inexcusable, because with even a six-stop unit organ players can produce almost any kind of tone if they know how to blend their stops. You certainly can't blame theatre managers for being disgusted when, after buying and installing big pipe organs, they find the organist is able to make it sound merely like a three-piece orchestra. I have a friend who is manager of a theatre for one of the big chains here. I know that may sound funny, but most of

Continued on page 65

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Vol. 26. Galops	
Vol. 27. International Marches	
Vol. 28. International Marches	
Vol. 29. International Marches	
Vol. 30. Sacred and Festival Marches	
Vol. 31. 2/4 Characteristic Marches	
Vol. 32. 6/8 Characteristic Marches	
Vol. 33. 6/8 Characteristic Marches	
Vol. 34. French One-Steps	
Vol. 35. French Valse Lentes	
Vol. 36. French Valse Lentes	
Vol. 37. French Valse Intermezzos	
Vol. 38. French Valse Intermezzos	
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KEEPING POSTED

THIS department, a regular feature of the JACOBS MUSIC MAGAZINE TRIAD, is, as indicated by the title, intended to help readers keep posted regarding products of manufacturers, publishers and other institutions whose business it is to supply the musician or student with the wherewithal for carrying on his activities.

The paragraphs are to be regarded not as advertisements but rather as brief comments on materials, commodities, announcements and the like, submitted by the advertisers for editorial examination, and are intended strictly as a service to readers. This month the department is considerably extended in order to give space to an unusually large list of informative and timely data which we believe will be of special interest at this season when preparations are being made to resume the daily routine after the vacation period.

The department is open throughout the year, but as it is conducted for the sole benefit of readers, the Keeping Posted editors' comments are restricted to new catalogs or similar publications, announcements and actual products submitted to them, which have hitherto not been mentioned. This month, however, in order to make the department a complete index, we are also including under the proper headings a descriptive listing of advertisers who have not supplied material on which to base items. The figures following the firm name in each case indicate the page on which its advertisement appears.

The length of notice is not to be construed as evidence of the relative importance of the institutions or products mentioned. Space is controlled largely by the amount of material furnished us by advertisers and the natural exigencies of an intelligible presentation of the subject matter. Important factors in the latter category, especially this month, are the elements of time and space as affecting the editions of the magazine in process when the material is received.

Although the reader will notice herein announcements and mention of various musical publications, which obviously must be the case if our policy as outlined is to be followed, it must be borne in mind that reviews of music *per se* are to be found in *What I Like in New Music*, conducted by Lloyd G. del Castillo, the Keeping Posted editors confining themselves to announcements of publication, outline of purpose and such comment as does not partake of strictly critical opinion. — *The Editors.*

Publishers

EMIL ASCHER, INC., 315 Fourth Ave., N.Y.C. (Page 3, 24) *Ascher's Program Series for Junior Orchestras.* Free sample 1st violin parts.

J. E. AGNEW (65), *Squad's Right*, written in commemoration of the American Legion Convention at Paris has already become a standard march number, and the latest product of the Agnew press is *Village Festival Overture*, for full symphonic band, which will be reviewed in a later issue. — (5444 Highland Ave., Kansas City, Mo.)

THE APEX ORCHESTRA SERVICE (65), we are informed, specializes in 24-hour service in supplying the requirements of orchestra musicians who are in need of popular orchestrations, special arrangements or anything in music that is printed. Instruction books for all instruments, music covers, novelties, are included in the list of items which this concern is prepared to supply promptly. — (1658 Broadway, New York City.)

BELWIN, INC., 701 Seventh Ave., N. Y. C. (65). Belwin publications for photoplay and concert orchestra. Sample 1st violin parts on request.

C. C. BIRCHARD & COMPANY (65). The new fall edition of the Birchard classified seven-section catalog seems to solve the problem of the house issuing such a wide variety of publications. The seven varicolored and neatly printed books include, besides the instrumental music catalog, *Operas, Operettas and Cantatas for Mixed Voices*, the same for treble voices, *Laurel Library Books, Laurel Overture, Laurel Music Books, and Birchard Novelties for Children*. The first named book is probably of most interest to the readers of this magazine, and in it will be found the descriptive listing of compositions for orchestra, band, violin and piano not to mention top symphony orchestra scores and the *Gordon School Orchestra and Band Training Series*. The type of music in the Birchard instrumental catalog is noteworthy, including as it does compositions of leading American composers, among whom are Bloch, Converse, Hadley, Kelley, Hanson, Shepherd, Kramer, Stoessel and Repper. Perhaps the outstanding item, from our standpoint, in the material presented for review by this house, is the new course for elementary orchestra, *Voices of the Orchestra*, by Louis M. Gordon and Edgar B. Gordon. This course, designed for class instruction in grade and high schools, provides books for all instruments of the orchestra. It will be reviewed in the first available issue hereafter. — (221 Columbus Ave., Boston, Mass.)

THE COLUMBIA MUSIC COMPANY (62) recently made its debut with the *Favorite Collection of Hawaiian Guitar Solos*. This collection has of 10 second and third guitar parts, and is said to be the only book written for three Hawaiian guitars. The new company, which is headed by Sophocles T. Pappas, well-known fretted instrument teacher and Guild soloist, will issue a limited number of publications of the better class for fretted instruments during the present season. — (1221 Connecticut Ave., Washington, D. C.)

CRESCENT MUSIC PUBLISHING CO., 5169 Delmar Ave., St. Louis, Mo. (62). *Brockmeyer's Graded Teaching Music for Tenor Banjo, Mandolin and Guitar.* 20 selections on approval.

OLIVER DITSON COMPANY (1). One of the publications issued by this house which is of special interest to readers of this magazine is a sixty-page catalog of Ditson music for string instruments, collections of orchestra music for photoplay, albums, collections, methods, etc. Under the heading of *Photoplay Music*, five series are listed, each series containing ten numbers by various well-known composers, including Gaston Borch, Langey, Christopher O'Hare, all being published for orchestra, piano and organ. This book, which is by no means a complete catalog of the Ditson publications, is however a fair index to the quality and quantity of compositions released by this prolific publisher of good music. In addition to the photoplay list above referred to we find listed many pages of

Continued on page 51

Publishers

CARL FISCHER, INC., Cooper Square, N. Y. C. (10). Program suggestions for ambitious school orchestras. *The Educator's Manual of School Music*, free to readers.

FILMORE MUSIC HOUSE, 528 Elm St., Cincinnati, O. (7). *Noel March Book for Band.* Sample solo cornet parts on request.

HAMILTON S. GORDON, 141 W. 36th St., N. Y. C. (65). *Gordon's Loose Leaf Motion Picture Collections.*

C. I. HICKS MUSIC CO., 99 Bedford St., Boston, Mass. (61, 65). *Wonderful Pal to Me, Waltz, and Battery A March* for orchestra.

WALTER JACOBS, INC., 120 Boylston St., Boston, Mass. (2, 50, 55). Band and orchestra music, tenor banjo and banjo music and folios, *Jacobs' Piano Folios*, etc.

AVELYN M. KERI SCHOOL OF THE ORGAN. (50). *In Wisconsin Among the Pines and The Story the Roses Told.*

MANUS MUSIC COMPANY (17). This firm is featuring the *Theatre Organists' Foundation Photoplay Library* — fifty loose-leaf volumes, each containing five numbers by famous French masters, including Gabriel-Marie, Mouton, Fosse, Fauchey, Gillet, more than twenty-three classifications, including practically every requirement of the photoplay organist. In the list of volume titles we notice *Hindoo Scenes, International Marches, Sacred and Festival Marches, China-Japan, Oriental Scenes, French Valse Lentes, Spanish and Gypsy Waltzes*. Another item which this house is featuring is the *Manus Adjustable Music Cover*, supplied in any quantity or size to meet the requirements of the individual musician or organization. — (145 W. 45th St., New York City.)

H. F. ODELL CO., 137 Columbus Ave., Boston, Mass. (62). New arrangements for tenor banjo solos or duets; music for fretted instruments; *The Crescendo*.

ORCHESTRA MUSIC SUPPLY COMPANY (64). "The House that Service Built" is the slogan of this New York institution which has built a reputation for its ability to supply immediately publications of all types and of all publishers. In addition to handling the up-to-the-minute dance music, photoplay music, etc., complete orchestral editions of leading publishers are carried in stock, including those of Carl Fischer, Inc., Robbins Engel, Walter Jacobs, Inc., the Schirmer Galaxy and the Schirmer Miscellany. — 1658 Broadway, New York City.

ALFRED & COMPANY (65). The catalog of this concern has grown considerably during the past season or two. The present edition includes a wide variety of instrumental music and features, particularly novelty solos, jazz breaks for all instruments, saxophone and brass quartets, hot tunes and jazz classics for orchestra. Among the items cataloged we note Louis Altman's fox-trot version of Tschaiikowsky's *Nut Cracker Suite*, which was reviewed in this magazine recently. Leaders and players in dance and popular orchestras who require novelties or oddities would do well to consult the Alfred & Co. catalog. — (1658 Broadway, New York City.)

AN unusual amount of material, much of it received late, necessitates the continuation of the Keeping Posted paragraphs to various following pages of the magazine, where space is available. For the convenience of readers a tabulation of classifications and pages is given herewith:

Publishers, pages 18, 46.
Methods, instruction books, etc., 18, 61.
Music writers, arrangers, engravers and printers, 19.
Home courses, 19.
Musical instruments and accessories, 19, 20, 21, 22.
Accessories, specialties and repairs, 22, 23, 67.
Uniforms, 23.
Schools and conservatories, 68.

W. A. QUINCKE & COMPANY (14, 65). *The Filmelody Series* for piano and organ is the general title under which some forty compositions by various composers are published by this firm. Among the sub-headings we notice "Religious Scenes," "Comedy Scenes," "Sentimental Themes," "Children Themes," and in the list of composers appear the names of Parks, Murtagh, Earle, Quincke, and others equally well known. *La Capella Series* consists of selected compositions for piano, violin, and violoncello, with ad lib parts for violin obligato and bass. This series is edited and arranged by H. J. Tandler, and includes the *Cradle Song and Songs Without Words* (Mendelssohn), *The Distant Lake and Anacalia* (Quincke), *Romance and Harlequin* (Tandler), and *Miniature* (Karnbach). It is not the province of this department to discuss music from the reviewer's standpoint. This, however, does not preclude our mention of the unusually high type of editorial and mechanical treatment given to the Quincke publications, even to the point of clean-cut engraving and printing, and good quality paper. . . . This house recently published a treatise on the study of motion picture organs by Cecil Teague. The work is for students who have progressed in piano study at least as far as the third grade, as well as for organists who wish to broaden their knowledge. The book is compact, it being the author's purpose to embody therein only essential material. — (430 S. Broadway, Los Angeles, Calif.)

ROBBINS MUSIC CORPORATION (67), has recently published the last compositions of Irene Berge, well-known composer of photoplay music. Publications just off the press, or soon to be released by Robbins include a folio of twelve posthumous compositions by Gaston Borch, the famous Swedish composer, a series of cinema numbers by Franke Harling, popular young composer, and a series of six photoplay compositions by Doctor Hugo Felix, another well-known composer. — (799 Seventh Ave., New York City.)

Publishers continued on page 46

Methods, Instruction Books, Etc.

APOLLO MUSIC CO., P. O. Box 1321, Chicago, Ill. (58). *Elementary Artist Courses* for cornet, trombone, trumpet, baritone.

CLARKE'S METHOD FOR TROMBONE (58). Ernest Clarke reports undiminished calls for his famous trombone method. Mr. Clarke continues to devote his entire time to teaching both at the Institute of Musical Art and privately, and is also instructor in all brass instruments during the summer session of Teachers College, Columbia University. As a trombone soloist and instructor he has done his share to contribute to the fame of the illustrious family of Clarks, which includes his two brothers, Edwin Clarke, violinist and cornetist and for many years manager of Sousa's Band, and Herbert L. Clarke, the famous soloist and conductor whose very interesting reminiscences are being printed serially in this magazine. A circular describing the Clarke Trombone Method is available. — (167 East 89th St., New York City.)

CLARKE'S MODERN STUDIES FOR THE CORNET. In three series: (1) *Elementary Studies*, (2) *Technical Studies*, (3) *Characteristic Studies*. These studies are obviously the fruit of Mr. Clarke's many years' experience as a cornetist; nothing that we could add to this statement would enhance its forcefulness. The circular describing this work indicates the thorough and comprehensive manner in which Mr. Clarke has given attention to the needs of the beginners, the advanced player and the soloist. We note in this circular this statement: "If practiced the correct way from the start, cornet playing is no more effort than ordinary breathing." . . . to gain this end is the object of this series. — (L. B. Clarke, Long Beach, Calif.)

OLIVER DITSON CO., 178 Tremont St., Boston, Mass. (1). *Ditson School and Community Band Series*, Sample book free to supervisors. (See also page 51.)

J. W. JENKINS SONS COMPANY (49). *The Foundation of Band Playing*, by Fred O. Griffen, a beginner's combination band and orchestra method which achieved outstanding success last season, bids fair to continue as a leader among the numerous publications of this house. In current editions of the method there appear comprehensive diagrammatic charts showing the fingering of saxophones, clarinets, bassoon, oboe, flute, piccolo, as well as other material concerning correct playing position of each instrument. It is the purpose of this work to provide band and orchestra teachers and supervisors or any musicians with the actual foundation material for starting a band or orchestra. The Foundation Method was reviewed in this magazine a few months ago. The Jenkins Company offers to supply a complete set of these books on approval to any supervisor or instructor. Sample cornet or trumpet parts are supplied free. — (1015 Walnut Street, Kansas City, Mo.)

PETER LOZANO, 1115 Montgomery St., Syracuse, N. Y. (58). *The Maravilla Non-Pressure System* for brass players.

EDWARD B. MARKS MUSIC CO., 225 W. 46th St., N. Y. C. (50). *Miller's Modern Method for Clarinet*.

NELSON MUSIC HOUSE, 9136 Commercial Ave., Chicago, Ill. (57). *The Standard Scales for Violin*.

NICOMEDE MUSIC CO., Altoona, Pa. (58). *Lozano's Slide Trombone Method*.

Continued on page 61

Home Courses

DELAMATER PRACTICAL HARMONY SYSTEM, 1650 Warren Ave., Chicago, Ill. (34).

MATHEU COURSE IN HARMONY (51), according to the comprehensive descriptive circular now before us, includes fifty-eight lessons covering improvisation, sight reading, instrumentation and arranging, and the various other items that go to make up an inclusive and practical course. "By my method," says Mr. Mathieu, "the student is taught from the very first how to use and apply the acquired knowledge correctly and intelligently." Mr. Mathieu also provides a course in *Record Style Playing* — thirty-two lessons — for players of saxophones, clarinet, trumpet, trombone, xylophone, piano or banjo. "Both the harmony and record style playing courses are guaranteed to produce practical results, otherwise tuition fee is refunded to the pupil in full." — (Leon Russe Mathieu, 2415 Oakwood Blvd., Wausau, Wis.)

BRYANT SCHOOL, 1109 Bryant Bldg., Augusta, Mich. (58). Piano Tuning.

WEIDT'S CHORD SYSTEM (23), has, if we are not mistaken, the distinction of being the only course of its kind especially prepared for and supplied to teachers for teaching purposes. Few names are better known than that of A. J. Weidt, whose compositions have been arranged for every type of ensemble and solo instrument, and whose efforts seem to be equally grateful in results whether in the field of fretted instruments or the band and orchestra. This is perhaps the reason why his harmony course, which is the result of thirty years' experience as a composer, seems to be equally satisfactory for the fretted instruments and for the various instruments of the orchestral ensemble as well. "You might tell them," writes Mr. Weidt, "that the Chord System recently celebrated its tenth anniversary." — (Belford, N. J.)

Music Writers, Arrangers, Engravers, Printers

CLARENCE N. KRAEMER, 1708 Burling St., Chicago, Ill. (65). Music writer and arranger.

MANICKE & DELLMUTH, East Dedham, Mass. (51). Music engravers.

MUSICRAFT (65), a service for composers, publishers and musicians generally, including arranging, autographing, composing, lyric writing, editing, proof reading, scoring, etc., under the personal supervision of John W. Lang. Mr. Lang features his autographing service for well as music autographing and printing complete. The music reproduced from autographed copy as prepared in Mr. Lang's shop is clear-cut, well-printed and surprisingly like music printed from the regular engraved plates. A copy of the piano part of *Democracy*, a march by Mr. Lang, attests not only to the above statements but to Mr. Lang's experience as a composer and arranger. — (306 W. 40th St., New York City.)

RAYNER, DALHEIM & CO., 2054 W. Lake St., Chicago, Ill. (50). Music engravers, printers.

JOHN WORLEY CO., 166 Terrace St., Roxbury, Mass. (51). Music engravers, printers.

OTTO ZIMMERMAN & SON CO., 434 Sycamore St. Cincinnati, Ohio. (21). Music engravers, printers.

Musical Instruments and Accessories

HANS J. BACH, INC., 800 8th Ave., N. Y. C. (67). Olds Trombones.

VINCENT BACH CORP., 237 E. 41st St., New York City. (58). Bach Trumpets and Mouthpieces.

BACON BANJO COMPANY (21) this concern believes in the use of printers' ink, and can be depended upon to turn out something interesting and worth while at frequent intervals. *The Bacon Banjo Catalog* is a handsome forty-eight page book, profusely illustrated — the work of the American Engraving Company of Boston. Other books and booklets devoted to the well-known B & D Silver Bell Banjo family are ready for distribution, and other publications will be ready during September, among them a new edition of the popular *Silver Bell News*. — (Grafton, Conn.)

BYRON E. BEEBE (57), is a specialist in violin making and in scientific tonal adjustment. "A violin can offer you no more than its maker has put into it," says Mr. Beebe. "The fiddle that was 'made to sell' shows and sounds what it is. The real craftsman puts his soul in every violin he makes, and that is what we try to do. We pride ourselves that even our moderate priced instruments possess this 'soulful' quality to an amazing degree." — (1768 Clinton St., Muskegon, Mich.)

CLEVELAND MUSICAL INSTRUMENT CO., 1454 E. 53rd St., Cleveland, O. (21). Band instruments.

C. G. CONN, COMPANY (45). The new Conn All-Metal Clarinet recently announced by this firm is the latest addition to the extensive Conn line of band instruments. Descriptive literature regarding this instrument may be secured, and players who are interested may arrange to secure one of the clarinets on trial by using the coupon printed with the advertisement of the Conn Company printed on page forty-five of this issue. Another recent achievement of the Conn laboratory and factory is the Conn Saxophone in F, which was described somewhat in

Continued on next page

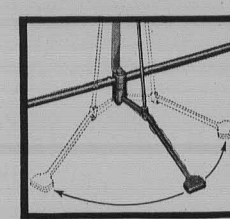


Damper Equipped!

Dotted lines show related movements of pedal and damper. Player can rest full weight on foot that operates damper pedal, for it only requires a slight toe movement to depress pedal sufficiently to release damper.



(1) method of bar mounting and removal for packing, (2) the pulser discs which when they revolve in the resonator openings produce the tremolo or vibrato effect and (3) the relative positions of bars and damper



Showing the complete adjustability of the damper pedal.

THE NEW DEAGAN instrument with the beautiful vibrato or tremolo effect that is creating a new sensation in musical tone. . . . Duration of tone is under complete control of the player at all times with an operating principal the same as the piano damper. . . . Tempered aluminum, because of its beautiful tone quality, is used for the bars of the new Deagan VIBRA-HARP.

On this new instrument the sustained tone is secured by mounting the bars Marimba style, that is, by the suspended cord and post method, which allows the greatest possible freedom of vibration. The melodies and harmonies produced on the Deagan VIBRA-HARP leave a lasting impression on player and listener alike.

One of the short-comings heretofore with instruments of this type having a long sustained tone has been the unpleasant intermingling or running together of tones. This is entirely eliminated in the new Deagan VIBRA-HARP through the use of a very efficient foot operated damper.

A long sustained tone is very essential in producing the beautiful musical effects for which this type of instrument is noted, yet complete control over the duration of tone is equally necessary in order that succeeding melody notes and harmony changes may be played in proper tempo without a distressing conflict of non-related tones. The damper on the Deagan VIBRA-HARP accomplishes the desired results, easily and effectively.

The damper increases the scope of the VIBRA-HARP enormously. Many selections heretofore impossible on an instrument with so sustained a tone are well suited for use with the Deagan VIBRA-HARP. This feature opens up a wealth of available material for solo purposes that is impractical on an undamped instrument of this type.

J.C. Deagan Inc.

EST. 1880

1772 Berteau Avenue . . CHICAGO

Price of instrument complete with playing instructions, \$300.00

MUSICAL INSTRUMENTS, ETC.—Continued

detail in this magazine recently. We are told that this saxophone has been received with great favor by players and orchestra leaders, and an indication of its success is evidenced by the fact that numerous leading publishers are adding F saxophone parts to their new arrangements.—(Elkhart, Ind.)

THE CUNDY-BETTONY COMPANY (46) is publishing a second edition of their Silva-Pet and Woodwind catalog. The new catalog will embody several changes, which manifest the revolution in the clarinet world and the popularity of silver clarinets. In it are listed new finishes and new and improved features of "Silva Winds." This company is issuing 200,000 heralds in colors to announce the concert tour of the United States Army Band, Captain William J. Stannard, leader. The herald carries several pictures and an interesting story of the band. Space is also devoted to a portrait of the band's clarinet section, and pointed paragraphs emphasize the importance of the clarinet in bands and orchestras, as well as the unusual opportunities and advantages offered to good clarinet players in the musical field.—(Jamaica Plain, Boston, Mass.)

DEAGAN MANUFACTURING COMPANY (19,60) have introduced a new color vogue which is proving very popular. The widely used 3 1/2 octave Deagan Marimba (No. 352-D) is now being supplied in three striking color combinations. Frames and end pieces are finished in shaded Duco in Royal Buff, Mandarin Red, or Nile Green. Metal parts on each of these instruments are finished in Lustr-Gold, which is said to be fully as effective as genuine gold plating. The ensemble effect is decidedly rich and striking. Other instruments in the Deagan line which are equipped with wheel racks are supplied in these colored finishes on special order. The Deagan Company also announces that they are prepared to provide instruments with chromium metal plated parts. This is the new metal plating employed by automobile manufacturers, which unlike nickel plating never requires polishing, and which neither time nor abuse seems to dull. Your Editor also has received from the Deagan Company an interesting description of the new Deagan Vibra-Harp, the tone from any bar of which is completely under the control of the performer through the use of a pedal-controlled damper. Persons who have admired the beautiful, vibrating tone produced by instruments of this type will be interested in this Vibra-Harp, which is a musical instrument affording many possible uses, both professional and in the home, and which is no more difficult to play than a xylophone or marimba, and actually costs but little more.—(1772 Berceau Ave., Chicago, Ill.)

E. DOMAGE, 216 N. 9th St., Philadelphia, Pa. (58). Band instruments: Army and Navy surplus stock.

DUPLEX MFG. CO., 2815 Henrietta St., St. Louis, Mo. (60). Duplex Charleston Cymbal Holder.

EPHPHONE BANJO CORP., 235 West 37th St., New York City. (63). Epiphone Banjos. Factory, 35 Wilbur Ave., Long Island City, N. Y.

CARL FISCHER, INC., 62 Cooper Sq., New York, N. Y. (56). Heberlein Violins.

ALFRED L. FISCHER COMPANY (51) have become widely known as "accordion specialists." "The steadily increasing call for good piano accordions," says Mr. Fischer, "indicates to us that the instrument is not only being used as a solo instrument and in dance orchestras and other ensembles, but is becoming more and more popular among music lovers and home players. The erroneous impression that the piano accordion is difficult to learn is giving way to a better appreciation of the facts. Actually, it is an exceedingly simple matter for a piano player to give a good account of himself as a player of piano accordion, and the instrument does not offer any serious obstacles to beginners who have not played piano." We are told that the instruments made in the Fischer shop in Boston are being sold from coast to coast and the new Gold Model Fischer Piano Accordion is exceptionally popular.—(224 Tremont St., Boston, Mass.)

