

MELODY

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JOHN GART
Feature Organist



JANUARY
1929

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SENSATIONAL



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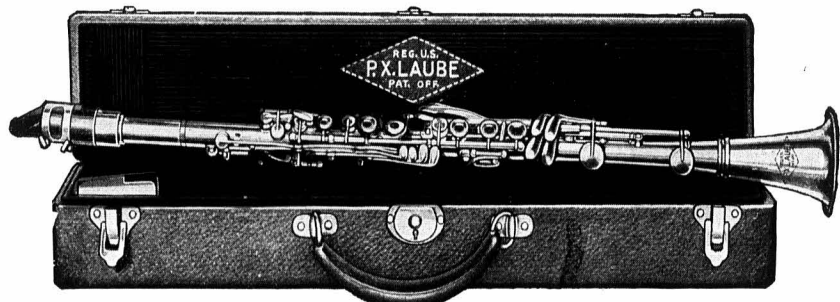
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Boston Wonder Model S218X



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Four years ago, if you had asked your music dealer for a metal clarinet, nine chances out of ten he would have told you that there was no such thing—because, then there were none on the market and nobody was making them. Nearly everyone who knew anything about clarinet history considered them "experiments of the past."

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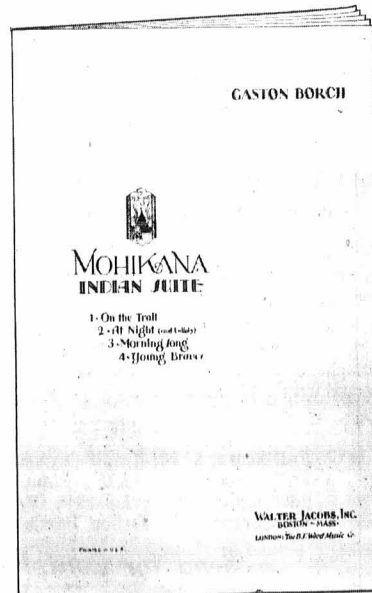
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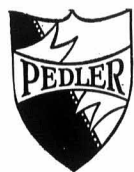
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Full Score, \$2.00; Small Orchestra, \$1.50;
Full Orchestra, \$2.25 (Piano-Conductor part with each). Separate Parts; Piano-Conductor, 35c; Other Parts, 20c each.

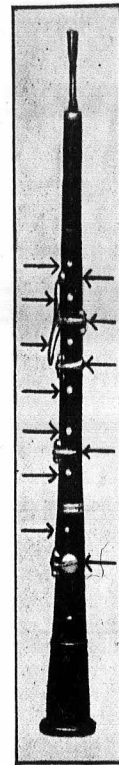
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See other SCHIRMER advertisements on pages 20, 46

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In effect, an elementary oboe, which, because of its simple mechanism and low price, affords the solution of the oboe problem that has been the bugbear of all orchestra and band organizers.

Although intended as a stepping-stone to the oboe, the Oboette is a complete musical instrument which may be used as a substitute for the regular orchestra oboe in small orchestras, most oboe parts being playable on the Oboette in C without transposition.

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PUBLICATIONS

KEEPING POSTED

For the purpose of putting our readers in touch with the announcements and products of manufacturers, publishers and others; this purely as a reader's, not an advertiser's service. Only new matter will be included herein, and comment on music is restricted to non-critical mention.

Additional Keeping Posted on page 68

IN the "Foreword" of *Pre-School Music: a Guide to Parents*, by Floy A. Rossman, published and distributed by the National Bureau for the Advancement of Music, 45 West 45th Street, New York City, we find the following: "When Oliver Wendell Holmes was asked when the education of the child should begin he replied, 'One hundred years before the child is born.' We know that a child absorbs knowledge from the moment he takes his first breath. . . . It is a generally accepted fact that a child learns more in the first three years of his life than any other period. He not only learns more, but learns more easily."

It is the purpose of the booklet under discussion to provide an outline which the mother can follow in order to inculcate a love for music in the child by awakening its musical sense. Much more can be accomplished along these lines than is realized by most, especially if the mothers are aided by the suggestion of an expert, a term which can justly be applied to the author of this brochure, Floy A. Rossman, who has had wide experience as a music supervisor, especially with young children.

Pre-School Music: A Guide to Parents, it is claimed, is the first free publication of its type, and all parents wishing to avail themselves of the opportunity of procuring a copy should write immediately to the National Bureau.

THE Haynes-Schwelm Co., 41 Poplar Street, Boston, Mass., in their catalog for 1928-1929, list various models of flutes both solid sterling silver, and solid 14-karat gold, the latter metal either yellow or white. The specifications of these instruments show that the aim of the Haynes-Schwelm Co. is to build a quality product. In addition to these flutes, one finds both silver and wooden piccolos made by this concern, as well as a complete line of accessories.

THE Cundy-Bettoney Co., Jamaica Plain, Boston, Mass., announce the publication in the near future of a series of trios, quartets, quintettes, and sextettes for the woodwinds, arranged for various combinations of the different instruments. There will be four combinations available for the trios, six for the quartets, and three each for the quintets and sextets. As an example we give the various combinations which will be available for the quartets: 1. For four clarinets; 2. for two clarinets (Bb), and 2 Eb alto saxophones or alto clarinets, or alternatively, one Eb alto saxophone or alto clarinet, and bassoon or bass clarinet; 3. for three clarinets (Bb) and bassoon, or Eb alto clarinet or saxophone; 4. for flute, oboe, clarinet and bassoon; 5. for three flutes (C) and one alto flute or Bb clarinet; 6. for four saxophones only. Further details concerning this interesting series will appear in an early issue.

THE descriptive circular of the 'Cello Pin Vacuum Stop' cello rest, manufactured by the Vacuum Stop Company, East Lansdowne, Pa., explains quite in detail this useful little device which "can be carried conveniently in the vest pocket." The rest proper is finished in black polished ebonite to which is attached, on the under side, a vacuum cup of soft, pliable rubber. It is claimed that this rest would hold firmly on a sheet of glass, and such confidence has the manufacturer in the article that it is sold on a money back guarantee. Possibly some of our readers will be interested in learning further about this article; if so, we suggest that they write to the Vacuum Stop Company, at the above address for the descriptive circular concerning the same.

C. G. CONN LTD., Elkhart, Ind., announce a new flute, which as they put it "is designed to meet the ever-increasing demand placed upon flutists by the modern composers." Its name is the *New Symphony Flute*. It is claimed that with this new flute the player is able to do much that is difficult if not impossible on the older styles. For instance attention is drawn to the fact that "To trill from low C₂ and D₂ on the ordinary flute is impossible" while with the Conn *New Symphony Flute*, this trill is made playable by reason of a new C₂ and D₂ key, for the little finger of the left hand. Similarly the awkward trill from B to C₂ in the middle of the scale, the C-natural to C₂ trill and the trill from F₂ to G above the staff have been simplified by a new B to C₂ key playable with the first finger of the right hand. Other technical stumbling blocks, the manufacturer states, have been taken care of in the construction of their new flute. If requested C. G. Conn Ltd., will be glad to send literature to those interested.

for the New Band

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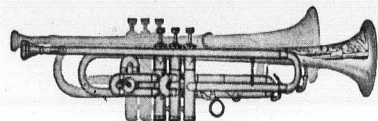
This marvelous new voice in the saxophone family has caught on, its popularity is spreading like wildfire. You hear the Mezzo-Soprano everywhere—on the radio and records, in theaters and ballrooms.

Its wonderful new voice-like quality of tone makes it the real solo instrument of the saxophone family. Its size is another factor in its great popularity—in appearance many hold it to be the finest looking of all saxophones.

Plenty of music for this brand new instrument is now available. With the famous Conn case of blowing, even scale, marvelous flexibility, and mechanical perfection added to the appealing new tone quality, the Mezzo-Soprano in F is nothing less than a "knock-out" with professionals.

The Mezzo-Soprano in F is an Exclusive Conn Creation

Catalog No. 24M: Burnished Gold, \$250; Silver and Gold, \$175; Silver, Gold in Bell, \$135; Polished Brass, \$100; Nickel, \$110.



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The New Era Trumpet is so extremely easy to play, so light and well balanced in the hand, the valve action is so swift, positive and reliable, and the steps so evenly spaced in the scale that any player will be able to increase the velocity, technique and quality of his playing.

Speed, snap and brilliancy—these are what the world is demanding of players today—and the New Era Trumpet will give you these in surprising degree.

New Era 56B—Brass, \$90; Silver, Gold inside bell, \$110; Satin Gold, \$165; Burnished Gold, \$190.
New Era 58B—Brass, \$85; Silver, Gold inside bell, \$100; Satin Gold, \$165; Burnished Gold, \$180.



Conn-O-Sax Fills the Need for "Something New"

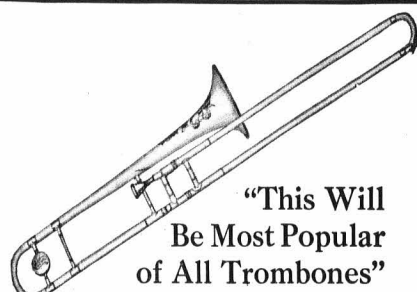
Billy Markwith, the famous blackface saxophone comedian, says:

"It's getting harder every year to get a hand from the audience. Old stuff will not go. You must have something new and different."

The Conn-O-Sax IS IT. It's something new that makes 'em sit up and listen. Plays like a saxophone—same fingering, with addition of a low A and an upper F sharp and G key. It sounds like an English horn, and looks like the Heckelphone. Unusual and unique, but with a real musical instrument. Built in key of F, plays same music as for Mezzo-Soprano; also English horn parts—is good substitute when latter is not available.

Hit your public hard with something new and keep them with you. Conn-O-Sax is the answer.

Catalog No. 22M: Burnished Gold, \$260; Satin Gold, \$220; Gold and Silver, \$185; Silver, Gold inside bell, \$145; Polished Brass, \$110; Nickel, \$120.



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Catalog No. 26H—Bore .500: Burnished Gold, \$180; Satin Gold, \$160; Silver, Gold in bell, \$132; Brass, \$122.



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A sensational success among clarinetists is the new Conn All-Metal Clarinet—absolutely new and original in design. The lay of the keys and the "feel" is that with which every clarinetist is familiar, but otherwise this clarinet is—new in bore—new in tone hole location—new in diameter—new in height of sockets—new in design of keys and mounting.

With all this newness there is true clarinet tone, full, rich, exceptionally brilliant. Scale is brilliant and flexible, even in tune and blowing pressure throughout. High notes easy to get without "squeezing." Key action unusually swift, enabling remarkable velocity.

The body comes apart in four sections—barrel, top, bottom, bell. The All-Metal Clarinet No. 542N is furnished in silverplate, gold inside bell; 17 keys, 6 rings, Boehm. Complete in professional case, \$125. The Deluxe Model Metal Clarinet, shown below, has a heavy armor of silver or gold over a specially developed composition core. It is regarded by many famous artists as the finest clarinet ever produced. No. 624N—17 keys, 6 rings, silver, complete in Deluxe case, \$175. Gold prices on application.



Most Brilliant B-flat Soprano Saxophone Ever Offered

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New in bore and taper, new in tone hole location, improved and simplified key system, and design which eliminates much unnecessary "gingerbread" from the mechanism.

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528 Hastings Street West

MELODY

A MONTHLY MAGAZINE FOR PHOTOPLAY MUSICIANS AND THE MUSICAL HOME

PUBLISHED MONTHLY IN BOSTON AT 120 BOYLSTON STREET

WALTER JACOBS INCORPORATED

C. V. BUTELMAN Managing Editor NORMAN LEIGH Editor MYRON V. FREESE Associate Editor WALTER JACOBS Music Editor

VOL. XIII, No. 1 COPYRIGHT, 1929, BY WALTER JACOBS INC. JANUARY, 1929

This and That

IT would seem that a Home for Soldiers with four thousand names on the rolls and a projected expenditure of \$2,500,000 for building improvements would warrant the inclusion of a fairly sizable band as a necessary adjunct. Such, however, is not in agreement with the beliefs of the Board of Managers N. H. D. V. S. This august body, whose address is Dayton, Ohio, have recently decided that a band of seven men as against the none too impressive fourteen of which it was formerly composed, is quite adequate to furnish music for these men to whom our government is paying no more than a just debt.

This Home, the object of the Board's somewhat less than liberal attention, is the Pacific Branch of the National Military Home located at Savelle, Calif. Its membership, as before stated, is at least four thousand. Many of these men are bed-ridden, while others are unable to leave the grounds. It can readily be seen that, to such, a band must of a necessity be a vital part of any entertainment program. In the instance under consideration the musicians not only play at the hospitals and about the reservation, but also double in orchestra in conjunction with the twice-weekly picture show.

While it is to be admitted that a seven-piece orchestra can make a fair showing, a seven-piece band is just seven times as bad as none. Even a band of fourteen men would present a none too solid tonal front—cut this number in half and one is moved to mirth or tears, depending upon which aspect of the case presents itself.

Let us consider just one instance: Each soldier who has seen service in the Army of the United States is entitled to a proper military funeral, and it is one of the duties of bands in the National Homes to play at these final tributes to those who have passed on. Seven men functioning as a band under such circumstances can never be more than a grisly farce. As one old veteran put it: "If the Board of Managers does not grant us the few extra dollars to keep the band intact, our firing squad will be as large as the band."

This somewhat ungracious business of cutting down the Pacific Branch Band has been going on for a matter of two years. At the time the policy was instituted the band consisted of sixteen musicians, mostly retired Army bandmasters, and this organization was kept during the entire year. The first move was to reduce the number to fourteen during five months of the year, with a further cut of eight during the balance; this latter on the principle that inclement weather in Maine, for instance, which robbed the Home band there of much of its usefulness, was sufficient excuse to warrant an equal cut in sunny California—a piece of logic best explained and defended by the Board of Managers itself. It is feared by many that the present cut foreshadows complete obliteration. What then? Funerals and Phonographs?

The ostensible reason for the last cut is a deficiency in the current expense appropriation for the year 1928-1929, although it would appear that the real trouble lay in the failure of the Board to ask Congress for sufficient money to pay the band, doctors, clerks and other items. To quote the *Savelle Tribune*:

"The irony of the problem is that there is an appreciable surplus in the post fund, held in trust by the Board for the benefit and entertainment of the veterans, and out of which the bandmen might be paid in whole or in part."

"Those working for the retention of the band ask that organizations or individuals interesting themselves in the matter should appeal directly to the Board of Managers at Dayton, Ohio, for reconsideration of the recent order. Necessary funds, they believe, could be secured either out of the post fund, by Congressional appropriation, at the

request of the Board, or by a special bill passed by Congress that would insure the maintenance of proper military bands at all branches of the national Home for all time to come by adoption of legislation to this effect."

Well, here we are raising our voice.

A Catapult for Young Artists

THIS is a startling age in which we live, and possibly one of its most arresting features is the almost overnight growth of the radio, and the unlimited possibilities of this invention which are gradually revealing themselves. It is quite unlikely that the possibilities are more than realized by the majority of persons, even today at a time when the scope of radio has been enlarged in an amazingly short period from one which embraced the broadcasting of talking machine records and more than dubious talent only, to the presentation of wholly adequate musical programs by competent and at times distinguished artists; at a time, when radio has progressed from its position as a toy for the amusement of the idle to that of a driving force in education and, as lately witnessed, in politics as well.

The National Broadcasting Company has recently announced an extension of radio's activities which well points the widely varied services it can render—services undreamed of at its inception. In conjunction with the National Music League the N. B. C. propose to assist the launching of young talent on the somewhat turbulent seas of a professional career by means of debuts to take place in the concert auditorium of the company. These debuts are to be in the form of concert recitals and will be heard by an attendant audience composed of both the public and music critics. In addition to the somewhat limited number who can hear them in person at the hall, the young artists are to be given an immeasurably vaster audience due to the fact that the recitals are to be put on the air, and it is further proposed that these affairs are to be of a joint nature in which artists of varied groups will appear. The participants are to be selected through auditions held by the National Music League and the entire business is not to cost

WE print below a letter from Gene Buck, president of the American Society of Composers, Authors and Publishers, which better than could any words of ours, pays tribute to one whose loss will be keenly felt by all members of this organization. Although we had known for some time that Mr. Hein was in poor health we had not realized the immediate seriousness of his ailment. The Society has lost a loyal and devoted member.

December 19, 1928

To All Members:—

It is with deepest regret that we announce the death of Silvio Hein, on December 19th, at Saranac Lake, New York. In the long and bitter battle fought by this Society to secure the just rights which had long been denied to composers, authors and publishers of music in America, Silvio Hein will always be remembered as one who contributed his faithful services. He was one of the nine men who founded the American Society of Composers, Authors and Publishers, and his name will be inscribed upon the pages of our history for the inestimable aid given to our cause.

To those who knew him his memory will always be illumined by the mystic glow of those twin stars in the sky of life—loyalty and friendship.

His remains will be at the Campbell Funeral Church, 66th St. & Broadway, New York City, and his funeral will be held on Friday afternoon, December 21st, 1928, at two o'clock.

Respectfully yours,

Gene Buck, President.

Music and Sociology

IN the *Boston Globe* recently appeared an article by Vladimir Schavitch, conductor of the Syracuse Symphony Orchestra, describing the Persiafians, that strange product of Moscow sovietism—an orchestra of ninety men who spurn the autocratic stick of a conductor and go it on their own. According to Mr. Schavitch, who as a conductor quite naturally would not be in favor of any such innovation becoming the accepted thing, they "go it" very well indeed, playing with a beautiful precision, smoothness and tonal balance, all of which, however, has a certain mechanical quality, due to the self-evident fact that collective agreement of reading, bars any chance of individuality in the result.

Russia is, has been, and probably always will be the breeding ground of what to Western observers must appear as organized insanity, although, for all we know, its apparently topsy-turvy ideas may be right-side up, and it is we who are standing on our heads. Nevertheless, it must be admitted by those who have imbibed a reasonable

Continued on page 61

A Bandmaster Looks Back with a Smile

By OLIVER GUY MAGEE

Illustrated by the Author



In this article concerning his experiences in organizing a Soldier's Home Band, the author has shown a keen sense of the ridiculous as well as the softer feelings of sentiment. His characters are drawn with swift, keen strokes and after having followed him to the end, the reader feels almost as if he, himself, had known the people to whom he has been introduced. Mr. Magee has deserted a bandsman's life for the more glittering experiences of motion picture music, nevertheless it is quite apparent that he harks back to former times with no little satisfaction though in a satirical vein.



OLIVER GUY MAGEE

"SPRINGS JUNCTION everybody out!" yelled the brakeman, and I scooped up my grips and tumbled off the train. And when I was off, everybody was off, for I was the sole surviving passenger.

As the little one-coach train backed away, I looked about me. The station was not much larger than the undersized car I had just left. Several somnolent hackmen lounged on the platform, and languidly offered their services. Back of the station, beyond the track, was a brook in which a chorus of despondent frogs dispensed sad music. Before the station was the one long street of the town, and along this, facing the brook, a rambling line of store buildings. Behind these towered a rocky plateau, and surmounting the plateau was a group of red-tile-roofed, sandstone buildings I knew must be the newly-built Soldiers' Home at which I had been appointed bandmaster.

A sense of sickening loneliness stole over me. Putting it resolutely down, I climbed aboard an ambulance-like wagon, inscribed with the words, "Soldiers' Home," and was soon on the "reservation."

The grounds were in a chaotic state, not yet having been landscaped, and mud was everywhere. I debarked before the Administration Building, stepping into a bed of gumbo. At the bottom of the long flight of stone steps at the entrance stood a lugubrious-looking short, fat man, dressed in an ill-fitting National Home



FRANZ GROSSHARDT

uniform. A glittering new badge proclaimed him a guard, or Home policeman.

Wearily he took the pipe from his mouth, emitted a cloud of smoke, and asked, lifelessly, "Who be you?"

"I'm the bandmaster!" I exulted, assuming a cheerful animation I did not feel.

The man grunted. After a woebegone silence: "What in Sam Hill do they want with a bandmaster? What we need here is an undertaker!"

Sweeping a glance about the desolate grounds and the equally desolate encircling hills, I was inclined to agree. The loneliness of the place was positively life-crushing.

He spoke again. "Don't know how they'll ever git the place goin'." Nobody stays. The quartermaster's chief clerk's gone, the head cook's gone, the commissary clerk's gone, the adjutant came yesterday mornin' and left last night. You'll be gone tomorrow."

"Tomorrow" Was a Busy Day

But the guard was wrong. Tomorrow was my busy day — too busy for loneliness to bother. For the band members — all applicants in response to my "ad" in a musical journal, and engaged by mail from my home town some time before — began to arrive. I had chosen them according to their claimed qualifications, and by a certain clairvoyant sense of "reading between the lines"; and I was as curious to see what I had drawn as a child is to know the contents of a "prize" candy package, bought at the circus.

And what a band it proved to be! It couldn't have been funnier if it had been drawn by Rube Goldberg.

When the first musician arrived, I was sitting in the band barrack on the second floor of the mess hall in the inmost company of twelve totally undressed iron hospital beds. Suddenly the door opened.

In walked briskly a slender, spindle-legged, middle-aged man, slit-eyed as a Chinaman, carrying under his arm a battered wood fiddle-box, belted in the middle with a leather strap.

Without a word he slammed the box upon a table, drew out his violin, and sawed forth a series of notes that won my instant respect — from the standpoint of machine-like technic. After the last sweeping four-note chord he jammed the fiddle into its case, wheeled, looked me in the eye, and jerked, "Well?"

"Well is right!" I chortled, slapping him on the back, and wringing his hand. "Very, very

well, indeed. And, if I may ask, which one of the boys are you, anyhow?"

He disclosed that he was Ressac. Fiddler extraordinary, he "doubled" variously on baritone, alto, clarinet, tuba, floor-brush, and cuspidor. A pretty good old fellow, too. I dabble somewhat in clay modeling, as a diversion. On my desk as I write is a statuette of Ressac, poised on one foot, his body inclined forward in the act of walking, coat-tails flying, eyebrows slightly arched over the narrow eyes, his wooden fiddle-box under his arm, encircled by its eternal leather strap.

Ressac had no sooner chosen his bed, secured the bed-clothing, and made up the couch—he had worked in Homes before, and knew how it was done — than in came six more of the men in a crowd. Ressac had arrived on the same train, but had outdistanced the others.

Several young fellows were in this group. My solo cornet, Norman, was a handsome boy; Floyd High, first clarinet, and Narrus, second clarinet, were both nice youngsters. Later, this trio was nicknamed *The Terrible Three*.

And then another subject for Rube Goldberg — Franz Grosshardt, 'cello, "doubling" alto. Franz was short, fat, and puffy, with a scrawny blond mustache and protruding teeth. He looked to me about five feet square, but of course he must have been much narrower.

Strangely enough, the other alto was an Englishman — another Goldberg prospect.

Every time he or the German opened their mouths, they were the cause of riotous hilarity from the "regular" young fellows of the band.

The tuba was a crotchety old man with long white mustachios, like those of a Spanish grandee. He had a brother who was band-master in



THE TUBA

another Home, and his remarks bristled with more or less carefully-veiled comparisons — in favor of Brother.

The other five arrived next morning. Now you know the worst — the band comprised only thirteen men, including bandmaster, each of whom "doubled" in orchestra!

There was Dorgan, first cornet; Frank Brian, drums — a troupier, if there ever was one, with furrowed bulldog face, almost a counterpart of that of Lon Chaney at his worst; Hunnel, third clarinet; Perry, second cornet, with watery eyes and "unwatery" thirst; and Bill Twist, trombone — a cockney Englishman straight out of Kipling. He had played in British Army bands in India, and had traveled twice around the world.

In the quarters next morning — Saturday — we had our first rehearsal. I put up a march. I held up my baton for attention, and looked the men over as they sat in playing position, all eyes on me. And I had to cough back of my hand to hide a smile. With a few exceptions, they were the original Congress of Curiosities!

The First Rehearsal

Beginning the march, the baton fell, and I almost did the same. The discord that arose was enough to curdle the soul. I knew then how a dog feels when it howls, for I wanted to howl, myself. "Is this," I thought, heartsick, "the bitter contents of my 'prize package'?"

The explanation, however, was simple. A march was printed on each side of the sheet, and some of the boys had begun the wrong one. In a moment, things were straightened out. Just as I was congratulating myself that the little band wasn't going to be half bad, after all, the door abruptly opened.

On the threshold halted an officer in full regalia, barbered and uniformed and white-gloved to the utmost.

"What's the meaning of this?" he demanded sharply, his eyes whisking from me to the band, and thence to everything within the four walls of the room.

"The meaning of what?" I stammered blankly.

"This!" he declaimed, in an awful tone, lifting a hand in dignified grace, and sweeping it over the same path his eyes had traveled.

"Wh-why, it's a rehearsal," I returned. Then I brightened. "It's the first rehearsal of the new band." And I tried to smile with fatherly pride.

His face held no answering softness. "Why are you not ready for inspection?" he peremptorily inquired.

"Inspection!" I frowned uncomprehendingly. This was my first Soldiers' Home experience, and that the band — and everything else — must be inspected every Saturday morning was news to me.

In fact, I doubted it. And I argued so successfully with the officer that he repaired to the Governor's office to reassure himself. Then he returned and did a very thorough job. Most of the boys were in a state of negligence little short of disgraceful. The beds were unmade, the floor unswept, baggage was lying about in confusion — in fact, nothing was as it should be.

When the inspector's report was "respectfully forwarded" to me from the Governor's office with the order to clean up, I returned it with the notation, as I did so many times in the years I was there, that "the unsatisfactory

condition has been rectified, and will not occur again."

Being anxious to whip the band into shape, I had a rehearsal next morning — Sunday. In the midst of it, a guard brought notification that the first death among the newly-arrived old soldier inmates had occurred, that the funeral would be tomorrow, and that we were to play for it.

Here was a fine skillet of scrambled eggs! I knew that the band was required to march at the head of every funeral procession, playing a dirge. The music library ordered for the Home had not yet arrived, and my own library did not contain so melancholy a composition. So there was no dirge!

Another thing — the band had had no marching drill whatever. For all I knew, my collection of freaks might merely walk around in circles, or have to be led watchfully by the ears, like elephants.



RESSAC

There was no help for it. We must have a dirge, and we must march. I tried to borrow suitable music in the little town in the gulch below — unsuccessfully. I did, however, unearth an ancient song-book that looked promising.

Herein I found that mournful old song, *Oh, Fair Dove, Oh, Fond Dove*. This I thought would do for the purpose. At first I intended to have the boys improvise the number. But after several attempts I gave this up as incompatible with the solemn mood of the occasion. The "blue" notes and "futuristic" harmony were distracting enough to turn the funeral into a charivari, with various conceivable results — including that of a vacancy in the position of bandmaster!

So half the night through I wrought and sweated, arranging the thing for ten instruments — to write parts for the two drums was unnecessary.

Early the next morning — the funeral was at eight-thirty — I marched the men around and around in the band quarters, playing the dirge. It sounded quite passable. Then I took them down the road back of the stables, and, playing, we marched to and fro several times to the vast amusement of the hostlers and the engineer and fireman in the powerhouse, near by. I decided that our first public appearance was going to be creditable.

The procession formed behind one of the hospital wards. First was the band, then the firing-squad, the chaplain, the caisson bearing the flag-draped casket, then soldier members of the Home, and civilian spectators.

When the march began, I had trouble with

my drummers. In concert, we planned to use one man on "double drums," but on the march I placed one of the altos on bass drum, while the regular drummer played snare.

The regular man, Brian, being an old troupier, was for pushing the tempo up toward the minstrel-show step. On the other hand, the alto-bass-drummer, my fat, short-legged dachshund, Franz Grosshardt — almost overbalanced by the projecting bass drum superimposed on his similarly projecting stomach — lagged his beat behind.

I synchronized them somewhat and signaled to start the dirge. *Oh, Fair Dove! Oh, Fond Dove!* floated out on the still mountain air. I trembled in apprehension lest something should go wrong. But the music really sounded well.

The setting, too, was harmonious — the yellow, road, winding among little grassy mounds and hillocks; the mountains towering in the distance, the bright sunshine; the blue sky and fleecy clouds overhead.

Just before the cemetery was reached, the road made a sudden turn. I sighed with relief that the ordeal was almost over. Then the band began to march around the curve. Ressac, playing baritone, was so intent on his music that he failed to note the turning road, marched straight ahead, and — walked off the embankment, and rolled several feet to the ground below!

"Fair Dove" immediately took wing in discordant squawks as, one by one, the men had to stop playing to laugh. I got poor Ressac to his feet, and brushed him off by the time the procession was opposite the newly-made grave.

I halted the band. The chaplain said a few words. The firing-squad marched up. It was composed of very old soldiers, quite decrepit. Unrehearsed, they fussed and fumbled in loading. Cartridges jammed; the captain of the squad had to assist; the three volleys were rambling and desultory. To me it was pitiful — to many others, comic.

"Taps" As Never Before Nor Since

Then Norman, my solo cornet, stepped to the grave to play "taps." I had heard him play it before, then, in the course of his already-begun duties as chief bugler, he sounded it at nine every evening as the last call of the day — "lights out" — for the Home members. He could do it beautifully, with tone and expression that brought the tears. But he was young, and he had laughed till he cried at Ressac's mishap and the burlesque firing-squad, and his mind was not on his work. Shades of all the little German bands since time began! What do you think he played over the grave! Mess call!

That was the end of a perfect morning. When we got back to quarters I dismissed the band for the day, and took a long walk up the cañon, where, undisturbed, I could "cuss" to my heart's content.

The first band concert went off creditably, since we had time for adequate preparation. The first "retreat," or playing for the lowering of the flag at sunset, was not so successful. Lack of space, however, precludes a full description of the woes of organizing that Soldiers' Home band, and breaking it into its various duties. Such description would require a volume.

The worst of it was that once organized, the band would not stay organized. Men were forever leaving. At first, the desolation of the surroundings drove them away. Later, the

One season I had a particularly good band — for us. A few of the better old-timers were still with us, and I had been fortunate enough to secure a number of new men above our usual average in ability.

"I'd like to keep this band a long time," I said to myself, knocking on wood. "I hope nothing happens to disorganize it."

My wife and I had quarters on an upper floor of the Administration Building. That night we were awakened by loud pounding on our door. A voice—it was the guard on duty—cried:

"The band quarters are on fire!"

I jumped out of bed. Over the intervening roof of the mess hall, I could see flames leaping up. My wife insists, to this day, that in my excitement I attempted to get my legs into my coat-sleeves, instead of my trousers. I had a valuable violin of my own in my office in the quarters. Besides, all the government property used by the band was charged to me, and it behooved me to see that it was saved.

In my efforts to get to the fire, it seemed as though I were running on a treadmill, and simply making no headway whatever. But in reality I was "going some." When I ran from the Administration Building, and started for the band quarters, I overtook one of the doctors—a little fellow—puffing along under the weight of two huge fire-extinguishers. What he expected to do with them in such a blaze is a mystery. He was too excited to think. And so was I, for I relieved him of one of the copper tanks, and we both ran along with our useless burdens, panting like gasoline engines.

Arrived at the quarters, we found the fire so far confined to the roof. Two mechanics had managed to get a hose-cart to the scene, and a stream of water on the blaze. My men were

carrying out baggage, instruments, bedding. The men at the hose kept urging them to get out and stay out, as the roof was likely to fall in at any moment.

In spite of this warning, I dashed up the stairs, unlocked my office, grabbed my fiddle, brought it down to a safe place, and ran back for more. My library of musical textbooks—in two large bookcases—was in the office. Also a big collection of phonograph records in a box.

Well-meaning friends were at my heels. They grasped box and bookcases, and began carrying them downstairs. If you have ever been in a fire, you know what high-tension pandemonium is. Smoke, flame, the roar of nozzled water against walls, shouts, the running about of excited men! In the nerve-strain and uproar, my friends slipped on the oozy, water-soaked stairs—and down went books and records into the muck of water and charred wood! I rescued the books, wet, dirty, and disfigured, but the records were shattered.

When I had fished the last armful of books out of the mess, and carried it to safety, a shout arose from the crowd outside the burning quarters. One of my men—a midget named Johnny Carrigan—had placed a ladder against a window of the band dormitory, and before anyone could stop him had run up like a monkey, and disappeared in the smoke inside.

Hardly had he vanished when a deep voice at the edge of the crowd bellowed: "Stand back! There's a lot of paint and gasoline in a closet under those stairs! You'll be blown up!"

It was the head carpenter, Al Stinson, just arrived from his home in the town below. The ground floor of the band barrack was occupied by the carpenter, plumbing, and paint shops. "Back!" shouted Al again. "Your lives are in danger!"

And poor, foolish little Johnny Carrigan up in the band dormitory!

Suspense and apprehension gripped the crowd. I—and probably all the others—was as nerve-tensed as though I had hold of a live wire, and couldn't let go. "Johnny! Johnny!" we called, again and again, momentarily expecting to see the band barrack blown skyward.

Johnny did not answer, neither did he return. At last a tall, raw-boned cornet player, Nick Liner, dashed for the ladder. He was up and through the window before any one realized it. That was a heroic act, if I ever saw one.

In a few moments he reappeared at the window with his arm around Johnny, who was almost overcome by smoke fumes. Somehow they managed to get down the ladder, and we hustled them to a safe distance from the doomed building.

We fanned Johnny, and gave him stimulants. Then we asked: "What in the name of Simple Simon was in the dormitory so valuable that you risked your life to go after it?"

And Johnny smiled a happy little smile through his smoke stains, and pulled from beneath his tightly-buttoned coat—his sweetheart's photograph!

The band quarters didn't burn down or blow up, after all. The fire was extinguished. Next day I explored my office to see what shape the government music library—which I had entirely forgotten in my zeal to save my personal stuff—was in. I gingerly opened the wooden doors of the music cases. The music was absolutely unharmed—while my own books, music and records I had tried so hard to save had been either mutilated or destroyed!

Repairs on the building were immediately

Continued on page 10

I Hear America Tuning Up

By HELEN N. O'CONNOR

THE love of competition, as old as the world itself, has been an important factor in the life of every individual and in every field of human activity. In work or in play, there is always present the desire to do the thing a little better than one's neighbor. It is the instinctive spirit of competition that causes the housewife to smile a bit complacently, knowing that her front draperies are perfection itself. Has she not worked all day to make them so? It is the same competitive spirit that stimulates the small boy to work diligently for his mother every Saturday morning in order that he may get out by noon to play on the neighborhood ball team. Again, the same love of competition inspires the student in a high school orchestra to a resolution that he will attend every rehearsal during the year that he may qualify to participate in the annual spring festival. And therein lies one of the greatest arguments for the competition properly considered; one which makes it an elevating experience and a definite stimulus to hard work. It is the anxiety to improve, to excel, to attain perfection which must be made the basis of the competitive idea, rather than a desire to "beat" or to win over other contestants. One superintendent of schools made an excellent point when he said to his students: "I congratulate you not because you won first prize; but because the winning represents tangible evidence of your reward for conscientious work."



HELEN N. O'CONNOR

Within ten years the school band and orchestra contests have advanced to a position of serious consideration. Properly administered and wisely conducted, they constitute one of the happiest movements in the musical

LAST month we presented certain unfavorable views on school band and orchestra contests by a well known if necessarily anonymous school band leader. Here we offer the reverse of the medal. The author, Director of Instrumental Music in the Revere (Mass.), schools, believes thoroughly in the value of contests, and her beliefs appear quite as valid as those of the gentleman to whom we have just referred, although their expression in these columns is not to be construed in the light of an answer. Miss O'Connor's article having been written before the other made its appearance.

year as furnishing a common ground of friendliness and good will, and the opportunity of comparing one's work with that of one's neighbor's. They promote higher musical standards, and encourage alertness and discrimination. Indeed, the intelligent comments and criticisms offered by the students concerning the tempo, intonation, and technical efficiency of other contestants, are amazing and not a little inspiring.

The writer has in mind a fine high school orchestra functioning ideally in the school and community, and having an excellent morale. This orchestra made a great impression, not alone in its own city, but in the neighboring schools where it exchanged concerts. Came the competition festival morn, and half the school assembled to cheer the members to their best. But alas! for "the best laid plans of mice and men." The players found their best entirely inadequate and returned home that evening a sadder but wiser group. To their credit, however, let it be stated that they proved themselves good sportsmen. They gave all possible credit to the successful contestants, nor did they spare themselves. The bump which their vanity received that day proved to be the best thing that could have happened. The following year, rehearsals were

characterized by a greater enthusiasm, more sound technic and a finesse never before attained. On the second festival morn, they crept out of town, humbly, and like the proverbial Arab silently stole away; but on this occasion, they returned, indeed, with their heads in the clouds.

Winning or losing, it is the preparation that is most worth while. Wise is the director who seriously discusses with his students the ethical points of the contest, and then, having chosen his path, makes straight for the goal. Sectional rehearsals, the development of the full choirs, string quartets, brass ensembles—all aim effectively toward perfection. Such development may take several years, and the director who is on the job must have vision, system, and common sense a-plenty. He must not, in any sense, resemble the young bride who was making cake. Such a masterpiece it was to be, too, and she followed the recipe carefully and systematically. Presently, the kitchen filled with the odor of burning cake; wringing her hands, she exclaimed, wildly:—"What shall I do? What shall I do? My lovely cake will be ruined, and the book says to cook it another five minutes."

The successful director of an orchestra or band must be able to modify his theory to meet the demands of practice and of sound reasoning. He must be able to maintain a repertoire for practical obligations, while he is preparing contest material, and he must cultivate the ability of demonstrating a worthy project to his board of education and the local organizations. The success of contests and conclaves, and the securing of funds and equipment for them, depend largely upon the interest and co-operative spirit of the community. Every city is proud of an organization which is striving toward a lofty ideal, and from a practical viewpoint, every Chamber of Commerce will admit the value and importance of dignified publicity.

The band and orchestra contest has come to stay, and every administrator should contribute his loyal support to its successful functioning. If the noblest motives are continually stressed, and the undesirable elements eliminated, the contest idea promises to be one of the greatest aids not only to the public school movement, but to musical culture as a public interest and a social force.

Stepping Stones to Violin Playing

FOR THE YOUNG BEGINNER

By Lawrence Sardoni

Class instruction for beginners of no previous training or experience . . . Octavo size --- fits in the violin case . . . Accessible price: 50 cents.

A Teacher's Manual enables the instructor to adapt to his own class-room or private teaching method the plan of class instruction, class position drills, bow drills, etc., used by the author in his long experience in class training and in his notable success in the Boston Public Schools. Besides comprehensive teaching suggestions and numerous half-tone illustrations, the manual includes the piano accompaniments.

Teacher's Manual, 75c
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Ask your dealer for copies of these books "on examination" or order direct from Oliver Ditson Company, Boston.

Project Lessons in Orchestration

By PROF. ARTHUR E. HEACOX
Author of Harmony for Ear, Eye and Keyboard

"A valuable text for classes in orchestration, so simple and direct in method as to be almost a self-instruction manual for the musician who has missed the opportunity to study instrumentation and who finds himself confronted with the privilege, or necessity, of arranging for orchestra."—Francis Findlay in his *Educational Music Column*.

The lessons are short.

The basic idea of the book is to provide a series of interesting lesson-problems.

The student is first given a bird's-eye view of the instruments of the orchestra and an orchestral score.

This is followed at once by lessons in arranging, first taking up the strings in simple four-part writing.

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troduced. Controversial matter is avoided and the directions throughout are simple.

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A Bandmaster Looks Back With a Smile

Continued from page 8

begun, and in due time the Governor ordered the band, which had been temporarily quartered in one of the hospital wards, to move back into it. The plaster was still damp, and the whole building was clammy. I disliked to move human beings into that unhealthy place. I told the Governor so. He insisted.

Men Versus Instruments

A happy thought popped into my head. Government property was more highly valued and carefully guarded than anything else. "Governor," I said earnestly, "I'm afraid this damp building will ruin the government band instruments. It will rust the valves, and otherwise unfit them for use."

His eyes opened wide in startled concern. "Don't move in under any circumstances till the plaster is thoroughly dry!" he commanded sharply, as though I had been urging the move against his wishes.

And so a leaky baritone, a tuba of dubious intonation, some indifferent drums and traps, and a pair of mellophones whose valves clicked like castanets saved my men from a possible siege of colds and rheumatism. Even so, three of them left, disgusted, without notice. Once more my band was spoiled. There was nothing to do but begin organizing again.

For eight long years I organized that band, and if the lure of movie orchestra work had not called me away, I should probably be organizing it yet.

Still, it is not being neglected. My successor is organizing it now.

More Mileposts of Boston

1803. Benjamin Crehore of Milton (about fifteen miles from Boston) made the first piano in New England, and probably in America.
(The business of Crehore later passed into the hands of Babcock, Appleton and Babcock. In the workshop of the latter firm was John Osborn. He taught the trade to young Jonas Chickering, who in turn established the Chickering house and became known as the "Father of the American Piano.")
1808. Rev. Samuel Francis Smith, author of the words to *America* ("My Country 'Tis of Thee"), born in Boston on October 21.
1813. John S. Dwight, "Father of Musical Criticism in America," born.
1823. Jonas Chickering founded the oldest existing piano-making concern in America.
1824. General Lafayette welcomed to Boston by a chorus of school children on the Common, singing the *Marseillaise*.
1835. The oldest existing Music Publishing House in America founded by Oliver Ditson.
1837. Harvard Musical Association founded.
1841. Beethoven's 1st and 5th Symphonies played for the first time in Boston by the orchestra of the Boston Academy of Music.
1852. Jenny Lind, the famous "Swedish Nightingale," married in Boston at 20 Louisburg Square on February 5th to her accompanist, Otto Goldschmidt.

But This Is Another Year!

I AM indebted to subscribers this month for so much miscellaneous correspondence, solicitation, advice, counsel and query, that I don't know just where to begin. I guess we will give first whack to Denzel Piercy, still freezing up in Juneau, Alaska. He thaws out by working himself up into the heat of argument on the merits of improvisation. Go to it, boy!

Improvising in Alaska

I am here dedicating the typewriter ribbon as I promised you. Do you really think that the way to fluent improvisation is through reading published works? I am afraid that I can't accept your viewpoint. It isn't logical. Adopting the same premise, the way to learn to write novels is to read the novels of others. That is hardly the accepted method, however. Any successful writer will tell you the way to learn to write is to write yourself, then write some more. While familiarity with the published works is valuable, may necessary, the only way to success in any creative line of work is through intensive practice in that particular line. While the beginning efforts may be as "terrible" as you so feelingly describe, this is inevitable, and there must be a beginning to all things.

I do not advise improvising merely for the sake of improvising, but as an improvement over the inflexibility of a heavy score for a short showing. It is something to be determined by the individual, and consideration must be given the type of picture, length of showing and, last, though far from least, the individual's ability for this type of playing. I do not, nor does anyone else, approve the "faker" who plays without music merely to escape from reading it. The only thing I would like to see is a more clearly defined distinction between the words *fake* and *improvise*. It was the indiscriminate use of these words which prompted my last letter. Not all organists, by far, who improvise may be classed as *fakers*. A good many are capable musicians who have found that better results are obtained by judicious use of improvisation. Among church and concert organists, improvising is classed as an art, and as such is fostered and encouraged. As soon as this attitude is adopted by theatre organists, and instruction and encouragement along those lines are given, improvising in the theatre will improve, and until then there is no use expecting improvement. Merely because a part of it is terrible, is no reason why its use should be forbidden. Such a course is only cutting off the nose to spite the face.

I have found that writing the themes which occur to me during improvising is of material assistance toward definite, concise work. It aids to giving one's improvising definite form. Lack of any definite construction is one of the principal objections to inexperienced improvising. I pass this along to others for what it is worth. May I suggest that I should like to hear, through the medium of this department, from others who have been experimenting with improvising?

Mr. Piercy has put his case effectively, but I am still unconvinced as to his premise, which is, if I understand him aright, that all organists should be encouraged to do more improvising. If I argued from my personal habits and preferences, as Mr. Piercy is arguing from his, I should be on the same side of the fence that he is. But from the standpoint of the teacher and the observer, I am forced to the conclusion that what we need from the average organist is a stricter adherence to the printed page.

Of course there is a certain percentage of organists who have a real flair for improvising, and will pursue it anyway. They don't come into the picture right here. They possess a dramatic imagination, musically creative gifts, and a sound musical background. The picture suggests definite musical forms to them, and there is little point in trying to hold them to the printed page. They do better without it.

But in the case of the average performer there is no such natural stimulus, and it is human nature that if such a player does not school himself to develop a routine made up mostly of



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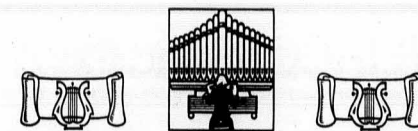
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printed music he will simply slide back to some good old-fashioned dribbling. It would be a fine idea if theatre organists could be trained to effective improvisation, but teachers are bound to realize that the average player is so deficient in the fundamentals of style and technic that there is not much time left for the post-graduate work of improvising. The self-discipline of finding the proper piece to fit the scene, and then playing it accurately and effectively, will be of more permanent value to him than trying to create musical idioms out of an insufficient foundation of form and chord structure.

By this I do not mean that a picture should be played entirely from printed notes. There was never a picture yet that did not need descriptive playing at certain spots. My contention is simply that players should make an effort to fit the picture throughout with printed music, and then reserve their improvising for those spots in which they can find no music to fit accurately. With that one exception, printed music should be adhered to save insofar as it is necessary to alter it in order to synchronize closely. In my opinion this last point will in itself constitute the best approach toward constructive improvising. It consists mainly of three divisions, — making transitions from one number to another, deviating from the unbroken line of the composition where a sudden bit of contrasting action or direct cue obtrudes itself, and altering the themes with appropriately varying treatment as they are repeated through the picture.

Youth Must Be Served

As I enter the lists with these various youthful contributors I begin to feel like a Stone Age granny, burdened down with my three score years or thereabouts. Mr. Piercy stated right out in print in his previous letter that he was still a trifle too young to vote. Now comes Clark Fiers, who has been cutting literary and musical capers of late from various points in Pennsylvania, at present centered at the Colonel Drake Theatre in Oil City, whose letterheads frankly proclaim him "The Boy Organist." The Boy Organist writes entertainingly and to the point, and is an independent thinker worth watching. The idea suggested in his letter sounds good, and from the first hand testimony of the inventor, apparently, by gum, it is good.



With all this heated discussion about the theatre musician versus "Talkies" — about cue-sheets, and about cuing the picture and kindred topics discussed by yourself in *MELODY* — I think we ought to have a little discourse upon organs once again. How about it?

My organ maintenance men and yours truly recently tried out a little experiment that might be of interest to yourself as well as your readers. I am working on an eleven-stop Wuritzer unit which has the usual three strings: 1, *Viol d'Orchestre*; 2, *Viola Celeste* and 3, *Sallicional*. They were originally tuned as are most strings; that is, the celeste was tuned sharp to the *sallicional* and *viol d'orchestre*. But, we decided to try another stunt — and this by tuning the *viol d'orchestre* flat to the *sallicional* and the celeste sharp to the *sallicional*.

Can you imagine the outcome? The strings sound slightly out of tune, but have, by far, a richer, more string-like quality, and the "beat" is beautified immeasurably.

On large installations, such as the Stanley Theatre organ in Pittsburgh, the flute stop has its celeste and the quintadena stop also has a celeste. Of course, like couplers and brass-reed stops, celestes are expensive things to have, but in our case, we have altered the string section so that it sounds like an extra stop, and the cost — nothing.

The new arrangement of the strings also sounds better when the organ is broadcast over the radio, and I find that, whereas, before, they were almost inaudible, now they can be heard much better, thus giving the entire organ a tone that is decidedly classy.

Try it on your Esteses.

And Then There Are Cue Sheets

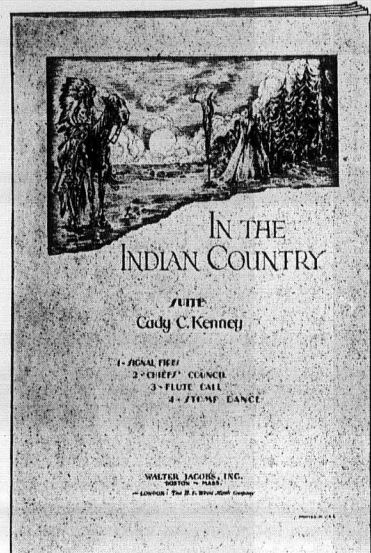
As Mr. Fiers intimates, this eternal talk about cue sheets does get a little monotonous. Nevertheless it persists as a favorite topic of discussion, and I haven't enough strength of mind not to humor the disputants. Harry Jenkins, aviator and organist, apparently needs a plane to get him from one spot to another. He started writing from Holyoke, was last seen in Boston, and is now communicating from the North Shore Theatre in Gloucester. The only surprise is that his letter, which follows, didn't arrive by air mail. Incidentally I might say that the feat of flying over a theatre while playing there is a stunt which as far as I know has been equalled only by that of the celebrated motorist who became so lost in Boston's crooked streets that on suddenly rounding a corner and bumping into another car he discovered, on getting out to investigate, that he was looking at his own tail-light. After that one Mr. Jenkins deserves the floor:

The cue sheet is to most organists of the same value that the parachute is to the aviator, — an additional safety device to make certain a safe landing for the wearer or user. I write from personal knowledge of both matters.

Regarding the flying, I would state that if you noticed an Army plane hanging around in the atmosphere suspiciously near your place of business last August, at times diving toward your office windows and performing stunts over the State Theatre Building, I was greatly responsible for these misdoings. The aerial gyrations, it may be said, were for the benefit of my friends in the State Theatre, where I was playing at the time. (Oh, yes, Frank Leave is a flyer, too. And Elsie Robbins-Gross — boy, can't she play that Wuritzer — is a flying enthusiast.) I flew over three or four times while playing there last summer, but the prize flight was the latter part of August, when in a long dive I was looking straight over the motor and directly at the windows of your office (we were so close I could read the sign in the window) just before zooming over the theatre. But don't tell Registrar Parker.

To return to the cue sheet. You will recall that I sent you a letter on the subject when I was playing in Holyoke. Well, I want to apologize to a certain extent for my remarks on the color system. After a long period of experience with the color guide I now find myself in favor of it. I still maintain, however, that comedy dramas are apt to be cued too heavily, and that to those who do not possess the number in question, *Incidental Symphony Number Empty Ump* means next to nothing.

I realize that adapters doubtless get fed-up on cuing pictures, and that mistakes will occur when one previews



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a large number of movies; but if the work is getting too much for one man, why not give him some assistants?

Take the following examples: In *Waterfront* with Jack Mulhall and Dorothy Mackaill, Cue No. 3 calls for *Characteristic No. 2* by Roberts. But although the scene shows no drunk or anything anti-prohibition, this number is a drunk characteristic, whereas *Characteristic No. 1* on the other side is nautical, which is presumably what is meant.