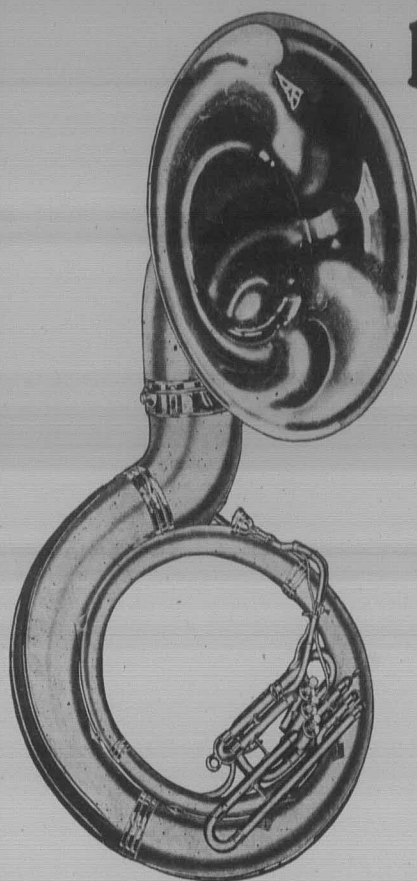
FRED GHETSCH MFG. CO., 60 Broadway, Brooklyn, N. Y. (54, 61). K. Zildjian Cymbals, Kruspe French Horns, band and orchestra instruments.

AUGUST GEMUNDER & SONS (67). This house, established in the United States in 1846, and representing the third generation of violin makers, is issuing a new catalog of old violins ranging in price from fifty to ten thousand dollars. The catalog will be ready for distribution during September. Other catalogs and booklets available are *The Gemunder Collection of Fine Violins*, showing instruments for amateur and professional use up to \$250, as well as cases and accessories; *Gemunder Art Violins*, and *The "Amplitude"*. The latter booklet describes the patented device which this firm is prepared to apply to any violin, and which it is said considerably enhances the tone of any instrument.—(119 West 42nd St., New York City.)

GIBSON, INC. (12). A new Banjo catalog will be ready for distribution at an early date. The advance announcement hints of new models and improvements in established models which promise to be interesting. Gibson catalogs, as has been mentioned before, are always beautiful in artistic design and printing art, and can be depended upon for "reader interest" and informative value—without displaying a gratifying application of art, ink and Gibson grey matter which makes a Gibson book quite worth asking for. Unless we guess wrongly, you will receive a free volume

KING BASSES

OUTSTANDING in beauty of appearance and of tone! At Detroit last month Englewood Commandery had six hand burnished gold King Sousaphones in the front line of their \$10,000 all-gold, all-King band. Oak Park had seven King Sousaphones. Both bands were the talk of the town. There were more King Basses in that parade than those of any other make. Al Armer, of Busse's Orchestra says: "I have tried all American made tubas, and have found the King to be far superior in every respect." Jack Richardson, for twenty-five years with Sousa says: "The new King Standard Sousaphone gives me the best satisfaction of any bass I have ever owned." All this popularity is justified. For no other bass has the beauty, the power and the ease of playing found in the King.



IN the King family of basses there are five sousaphones, two symphony uprights, two helicons and eight uprights—every one thoroughly good. You'll find your bass here!

Prices of Sousaphones and Symphony Bases

Cat. No.	Model	Size Bell	Weight	Brass	Silver Gold Bell
Sousaphones:					
1247	Cadet BBb	22"	19 lbs.	\$220.00	\$285.00
1260	Standard Eb	22" or 24"	21 lbs.	265.00	330.00
1250	Standard BBb	24" or 26"	25 lbs.	280.00	355.00
1270	Giant BBb	28"	30 lbs.	325.00	405.00
1265	Jumbo BBb	32"	40 lbs.	495.00	620.00
Symphony Model:					
1235	Eb Symphony	22"	16 lbs. 3 oz.	200.00	260.00
1240	BBb Symphony	22"	18 lbs. 3 oz.	230.00	295.00

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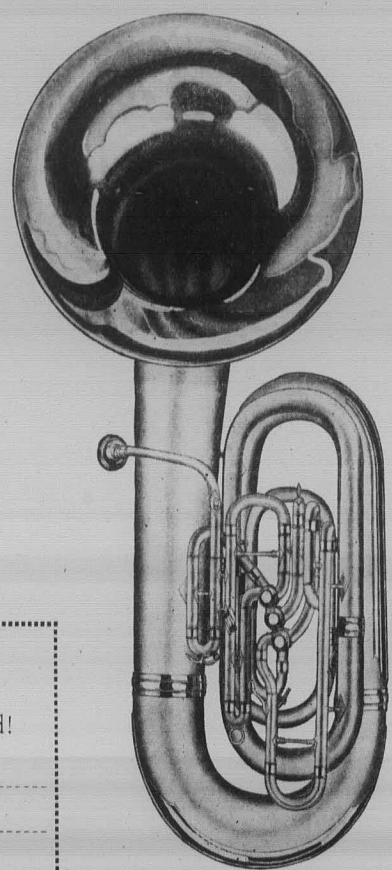
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MUSICAL INSTRUMENTS, ETC.—Continued

worth treasuring as a permanent part of your files, regardless of whether you rank as a dealer, teacher or player.—(Kalamazoo, Mich.)

R. G. HARTWICK, 781 Ocean Ave., Brooklyn, N. Y. (54). Kruspe French Horns.

HAUSMAN MFG. CO., 33 Union Sq., N. Y. C. (48).

WM. S. HAYNES CO., 135 Columbus Ave., Boston, Mass. (55). Haynes Flutes and Piccolos.

HEINRICH THEODORE HEBERLEIN, JR., (56), is a name well known to all devotees of the violin and allied string instruments. Indeed, the line of violin makers in this family began when Heinrich Th. Heberlein was born in 1782, the present firm being established by his grandson, who in 1863 took over the business of his father and gave it his own name. An attractive brochure gives these and other facts of interest to violinists and music lovers, and also contains handsome color plates of a number of fine examples of the Heberlein craftsmanship. Copies of this booklet may be secured from the American distributors of Heberlein violins, Carl Fischer, Inc., Cooper Square, New York City, Rudolph Warlters Co., Cincinnati, O., and J. W. Jenkins Sons Co., Kansas City, Mo.

FRANK HOLTON & COMPANY (22). No. 1 of Volume 22 of *Holtan's Harmony Hints* is perhaps the most interesting and useful issue of this little publication we have yet seen. Among the articles in this issue is one on Trumpets (Bugles)—Past—Present—Future, by Sam H. Treloar, of the Butte (Montana) Mines Band. Numerous pictures of bands and orchestras and individual artists, among whom we note several old friends, take up the major portion of the magazine, and while several pages are devoted to illustrated descriptions of certain of the Holtan line (which includes every type of modern band instrument) there is still room in the thirty-two pages for a discussion of the Holtan Method of co-operation in the organization of school bands, and several other articles of general interest. According to *Harmony Hints*, the Holtan silver clarinet with solid silver keys is the latest Holtan creation.—(Elkhart, Ind.)

J. W. JENKINS SONS MUSIC CO., Kansas City, Mo. (56). Heberlein Violins.

LUDWIG & LUDWIG, 1611 N. Lincoln St., Chicago, Ill. (54, 62). Ludwig Drums and Ludwig Banjos.

WILLIAM L. LANGE (59), manufacturer of Paramount, Langstyle, Banner Blue and Challenger Banjos, recently brought out a Paramount model which is now on display in the stores of Paramount dealers. This new "Arctcraft" Paramount is described by Mr. Lange as having a "solid rosewood neck with four reinforcing strips through the center in harmonizing colors. Metal parts are plated in burnished gold and equipment includes a gold-plated 'Comfort' arm-rest. The resonator is inlaid with wood marquetry in colored design, and a lin in all the instrument is a thing of beauty, in every respect in keeping with the highest standards of instrument design and construction.—(225 East 24th St., New York.)

LEEDY MANUFACTURING COMPANY (61); the 1929 edition of the Leedy catalog (catalog R) is now being distributed. This publication is continued in the handy pocket size previously commented on in this department, but now runs to 97 pages. The handsome cover is a sequence to the illustration on the previous catalog, the same alluring lady and her companion appearing, with their interest centered on the drummer in the foreground, who is using the latest in Leedy drums, the Marine Pearl outfit. This, and succeeding pages in color, put over the Leedy message of "beauty in drums." Several new drums and outfits are illustrated, and there is a full page devoted to the announcement and features of the Leedy Precision Pedal. We are interested in another Leedy item which seems to be a new idea—a drum console line, the Leedy "Rollaway." It is built with graceful lines and employs four xylophone wheels, with the bass drum suspended inside so that the whole outfit can be wheeled around same as the xylophone. Numerous other items, including standard drums, traps and accessories complete the interesting book.—(Barth Ave. & Palmer St., Indianapolis, Ind.)

THE NUSS MANUFACTURING COMPANY (66), manufacturers of Nuss Supreme Cornets, Trumpets and Trombones, and Nuss Liberty Saxophones, band instruments, drums and chimes. This concern is well known for its repair department, a feature of which is the flat rate price list issued on repairing, refinishing and replating all types of instruments from piccolos to BBb Sousaphones, including saxophones and drums. With this price list on hand the individual may know in advance just what the required work on his instrument will cost.—(11th & Mulberry Sts., Harrisburg, Penna.)

HARRY PEDLER CO., Inc., Elkhart, Ind. (48). The Pedler Silver Clarinets.

VERNE Q. POWELL, 295 Huntington Ave., Boston, Mass. (51). Verne Q. Powell Flutes and Piccolos.

SELMER, INC., Elkhart, Ind. (3, 49, 53). Selmer (Paris) Saxophones, Clarinets, Woodwinds, Cases, reeds, mouthpieces. Free to readers—*Alexandre Selmer's Five Talks to Clarinetists*.

Continued on next page



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Are used by the
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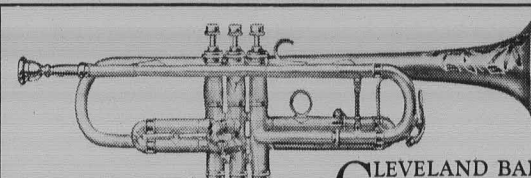
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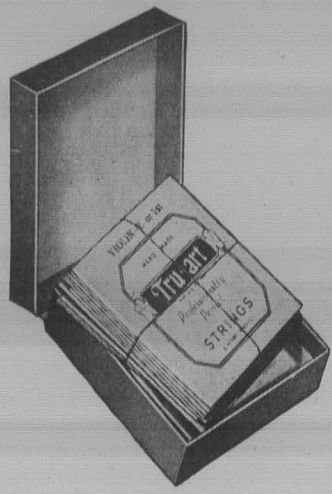
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The famous Cleveland Trumpet improved with fastest valve action and better in every way. Price, silver plated gold bell, complete in \$61.50 case

CLEVELAND BAND INSTRUMENTS—a complete new line including Trumpets, Cornets, Trombones, Altos, Mellophones, French Horns, Baritones, Basses, Sousaphones and Saxophones. Moderately priced. Agents wanted.

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This new string is absolutely stronger, more resonant and brilliant in tone than any other string you have ever used or ever will use. "TRU-ART" STRINGS will improve the tone of your instrument 100% or your money refunded. Isn't that a square deal and worth a trial?

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For enclosed \$..... send assortment of strings checked. My money back on demand if unsatisfactory.

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| Tenor Banjo | \$1.00 | Tenor Guitar | \$1.00 |
| Plectrum Banjo | 1.00 | Spanish Guitar | 2.00 |
| Five-String Banjo | 1.00 | Hawaiian Guitar | 2.00 |
| Ukulele | 1.00 | Mandolin | 2.00 |

Name..... Address.....
 City..... State.....

MUSICAL INSTRUMENTS, ETC.—Continued

SHERMAN, CLAY & COMPANY (3), through the purchase of several competitors' stocks are able to announce a bargain sale of band and orchestra instruments and accessories. A complete list is now available to anyone interested and we are told the list includes many unusually attractive items. — (536 Mission St., San Francisco, Calif.)

SIMSON & FREY, 257 Fourth Ave., New York, N. Y. (57). Roth violins, Pirastro Wondertone Strings.

GEORGE B. STONE & CO., Inc. (60), drum manufacturers, are featuring the Stone Master Model snare and bass drum outfits, which according to our informant are weather-proof in construction and are noted, therefore, for their crisp tone on rainy nights as well as in dry weather. This firm also specializes in hand-turned sticks which are quite the go with professional players who like to choose and "make" sticks adapted to their own personal requirements. Among the various models of hand-turned sticks originated by Mr. Stone are "Speedy" and "Practice," the names of which explain the uses for which they are intended. Circulars describing the Stone line of drums and equipment are available, and announcements of new models are sent promptly to all persons whose names are listed with the maker. — (61 Hanover St., Boston, Mass.)

THE VEGA COMPANY (back cover), the manufacturers of the Vega line of instruments, which includes banjos and guitars, and all the allied fretted instruments, as well as band instruments, announce that a new edition of the *Voice of the Vega* will be ready for distribution soon. Features in the Vega line are Vegatone and Vegaphone professional banjos, Vega professional guitars, Vega violins, Vega trumpets and metal clarinets. 157 Columbus Ave., Boston, Mass.

E. J. & J. VIRZI (57), makers of the famous Virzi Tone Amplifier and Virzi Violins, have attracted wide attention through their extensive offering of reproductions of the only authentic portrait of Antonio Stradivarius. The story of this painting by Pittore Gialdini, and how the exclusive American reproduction rights were obtained by the Virzi Brothers, was told in this magazine some months ago. — (503 Fifth Ave., N. Y. C.)

H. N. WHITE COMPANY (Cover 2, 30, 58). One of the latest developments in the well-known King line is a trumpet with a sterling silver bell, the silver extending from the rim of the bell to the valve section. The instrument is offered in two finishes; one that particularly attracts our eye shows an elaborately engraved bell with all the engraving in gold relief; hand burnished sterling silver to the valve section and the balance of the instrument heavily gold plated. Another new model is the 1051 King trumpet — the regular King Liberty model in a slightly larger bore with a new design in mouthpiece and bell. The Silver King Clarinet, announced early this summer, is another feature item, as is the sterling-silver-bell Silver King trombone which was added to the line last spring. The King line of cases shows several new items for fall, among them a case for three-piece clarinets. Many of these new items are referred to in the latest edition of this company's attractive little magazine, the *White Way*, the latest issue of which is now ready for distribution. One of the features of the *White Way* and other pieces from the H. N. White Press is the clever use of drawings and cartoons which add considerable spice and punch to the pages. — (2205 Superior Ave., Cleveland, Ohio.)

RUDOLPH WURLITZER CO., 121 E. Fourth St., Cincinnati, Ohio. (56). Heberlein violins.

YORK BAND INSTRUMENT COMPANY (4). A handsome new 36-page book in two colors, with rotogravure cover catalogs the complete line of York Band Instruments and accessories. The book sticks admirably to the job in hand, i. e., supplying information pertinent to the policy and product of the House of York. Several additions and various developments in the York line are described and illustrated. Among other items we noticed a detailed description of the special tone-hole design of the York saxophone, and other recent improvements in this instrument, as well as in the York Trumpet. An innovation in bugles is the new three-pitch Legion Special bugle (Bb, G, C), and the new York Metal Clarinet is shown for the first time. The York line now includes metal and wood clarinets, flutes, piccolos, double reeds, and York drums as well as the various York brass instruments in the customary numerous shapes, sizes and voices. We also note a page devoted to band books and methods published by the House of York. — (Grand Rapids, Michigan.)

Accessories — Specialties — Repairs

A. A. ALLEN (40). A six-page circular describes the Allen Crystal Mouthpieces for clarinets (A, Bb and Eb) and Eb Alto saxophone. Several points of advantage are advanced for these crystal glass mouthpieces, which are apparently widely used. Mr. Allen agrees to "exchange until the buyer is satisfied" — which obviously would not be a very appealing offer except for the important sanitary feature afforded by a glass mouthpiece. — (Benton Harbor, Michigan.)

THE AMERICAN REED FACTORY (52), was established in 1881 by W. N. Crumrine, and has been in operation continuously without change in management. Mr. Crumrine has observed the gradual reversal among reed instrument players from prejudice against American-made reeds to the

ACCESSORIES, ETC.—Continued

present favor with which they are received, and today his reeds are carried by dealers in the principal cities of the United States, Canada, Mexico, Australia, many of the Latin American countries and some parts of the Orient. — (1112 S. 35th St., Birmingham, Ala.)

N. B. BAILEY, 368 7th Ave., San Francisco, Cal. (52). Tuxedo Saxophone Cords.

BAXTER-NORTHUP CO., 837 S. Olive St., Los Angeles, Calif. (49). Woodwinds, accessories, music.

H. CHIRON CO., 800 8th Ave., N. Y. C. (52). Vibrator Hand Made Reeds.

HOWARD E. COUCH, 805 Washington St., Boston, Mass. (51). Couch's "Marvelous" Rosin.

J. C. DRESSER, 83 So. Maple St., Akron, O. (49). Clarinet and saxophone mouthpiece specialist.

GENERAL SPECIALTY CO., 4320 N. Claremont Ave., Chicago, Ill. (24). Pins and emblems for musicians.

GIBSON MUSICAL STRING CO. (57). "Players are more than ever realizing the value of polished strings over the ordinary wound strings," says James Gibson. "The smooth polished surface of the strings makes them much easier to play, and the accurate finish of a string like our Black Label Polished Brand offers exceptional advantage to the player in the matter of tone production and accuracy. Usually when a player has tried a polished string suited to his instrument he will have no other. The increased demand for our Black Label strings has been a real feature of our business the past season." — (Belleville, N. J.)

DWIGHT W. GODARD (67). The All-Weather Loose Leaf Band Music Folio makes the band player smile at a rainy or a windy day by the simple device of a transparent front. This compact little folio, which weighs only three ounces and holds one to two dozen sheets of band music, is one of the most useful and practical items of band equipment we have seen. The piece that is being played is placed at the front of the folio, the entire folio being carried in the lyre, and by merely opening the folio and moving the top sheet to the back, each number of an entire program may be played with a minimum of lost time and with the music always protected from the weather. — (17 South River St., Aurora, Ill.)

Continued on page 67

Uniforms

DEMOULIN BROS. & CO., 1002 So. 4th St., Greenville, Ill. (66).

GEORGE EVANS & CO., 132 No. 5th St., Philadelphia, Pa. (67).

HENDERSON-AMES CO., Kalamazoo, Mich. (66).

HENDERSON & COMPANY (67) have been making uniforms for some forty years, and the list of bands which they have outfitted the past season is a formidable one. Among them are school bands in Ocala, Fla., Nevada, Mo., Ada, O., Marquette, Mich.; R. C. Band, Shawano, Wis.; Auburn Club Boys Band, Auburn, N. Y.; Luken's Band, Coatesville, Pa.; Manson Military Band, Manson Wash.; Elks Band, Montgomery, W. Va. Henderson & Company also make uniforms for the Stanley Moving Picture House chain and the B. F. Keith Vaudeville chain. The Henderson Band Messenger shows in its pages the pictures of a large number of these bands and orchestras, and also illustrates various types of suits and haberdashery for bands. — (11th and Race Sts., Philadelphia, Pa.)

HILLING BROS. EVERARD COMPANY (66) have found a new field for their product in supplying uniforms for school orchestras and small organizations. Some time ago the better dance orchestras initiated the vogue of uniform garb for all players in a unit, and while orchestras of various types equipped with uniforms or jackets had not been uncommon in the past, the custom has not been general in view of the fact that tuxedos or evening dress have usually been considered the proper equipment for orchestral ensembles. In the case of school orchestras, however, there is nothing better than a neat coat or jacket to give the ensemble a uniform appearance, and there is no reason why the orchestras should not have the same advantage in this respect that is given to the bands. This company has outfitted a large number of school and adult bands during the past year. — (Kalamazoo, Mich.)

ROYAL UNIFORM COMPANY (66). This new concern recently organized by J. F. Reynolds, W. A. Hagan and J. M. Kyle, has gotten off to an excellent start during its first season. Their attractive plate No. 600 will be sent to anyone on request, and shows some snappy uniforms, among which are outfits especially adapted to school bands. "We have made arrangements," says Mr. Reynolds, "to secure large quantities of materials in a varied range of colors so that schools may have uniforms to embody their school colors. We give special treatment to our material so that it will not be affected by either sun or rain — a big feature in band uniforms." — (916 Walnut St., Philadelphia, Penna.)

R. W. STOCKLEY & COMPANY (67) have outfitted with uniforms the past season a long list of juvenile and adult bands of every type. In this list we note the Moose Band of Newburgh, N. Y.; the Starrett Band of Athol, Mass.; Boys' Band of Beavertown, Penna.; the first prize Montrose (Colorado) School Band; Masonic Organange Band, Richmond, Va.; Citizens' Band of Steelton, Penna.; Municipal Band of McKinney, Texas; Jones & Laughlin Steel Corp. Band of Aliquippa, Penna.; Star of Italy Band,

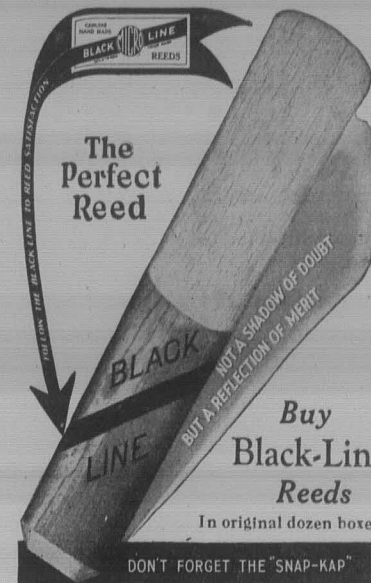
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Go to your Dealer today and buy a sample dozen Micro "BLACK-LINE" Reeds, or send money to us. Don't forget our guarantee.



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Here and There in New York

By ALANSON WELLER

NEW YORK has enjoyed another very successful summer musical season this year. The Philharmonic Orchestra gave a number of brilliant programs including one devoted entirely to the works of Richard Strauss at which two of his lesser known works, a *March for Orchestra* and the *Love Scene* from *Fuerrnot*,



ALANSON WELLER

were played. An Italian program included the overtures to Rossini's *Barber of Seville* and Verdi's *Sicilian Vespers*, as well as a concerto by the classic Vivaldi, the Casella *Rhapsody Italia*, and Respighi's *Pines of Rome*. The ever popular Goldman Band met with its usual success in a number of programs including one devoted entirely to marches from all over the world. It is surprising what differences there are in the national characteristics of the various nations reflected in so cut and dried a form as the march. The playing of Del Staigers, trumpet virtuoso, was also enjoyed. The neighboring shore resorts also offered good summer musical fare with Arthur Pryor's Band at Asbury Park, Creators' organization at Atlantic City, and recitals on the organ, at Ocean Grove. This instrument, the first to employ traps and descriptive apparatus, was for many years a sensation with its "storm" scenes and other effects. With the development of unit organs however there are any number of large Wurlitzers and Kimballs capable of the same effects.

John Philip Sousa, America's "March King" began his fiftieth year as conductor during July. As usual he is on an extended tour and is playing his new composition the *Golden Jubilee*. His fascinating memoirs entitled *Marching On*, make exceptionally interesting reading for music lovers and those who like to read about the world's famous people, many of whom were friends of the veteran bandmaster.