In *His Private Life* with Adolph Menjou, Cue No. 24 (Hotel Sign) calls for *First Kiss*. Well, this will do, but the following cue (Eleanor enters) specifies *La Paloma* by Yradier, for three and one-half minutes, thereby ignoring a direct cue on the screen for *Forgive Me*. For the benefit of others who have this picture, I would state that I altered the cues as follows:

No. 24—Hotel Sign Waltz (pep)
No. 25—Head waiter leads Eleanor to separate room—*Forgive Me* (Fox-trot)—(play as ballad).

This is necessary, as when Eleanor walks into this room, an orchestra in Spanish costume is seen. She asks the head waiter the name of the piece they are playing, and he tells her it is called *Forgive Me*. And it later develops that Menjou had paid them to play that all night.

It is a pity that all cue sheets cannot include the feature or the Descriptive Film Music Guide by giving with each cue the descriptive action of the scene. This would greatly aid those of us who cannot, even if we requested it, obtain a screening of the picture to be played.

This and That

We will now borrow Mr. Jenkins' plane and take a trans-continental flight to Miss Helen Wheeler of the Talsay Theatre, Raymond, Washington, who wishes us to look over her four-rank Wurlitzer and see what can be done about it. Very little, I fear, Miss Wheeler. The only procedure on an instrument so limited is to try every possible solo combination and see what happens. Since these solo stops total but seven,—flute at 16, 8 and 4, string at 8 and 4, trumpet and vox at 8,—it should not be hard to exhaust the mathematical possibilities. Any combination of flutes can of course be combined with any other one stop. Vox, trumpet and string, on the other hand, will be likely to rasp when combined. The best accompaniment is probably flutes 8 and 4, to either or both of which the string 8 can be added if not too harsh, or the vox for more sustained idioms. The trumpet is probably effective as a solo stop with nothing added. Everything but the flutes is probably at its best in the lower register, below middle C. And finally, as a point of self-protection, let me add that due to variations in voicing and installation, none of this advice may be any good.

Mr. Anton Albertson of Devil's Lake, North Dakota, goes out of my line a little by bringing up various points of church playing. He finds it strange that the church organist is not accorded as much attention as the theatre organist, and goes on to ask:

Why do so many, or most organists, when playing hymns, fail to separate the notes where they are repeated, and slur them all together when they are not so marked? I have noticed that few do this in the treble, but in the bass clef they do so; and in the sub-basses that are played with pedals, they slur to the extreme. Why do you suppose they do this? Is it because they rebel at exercising their feet to separate the notes, or do they think just because these are pedal notes that it is all right to slur everything together that can possibly be slurred? It seems to me when sub-basses are played real softly it does not sound so badly as when they are played loudly.

If the bass players in a band or orchestra should begin to slur a lot of repeated notes that are not so marked, what do you suppose a first-class director would say and do?

And what would the composer think of such playing? To what extent this habit prevails when playing preludes, interludes and voluntaries, I cannot say. I also notice very many organists disregard quarter and other rests of more or less value, when playing hymns, and do not seem to try to play with the expression they should.

Possibly a little write-up on this subject in the *Jacobs Magazines* would be appreciated by many of their readers, including myself, although I am not an organist.

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Mr. Albertson, I blush to tell you, but you are leaning on a broken reed. My Sunday mornings are generally spent (a) in bed, (b) in an easy chair with the Sunday paper, or (c) out with the heathen on the golf links or the tennis court. I know that the habits you speak of are common to most beginners on the organ, and I suspect the difficulty is that the organists you have been listening to are probably in just that class. That may still be true, even though they may have been playing for a long time. They may be in that still more degraded category scathingly referred to by professional church organists as "Sunday organists."

Mr. L. Speight (first name undecipherable) is the last entrant to appear in these columns today. He writes from Norfolk, Va., to find out whether at the age of fifteen, after three years of piano, now ending on Rachmaninoff's C# Minor Prelude played in D minor, he is ready to pursue the noble art of the theatre organ. The only answer to this is my stock answer to all such applicants; if you have fair sight-reading ability at the piano, you are ready to go ahead on the organ. More definite than that I cannot be. In answer to his question as to whether it is advisable to go ahead on pedals and organ fundamentals by himself my answer is in the negative. Proceed under the guidance of a good teacher, and avoid going on the wrong path and developing bad habits.

His last question is on the distribution of hands on a straight three-manual, that is, with the swell (which includes the sweetest solo stops) at the top, the great (which includes the heavy stops) in the middle, and the choir (which includes the accompanimental stops) at the bottom. The easiest way to consider this distribution is to think of the top (solo) and bottom (accompaniment) manuals as being for the right and left hands respectively. The Great, which either or both of the other manuals couple onto, is then held in reserve to build up to from the choir, or down to from the swell (its commoner function), or both; the last procedure being utilized for mass volume and heavy crescendos, generally aided by a judicious use of the crescendo pedal.

Irene's Washington Letter

LOUIS E. YOUNG,
407 Rowan Avenue,
Spencer, N. C.

Dear Louis:

Welcome to our circle of MELODY fans. So much is going on in this city that your head swims in keeping up with the news. Keith's closed after going into a grind policy. Why? Don't ask me, it wasn't my fault. Dame Rumor says Phonotone, and pessimists say No Business. Stay Shut.

The Rialto closed after six weeks of battling, and there is a full set of Vita- and Movietone idle in addition to a Non-Sink device and a Wurlitzer organ. Can a movie house ask more? Johnny Slaughter did nobly with his stage band of eighteen men, and Harlan Knapp, organist, cheerfully climbed the steps to the booth and scored the Non-Sink with Victor records giving the people canned music before and after, but still the ship sunk without an S. O. S.

Mr. and Mrs. Grant E. Linn folded their tent and sped over to Gastonia, N. C. Grant is probably busy getting acquainted at the local Rotary Club, and wife Ruth supervising the home furnishing, but will expect to hear from them soon.

Arthur Thatcher put over a slick Fred Kinsley presentation. It was entitled *Lecture on Applause*. To describe

Continued on page 61

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The ETHER CONE

Orchestras, a violinist, choral groups, and various side slants on certain pleasing (and otherwise), features of radio broadcasting comprise the material in this month's offering. As said before, we find more to praise than to blame and so offer no apologies for an uninvited good humor displayed therein.



WE present a picture of the La Touraine Orchestra and Nathaniel Shilkret, its director. Mr. Shilkret through his work in recording laboratories and broadcasting studios, as well as his compositions, is so well known that it will not be necessary for us to dwell long on such things. Suffice to say, that he is one of our highest musical authorities on the recording and broadcasting treatment of orchestral music. This being the case one would naturally expect that the programs presented under his supervision would reflect his knowledge and experience in such matters — and one is not in the least disappointed.

While it is true that an advertiser runs some risk in the presentation of a highbrow broadcast, this is true only to the extent of these broadcasts being sporadic in character. Once let the programs become known for the consistent high quality of their music and they gather to themselves an audience which is quite likely to be more faithful in its continued listening-in than any other type. In the making up of these programs, however, great judgment must be used for, sadly enough, radio is not yet quite equal to the presentation of too ambitious music — a Brahms symphony, for instance, to be heard in toto with pleasure by a listener capable of appreciating it, does not receive quite its just due at the hands of the microphone. On the other hand, an overture such as, for instance, Mendelssohn's *Fingal's Cave*, heard by us on a recent *La Touraine* broadcast, is perfectly suited for radio presentation.

It is very apparent that Mr. Shilkret in arranging his programs is careful to include only such numbers, or those portions of the longer things, as are most sympathetic to being shot onto the air, and is equally careful in the instrumental dress in which they make their appearance. Two interesting bits in the particular program to which we cocked an ear the other evening were the *Minuet* from "Don Juan" (Mozart) and the *Gavotte in D Major* (Bach),

played on the harpsichord with flute and string accompaniment. As far as we are concerned the harpsichord is the logical instrument on which to present such music, giving to it a quaintness and flavor decidedly lacking when played on the piano. With the addition of flute and strings an ideal combination for radio use was procured. It is in such things that the fine hand of Mr. Shilkret is made manifest.

The broadcast carries a vocal trio whose contributions are of a high level indeed. In the particular program under discussion we like to remember their singing of the lovely old Welsh song *All Through the Night*.

It will be remembered that the *La Touraine* winter broadcast formerly consisted of Boston Symphony programs, and while we cannot but regret the disappearance from the air of this organization, still, bearing in mind our above reference to the broadcasting of this type of music regardless of its fitness for radio work, our regret is somewhat tempered, and we console ourselves with the fact that the programs have come under the jurisdiction of a man such as Mr. Shilkret. As radio listeners we have a feeling that but little, if anything, has been lost.

☞ ☞

There is one thing the recent re-allocation of wave-lengths has accomplished, at least in our district, and that is to bring in comparatively near and comparatively distant stations with, in many cases, equal volume. For instance, the other night *Charlotte, North Carolina*, was continually booting *Atlantic City* off the loud speaker. At other times *Atlantic City* refused to be booted and the argument waxed hot and heavy. If clearing the channels is going to make distant points spread out on the dial, might it not be well to weed out a few more unnecessary broadcasters and get a trifle more separation in metres between stations?



NATHANIEL SHILKRET and La Touraine Orchestra which succeeds the Boston Symphony on this broadcast, and concerning which the reader will find material above.



GODFREY LUDLOW

THE ups and downs inherent in achieving artistic recognition, the heartaches attending the long climb on the ladder of success — these are bad enough, but to have achieved a position in the musical world, and then to have seen one's artistic career come tumbling down about one's ears, with the necessity of picking up the fragments and reconstructing it as best one might, surely this must be a soul-trying job. Godfrey Ludlow, the violinist, whose title, "Idol of the Air," was created for him by his radio audience, has had just that job to do.

Born in Sydney, Australia, at nine he won a gold medal for his playing; at fourteen he was studying in Prague with Sevcik, and at seventeen had entered the Meister School of the Imperial and Royal Academy of Music in Vienna. Upon finishing his studies there he started upon the life of a concert artist, and on many occasions was guest performer for Royalty, playing before the Sultan of Turkey, members of Greece's reigning family, the Princess Lubomirska of Austria, and at Buckingham Palace before Queen Mary. One would think that here were enough honors for almost anyone, but with that ever-constant urge of the true artist for betterment, Mr. Ludlow went to Russia to sit at the feet of Leopold Amer. At the outbreak of the war, on attempting to return to London, he was arrested in Germany and sent to a prison camp.

Eighteen months of his four years' confinement were spent in the hospital. At first he was deprived of his violin, and this period was one of artistic stagnation and despair. Finally, however, his captors relented — his violin was restored to him and conditions were somewhat ameliorated — facts which probably kept him from a nervous breakdown and possibly saved his life. He formed an octet in prison, and this musical activity helped him to bear the horrors of prison life. At length, through the efforts of his mother, who took his case to the German Empress, herself, he was released, weakened in health, his career, income, money, clothing — everything but his beloved fiddle — vanished.

Interned in Holland until Armistice, Mr. Ludlow then rejoined his mother in London and commenced piecing together his artistic life. A tour of Great Britain with Dame Nellie Melba did much to re-establish him, and it was shortly after this that he acquired the de Rougemont "Strad," which, under the skilled touch of its owner, has given pleasure to thousands of radio listeners.

In 1923, coming to New York, he made a firm place for himself in the hearts of his New World public, first through the agency of radio, and later by personal appearances on the concert platform.

In a later issue it is our intention to review one of Mr. Ludlow's broadcasting programs.

☞ ☞

As recently announced, the American Academy of Arts and Letters is to award a gold medal for good diction on the radio, with the avowed purpose of encouraging the cultivated announcer, "the man who knows how to use musical terms correctly, who knows something of Italian, French and German celebrities, and who is an almost unconscious exemplar of good English speech." A worthy target, but if good English becomes accepted coin of the realm over radio, think of the unutterable consternation and dismay of thousands of American-born listeners, to whom it will be an alien tongue!

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THE other evening we listened-in on the University of Illinois Glee Club, broadcasting in the Kolster Hour, under the direction of Raymond Dvorak, assistant director of the University's band department.

To us, at least, a large chorus is one of the most satisfactory things disgorged by our loud speaker — a truer approximation of the real thing. Perhaps our predilection is biased by a leaning towards such music in the concert hall itself. There is nothing that can quite so move us. In fact we are, for our part, confirmed ensemble enthusiasts. Soloists, whether they toot, scrape, hammer, or screech may entertain us at odd moments, but there are three things that, in the main, bore us to extinction — piano recitals, fiddle recitals, and song recitals. We know that we will never go to Heaven, but the truth must be told.

In regard to the chorus under discussion, Mr. Raymond Dvorak has done much with the material at hand, the Glee Club presenting a solid musical front with capabilities never inadequate for the things attempted — a wedding of Achievement and Common Sense — auspicious pairing!

☞ ☞

We could not help but reflect last month that if parents only have the common sense to restrict their little ones' contacts with Santa Claus to those offered by the radio, this will result in the restoration to that greatly injured gentleman of much of the respect which money-baiting has robbed him of. A Santa Claus on every street corner (some, it is to be regretted, playing sandwich man) with horsehair whiskers, soiled canton flannel costume and far from spotless "ermine," is not a sight calculated to instil confidence in the young, and leads many

times to embarrassing questions concerning multiplicity. Over the radio, friend Santa can be in a thousand stations at once and cause no untoward comment — unless it be the somewhat surprising disparities evidenced in his various inflections, accents, and degrees of affability. However such things should be no great strain on the average parent's mendacity — certainly no greater than to explain, as has been the unfortunate necessity at times of personal contact, why one of Santa Claus's astral projections should smell of chewing tobacco and the other of near-gin.

☞ ☞

SHORTLY after the University of Illinois Glee Club was broadcast, General Motors threw a family party, at which Chevrolet, Pontiac, etc., etc., etc., (we wish some bright intelligence of General Motors would be able to find a way around this tortuous and torturing listing of the company's widespread activities — if it gets into many more things there will be no chance to sandwich in a program) we repeat, at which, Chevrolet, Pontiac, etc., etc., etc., were hosts to the Dayton Westminster Choir, which as everyone knows, is considered by critics to be the leading church choral organization of America.

This chorus of sixty men's and women's voices, under the direction of John Finley Williams, its organizer, sings a cappella and from memory. Of it, Walter Damrosch is quoted as recommending that it be taken to Europe "so that the people of European countries may see the United States leading in this field of accomplishment."

An unexpected addition to the program was the appearance of the Cincinnati Symphony Orchestra. This

fortunate event was due to the fact that the broadcast was made from the orchestra's home city. A strictly high-brow program, from the advertiser's point of view, is a ticklish and problematical matter, and therefore we must make a gracious gesture to Chevrolet, Pontiac, etc., etc., etc., for giving us the opportunity of listening-in to the one just reported.

☞ ☞

At the time the Graf Zeppelin completed her successful trans-Atlantic trip we were treated to the appearance in an advertising broadcast of an official observer of the flight for the United States Navy (a Lieutenant-Commander) by gracious permission of the Hearst newspapers! A notable addition to the dignity of the occasion was the singing of doggerel, not by the Lieutenant-Commander (things have not gone that far, thank heavens!) which lyrically extolled the advertising broadcaster's product, a widely-known lubricant, used on the flight. This thing will, no doubt, proceed by easy stages, until the Chief Executive of the nation becomes involved. We are a Democracy — there is no doubt about that!

☞ ☞

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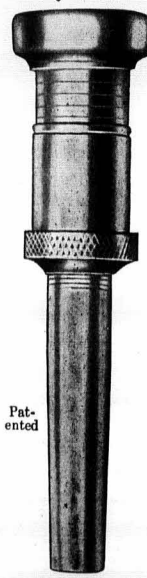
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SEVERAL months have elapsed since the appearance of this column, months which have not been without their vicissitudes nor lacking their measure of successes. If the writer has been remiss in his duties to the Jacobs publications it has not been without many experienced pangs of disloyalty and a definite feeling that he were really untrue to many of those who have made his own publishing success possible. There are but twenty-four



H. F. PARKS

hours in a day, and one really needs six or seven of them for sleep. That is a commodity which has been served to me in very inadequate doses. However, from now on the *Chicagoana* column will be regularly maintained and, if any apologies are due, they are now forthcoming. Personally, I appreciate the interest of you readers most highly. In fact, equally as highly as I do that of the magazine and its staff. I owe much to the Walter Jacobs Magazines, so from now on my obligation will be regularly discharged. And that's that!

The New Year brings with it many unsettled conditions, many misgivings and a great feeling of uncertainty over the possible outcome of the Vitaphone-Movietone situation. So much is this the case in Chicago that in the annual election at the Chicago Federation of Musicians, Mr. Samuel H. Fleischer, one of the candidates for office as a member of the Board of Directors, made it the outstanding plank in his platform. The general Union attitude in Chicago is passive; to watch and wait developments; to hold every condition heretofore gained, but to use great discretion in the handling of any controversy arising between the movie houses and the organization. And, "discretion is the better part of valor" any time. Our Chicago Federation is blessed with the finest body of executives it has ever enjoyed. From Jim Petrillo, the president, down, there is not a man among them who is not noted for his honesty, fearlessness, initiative and loyalty to the cause of the musicians. All can be depended upon to protect the best interests of Chicago musicians. To combat the "sound" menace requires national treatment. As yet no really worthwhile solution has been forthcoming.

At the United Artists' Theatre we have been lucky enough to have the orchestra kept on. In the De Luxe houses a majority of the dispossessed players have been absorbed by other orchestras, which have been augmented. One new theatre, the Paradise, has helped considerably in taking care of such cases. Concerning organists, one thing seems to have come out more conspicuously than ever before, and that is the segregation of the organ-playing abilities into two great classifications, and the employment of organists to fill the remaining positions, according to their adaptability to one or the other of these classifications; namely, trick and solo or slide playing and orchestral accompaniment playing, the latter requiring profound knowledge. The trick, or solo men, pull the usual stunts under spotlight; the orchestral men take the place of four or five men in an orchestra (in volume, obviously), and display their talents in other unostentatious ways. Dr. Hugo Reisenfeld is really responsible for the classical organist coming into his own; with Lipstone and Publix, musicianship was a liability and not an asset. Reisenfeld definitely showed the need and adaptability of the musician-organist by using an orchestra composed of five first violins, one second violin, one viola, one cello, one contra-bass (doubling tuba), one flute, one clarinet, one oboe, one trumpet, one trombone, one drummer, one organ (the remaining three organists playing the relief shifts).

Reisenfeld was the first director to believe that an organist was neither an automobile mechanic nor a sweat-shop employee. In the fifteen hours the house is open per day, four men were employed during full playing time.

I do not believe it too far-fetched to postulate the theory that the very near future will find the business so divided. Either an organist will play tricks, slides, community songs or novelties so adroitly, with such showmanship, and exhibit such personality as to attract a personal following that will make his employment profitable in houses which cater to certain types of patronage, or the organist will have to be a musician in every sense that the word implies. There will be little or no mediocre playing marketed. This means that a great many who took up organ because of the goodish amount of easy money to be had with limited effort, will be dispossessed by those who really play the organ because they prefer to, who regard it as a violinist regards his own instrument and who, by reason of their peculiar talent

for its difficulties, have become organists. The charlatan must go, and if Vitaphone-Movietone has done nothing else than purge the profession of this cancerous phase, it has done well. *Selah!*

John Philip Sousa and his Band appeared at the Chicago Theatre in the interests of musical art and Ten Thousand Dollars, which is fair cigarette money these days. His ovation, as always, was tremendous, and no one begrudged him the ten grand. He has one secret of his never-ending success — young men in his band for the backbone of the organization! Each trip sees new faces along with the old ones. These give to the band a pep that nothing else would. From a strictly progressive point of view, there is no change in Sousa. Goldman excepted, who is doing anything for the brass band phase of music, anyway?

Dr. Wesley La Violette, head of the departments of theory and composition of the Chicago Musical College, presented his impressionistic work for strings at the concert on November 30th and December 1st of the Chicago Symphony Orchestra, Dr. Frederick Stock, as usual, conducting. This work, which is entitled *Penetrella* (an adaptation from the Latin *penetralia*, meaning the inner sanctuary of life), is a mystical documentation of musical agnosticism. From the very start to the finish, there is a feeling of musical restlessness, an emotional feverishness, a sort of inarticulate revolt against the innate, drab, monotonous order of things. It reminds one of the restlessness of a brook which seems to come from nowhere and lazily and aimlessly goes nowhere, yet with an ascribable and definite mission if one but looks for it. This expression is not to be taken as applied in its usual sense to amateurish construction in either form or orchestration, for of these two phases Dr. La Violette is a master. His form is definite, his orchestration as vivid as his limitation to a single orchestral color can possibly be, and his work has been motivated by more than mere idle desire to talk a lot, and yet actually say nothing. Frankly, *Penetrella* breathes much; and as is to be expected, hides its innermost feelings not only in mystical orchestration but in mystical statement as well. The tone poem fairly radiates agnosticism; an incredulity which seeks for positiveness. Hanging on the slender balances it does, it has not — nor can it be expected to have — the positiveness of either musical orthodoxy or musical atheism. Yet, this constant groping about, this ever apparent desire for intellectual freedom, the sublimation of mystical passion, the appeal for a musical Nirvana, — all these make of *Penetrella* one of the most important symphonic works yet brought out by an American composer.

Much will be heard from him in the future. He is not unknown to the symphonic world, having written two piano concertos, a string quartet (Hart House Quartet), a piano sonata in one movement, a piano quintet; *In Memoriam* (requiem for orchestra, played by the Rochester Philharmonic, 1925); a three-act opera, *Shylock* (Shakespeare's "Merchant of Venice"); and a set of seven preludes for piano shortly to be published. He is also President of the Chicago Chapter of the International Society for Contemporary Music.

The Chicago Civic Opera Company is in the midst (at this writing) of its most brilliant and most successful season. Many notable changes have taken place. The scenery has been modernized for several of the operas; the cast has been augmented to include several young American singers who are blazing trails of glory for themselves and their nation; another conductor, Charles Lauwers, has been added to the directing staff; the publicity department, under John Clayton's capable management, has developed the business side to such a point that, for once, it looks as though the usual deficit will be negligible. The artistic quality of the performances has greatly increased, and the ballet is a revelation. The writer reviewed *La Boheme*, by Puccini. This opera, presented with Marion Claire, Irene Pavloska, Antonio Cortis, Luigi Montesano, Desire DeFreere, Virgilio Lazzari and Vittorio Trevisan, and the ensemble under the conductorship of Roberto Moranzoni, was all that any critic might ask. Irene Pavloska and Antonio Cortis shone like gem-stones, in a diadem of vocal jewels. Marion Claire, who sang the role of Mimi, was very satisfying. Though two years ago I was much disappointed with this opera company, and so stated in these columns, I must admit that it is questionable whether there be anything in the New or Old World which can surpass the organization now. More about them later.

A. Leon Bloom and His United Artists Orchestra have made two Vocalion records: *Don't Wait Until the Lights Are Low*, backed to *Angelia, Mia*, and *Memories of France*

backed to *Revenge*, both with a vocal chorus. Mr. Bloom has gradually but surely won prestige and reputation by consistently good programs, artistically read. His baton is not a metronome, but rather a musical brush which paints gossamer-like threads of golden-glinted melodies on an aural canvas. The Brunswick people are greatly interested in him. This organization's high standing is one of the principal reasons for its working, despite the fact that both Vitaphone and Movietone are in the United Artists Theatre.

Stephen Sopkin, who appeared with the Chicago Symphony Orchestra two major concerts last season, has just given a most brilliant recital at Kimball Hall. Philip Warner, accompanied at the piano. The program, one which taxed the technical resources of this young and capable artist, included the *Romanze*, Op. 50, by Beethoven; *Sonata* in E major, Bach; *Etchings*, from Op. 5, by Spaulding; *Mississippi Blues* (dedicated to Mr. Sopkin); Reuven Kosakoff; *Swiss Lullaby*, Ribaupierre-Sopkin; *Guitarre*, Moszkowski; *Londonderry Air*, arranged by Kreisler; *Piense* (en forme de Havanera), Ravel; and *Tango*, by Arbos. Mr. Sopkin was on tour for two seasons with Chaliapin, the celebrated Russian basso; with the Cincinnati and other leading symphony orchestras; he now is concertmeister with the United Artists Theatre Symphony Orchestra. It is needless to say that Mr. Sopkin is an accepted artist of excellent technical accomplishments and emotional depth.

The Bohemian Club of Chicago was launched by an impromptu meeting called to order by Herbert Witherspoon of Chicago. Among the twenty-two present at the first meeting were such well-known leaders in musical Chicago as Dr. Frederick Stock, Wesley La Violette, Girvin, Glenn Dillard Gunn, Edward Moore, Edgar Nelson, Herbert Witherspoon and others, including the writer. The club will be formed along the lines of those existing in San Francisco and New York. Further developments will be watched with considerable interest, as the "Bohemian" clubs have always stood not only for the highest ideals in musical art but the other arts as well; besides, any profits go to needy and indigent musicians and artists. The High Jinks of the San Francisco Club are internationally famous. It is hoped to bring together the creative and interpretative elements in the various art phases of Chicago's cultural life, and surely this club will do more to realize this hope than any other single agency.

Heniot Levy, of the American Conservatory, provided *An Evening of Music* at the store of the O. W. Richardson & Co., a new departure in neighborhood stores, but highly successful from a musical standpoint.

Margaret Lester is presenting *An Hour With Contemporary American Song Writers*, featuring, among a large group of native composers, such men as Henry Hadley, Frank La Forge, G. W. Chadwick, Edgar Stillman Kelly, Charles Wakefield Cadman, Herman Devries, John A. Carpenter, Louis Victor Saar, William Lester, and many others. Her work is of such splendid character that she is accomplishing much for the American composer whose forte in artistic expression is the song medium.