With each succeeding week New York becomes more and more Vitaphonic and Movietonic and he it said, to the credit of the invention, there have been some effective performances. The score for Fox's *Street Angel* was quite adequate though it might have been better timed. The "talkies," however, seem to have a long way to go, and we are still uncivilized enough to laugh when the heroine with the nasal voice whispers to the three thousand odd people in the house, "There has never been anyone but just you," or words to that effect.

Organists of Gotham, like the desert sands, have been shifting about of late. Marsh McCurdy is now at the Capitol's rebuilt Estey and is continuing his broadcasting through WHN. Walter Wild has succeeded Fred Kinsley at the Hippodrome, the latter having been placed in full charge of organists for the entire Keith chain. Melchiorre Mauro-Cottone is at the Roxy, and ere this goes to print there will be other changes. Our good friend S. Dell Isola of the Cameo is now in charge of the arrangement of scores for all the pictures for the K-e-i-th circuit, a very wise move, for his scores at the Cameo have always been models of artistic accompaniment. Another friend of ours, R. T. Galvao, is at the Chester.

Another of beautiful short subjects in natural colors was shown at the Capitol, *The Virgin Queen*, based on the story of Queen Elizabeth and Sir Walter Raleigh. The incident of the cloak on the muddy street was especially appropriate for the weather in New York during the showing of the film, as rain and heat vied with each other to try the dispositions of Gothamites.

Paul Ash's revues at the Paramount included *Ocean Blues* and *West Point Days*, both well received. As a change from his usual popular number, Jesse Crawford offered as his solo, a fantasia on airs from *Rigoletto*. The Roxy's *Carnival of Venice* was excellent. The towers at each side of the stage with stairs leading to the stage make possible many attractive ensemble effects at this house. Egon Putz is now giving short organ recitals at the Paramount at the morning and supper shows.

Vacation time was pleasantly spent by many of our good friends. Edwin Grasse summered in Connecticut where good weather, beautiful surroundings, and fine horseback riding resulted in the composition of some splendid new works which we hope to hear during the coming season. A letter I received from one of America's favorite composers, Charles Wakefield Cadman, described a three-weeks' stay in Alaska and a short visit to New Mexico. His latest opera *The Golden Trail* has just been completed and will be heard shortly in the west, and we hope, too, in the east. George Crook spent some time at, and in, Racket Lake, N. Y., his place being filled

by Howard Warren, whose work was very much enjoyed. Dorothy Elliott, Walter Litt and "Florence," of the Brevoort, Strand and Floral Park respectively, were forced to remain away due to illness, and used the time to get a little rest and relaxation. They are all back again at their places much to the pleasure of the patrons of their houses. Harry Spewak, of the Orpheum, spent a month in California, and while these notes are being read, or thrown in the waste basket as the case may be, yours truly will be enjoying the scenery of Quebec and the St. Lawrence as well as certain other attractions which Canada offers.

One of the theatres on New York's East Side was the scene of a shooting recently between rival gangs in the audience. During the panic which followed the organist continued to play, according to the newspapers. We have not yet met the gentleman or lady but trust that he caught the cue and obliged with one of the Lake agitators or, possibly, the *Life a Dream* or *Golden Sceptre* overtures, the favorite hurries of many organists. They would never have been more appropriate than just then, though *Hail, Hail the Gang's All Here* might have served.

Among radio's best offerings for the month one must not forget Godfrey's Ludlow's recital of the works of Handel, nor the broadcasts from Emil Velazco's studio, nor Lew White's recital of Hungarian music from his studio. A great deal of the summer music was also heard on the air.

Longfellow and Music

MUSIC being the universal language, and the art known to perhaps the greatest number of people, it is but natural that it should have a profound effect upon the lives of men in various walks of life, including business, literature and art. Its effect has been especially noticeable upon literary geniuses, and one of those whom it influenced most powerfully, was Henry Wadsworth Longfellow, America's loved poet. It inspired him especially in his *Tales of a Wayside Inn*. A picture of this landmark recently appeared on the cover of the Jacobs' *Misc MAGAZINES*. Longfellow was greatly impressed with the playing of the Norwegian violinist, Ole Bull, especially in the performance of the folk songs of his native Scandinavia. Stopping frequently at the old tavern, Longfellow conceived the idea of writing a series of poems on legends supposed to have been related by travelers, stopping at the inn for a night or two, as they sat about the fireplace. A number of his friends served as models for the characters of the poem, and Ole Bull became the musician of the group. His playing is described with exquisite taste throughout the entire poem, and especially in the following passages:

"And when he played, the atmosphere
Was filled with magic, and the ear
Caught echoes of that Harp of Gold,
Whose music had so weird a sound,
The hunted stag forgot to bound,
The leaping rivulet backward rolled,
The birds came down from bush and tree,
The dead came from beneath the sea,
The maiden to the harper's knee."

"And in each pause the story made
Upon his violin he played,
As an appropriate interlude,
Fragments of old Norwegian tunes
That bound in one the separate runes,
And held the mind in perfect mood,
Entwining and encircling all
The strange and antiquated rhymes
With melodies of olden times;
As over some half ruined wall
Disjointed and about to fall,
Fresh woodbines climb and interlace,
And keep the loosened stones in place."

Other poems indicative of Longfellow's love of music are the *Belfry of Bruges*, and *Carillon*, describing the music of the chimes in the Belgian city. *Hiavatha*, with its powerful rhythm, contains some virile musical descriptions, and has served as the inspiration for several notable works, including portions of the *New World Symphony*, which suggested themselves to Dvorak after a reading of the poem, while sojourning in the west. The finale of this work is especially aboriginal in character. Had the opportunities for musical advancement been as great in Longfellow's day as they are now, he might have followed the tonal art as his profession; in any case, it has served to enrich his charming poetry very greatly.

JACOBS' MUSICAL MOSAICS, Vol. 17

(2)

Youth Triumphant

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Prologue for serious pictures opening quietly and developing dramatic suspense. The *3/4* *Andante* Moderato may be cut, or timed for a quiet flash-back

ROBERT W. GIBB

Andante maestoso

PIANO

ff

p

ff

p

Andante

rit.

p

mf

L.H.

cresc.

molto rall.

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25

MELODY

Grandioso

ff 3 3 3 3

mf (Cad. ad lib.)

p

poco a poco

cresc. *mf*

Allegro

MELODY

26

Continued on page 39

JACOBS' MUSICAL MOSAICS, Vol. 21

③

A Floating Scarf

PHOTOPLAY USAGE
Pastoral, delicate or graceful
scenes

CADY C. KENNEY

Valse grazioso

PIANO

p

legato

p

L.H.

mf

f

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27

MELODY

marcato

p

f

p

f *accel.*

rit. *a tempo* *p*

f *f* *p*

legato

p

L.H. *p*

MELODY

28

Continued on page 37

JACOBS' MUSICAL MOSAICS, Vol. 21

Antoinette

Intermezzo Moderne

PHOTOPLAY USAGE
Light cheerful neutral scenes

NORMAN LEIGH

Allegretto

PIANO *f*

L.H.

Moderato

mf *f* *mf*

f *mf*

allarg.

a tempo *rall.*

ancora rall. *a tempo* *rall.*

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29

MELODY

Chinese March

Alla Marcia

R. S. STOUGHTON

PIANO

f L.H.

The piano introduction consists of two staves. The right hand (R.H.) plays a series of chords and eighth notes in a 2/4 time signature. The left hand (L.H.) plays a steady eighth-note accompaniment.

R.H.

The first system of the piano accompaniment shows the right hand (R.H.) playing a melodic line with eighth notes and chords. The left hand continues with a steady eighth-note accompaniment.

f

The second system of the piano accompaniment features a melodic line in the right hand with a triplet of eighth notes. The left hand maintains the eighth-note accompaniment.

The third system of the piano accompaniment continues the melodic and accompanimental lines. The right hand has a triplet of eighth notes.

The fourth system of the piano accompaniment concludes the piece with a final melodic phrase in the right hand and a steady accompaniment in the left hand.

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The main musical score is written for a single melodic line on a grand staff. It begins with a dynamic marking of *mf*. The score includes several tempo and dynamic markings: *ritenuto*, *a tempo*, *crescendo e rall.*, *f*, *molto rall.*, and *a tempo mf*. The piece concludes with a final melodic phrase.

MELODY

32

33

MELODY

PIANO
Allegro Moderato

AH SIN

ECCENTRIC TWO-STEP NOVELTY
WALTER ROUPP
Arr. by R. H. HILDEBRATH

MELODY

34

MELODY

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MELODY

35

MELODY

PIANO

The Myriad Dancer

VAISE BALLET

THOS. S. ALLEN

Vivo

Tempo di Valse

CODA

MELODY

38

Andante

Valse moderato

Allegro

MELODY

39

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The musical score consists of seven systems of piano accompaniment. Each system includes a treble clef staff and a bass clef staff. Dynamics include *p*, *poco a*, *poco cresc.*, *mf*, and *ff*. The score includes first and second endings in the second system.

MELODY

40

The New All-Metal Clarinet

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Beauty of Appearance

This is Not an Ordinary All-Metal Clarinet

One look at the ordinary metal clarinet shows it has been made over in a slipshod manner from the old wood clarinet. The result is an ugly and ungainly instrument having a thin body with tall sockets and posts sticking out all over it like a porcupine, and the key mechanism perched high above the body as if it were ready to fly. The unsightly appearance and unnatural "feel" of the ordinary metal clarinet have aroused much opposition among musicians.

Conn Develops Original Design Expressly in This Clarinet

In developing the All-Metal Clarinet, Conn was not content to cut the patterns of the new design from the old wood clarinet, as other manufacturers have. That would be just like cutting down father's coat to fit little Willie. Conn went into the matter in a thorough and scientific manner and after two years of experiment developed a new and original design especially for the all-metal clarinet. Not only is this design an original contribution to clarinet making but we believe it is the most nearly perfect clarinet design yet developed.

Completely New Except Familiar "Feel" of Keys Is Preserved

The new Conn All-Metal clarinet is a thing of exquisite beauty, both in appearance and in musical quality. It is new in bore, new in tone hole location, new in diameter and in height of sockets, new in design of keys and mounting. The lay of the keys, however, is the same as on the old wood clarinet, the familiar "feel" is still there. Body comes apart in four sections: barrel, top, bottom, bell. The new tuning device is the slickest thing yet invented for this purpose. All features combine to make this clarinet the finest all-metal clarinet on the market. We are so sure of this that we invite careful comparison.

Musical Perfection

Marvelous "Playability" and Responsiveness

One very fine clarinet player who has played every fine clarinet made today, both Foreign and American, has this to say about the new Conn All-Metal Clarinet:

"I am now playing more clarinet on this new Conn All-Metal than I have ever been capable of playing on any other clarinet. I believe that it has the most brilliant scale of them all. The velocity I am able to obtain is an utter surprise to me. I own several high priced clarinets of Foreign and American make, but I never touch them any more and am playing the Conn All-Metal altogether now."

New bore and tuning have given this clarinet a remarkably even and flexible scale. Particularly noticeable is the ease with which the notes from G above the staff to high C above C are made. Players who have been accustomed to "squeezing" these notes by increasing lip and wind pressure will be surprised how uniform these notes are with the rest of the scale.

Scale Is Even and Flexible

Test this clarinet on difficult intervals. As every clarinet player knows, a fourth skip within a register is ordinarily faster than a fourth skip bridged from one register to another. This clarinet is so true and flexible in scale that the more difficult fourths are scarcely noticed. On the other hand, an octave within a register ordinarily comes slower than an octave bridged from one register to another. However, the scale on this new clarinet is so even and responsive that the difference in difficulty between the two is scarcely distinguishable.

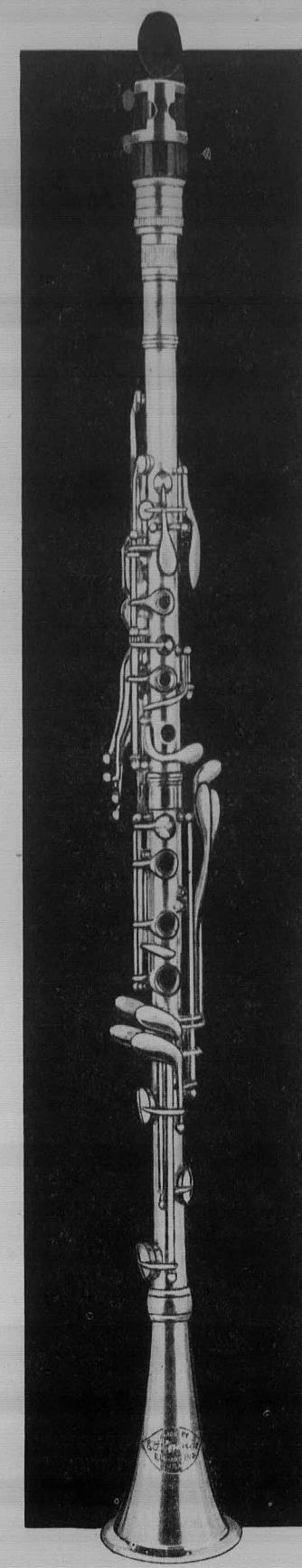
The clarinet artist cited above is right—this clarinet has the "most brilliant scale of them all." The steps are evenly spaced as to tone and blowing pressure, the registers are more uniform with each other than on any other clarinet we know of, the key action is unusually swift and positive and it has a rich, full true-clarinet tone.

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Free Trial on Any Conn Instrument

WARNING: Don't be misled by the exceptionally low price of this clarinet. It deserves a place among the *finest made*, regardless of price, and were it not for recently discovered economies in building and the fact that Conn has the largest production of band instruments in the world, this clarinet would undoubtedly sell for *at least \$100 more*.



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an unparalleled short time. Today, celebrated clarinetists use it in bands and orchestras everywhere — in the New York Symphony Orchestra, the Boston People's Symphony, the Rochester Symphony, Herbert Clarke's Band, Patrick Conway's Band, Sousa's Band, the Army and Navy Bands, and many others.

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KEEPING POSTED

MUSIC PUBLISHERS—continued from page 18

RHODE ISLAND MUSIC COMPANY (53) is featuring the *Modern Saxophone Method* by Giuseppe Pettine, Part I of which was brought out last season. Part II of Mr. Pettine's method will be ready for delivery about November 1, and according to the advance prospectus will contain, among other things, certain exercises for learning to play from music in the bass clef, and also a number of concert duets with the exercises necessary to cover all material not supplied in Part I. Other items being featured by this firm are a book of *Forty-four Solos in Duo Style*, the same being a method for learning unaccompanied forms of tenor banjo playing and containing, besides the solos, the necessary preparatory exercises and information; *Twilight Reverie*, unaccompanied, special tuning, mandolin or tenor banjo solo by Giuseppe Pettine; five Mandolin Concertos with piano accompaniment in the classical form by Munier, Pettine, La Scala and Calace.—(Lederer Building, Providence, R. I.)

E. T. Root & Sons, 1516 E. 55th St., Chicago, Ill. (67). *Root Beginner's Band Book No. 1*. Sample copy to leaders on request.

GEORGE ROSEY PUBLISHING COMPANY (65). The *George Rosy Folios for Orchestra* are well known to orchestra musicians. This series of eight volumes includes concert pieces (two volumes), standard waltzes (2 volumes), standard marches (2 volumes), characteristic pieces. *George Rosy's Loose Leaf Folios for Motion Picture Or-*

chestras are also standard publications. Each of the volumes contains twelve diversified compositions by the best composers. This house is featuring the *Sweethearts Valse* by George Rosy, which was reviewed in our Music review department recently. Just as we go to press we learn that the Rosy catalog has been purchased by the Manus Music Co., 145 West 45th Street, New York City.

G. SCHIRMER, Inc., 3 E. 43rd St., N. Y. C. (65). *Schirmer's Galaxy Series* for orchestra. Specimen 1st violin parts on request.

J. D. SCHURMANN, 1010 17th St., Denver, Colo. (62). Music for Hawaiian steel guitar, graded easy to difficult. List of 200 numbers on request.

SONNEMAN MUSIC COMPANY (63). *Modern Movie Moods*, a series of loose-leaf collections for piano or organ in five volumes, includes the compositions of such composers as Gluck, Weber, Bradford, Saint-Saëns, and offers a variety of compositions covering every situation common to screen playing. The numbers are also published for orchestra. The *Sonnenman Standard Screen Series* includes nine numbers classified from "dramatic action" to "idyl" and are arranged for full orchestra. Many of these numbers have been reviewed in this magazine.—(605-607 8th Ave., New York City.)

B. F. WOOD MUSIC CO. (51). The latest additions to the B. F. Wood series for orchestra are: *Golden Rod* (Intermezzo), Op. 37, by Metalle; *Les Bohemiens* (March), Op. 59, Brown; *A Twilight Dream* (Romance), Op. 57, Conte; and *Danse Petite*, Op. 3, No. 3, Thompson. These numbers, as with the previous releases in this edition, are

edited by Francis Findlay of the New England Conservatory of Music, and arranged by Albert M. Kanrich and Mr. Findlay. A complete conductor's score is supplied with each composition. "In addition to these numbers we have several in process," says W. Dean Preston, Jr., "which will be ready about the time of the opening of schools, and the way the series has been accepted by the supervisors we feel that you may want to mention the four new ones just issued in your September Keeping Posted Column." Not only do we wish to mention them here, but the numbers are being passed on to our music review editor for his attention.—(88 St. Stephen Street, Boston.)

W. A. WILLIAMS, Box 95, Refugio, Texas. (23). *Kansas City, Fox-Trot*

THE AESTHETE (14) is a monthly magazine devoted to the arts, and edited by Henry Francis Parks, who is also president of the publishing corporation. Readers of this magazine regard Mr. Parks as an old friend, and will therefore be especially interested in the *Aesthete*, which will be given a more extensive review elsewhere. The particular purpose of this item is to call attention to the magazine and to make amends for the printers' error in *The Aesthete* advertisement in our last issue, whereby the subscription price of Mr. Parks' brilliantly edited journal was made to appear fifty cents higher than the modest two dollars per annum rate.—(32 West Randolph St., Chicago, Ill.)

MUSICAL ENTERPRISE, W. M. Kain Pub. 42 Segal Bldg., Atlantic City, N. J. (16). Sample copy on request.

MUSIC TRADE NEWS, 1697 Broadway, N. Y. C. (20).

Additional Keeping Posted on pages 51, 61, 67 and 68

You Can Take It or Leave It

By ALFRED SPRISLER

The Amateur's Guide to Musical Instruments

NO. 9—THE TRUMPET

THE trumpet is the unfortunate result of what evolution can do. It derives from the cornet, of which the least said is the better. The cornet was the alleged offspring of the keyed bugle, which in turn came from the ordinary bugle, although no one knows why.

The trumpet of today is an intricate knot of brass tubing having a lip-contorting mouthpiece with a narrow cup at one end and an ear-torturing bell at the other. This sounds rather tame, but there is many a slip 'twixt the bell and the lip. Trumpet makers have gone to all kinds of pains, and have inflicted them also, in trying to make their products as long as possible, but no longer. As a result, the modern trumpet looks very much like those trumpets the angels in sacred paintings blow with much gusto and considerable puffing of cheeks, thus showing that the no-pressure method has not yet reached Heaven. The sound from trumpets generally reminds one of the noises made by a band of Satan's secretaries on blue Monday with all the fires out.

The greatest improvement in trumpet making was the introduction of a brown derby over the bell, a feature which produces a faraway, sobby echo very much like the voice of a homesick tree toad with indigestion. Without silencers trumpets in bunches put decided wrinkles in one's ear drums, and clear up the mystery surrounding the falling of the walls of Jericho. In these decadent modern days, in spite of improvements in trumpets, they can not equal that feat, but they do raise the roof on occasion.

bye," called Mr. Oat. "And remember: Nothing will take the place of leather."

And this is the message we bring the readers of the Jacobs' Triad of magazines from Tiberius Oat, the modest and self-effacing song writer and genius of Paper Mills, Pennsylvania.

All Is Not Gold

It was a rich and costly case,
The young violinist bore;
We marked his pale, artistic face,
The length of hair he wore;
We noted too his slender hand,
His fine, aesthetic way,
But the fiddle was of worthless brand,
And the beggar couldn't play.

Bad fiddles come in costly cases,
Bad fiddlers have artistic faces.

Latest Developments

EVER since the French horn attained the shape we now know, horn players have been troubled by the gurgling of the accumulation of saliva in the coils. The natural method of ridding the instrument of this unearned increment was to rotate the whole works briskly for several minutes, until a quart or so of the required result emerged from the bell. The only attempt to remedy this defect was the unsuccessful essay of the Frenchman Jean Crapaud, who lost his life in trying to experiment with a honey-comb radiator whereby to rid the horn of moisture by evaporation. Crapaud failed to reckon on the condensation in the radiator, and was struck on the head with a flower-pot on Bastille Day, April 9, 1806.

The inventor of the new device, P. Tomaine, a prominent delicatessen man of Phillopsburg, N. J., is indebted to Crapaud in that he discarded the Frenchman's theory entirely and has produced, with great labor and at great expense, a device that will no doubt solve the problem.

Mr. Tomaine, whose first name is alleged to be Prometheus, has used the very simple but enormously complicated principle of osmosis. He has perforated the entire stretch of the tubing of the horn with minute holes in such manner that saliva cannot be collected because it immediately seeps through the openings, runs down a copper spouting, thence to the house drainage system via a universal coupling. In addition to the other advantages this device affords, the inventor claims it renders the horn soundproof.

What I Do Not Like In The New Music

HILDA, an opera in three acts, by Juan Enrique Alfonso Miraflores y Sacapotas.

It was in 1896 that Don Señor José Ovan, a well-known Spanish sportsman of Ostable, Mass., returned to Seville to recruit labor for his extensive beach plum plantations. Two years later this man, the discoverer of the gifted composer of the work under discussion, was forced, through the ill feeling engendered by the Spanish-American War, to change his name to Joseph Donovan (Don Ovan), and to flee to South Philadelphia, where he lived in seclusion and a small house in Gallows Lane.

On that momentous trip to Spain, however, he found Juan Sacapotas acting as water boy in a cork factory. "I told him," wrote Donovan, almost twenty years later, "to come to America. He looked at me with tears in his eyes. 'But I can't swim,' he said, bursting into tears, as he went off to give the young corks their morning drink." But a little more than a quarter of a century later this Spanish boy took his benefactor's advice and came to America, where he obtained a lucrative position as a dishwasher in a restaurant in Pittsburgh.

It was here, in the very centre of Teutonic culture and in the very fountain head of Germanic tradition, that Sacapotas composed the opera *Hilda*, based on a serial story running in a newspaper, a copy of which was discarded by a stout man in a blue suit every morning at Sacapotas' place of business.

A promotion to counter-man gave the young Spaniard the necessary leisure in which to compose his work, and he labored day and night at his task, writing the music on old menu cards. There is an interesting story concerning how one of these bits of composition was inadvertently put back on the table. A patron, pointing to a soprano aria, asked for an order of it. With remarkable presence of mind, for which there was no extra charge, the waiter brought him hash.

Then fame sprang upon Sacapotas. He was knocked down by the automobile of the private secretary to one of Pittsburgh's largest producers of smoke, I. Gottfried Hamm. As he was convalescing Mr. Hamm became interested in him, and in the Fall of 1812 the opera *Hilda* had its Chicago première before the members of the Wun Lung Tong, of San Francisco. Thus, after fifty-six years of unremitting labor, success crowned Sacapotas' efforts.

In brief the plot of the opera is as follows:

Act I. Wilhelm Schmidt, a poor violinist, comes to the town of Bummelsdorf to study under Emanuel Fischhaupt, the celebrated teacher of figured and second bass. He takes lodgings with Frau Immertol in the Narrenstrasse, and is immediately struck with the flowerlike beauty of Hilda, the maid of all work. The affection is reciprocated and Zwilling challenges the Count to a duel in the woods behind the Bierplatz. But Elsa overhears the seconds, and runs to the castle. While she is begging for admittance the Countess, learning that her husband has forgotten the tickets, decides to leap from the parapet.