Gertrude Baily, assisted by Ester Goodwin, contralto, and Pearl Appel and Rath Alexander, duo pianists, gave a remarkable joint recital at Kimball Hall during December. The program included a galaxy of well-known and interesting things.

I am as tickled as a schoolboy over the successful rearrangement of Tschaiakowsky's *Marche Miniature*, Op. 43, for small orchestra. This particular opus has hitherto been unobtainable in reduced score, and when one is able to get the original score, the instrumentation called for by Tschaiakowsky makes its playing impossible with anything less than a symphony orchestra. It has been satisfactorily and successfully reduced without too great a sacrifice of the original color. Since Tschaiakowsky is my *Deo de Musica* I am happy not to have ruined his lovely work.

And so to the printery. . . .

Bagpipes

A SCOTCH concert was in full swing, the audience being very attentive while the bagpiper was rendering his item. All at once the Chairman rushed on to the stage and called aloud: "Stop!" Facing the audience, he said: "Ladies and gentlemen, I think it is terrible that while this champion piper is playing his pipes wonderfully, someone in the audience called out 'Blighter.' Would the person who called out 'Blighter' please stand up and apologize?" There was not a stir, and, after a long silence, an old gentleman in the back of the hall stood up and said: "Mr. Chairman, I dinna ken or worry who called the piper a 'Blighter,' and I do not think any decent Scotchman would say such a thing, but I would like to know, Mr. Chairman, who called the 'Blighter' a piper?"

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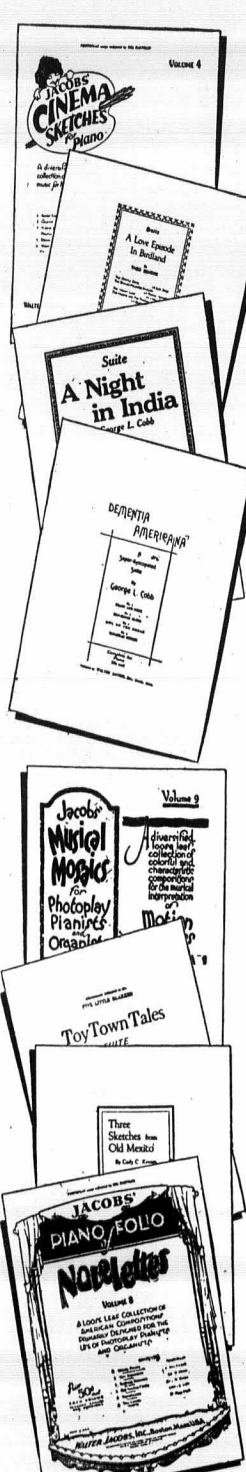
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An account of the birth and christening of a lusty infant, at which, from certain features contained therein, we more than suspect was present our old friend Dinny Timmins, well known and much admired former contributor to this magazine.



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SEVERAL years ago some of the theatre organists of Boston discussed the feasibility of forming a club among themselves, but at that time found a lack of interest in the project which seemed to make it premature. In the meantime, however, numerous clubs of a similar nature have sprung up in New York City, Philadelphia, Chicago, Los Angeles and San Francisco, all of which have been very successful. With these as a precedent, discussion of the subject was revived in Boston this fall, with the result that early in November some thirty theatre organists, all members of the Boston Local of the Musicians' Union, assembled to make a definite step toward organizing such a club.

At this meeting the interest appeared to be so aroused, and the general opinion so favorable, that without more delay a skeleton organization was voted on, and officers elected as follows: L. G. del Castillo, President; Francis J. Cronin, Vice-president; Miss Sallie Frise, Secretary; M. B. Seaver, Treasurer; and Chester Brigham, Mrs. M. G. del Castillo and Roy L. Frazee, directors. It was voted to hold meetings on the first Tuesday evening of each month, rotating them in different theatres, and through the help of Mr. Cronin, organist of the Publix Capitol Theatre in Allston, that house was secured for the first full meeting.

In order to secure as complete a representation as possible, cards announcing this meeting were sent out to every organist listed in the current Union directory, the initiation fee was reduced, and the charter held open, until after this meeting.

Plan First Meeting

In the meantime the Board met to draft by-laws and decide on an entertainment policy, which for this first meeting was largely limited to a buffet supper, as it was realized that the necessary routine of organizing would prevent any elaborate program. The response to these cards was very gratifying. Over seventy-five organists assembled at the December meeting, which was held at 11.30 P. M. on Tuesday, the fourth. The secretary and treasurer stationed themselves in the lobby, and as fast as the unsuspecting organists appeared, they were lassoed, thrown, and their money painlessly extracted before they had a chance to protest. The hard-working officers, unfortunately, developed writer's cramp in the process, however, which delayed matters somewhat. It was accordingly well past midnight before Frank Cronin succeeded in stampeding the herd to the front seats by means of a short, informal concert on the beautiful four-manual Skinner at which he presides. In the absence of better first-hand information, this magazine has received the following anonymous report of the meeting, which speaks for itself:

"After us fellers and gals was denuded of our carfare home, we suddenly begun to hear organ music and started to run. But we run in the wrong direction, and the first thing we knew we was all coralled in the front pews a-lookin' at a front curtain and a-lissenin' to Frank Cronin demonstrate the Skinner. Pretty soon the foots went up and the curtain too, disclosin' a Ben Ali Haggin livin' stature of the Discus Thrower with the Rhine Maidens from Gotterdammerun' grouped around. Del Castillo, who was posed on the office table, with a dinner plate borreyed from the caterer, represented the Discus Thrower, and Frank Cronin, Sallie Frise and Herman Liehr was the Rhine Maidens.

Business

"After the mutterin' had kind of subsided, Del Castillo done away with his disguise and called the meeting to order, if that's what I mean. Above what was left of the racket, Mr. League, manager of the theatre, said howdy, and welcome to the visitin' Elks, and Herman Liehr, secretary of the Union, also spread the glad hand. Del then read a letter from Tom Finigan, the president of the Boston local, in which he said that the doctor told him he'd better stay away from our supper if he wanted to keep his health. "Del then tried to read through the by-laws and get somebody to start a fight

about 'em, but what with Vitaphone and one thing and another, mostly managers, nobody had much fight left in 'em, and after they was about half-way through somebody got up and moved to accept 'em, so they was accepted. Now nobody knows what we're in for except the committee, and they won't tell. Anyways Arthur Martell and Eva Langley got into an argument of some point of unconstitutional law, and nobody could hear Del anyhow. At this strategic moment the caterer give the high sign, and by the time a motion to adjourn was made, they wasn't enough people left to adjourn for.

"So then we all had some grub, and everybody stood around and talked about everybody else, so a pleasant time was had by all."

Pursuing the policy of rotating the meetings in different theatres, the magnificent new Keith Memorial Theatre was secured for the January meeting through the efforts of Mr. Earl Weidner, the organist, and a charter member of the club. At this meeting the theatre will be open to inspection by the members, and there will be a short entertainment, including selections on the Wurlitzer by Mr. Weidner.



CHESTER BRIGHAM
Director

HAPPY NEW YEAR!

So say we to the new Boston Club, and to the various like organizations throughout the country. And last, but not least, to our readers, to whom we owe so very much. Where would we be without 'em?

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You Can Take It or Leave It

By ALFRED SPRISLER

Men and Methods

(A new department started last month, devoted to new impractical ways of doing old and impossible things)

FOR years the progress of opera has been retarded by the fact that few people wanted to stop long enough in their conversation to listen to the singing. It was for this reason that the denizens of the golden horseshoe and the diamond circle always arrived late and left early. They thus allowed themselves to be seen in their finery, while at the same time they did not have to be bored by listening very long to the music. Of late years even that little bit of singing has been deemed too much, with the result that opera attendance has fallen off appreciably.

The remedy was not in the hands of the singers nor the musicians, and the management, because of a note on the program disclaiming responsibility for anything at all, could not be held accountable. So things were in an awful mess.

To the rescue came Arnold von Winckler Heeb, a composer, of Chlandé Pivo, Bohemia, who has inaugurated a new system of opera which bids fair to return it to its pristine popularity. His first work, of which due notice will be given in another department at a somewhat later date, was *Kyselá Jablko*. Opera goes at once hailed it as a startling innovation, and Heeb was decorated with the Bohemian Order of Eviction.

In brief, Heeb's system has a twofold purpose. It first places the stage behind a sheet of plate glass, thus making any sound from the cast absolutely inaudible to anyone in the audience. Then, Heeb has made each act ten minutes in length, while his entr'actes and hors-d'oeuvres are three-quarters of an hour, thus allowing conversation in the boxes and loges to go on uninterrupted by any too vociferous sopranos and basses. Great satisfaction is expressed for Heeb's style of opera by those unfortunate persons who for years have continually been corrected by officious butters-in when they mentioned that they saw such and such an opera. One can, in fact, only see one of Heeb's, although the orchestral music is audible at all times, albeit not painfully so. The latter, it is claimed, is not so objectionable as the vocal music, for there never was any combination of musical instruments able to drown the voices of a number of women engaged in a scandal session.

Maladies and Melodies

DR. LEOPOLD STOKOWSKI, the director of the Philadelphia Orchestra, recently elicited columns of space in the newspapers of that fair although slightly conservative city by an act which, while resented by a few, has been applauded by many. The first offering on the program of the regular Friday afternoon concert was well under way when the doors of the historical Academy of Music swung open and the usual troop of perennial late-comers surged down the aisles. The doctor stopped the orchestra, evidently preferring to make a fresh start rather than have the noisy entrants disturb the smoothness of the music. The ushers, with the customary mental brilliance of ushers in general, thought the first movement was finished, and flung wide the portals. But Dr. Stokowski had meanwhile started the musical mechanism a second time. The intruding tide, sweeping down like the well-known Assyrian who swept down like a wolf on the fold, or words to that effect, again quite drowned the music. The worthy director was irked; and he signified how much he was irked by walking off the stage, retiring in proud and haughty grandeur. All of which was too bad.

The music critics fumed. Historians among us harked back to the first Stokowski protest some time ago when he inveighed heavily against coughers and sneezers. At that time, it was remembered, Stokowski urged, not that the coughers and sneezers buy copiously of some recommended brand of cough-drops, but that they ought to stay away until their maladies were gone. All of which, incidentally, a number of them did.

The consensus is that he is right; that the serious listeners, the early birds and the legion of vocally unimpaired, have a right to hear music undisturbed and that the orchestra must be insured quietness.

Two things militate against this. Philadelphia lies between two very damp rivers, the Delaware and the Schuylkill, without someone has changed them. The land is low and productive of throat troubles in lush profusion. Every Philadelphian has something wrong with his throat, and the nose-and-throat specialists wax fat thereby, for their

DID YOU KNOW THAT—

Beethoven did not write Chopin's "Funeral March?"

Stradivari built about three hundred violins, about six thousand of which are now in existence?

Nine out of ten famous violinists today are said to have strong indications of musical talent?

Other overtures than Morning, Noon and Night in Vienna and William Tell have been composed?

A string quartet has four players in it?

The rumor that Mozart was implicated in the Teapot Dome inquiries is false?

patients rarely die and never get well. And secondly, Philadelphians are so conservative that they are even loth to be punctual. Crack-brained, impulsive New Yorkers and erratic, bullet-dodging Chicagoans may be on time to the minute, but the scions of fine old Philadelphia families won't think of such a thing. It really isn't done.

By his protests Stokowski has made some enemies, but he has at the same time taken the first decisive step toward curbing unruly concert-goers.

Sour Note Finals

THE All-American Sour Note finals have been played, and the survivors of the grueling tests have been allotted their places on the team, says a dispatch from the Dislocated Press.

The closing day's round was a thrilling exhibition of genuine American stamina and sportsmanship, for under a blazing sun that mounted the mercury to 212° F. the players blew and bowed until they were literally blue in the face. The crowd, which had filled the natural stadium at Grand Cañon, refused to leave the sweltering field until the last horn, a circular E-flat alto, blew. Four judges had earlier in the day been taken from the field in very bad condition, one of them suffering from a permanent sound wave in the left ear drum.

Casualties among the players themselves were numerous and exacted a terrible toll. Charles Koob, playing a Bobo B♭ Bass, dropped the horn on his foot during the second game of the afternoon's play, and, although he insisted on returning to the ring, was ordered off by the officials. Horatio Wiffenpaff, of Peoria, the Marathon double bass player, was the victim of a curious accident when he was struck in the right eye with a button that had burst from the vest of a trombone player attempting a high note.

Arthritis Aristopheles, well-known Philadelphia boot-black, regarded by many sportsmen "in the know" as being the logical contender for the award, just missed by three blue notes and a squeal when the yellow clarinet he was playing finished the test selection without the quack required for a perfect score. His place was immediately filled by the piccolo-playing ace from Harlem, Lemuel Letherlung, who made 335 sour notes out of a possible 350, and was acclaimed the winner in the wind instrument division, winning thereby the Henry S. Shaving Memorial Cup.

In the strings, Pasquale Pizzicato, the eight-year-old wizard from Metuchen, N. J., won out over a large field, scoring a high for all time of 338 out of a possible three hundred. Protests were brought that the boy had deliberately fouled, and it was proven conclusively that he had, by reason of a half-dozen bananas, three hot dog sandwiches, five bottles of ginger ale and eight ice cream cones, made use of an illegal aid afforded him by an attack of acute indigestion. The judges ignored the protests and ruled that no law prohibited a contestant from making a hog of himself. Young Pizzicato played a Bavarian violin,

retail price, \$4.50, painted with yellow spar varnish, and guaranteed to be not over four months old. This competition, it is alleged, is to be an annual affair, held every so often about that time. Anyone may enter the contest, either at their own request or at that of neighbors or friends.

What the People Want in Radio

DIRECTORS of radio broadcasting studios have an arduous task selecting the numbers, and as we have said elsewhere, all selections are "numbers," to be rendered by the various artists on the staff. The directors are, it is alleged, in a position to know what the public wants to hear, for it is not at all unlikely that, in view of the persuasive pleading aimed at listeners-in to send their comments and applause to the station, the directors can get the required information.

Granted that programs are made up from the written requests of the members of the great radio audience, and considering the directors as being in a position to know what the public wants to hear, it seems peculiar that these listeners untringly listen to the same numbers with much gusto. Mr. Wilbur Schillp, of Mauch Chunk, our expert in collecting information not worth knowing, reports that, thus far in the present year, *Carry Me Back to Old Virginia* has had the greatest popularity. Mr. Schillp's interesting tabulation, which doesn't prove anything, follows:

Carry Me Back to Old Virginia was sung by 3,400,002 sopranos, of which 674,903 were a half tone sharp; by 2,817 tenors, 584 contraltos, and 325 mixed or unidentified voices. Of this number 1,803,465 vocalists sang the selection in dialect. Vocalists to the number of 37 sang so that the words were intelligible.

Male quartets rendered the number 896,223 times, while mixed quartets ran up a total of 114,648. Approximately 3,796 violinists played it, while cornets and trumpets to the number of 5,601 blasted it out in competition with static and the stock market quotations.

Further illuminative figures follow:

Cellos.....	2,868
Saxophones.....	6,783
Musical saw.....	7,901
Accordion.....	898
Miscellaneous instruments.....	293

These figures, Mr. Schillp assures us, prove something or other. He goes on to say that if one-three-hundredth and thirty-seventh of those persons signifying their desire to be carried back to Virginia were actually conveyed there, the Bridge Valley & Centerville Railway would declare an 86c. dividend on shares of record as of June, 1923.

However, as Marcus Libelous said, "Think nothing of it!"

PROPOS of radio and the like of that, as the fellow says, there is, in an Eastern city, a teacher of singing who has recruited and trained a very creditable chorus. When he deemed its performance good enough to be brought to the ears of the great radio audience he herded his flock to the studio of a local broadcasting abattoir. The announcer glanced at the program carefully.

"Mr. Qube," he said at length, "suppose you announce your numbers." And it may be said in passing that this station never broadcasts "selections," but limits itself strictly to the diffusion of "numbers." It is sort of an arithmetical station, as it were.

"Oh, no," said Mr. Qube, modestly. "That's your job." "Come on," beguiled the announcer. "It's very easy. You just talk into the microphone."

But Mr. Qube obdurately refused. And the announcer finally gave up attempting to persuade him. He stepped up to the mike and bellowed:

"This is station WOOF broadcasting a concert by the chorus of the Aloysius C. MacMahon Choral and Boxing Association, directed by Reginald Qube. The chorus' first number . . ." he stared hard at the program "will be . . . the chorus' first number will be . . . the *Air Marier* by Gownodd." (As in *aid*, *i* as in *eye*, and *er* as in "To err is human.")

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IN BOSTON

MUSICAL centenaries are quite the rage, of late, but some of us are just as well satisfied that there are not enough accredited "great" composers to require a celebration every year. Although last year no one offered a prize to the composer who should write a symphony to sound most like the one Beethoven would have written, if he had written a Tenth, nevertheless the Schubert centenary has seemed less tiresome if only that, in Boston at least, there has been less of it. It was Ernest Newman, we believe, who asserted that the best way to celebrate a great classic composer's anniversary would be to forbid the performance of his works for a period of years, to give the public a chance to come back to them with some degree of fresh interest. Hear! Hear!

The Boston Symphony orchestra with most commendable restraint, has so far confined its Schubert celebration to a single pair of concerts. Mr. Koussevitzky decided to play four of the composer's symphonies, but instead of obliging every subscriber to hear all four, willing or not, he played two (the "Unfinished" and the C minor) on a recent Friday afternoon, and the other two (the B-flat major and the C major) on the following Saturday evening. In this way a person feeling duty bound to hear all four symphonies could go both days and get it quickly over with, or if more temperate in his zeal he could choose one pair, or if he did not want to hear any of the four he could stay away entirely and yet miss only one concert of the series. Altogether a very good solution of the centenary problem. A group of songs was added to each program, to represent that side of the composer's genius. The sight of two symphonies on one program looked quite unusual, and yet not so many years ago it used to be done frequently. Who says the world is not progressing?

People seem to love so to celebrate a composer 100 years after his death when it can't do him a bit of good, and if he got scant recognition during his lifetime they will somehow make it up to him. Why not, for a change, have a sort of advanced-royalty-centenary, so to speak, for a composer whose music gives us so much pleasure today that we feel there is a good chance of its living 100 years. We can't be sure, of course, but what of it? Neither the composer nor we shall be around to find out, 100 years from now, so all the more reason for handing him a bouquet while we're both here.

There would be lively differences of opinion as to which composers to honor, but then there are differences of opinion about some of the classic composers, the distinction being that the man who is bored by a contemporary composer feels at perfect liberty to say so, whereas he who is bored by any of the canonized classic writers more often than not keeps his thought to himself to avoid the nuisance of insults from the musical fundamentalists.

If two composers, one foreign and one American, were to be elected for this celebration, I should like to have a chance to vote for Rachmaninoff and John Alden Carpenter. If you say why not Strauss or Stravinsky, I answer that these two have, on the whole, had more attention given them, and are better known to the public. Rachmaninoff, to be sure, is famous in every town for the C# minor Prelude, but how many people really know his many greater works? Even pianists neglect the larger number of his most beautiful works for that instrument, and instead try to strike fire from out-of-date asbestos-like sonatas and fossilized rhapsodies.

For a Carpenter evening at the Symphony how about *Skyscrapers*, and the delectable *Perambulator* suite, and the *Concertino* for

piano and orchestra, unheard here for too many years, and, following the Schubert program model, a group of his finest songs?

The most recent Symphony concert (the ninth of the regular series) calls for more praise of Mr. Koussevitzky's arrangement of programs, to say nothing of his conducting. The first half of the evening was given to three modern composers, Martinu, Copland, and Prokofiev; then, after the intermission, came the Pastoral Symphony. Since both classicists and modernists in the audiences must be placated, this seems the best arrangement. Those who care only for the modern school, can hear what they like without having to sit through an old classic, leave at the intermission and still have half the evening at their disposal.

The classicist can dally over his after-dinner coffee, read a few pages of Homer or Aristotle, time his arrival at the hall for the intermission, and settle down to the enjoyment of Beethoven or Brahms with a temper unweakened by the strange sounds produced by pre-intermission composers. And then, there are, of course, those catholic souls who like all schools of music, and who are therefore glad to hear both new and old. This program method would appear to come as near as is humanly possible to pleasing all classes in what is far from being a homogeneous audience.

Although we disapprove of jazzing the classics, we were unable to prevent a smile at the recollection of the description of the *Pastorale* Symphony written a number of years ago by the late Louis Elson, distinguished teacher, author, and music critic of Boston.

If you are not too high-brow to enjoy a bit of fun at the expense of a hardened classic, here it is:

"The first movement of the *Pastorale* Symphony pictures joyous feelings on coming into the country, but whether it is the joy of the summer boarder or the joy of the farmer at seeing him is somewhat doubtful. As the advertisement said 'fishing, bathing and picnic facilities,' these are sketched in the subsequent movements.

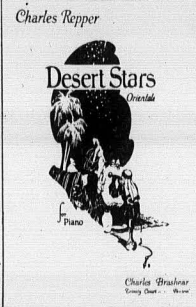
"In the second movement the boarder is 'by the brook.' The stream has evidently been fished out judging by the length of time he stays without a single bite except that of a mosquito (oboe). He, however, solaces himself as best he can (two horns) in pre-prohibition times.

"The third movement is devoted to picturing a picnic. The keen observer will notice the spread upon the grass, the driving away of the bugs, the ants that lodge themselves securely in the boarder's trousers, and finally the dance on the green. Of course, there is a heavy shower, and equally, of course, there is not an umbrella in the party. This is proved by there being nothing descriptive of an umbrella in the music, which pictures everything else. The boarder comes to a sudden resolution (shown by the resolution of the dominant into the tonic) and breathes a hymn of thanksgiving as he buys a ticket back to the city."
—Charles Repper.

At the Metropolitan. *Someone to Love*, with "Charles 'Buddy' Rogers and beautiful Mary Brian" to quote the impressionable Paramount publicity man. A combination of farce, slush-gush, and title-writing humor which puts no strain upon the intellect but is a severe shock to one's common sense. La Belle Brian appears to have limbered up a bit in her acting of late, and there were moments in the present offering where I sensed that I was witnessing a real girl rather than a stereotyped movie ingenue. Charles 'Buddy' Rogers is the caramel of a young girl's dreams — the ideal of flappers from St. Augustine to Spokane — as such he serves his purpose, and if I prefer the less appealing features of

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The Dancer in the Patio
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To Perdita, Dancing
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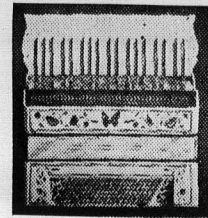
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Refer to Our Advertisement, Page 47

a von Stroheim it is no doubt because of a sad lack in my esthetic sensibilities. *Someone to Love* was a non-synchronized picture, the accompanying music being furnished quite satisfactorily, as far as I was concerned, by an organ score.

Just Kids, with Ad Carter, their creator in the newspaper comic strips, was the production offering. As has largely been the case with Publix since it dropped the policy of fustian high-browism and set about the business of presenting legitimate if less rarefied entertainment, *Just Kids* was a lively and varied potpourri of music and dancing, whose focal point was the appearance of Mr. Carter himself, in the role of a lightning cartoonist. An entertaining thirty minutes or so.

This was followed by a UFA picture, *Killing the Killer*, a battle to the death between a mongoose and a cobra. Whatever may be said concerning the taste shown in presenting such fare to a motion picture audience, this short film was without question melodrama of the most intense sort, and the aversion one naturally would feel towards any such spectacle was tempered greatly by admiration for the stout heart of the little mongoose and his cleverness in getting the better of his opponent. Parallel to the procedure of many a wily member of the pugilistic fraternity, our mongoose allows his opponent to wear himself out in fruitless endeavor and when the latter is about ready to drop from sheer inability to strike another blow, gets in the lick that wins the battle. As said before, an interesting film, if in poor taste.

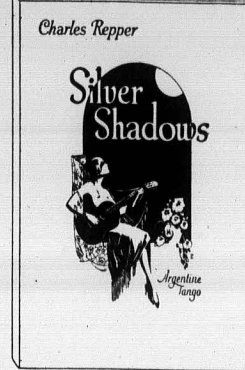
As an added attraction, Pat Rooney 2nd, Marion Bent (Mrs. Rooney), and Pat Rooney 3rd, held a little family party in which it was well evidenced that the Rooney legs had descended to another generation. While Pat 3rd is something of a whiz in the modern epileptic style of hoofing he cannot hold a candle to his dad in the clean cut manner of yesterday when all that was required of a dancer was to be a dancer and not a contortionist as well. (This was amply demonstrated when one was afforded the opportunity of comparing the two in the same steps of a number redolent of more graceful days.) Of course it is not to be expected that he should. A jazz pianist, a jazz fiddler, a jazz dancer — these are highly specialized professions — pardon me — occupations, and regardless of whether one is in sympathy with the results, one must admit that their attainment in any great degree is the result of much honest sweat and close application. There is not much time left for exploring lovelier prospects.

Pat 2nd, after an obviously insincere and bootless attempt to convince us all that he was a back number, proceeded to wax epileptic himself — thus proving that on occasions an old dog can be taught new tricks. Marion Bent contributed little to the act, but that little well.

Arthur Martel, back at the Met. after a "short tour", played a set of slides and coaxed some weak voiced and bashful singing from scattered seats. The crowd was glad to see and hear him, however, and I am told that the first week of his return the reception was quite riotous.