Act II. Schmidt makes his debut at the Gewandthaus and spends the night and four mark fifty in a Rathskeller, filled with the glory of his frenetic reception. Margrete, a barmaid, seeing that the Duke has no money wherewith to pay for the drinks consumed by his party, orders Alphonse, the French pastrycook, to tell the watch of the proposed marriage between Clara and Eduard. He, affected by the deep love he bears Frau Immertool, rushes to the woods and is killed by Zwilling just as he tells that the Count is held in custody at Quarantine. Hilda, learning from Fischhaupt, who is giving her a bassoon lesson at the time, that her lover contemplates suicide, dies from an acute attack of chronic indignation.

Act III. The Count, knowing that his reputation is lost if he fails to meet Zwilling, kills Ingrid with a snowflake biscuit of her own making and leaves the steamer swearing . . . that she has deceived him as to her telephone number. She then leaps out of the window into the canal. Rushing onto the field of honor Schmidt draws his sword, which he has neglected to bring with him, and runs Zwilling through. Thinking to supplant the Count in Elsa's affections he dresses in Zwilling's costume and goes to the castle. The Countess, seeing the supposed Zwilling return from the field, thinks her husband dead and swoons, breaking off a gargoye that falls, crushing Elsa beneath it. Schmidt gazes upon the dead woman and then realizes how much she loved him. Sadly he turns and goes back to the Rathskeller, where the Countess, having gone mad, exchanged places with Margrete.

Shortly after the first production of the opera its talented composer disappeared. Two hours later the opera itself disappeared.

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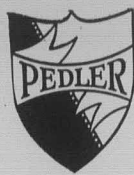
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ULDERICO MARCELLI is the headliner for this month. He has at last come into the position he deserves in Chicago's music affairs and is now conducting the largest symphony orchestra in a picture theatre.



H. F. PARKS

His operatic *potpourris* have not only met with tremendously enthusiastic reception, but they have made good every claim which has been made for Marcelli both in these columns and the *World of Theatre Music* in the Chicago Daily News. In fact the proudest moment of my life was when I beheld Marcelli conducting his symphony orchestra and a chorus of twelve voices in *Excerpts from Rigoletto*. His selection for this task marks a new and better era for music in the theatres of Chicago. The stage bands are on the wane, and no one sheds a tear for them. Their possibilities were ephemeral and the next season will see many of them replaced by more legitimate organizations. The situation looks highly promising for an improvement in the musicians' situation all around. Marcelli's orchestra now is comprised of men who were dispossessed of their positions at the McVickers and Roosevelt Theatres, both of which theatres put in the Movietone. To this writing, Mr. Marcelli has given a Tchaikovsky selection and has featured Schubert. It is with considerable pride that the Jacobs publications can point to many a musical discovery. Marcelli is one of the most outstanding. We extend to him congratulations and every wish for his continued success.

PAUL WHITEMAN, the jolly bandmaster of pachydermic proportions was with us recently. He brought with him some additional novelties, though the *pieces de resistance* were the same as last year.

After all, there is but one Whiteman and the reason for it can be summed up as "knowledge," "musical taste," and "conscientiousness." True enough, the emotional reaction from the great dynamical surges he evokes, the symphonic discipline of his organization and the dramatic character of certain bits of the melody — as for instance that lascivious bit in E major in the Gershwin Rhapsody which any composer would be justifiably proud of — all have a tendency to stimulate a profound respect for him and his work; but there really is something more; there is that certain quality of artistic discrimination, sometimes called style, which distinguishes his readings from the rest of the contemporaries in his field of musical art. Now don't misunderstand the encomium. Paul Whiteman is no Stock as a conductor, nor Oberholfer as a poet, nor Stravinsky as a creator (neither was Johann Strauss, yet Strauss' influence on terpsichorean matters in the realm of music is admitted), but he has enough native musicianship and has had sufficient practical classical experience so that he intuitively does fine things. Certainly, he has done more to carry to Europe an accurate and faithful cross-section of American musical idioms than all the darned musical compositions, symphony orchestras, and artists, we so far have sent. If he has done no more than to show just a trifle of what can be done with jazz, he earns the space we have used to talk about him. He is no genius, but he is a good business musician of high ideals and fine aesthetic sensibilities, and really the *Father of Symphonic Jazz*.

The business in general in Chicago hasn't been what it should be the last few months. This is ascribed to several causes. The weather conditions are such that, with the intense heat, thousands of people have been driven to the beaches, and while it is true that the temperature in a modern De Luxe theatre is far below that encountered at the beaches, the Movie patronage has fallen down considerably. The Movietone revived some interest at the leading houses in which it has been used, but even this interest seems to be flagging with the weather conditions as they are.

The *King of Kings* epic, which is being shown at the United Artists Theatre, has revived there to way above normal, but the legitimate shows are suffering, several of them closing down completely for the summer. The general business situation is only fair, and with the musicians there is considerable unemployment. Fall negotiations for wage scales, etc., which will take place near the end of the month, presage even more doubtful conditions. No attempt will be made here to fight the Movietone, it being believed that the very mechanical element with which these "canned" presentations are put over will rectify the situation itself. Of course, the schools

and colleges are closed until Fall and nearly everyone is away on their vacation.

The general political situation in Chicago is such that the musicians have really profited by the various changes in the administration. Business is bad and there is a lot of unemployment generally. All in all, everybody is looking forward eagerly to the Fall season and there is every reasonable expectancy, with the change in the presentation chains toward the better class stuff, and the cooler weather, that conditions will go back to normal, possibly even better than normal.

The Chicago Symphony Orchestra has adjusted its difficulties with the Union and the men are to go back on an extended time contract. The conditions are, possibly not, as good as the union had expected but in all probability as good as could be obtained considering the general economic situation. The Symphony Orchestra has always been a problem here; probably always will be. Just the minute the symphony season is over about half of the men go to Ravinia Park to accompany the Ravinia Opera Company and some of the remainder are absorbed by the theatres, while a good many have an enforced vacation, a matter which no one seems able to remedy. When one hears of a symphony musician getting \$90 or \$100 per week it sounds like big money. Actually when the length of the season is considered the musician doesn't make as much as he would in a good theatre. The disquieting phase of the whole matter is that during the winter season when both opera and symphony orchestras are being employed the theatres use other men. Just the minute the seasons are over the symphony men go into the pits of the theatres and dispossess the musicians who have held the position down during the theatrical season. When one stops to figure that not all symphony musicians are artists, and that all theatre musicians are not dumb-bells, and when consideration is also made of the fact that the legitimate theatre musicians have to live, there seems to be somewhat of an element of unfairness in the whole business. On the other hand it might be impossible to maintain these other major organizations if all the year round employment was not a possibility. Mr. Petrillo has his hands full with the various musicians' problems in Chicago, and in justice to him it should be stated that he disposes of them without partiality, and with a keen sense of justice to all concerned.

Coincident with the general restless situation of the show business there have been many changes made in theatre personnels and particularly with the organists. The Public groups here shift Henri A. Keates, Preston Sellers, Milton Charles, Eddie Hanson, and others, for week stands in their various large theatres. In the past these men usually stayed at a theatre permanently. One seldom sees changes of this character unless the economic situation dictates the necessity for it. For this reason it is to be hoped that the Movie business will readjust itself so one may go to a theatre and expect to hear the same soloist each time he attends. Frankie Masters has gone out to the Northshore, while Kosloff and Benny Kreuger rotate between the Uptown and Tivoli. With the Marks Brothers chain, Benny Meroff and Charlie Kaley are still rotating between the Marbro and Granada.

The vaudeville situation is about the same as ever. Vaudeville is practically on its last leg, about the only difference between the vaudeville and the cinema houses being a reversal of the title of the presentation. The cinema is a "movie-vaudeville" while the vaudeville is a "vaudeville-movie."

One of the coming musicians in and around Chicago is Mr. Robert Carter, a pupil of Madame Viola Cole-Audet of the Chicago Musical College. He recently played a remarkable program of classic and modern masters at the recital hall of this famous institution. His reception was highly enthusiastic and the criticisms very favorable.

Philadelphia, Pa.—The Chamber of Commerce announces that the 1928 meeting of the Music Supervisors' Conference will be held in this city during the month of March, arrangements having been completed by Elbridge S. Pitcher of Auburn, Maine, president of the conference, and George L. Lindsey, local director of the division of music of the Board of Education, for this important biennial meeting of the school music instructors of the New England and Middle Atlantic states.

Washington, D. C.—The Atwater Kent Foundation is offering a Second National Radio Audition for young amateur singers, with awards aggregating \$17,500 cash, free conservatory scholarships, and other benefits for the winners. Full particulars can be obtained by writing to the National Radio Audition, Albee Bldg., Washington.

THE CLARINETIST

Conducted by RUDOLPH TOLL



RUDOLPH TOLL

The Abuse of the Clarinet

THE clarinet is a much abused instrument, and it is indeed strange that so few players of it seem to know what a true clarinet tone really is—or, rather should be. I think it was the great Berlioz (eminent French director, composer and master) who called the clarinet "the prima donna of the orchestra," yet no matter from whom the phrase emanated it is a well-fitting one, therefore let us stop for a moment and think what the appellation implies!

I assume that at various times the majority of my readers have heard some of the great singers, such as Galli-Curci and Schumann-Heink, yet even having heard them how many ever realize that the clarinet has a tonal quality similar to that of a soprano or contralto singer, and how many players give a thought as to why their own clarinet tones should not be like those of a well trained voice? It may not be generally known among the present generation of clarinet players that once, during an opera rehearsal, the great clarinetist, Frederic Beer, played an important solo passage for the instrument introducing a solo for the prima donna, and that later this passage was suppressed because the player's tone and phrasing eclipsed those of the singer!

Those students and players of the instrument who never may have been in a position to hear and know the true musical clarinet tone, might go to some church organist and request him to play a selection including passages which demand the use of the clarinet stop, and thus obtain a very good idea of the correct clarinet tone. The clarinet frequently, but falsely, is accused of harshness, but there is absolutely nothing harsh, unpleasant or boisterous in the pure clarinet tone. Whenever such disagreeable tonal qualities do exist, however, it is a certainty that something is radically wrong with the player, or his instrument or his tone production.

That the instrument has been so greatly abused, is due to the fact that many players take up its study by themselves; or, after taking a few lessons in order to learn the fingerings, feel there is no further need of a teacher's aid. In either case they know nothing of tone production or about the proper reed and mouthpiece, but proceed to blow sounds (not musical tones) as best they can. After a continued struggle in this way for several years, and thinking that mere practice will bring results, they begin to wonder why there is so much trouble in developing a good tone and why their staccato is slow and unmusical. Much of this trouble can be laid to the fact that many pupils study with someone who is not a schooled musician in the first place, and who knows little or nothing about imparting correct tone production; nor does such a one ever think about teaching the pupil how to practice.

I recently had the opportunity of hearing a school band rehearse, and as a whole it sounded surprisingly fine. The teacher then tried the various sections separately. The trumpets were exceptionally good; the tubas fine; the trombones, saxophones and horns also were good, but when it came to the clarinet section—what sounds! what a poor quality of tone and intonation! This experience bears out what I always have contended, namely, that without exception the clarinet is the most difficult of instruments. There is but one solution of the problem, and that is more efficient clarinet teachers.

It was only last week that a young clarinetist came to me for advice. He stated that playing the clarinet caused his teeth to become loose. I asked if he was troubled with pyorrhea, and to that he answered that a dentist had just examined his teeth and pronounced them sound. To detect the difficulty I requested him to play for me, than I examined his reed and mouthpiece, and immediately knew the cause of his trouble. The lay of the mouthpiece was too open and the reed too stiff, which produced a dead, stuffy tone with no resonance whatever. He was unable to

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Lesson 8 is shown—Lesson 15 is shown—

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Lesson Seven. Rhythm Studies.

LESSON EIGHT. A full explanation of this lesson is given on this page.

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Lesson 8. Count 1 2 3 4 1 2

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play staccato, his jaw and throat moving with every attack he attempted. That young man is doing professional work and broadcasting. He had been instructed to use a stiff reed, and stated that he could not use a medium-soft reed. This was because he never had been instructed how to use the proper reed, i. e., one which will easily produce a *pianissimo* and *fortissimo* with a good quality of tone. The reed always must be easy blowing throughout the entire compass of the clarinet. When a player has developed the true and beautiful *timbre* of his own instrument; when, through patient and sincere application, its characteristics have been made manifest to him, he will then have so great a love for his clarinet that he will not be satisfied in producing mere sounds that are foreign to its perfect and initial tonal quality. Beauty of tone and beautiful *timbre* ultimately evolve from good instruments in the hands of good players, but only after patient and correct study—study that consists in developing the mind and the ear by listening, as well as performing.

Questions and Answers

Your articles are looked for in every issue of JACOBS' BAND MONTHLY, and very much appreciated. Am going to ask the following question, and hope to see answer in an early issue. Kindly suggest best places for taking breath in studying Pointed Notes, Klose method; for instance, dotted eighth notes followed by sixteenth. The flow of the notes is badly interrupted every time I take a breath in an exercise of this kind, and it takes my breath control when taking breath every four measures, as marked in your Course on Tone Production. What metronome mark would you suggest for Exercises 2 and 3 of your Course?

It is gratifying that the Clarinet Column is appreciated by the readers.

The best places for taking breath in the Exercises referred to, are where I have marked them in the lessons. However, it is optional whether you breathe every four measures, six or eight; it is not clear to me whether you become exhausted from breathing too often, or not often enough. If it is not often enough, you may breathe every two measures if you like. The idea of breathing every four measures is to develop good breath control (endurance). When you breathe too often—every measure, yes, even after each after-beat note, as I have frequently observed in players—the effect is ludicrous; it reminds me of a sucker-fish, the mouth of which is constantly opening and closing. The following examples will illustrate the best possible breathing places.

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Ready to Strike

OCTOBER J.O.M.-J.B.M.

At the Boston Met

FOLLOWING the trail of double-crossing and counter double-crossings which centered about Thomas Meighan, the honest Irish cop, in *The Racket* would have perhaps been tiresome had I not decided to let the plot take care of itself after the first few back-twists and give undivided attention to Skeets Gallagher as the perpetually semi-intoxicated New York reporter who assiduously followed Meighan to be in on the killings. Heaven help the journalists after Skeets' portrayal! Marie Prevost in a blonde wig, and many more pounds than she used to have, was the cabaret singer who finally helped the honest Irish cop get the goods on his mortal enemy Nick Sarni, the bootlegger, who had used the little girl roughly when she tried to flirt with his kid brother in her place of employment. Louis Wolheim with the aid of his well, *mug* is the only word, did the role of Sarni with gusto and finesse. The minor characters provided the real interest of *The Racket*.

Arthur Martell coaxed, through the medium of colored slides with organ accompaniment, all in vain. The audience preferred not to sing. However, *Ramona* as the finale drew forth some sound. After a fairly negligible news reel, and a mouse cartoon, during which I watched Mrs. Langley at the organ nonchalantly but expertly following the antics of our little friends, came *Babe* in *New York*. One extremely good feature, and the most important, of the Met presentations is the almost unerring choice of clever eccentric talent for the circuit. The Felice Sorel girls provided background of both classic and jazz flavor for the principals, the Babes. These two apparently very young dancers, with synchronizing kicks and back-bend-splits (let's not be technical, but in plain language that's what happened), very lightly and easily carried their laurels as principals. They were rather luscious young things who, I hope, possessed other voices than the shrill stage tones which they cried their thanks. A black-face singer and ladder-balancing comedian were included among other good things. Gene Rodemich provided some of the background with his transplanted pit orchestra and most of the foreground with his wise-cracks.

Having seen the entire show without once experiencing the desire to get up and walk out, I did so at the proper time, and hearing the grand piano on the balcony surrounding the foyer, proceeded toward it. I hate to admit it, but having passed the collection of paintings lined along the balcony walls so often, it was my custom to walk past them without a glance. It is the custom of many others also, I have noticed. One however, I walked past and then immediately turned back to see just what it was about that woman's strange face that had fastened my careless glance and made me want to go back. As I stood there, marveling at the dignity of the Roman patrician, and the rich, alive coloring flung over her from behind a heavy curtain, which I imagined concealed a coal brazier, an usher stepped up and most courteously supplied answers to the questions I was asking myself. The painting is by Major, and I believe is called *Herodias' Daughter*. One of the most beautiful and famous Roman matrons, she has found that her daughter is usurping her place, and in jealousy kills her. In Major's beautiful portrayal, she is seated close to the girl, immediately after, and her dark face is the focal point, the most arresting bit of artistry on the canvas. The art criticism conveyed by the aforementioned usher may have sprung from the fact that "Gentlemen Prefer Blondes." (I thus expose my gender and tint), although I much prefer to think of it as an example of a flower blooming in strange soil. Whichever the case, the incident has somewhat warmed my heart toward the Metropolitan and made me feel that here is rather a nice place to go. — A. F. B.

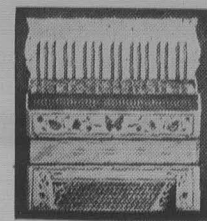
KEEPING POSTED

OLIVER DITSON CO., continued from page 18

original compositions and arrangements for violin, violoncello, viola and ensemble music, with such sub-titles as "Trios for Violin, Cello and Piano," "Albums for Two Violins with Piano," "Collections for Violin and Piano," "Collections for Two Violins, Guitar and Piano," "Collections for Orchestra," "Class Methods," etc. Among other recent releases submitted by this house we are particularly interested in the *Ditson School and Community Band Series*, prepared by Osbourne McConathy, Russell V. Morgan and Harry F. Clark, outstanding figures in the field of music education. This Series embraces an exclusive program of publications of which the educational books are now available. These books provide for the instrumental music instructor the necessary material for utilizing the successful group instruction plan which has been developed in the long experience of the authors. The books are published for each instrument of the band and for strings, and there is a leader's book including a piano part and full score. A more complete review of the Series will appear in a later issue. — (Tremont Street, Boston, Mass.; Chas. H. Ditson & Co., New York City.)

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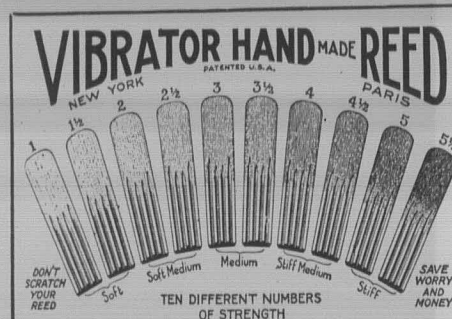
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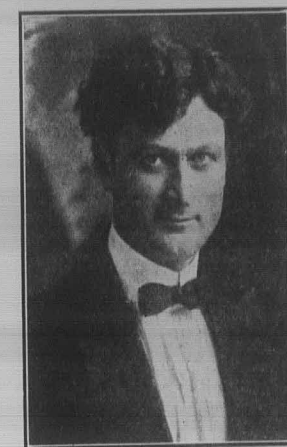
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The Saxophonist

CONDUCTED BY
W. A. ERNST

BACK in the late "eighties" (or early "nineties"), a song that set a good pace in popular music was *As Long As the World Goes 'Round*, but in these days it seems to be the world itself that is going 'round at such a pace it is almost impossible to keep up with its times and seasons; it seems no longer ago than yesterday when I told you to get out your saxophone and shine it up for the summer season, and now the time has come for you to shine it up for the winter.



W. A. ERNST

We all love the summer, and dislike to see it pass because of many pleasures, but we have to come down to the "brass tacks" of music life, i. e., the student-musician again taking up his studies, and finished professional watching for good paying positions. The much-talked-of younger generation of today is made up of real busy bodies who need and must have plenty of outlet for their pep. For this purpose there is nothing better than music, and the saxophone is a favorite instrument of the young folks (as well as many of the older folks, too). There are fathers and mothers who have held high hopes of their "pride and joy" playing the piano or violin in the future, and have spent time and money trying to get co-operation and results, neither of which manifest because the child is not interested in the instrument chosen. Practice, therefore, has to be forced: two clocks on the piano, for fear that one alone may cheat time; a pitcher of water (strange how quickly an uninterested and restless child will develop thirst); a cushion on the piano stool to give additional height that is dislodged again and again under a squirming boy or girl, and a stern parent in the next room as a strict mentor.

Many instances occur where children have been given from two to three or four years of instruction on some certain instrument with only very poor or indifferent progress made, and when changed to the saxophone (an instrument after the child's own heart) have made a success in music. The study of any musical instrument is never entirely wasted, however, for the same general principles apply to the study of the saxophone. Oftentimes, after the rudiments of music (usually considered drudgery by the pupil) have been learned on the saxophone, child-pupils will return to the original instrument given them and make a "go" of it.

Little Helpful Hints—the Trill

Most students have a wrong conception as to how to execute a trill. Even numerous professionals are at a loss to know how to get the proper effect, especially the so-called "fox-trot musicians" who are the least schooled in this art. Trills are not used to any great extent in dance music of course, nevertheless the present vogue for futuristic

NO. 1

NO. 2

classics (such as Gershwin's *Rhapsody in Blue*, and others, which contain numerous trills) will create a demand for full knowledge of how to execute the trill. Furthermore, the trill is one of the best exercises by which to acquire technique and evenness of tone.

Naturally it depends largely in what tempo a piece is written as to how a trill shall be played. That is, if you are playing a number marked *Lento* or *Largo*, the trill of course will be longer: if playing a *Moderato* or an *Allegretto* movement, it is a little faster, while in an *Allegro* or *Presto* movement it is very fast. On an eighth note you simply play a trill, as there would not be time for more. As the short trill seems to be the one least understood, I will give a few examples which I am sure will be found very easy to understand.

(EXAMPLE No. 1)

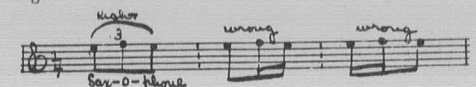
The tempo of a movement affects the duration of a trill. In whole, half or quarter notes keep up the trilling for the duration of the note. Always end a trill with the starting note, and never on a following note.

(EXAMPLE No. 2)

Begin slowly, and then increase the speed. I have separated the groups so that the trill will look plain to the student. Avoid making any stop at the end of a trill before proceeding to the next note. Also, do not raise the fingers too high from the keys.

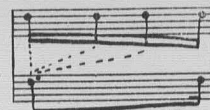
Triplets

The triplet is another much abused character in music, and I think if you will check up on the examples given below you may find that you fall short on them. Practice saying SAX-O-PHONE, speaking each syllable nearly even, with perhaps a slight accent on the first. Get out your instruction book, play a few exercises with triplets and see if you play them better. In this example the triplet is given as written with the syllables of the word "saxophone" beneath the respective notes, followed by two wrong renderings.



The Dotted Eighth

Saxophonists playing either classical or popular music seem to have trouble in playing a dotted eighth followed by a sixteenth. This betrays the player as one either poorly instructed, or just careless. One must realize that there are four sixteenth notes to one count, and a dotted eighth note is equal in value to three sixteenth notes. From the illustration below you will be able to get the time of this group with adequate practice. Thus if the dotted eighth is equal to three sixteenth notes, the sixteenth note will be played as the last of the group of four. Of course, this will take a little practice, but is worth the effort.



The Octave Key

An annoying and frequent source of trouble is the octave key on the goose neck. In cases of improper adjustment or carelessness, on many saxophones, this key raises too high on being played, and when it closes does not cover well, allowing the air to escape. This causes all kinds of squeaks and warblings in the low notes. In many cases a repair man is resorted to, when all that is needed is for the owner just to bend the key down slightly, and thus end the trouble. I do not advise the bending of octave keys as a cure for all sax troubles, as this key is a delicate part of the saxophone and one out of order is difficult to adjust, but if you make sure that the pad does not cover, and that air is leaking, bending the key down a little will be of great help. I have seen some cases where very good saxophonists have been at a total loss as to what to do when the simplest thing went wrong with their instrument. This octave key on the goose neck is the most frequent offender, although the trouble is a simple thing to correct—after you know how!

"The Old Subscriber's Club"

Daniel A. Boss of Newport, R. I., has been a JACOBS' ORCHESTRA MONTHLY subscriber since 1913. E. M. Rouston, Ada, Ohio, and Henry G. Hoyt, Laconia, N. H., have eighteen-year "memberships" in the Old Subscriber's Club—both having been continuous subscribers since 1910.

Northwest News Notes

By J. D. BARNARD

THE Del Monte Blue Dogs," a stage band headed by Seattle musicians, left for Chicago on June 27th to open a tour of Keith Orpheum time. . . . Karl Genzel, formerly organist at the Coliseum, Seattle, and now located in Walla, Walla, Washington, where he is president of the Musicians' Union, was a recent visitor in Seattle.

Jan Sofer, conductor at the United Artists theatre, Seattle, has been engaged by Universal. He recently opened as guest conductor at the Wintergarden, and later will relieve Francesco Longo, who goes into the Columbia in Portland, Oregon. Sofer will have charge of the music in all of the Universal houses, which number about ten, in Seattle. . . . "Ollie" Wallace concluded his engagement as guest organist at the Capitol, Vancouver, B. C., and left for New York. . . . The United Artists Theatre, Seattle, which was recently closed, has been reopened as a popular priced house. An eight-piece orchestra and organists are used, where from thirty to fifty pieces were maintained. . . . The Embassy, Seattle, has adjusted its difference with the unions, and is using all union organists and projectionists. . . . Lawrence McCann was called away from his fine Wurlitzer in the Weir Theatre, Aberdeen, to the bedside of his mother, who was seriously ill. "Mac" is now back in harness again. . . . Calvin Winter is celebrating the anniversary of his seventh year as conductor at the Capitol, Vancouver, B. C. . . . Gene Morgan, master of ceremonies for Fanchon Marco, is now at the Boulevard, Los Angeles. Gene is also playing leads opposite Martha Sleeper in Hal Roach's Max Davidson comedies. The boy is making quite a name for himself in "the pitchers." . . . Ray West and his band recently opened at the El Patio ballroom, Los Angeles.

"Chuck" Whitehead, musical director at the Heilig Theatre, Portland, Oregon, continues to present novel and interesting musical programs each week. "Chuck" is Portland's favorite conductor, and is largely responsible for the good business at the Heilig. . . . Francesco Longo, pianist conductor at the Columbia, Seattle, and his entire orchestra, have been engaged by station KJR, Seattle. Mr. Longo was to have opened at the Columbia in Portland but the radio station's offer was too tempting to pass up. Frank Klotz, organist at the Liberty, Enumclaw, Washington, has been engaged as associate to Roscoe Kernan, featured organist at the Bagdad, Seattle. Klotz succeeded Eved Oliver now at the Granada. . . . Sam Wineland, conductor at the Granada, Spokane, who gained great prominence while conductor at the Coliseum Theatre, Seattle, a few years ago, recently opened at the Seattle Theatre, as guest master of ceremonies. Sam will lead the stage band as well, of course. . . . It is rumored that Henri Le Bel, organist in the various houses of the Pantages chain, has joined one of the Fox chains and is playing two-week stands in cities where there are Fox houses, as guest organist. Another rumor has it that Eddie Clifford, now at the Olympian, Port Angeles, Washington, will join Henri. . . . Some months ago this correspondent predicted that Fanchon and Marco, producers of stage presentations for West Coast theatres, would realize what possibilities as a master of ceremonies "Red" Corcoran had, and groom him for that purpose. "Red" at that time was working in the shows with Hermie King at the Fifth Avenue, Seattle. Word comes now, that "Red" will open soon in one of the West Coast houses as master of ceremonies. . . . When Fanchon-Marco revues play the Seattle Theatre, instead of the Fifth Avenue, as heretofore, Hermie King will remain at the latter house and stage musical novelties, featuring his band. The town seems to have gone wild over Hermie, a favorite son, as his little specialties draw more attention than the splendid productions sent here. That's going some in Seattle, believe me.

Your correspondent had the pleasure of opening the fine Wurlitzer organ in the new Seventh Street Theatre, Hoquiam, Washington, July 10th. The theatre, of Spanish design, is unique in the northwest in that it is the first and only atmospheric theatre in this section of the country. With its beautiful garden walls, gorgeous flowers, foliage, and unusual lighting effects one has the impression of being in an old Spanish garden, with only the twinkling stars above for light. Oscar Munkvold and his orchestra were featured in a splendid overture, and furnished accompaniment for five acts of Association vaudeville. . . . Irene Boling, organist Liberty Theatre, Hoquiam, Washington, returned to her home in Seattle to spend a week's vacation and rest. . . . Ellen Munkvold, pianist of Aberdeen, Washington, spent several weeks visiting her parents near Salem, Oregon. . . . Bob Clarke,

Continued on page 57

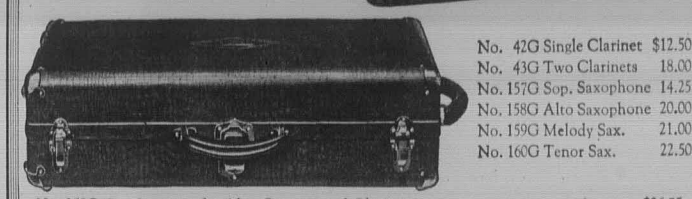
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Popular Composition and Harmony..... A. J. WEIDT
J. E. MADDY
Public School Music..... C. D. KUTSCHINSKI
CLARENCE BYRN
LEE LOCKHART
The Plectrum Player..... GIUSEPPE PETTINE
The Saxophonist..... W. A. ERNST
The Trombonist..... FORTUNATO SORBILLO
The Trumpet and Cornet..... VINCENT BACH
The Violinist..... EDWIN A. SABIN

THE Jacobs' Magazine staff of department conductors and regular contributors affords a source of authoritative information on practically all subjects connected with the instruments, music, musicians and pedagogy of the band, orchestra, theater organ and piano. Answers to questions and personal advice on subjects which come within the radius of this broad field are available to our subscribers without charge, and inquiries of sufficient general interest receive attention through the columns of the magazines. All communications should be addressed direct to the publishers, WALTER JACOBS, INC., 120 Boylston St., Boston, Mass. Any question which apparently does not come within the jurisdiction of the department conductors or contributors listed will be referred to an authority qualified to answer.

Irene's Washington Letter

Clark Fiers,
West Side Theatre,
Scranton, Penna.

DEAR Clark: Expected you to buzz down to Washington again this summer. But you wouldn't have seen anything, or heard much if you had. Sol Bloom, our Congressman from New York who represents show business on the Hill, went to Europe and other foreign parts, and everyone followed his example and left the "Capital Cold." Sounds like a new drink, doesn't it? . . . You know Keith added a picture and put in an organ this spring, and I went to work on the Wurlitzer. They closed for the summer, and I do hear they will go back to the straight vaudeville policy this fall. Well, with the squawks and canned music and straight two-a-day, it looks as if I would be looking for work some place. If you know of a firm that puts out attractive lead pencils at a reasonable price advise at once. I may need some to sell. . . . The Rialto closed and Johnny Salb and Gertrude Kreiselman, the organists, were out of a job. Johnny is laying off pending the opening which they expect in the fall. It is a Universal and there is some talk of its being wired. Gertrude went out job-hunting and finally took Harlan Knapp's job at the Apollo. Knapp is temporarily out, but he is an experienced organist so he should land some place soon. . . . Rox Rommell, orchestra leader at the Rialto, was sent to Berlin, Germany, as managing director for the two Universal houses. He and his charming wife will be missed in the city. Rox was well liked and very active in social affairs. I lived on the same floor—710, and they were 722,—so I know where from I "speech." . . . Dixie Crandall, youngest daughter of the former theatre man, married John Payette, Supervisor of Theatres for Stanley-Crandall. Quite a to-do about it at the time, but the honeymoon must be over by this time and from all reports they are living happily in the little sixteen-room-and-five-baths house on upper Sixteenth Street. . . . Joseph P. Morgan, who was the head of the Crandall Circuit when it first started (in fact, he started it), has retired, and is not connected with the show business at all. He is one man who is universally liked, and there was square shootin' and fair play when Mr. Morgan was at the head of a department. Lizzie didn't get the job because she was a friend of the ice man's sister and had studied music with somebody that was a friend of someone else. . . . Charles Gaige from Chicago is at the Palace. Do you know him? He is young and good looking, plays good organ, uses good music and is steadily building up a reputation in the city. He uses slides and makes the audience sing. . . . Dick Leibert is still going strong in Pittsburgh according to the Robert Morton men who were in the city lately, but Dick says there is no place like Washington.

Grant Linn stopped over for a day on his way back to Salisbury, N. C. He had visited theatres in all the important cities east of Chicago, but said he hadn't moved as fast as he did on his day in Washington. We took him to two theatres, had luncheon, dinner and dancing in three different places and sandwiched in a ride around Washington to show him how the city was building up. He caught the train with only the fraction of a second to spare and must be resting this week, for we haven't heard from him. While here he sent a wire to wife, Ruth Linn, his associate organist on the job, and said "Arrive home Friday morning. Retain Rachel Malinde." The telegraph office was much puzzled about it and Grant explained it was merely a precaution against his wife putting him to work immediately upon his return. Makes me think of the time Mark went to New York and wired back, "Get my umbrella. Left it in the corner of the sugar bowl." Said Sugar Bowl was where Mark and I had stopped for ice cream on our way to the station.

Nell Paxton's husband bought a lovely home in exclusive Chevy Chase section, and Nell refused to O. K. said purchase until she and Viola Abrams, who was visiting her, had gone out and mentally furnished the house from top to bottom. It required six trips and advice of two interior decorators to assure Nell that her piano would exactly fit and look well in the spot by the stairway. Having finally been convinced Nell then sold the old piano and bought a grand and the same thing started over again. However, she and Kent and their three dozen birds are getting settled and we are going out when I am sure the work is all done. She is still at the Earle, playing as well as



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ever. . . . Went into the Fox the other day and the organist played "I'm Forever Blowing Bubbles." There was a fire scene on, and billows of smoke raring around. It was dark at the organ and I was back too far to recognize the organist, but I was glad. I'd hate to really know who the organist was who cued like that. He played more old worn-out numbers that afternoon than I have heard in ten years before. . . . But speaking of playing organ, if you want to hear something good go hear Ida Clarke play the Kimball with Dan Breeskin's orchestra at the Earle. You would have to search long and well before you found anything to equal it. Ida, who was brought to the Earle from the Apollo, made a tremendous hit while there, and I quite agree with the Apollo patrons when they say no one can duplicate her success at that theatre. She has Personality plus Ability. . . . I am now conducting my own organ school. Have a ten-stop Wurlitzer and more pupils than I can take care of. Cecile Pittman came out from Denver and studied with me during the month of July. She is as cute as can be. All full of pep about her work, and quite deserves the splendid position she has at the Rialto Theatre on the Public Circuit, Denver, Colorado. . . . Mirabel Lindsey is on a vacation in the North; she will visit Chicago and Detroit before her return. Mrs. Towne is holding forth at the Ambassador during her absence. Don't know who is taking care of Towne's regular job at the Savoy. . . . Fred Clark, big time leader at Keith's, was called to Lynn, Mass., by the sudden death of a relative. Fred has been staying in the city since Keith closed, waiting developments for fall opening. He will stop over at Boston and New York on his way home. . . . Karl Holer went over to New York and writes back that the Philharmonic Concerts at the Lewisohn Stadium are aural feasts. He is returning to Washington soon to prepare for his fall work. He has just accepted a position of importance at the Institute of Art, a new college of music in Washington. All theory, harmony, composition, etc., will be under his supervision.

I sure get a kick out of the articles you and Avelyn Kerr put out. You both have excellent ideas and firm convictions and what you say makes interesting reading. Let me know how you are doing with your solos and broadcasting. There is lots of news down here I could not tell about, but hope you like what you got.

GOO-bye, Irene.

St. Joseph, Mo.—Gerald Gaddis recently succeeded Howard S. Peterson as solo organist at the Missouri Theatre of this city, one of the Publix houses. He broadcasts four noonday programs weekly on the theatre Wurlitzer over station KGBX.

Oil City, Pa.—Clark Fiers, formerly of Scranton, Pa., has accepted the post of solo organist at the new million-dollar cinema palace in this city, the Colonel Drake.

School Band News

Wabash, Ind.—The Wabash Community Band, sponsored by the ever-helpful community center, and under the direction of Hugh Eneyart has advanced rapidly until now it fills engagements in its own town for which outside bands were formerly hired, and \$1200 worth of new blue uniforms trimmed with gold braid strike another note of prosperity. The Community Band is kept freshly supplied with band material by the alert youngsters who are chosen to belong to the Junior Boys Band. Mr. Eneyart stresses unison practice of scales in this younger band, building up solid technique so that they may qualify for the big band.

"We are rather proud of our sister city—Marion, Indiana," said Mr. Eneyart. "There is one city that furnishes a real opportunity to the young boys and girls, through the effort of one of my former teachers, C. R. Tuttle. I really believe that Mr. Tuttle is one of the outstanding teachers and directors of hand music in the work today. To hear his high school band is a real treat. I have heard professional bands of prominence that cannot excel their playing—and all of Mr. Tuttle's players are of school age. They surely 'learn their stuff' under Mr. Tuttle's system."

Trinidad, Colo.—Although Trinidad is in the middle of a mining section and has no very near neighbors, it has musical organizations which perhaps equal those of many other more advantageously situated cities. Sponsored by the Lions' Club, and with the co-operation of H. E. Adle and H. B. Stratton of the Baldwin Piano Company, the band of fifty boys has been developed under the direction of Alfred Dunn, who came here from Detroit. Mr. Dunn is a musician, organizer, instructor and director of wide experience, and the success of the boys' band during its first season attests his ability in his chosen field. Readers who are acquainted with the personnel of Reeves' Band during the World Fair in 1894-5 will remember Mr. Dunn as the second euphonium player. Among other notable connections since the period, were several years as conductor for the T. P. J. Povers Kiltie Band. Trinidad now has, in addition to the fine municipal band and the boys' band above mentioned, a saxophone band and other vocal and instrumental organizations.

Cheyenne, Wyo.—Mr. Ivan E. Miller, director of the Miller Band School here, which he opened in 1927 with one pupil, has organized several bands and directs others. The first undertaking was a band of eighty boys, and early this year a saxophone band was organized. The local Union Pacific Band, and the Boy Scouts' Drum Corps and orchestra are under Mr. Miller's direction, and plans have been made to form an additional drum corps for boys seven and eight years old. Mr. Miller would very much like to hear from other band teachers with a view to exchanging ideas and becoming acquainted.

Kalamazoo, Mich.—The Central High School Band under the direction of C. G. Fox, instrumental director, has made extensive progress in the past year. This band, numbering fifty-eight players, represents its school at all city affairs and is present at many games, both at home and outside the city, lending pep and enthusiasm at all occasions. Last spring a series of open-air concerts on the school campus were held with gratifying success.

Paducah, Ky.—A little over a year ago there was no music in the schools of this city. Now daily class lessons for 150 pupils under J. H. Dameron are going full tilt. According to Mr. Dameron these classes are in the form of bands and orchestras, and all instruments are taught, by a special method, in the same classes. Children are admitted from the third grade through high school, and Mr. Dameron also has a class of adult beginners, composed mostly of school teachers, which meets in the evening. In the last school season Mr. Dameron covered eleven schools daily without an assistant.

Traverse City, Mich.—More than 150 Northern Michigan school boys joined forces with the National High School Band at the Interlochen Bowl on August 12. These boys were members of the High School bands of Elk Rapids, Benlah-Benzonia, Frankfort and Ludington. Hubert Bears, director of the first three named bands, conducted one of the numbers played by the combined bands, the entire program being under the direction of Conductor Lee Lockhart of the National Orchestra Camp.

Casper, Wyo.—Casper City schools will start the school season of music with several good-sized bands and orchestras which were organized last season by Stephen Kelly Walsh, director of instrumental music.

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The Violinist

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IT IS the easiest thing in the world for the regular musician of today to brood over conditions and give way to dark and foreboding views regarding the possibly near future of his profession, for it cannot be denied that there are enough unfavorable facts and gloomy indications to pull even the most optimistic down to an unhappy frame of mind in an unguarded moment. The business of the



EDWIN A. SABIN

professional orchestra player is not as reliable as formerly. If he has no definite income from a well-established symphony orchestra; if he has no regular theatre or hotel work upon which to rely, then he must look to jazz, and we hear that in general jazz (even if not weakening) is not as dependable now as it used to be. In addition it is amenable to amateur competition. The teaching field of course is open to all alike, but parents seem lacking in discrimination, and the teacher of whom you know that he

is not one-half as competent as yourself, is getting and doing twice as much work as are you. Again, you may be imparting to your pupil instruction of the highest order, which came to you only through an education acquired with effort from eminent teachers and many years of professional work and experience. The pupil gets the benefit of all this at too low a price, and fails to appreciate his opportunities. We could carry on this line of grouch-talk indefinitely; we are well versed in it from constantly hearing it spouted, and are sure of having the company of plenty who enjoy listening to it. Unless on our guard we also are apt to find ourselves shouting this same kind of pessimistic talk, gaining the sort of satisfaction which some people derive from telling about their aches and pains.

I recently told my friends that I was suffering from one of the worst colds I had ever had, if not the worst anyone had ever had. Now, after reflection, I realize that a too vivid imagination, a too human inclination to dwell upon the lugubrious plus, perhaps, a secret bid for sympathy, had led me to make myself eligible to membership in the Ananias Club. My friends had worse stories to tell about their individual ailments and business conditions, but rarely with any hopeful suggestions for relief. All this usually goes along in prosy conversation, but one of our great philosophers has presented the pessimistic view in verse, together with counsel for re-establishment on a normal, healthy and hopeful basis. I would like to quote all that Alphonso of Castle has to say, but have space for only the following excerpt:

"I, Alphonso, live and learn,
Seeing Nature go astern;
Things deteriorate in kind,
Lenons run to leaves and rind,
Meagre crops of figs and limes,
Shorter days and harder times,
Flowering April cools and dies
In the insufficient skies."

"Eyes of gods, ye must have seen
O'er your ramparts as ye lean,
The general debility
Of genius, the sterility."

"Say, Seigniors, are the old Niles dry
Which fed the veins of earth and sky?"

"Earth crowded cries: 'Too many men!
My council is to kill nine in ten,
And bestow the shares of all
On the remnant decimal.'"

Here we have a vivid picture of the progress of rack and ruin, with advice as to how it should be stopped. The remedy as applied to the music business, however, probably would not be received with enthusiasm. We do not like the crowding of "too many men," neither do we find it a joyous prospect to "kill nine in ten," as our own dear self might be one of the nine. Some musicians would argue that the proposition does not fit our case because the one already has the lion's share of the business anyway, and so the nine may as well continue to live if they can; they are harmless. For entertaining, stimulating thought, however, Alphonso is sound reading, and that means much, as he may lift you from a weak and depressed state of mind, but the actual working-out of his recommendations (I have mentioned only one of them) doubtless is impracticable.

Let me say here that, whether or not there is an ominous cloud of "canned music" on the horizon, we need not get hysterical. There are now and always have been ominous clouds at times in about all lines of activity, business or otherwise. If you must embrace only the most doleful outlook and see nothing but starvation ahead, remember the consoling words of another poet:

"They shall lie down
With patriarchs of the infant world, with kings,
The powerful of the earth."

But even this will not bring satisfaction to the average musician.

Now let us consider the uncertain future without the aid of philosopher or poet, and see what we can make of it. I have so very few facts at hand as to where musicians can be used, and as to where there already are too many for the local work, that I will not touch on the subject. I think the Union gives valuable information regarding all this. In a recent issue of this magazine, a correspondent from Los Angeles had something to say on the subject.

The present writing, because of its lack of data, may be indulgently termed a "generalization"; someone, after he had constructed one, was foolish enough to say that "all generalizations are false, even this one." We are not in sympathy with that insincere individual; as far as we are concerned we at least believe in what we have said, providing of course we are not obviously intending to be humorous. We remember of once being so ill that a doctor was called in, and he assured us in words most convincing that we were scheduled for pneumonia unless his medical instructions were faithfully observed. He further said we would be obliged to remain in bed for two or three weeks at least.

Now, as I always had been fortunate in having good health, this was an unexpected blow, so I asked apprehensively: "But, doctor, how can I support my family?" He looked at my wife (who did not seem to be worrying) and asked: "You always have supported your family, haven't you?" "Yes, doctor," I said. His reply was: "Well, you always will, meanwhile — take my pills."

Stabilization a Natural Law

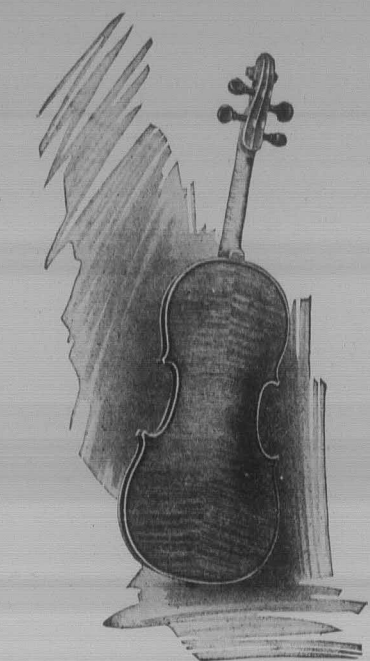
Several weeks ago I listened to a lecture given at a Community Church Service by Dr. Richard C. Cabot on "Religion and Health." Dr. Cabot told of observations taken through many years in connection with the Massachusetts General Hospital. He said they might be somewhat gruesome as they dealt with a great many post-mortem examinations. The doctor stated that these examinations uncovered the startling fact of some of the bodies showing healed surfaces of interiors that never had been treated medically or surgically. These people had not even suspected that there was anything the matter with them as regarded these post-mortem evidences of disease. Nature or time, or whatever you wish to call it, had done the healing.

The speaker suggested an analogy on the moral plane: We get over many short-comings, perhaps some actually vicious inclinations in childhood or youth, or even maturity, without definite punishment, severe rebuke, admonition or what not. In many instances these failings seem to right themselves. This part of the lecture was not given in support of the idea that children may be permitted to run wild, but through Dr. Cabot's recital of his long experience and observations I learned of an interesting, even if gruesome, physical condition which I never had heard of before. It was a condition which righted itself. We are better acquainted with the moral realm, and I believe the doctor's analogy sufficiently close to afford mutual illumination, so let it shed some light into the minds of anxious musicians.

I have talked with several musician friends, who surely are in need of something different from the ideas which possess them at the present time. I told one of these friends that there have been financial panics, industrial depressions and lack of work seen on the surface of the body politic, with, also, internal ailments, since men began to do business with each other; but men either have met these unsmooth conditions with the right counteractive, or else affairs have stabilized themselves through the demands of the very complex civilization which goes to create business. He replied:

"That sounds better than it is, but it has nothing to do with me here and now. What have you to say about canned music, which may send us all to the farms or to running elevators?"

I replied there was nothing of which I knew that would stop or curtail the present vogue of canned music; also that the early tryouts and indications of radio seem to be unfavorable for the professional musician who does not



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play for the radio. I do not know that canned music and the radio will work continuous harm to the musician, but it is my hope and belief (as I told him) that the whole matter will regulate itself eventually, as under the natural law of stabilization everything combines for final good; that

"Destiny never swerves
Nor yields to man the helm."