The Martel solo number was immediately preceded by the stage jazz-band in the pit, spuriously labelled, *Metropolitan Grand Orchestra*; to such low estate has music at this house fallen. This time, owing to the resurrection of Martel and his placement on the program, the Grand Orchestra was allowed to play the entire news-reel instead of, as on my last visit, providing the opening bars and then melting away to re-appear shortly in their proper persons at the beck and call of a master of ceremonies.

In spite of the specks noted, the fruit was sound, and worth the price. — N. L.



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By Charles Repper

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Modesty Plus

THE following quotation from a letter by Hy Fine to this magazine consequent to the mention given both him and his Capitol Theatre (Allston) orchestra in this column, is so typical of the man that we cannot forbear presenting it. After deprecating, with a modesty sincere if misguided, the nice things that were said of him, he proceeds as follows:

As to my boys however, that's a different story. If I am at all clever, my cleverness lies only in my ability to surround myself with such boys as make up the personnel of the Capitol Orchestra. Indeed it seems as though Fortune has smiled on me continually. When I was the leader of a five piece team at the Wilbur Theatre, I enjoyed my work tremendously principally because the boys made work such a pleasure. In a like sense the same holds true at the Capitol. There are those who, when it was suggested that we augment our team at the Capitol, tacitly felt that the newcomers might disrupt the happy family then existing. That the eight additional men have so fitted into the picture that their presence has but added to the pleasure of the work is not only a tribute to those men, but to the aforementioned Dame Fortune. May her smile never grow less. When one so fortunate is surrounded by men who not only display a marked ability on their respective instruments but who, most important of all, display a marked willingness to co-operate beyond that point designated by the dollar sign and who, in addition, are gentlemen in every sense of the word, one cannot help but produce good results.

We think this a fine tribute and one which is only deserved. However, how many men in Mr. Fine's position would go out of their way to express it in just this manner? We leave it to you.

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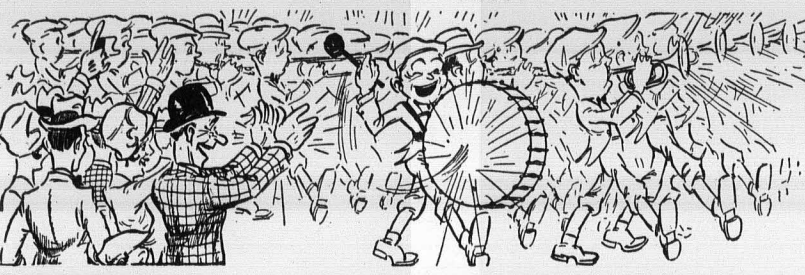
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Valuable advice given to the student for the study of his instrument.

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LESSON TWO. A complete explanation of this lesson and the other lessons are given.

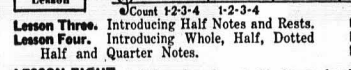
To show the easy progress of these lessons the first line of Lesson 2 is shown—

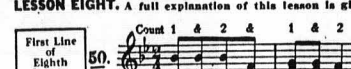
Lesson 8 is shown—Lesson 15 is shown—

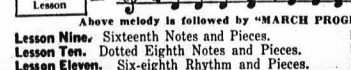
It will be seen from these lines that the book carries the student along by easy stages and no lesson is harder for the student than the first, provided he has learned each previous lesson well.

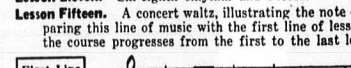
WHOLE NOTES AND RESTS

First Line of Lesson 1.  *Cornet* Rest


Second Line of Lesson 1.  *Cornet* 1-2-3-4


Lesson Three. Introducing Half Notes and Rests.  *Cornet* 1-2-3-4

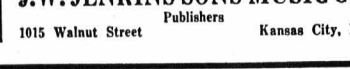
Lesson Four. Introducing Whole, Half, Dotted Half and Quarter Notes.  *Cornet* 1 2 2 1 4 2

Lesson Eight. A full explanation of this lesson is given on this page.  *Cornet* 1 2 2 1 4 2

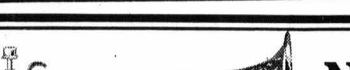
Above melody is followed by "MARCH PROGRESSIVE" which is of the Dance Style.


Lesson Nine. Sixteenth Notes and Pieces.  *Cornet* 1 2 2 1 4 2


Lesson Ten. Dotted Eighth Notes and Pieces.  *Cornet* 1 2 2 1 4 2

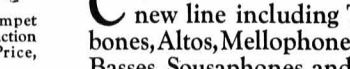
Lesson Eleven. Sixteenth Rhythm and Pieces.  *Cornet* 1 2 2 1 4 2

Lesson Fifteen. A concert waltz, illustrating the note combinations to be found in such music. By comparing this line of music with the first line of lesson 2, printed above, it will be seen how gradually the course progresses from the first to the last lesson.

First Line of Lesson 15.  *Cornet* 1 2 2 1 4 2

Fifteenth Lesson.  *Cornet* 1 2 2 1 4 2

Lesson Sixteen. Seven Major Scales for Union Practice.  *Cornet* 1 2 2 1 4 2

Last Page. A programme Suggesting First Concert.  *Cornet* 1 2 2 1 4 2

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In Walter Jacobs' *Foundation to Band Playing*, Mr. Griffin, in his *Foundation to Band Playing*, has met the requirements. It is quite evident that he is a practical band man as well as an able instructor, and I can well believe, as I am informed that with this method he was able to produce in less than a year and a half a state championship school band, starting with raw beginners. Any instructor should be able to produce good results with this method, whether or not he has had previous experience in class work.

THELON D. PERKINS
Conductor, cornet virtuoso, composer and teacher who is now devoting practically his entire time to juvenile bands.

Mr. Perkins is the dean of boys band instructors and directors of New England, if not of the country.

—"Quite a beginner in the 'Metronome'—"

"The two essentials of the elementary and high school band are a good director and a good method of instruction. It is not reasonable to expect a less than director in the country will be equipped with a complete knowledge of every instrument in the band. Therefore, the method of instruction must be ready to serve as teacher and when the occasion arises. It must be concise and graphic, not involved, and thoroughly practical. It must place particular emphasis upon the rudimentary knowledge of each instrument and it must progress far enough to lead the band to some degree of proficiency in ensemble playing.

This is a large order. It has been most admirably filled, however, by *'The Foundation to Band Playing'* by Fred O. Griffin."

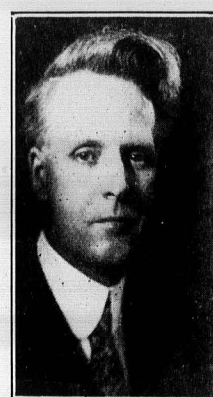
Chicago, Ill.

We can very fully agree with you on the value of this splendid collection. There is nothing better, in fact, nothing else that fills exactly the same need. Although there are other books for the beginning band instructor we know and make the word of greater interest to the individual student. We are sure that this large sale on the series, and expect that by next fall it will be the most popular book in the field—Educational Music Bureau, Inc.

The School Band and Orchestra in Education

By CLARENCE BYRN

THE school orchestra of today is the cradle of the symphony orchestra and the symphonic audience of tomorrow; and "The Band's the thing" wherein we tame and train the bounding boyhood of the nation for finer citizenship. The orchestra with its predominant string quality appeals directly to the finer, more tender, aesthetic nature of childhood and adolescence; and the band with its challenging vigor and democratic programs grips the adventurous spirit of youth, and stirs and exalts it to devotion and loyalty.



CLARENCE BYRN

We cannot yet comprehend how largely the trend of our social, political and commercial future will be influenced by the development of bands and orchestras in our schools. Many years ago a famous person said in effect, "Let me write the songs of a nation and I care not who makes her laws." The spirit of this precept is equally potent and applicable today in this intense, high-gear, complex, mechanical and scientific age, with its continuously shifting emphasis in educational point of view and social outlook.

Now more than ever before in the history of mankind we are turning to music for safety and solace in our moral and ecclesiastical bewilderment. We cannot argue our different races and creeds into agreement, but we can all sing ourselves into harmony and common fellowship by beginning the musical training of our youth, vocal and instrumental, in the elementary grades and continuing it through the entire school curriculum.

Leading educators have learned the superlative value of correlating the musical activities of the school with the dramatics and physical training departments in producing school plays and pageants, in stimulating athletics, and elevating the school spirit in general.

The National High School Orchestra Camp and the Wainwright Band and Orchestra Camp soon will be calling the youth of America to glorious summer outings, where every duty is a pleasure and every pleasure a step to finer manhood and womanhood.

As I dictate this, Saturday, 10.00 A. M., in my office on the sixth floor of a great technical high school, I can hear the All-City Elementary School Band rehearsing on the big stage of our school auditorium, six flights down, while throughout the building children from various parts of a city of one and one-half million population are assembled in groups of from ten to twenty, studying free of cost all the different instruments of the orchestra and band under special instrumental teachers. A few years ago such a Saturday picture would have been unthought of. Now I will venture there are tens of thousands of ambitious and peppy young school children in all sections of our country, getting the best of musical instruction free, and having the best of a good time, at this very minute.

In our leading cities, towns and communities, public school music reflects the local spirit of progress and civic pride, and as Z. Porter Wright says in his inimitable booklet, "Ourtown Band," "Ourtown High School Band exemplifies the progressiveness of the city and the school system which it represents."

From every direction we hear echoes of wholesome musical competition and emulation. State, district and national school band and orchestra contests are thoroughly established and systematically carried on from year to year. Close co-operation between the national and state orchestras with local conductors, impels every student in every orchestra to do his best and be his best at all times, rather than sacrifice any chance of being one of the elect. This develops a spirit of promptness, orderliness, attention and courtesy in the students that could not otherwise be obtained.

Truly we are embarked in a great cause. I often wish it could be possible for us to look around the bend and see what the future holds in store for our children. Of one thing I am sure. Unlike the school boy in *As You Like It*, the children of the future will come trippingly to school with joy in their hearts and gladness on their faces; for music is in our schools to stay and wherever there is music there is brightness, cheer and exaltation of spirit.

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The Witch and the Moon

NOVELTY DANCE

R. S. STOUGHTON

Moderato misterioso

PIANO



Allegretto grazioso

R. H.
L. H.
L. H.

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Quasi furioso

L.H.

L.H.

L.H.

fz fz

Tempo I

R.H. L.H. L.H.

Meno mosso

mf

MELODY

26

Continued on page 39

JACOBS' CINEMA SKETCHES, Vol. 7

②

Vivacity

For scenes of light rapid action,
as rapid talking, insect life, animals
playing, women chattering, etc.

EARL ROLAND LARSON

Allegro moderato

PIANO

mf

1 2

f f

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MELODY

1 2

last time only

poco rit.

L.H.

Pearl-Feather
INDIAN INTERMEZZO

NORMAN LEIGH

Allegretto moderato

PIANO

f

ff

mf

f *mf*

f *p*

MELODY

30

Continued on page 35

Jacobs' Piano Folio of
SIX-EIGHT MARCHES, Vol. 9

②

The Portly Major

MARCH

PHOTOPLAY USAGE
For Parades, News Pictorial
and Military Tactics

WALTER ROLFE

PIANO

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MELODY

TRIO

TRIO

mf-f

ff

ff

ff

D.C. Trio al 
MELODY

35

PIANO

Brass Buttons
MARCH and TWO-STEP

GEORGE L. COBB

mf-f

ff

ff

ff

34

mf-f (from *2 times only*)

ff

ff

ff

MELODY

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 D.S. al Fine

Grazioso

mf

D.C. al

MELODY

PIANO
Moderato
Girl of the Orient
PERSIAN DANCE

THOS. S. ALLEN

mf

p

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TRIO

mf

D.S. al

CODA

MELODY

Moment Gai

PIANO

Allegretto quasi Tempo di Polka

NORMAN LEIGH
Arr. by R. B. HILDBRETH

mf
rit.
a tempo

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A Popular Conductor



LEON BRUSILOFF

IF Leon Brusiloff had time to look down the ladder of success he has climbed with such agility in the past few years, he would be able to do much interesting reminiscing. However, this busy young man hardly has time to eat meals, what with orchestra rehearsals, arranging of acts, approving of new costumes and lighting-effects for the fifty boys under his baton, thinking out surprises for the patrons, and memorizing his score for the current week; I will have to do his reminiscing for him.

When the Fox Symphony of fifty men was made a stage band of fifty Jazz Artists, Leon ran the orchestra pit up to the stage level, marshalled the gang across to the stage, picked up his baton and proceeded to direct his men through different shows every week. There is about an hour's stage presentation each week, and after the first show he has the music in his mind so he faces the acts and the audience and directs the men from memory.

One of the reasons Washington is proud of Brusiloff and glad to see him at the head of the music department in our finest theatre is because he is strictly a local product. As a boy he was most talented on the violin, and later won a scholarship at Peabody Conservatory of Music, Baltimore, where he studied conducting under Gustav Strube. He is one of a family of musicians, and his brother, Nathan Brusiloff, is also one of the outstanding musicians in the Meyer Davis organization. A cousin, Nicolai Sokoloff, is conductor of the Cleveland Symphony, and his uncle is conducting an orchestra in Cairo, Egypt.

When he started conducting at Loew's Columbia Theatre at the age of eighteen years, he was (and in fact still is) the youngest conductor in the city. He created a reputation for himself years ago when he introduced a Jazz Orchestra at the Columbia. Flappers came from far and near to watch Brusiloff conduct "Hot Jazz."

One can't think of Brusiloff without visualizing that shock of black hair, so slick and shiny when he starts his Music Battle but which when he finally makes his bow to a wildly applauding audience, seems, every hair of it, to be shrieking for individual attention, with the result that you have to look sharp to find him under the mop of waving black curls.

He takes an active interest in all stage work, and on Sunday starts arranging new surprises for his next week's show. He has many solo artists in his ensemble who are given spotlight attention, and his string quartet is often heard to the delight of the audience.

The orchestra is the outstanding feature of the Fox Theatre, and with all due respect to the picture productions, it must be said that one seldom goes to the Fox to see the picture; it is always the orchestra and presentation. The Fox is our biggest and newest house, seating about four thousand, and being strictly loyal to "Main Street." I say it's much nicer than either the Roxy or Paramount over in the Big City.

During the past winter Brusiloff, in co-operation with Managing Director Jack Stebbins and Alexander Oumansky, Director of the Ballet, put on an outstanding novelty, *Silhouette Dance*, introducing "Polly," a number which later took the country by storm. During the early fall of this year he gave four concerts at the hours of two to

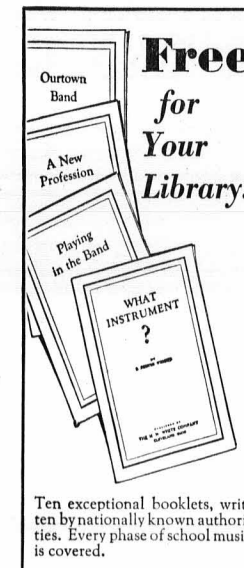


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Here and There in New York

By ALANSON WELLER

SOME brilliant concerts and operas were offered during the past month or six weeks. Ottorino Respighi, Italy's most prominent composer of today and one of the great figures of contemporary music appeared as guest soloist in two concerts with the Philharmonic Symphony Orchestra under Mengelberg, playing his own Toccata for Piano and Orchestra. His opera, *La Campana Sommersa* (*The Sunken Bell*) was given its first performance at the Metropolitan Opera House late in November.



The many admirers of Charles Wakefield Cadman will be glad to know that he is recovering from his recent illness in the suburbs of San Diego, and will soon be entirely well. He is at present engaged in the composition of a violin sonata which should prove as fine as his praiseworthy piano sonata.

Two new songs, *Rivets* and *The Song of Life* are just out, and are among his best works in the form wherein some of his finest efforts have been cast.

The Brooklyn Paramount opened its doors just before Thanksgiving so that among other things to be thankful for, Brooklynites had another fine theatre to attend on the national feast day. The opening performances were excellent, with Paul Ash as master of ceremonies, Henry Murtagh at the four-manual Wurlitzer, and "Gambby" of Capitol and Roxy fame as principal ballerina. The new house should prove highly successful, and with the Fox, Albee, Metropolitan and Strand, as well as some of its other handsome houses, Brooklyn will soon have a "Great White Way" of her own. Another handsome house, The Patio, opened in the Flatbush section. Howard Emerson is master of ceremonies, with an excellent orchestra and revue similar to those which he inaugurated at the Merrick. One of his other bands is now at this latter house. The Patio organ is a three-manual Kimball, played by Arthur Madison Towers, one of Emil Velazco's pupils. He is heard in slides and short recitals, and his work is greatly enjoyed.

Readers who have played for, or enjoyed seeing the series of short films produced in natural colors, will be interested to know that a full-length feature has been produced in Technicolor, with an historical story similar to those of the short films. It is called *The Viking*, and deals with incidents in Norwegian history. Among the short subjects produced by this process will be remembered: *The Virgin Queen*, *The Flag*, and *Maude Muller*, as well as several Indian dramas. Too much praise cannot be given to these beautiful films, which are interesting and have cultural as well as artistic value.

Alfred Antonini is back at the Fifth Avenue Playhouse after opening the new Carnegie Playhouse. His score for the Russian epic, *Ten Days that Shook the World*, splendidly utilized in an unusual way the Rachmaninoff *G Minor* and *C# Minor Preludes*, as well as some less familiar works. Mr. Antonini is undoubtedly one of the finest arrangers of artistic scores in the country, and like S. Dell'Isola, of the Cameo, his scores help to make a success of the foreign pictures which they accompany. I recall a number of Antonini's fine efforts in this direction, including those for *Crime and Punishment*, *The Veil of Happiness*, and the more recent *Gosta Berling*. At the Carnegie Playhouse his assistant, Michael Perrière, is now in charge, and is carrying on the good work with excellent scores, excellently played. In the same ensemble is Mario Caiati, 'cellist, formerly of the New York Strand. More power to these small ensembles of picked players using artistically arranged scores. They are the ideal medium for this difficult type of work. Foreign films, though interesting, are hard to score because of their variability; really splendid productions arriving with terribly poor, and obviously old importations, which have neither interest nor charm.

Several of New York's leading conductors are now in the sound accompaniment game. Louis Silvers and Herman Heller are with the Vitaphone, Erno Rapée does much of the Movietone arranging and conducting, and Carl Edouard, the Strand's veteran leader, is with the De-Forest Phonofilm.

P. A. Marquardt, whose excellent photoplay incidentals are used and enjoyed by so many musicians, is no longer at the New York Roof, but is now at the Capitol. His work with Loew as arranger and composer, is well known, and his appointment to the Capitol will be welcomed.

Harry Breuer, xylophonist, appeared as guest soloist at the Stanley Theatre in Philadelphia late in November. He is still appearing every week with Roxy's Gang over WJZ and in several other broadcasts, where his brilliant playing and extensive repertoire have made him a favorite. He is remembered by Brooklynites for his many successful appearances at the Brooklyn Strand.

Theater Organ Items

John Gart is now being featured in solos at the Metropolitan. This came about quite accidentally when an act disappointed and John was put in as a filler. The audience liked his playing so well that it was continued as a permanent feature, which is exactly as it should be. Heretofore it was a trifle difficult to find a spot in the program for an organ number, since an audience after listening for an hour and a half to organ playing for the feature, is not in a receptive mood for a solo. Obviously, it could not be introduced in the middle of the vaudeville, but with the advent of sound accompaniment for the film at this house, a convenient spot directly after the feature was found, and the innovation has proven most successful. Gart's selections, thus far, have been some effective slides and medleys. In addition, he is making quite a few recordings and continuing his broadcasts and his organ school. This latter is meeting with gratifying success. One of Gart's successful pupils is Lewis Raymond, who is now playing a three-manual Moller at the Sumner, of Brooklyn.

William Nielsen is a versatile organist, whose playing is equally effective in different styles. During the week he is heard at the Manor, where his jazz on the Wurlitzer is immensely enjoyed, and on Sundays he plays at the Mayfair, where a beautiful old Austin requires an entirely different type of performance, the which he gives with equally good effect.

Jack Ehm is playing organ at the Bedford. He was the first organist on the Loew circuit, playing a reed organ in the old Herald Square Theatre some fifteen years ago. More recently he conducted at the New York Roof, and Brevoort. He is heard in solos and popular numbers at the Bedford on what is positively the worst organ on the circuit, and those who know the circuit will realize what this means. However, he manages to make it sound effective, and his playing is much enjoyed.

Vera Hulsman is playing the Avalon's large Robert Morton, and is being featured in slides and spotlight specialties. Before coming to New York she had remarkably fine success in Cincinnati, and had opened a number of houses in the middle west.

V. G. Purvis, of the 55th Street, is now heard, preceding the lectures, in short organ recitals on the Carnegie Hall antique. This is the instrument of which someone said, "If you want it to sound *allegretto*, be sure to play *presto*."

Keith-Albee organists are busy these days. Bernie Cowham acted as guest organist at the Madison and met with great success. Arlo Hults continues to please with his solos at the Kenmore, and William Meeder is still at the Albee. Walter Anderson is at the Rockaway. A welcome addition to the organ force of this circuit is Jim Thomas, well-known theatre organist, who has been playing for some time at the Branford in Newark on a large Wurlitzer. He will probably get the new Flushing house when it opens, or the remodeled Proctor 58th Street. Wurlitzer has some fine installations on this circuit, most of the houses mentioned above having three-manual instruments. It will surely be a pleasure to welcome Mr. Thomas to the circuit, and to hear him on an instrument which will allow his undoubted talents to be heard to the best advantage. The Branford organ was not in the best of condition.

Michael Slowitzky, organist at the Victoria Theatre, Mahanoy City, Pa., a story of whom appeared in a recent issue, is not only a musician but also a philosopher of parts. Proof of this statement is contained in the pages of a book lately received by us titled, *What I Know About Women*, credited to the aforesaid Slowitzky. We welcomed this opportunity to enrich our store of abstruse knowledge at the expense of someone else's experience, only to discover that, like most things which present themselves free in this sordid world of barter and trade, the work was utterly worthless for our purpose, albeit a frank statement on the part of its author. The book contained eight pages of virgin white paper!

Sidney Lanier, Poet-Musician

IN this brief series of short articles on music and our American poets, I have tried to show how the tonal muse inspired some of our greatest literary men to write some of their beautiful works. Washington Irving, Longfellow and Walt Whitman, all were devoted to the art, and inspired by it. The most musical of our great writers, however, was Sidney Lanier, whose works are only now beginning to be appreciated.

For many years he was almost unknown, largely because he was a Southerner, and culture, both musical and literary, was at a low ebb in the south after the Civil War. His passion was almost equally divided between music and poetry. As a boy, long before he ever wrote a line of verse, he had learned to play several musical instruments, and was especially fond of the flute.

In 1861 he enlisted in the Confederate Army and carried his flute all through the war with him, his playing helping to cheer others during those grim days. He was made a prisoner and while in a Union detention camp, his playing was heard by a Father Tabb, also a poet and the author of a number of lovely little verses. Lanier was improvising a melody which so charmed Father Tabb that it stayed in his memory. Long afterward he whistled it to a musician of Baltimore, Edwin Litefield Turnbull, who harmonized it. It has been played ever since, and was first introduced to me by the noted blind violinist and organist, Edwin Grasse, who uses it frequently, and always with great success, at his recitals.

After the war Lanier turned himself even more actively to the study of his instrument, and in 1873 settled in Baltimore, where he supported himself as flutist in the orchestra of the Peabody Conservatory. In this capacity he often appeared as soloist, and his experience along these lines resulted in the composition of one of his finest poems, *The Symphony*. In fact, his remarkable sense of rhythm and melody is responsible for the beautiful musical quality of so much of his verse. —Alanson Weller.

Old Subscribers' Club

L. VAN GILLUWE has a long record of achievement in the music field to look back on. After thirty-two years of service in the high schools, he is just about to retire. Starting with an orchestra of nine in the Asbury Park (N. J.) High School, developing orchestras of over forty members in the Neptune High, and returning to organize like orchestras in the Asbury Park schools in addition to two junior grammar school orchestras, a senior band of thirty-five and a junior band of twenty in the high school, he found time to supervise the violin and band instrument instruction given by two teachers. With all justice he can be credited with having done his bit toward the advancement of orchestra and band music in the schools. In finishing his letter to us Mr. Van Gilluwe writes: "I have been a church organist and director of choirs for nearly sixty-five years. About time I got out, don't you think?" Well, we think he has earned the chance, at any rate.

MR. J. V. FARRELL of Tataville, Wellington, New Zealand, has been a subscriber to our magazine for sixteen years or more, having started with the old *Cadenza* now merged with *JACOBS' ORCHESTRA MONTHLY*. On the whole he likes us very much, in fact in his own words: "Your magazine is the best I know of." In a letter recently received he goes on to state: "Only those who have lived in some far-off colony, can appreciate what the music magazine means to us, as it brings us into contact with the outside musical world." And this statement of Mr. Farrell's means much to us, we earnestly assure him.

Mary had a little skirt,
So neat, so bright, so airy;
It never shows a speck of dust,
But it surely does show Mary.
—The Holton Bulletin.

Mary plays a Holton horn,
Her music always pleases,
But when she reaches for high C
She always shows her knees.

Holyoke, Mass. — Recently the Holyoke-Northampton Plectral Ensemble, under the direction of Joseph F. Pizzitola, gave its annual concert here, with Fred J. Bacon, the noted five-string banjo player, as featured soloist. The program was repeated the following evening at Northampton. This ensemble comprises fifty banjos, guitars, mandolins and ukuleles, with twenty-five in the Hawaiian Guitar Band. Their program covered a wide range, from dance upward.