He said, "You are painful." I knew he would say that, for he always says it when he disagrees, and so I continued. I told him my hope was in the faith I have in the cultured taste of some of our people, and in the preference of many more of our people who cannot be called musically cultured, for music which means much to them. Unfortunately, these people are not forceful enough. They do not insist upon having what they prefer to hear; they are bombarded either by ultra-modern music or inferior jazz. We all have had the experience of sitting in at radio concerts where most of the listeners do not listen. They are likely to talk if they feel like it, and shut off the radio if it disturbs the conversation.

Admitting the wonderful results of radio, and its great benefits, it should not, and I trust will not, affect permanently the affairs of the majority of professional musicians, who of course are not doing business with radio. There is another thought which occurs to me. It is inherent in normally equipped people to wish to do things, to take part in things. You do not get the full effect, the full value to you personally of an art — let me say the musical art, — unless you are, or have been, capable of taking part yourself. You listen to the radio and you go to the movies, but sooner or later you are sure to underrate what you hear and what you see.

The greatest works of music or literature will fail in their effect, if you can have them at any moment by pressing a button; Lincoln's Gettysburg address, Mark Anthony's eulogy, Gray's "Elegy," or any masterpiece, will suffer depreciation if you hear it too often and with no effort whatsoever on your part. To have music and gain in appreciation and enjoyment of music, there is nothing like being in it yourself. The growing interest in chamber-music is a hopeful sign.

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

Mr. Sabin's department is a regular and exclusive feature of this magazine and is especially written for violinists and students of violin. Questions are solicited from subscribers of record, and all legitimate queries over full signatures and addressed to VIOLINIST, care of JACOBS' ORCHESTRA-BAND MONTHLY, will receive Mr. Sabin's personal attention, but only through this column.

Questions regarding comparative values of modern violins, or the nationality or value of old instruments from a description of their labels, can receive no consideration.

Northwest News Notes

Continued from page 53

organist at the Arabian, Seattle, was transferred to the Wintergarden Theatre. . . . Dorothy Huston left the organ at the Wintergarden, to go to the Ridgmont. . . . Lucille Bossert is playing organ at the Blue Mouse, Seattle, two days per week. . . . Eved Oliver is to take over the Wurlitzer at the Granada, Seattle. . . . David Blair and Mrs. Pritchard are now playing organ engagements at the Embassy, Seattle, and Harry Colwell and Jack O'Dale, in the same capacities are at the reopened United Artists. . . . Jack Waldron, master of ceremonies for West Coast has signed to make a Vitaphone recording soon. . . . Ken Warner, organist, is now at the Arabian, Seattle. . . . Due to an unusually large class, Ada Deighton Hilling, teacher of piano and harmony, was able to only have one week of vacation, part of which was spent with yours truly. . . . Ralph Birkenshaw is conductor at the United Artists Theatre, Seattle. . . . Betty Shilton and Warren Wright are still dispensing their excellent organ music at the Fifth Avenue, Seattle.

Norfolk, Nebraska. — This city has a unique arrangement whereby Carl W. Hawkinson, conductor of the high school band and orchestra is "sublet" to the city to conduct the municipal band. By this arrangement the schools and the city co-operate in bearing the salary-expense of a first-class musician and conductor. The advantage of this arrangement to both the schools and the city should be obvious. Mr. Hawkinson, who was formerly the municipal band leader at McPherson, Kansas, and leader of the college band and orchestra at Midland College and Fremont High School at Fremont, Nebraska, has developed two bands that have been runners-up in two state contests, and his band was second in the Interstate Contest at Council Bluffs, two years.

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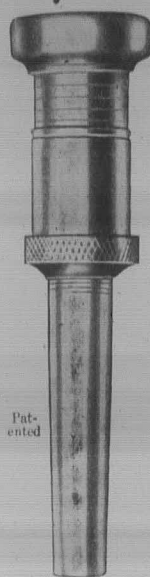
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THE TRUMPET PLAYER

Conducted by VINCENT BACH

A Sheaf of Questions

THE following questions were submitted by J. G. R., Victoria, B. C., Canada: *Would it be detrimental to do the greater part of cornet practice using a mute, or would it be better to practice without a mute?*

I advise you to practice without a mute. It is to your advantage to play the natural way and in the out-of-doors if possible, instead of artificially increasing the resistance of the instrument by using a mute. A mute nowadays is of course a necessity. The majority of modern symphonic or popular compositions call for a mute when certain tonal colors and effects are to be produced. The mute is not intended to be used as a "silencer" when practicing. If neighbors object, practice somewhere in the open.

Concerning Non-Pressure

I am very interested in knowing whether you play non-pressure?

When playing, one should use as little pressure as possible. The construction of the lip muscles and teeth formation of the individual player must be considered. If the front teeth are very curved, the mouthpiece will touch only in the center of the lip, leaving the sides too open. Air will consequently escape. A player with such embouchure will have to compress the lips so that the mouthpiece will rest on both sides of the mouth also. If you play in a symphony or opera orchestra with complete brass section and are required to play a double fortissimo — ff — there would be no use in attempting to play without using any pressure. The strain of having to blow so loud will cause you to press hard to resist the air pressure so that no air will escape. The term "non-pressure" must not be literally understood. It really means "least pressure."

Daily Practice Schedule

What would you recommend as a daily schedule for practice? I have two hours a day at my disposal. I have been playing for about 18 months. I would mention I am a little slow at reading quick music at sight.

There is no general schedule of daily practice to be recommended. Every player has weak points and should practice certain studies to benefit those weak points. I would suggest that you practice three-quarters of an hour in the morning, three-quarters of an hour in the afternoon, and three-quarters of an hour in the evening. If this schedule is not convenient to follow, devote one hour in the morning and another hour in the evening to practicing. Two successive hours is too long for the average performer. Always play with fresh lips and do not attempt to squeeze out tones if tired. Otherwise you will strain the lip muscles, thus affecting the embouchure. If you have a good method, for instance, Arban, Virtuoso, St. Jacome, etc., practice the various chapters on tonguing, legato, scales, etc. These methods have an excellent variety of studies. Some players make the mistake of selecting certain daily studies, and playing them day in and day out. The intelligent musician is the one who knows how to practice correctly, and selects a variety of studies to develop lip muscles, tonguing, breathing, etc. To make your practice periods more interesting, get good cornet solos and play them with piano accompaniment. This will assure you a correct rhythm.

Double Tonguing

I am not quite clear on double tonguing, page 31, your "Art of Trumpet Playing." Will you kindly let me know if this is the correct way. Viz. — The first articulation Ti, with tip of tongue on middle of upper teeth — this is lightly withdrawn and we get Ti. The next articulation Ki in this. Is the tip of the tongue to go slightly forward and downward making a fan-like movement? Am I right in the second part?

Your description of the double tonguing articulation is correct. In some methods you will find the articulation "Ti-Ki-Ti-Ki" mentioned, which I believe is the best explanation of the articulation. In other methods, "Tah-Kah" is sometimes given, but I do not think this correct as when saying "Tah-Kah" the "Kah" is spoken from the back of the mouth. This means that the entire tongue moves. When saying "Ti-Ki-Ti-Ki" only the front part of the tongue is used. The latter will enable you to get more speed, although the staccato effect will not be quite as forcible as if you say the "Tah-Kah" from the back of the mouth. If you can acquire a perfect double tonguing, your tongue will respond the same way whether you use it from the front or back. This is what distinguishes a skilled performer from a half-trained musician.

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Use of the Sixth and the Raised Tones

(From Tonic to Tonic)

No. 1 ? (a) Arp. (b) Arp. (c) 6th (d) Dr 3 (e) Dr 5 (f) ?

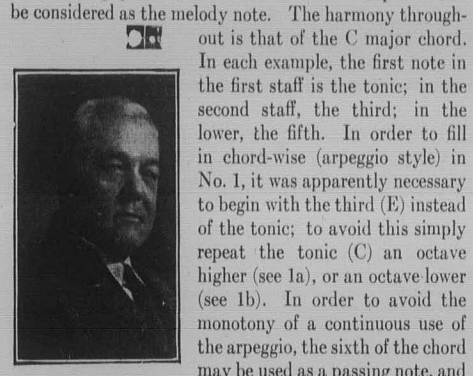
(From Third to Tonic)

No. 2 Arp (a) Arp (b) 6th (c) Dr 3 (d) ? (e) ? (f) ?

(From Fifth to Tonic)

No. 3 Arp (a) Arp (b) 6th (c) Dr 3 (d) Dr 5 (e) Dr 5-6 (f) ?

THE examples shown herewith are intended to illustrate the manner of "filling-in" the intervening notes between the first note of each group of four eighths and the following quarter note, which in all the examples should be considered as the melody note. The harmony throughout is that of the C major chord.



A. J. WEIDT
on the tonic above (see 1c), or from any chord interval from below (see 2b and 3b). Notice that the other notes move chord-wise.

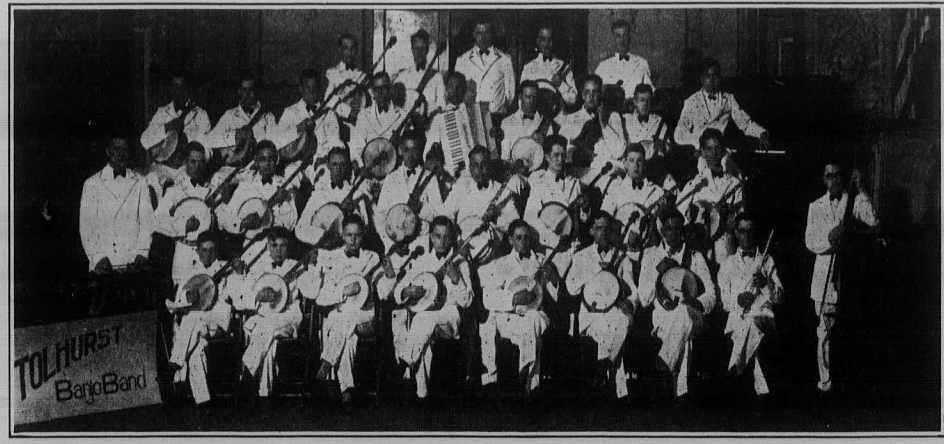
Two raised tones can be used with good effect in conjunction with the arpeggios: first, the note occurring a half-tone below the third, marked "Dr3"; second, the note occurring a half-tone below the fifth, marked "Dr5" (see 1e). These passing notes are the second and fourth notes of the scale respectively, raised artificially by a sharp (or a natural in the flat keys). Important: A raised note should be approached only from above (see 1d and 1e), therefore example 1f is wrong as the raised note is approached from below (see also 2d). Note: The natural progression of a raised note to the following chord interval is upward. In No. 2 the tonic below follows the third, and in No. 2a the

third is followed by the tonic above, in order to move chord-wise to the melody note without skipping or consecutively repeating an interval. The same rule applies to Nos. 3 and 3a.

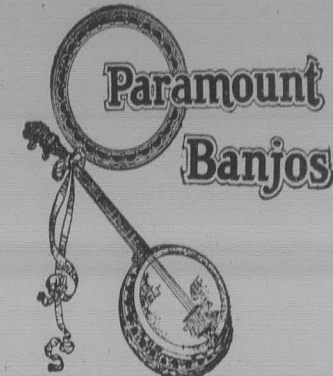
In Nos. 2c, 3c and 3d the raised note is approached from above. Rule: In a chord-wise passage, moving in either direction, no interval of the chord should be omitted. This rule is broken in No. 2e. Apparently the raised note occurring between the intervals (E and G) does not mend matters, as the ear gets the impression of a skip. The passing note (B) (see dotted line in No. 2f) is too close to the melody note (C). Rule: In passing notes keep at least a third distant, above or below, from the melody note.

The sixth of the chord can move either up to the tonic or down to the fifth; observe the natural progression of the sixth to the fifth in Nos. 2f and 3c. The passing notes occur in No. 3e; the raised tone (F#) moves up to the sixth (A), and the sixth moves down to the fifth. In 3f, the notes with their stems up sound weak and wavering. A continuous downward or upward movement is best, as shown by the notes with the stems down (see also 2a, 3 and 3a). The symbol "Dr3" when occurring above the staff, indicates that a passing note, a half-tone below the third is used. "Dr5" indicates that the passing note is a half-tone below the fifth; "6th" indicates the sixth of the chord, and "Dr5-6" indicates that two passing notes occur (see 3e).

In order to learn to improvise "off hand," it will be advisable to copy these examples transposed to the keys most commonly used (inserting the first and last notes only of each example), and practice filling-in the intervening notes after the various forms shown have been carefully analyzed and memorized. You may as well take off your coat, roll up your sleeves and get to work, for you will not obtain any results merely by reading these instructions once, or playing the examples over about the same number of times!



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THE DRUMMER

Conducted by GEO. L. STONE

Why So Much Practice?

THE hot summer weather furnishes the season's best alibi for the embryonic drummer who earnestly desires to be a good drummer, but who, just as earnestly, desires to do anything in the world except practice.

Hot weather is by no means the only alibi, however. There are plenty of good reasons that the quick thinker can conjure up in order to get out of work. Sunday, the day of rest, is a popular one. A long Sunday ride in the car, or an afternoon spent at the ball game, is so tiring that of course drum practice must be postponed until tomorrow. Tomorrow we go to work as usual, but our evening is spent in resting up from the day of rest which has gone before. Tuesday evening we go to see some show. Wednesday and Friday evenings we have playing jobs which take up all our spare time and prevent any drum practice. Thursday we make a good resolution to get in a lot of extra practice to make up for lost practice time. We practice possibly one hour and a half in all, then something happens and that finishes Thursday night. Saturday is of course a half-holiday, and a good many of us are adept at making it into a three-fourths holiday. Then there are all the old standard alibis, tried and true, that work so well, such as headaches, tummy aches, weddings, fast days, feast days, holidays, rainy days and many others.

Regularity of practice is one of the biggest pitfalls the drummer encounters; at its best it slows up improvement, and in many instances results in the discouragement and failure of a pupil who might, otherwise, have developed into a brilliant and successful musician. The thinking student will set aside some portion of his day for practice and will allow nothing in the ordinary course of events to interfere with his schedule. Of course, the best time to study anything is in the morning when the body is rested and the mind is fresh. Those who are obliged to work during the day must sandwich in a practice period at the most convenient time which, generally speaking, is in the evening, after supper.

As to Sunday practice, about which many of my correspondents and pupils inquire, there are those individuals to whom religion means a great deal and who believe (and act upon that belief) that the Lord's Day should be spent in rest, meditation, and attendance of Divine Worship. There are many others, however, to whom Sunday affords an opportunity to drive, play golf, attend a ball game, go to the movies, or play cards, and to this latter class I will say that Sunday drum practice will be no worse for you than these other diversions, and doubtless will be much more profitable. This is the same attitude taken by many other prominent teachers who realize that steady daily practice without interruption of any sort brings quicker results than spasmodic periods wherein the pupil will practice one hour the first day, three hours the second, and none at all for the next two. As in other occupations, the drum student must learn to submit to the daily grind; otherwise he cannot make the grade. An unwilling student makes a poor player.

Probably the greatest source of lost motion with which the drummer has to contend is the idle frittering away of minutes with the drum sticks on something that has nothing to do with the lesson. There is no value to be gained in playing the things that come easy in preference to working on the more difficult portions of the lesson. Interruptions come next: an hour and a half of practice time may, if interruptions and outside attractions be plentiful, be boiled down to thirty minutes or less of actual practice value. The pupil who spends one and one-half hours each day doing nothing but killing time is no better off than the individual who cheats at solitaire. To the drummer who really means business I say, "Go to it, and go to it hard." Avoid the pitfalls I have mentioned, and when practicing use not only your hands but your brains as well. If your teacher and a few other friends (and possibly a columnist as well), all point out the same pitfall, you may take it for granted that it really exists and should do your best to avoid it. It is better to be a bit credulous in matters of this sort than to know more than older and wiser heads.

Cultivate ambition — it is the force that starts things going. Develop your will power — it is the force that keeps things going (and by the way there is no better method of cultivating will power in drumming than to adhere strictly to a regular schedule of daily practice). Conceal



GEO. L. STONE

trate — this is the power which focuses forces to a common center and disposes of lost motion. Cultivate persistence — it is the steady, determined approach to the goal upon which you have set your mind. Do these things until your practice routine becomes a habit; having done this, you have overcome the last and biggest stumbling block between you and your success in the drumming business.

Questions and Answers

In example (a) and (c) of the enclosed manuscript, the first beat of the second measure seems very awkward on the drum. Is the four stroke ruff written correctly here or should a three stroke roll (ruff) or a five stroke roll be used?

2. In Example (b) the ruffs or drags are almost impossible for me to play at the required tempo. Would it be legitimate to play flams instead?

3. In playing drums in a band is it better to play rolls, including stroke rolls, open, more after the drum corps style, or to adhere to close work?

4. Is it correct when playing bass drum and cymbals to crush both cymbals together for short notes? For instance on "sfs" beats where bass drum and cymbals are used together, or to stop the ring of both with the wrist and forearm after bringing them together? — W. R., Fort Bliss, Texas.



The four-stroke ruff is used correctly in the second measure of Example (a) and you should be able to execute these two measures as written at any reasonable fast tempo. If this example be played at an unusually fast tempo the three stroke roll, or ruff, may be substituted.

In Example (c) a three-stroke roll may properly be substituted for the four-stroke ruff in the second measure. The four-stroke ruff directly following triplets in sixteenths in fast 2/4 presents a difficult beat to execute at any of the normal speeds and even if played according to notation this beat will not sound clean-cut and in rhythm.

2. The execution notated in Example (b) should present no difficulties to the average drummer who is in practice. Possibly you are playing your three stroke rolls too broadly. Of course you know that the faster the execution, the closer such rudiments as flams and three stroke rolls may be played.

3. We use a coarser roll in band than in orchestra playing, but not so coarse as in drum corps playing. The most suitable roll for you to use is up to your judgment, your problem being to fit your drumming into the combination with which you are playing.

It is more musical to stop the vibration of cymbals by muffling than by crushing the cymbals together. If you are playing bass drum and cymbals, the cymbal vibration may be stopped by bringing the edge of the top cymbal against the coat and putting the thumb and fingers on the edge of the other. If playing two cymbals only, bring them both against the coat.

Tuning the Tympani

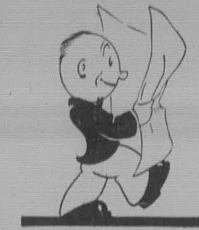
In playing tympani do you consider it necessary to turn all six handles in tuning, or will the nearest handle be enough? I play in an orchestra and there are several places where the tunings are so frequent that I do not have time to change from one note to another and turn all six handles.

I would also like to know what is the best way of testing the tone when I am tuning and the orchestra is playing. Is it permissible for me to strike the head with a tympani stick, or will this be heard? — O. F. T., Cincinnati, Ohio.

A perfect tympani tone is possible only when an even strain is placed on each of the six points of the head. This makes it necessary for the tympanist to tune his instruments very carefully before a concert, and for each of the six handles to be turned up or down in an equal degree on subsequent tunings. Such "makeshifts" as tuning with two handles instead of six are only used by tympanists when there is not time enough to tune in the correct manner, but such method of tuning will quickly throw a head "out of iron", or even adjustment, thus making extra work necessary on the next tuning.

It is much better to test the tone by snapping the finger across the head. This will produce the true pitch and will not be heard, whereas, if you test the pitch by striking with a tympani stick you will without doubt play an unexpected and unwanted solo in the wrong place.

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KEEPING POSTED

METHODS, ETC.—Continued from page 18

PARKINSON'S SYSTEM OF CLASS INSTRUCTION (58). A comprehensive circular, issued by W. B. Parkinson, A. C. M., F. C. M., describes and illustrates this method of teaching beginners' bands and orchestras. The method is so arranged that it is possible to give class instruction to students of any combination of band and orchestra instruments, including as it does parts for band, orchestra, solo and piano accompaniment. Charts on fingering position, tuning and rhythm are also supplied. Four courses are listed: Teachers, Supervisors, Kindergarten, and Marching. Mr. Parkinson provides without charge a teachers' short course for instructors of band and orchestra instruments who wish to equip themselves to use his system. This course is given either at LeMars, Iowa, or at Sioux City, Iowa. A special course for school music supervisors is given at the Morningside Conservatory for a nominal charge. Inquiries should be addressed to LeMars, Iowa.

CLAUD C. ROWDEN (56). This well-known exponent of fretted instruments commenced to publish methods and instruction books in a small way a number of years ago, and the business has grown to international scope, the greatest demand at this time being, according to Mr. Rowden, for his three-volume course in Tenor Banjo Technique, which is used by leading teachers all over the world. Other books include Fundamental Principles of Banjo Playing (finger and plectrum styles), Development of Finger Tremolo, and Progressive Graded Melodies, in five volumes, for all fretted instruments. — (1022 Capitol Bldg., Chicago.)

EDWARD B. STRAIGHT, 175 W. Washington St., Dept. 6, Chicago, Ill. (60). The Straight Drum System.

THOMAS MUSIC SHOP, 1111 Griswold St., Detroit, Mich. (14). Thomas' All-Star Piano Course.

HERBERT L. TUTTLE, Marion, Ind. (10). Unisonal Foundation Studies for Band by Colston R. Tuttle.

RUDOLPH TOLL, 170 Tremont St., Boston, Three Fundamental Factors in Clarinet Playing. (49)

THE VIRTUOSO MUSIC SCHOOL (58) announces that Mr. W. M. Eby's new French Horn Method will be ready for distribution early this fall. This book will exploit the same "Easy-Way" method, used by Mr. Eby in his Cornet Book. The Eby catalog of methods and supplies is a 24-page booklet listing the numerous well-known Virtuoso Music School publications including the Eby Methods for saxophone, cornet, clarinet, etc., and also the Virtuoso Mouthpiece for brass instruments and the Eby model Clarinet and saxophone mouthpiece. Mr. Eby is an authority for the statement that A. R. McAllister, director of the Joliet, Ill., High School Band, three-year National champion in Class A, is a pupil of the Virtuoso school and uses the Virtuoso Methods in his instruction. — (Buffalo, N. Y.)

Additional Keeping Posted on pages 67 and 68



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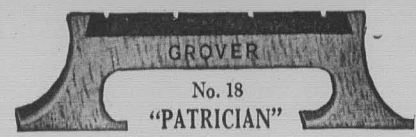
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Passing Note Chords

THE banjoist will very often find a chord in his dance orchestration that he does not recognize, and the chances are, ten to one, it is a chord with a passing melody note added. Now let's go:

It is generally well known, that the highest note of a chord can always be more readily distinguished, and heard at a greater distance, than the lower notes. I will not try to give a scientific reason for this, but will mention that the piccolo can be heard more plainly than the flute, as it is pitched an octave higher. It is for this reason, that the so-called "alto" chords, in which the upper note of the tonic chord is the third, and seventh of the dominant chord, is the best inversion to use.

When a progression, through the relative dominant chords, occurs as follows, in the key of C for example:

3 7 3 7 3
C A7 D7 G7 C

it will be seen that the third and the seventh, as the upper notes of the chords, indicated by the figures above the letters, follow each other in alternate order.

When a passing note in the melody is one degree higher or lower than the upper note of a chord, occurring on the same beat, the passing note should be substituted for the upper note of the chord.

In order to demonstrate this, I have selected some interesting examples, taken from "Tuneful Melodies" vols. 1 and 2. In Ex. 1, the passing melody note B, indicated by a cross at the right, is substituted for the upper note of the C chord in the lower staff. See "bb". Try out this measure, playing the C chord as indicated by the letter, and note the discordant effect of hearing B and C played simultaneously? As the upper note of the first (lowest) inversion of the G7 chord is B, it was again necessary to substitute the passing melody note C, for the upper note of the chord. See "cc". By using the next highest inversion of the C chord in No. 3, it was not necessary to

Continued on page 67

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The Trend in Dance Playing

By W. A. ERNST

A LARGE percentage of American music lovers show their appreciation of music through dancing, and frequent places where dance music is played. It was the dance orchestra that put the saxophone on the map and made the instrument what it is today, and the dancing public is keeping it there. A dance without a "sax" certainly would not gain patronage from the young, or even the older generation. There surely ought to be enough saxophone players to go round for as many bands as any town can support. In some towns, of which we know, more than one-fourth of the membership of the Union are saxophone players. In New Haven, for instance, there is a Union membership of about seven hundred musicians, and of these two hundred and sixty are saxophone players. In cities where saxophone players are numerous, it is the same with them as with any other professional players—the best get the cream of the business. There always are the mediocre players, but these get the cheap jobs.

Torrid Choruses the Thing

Much is being said about "hot playing," or improvising, having gone out of style, yet any saxophonist will tell you that the fellow who can play a "hot" chorus is given the preference. In the large straight bands these choruses are arranged for the three saxophones. For such style choruses there is only a background of rhythm playing, with the three saxes moving together in the same time value and phrasing as one instrument, and sounding as such except for the combination of pleasing harmonies. Where there is but one sax in an orchestra or a solo sax to play the "hot" chorus, it may be played or improvised in the player's individual style.

At one time it was stated that this style of playing could not be taught or even be written, as it was supposed to be a gift natural to certain persons and extemporized under the tension and excitement of the band accompaniment. The popular demand for this style of playing became so great that ways were found for giving a student at least a start on the road to this form of playing popular music. It finally was conceded to be as amenable to treating and teaching as any other innovations in music, and is now being successfully taught in many schools.

In playing this type, first, as all "hot" players will agree, all chords, both major and minor and sevenths must be learned and memorized sufficiently well to be played at sight without a moment's hesitation. Intervals of thirds also are much used, and all these, combined with proper accent and tonal inflection, constitute the basic foundation of "hot" playing, the player necessarily familiarizing himself with the original melody of the chorus that is to be musically super-heated. It is better at the beginning to fully memorize the melody, then become real chummy with the piano player and get him to help you out with the correct chords, so that you will not inflict sour harmony on the general public. I am sure that all the other players in the band would vote to slay the saxophonist, who with only a slight conception of "hot" playing and none at all of harmony, struggles through a chorus of that type—"all out of step but Jim."

Whiteman Turns On the Heat

Leonard Heyton, former piano player of Cass Hagan's band playing at the Park Central Hotel in New York City, has joined Paul Whiteman's Band. Without doubt, Heyton is an extremely clever arranger of modern dance music, as well as a brilliant pianist. It is largely due to him that the Whiteman organization has lately turned from a semi-straight to one of the "hottest" of the present time. Anyone not having a chance to hear Whiteman's band personally can listen to some of his latest records, and see how really musically refined this band is without being "high-brow," and yet red-hot enough to please those with the "hottest" taste.

There have been many changes in the personnel of Mr. Whiteman's band of late. Henry Busse, his feature trumpet player and associate director, has branched out for himself, with Charlie Marglis filling his chair. Harold Marsh is back as percussionist. Frankie Traumbauer (saxophonist) and Bix Binderlach (trumpet) have also been added. As Whiteman's Band always has been a criterion for others to follow, we predict a "hot wave" to play a return engagement in the United States.

"Merrie" England, too, is surely heating up her rhythmic music. Although jazz and the "hot" style of playing originated in America, English bands criticize the playing of some of ours, and can well do this as they are exceptionally up-to-date and have some extraordinary combinations over there. Our own Miff Mole of trombone fame has deserted us for England, and has a recording combination that is going over big under the name of "Miff Mole's Little

Mollers." They are billed as a "real-hot-time orchestra." Fred Elizald and his "hot music" play at the Hotel Savoy and purvey some ultra modern music. Bobby Davis, one of Britain's feature saxophonists, plays with Elizald. "Red Nichols and his Five Pennies" put over some good music that has about the same temperature as the equator. The "Goofus Five" and Al Starita and his Piccadilly Band are two more good ones. Frankie Traumbauer is billed in England as the "king of saxophone players." Adrienne Rollini, whom I have mentioned before, plays the bass saxophone exclusively and does it well. He plays at the Hotel Savoy and records with Miff Mole, Fred Elizald and others.

In England, of course, as elsewhere, there are a great many straight rhythmic bands that are among the best. All are very keen for novelty arrangements, and are playing and recording some of the good old songs—arranging them with modern rhythms, harmonies and hot features. Can't You Hear Me Calling Caroline, Dark Town Strutters Ball, Somebody Stole My Gal, and many others of like nature are going big. Some of the novelty recording combinations use only five or six musicians, but as all have only "hand-picked" artists of rhythmic music and good arrangements are used, the result can be only the best.

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What I Like in New Music

By LLOYD G. DEL CASTILLO

THE quantity of new music has dropped off for the summer slump, but we have plenty of variety. Everything from operetta to saxophone methods. Personally I'd rather have less to review at this time of year. I'm typewriting this with one hand and packing with the other for a vacation, so if some of these numbers appear to receive less than their just due, don't blame it on the American Society of Composers, Authors and Publishers.

Orchestral Music

HISPANIA, a suite in four parts, by Sances. Four separate numbers of Spanish music by a young but prominent conductor. 1. Sepitilla (Fischer C 46). Difficult; 3/4 Allegro in G minor. Exceptionally good atmospheric Spanish idiom, but not for the five-piece orchestra. 2. La Media Noche (Fischer C 47). Easy; 2/4 Andantino grazioso in D major. In the familiar tango or habanera rhythm. 3. In Old Castle (Fischer C 48). Medium; 3/4 Tempo di minueto in A minor. A sturdy, rugged minuet. 4. Jola (Fischer C 49). Medium; 3/8 Allegro con brio in G minor. A brilliant and colorful piece of writing somewhat in the general style of the Espana Rhapsody.

THE DARK MADONNA, by Donaldson (Fischer C 50). Medium; quiet emotional 4/4 Andante cantabile in F major. A striking and unusual bit of writing. A most effective harmonic structure under an equally effective melody. There is a peculiar syncopated effect introduced at the end of the strain which, coupled with the odd title, surrounds the piece with mystery. I recommend it.

POLICHINELLE, by Rachmaninoff (Schirmer Gal. 340). American Tune. Medium; light characteristic 4/4 Allegro vivace in D major (Intro. and coda in E minor). An effective and brilliant piano piece of Rachmaninoff's concisely arranged for orchestra by Jacquet. The second section, as is customary with Rachmaninoff, has a broad and sweeping melody.

LOVE AND PASSION, by Reiser (Schirmer Gal. 341). Easy; 3/4 Appassionato in E major. A brief but highly charged number with a whooping climax and soft coda. THE THREE MUSKETEERS SELECTIONS, by Friml (Harms). Here they are. Take it or leave it. The arrangement is good, but whether the music is up to Friml's standard is something I am not convinced of. The selection contains all the hits, of course: Ma Belle, My Squirrel and I, and the March of the Musketeers.

EMANCIPATOR MARCH, by Mallett (Ascher 493). Easy; 6/8 Tempo di marcia in A minor. The first strain being in minor makes the march a little unusual.

QUIET AFTERNOON, by Jensen (Ascher 494). Easy; light 3/4 Moderato in C major. A familiar piano number by a composer who has always reflected nature in his music much as Corot has in painting.

IN A CHINESE TEA GARDEN, by Grey (Ascher 497). Easy; light Chinese 4/4 Moderato in D minor. A fluent and characteristic racial intermezzo of delicate line. DONOTHY (Old English Dance), by Smith (Ascher 498). Easy; light quiet 4/4 Moderato in F major. The subtitle describes it. A staid and sedate intermezzo for period pictures.

HIGH SOCIETY MARCH, by Steele (Ascher 648). Easy; 2/4 Tempo di marcia in A major. Another march. THE DEBUTANTE, by Domique (Harms). Another novelty fox-trot of a type now over-familiar. There is a florid first strain and melodic second strain, like Dancing Tambourine or Lovely Little Silhouette.

SWEETHEARTS (Valse), by Rosey (Rosey). Easy; concert waltz. An orthodox waltz of two main sections, atmospheric introduction, and short coda.

BEACUSE, by Preston (Hawkes 6573). Easy; quiet 4/4 Andantino in F major. The first strain is the typical quiet smooth melody with arpeggio accompaniment. The middle strain is a little more broken and involved, gradually rising to a climax in 3/4 time. A flute cadenza bridges back to the re-statement.

Photoplay Music

SMUGGLER'S RENDEZVOUS, by Beghon (Fischer PHS 37). Medium; 4/4 Allegretto misterioso in D minor. A stock misterioso, but well written.

A RUDE FESTIVAL, by Peole (Belwin Conc. Ed. 122). Easy; 4/4 Allegretto in G minor. The familiar idiom for bucolic writing, neither more nor less than a rather more elaborate old-fashioned barn dance.

THE FALL OF POMPEII, by Leuschner (Schaper). Difficult; 4/4 Allegro molto e furioso in D minor. This is the seventh of a set of pretentious movie incidentals by this composer published in Germany. The numbers have been slow in appearing, but are carefully written and edited. They are effective in true symphonic idiom, and well worth mastering, despite their difficulty. REVOLUT, by Palumbo (Fassio). Medium; heavy agitated cut-time Allegro in D minor. Effectively written with accented melodic suspensions. The effects of color are striking, yet simply executed.

TRAGIC ANDANTE, by Cacciola (Fassio). Easy; heavy emotional 3/4 in F minor. The first strain is in keeping with the title with its heavy accented chords against a rugged melody. The rhythmic pattern is in danger of becoming monotonous, however, unless very skillfully handled. The second strain is quieter, and also a little arid in melodic invention.

THE HOLD-UP, by Reuther (Lipskin LPS 505). Medium; light mysterious 3/4 Allegro vivace in G minor. An agitated mysterioso, with the first strain mostly in empty octaves, effective in its way.

A ROMANTIC NIGHT, by Spitalny (Fox Par. Ed. 20-A). Easy; quiet emotional 3/4 Andante in G major. The first 3/4 section is quiet throughout, but the second section, 4/4 Agitato in C minor, builds up an emotional tension to a dramatic climax, and then falls back abruptly to the first strain.

CHANSON MELANCOLIQUE, by Spitalny (Fox Par. Ed. 19-A). Medium; quiet emotional 4/4 Andante espressivo in B minor. Again all the action is in the second strain, which develops hysteria and runs amuck with a wild mixture of 3/4 and 4/4 measures before getting winded and settling down again to its first placidity.

Piano Music

JUMPING JACK, by Bloom, Seaman and Smoley (Berlin). Easy; cut-time Moderato in F major. Another novelty fox-trot by the composer of Sailloquy and Spring Cleaning. Only two strains, the second of which is a straight melodic fox-trot.

IN THE FOOTHILLS (Sonata Mignonne), by Seud-Holdt (Willis). Easy; 4 short and simple movements. Written primarily for teaching purposes, with each brief movement fully analyzed and described. For such use they are very plain expositions of form,—binary, ternary and sonata.

THAT'S WHAT HAPPENS (Suite Poetique), by Seud-Holdt (Willis). Easy; six short pieces excellently planned for teaching purposes, and with surprising musical value and character besides. The six numbers are: (1) When the Bugle Calls (a la marcia), (2) When the Boat Drifts (a la barcarolle), (3) When Dobbins Centers (petit mouret), (4) When Daddy Says Good Night (a la valse lente), (5) When Fireflies Play (a la capriccio), and (6) When the Brook Bubbles (a la etude).

Vocal Music

THE BELOVED STRANGER (Song Cycle), by Herreshoff (J. Fischer). Four short songs of unusual character. There is a note of mysticism in the words by Witter Byner, reflected in the unusual cadences of the music.

ON A SINGING GIRL, by Herreshoff (J. Fischer). The idiom is similar to the above. Music and words reflect the modern artistic spirit of searching for the unknowable, if I may say so. It affects me like cubist painting. All about Musa of the sea-blue eyes alone in her little coffin. How jolly!

OF WOUNDS AND SORE DEFEAT, by Herreshoff (J. Fischer). A sturdy song of virility of rhythm and sentiment. The heroic note is conspicuous, much as in the familiar setting of Henley's Invictus.

THE LADY OF THE TERRACE (Musical Comedy in Two Acts), by Penn (Willis). An operetta for amateur production, with the music carrying the melodic charm and facility characteristic of this well-known composer of popular ballads. The lyrics and libretto are deft and entertaining, and the Irish setting provides opportunity for a score of Celtic charm.

THE SINGER OF NAPLES (Musical Comedy in Two Acts), by Dodge (Willis). Another publication of the same sort, easily and smoothly written, though both book and score are more stereotyped.

THE STORY THE ROSES TOLD, by Kerr (Kerr). This song is from the pen of none other than Avelyn M. Kerr of the Jacobs family. It's a straight 12/8 ballad of the kind

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made famous by Ernest Ball, and vindicates the remarks Avelyn has been making in print lately in defense of the ladies. AMONG THE WHISPERING PINES, by Kerr (Kerr). Another song with words and music both by our Milwaukee correspondent. It's a good fox-trot song about Wisconsin, and it seems like it would have been good business to stress that fact more in the title.

Saxophone

THE SAXOPHONE GUIDE, by Ross (Boston Music Co.). This small pamphlet of pocket size is prepared as a guide for beginners, rather than as a complete method. There are no exercises, but the contents are profusely illustrated. They include remarks on general position, breathing, embouchure, tonguing, vibrato, and care of reeds.

Popular Music

LONELY LITTLE BLUEBIRD, by Woods (Berlin). A melodic fox-trot of simple appeal; a natural.

SOMEBODY SWEET IS SWEET ON ME, by Kahn (Berlin). Nice swing to his one, and kinda cute words to boot.

I WONDER, by Siler (Berlin). This waltz might almost have been written by the Prop. himself, with the characteristic upward lilt of the words "I wonder" at the end of every phrase. Yet there's a difference.

OLD PALS ARE THE BEST PALS, by Rose (Berlin). A little sappy, but what song isn't, and there's an easy straight-forward lilt to the melody.

I'M AFRAID OF YOU, by Daly (Berlin). Seems like I should have mentioned this before, but apparently not. A snappy tune for snappy flaps.

WHEN ELIZA ROLLS HER EYES, by Warren (Berlin). Try this on your piano. Hot! Hot!

TEN LITTLE MILES FROM HOME, by Kahn (Berlin). Remember I've been calling your attention to the spread of eight measure phrase motives? Here's another.

EVENING STAR, by Albert (Feist). Unusual progressions in the chorus make this a possible competitor to Wagner's fox-trot of the same name.

JEANNINE, by Shilkret (Feist). The latest gag is to start plugging a theme song long before the picture comes out; then reap the harvest. Feist just finished the process with Ramona, and is now hooking this one up with Colleen Moore's Lilac Time. More power to it; a good waltz ballad.

TWELVE O'CLOCK WALTZ, by Warren (Remick). This should be a successor to Three o'Clock in the Morning. Actually it's more like the more recent Midnight Waltz, or that older and less successful Good Night Waltz. All good numbers, and not the least is this.

TWO LIPS, by Warren (Remick). A smooth, melodious fox-trot.

JUST LIKE A MELODY OUT OF THE SKY, by Donaldson (Donaldson, Douglas and Gumble). I mention this because it's by way of being the first hit from this new firm. Personally I can't get to enthuse over it. Donaldson's written lots better.

OH BABY, by Ager (Ager, Yellen and Bornstein). The best number from Joe Cook's show Rain Or Shine. Lotta pep.

IF YOU DON'T LOVE ME, by Ager (Ager, Yellen and Bornstein). A little unusual lilt to the chorus rhythm makes this distinctive.

WAY BACK WHEN, by Krates (Rossiter). Nice syncopated rhythm to this song by Chicago's ace organist and others. Mostly the others, no doubt.

TWO LITTLE ROOMS, by Tish (Rossiter). A nice smooth melody, even if it was written by Lee Tish, whoever he is, or she is, or what is it.

I'M WAITING FOR THE BLUE MOON, by Williams (Rossiter). This feller Rossiter has a catalog. Each one of these I mention makes me so much later, but my conscience just won't let me pass 'em.

NEVER, by Thompson (Rossiter). And here's a good waltz. Got distinction, and yet it's not all forced.

LADY LINDY, by Leroy (Witmark). An agreeable waltz song about the latest trans-Atlantic flyer. Good topical stuff.

IN A LITTLE LOVE NEST, by Tycker (Witmark). A melodic fox-trot of simple rhythm and adaptable line, good at either ballad or swinging tempo.

Music--Movies--Men, Et Cetera

Continued from page 17

the theatre managers in this territory are friends of mine, which is why I can tell them their faults. A few days ago this friend asked me to attend the opening of a new theatre and give him my opinion of his new pipe-organ.

Well, I went, and sat through two hours of strings and flutes with an occasional tibia. For the "weekly," which showed one military parade after another, drums were added to the strings and flutes. When the solo came on and there still was nothing but strings and flutes, I naturally concluded that my friend had a lot of stops on his pipe-organ with but few pipes and also wondered why they would put such a dinky organ on an elevator. At the close of the show I was introduced to the organist. He asked me before his manager what I thought of the organ, and to that question I replied that: "It would be better if there were less elevator and more pipes." Thereupon Mr. Organist appointed himself a committee of one to show me that it really was a twelve-stop organ, but what he did with the other ten is still a puzzle. However, he did explain that the instrument was too big for the house and he wouldn't dare use much more of it. Evidently the manager did not agree with him, for I heard today that there is a new organist on the job. There is no organ too big for any house if the organist knows how to handle it, and the whole secret lies in the use of the tone shutters.

I could write a volume concerning registration, but if I did so write there wouldn't be much left for me to teach; therefore, for the welfare of my school, del Castillo's school, and all the other schools, I shall refrain from telling our secrets in one short paragraph — at least, until I get into the mail order business.

Having discovered that by readjusting my schedule I can get away from here for Saturday and Sunday has made it very difficult for me to do anything like justice to this article, and I shall take the new "Commander" and go up in Wisconsin among the pines; so, good-bye, until next time!

—Avelyn Kerr.

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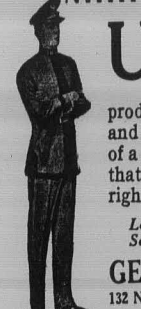


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SPEAKING OF BANDS AND BANDSMEN

THE Toronto bands have had quite a busy season, which is now beginning to ease a little. The Band of the Royal Air Force, of which I wrote last month, was the feature of the Canadian National Exhibition. This band is one of the best it ever has been our pleasure to welcome to Toronto, and was a great success. As these notes will be in before the results of the contest are known, the latter must be deferred until my next communication. . . . The band concerts given in the City Parks have been well received as a whole. . . . Under Bandmaster J. J. Buckle, the Band of the Queen's Own gave a remarkably fine concert for the war veterans at the Christie Street hospital, for which the boys were very grateful to the Local and the C.O.'s of the Queens'. . . . I regret to report that the Machine Gun Corps Band is compelled to carry on without its bandmaster, who is a patient in the Veterans' Hospital at the time these notes are being written; hope he is well when they appear. . . . The writer of these notes appeared at the Veterans' Hospital. Included on my program was an "Air Variés" on the following themes: *Carnival of Venice* (H. Round), *Scenes that are Bright* (H. Round), *Amie Laurie*, and *The Last Rose of Summer* (H. Round). . . . The White Symphony Orchestra, Alvin C. White, director, is very busy fulfilling its many engagements, as it is heard on the air a great deal. . . . I want to draw the attention of the many readers of the JACOBS BAND MONTHLY to the great opportunity of getting their bands before the public through this splendid magazine. May we have more band pictures and notes. . . . Capt. R. B. Hayward, R. M. S. M., has his Concert Band in fine form, and it always plays well. . . . The City Dairy Band is another excellent organization. Its concert at the Veterans' Hospital was exceptionally good. . . . The Field Artillery Band, under Bandmaster Wilson, played a well selected program at Hanlon Point. . . . Jack Arthur's uptown orchestra is well worth listening to by those who like a musical treat. . . . All the other bands around here are having a short rest after a busy season. . . . The next issue of these notes will give my impressions of the Band Contest and Music Day at the Exhibition. — Jack Holland.

THERE have been, and now are, many great bands and great bandmasters in America, yet perhaps none more universally known throughout the country than the late Ellis Brooks and the remarkable band that so long bore his name. This eminent bandmaster was born in Dunstable, Massachusetts, and disclosed his unusual talent for music at an early age. After the close of the Civil War in 1865, he enlisted in the United States Marine Band at Washington, and his creditable work in that renowned organization gave ample evidence of his innate musicianship. Following an honorable discharge from the service, he joined one of the leading bands of Boston, remaining with it until 1879, when he accepted an engagement as music director of that world-famous and widely popular organization—the Haverly Mastodon Minstrels, which played all the big cities of America and Europe.

Ellis Brooks organized his great band in New York City in 1886, and under his capable direction it at once leaped into popular favor. It played regularly repeated season engagements in New York, Boston, Philadelphia, Pittsburg, Atlantic City, Savannah, St. Augustine, New Orleans and Galveston; also repeated Exposition engagements in Sioux City, Kansas City, Minneapolis, Chicago and other noted Exposition cities. It was owing to his phenomenally successful engagement at the great Chicago Exposition (World's Fair) in 1893, that prominent leading citizens induced Mr. Brooks to locate in Chicago, which he did in 1894, and made that city the base of his musical operations. He immediately became a top-liner in the Middle West, and controlled all the best engagements. He gave a series of

classic and popular concerts every winter, besides going on tour, and taking part in musical festivals where from one hundred to three hundred instruments were engaged.

Bandmaster Brooks also was a composer and arranger, and in 1896 he won new laurels for himself and his band by his vivid music-story of *Old Glory, In War and In Peace*—a band number that pictured in music the stirring scenes of the Spanish-American War of '98, and roused a furor wherever played by his ensemble. His compositions were, and are, well known to the best musicians of the country. Such great organizations as those of John Philip Sousa, the late Victor Herbert and the Boston Symphony Orchestra have played his works, and on several of these occasions Mr. Brooks conducted the playing of his own compositions. The noted P. S. Gilmore accorded him the highest order of merit.

At one time this eminent bandmaster personally owned the largest, most complete, and valuable music library in the United States. The collection contained 12,850 numbers valued at \$40,000, and won a prize of \$100 offered by Carl Fischer of New York for the most complete library owned by a bandmaster. The library included works of Wagner and other great masters, besides embracing the most popular airs and melodies of the day; it also boasted many numbers composed expressly for Mr. Brooks' organization and played by no other bands in the country.

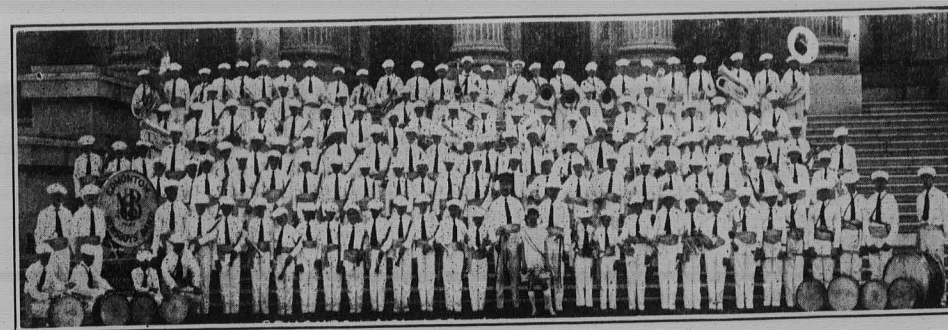
Among the prominent engagements filled by this noted bandmaster and his band may be noted the War and Peace Festival at the Auditorium in Chicago, grand chorus of 500 voices, great organ (played by Clarence Eddy), and band of 100 pieces; the Dr. George F. Root Memorial in the Chicago Coliseum, grand chorus of 2,000, children's chorus of 800, and band of 150; Military Musical Festival at Burlington Park, mammoth band of 300 pieces; May Festival at Peoria, Illinois, band of 100; and the Chicago World's Fair, during its continuation. In addition the band played at most of the famous resorts throughout the country.