To the Orchestra Supervisor

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Contents

1. At the Spinnet (Minuet) Op. 2
Elizabeth Clark
2. The Garden of Dreams (Waltz)
Ernest Nield
3. Princess Tip-toe (Caprice) *Margaret Le Roy*
4. The Golden Nightingale
(Waltz Idyll) Op. 9 *Robert C. Boger*
5. Intermezzo Op. 27 *Henry Wiegand*
6. A Fox Hunt Op. 11 *Elwood McKinley*
7. La Bella Zingana (Spanish Serenade)
Carlos Roberto
8. The Manikins (Characteristic March)
Alfred Gray
9. On the Volga (Russian Overture)
Ivan Akimenko
10. The Alpine Glow (Tyrolean Fantasia)
(Op. 18) *Carl Giessler*
11. Atilla (Hungarian Overture) Op. 43
Gondor Karoly
12. Sir Galahad (March) *Elmer Gault*

Instrumentation: Piano (Conductor), 1st Violin A, 1st Violin B, Obligato Violin (ad lib.), 2nd Violin, 3rd Violin (or Viola treble clef), Viola, Violoncello, Bass, Flute, 1st Clarinet in Bb, 2nd Clarinet in Bb, Oboe, Bassoon, Horns in F, 1st Trumpet in Bb (or Cornet), 2nd Trumpet in Bb (or Cornet), C Melody, Eb Alto and Bb Tenor Saxophones, Trombone, bass clef (or Baritone), Trombone, treble clef, or Baritone (Bb Tenor treble clef), Eb Alto, Eb Bass (Tuba, bass clef), Drums.

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SOUSA, JOHN PHILIP
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Nat'l School Orch. 7.
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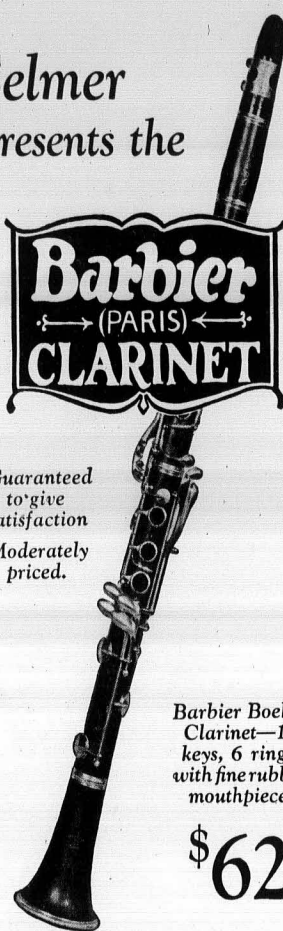
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Correct Phrasing and Breathing (continued)

№ 11. Adagio

My example is No. 11 of the Grand Morceau—Klose method. The reader is advised to refer to the introduction of the Clarinet Column in the November issue.

Phrase 1—This study is an Adagio—a very slow tempo, and therefore must be played very sostenuto (sustained). This requires the most skillful breath control. Note that this piece begins with an "up-beat"; and the phrase continues for ten measures without any clearly-defined breathing place; however, I shall point out that there are numerous opportunities for breathing when phrasing is perfectly understood. Begin softly with a slight crescendo, as marked, up to the second beat in the second measure, after which we break the slur by taking breath, again starting the second part of the phrase with an up-beat; continue into the fourth measure, breathing after the dotted Eb; breathe again after the second beat in the sixth measure, again disregarding the slur. The last part of the phrase begins on the third beat in the sixth measure, and ends on the second beat in the tenth measure.

Phrase 2—Begins on the third beat in the tenth measure. Breath may be taken after the first note (Eb) in the twelfth measure, and again after the second beat in the fourteenth measure, which is the end of the phrase.

Phrase 3—Begins on the third beat in the fourteenth measure, and there is no breathing-space until after the first beat in the eighteenth measure.

Phrase 4—Begins on the second beat in the eighteenth

measure. Breath may be taken in the nineteenth measure after the tied-note F, and again after the first beat in the twentieth measure. The following passage is rather a difficult one for the average pupil to carry out in one breath, because it must be continued from the twentieth measure to the twenty-third, where breath may be taken after the first note. The remainder of Measure 23 is the beginning of Phrase 5.

Phrase 5—It is obvious that you may breathe after the first note in the twenty-fourth measure, and again after the first note in the twenty-fifth measure; then after the first

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note in the twenty-seventh and after the first note in the twenty-eighth, and as marked by the commas in Measures 29 and 30. The phrase ends after the tied-note Bb in the thirty-first measure.

Phrase 6—Begins on the note D in the thirty-first measure; breathe again after the tied-note C in Measure 32, again after the tied-note D in thirty-third measure, and as indicated by commas in Measures 34 and 35. The phrase ends on Measure 38, and continues without a break into what might be termed "Tempo Primo," meaning it is similar to the beginning of the piece.

Phrase 7—Begins on Measure 39. Breathe as indicated. The phrase ends after the second beat in Measure 46.

Phrase 8—Begins on the last beat in Measure 46, and ends on the first beat in Measure 50. In Measure 49, it is optional whether you take breath, but it is a good effect to disconnect the dotted Bb from the following notes, besides giving the player a chance to take sufficient breath to make an effective pause on the G.

Phrase 9—Begins on the second beat in the fiftieth measure. Breathe in Measure 52 as marked; in Measure 53 make an abrupt stop before the third beat; breathe here, and continue slowly to the end. Measures 54, 55, and 56 should be played very legato without breathing until after the first quarter note in Measure 57.

And now, having marked the phrases, I wish to emphasize that the pupil should give very careful attention to the marks of expression. For instance, in Measure 4, there is a sudden forte on one note (Bb) and then a diminuendo on the following notes. In Measure 9, increase the volume into the tenth measure forte. Note the marks carefully in Measures 14, 15 and 16; the dotted notes should be slightly accented. In the nineteenth measure, make the crescendo on the ascending passage. In Measure 21, make a crescendo on the descending passage, this is very effective, and still more increase the volume on the ascending passage which follows. In the thirty-third measure there is a sweeping passage up to forte in the thirty-fourth measure. Measures 34, 35, 36 and 37 should be played with a slight accelerando, followed by a gradual retard in the thirty-eighth measure, leading back to tempo primo, of which I made mention above. Beginning in Measure 47 with a crescendo, through to Measure 49, attack the dotted G forte, and pause long enough to make a decided diminuendo into the fiftieth measure. The remainder has been clearly outlined above.

A Corrected Example

Example D of last month's answer to a correspondent from Alameda, California was wrongly given. The accompanying cut shows the correct notation, a C# trilled.



Questions and Answers

Will you please inform me whether or not a high pitch Eb clarinet could be used for a low-pitch Eb? By flattening every note, I mean, playing the flats double flat, the sharps natural, and the naturals flat? Or would it be necessary, in addition to doing as above described, to cut down the mouthpiece a little so it would be a little more sharp in tone than a high-pitch Eb?

I am playing Bb, but prefer Eb, and do not wish to buy a new Eb clarinet in low pitch. —F. J. B., Huron, S. D.

Ordinarily a high-pitch Eb clarinet cannot be used for a low pitch. If you have the courage to play the flats "double flat, the sharps natural, and the naturals flat," you are at liberty to do so, but I think you would find it a very difficult task. I can recommend a simpler method—the Howard tuner. This will lower your pitch accurately to that of low pitch. The cost is reasonable, and they are advertised in this magazine.

Ottawa, Canada.—The Ottawa South Community Orchestra recently gave a successful concert under the baton of Richard Richardson in the Glebe Collegiate Hall. This organization has advanced in nine years from a small gathering of enthusiasts to a symphony orchestra of sixty-three players. At its birth it was under the direction of George E. Berry, and was conceived and is still maintained on true community principles—no fees being paid to the players nor admissions charged to the public. In this respect it is claimed that the organization is unique amongst symphony orchestras.

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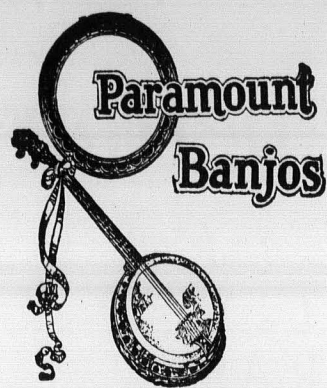
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Your inquiry is timely, as I had been preparing an article which will give you, in detail, just what you want to know.

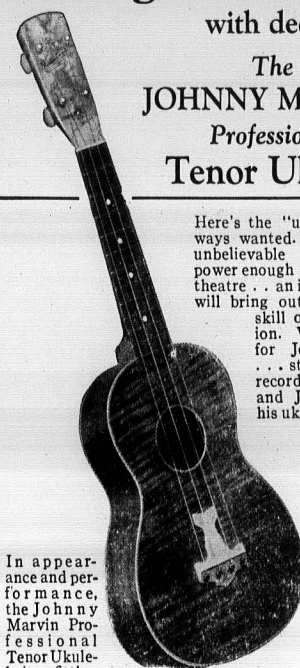
It is all a matter of practice. The average banjoist, when playing solos, naturally uses the down stroke twice as much as the up stroke, therefore, the up stroke is very apt to be weak, particularly when it is used on an accented note. The usual method of playing alternate down and up strokes in a rapid passage is to use the down stroke on the accented notes as shown in Example 1. It is true, in common time, that the accent occurs on the first and third counts, but a lesser accent also occurs at "a." For the purpose of illustrating, and offering a better method of demonstrating the following examples, we will consider that each measure, containing eighth notes, is divided into four separate groups of two notes. The first note of each group is to be considered as accented, and the second as unaccented.

Unfortunately, the notes do not always follow in such a convenient order as shown in No. 1, and, therefore, it is often necessary to play an accented note with an up stroke. An efficient exercise for obtaining a good tone with an up stroke is shown in Example 2, in which the up stroke should be used on the accented notes. It is common practice to use consecutive down strokes when changing from a low string to higher. See "aa" in Example 3. The use of consecutive down strokes, as shown here, is always good, provided the note on the lower string was played with a down stroke.

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This stroke is called a "coule" or slide stroke, and is made by sliding the plectrum across both strings, without again raising it to play the second note. This necessitates the use of the up stroke on the following accented notes. See "b." To attempt to change to a down stroke on the accented note, at "c," would be awkward on account of the three consecutive down strokes. If Example 4 were to quickly follow Example 3, it would be best to continue the alternate strokes as shown above the staff instead of trying to begin the new measure with a down stroke as indicated by the strokes below the staff.

When a down stroke occurs on a high string, it is a general practice to use another down stroke when changing to a lower string. See "d," Example 4. By using a down stroke on the accented note at "e," three consecutive down strokes would occur, which, you would find just a bit difficult in a rapid passage. Try the strokes indicated above the staff in Examples 3 and 4, and you will notice that the strokes follow the line of least resistance, insuring a clean-cut rendition at high speed. The effect of the strokes indicated below the staff is uneven, and it is practically impossible to get up the same amount of speed.

The slide stroke is used to good advantage in Example 5. Notice that it occurs three times. It is sometimes necessary to use alternate down and up strokes when changing from a high to a low string, as shown at "f" in Example 6. This is one of the most difficult strokes to learn, and the example shows the importance of acquiring a good up stroke. It is a question, giving both an equal amount of practice, whether the use of the strokes above the staff or those below will produce the most speed with the least effort. Note at "g," that the usual method of changing strings is used. When playing such passages as shown in Examples 5 and 6, the professional banjoist, who knows his stuff, generally avoids these plectrum problems, by playing all the notes on a lower string in a higher position. This enables him to use the regular consecutive down and up strokes as shown in Example 1.

It would not be practical to play the melody shown in Example 7 in a higher position, therefore the strokes indicated above the staff are best to use. Another method of improving the up stroke, is to use consecutive down and up strokes as shown in Examples 8 and 9. That it is sometimes necessary to use an up stroke on the accented notes will be seen at "i" in Example 10. Compare and play, with the usual strokes shown below the staff. The slide stroke must be used exclusively in such a passage as is shown in Example 11. Quarter notes are usually played with a down stroke, but this would not be practical following a rapid run of triplets. Note that in Example 12 the quarter note is played with an up stroke.

When a dotted eighth note is followed by a sixteenth note, the common rule is to use alternate down and up strokes, the up stroke always occurring on the sixteenth note, even though a skip of an octave occurs. See "bb" in Example 13. What seems, at first glance, to be a freak method of playing consecutive up strokes, is shown in Example 14. The dotted eighth note, at "j," usually played with a down stroke, must here be played with an up stroke, as it follows a down stroke in a fast triplet, but the sixteenth note at "k" must always be played with an up stroke. My choice of strokes in all the examples is indicated above the staff.

I have no doubt that some of my readers will not agree with a number of my radical ideas, as they, no doubt, have their own favorite style of using the plectrum. The usual slant of the plectrum as shown in Fig. 1 is not feasible when playing some of the foregoing examples. A perpendicular position is best (see Fig. 2) and, instead of with the usual arched wrist, it should be held straight, with a firm hold. When using a down stroke on a high string, there should be a slight forward slant to the plectrum as shown in Fig. 3, and, when changing to a lower string with an up stroke, there should be a slight backward slant (see Fig. 4).

Chords and Melody

When first beginning to study the banjo I was given chords only for study, and learned them well; now, when anyone asks me to play solos or the popular stuff from the music, I am lost. Don't you think I should have been given the study of melody, either before or along with the chords?

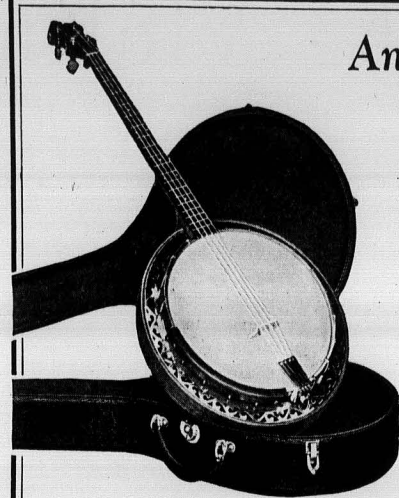
—A. A. Somerville, Mass.

A student first of all should be taught the rudiments of time and technic, using single-note melody. Later on the chords can be taught in conjunction with the technical studies.

Sterling Beechwood (Pianist and Banjoist), Sherburne, N. Y. — MELODY is a great magazine and I like it all the more since you incorporated Weidt's tenor banjo features in it, as I double on banjo and Weidt has just doubled my interest in MELODY.

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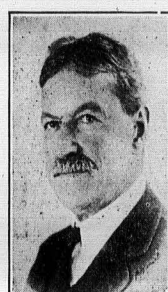
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The Violinist

CONDUCTED BY
Edwin A. Sabin

LOOKING backward in a bit of a reminiscent mood, I am impressed by the many progressive changes we have faced (and are still facing) in our manner and means of living and moving, and all without disturbing the "even tenor" of our lives (if there is such a thing). This being the state of affairs in general, we who are in music cannot exempt ourselves from the great mass, but must



EDWIN A. SABIN

meet and welcome so-called new ideas, new methods and new schemes for interesting and instructing the young folks in the musical art. There was a time when some teachers exhibited more petulance than patience with child-pupils, possibly because such was the method by which they themselves had been brought and come up. The march of progress should, if it has not already done so, changed all this.

When, because of the failure of young pupils to at once mentally grasp and assimilate a point on the instant it was brought up by the teacher (something which is more often the rule than the exception even today), it was apt to be called "stupidity" by the too-impatient and outspoken teacher. That the term often was erroneously applied might have been proved by exercising greater patience. It might be suggested that perhaps, after all, the real "stupidity" may be on the part of any teacher of children who fails to study and learn the mental working of the child-brain. Sarcasm accomplishes nothing, whereas calm patience is a power in accomplishment. The success of both teacher and pupil means eternal patience on the part of the teacher. Perhaps this point cannot be better brought out than by citing personally observed instances.

A Colorful Personality

Among the pupils I have had, there is one whom I cannot forget, and who lends a dash of color to my recollections. He was a pupil of my youthful period of teaching, and rejoiced in the name of Thomas Jefferson Johnson. He was proud of his name, and thought it might be possible to make himself more worthy of it by becoming a violin soloist, regarding his vocation of barber simply as a means to an end. It may be said that from the very beginning he was a soloist, necessarily so because he could not play successfully with anyone else, not even with his teacher. His customers used to hail him as "Tom," but in deference to the air of dignity and assurance he always assumed with his lessons, I felt that he should be addressed as Mr. Johnson, so never risked offending in that respect.

I have had pupils with trained minds, high school and college graduates, who astounded me by their utter inability (without a great deal of teaching) to comprehend some of the most elementary points in music; such as knowing the keys, the most apparent difference between the major and minor modes, the distance between intervals, etc. During Mr. Johnson's teaching, however, I never had taught any college graduates; in fact, had but a few pupils then, anyway, so my astonishment was wholly centered on Mr. Johnson.

It was most convenient for Mr. Johnson to have the lessons given in his place of business, even though sometimes we had to submit to interruptions. On such occasions I would try to find entertainment for myself in the literature then common to tinsorial establishments, while Mr. Johnson (with the means to an end in view) would become "Tom" to his customer, welcome him, seat him, towel him, and slap the lather on his face with one hand while rubbing it in with the other, yet never omitting to address me with the impressive remark:

"Ah'm right sorry for this interruption, Mr. Sabin, but business befo' pleasure you know. Some day things'll be diffrent, suh!"

After some few months of teaching him, and the lessons seeming to become more satisfactory, an idea (born from inexperience) came to me that it would be the proper thing to submit Mr. Johnson to an examination. He had been doing better, but I wished to assure myself that the work had not been in vain, that the price of many a hair-cut and shave had not been pressed upon me without an equivalent return in musical knowledge being extended to Mr. Johnson. So one day I asked him two or three questions about the best sitting and standing positions when playing the violin, also as to the proper holding of the bow. He answered them correctly. Then, and not without hope that he would easily pass a very important test, questioned him as to interval distances in the scale of C major. Beginning, and pointing to the notes, I asked:

"Mr. Johnson, how far in tone is the distance between C and D?"

"One tone, suh," he quickly answered.

"Right," said I. "Now what is the distance between D and E?"

"One tone, suh," came the prompt response.

"Right again," I replied. "Now between B and C?"

"Half a tone, suh," was his unhesitating response.

I was delighted, but perhaps would have been wiser had I closed the examination right at that point. I was full of confidence in the results of my teaching, however, and wishing to carry the test a step farther I repeated my last question in reversed form. Pointing out the notes as before, but now indicating the C first and then the B, I said: "Now tell me the difference between C and B."

Mr. Johnson hesitated, leaned forward and gave the two indicated notes a long look of penetrating intelligence. He then replied:

"Ah considers the distance between C and B as bein' one tone and a half, suh."

For a minute I was stunned, but finally managed to ask if he knew how far it was from Boston to Lynn? He replied that it was about ten miles." Then, and with small hope that he would see the point involved, asked: "And from Lynn to Boston, Mr. Johnson?"

"Why, suh, it's—" He broke off, then with a sudden illuminative smile as the light broke through, exclaimed: "Ah sho' can see it now, suh! You mos' suttinly does exemplify a problem, Mr. Sabin!"

What we are apt impatiently to term stupidity in a pupil crops out over and anon before every teacher, and as teachers what are we to do about it? In my opinion, the only answer to this query is that given in my opening paragraph: "patience, patience," and restate that we are in danger of being too ready to excuse ourselves for failure with a pupil by mentally classing him in the ranks of the stupid, and all because he fails to understand what greater patience might have made plain. That same pupil possibly might be able to ask us a question or two along other lines with which he is familiar, and in return we might have to accuse ourselves of being in the same undesirable state of mind.

If we are to teach all sorts and conditions of pupils, we must expect to encounter persons to whom music and violin playing are as a closed volume, tightly clasped. We must open the book for them and patiently teach them its A, B and C. Neither because a pupil is intelligent should we at once take it for granted that he understands a new musical paragraph as readily as does his teacher, but patiently lead him up to that point. We must try to understand him, while he is trying to understand us and what we are teaching him. Perhaps a few Patagonian or other uncivilized pupils might help to develop our resources in teaching and bring out our remarkable qualifications as teachers!

Teaching the Blind

I always regard my years of teaching in the Perkins Institute for the Blind as invaluable to my work in general as a teacher; not because I found unexpected difficulties in my individual department, but rather on account of the many lessons I myself received. An important point in teaching violin playing to blind pupils is the necessity of repeating the various measures and phrases many more times over than is necessary for those who are gifted with

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sight; the blind understand and make use of the teacher's instruction quite as readily as do those who possess the not always appreciated advantage of seeing the printed page before them, but of course are handicapped in this one particular by their affliction. It was at this Institute that I received, by watching the marvelous results accomplished through indefatigable patience, the greatest object lesson that ever came to me. Although not coming mainly from my own pupils, but from those of another department, it was an object lesson well worth recalling quite frequently.

I have told of my near collapse when, after repeated teachings, Thomas Jefferson Johnson failed to understand the diatonic scale of C major. Now let me tell something concerning the conditions which confronted the teachers of a certain Tommy Stringer when this boy was first brought to the Perkins Institution. Tommy somehow had managed to reach the age of five years, although being deaf, dumb and blind. But what would even those few years have been for him if he had known and realized that he was living in a dark, soundless and (to him) speechless world? The boy, of course, possessed a natural instinct for food and could get hungry, and I do not believe that his first teacher, Miss Laura Brown, had anything more than that from which to make a start with him. To all appearances Tommy was just a little human animal, a rather fat bunch of flesh and bones, when he was received by the Institute. It is safe to say that if Mr. Anagnos, then director at Perkins, and the boy's teachers, especially Miss Brown, had not perceived the higher and hopeful in this case, and understood the value of patience in its development, Tommy never would have been known.

Prior to Tommy's advent into the Institute, there had been admitted to this school two little girls who suffered under the same seemingly hopeless affliction of having been born deaf and dumb and blind, yet the wonderful results of devoted teaching and assiduous patience in these two instances are now known to the entire world. The first little girl, who was admitted to the institution during its earlier years, so deeply interested Charles Dickens, at the time, that he wrote about her in his *American Notes*. This pupil was the famous Laura Bridgman. The second one was Miss Helen Keller, who possibly is more widely known to the world because of her talent as a writer, and her almost unbelievable attainment of speaking on the platform in public. Both of these remarkable cases are and should be of profound interest to teachers everywhere, no matter what their lines of teaching may be.

Tommy Stringer was first taught by Miss Brown, as I have stated, but later became the pupil of Miss Helen Conley. It was at this time that I first met Tommy through an intimate boy friend of his, who was one of my violin pupils. This boy, Fred Walsh, was able to converse with Tommy through the medium of the Morse code, which was tapped by the fingers of one on the palm of the other. Incidentally, many of the other pupils were able to hold conversation between themselves by the same means. At one of the last Commencement Exercises of the Perkins Institute, held in the old Boston Theatre, Miss Conley interpreted to the audience an essay on Shakespeare while it was being tapped out on the palm of her hand (Morse coded), by the adept fingers of the boy, Tommy Stringer.

Patience the Keyword

Let us teachers of music, who of all people should be most keenly appreciative of our glorious prerogatives of seeing, speaking, hearing, and doing, meditate a little on these lessons. Such meditation may at times rescue us from the too common failing of harboring impatience against our so-called "stupid" pupils. I admit that instructing the deaf, the dumb and the blind is not precisely the same thing as teaching normally gifted beings to play the violin. However, if there is any royal road to follow in teaching, then *infinite patience* should be as illuminated guideposts along the road, and form one of the unchangeable qualifications demanded of the teacher.

Shakespeare, in his *Merchant of Venice*, made Portia say fine things concerning the quality of mercy not being strained. How beautifully he might have sung regarding the quality (also quantity), of patience if he had so desired, limiting himself, of course, to that somewhat indefinitely fixed point where patience sometimes ceases to be a virtue! Perhaps the great bard did write about patience. We do not know our Shakespeare as well as we should like, but we do know that patience is a quality which will survive the rapid changes in our life and living, and always be a most valuable asset to all those who would play the violin well.

[NOTE: Shakespeare did not neglect patience in his works. Here are three rather beautiful tributes to it: "Tis all men's office to speak patience," *Much Ado About Nothing*; "How poor are they who have not patience," *Othello*, and in the latter play he thus apostrophizes this wonderful attribute: "Patience, thou rose-lipp'd cherubim!"—M. F. F.]

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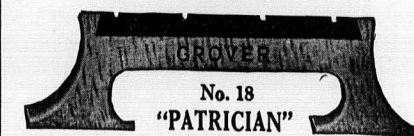
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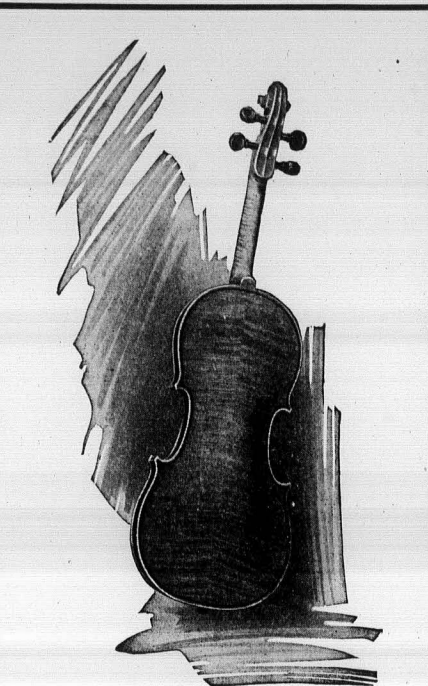
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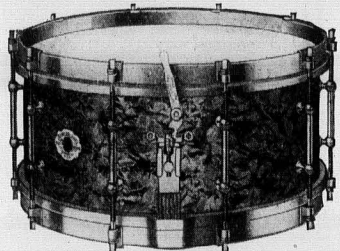
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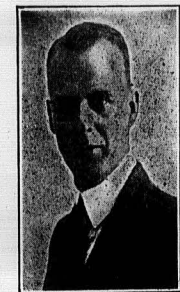
The Drummer

CONDUCTED BY

George L. Stone

THE month of November has been rather uneventful, musically, in and around Boston, although the Presidential election and the stock market have certainly furnished enough excitement to keep our minds in a sizzle.