In Chicago the organization was official band during the McKinley presidential campaign of 1896, and the same for the Sound Money Club of that campaign; also for the Anniversary of the Great Chicago Fire, and of the famous Second Regiment, I. N. G. It made five concert tours of the United States and Canada. — Arthur H. Rackett.

Tucson, Ariz. — Guy Tufford has resigned his position as director of bands at the University of Arizona School of Music. During the five years of his connection with the department it has grown from one small band of fifteen students to two bands of fifty each completely equipped with uniforms, instruments and a large library of standard and classical music. Mr. Tufford will remain in Tucson where his time will be given to his other interests.

Plymouth, Pa. — Organized by Mrs. James Oliver and directed by Patrick J. Finley, the Shawnee Post, No. 463, American Legion Junior Band enjoys the distinction, according to the belief of its sponsors, of being the only American Legion Junior band in the country. Although organized this year within a comparatively short time the band has made such progress that it has participated in several public functions and received much commendation from those who have heard it.

Providence, R. I. — Arthur J. Lamb, whom an earlier generation will remember as a writer of countless song lyrics which touched the heart of their period, died recently in this city. Among his effects were a pawn ticket for ninety-five cents and, curious conjunction, a check for one hundred dollars. His greatest success included *Asleep in the Deep*, *A Bird in a Gilded Cage*, and *Into the Dawn With You*. The American Society of Composers, Authors and Publishers took charge of the funeral and burial.



HERE is the reorganized Edmonton, (N. B.) Newboys' Band which, under the direction of Bandmaster F. G. Aldridge, scored a triumph in the parade celebrating the Diamond Jubilee of Canada's Confederation. At that time, Mr. Aldridge had had the band in hand only four months. Equipped with new uniforms and instruments, the gift of John Michaels of Edmonton, and headed by Mr. Michaels, his daughter Miss Audrey Michaels, and Bandmaster Aldridge, the band created a sensation. (Courtesy of Frank Holton & Co.)

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The Tenor Banjoist

Continued from page 62

make use of the passing melody note, as C, the nearest chord interval, occurs in a lower octave, and therefore, does not conflict. See "d."

In No. 4, the passing note A, does not seem to conflict with G, in the chord below, possibly for the reason that it (G) does not occur as the upper note of the chord? See "ee." It looks to me as though the player who does not know his harmony, and plays from the symbols only, is "out of luck."

There is an exception to the above rule, as it is not necessary to substitute the passing note, if "alto" chords are used throughout. Note that the upper note of the G7 chord (B natural) does not conflict with the melody note. See "ff." Note the alternate occurrence of the third and the seventh as the upper note of the chord. See figures 3, 7, 3 connected by the dotted line.

A nice smooth effect can be obtained, by having the upper note of the chords move in parallel, in consecutive order, a third above the melody notes, when moving either downward. (See dotted lines in No. 6) or upward. (See Nos. 7 and 8). Note: When the melodic progression is from the fifth to the sixth notes of the scale (in the temporary key modulation) or vice versa, the root of the dominant chord, indicated by the letter, should be substituted for the seventh, when the sixth occurs on the same beat. Try the effect of using the dominant throughout. (Ex. 6, 7 and 8) and note the difference.

In No. 9, both the melody and the upper notes of the chord, move up chromatically, a third apart. Note the skip from the second, back to the first, inversion of the chord at "aa," as it was necessary to return back to the tonic chord having the third as the upper note of the chord.

N. B. Examples 1 to 4 are in the key of C; Ex. 5, in the key of F; Ex. 6 and 9, in the key of B \flat ; and Ex. 7 and 8, in the Key of G.

KEEPING POSTED

ACCESSORIES, SPECIALTIES—Continued from page 23

JOHN A. GOULD & SONS, 230 Boylston St., Boston, Mass. (51). "Orthotonic" violin specialties. Fine violins.

A. D. GROVER & SONS, 189 13th St., Long Island City, N. Y. (62). Grover Bridges and accessories for banjos and fretted instruments.

THE HOWARD TUNER (52), a device patented by M. Bertrand Howard, for saxophone or clarinet whereby the pitch of the instrument may be adjusted from one-quarter to a half-tone, according to the model of the tuner used. Mr. Howard states that the device does not impair intonation, and can be attached or removed in a few seconds without injury to the instrument. It will make high pitch instruments available for low pitch work and will convert a B \flat clarinet into a temporary A. The descriptive circular issued by Mr. Howard gives complete information regarding the various types of tuner from which may be ordered the model to fit individual requirements. — (214 Dolores St., San Francisco, Calif.)

WILLIAM LEWERENZ (49), Clarinet Mouthpiece and Reed Maker, announces a new model clarinet mouthpiece which will shortly be ready for the market. The descriptive circular will be available soon after this magazine is in circulation. — (3016 So. Texas Ave., St. Louis, Mo.)

MULLER and KAPLAN (57), whose slogan "We Put the Ring in Strings" is well known to players of string instruments the world over, have issued a circular setting forth the good points of their famous Red-O-Ray brand of strings, which we are told are especially popular because of their moisture-repelling qualities. The special solution which supplies these strings with their moisture-resisting property happens to be red, hence, we judge, the name. — (154 East 85th St., New York City.)

HAROLD ORT, 1105 Commonwealth Ave., Boston, Mass. (62). Fit-Rite picks for tenor banjo and steel guitar.

A. J. PROCHASKA (52), the manufacturer of the Prochaska Clarinet Mouthpiece and the Prochaska Real Reeds, is a professional musician who has been affiliated with such famous organizations as the Chicago Symphony Orchestra, Sousa's Band, English Grand Opera Company. He was head of the Woodwind Department of the Conn National School of Music, and is at present solo clarinetist with the Chicago Symphony Band. A pupil of the late Mr. Joseph Schreurs, Mr. Prochaska made reeds for his illustrious teacher for many years. — (108 South St., Elmhurst, Ill.)

J. SCHWARTZ MUSIC COMPANY, Inc. (22, 23, 46). A special offer of interest to players of fretted instruments is being featured in the current Schwartz advertisement of the "Tru-Art" String and another aggressive campaign has been launched on Black-Line Reeds. Besides the widely advertised "Black-Line Reeds" and "Tru-Art" String, this concern is featuring its growing line of "Micro" products produced in its own plant. Among these items are the Black-Line Padua Violin, Cello and Uke Strings, "Tru-Art" Violin Rosin, Kwikset Pad and Cork Cement, the Crown Saxophone Mute, Le Pactole Swab for Saxophone and Clarinet, the Classic Saxophone Straps and Cords and the "Perfect" Hawaiian Guitar Roller Steel and Mute. — (10 West 19th Street, New York.)

V. C. SQUIER COMPANY (56). The manufacturers of Squier-Trued Hermetically Sealed wound musical strings for violin, viola, cello and double bass, describe their product in a booklet now before us. This concern is the outgrowth of the business established by Mr. V. C. Squier in 1890, and their line includes gold, silver, copper and aluminum wound strings. A new easel display, showing a fac-simile of the Squier-Trued hermetically sealed package will soon be seen on the counters of music dealers throughout the country. This seal-packing is a Squier feature, which according to their booklet makes it possible for the dealer to deliver to his customers Squier-Trued strings which have not been affected by moisture or heat in the interim between leaving the factory and being attached to the instrument. — (Battle Creek, Mich.)

STANDARD MUS. SPECIALTIES CO., (Milton G. Wolf), Kimball Bldg., Chicago. (62). Milton G. Wolf Banjo Heads.

THOMPSON'S, 457 Stuart St., Boston, Mass. (51). Clarinets and saxophones, repairing, plating, accessories.

HANS THOMPSON, 330 Maple Ave., Clinton, Iowa. (57). Music and merchandise. Free string to players of violin or fretted instruments.

MILTON G. WOLF (62). During September Mr. Wolf, who for a number of years has been in charge of the fretted instrument department of William Lewis & Son of Chicago, will occupy quarters of his own in the Kimball Building, Chicago, where he will carry a complete stock of banjos, fretted instruments and accessories. Mr. Wolf is well known to banjoists in Chicago, and throughout the country, and is no stranger to the readers of this magazine who have followed his interesting contributions to our columns. — (Kimball Bldg., Chicago, Ill.)

Additional Keeping Posted on pages 18 to 23, 46 and 68

Portland, Oregon. — Mr. Frank Lucas, secretary-treasurer of the well-known Seiberling-Lucas Music Company passed away on Saturday, August the fourth. His death leaves a void keenly felt not only by his immediate associates but by all who came in contact with him.

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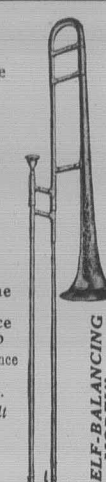
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FOR SALE—Leedy Hand Tympani, 26 and 24 in., with traveling cases and Deagan Three-Octave Xylophones with reed attachments. Address OTTO H. FREDERICKSON, Wainwright Band Camp, La Grange, Indiana. (8-9)

POSITION WANTED—By musician as instructor of assistant; specialize on Trombone and Baritone; know Brass and Reed instruments. Address OTTO H. FREDERICKSON, Wainwright Band Camp, La Grange, Indiana. (8)

WANTED MUSICIANS—In city, in Wisconsin, of about 22,000 population, to join National Guard Band. Music only side line. State kind of job wanted, salary expected, instrument, etc. State all in first letter. May be able to place you. Write BOX 97, Janesville, Wis. (8-9-10)

WANTED—Young ladies and gentlemen who want education who play Violins, Cello, String Bass, Flute, Oboe, Clarinet, Bassoon, Cornet, French Horn, Drums, Tympani, to play in College Concert Orchestra. Standard A-Grade four year co-ed Music Department. Healthy climate in Cumberland Mountains. Comfortable rooms. Good meals. Opportunities to improve musical ability. Address DIRECTOR OF MUSIC, Union College, Barboursville, Ky.

FOR SALE—Course, Sight Reading of Music, Analyzed per beat. Write MT. LOGAN SCHOOL OF SIGHT READING OF MUSIC, Box 134, Chillicothe, Ohio. (9f)

POSITION WANTED—By first-class string bass player; doubles on sousaphone; Union; experienced in symphonic and modern music. Sober, honest, 23 years old. A first-class man. Write to 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. (8-10)

FOR SALE—Theatre organists' library. All classes of music, especially many suites, selections and overtures. Half price. BOX 24, Titusville, Fla. (8-9-10)

FOR SALE—Three Thousand Dollars worth Band and Orchestra music (Standard and Classical) full instrumentation at a sacrifice, \$400.00 Cash. List and information mailed free. B. O. WILSON, 414 Plymouth, Des Moines, Iowa. (8c)

BAND LEADER—Orchestra or Band; play violin and cornet; teach all instruments. Conservatory training; best of references. Would like to locate in good town; municipal band, theatre or schools. Address MUSIC DIRECTOR, 1889, Walter Jacobs, Inc., Boston. (8-9)

POSITION WANTED—Jazzologist craves position. Saxophones, clarinet, and drums. Hokum playing, novelties, and can read at sight. Young, Collegiate, Hot. Address BOX 881, Jacobs Music Magazines, 120 Boylston St., Boston, Mass. (8-9-10)

WANTED—Band and orchestra teachers to know that Parkinson's System of Class Instruction is unequalled in developing beginners. Address CAROL B. PARKINSON, Morningside College, Sioux City, Iowa. (f)

WANTED—Band leaders, teachers and musicians to act as agents for the nationally advertised Vega band and orchestra instruments. Write for our proposition. THE VEGA COMPANY, 155 Columbus Avenue, Boston, Mass. (12)

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FOR SALE OR EXCHANGE—Symph. Model Holton trombone, cello, other instruments, and band library. J. N. MENDRO, 4939 Gunnison St., Chicago, Ill.

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ORGANIST—Wishes position in Motion Picture House straight movie preferred. Cue accurately; experienced; good reference. Address RALPH C. DECKER, Sparta N. J. (9-10-11)

KEEPING POSTED

(See page 18)

Schools and Conservatories

CLAUDE B. BALL, 23 E. Jackson Blvd., Chicago, Ill. (16). Theatre organ.

THE BEREND SCHOOL OF MUSIC, Inc. (59), which occupies its own five-story building, offers instruction on all band and orchestra instruments with a notable faculty headed by David Berend, formerly with Vincent Lopez Orchestra, Gold Dust Twins, Radio Entertainers, and musical director of various theatres and orchestras. Two of Mr. Berend's compositions, *Banjigs* and *Keep Movin'*, both written for tenor banjo, enjoy wide sale. Other publications available are *Tempo Taps Nos. 1, 2, and 3*, *How to Study Rhythms*, *How to Practice—How to Study Syncopation and Ten Progressions*.—(33 East 60th St., New York City).

THE DEL CASTILLO THEATRE ORGAN SCHOOL (10), because of continued demand for instruction other than in straight theatre organ style, announces the addition of courses for church, residence, hotel, concert and municipal organ playing in addition to its well-established theatre organ course. The latter course will continue along the lines so successfully pursued the past season when the schedules were full for every term, and often with a long waiting list. This school affords complete screen and projection equipment, and students are prepared to step from the class room into paying jobs. Mr. Earl Weidner, associate instructor, is well known as a church and concert organist as well as a theatre organ player. Short and long courses in church playing will be provided, depending upon the needs and desires of the students. Del Castillo, in discussing the enlargement of his school, said in part: "Unquestionably the field of the professional organ player is increasing in scope. In addition to the theatre and church organ positions there are increasing calls for organists occasioned by the installation of organs by municipalities, chambers of commerce, clubs and the like. These positions, which usually carry attractive salaries, require organists who have developed along special lines."—*State Theatre Bldg., Boston, Mass.*

CHRISTENSEN SCHOOLS OF POPULAR MUSIC, S. 415, 20 E. Jackson St., Chicago, Ill. (16).
J. CLEMENT ORGAN SCHOOL, Rm. 216, 1018 S. Wabash Ave., Chicago, Ill. (16). Theatre organ.
CONWAY MILITARY BAND SCHOOL, 620 Dewitt Park, Ithaca, N. Y. (67).

ERNEST SAXOPHONE CONSERVATORY, 150 W. 77th St., N. Y. C. (52).

GEORGIA MILITARY COLLEGE, Milledgeville, Ga. (24). Prep. School for Boys. Major Godfrey Osterman, band director.

AVELYN M. KERR, SCHOOL OF THE ORGAN, 15 Michigan St., Milwaukee, Wis. (16). Theatre Organ.

VERMONT KNAUSS SCHOOL OF THEATRE ORGAN PLAYING, (16), has just completed the installation of a new \$25,000, three-manual Wurritzer organ. Plans are being drawn for the erection of another studio building, with studios for four additional organs and a model students' theatre. This miniature theatre will have very characteristic of the largest theatre and will have sufficient space for the installation of a four- or five-manual Wurritzer. Enrollment is being accepted for fall and winter only, as the schedule for the present term is completely filled, with a waiting list left over. Students from seventeen states are attending this school.—(210 North 7th St., Allentown, Pa.)

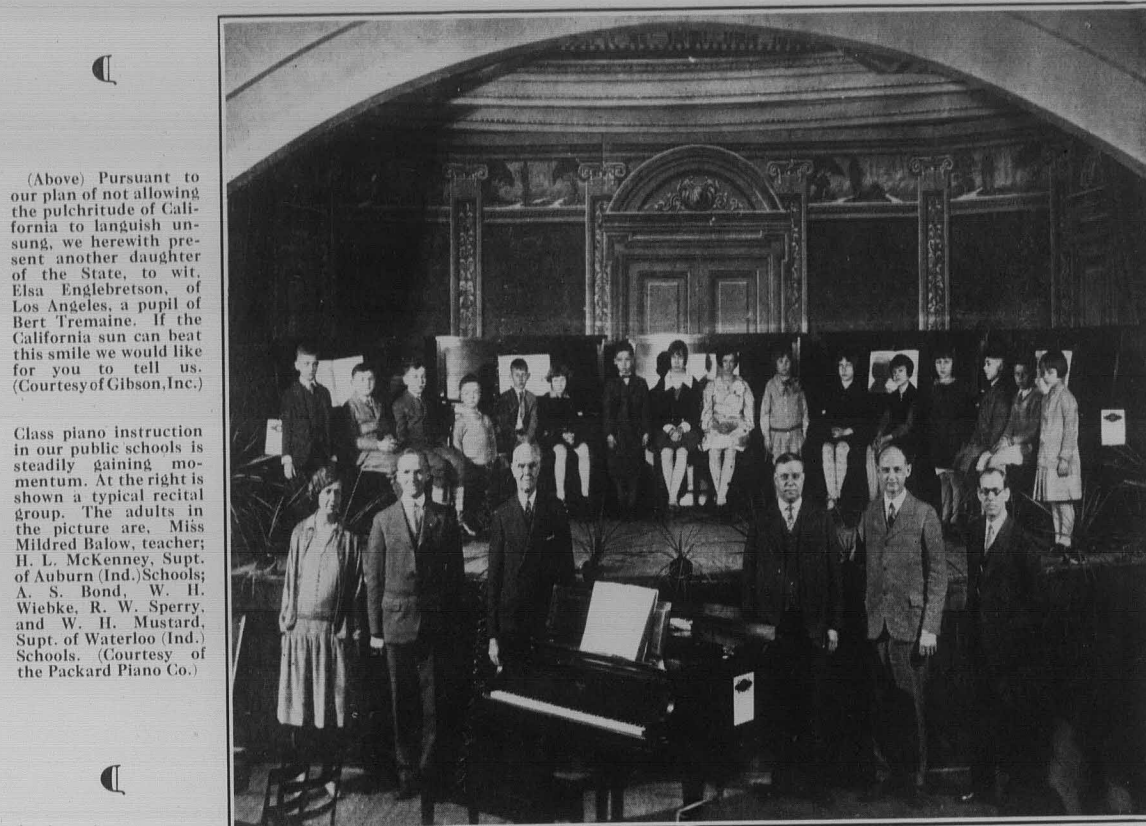
VELAZCO ORGAN STUDIOS (14). In a recent press release from this well-known theatre organ school we note that Mr. William Spalding, prominent organist of Denver, Colo., has enrolled at the Velazco Studios for an advanced course in the theatre organ technic made famous by Mr. Velazco. After finishing his studies in this country, some time ago, Mr. Spalding went to Paris to study under Marcel Dupre, and while in Paris was engaged to play in the grand Gaumont Theatre, which has a seating capacity of 7000. It was then he decided to turn his career to the theatre organ instead of to concert playing and returned to America for the course at the Velazco Studios. Mr. Spalding will resume his theatre engagements abroad on completion of the course.—(1658 Broadway, New York City.)

WASHINGTON COLLEGE OF MUSIC (14). The courses and faculty of this well-known institution were described in an article which recently appeared in our magazine. We note in the year book which is now ready for distribution that Fanny Amstutz Roberts, Mus. B., is now head of the Theatre Organ Department. Mrs. Roberts was formerly a church and theatre organ soloist and teacher in Chicago. She will have charge of the theory department as well as the theatre organ in the Washington College. The equipment of the latter department includes a modern Wurritzer with all stops and combinations for theatre playing, a screen and a projector.—(714 Seventeenth St., Wash., D.C.)

WHITE INSTITUTE OF ORGAN. (68). Mr. Lew White, director of the school, well known as premier organist at the Roxy Theatre, has been vacationing during August, but resumes his duties in September. Over seventy-five organists were enrolled from all sections of the country for Mr. White's special summer theatre course. For the fall Mr. White announces a special course for the spotlight organist. Mr. White recently signed a contract with the National Broadcasting Company as exclusive organist, and is now broadcasting from Station WJZ every Saturday at 7.30 P. M., and Sundays at 10.15 from WEAF. The latter programs are devoted to classical music. (1680 Broadway, New York City.)



Frank L. Rand, clarinetist of the Dornberger and Opera Club Orchestra, Chicago, Ill. (Courtesy of the Gandy-Bettoney Company).



(Above) Pursuant to our plan of not allowing the pulchritude of California to languish unused, we herewith present another daughter of the State, to wit, Elva Englebretson, of Los Angeles, a pupil of Bert Tremaine. If the California sun can beat this smile we would like for you to tell us. (Courtesy of Gibson, Inc.)

Class piano instruction in our public schools is steadily gaining momentum. At the right is shown a typical recital group. The adults in the picture are, Miss Mildred Balow, teacher; H. L. Mckenney, Supt. of Auburn (Ind.) Schools; A. S. Bond, W. H. Wiebke, R. W. Sperry, and W. H. Mustard, Supt. of Waterloo (Ind.) Schools. (Courtesy of the Packard Piano Co.)

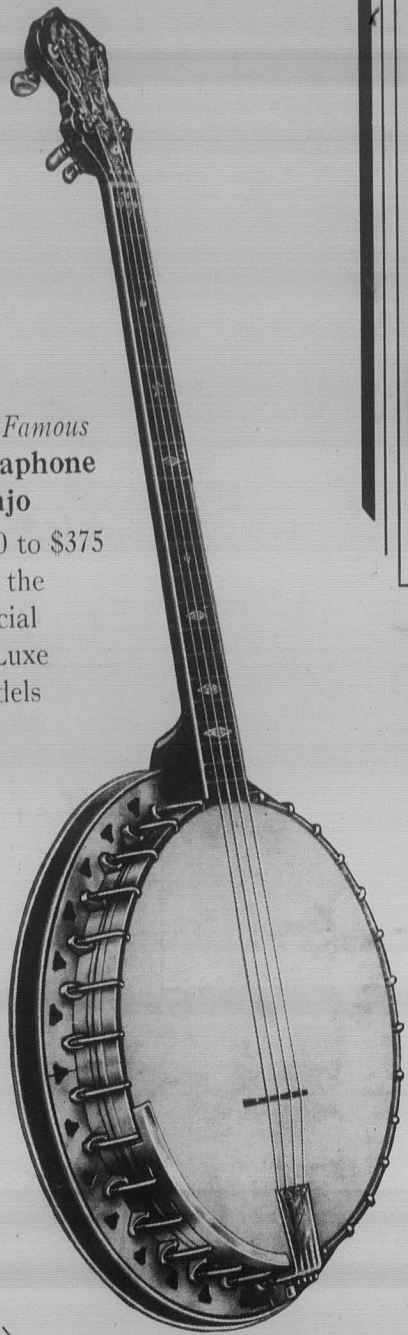
(Above) Leon Errol, musical comedy star, "hot-socking," a trap outfit, in the parlance of the clan. Leon seems to be enjoying the affair highly, but we wonder about the owner of the equipment. It looks to us as if every minute was "gwine to be the next." A star with a predilection for the "sticks"—of the drum variety only, however. (Courtesy of Ludwig & Ludwig.)

Probably the American Guild holds the record for an unbroken series of conventions. (Below) Some of the delegates to the one recently held in Hartford, Connecticut, under the management of Walter Kaye Bauer and Frank C. Bradbury. Readers of this magazine will recognize many old acquaintances in the group.



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Regular Features



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Overture from an Operetta
Gerald F. Frazee

JAPANESE LANTERNS
Earl Roland Larson

MELODY IN F
(Rubinstein)
For Left Hand Only
Arr. by Edward R. Winn

Song
AN OLD ADOBE
Victor L. Schertzinger

Jacobs' Cinema Sketches
DRAMATIC ANDANTE
Gomer Bath

Orchestral Piano Parts
DRAMATIC TENSION
Harry Norton

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1928

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