The status of the "talking picture" is gradually changing, as seasoned musical observers have prophesied from the beginning, and so far as the Eastern states are concerned, it appears that although the "talkies" may be here to stay, they will not displace the theatre orchestras, as a few of the apprehensive ones first feared.



GEO. L. STONE

It is now seen more clearly, after a trial in the various theatres, that the mechanical orchestra, or "canned music," as it is called, must take its rightful place—that of an adjunct to the equipment of the theatre, rather than as a competitor of the theatre orchestra.

Within the past three weeks, two theatre managers in and around Boston have been obliged to reinstate their orchestras, after having previously discharged them for the purpose of trying out mechanical music in their theatres. These managers found that their audiences expressed dissatisfaction at the substitution of mechanical music for the real thing, and inasmuch as this dissatisfaction was expressed not only by complaints of patrons, but by non-attendance as well, it quickly became apparent to those concerned that an orchestra is still a necessity in the modern theatre.

At the present writing there are but eight orchestral musicians in the Boston Local, which consists of approximately twenty-five hundred members, who are actually out of employment on account of the "talkies," the ratio represented being so small as to be considered negligible. As for the theatre organists, a possible two will cover the damage. I might add that the Metropolitan, our largest picture house (Publix) has found it expedient to bring back Arthur Martel as feature organist, "after a short tour."

Questions and Answers

I have been playing drums in a local theatre for some time, and have been told by my leader that my tempo is a bit slow. He has suggested that I "anticipate" a little, but when I try to do this, he tells me that I hurry too much, thereby putting the entire orchestra out of rhythm.

Would you be kind enough to inform me just exactly what I must do to "anticipate" correctly?

I find also that there is considerable difference in theatre work and in dance work, which latter type I also play. In the dance orchestra I can listen to the other instruments and when I feel a little shaky on the time, I "lean" on the other players. It is impossible to do this in the theatre, because in the pit, I cannot hear the other instruments.

—H. H. M., Detroit, Mich.

It is evident to me that you are inclined to drag the tempo and that the leader is trying to get you to play slightly ahead in order that your rhythm may balance up with that of the rest of the orchestra. To "anticipate" the beat is to play a split second ahead of the down stroke of the baton.

You are evidently running away with the tempo, a procedure which is bound to result in disaster to yourself and to the rest of the orchestra. Orchestra musicians, in playing to the beats of the baton, normally make their attack at the precise instant the baton is at its lowest level. In "anticipating" you must strike your notes a fraction of a beat ahead of this, or when the baton is between high and low levels. If you can differentiate between "anticipating" and "hurrying the tempo," the latter is an entirely different matter, you will get exactly the idea the leader is trying to convey and your rhythm will balance with that of the rest of the orchestra.

I remember very well the first theatre job I ever did. It was at the Colonial Theatre in Boston and the show was *The Spring Chicken*, with Richard Carle as leading comedian. This was many years ago; I will not tell you how many, for fear you will count back and gain the impression that I am old and in my dotage, which as yet is not the case. It was a tough musical show, and in looking back at those happy days, I am inclined to believe that the "spring chicken" in this show was represented by the drummer.

I am afraid that in my dance orchestra experience I had been accustomed, like you, to more or less "leaning" on the other instruments for the tempo, and I was horrified to find that the only instruments I could hear in the theatre pit were my own set of double drums. I had the same experience as you describe, but fortunately I was able to "anticipate"

according to the direction of the leader, so that at least I held my job. Why they let me stay, I do not know, but I guess they saw I was willing to learn, and this attitude in a musician makes up for a thousand faults. There is no acoustical feat of which I know that will enable a drummer to hear the other instruments in the pit. You must therefore know the music and watch the leader's baton like a hawk, whether reading the part or faking (which in theatrical parlance means playing along with the music and making up the drum part as you play).

Counting Measures

Tell me in some coming issue of J. O. M. what is the best way to count measures in a drum part.

I play violin as well as drums, and a few measures' rest in the violin part seems easy to count, for of course, I have the signature and I know about what the melody is going to be, but there is nothing of this sort in the drum sheet, and it is difficult to count forty or fifty measures without knowing what the music is.

Any hints you can give me on this subject will be greatly appreciated. I might say that I enjoy your articles very much, and they are very helpful to me.

—L. T. D., Newark, N. J.

Practically the only thing I can tell you about counting measures in a drum part is that you will have to develop the ability of concentrating upon counting. However, in many instances you may "cue" the drum part which will make it easier for you. As you say, it is much more difficult to count drum measures than those of any other instrument in the orchestra or band.



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In the higher grades of music, such as symphony and opera, it is not uncommon for the drummer to be obliged to count three, four or five hundred measures of mixed tempo; and unless he has put in the necessary "cues," he will have to depend entirely upon concentration to correctly interpret the music. To possess the ability to keep one's mind focused on the matter in hand to the exclusion of all other things is not as difficult as it would appear, but it involves daily practice, just exactly as does a complicated rhythm on drum or xylophone. However, if he will practice a while on what we call concentrated counting, it soon will become more or less automatic. Indeed, many seasoned percussion players find it possible to converse, or possibly glance over the music that is to come, while counting measures. This is not a gift, but rather the result of application and study along these lines.

The cuing of important entrances of other instruments into the drum part is done as follows. First find the entrance of some other instrument directly before you play, and then pencil a few notes of that entrance into your drum part. You will then be fairly sure of when to come in and you may also take a rest from counting at this particular place. It is necessary, however, to pick out an important entrance for your "cue," and when possible, it is much better to rely upon a section rather than just one instrument. For instance, a simultaneous entrance of trumpets, trombones and bass would almost surely be played correctly by the players of the entire brass section, whereas, there is a possibility that a single instrument might be omitted, thereby leading the drummer astray.

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THE ancient wise-crack that "a prophet is not without honor save in his own country," is amply refuted in the instance of the Delevan Wisconsin Legion Concert Band, which is honored throughout the entire length and breadth of its own state, and deservedly, has become very popular under the efficient direction of Bandmaster Edward H. Dye, a widely-known musician of the Middle West. This musical body, which is sponsored by the Delevan Citizens' League, is under the management of Ben Bowers, cornetist with the band.

Following the close of this year's series of summer concerts in the City Park, the Delevan Band opened its present winter season with an all-Delevan-radio-program, broadcast from Station WJMJ, under the joint auspices of the *Milwaukee Journal* and Delevan Citizens' League. The event was opened with an address by J. J. Phoenix, president of the Bradley Knitting Company; then came a remarkable program by the Delevan Band (which took fifty entertainers to Milwaukee), the Delevan Choral Club, and several soloists.

Delevan, located in Walworth County, Wisconsin, fifty miles southwest of Milwaukee, is situated in a rich agricultural section of the country, and populated by thirty-two hundred alert, cultured people. Despite its comparative smallness of population, Delevan is progressive and pushing. It is an airport, has its up-to-date schools, the Aram Public Library, churches of various denominations, banks, business houses, a new theatre, parks, beautiful Delevan Lake (one of Wisconsin's ideal summer resorts), and, of course, its Legion Concert Band.

—Arthur H. Rackett

Melbourne, Australia.—The Mandolians, an organization of twenty players, under the direction of Alfred Davidson, is a new group which is more and more becoming heard from. The instrumentation, consisting of 1st (lead), 2nd, and 3rd mandolins, mandola, mando-cello, banjos, guitar, saxophone, flute, and piano, lends itself to a variety of effects, both novel and pleasing, with far greater scope than if the same were confined to the limits imposed by a straight plectrum ensemble. The organization includes a reader, Mr. John H. Booth.

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Conductors and composers have their eyes on the banjo family today more than ever before. Indeed, the instruments would be used more generally in other than dance ensembles at this time were it not for the fact that the requirements of the dance orchestra have developed a somewhat on-sided kind of musicianship in the average banjo player who, with all his knowledge of harmony and his ability to read and improvise, without considerable study and practice is unable to adapt himself to the score and baton of the Concert, Orchestra or Band.

Conductors seeking banjoists for symphony, theatre, or concert and band work, often fail to find players who can qualify. This is not offered as a criticism of anyone in particular. In fact, the main purpose of this article is to direct attention to the broader field of endeavor and larger opportunities for profitable employment open to banjo players.

The wise banjoist, with his ear to the ground, will lose no time in adding to his bag of tricks whatever may be necessary to fit him for a chair alongside of the experienced Concert, Theatre, or Symphony man.

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Progression.

(1) (2) (3) (4) (5) (6)

(11) (12) (13) (14)

I HAVE seen in various textbooks chromatic scales where sharps were used when moving upward, and flats in moving downward. This rule is misleading, particularly when a chromatic scale moves downward, and as it is important for the arranger to use the correct notation, the following rules should be observed.

The fifth of a chord should not be lowered (see No. 1), but instead the note below should be raised by the use of a sharp, or a natural in the flat keys (see No. 2). The same rule applies to the third of a chord (see No. 3); notice that the note below is raised instead (see No. 4). The root does not have to be lowered, inasmuch as the seventh is a half-tone below (see connecting line in No. 5); neither does the seventh of a dominant 7th chord have to be lowered, as it is a half-tone above the third. N. B. — The C chord is indicated in numbers 1 to 5, and C7 in No. 6. Contrary to the above rules, all tonic or dominant chord intervals (excepting the third and seventh) are raised by using a sharp or natural accidental when leading upward.

Progression

Notice in Example No. 11 that the third and fifth are not lowered when the movement is downward and a half-tone, but that the note below is raised. "Half-tone drop" triplets occurring on chord intervals (large ones) are effective as a "fill-in," but when modulating the rules of progression must be carefully observed. N. B. — The harmony is indicated by the letter below the staff. Notice that at "a" C moves to D, the nearest interval of the following chord. D (marked M) is a mutual tone of G7, and can move to any interval of the following chord (see "b" and "c"). Both triplets are available; either the one with the stems down or the stems up.

In Example No. 12, triplets can be played in the same manner as shown in No. 11, each note being a chord interval, according to the harmony indicated by the letters below the staff. As the second of the scale is an equal distance (whole tone) away from either the tonic below or from the third above, the movement may be either upward or downward. B can move down to A (see "e") or up to C# (see "ee"). At "d" and "f" the movement is up a half-tone to the nearest interval of the following chord. Further examples are shown in number 13.

In No. 14, the arpeggios in the first three measures all move in the same direction, i. e. upward, therefore the progression should be figured from the lowest interval of each group. At "dd" the mutual tone is repeated in both chords, while at "ff" the movement is to the nearest chord interval. At "j," where the arpeggio moves in the opposite direction, the progression is again to the nearest chord interval.

IN OUR report of the annual convention of the American Guild of Banjoists, Mandolinists and Guitarists, held at Hartford, Conn., we omitted from the list of old-time members the name of David L. Day, who if we are not mistaken was actually the senior member present at the Convention, in view of the fact that Mr. Day was one of the committee who arranged the first Annual Guild Concert a year before the first Annual Convention was held, nearly thirty years ago. As far as is known, Mr. Day and Mr. Walter Jacobs are the two surviving members of the First Guild Concert Committee.

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THE PIANO ACCORDION
By CHARLES EDGAR HARPER

What is the method of playing the bass buttons on the Piano Accordion?

This question has obviously been submitted by one who is not acquainted with the instrument. The subject is a large one and it will be impossible to give more than a general idea at this time due to the lack of space.

Briefly, however, the buttons which control the bass section of the accordion are so arranged that either single notes or complete chords may be produced. These number from twelve to one hundred and twenty depending on the size of the instrument. On the standard "120" bass accordion there are six rows of twenty buttons each. The first two rows control the single notes and the other four control the chords in this order:—major, minor, seventh and diminished chords. The "80" and "60" bass instruments do not contain the diminished chords while the "48" and "24" basses contain only the major and minor chords, together with the single bass notes. The instruments having fewer than twenty-four buttons have only one row of bass notes (single) and a row of major chords. Scales and bass solos are of course played on the single notes. The buttons are arranged in diagonal rows and all chords in one diagonal row are of the same name as the single bass note in the second row. As an example, on the "120" bass a row would be arranged as follows: E (single note), C (single note Chords of C major, C minor, C seventh and C diminished).

To the beginner, or to one who is not acquainted with the instrument in any way, this vast array of buttons appears, to say the least, very confusing and very complicated. Such, however, is not the case, the arrangement of the notes is really very simple to learn, any three consecutive buttons giving the three principal chords of a key, and, contrary to the idea of the novice, the greater the number of buttons the more convenient and less complicated the playing becomes.

When reading music written for the accordion the bass is usually written in single notes together with a symbol of either a figure or a letter indicating the chord that is to be played. When playing according to modern methods directly from piano music, a simplified system of chord definition enables the player to instantly recognize the correct chords to be played directly from the piano copy.

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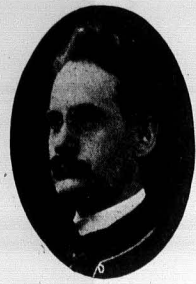
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The Saxophonist CONDUCTED BY W. A. ERNST

THERE is nothing that gives a student or an amateur player more inspiration and ambition, with consequently greater incentive to work, than playing over the radio. Even the mere promise of a radio engagement will spur boys to sharper action than will hours of lectures from irate parents. It gives them, as boys, the distinction of being radio artists; they will practice like little Trojans and rehearse endlessly to prepare a radio program.

Broadcasting has made careers (as well as dollars) for many artists who otherwise never would have been known. Where once these players used to take the family Ford out on a Sunday afternoon for a jouncing, now "James" calls every morning with the Rolls-Royce. Where once perhaps a hundred heard them play in the Town Hall or at the "Supper Club," thousands now sit in their respective homes and listen. Moreover, they receive more money for one-half hour of playing over the radio than they before received for an entire week's work.

This does not imply that the artist had not the same ability before he started broadcasting, but rather shows that what he needed was the opportunity afforded him by radio to be presented to the masses and display his talents.

Commercial broadcasting pays well, not only to the artist but to his employer. To the artist it pays union wages, and up, according to the value of the feature. It is the new modern way of advertising, but must be done consistently if it is to bring results to player as well as advertiser. Folks who listen-in at home like to know that they can tune-in every week at a certain time and hear their favorite feature. Mention of the artist's name frequently is omitted, and only that of the advertiser is given, but if the program particularly pleases the people they will find out who produced it. Mr. Andy Sanella plays four or five programs weekly, and although his name is not always mentioned, nevertheless he receives a tremendous amount of "fan" mail. Many others have the same experience.

Students ask me what is necessary, besides merit, to interest larger firms in employing them for commercial broadcasting. I know of one large band (you would know it, too, if I mentioned the name) that in all expended three thousand dollars for playing one hour each week at a large station until it was quite well known. At that time the organization was playing at one of the largest hotels, and secured several commercial radio dates. The entire band now is (to use the leader's words) "sitting pretty."

It is true that soloists and ensembles may be able to broadcast from the smaller stations and not have to pay for the time, but neither do they receive pay for their services nor build up a reputation with consequent career. It is not as easy to get a radio date of this type as it used to be. Unless the organization is known to the station it must submit to an audition before being booked for a definite period, and even if the audition proves satisfactory there may be no open time for some few weeks. However, if the individual or ensemble shows novelty or talent, the station manager will soon find a way to place them on his program.

Many stations maintain individuals or ensembles as permanent features, paying them a stipulated salary each week and using them to fill in gaps caused by tardiness and disappointments; also, if a firm wishes to employ entertainment for their periods of advertising, the station will use its features when possible. These features sometimes may be only a piano player or a singer, but many managers aspire higher; many employ classical trios, some have male quartets, and others a mixed chorus. Do not ever "high-hat" the announcer under any consideration; he can do almost as much for your promising career as you can with the best of programs. Most announcers give the artists all the credit they deserve, and sometimes more than is due to them; their genial repartee does much to put over a program.

I am sure there are very few (if any) persons in or around civilization who have not heard a saxophone over the radio, so it is useless to enlarge upon the rich, clear tone of the instrument. As a whole, saxophone tones in any quan-

tity (from solo to full band) always go through the ether in their natural beauty. When broadcasting a large ensemble, slow numbers or those with sustained notes and pretty melodies, seem to come over the air with a more typical saxophone tone quality than fast pieces with soft, choppy notes. There, of course, must be adequate variety to every radio program, and the public may request a popular number or two, but when a fox-trot is arranged for a saxophone band with the regular first, second and third saxophones, after-beats, etc., it will be found to sound very little different from the regular dance orchestra; naturally, the brass solo work is missing, but otherwise the similarity is there.

The first time a saxophonist (or any other instrumentalist) plays in a broadcasting station, the most noticeable feature is that the instrument sounds very soft to the player. Even though it seems as if it were being played very loud, the heavy draperies and carpets absorb the tone and deaden the vibrations. Therefore, the best advice for saxophonists who are making their radio debut, is not to try to make the tone sound as loud as in a parlor or large hall, but simply play with only a natural amount of breath, and not attempt added volume. Following are a few suggestions for radio playing:

Expression

Expression in playing is never so noticeable as when heard through a loud speaker. The microphone is so sensitive that even the slightest *crescendo* or *diminuendo* is registered. Good expression will do much towards putting a number over. Students who are not accustomed to playing with an ensemble invariably will play too loud. Their instrument does not sound so loud to them as when playing alone, and of course they start trying to force the tone, which is disastrous to a saxophone at any and all times. I could name many large dance orchestras whose good expressions and well-built-up *crescendos* have made them what they are today. When a saxophone ensemble has such a fine opportunity for the display of these features as it does in broadcasting, every advantage should be taken of them, for they add fifty per cent to the playing value of the organization. A saxophone band or ensemble should take great care to have enough saxophones playing *melody*, so that the "tune" can easily be distinguished. Always remember that the tone-coloring of all the instruments is the same, and that it requires a heavy lead to be heard above the other saxophones.

On Seating

When seating a saxophone aggregation of any number of pieces for broadcasting work, the arrangement of the instruments is slightly different from that used for a dance or concert orchestra under the same conditions. With the regular orchestra the heavier instrument (bass or tuba) is placed further away from the "mike" than any other, while with a saxophone band, where either bass or baritone is used, these are placed nearer to the "mike" than the other saxophones, even those carrying the melody.

Some station managers who are not familiar with handling a lot of saxophones will object to this arrangement, but only until after they have heard the first number played. They do not realize that the bass saxophone will not go over the air like a tuba unless placed near the microphone. Any number, including a tenor or baritone saxophone solo not only adds variety to a program, but the instruments go over mellow and pleasing; however, care must be exercised to have them near enough the transmitter in order that the other instruments may not predominate.

On Tuning

In many stations, especially the smaller ones, it is quite difficult to get every instrument in tune. When there is only one studio in the station and the tuning must be done with the audience listening-in, there is not sufficient time allowed for successful tuning, and one saxophone out of tune will spoil an otherwise good program. This must be taken into consideration with a saxophone band of any size, because the tone-coloring of all the instruments is practically the same. How one shudders when even a single note of a piano chord is out of tune, while to a sensitive ear one saxophone out of tune will fairly raise the "goose-flesh." Take plenty of time to tune, and blow warm air through the horns until they are thoroughly warmed up, then tune up again. Heat serves to sharpen the pitch of the instrument.

When used as a doubling instrument (whether for radio or otherwise), a soprano saxophone is extremely difficult to play in tune. This is because when first picked up to play a soprano chorus, or interlude, the instrument is cold,

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and will play flat until it has become thoroughly warmed up by playing some few measures. Even if in perfect tune when beginning the solo, the instrument will become sharp after a few measures. Always, if possible, blow a few notes or some air into the instrument before starting the soprano solo.

Personal Radio Work

My wife (Ruby Ernst) and myself have been playing for the past three years from different radio stations with such ensembles as quartets, sextets, and so on up to full saxophone bands. Last year we coached and directed twenty-five saxophones, and played over our New York stations. One of us always listened-in, so we had plenty of opportunity to find out what gave the most satisfaction (both as to type of music played and number of saxophones used). We found that from eight to fifteen saxophones made up a good ensemble. Naturally, more than that number gives opportunity for greater volume of tone, but without the change or variety in tone-coloring that might be the case when augmenting a concert orchestra. A saxophone quartet or sextet is always pleasing, although in many numbers an accompaniment is needed, particularly with fox-trots, marches and others demanding a rhythmic background.

One of the best-known organizations in the East was the Davis Octette, under the direction of Mr. Clyde Doerr, which was on the air every week. The programs always contained the best type of music, but with enough novelty to make them interesting and entertaining. We understand that the pianist of the Octette was responsible for the clever arrangements used by the ensemble. And that brings up a most important point in connection with saxophone ensemble radio work.

The greatest drawback when trying to put a saxophone band on the air every week, so far, has been a lack of suitable arrangements. Walter Jacobs Inc., the publishing firm of our own JACOBS MAGAZINES, has helped the good cause along by publishing many saxophone arrangements that are exceptionally fine for radio as well as for concert work. We, ourselves, have used many of them with various ensembles. *Carita* is a splendid Spanish number, and *The National Emblem* surely fills the bill for a snappy march. The Jacobs catalog contains many more numbers which we found suitable for all 'round saxophone ensemble work. Now that the acceptance of the saxophone has been established and we know that it is to be with us as a permanent instrument, it is to be hoped that the time is not far distant when there will be sufficient music published to keep a saxophone band on the air once or twice a week without having to pay the high cost of special arrangements.

Saxophones and False Teeth

Please advise if it is possible for a person wearing false teeth to play the saxophone, or would it be better to give it up? I am twenty-nine years old, have played saxophone for ten years, and finally have come to be considered the best player in this section of the country, playing many good jobs. Recently it was necessary to have four front teeth drawn, as health comes before anything else.

Do you know of any good saxophonists who use false plates, either partial or wholly? My lower teeth are good and I hate to give up playing, although not now playing professionally. I like to job around, also take a vacation from my railroad work during the summer and play for two or three months. I would treat it as confidential if you would give me the name of a good player who is in the same predicament and still can play with plates.

—L. V. O., Austin, Minnesota.

I practically have answered this same question in a recent number of the magazine, but am always glad to assist a brother saxophonist in distress. There is no need for you to give up saxophone playing because of having to use false teeth. Using an upper set of false teeth will in no way affect your playing; in fact, you will find that it is possible even without any teeth. I have taught many pupils who had both upper and lower sets of artificial teeth. I have a present student (also a railway trainman) who has a full set of false teeth, and he reaches high F with a clear, beautiful tone. During the entire period of being without teeth before his own were replaced, he had no trouble in reaching and playing the high notes, though of course for a short time he was inconvenienced until he became accustomed to the sudden change. I will be glad to supply name and address on request.

Edward J. Doherty, orchestra leader and player of the violin, viola and clarinet in Hartford, Connecticut, does not cover us with confusion, but rather elongates our spinal column with pride when he says that we are "a fine, good enough for anybody magazine."

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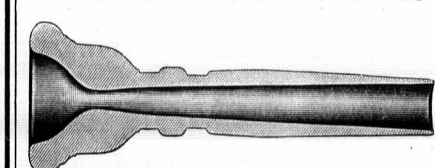
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Irene's Washington Letter

Continued from page 13

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Good-bye, IRENE.

Continued from page 5

Music and Sociology

amount of Russian literature that the outstanding feature of most of it is the indubitable insanity of the majority of sane characters, and the undeniably reasonable actions of mental defectives, and this peculiarity would seem to extend itself, in a way, to features of Russian life other than in literature.

We question whether in any country in the world but Russia would the application of a social theory be carried to the extreme shown in the present instance.

This orchestra does without a conductor because the men who compose it cannot countenance the thought of a person in authority over them.

We respect their feelings, though we cannot help but think that, if the idea spreads, orchestral performances in Russia, from the viewpoint of artistic expression, are going to find themselves in a bad state.

Of course the thing is about to be done in this country, but we suspect that here it is less an expression of sociological ardor than a display of business acumen, of a sort.

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VLASTA PODOBA
Traverse City, Michigan

IT is rather pleasant, in a Boston office in January, to get the whiff of pine needles and catch the sun-glint on inland lakes that this month's camp letters give. And in the other letters are shown glimpses of high hopes, ambitions, and sincere love of music which in themselves are heart-warming.

Well, Younger Set, I believe that our department is growing into a healthy, rugged one which is going to make itself heard to good purpose every place where there are up-and-coming music students. —A.F.B.

Bits from the N. H. S. O. C.

Dear Gretchen:

"Remember?" That's all I do. This last summer at the National Orchestra Camp in Michigan struck so deeply into my memory that I can never forget it.

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That first rehearsal: just who was to be concert master, and who would hold first chairs, were the main questions of the day. Can you ever forget the first concert under the stars, with the ships' lanterns gleaming like tiny moons among the trees, and the water tinkling down into the pool at our feet? And can you ever forget the tiniest bits of those ensuing Sunday nights—the *Pathétique* with a storm increasing in height and volume as the music worked up to full glory; the Tchaikovsky *Sixth* with that theme in the second movement that seemed like a breath from heaven; the César Franck; the Beethoven *First* with Mr. Gabrieliwitsch; the *Nordic*?

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KATHLEEN MURPHY
Ann Arbor, Michigan

morning to "Reveille" by our bugleress, tearing to breakfast to escape P. D.; "Inspection" with everyone striving to possess "Willie Shakespeare," the trophy this particular week. Can you ever forget those spotlessly raked lawns that you had to fly across because you dared not mar them with a footprint? And then the last minute rush before nine o'clock, with players streaming down the hill, and "T. P." (Mr. Giddings, you know) waving his arms like a mother hen gathering in her brood. After orchestra came classes: Public School Methods in the "Little Red School House," with our dear "T. P." demonstrating how completely dumb we were. "I can play my violin," in the "Green House"; conducting in the Bowl, and composition and orchestration at the hotel. Rest hour (?), and then classes again and sports. Swimming, diving down through clear, cold depths, to race, shivering, for the float—tennis (remember the eighteen-set game "Chicken" Little and I played one broiling hot afternoon?). Drifting and reading, or just dreaming on "our" water-lily bay. That was beauty and peace. Can you ever forget the "five pines" towering against the sky—one of the most beautiful spots in the world? I can shut my eyes and see it all perfectly. And then "Taps" floating out over the lake, and the stars beginning to twinkle down through the black pine shadows.

Certain little scenes keep coming back to me—sunset at Wa Ba Ka Netta, all blue and orange with the black trees silhouetted against the sky; sleeping under the pines with the golden moon shining straight across the lake into our faces; waking to the eery laugh of a loon in the chill gray hour just before dawn, when even the moon had taken refuge in a cloudbank. The big hike back to the old mining camp, where miles and miles of virgin timber stretched as far as one could see, and tiny silver birches were so green and young that it seemed as though there it must be eternally spring. Remember the spring, and the two green frogs that guarded it? And the picnic on the hill with all the surrounding countryside stretched below us?

All of the fun and memories seemed to work up to that last evening. And then the last concert—the last time we'd ever be

together after the thrills of the happiest summer of our lives. *The Preludes*—why even now it hurts to write of it. When we turned the last page, played the last chord, this was good-bye. That hour before the trains left at the depot, the last desperate looks at the Camp, and the very last good-byes.

I know we all feel "Oh, if I could only go back for one week with all the old 'gang,'" but time passes, and others will be taking our places. At least we can remember, and in remembering realize how much we owe to this camp and the wonderful people who proved to be such splendid leaders and pals.

KATHLEEN MURPHY.
Ann Arbor, Michigan.

And Again Interlochen

Dear Younger Set:—

A membership in the National High School Orchestra is a wonderful thing for students to strive for.

It was through Mr. Maddy, of the Ann Arbor School of Music, that this camp for the training of high school musicians came to exist, and we owe him all thanks and gratitude for its success.

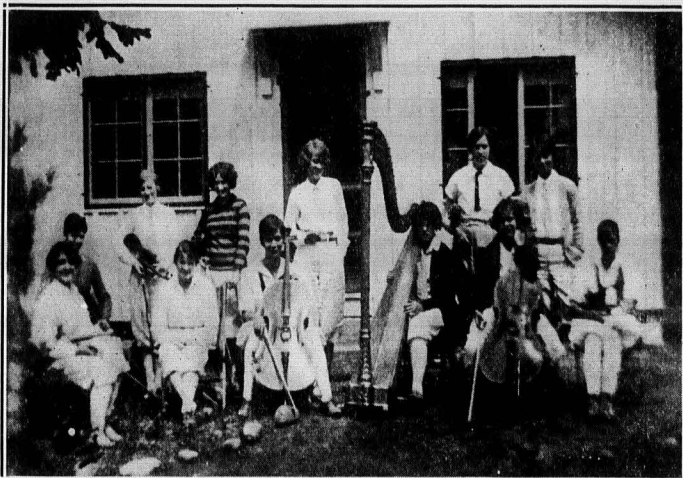
In my estimation, the camp is extremely worth while; although costing a large sum of money, it was worth every penny, and even more. My family think it the finest thing that ever could have happened; Traverse City is enthused over it.

From my experience of camp life, I admire Mr. Giddings. He was the heart, soul, and life of the camp. He was the most feared, and the best liked by the students. He knew just how to manage them, and how to make the students realize their mistakes.

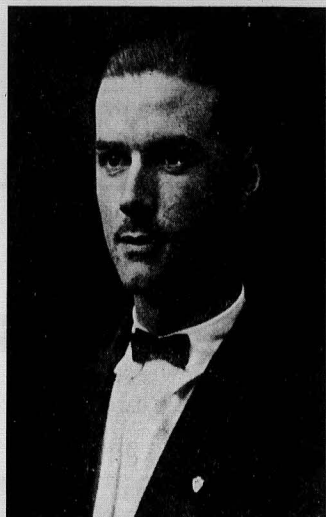
My most embarrassing moment happened when Doctor Gabrieliwitsch was in camp. We were practicing in the afternoon for the coming concert Sunday afternoon. We had just started to play *Tannhauser Overture*, when Mr. Gabrieliwitsch looked up at me and said, "why didn't you come in on that one note to make it stronger?" I forgot my English in my fright, and answered "huh?" He said, "What did you say?" I looked at him awhile, and thought how happy I'd be if I could sink through the floor. Seeing that he was waiting for my answer. I

OUR Younger Set

A department for young musicians and students—primarily concerned with their own musical activities and interests and conducted by themselves for themselves.



A "Cottage Orchestra," National High School Band and Orchestra Camp



OTTO M. FREDERICKSON
Hanska, Minnesota

answered "what"? He asked me again, "Why didn't you come in on that one note?" I answered that I didn't know, and he told me to play. After that I had nightmares for a week.

However, Mr. Gabrieliwitsch is a wonderful conductor, and I wish we could have had more of his conducting.

VLASTA PODOBA
Traverse City, Michigan

From a Wainwright Camp Boy

Dear Younger Set:—

Judging by the many fine letters in the Younger Set pages, there must be an unusual interest in music that so many can write so enthusiastically. This interest is a fine thing; it helps our work, ourselves, and our friends and teachers.

Music needs team work; all the co-operation one can give. One of the requisites to that effect is "proper spirit," and the letters I have read certainly show it!

With the interest shown in music contests, band and orchestra camps, and national orchestras, one can be hopeful that we of America will become a very music-loving people. There can be no great creation of music, or artist musicians, until we become a body of music lovers. For are we not the source of the artists' inspiration? What joy is there in playing to an unappreciative audience?

Keep up the spirit, and your interest will prove an incentive to others. Many famous musicians and contemporary composers say that we must look to youth for the "key to the future," so we should realize what a responsibility we carry.

Band and orchestra camps throughout this nation are helping shape its musical future. I'd like to tell briefly of the Wainwright Band and Orchestra Camp, Oliver Lake, Indiana.



MAURICE CROSS
Kalamazoo, Michigan

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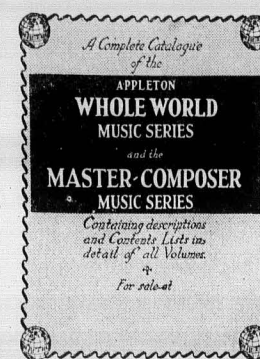
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Its location is ideal; it is near a beautiful body of water; if one feels inclined to saunter through some shady secluded woods — musicians are poetic at times — one can do so.

I believe this is the only camp located within thirty miles of the largest instrument manufacturing city in the world! Elkhardt — the city of creations. The students spent one whole day at one of these factories, and they were so reluctant to go that they felt sure they wouldn't miss next year's trip.

Five different factories are located there, I was informed, and it surely was educational to see just the one!

The Camp band made several extended tours which provided a great experience in concert routine.

Trombone is my major instrument, but I studied the clarinet and piano at camp. I hope to have a playing knowledge of all instruments, and be able to play passably well on instruments of each characteristic family, namely: trombone, baritone, bassoon, and cello.

I look forward to that future date when I can look back on my musical life, my experiences and observations that guided me and note if it were not my days of the "Younger Set" that contributed most.

OTTO H. FREDERICKSON
Hanska, Minnesota.

Who Can Answer
Younger Set: Our orchestra needs a bassoon and I would like to try for it, if it won't take too much time to learn or otherwise interfere with my trumpet work in the band. What is your advice?
EDGAR F.

A Realization

Younger Set Department

I am writing this letter in particular to those young musicians who will be playing in the future New England Festival Orchestra, or orchestras of the same nature. Last year's orchestra was one of the greatest steps ever taken in New England for school musicians, because it showed our public that high schools actually do have musicians in them and that they can play.

From the players' point of view it was a wonderful experience and I cannot help thinking how fortunate the young musician of today is. The older generations never had such a wonderful and significant experience as we who participated last spring in the concert of the big orchestra. I know it did one thing for a lot of us, and that was to make us realize that there were many players, other than ourselves, who far excelled in musical ability. This resulted in spurring us on to greater and more serious effort.

CATHERYN MACDONALD.
Gloucester, Mass.

Announcement of Prize Winners

FOR December: Evelyn M. Hoeske, Attleboro, Mass.; Phillip Willems, Jr., La Grange, Ill.

Two Cushing Baton-Metronomes ("Gravity Practice Batons") are offered for the two best letters printed each month. Student readers are invited to vote for their preference. SEND IN YOUR VOTES ON THIS MONTH'S LETTERS AND YOUR OWN LETTER FOR NEXT MONTH.

EDGAR F.

Best of Luck, Maurice!

Dear Friends:—
Briefly I wish to tell you something about the musical organization of our schools in Kalamazoo, and of my own ambitions.

When I was but a small boy, even before I could talk, I showed my love for music. I was taught to sing with my sister, she singing the soprano while I sang a harmony part. At the age of two years I often appeared in church and public gatherings.

I was always attracted by violins in the shop windows instead of the toys as most boys perhaps would have done.

At seven years of age I played the violin in the manner of a person playing the cello, the instrument being too large for me to handle properly.

Owing to poor health I was unable to study until I was eleven years old. I am now fifteen, a senior in high school, and concertmaster of our high school orchestra.

I have learned to play many instruments beside the violin, including: cello, piano, piano-accordion, oboe, saxophone, clarinet, xylophones, trumpet, baritone, sousaphone, flute, trombone, French horn, banjo and drums.

Our school orchestra has a membership of about fifty pieces and our band a membership of about sixty pieces. In the orchestra I play the violin, in the band I play the baritone, and in the Kalamazoo Symphony I played the French horn. I anticipate an opportunity to attend the National High School Orchestra.

We have as our supervisor of music Miss Baxter, who has done much to raise the music to a higher standard. I feel indebted to Mr. Christopher Overley for his untiring efforts as my instructor on the violin, and to my band and orchestra instructor, Mr. Fox, who does much to encourage me to a higher musical education. I plan to continue music as my life work.

MAURICE CROSS
Kalamazoo, Michigan

General Gossip

Elizabeth Goss
Saugus, Mass.

o Younger Set Department

I was very happy to learn that you won a scholarship for the National Orchestra Camp at Interlochen but was disappointed that you could not go. Just think of the glorious time you would have had!

For weeks after the concert of the New England High School Orchestra that is all I talked about at home, but I haven't told it all even now. There was so much happened. The most beneficial feature of the orchestra was the chance to play under such able leadership as that of Dr. Rebmann and Mr. Findlay. It was so inspiring.

I entered Normal School this fall and last week I went to the High School to hear the orchestra rehearsal. I told the director I almost wished I was in High School again this year so that I could play in the orchestra. However, I am satisfied that I had the opportunity to play in the First New England High School Orchestra.

I am wondering if the Arno Mariotti, whose letter was in the October issue of the JACOBS MUSIC MAGAZINES, was the boy who played the English horn in the N. E. H. S. O. on such a short notice.

The quotations from the "Interlochen Interludes" were interesting weren't they? Especially the one from Richmond, Maryland.

FRANCES ALBERTIN
Falmouth, Mass.

I have received the Cushing Baton-Metronome which you so kindly sent me. I wish to say that I am delighted with it, and profess my sincere thanks and gratitude.

STANLEY FERGUSON
Worcester, Mass.

Please accept my sincere thanks for the Cushing Baton-Metronome which you sent me. It certainly surprised me when I received your letter saying that I had won it, and you don't know how happy it made me feel.

I use it a great deal in my practicing and find it a great help.

ALICE ERICKSON
Worcester, Mass.

I certainly hope that the N. E. H. S. O. will become a permanent thing. It is such a great pleasure for High School Musicians to look forward to, and they derive such benefit from it.

GERTRUDE GATELY
Lowell, Mass.

We Laughed Too

Dear Jack:—

I had a great time at the Wainwright Camp, and hope to be there next summer.

What made Grandpa and Grandma laugh was that I sold my soap for a nickel and bought candy when I was at camp. Why should a fellow need soap when he goes in swimming twice a day?

Our school organized a band in which I play clarinet. We certainly have lots of fun.

JACK FARIS HAMILTON
Bronson, Michigan.

New Viewpoints

Younger Set Department

The Jacobs Music Magazines

The great thing I got out of playing in the New England Festival Orchestra was the re-arrangement of values which it forced on me. I learned more from those three days than I ever did from one year of lessons. I really mean this because the people who supervised the sections knew each particular instrument. Besides, never before had I met a leader like either of those we had in Boston. One thing I was taught was to keep better time.

I was not so self-satisfied when I came home as when I started out, for in Boston I met others who also played the bassoon. I had never met a girl who could play one, so you see I thought I was wonderful. At the Festival I found out that I was not the best, so I decided to study harder in order to be a better player in case I ever had a chance like that again.

I had an embarrassing moment, the most embarrassing in the entire experience, when at the rehearsal of the woodwind and brass I was asked to play alone. Never before had I played before students and I feared that I would be laughed at, but I wasn't and that made me perfectly happy. This year I have joined two other orchestras besides the one at High School.

I think this letter is quite long enough and so I will close by saying that I hope the orchestra will be made a permanent feature.

LOIS A. STUDLEY
Attleboro, Mass.

Notes from Our Prize Winners

I am delighted with the metronome which came last week. I have never seen one of that design before.

At the rehearsal of the "Woodwind Trio" we put it to use, and it proved to be a satisfactory leader.

I enjoy the "Younger Set" department and hope to hear from more friends who played in the All New England High School Orchestra. Thank you again.

FRANCES ALBERTIN
Falmouth, Mass.

I have received the Cushing Baton-Metronome which you so kindly sent me. I wish to say that I am delighted with it, and profess my sincere thanks and gratitude.

STANLEY FERGUSON
Worcester, Mass.

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I use it a great deal in my practicing and find it a great help.

ALICE ERICKSON
Worcester, Mass.

Milwaukee Notes

AVELYN M. KERR
CORRESPONDENT

YOUR Milwaukee correspondent has been holding her breath a full month, waiting for the storm of protests that should have greeted her last article on foot-pedaling, especially as she discovered that part of her argument was omitted when copying her notes. The main point which I would stress in the use of one foot when pedaling on a unit organ, is the plain fact that the pedal organ is for bass passages, and that all counter-melody parts can be handled by the manuals. With this established, the next thing is to determine in what register the bass note is to be played, to make it the root of the chord.

There are certain rules in harmony which must be followed, both in the pitch of the voices and the intervals, before you can have perfectly-balanced music. One doesn't make up a quartet of all soprano voices, and no one would think of asking a bass vocalist to sing a tenor part. It is the same with the pipe organ. There is no sense going up into the treble clef to play a bass part; and even if one thinks it should be played high, why discommode yourself to the extent of physical exertion, when by using the left foot you can get practically any register you want through the use of sixteen, eight, or four foot tones on the pedals?

Someone has asked why organ builders put on the last octave of pedals if they don't expect an organist to use them. Well, if they were not there, how could you bring in the four-foot tones even in the lower octave when they are wanted? Neither do we play accompaniments in the last lower octave of our accompaniment manual; but who would think of asking an organ builder to eliminate that octave? When we want a high flute passage, do we levy on the eight-flute and play in the last high octave, or do we put on the four-foot stops and play where it is most convenient? Through unification you can bring every pipe in the organ into play in two and a half octaves, but you couldn't do it unless the entire key-board was hooked up.

There is a feature concerning synchronized music, which has just popped into my mind, that promises a step towards normal conditions. Like everything else new, it is being run ragged; all the little second- and third-raters are now installing and charging less admission, and this means that in order to go them one better, the larger theatres will have to revert to their original orchestra and organist schedules. I am glad of one thing, though—at present, one doesn't have to sit through any more Paul Ash imitations by inferior jazz bands.

One notices a vast difference in the amusements of this city since Vitaphone made its appearance. I never have attended so many concerts and recitals by great artists. Every club, society and organization in the city is sponsoring some kind of big musical treat. Surely that is a lot of business which otherwise would go to the theatres—that is, if they were doing their share towards giving the public the kind of music it desires. There is no getting around it, but this country is music-mad! Every man, woman and child knows music, and the radio has done more in educating the people to know and love good music than anything else. Last Sunday I sat at my radio for five hours and heard the Chicago Symphony, the Anglo-Persians, the Atwater-Kent Hour with Josef Hoffman, and so on, with one artist right after another. There probably were millions of other people doing the same as myself; from the humblest to the finest of homes, listeners in all walks of life were getting the same lessons in music-appreciation by hearing composers discussed and their music compositions explained.

But what about the theatres that are supposed to be operating for the welfare of the public? Are they a help in promoting this great art of music, or are they a hindrance or a detriment? If you want to ask me, I'll say they are falling down on their jobs and making strictly commercial propositions out of the whole business, trying to defeat labor on one side, and to kid the public on the other. Just how long the public will stand being "kidded" is what will determine the status of musicians in the theatres. It looks to me as if these managers will drive the theatre-goers back to the legitimate play from which they took the business years ago, and through their greed to grab the entire show business will find themselves right back from where they started. For my own part, I would rather see and hear an old-fashioned ventriloquist and his dummies; their voices (the dummies, I mean), are not any squawkier, and besides, it is ever so much funnier and cleverer.

Continued on page 68

AVELYN M. KERR

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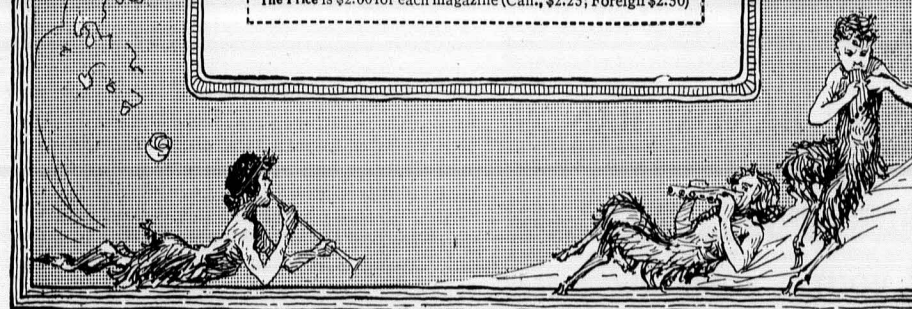
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Educational Music

A Review Column Conducted by

FRANCIS FINDLAY

Head of the Public School Music Department
New England Conservatory of Music

THE claims of the Oliver Ditson Company for their new *School and Community Band Series* are sustained and explained by the newly issued *Leader's Book*. This book, which was reviewed in an earlier issue on the strength of some strips of galley proof then available, goes far beyond expectations now that it is available in entirety. Such a wealth of valuable information is made available that it is difficult to know just where to begin in enumerating. The book covers a wide range, all the way from fingering charts for the various instruments—which by the way are especially clear and complete—to the more important elements of conducting and training a band. The one hundred thirty-odd pages are about equally divided between text and scores of the studies themselves.

The text gives reliable advice on the many phases of band organization, equipment, teaching the instruments, training in tone, intonation, rhythm, etc., with specific reference to the use of the study material in developing the desirable qualities of performance. It would seem invaluable to anyone interested in the development of bands.

Scores—except for the "cadence studies," hymns, chorales and part songs, and one example of the usual solo by cornet conductor parts—are full, a feature which increases the value of the whole series immeasurably. In the part studies, the scheme of scoring is uniform and of such simplicity that the leader will experience little difficulty in using them—except, indeed, he is inexperienced at transposition, which of course no band teacher should be.

The inclusion of piano parts is a valuable aid—a feature I am sure that users of the book will commend. The exercises offer well-planned material for concerted drills in the more important fundamental matters such as, tone, attack and staccato, slurring. They are also important as daily studies, but of course would have to be supplemented by practice on studies drawn from standard didactic works for each instrument, a list of which is included in the text.

The publisher is to be complimented on keeping the price of the *Leader's Book* so low (\$1.50), as it thus becomes available to all interested in the subject of band building, whether they are actually using the material in the development of the band or not. As a matter of fact, this *Leader's Book* represents a tremendous undertaking, and it is not to be wondered that the final assembling, editing, and printing of the work involved delays so that it was not off the press for several months after the Educational (students') books were available. Interested persons who, like the writer, formed their first opinion of the Ditson Community Band Series from inspection of the Educational Books without access to the *Leader's Book*, will have a much broadened conception of and appreciation for this series, with the two units at hand. Indeed, it would be impossible to comprehend the scope and intent of the Educational Books without the *Leader's Book*, which as the publishers state, is the key to the series.

THE LUDWIG DRUM AND BUGLE MANUAL by William F. Ludwig (Ludwig & Ludwig, Chicago).

One of the most attractively printed works of its kind I have seen. It is unusually well and clearly illustrated, and includes many attractive pictures of drum and bugle organizations. Regarding the drum instruction, I would hardly presume to criticize anything in the method of a drum authority so well known as Mr. Ludwig. The book gives the traditional drumming formulas with interesting drum exercises; the fundamentals are undoubtedly sound, and preparatory material fairly ample. The same may be said of the bugle instruction included in the book. Personally, I endorse the method of tone production advocated for young buglers. There are too many "easy ways" of learning to blow advocated nowadays, such as spitting a hair off the lips. Certainly they cannot all be correct, and although I am always open to conviction I lean toward the orthodox methods such as Mr. Ludwig advocates.

There is some excellent advice under the heading "The Spirit of the Corps" (p. 60), a drill and maneuver chart by F. W. Miller, several pages of effective drum and bugle music with parts for G and D bugles, as well as a good variety of drum solos, and much other useful material.

While the author recommends that the student secure the assistance of a good drum teacher, the book is apparently intended to serve also as a self-instructor in cases where a drum teacher is not available. It may be com-



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mended for the purpose, even though one might pick occasional spots in the text which could be slightly clarified or amplified for the benefit of beginners. All in all, a most worthy work.

INSTRUMENTS OF THE ORCHESTRA (Nos. 20522-23, Victor Talking Machine Co.)
Two double faced electrical recordings of fragments played in tune by each of the instruments of the modern symphony orchestra; pictures in colors and large enough to be used in the class room to give accurate impressions of appearance of the instruments; a handbook filled with interesting and important information about the orchestra and its instruments. These new recordings are a decided improvement on the former set by the same name. The pictures are also better than formerly. Information in the handbook is useful for "appreciation" classes, and of great convenience to the teacher, obviating the necessity of consulting many sources. On the whole it is popular rather than technical in scope, and of value chiefly as an introduction to the study of orchestral music and instruments. It should be supplemented by many records for separate instruments and sections, as well as for full orchestra, and many such are suggested in the handbook. The difficult task of giving a true impression of the tone and range of individual instruments in very short passages is for the most part well carried off.

With Our Subscribers

Wesley D. Nelson is a professional player and teacher of the cornet in Chicago, Illinois. He is connected with the White City Ballroom Orchestra (Al Lehmas, conductor), and directs an orchestra of his own.

Floyd A. Foster, leader of the Kinderhook Congregational Orchestra in Coldwater, Michigan, is quite versatile, playing saxophone, cornet, piano and other instruments.

James Aikens is a progressive student player of the violin at the Harney Studios in Lynn, Mass.

A. O. Brown conducts a studio in Evansville, Indiana, wherein are taught all the stringed instruments. He also directs an orchestra, and is especially interested in Sunday School orchestras.

D. P. Judson, who is in the oil and gas business in West Monterey, Pennsylvania, turns to music solely as a pleasure. He teaches and plays violin and cornet, and leads a small orchestra.

A. B. Kirby of Nichols, New York, is an orchestra and band leader in that city, as well as a teacher of all instruments.

Richard Gritsch is a professional player and teacher of piano and organ in New York.

A. J. Auger is an amateur violin and cornet player at Lewiston, Maine.

New York.—The National Bureau for the Advancement of Music has announced the regulations for state and national school band contests to be held in 1929 under auspices of the Committee on Instrumental Affairs of the Music Supervisors' National Conference.

Band Contests in both state and national events will be open to five classes, instead of four as heretofore. The first four classes will consist of bands in high schools and other public and private institutions with (a) and enrollment of more than 600; (b) an enrollment of from 250 to 600; (c) enrollment of less than 250; (d) bands organized less than a year. The fifth class will be composed of bands in junior high and grammar schools. Only bands in Classes A and B will be eligible to compete in the national contest, which will be held in Denver next May, 23-25; bands from other classes may participate, but will have to play class A and B music.

The closing date for entries in state contests has been set for March 1, and the committee will award prizes in states with a minimum of three entries. State trophies will be awarded the winners of first places in Class A in each state, and the winners of first and second places in the first two classes in state contests will be eligible to compete in the national contest.

Further information can be obtained by reference to the Year Book issued by the Committee, to be obtained from the National Bureau, whose address is 45 West 45th Street, New York City.

New York.—William L. Lange, who manufactures the Paramount Banjo, has instituted suit against another well-known banjo manufacturer for infringement of patent on resonator construction. Other manufacturers are involved and if negotiations on licensing agreements fail in results, Mr. Lange will again resort to the courts to sustain his contentions.

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(3) "POSITION WANTED," "LOCATION WANTED," and similar advertisements which may be of service to our subscribers by connecting the wires between the musician and the job, will be given any reasonable number of free insertions.

(4) We reserve the right to reject any copy which may not comply with the above stipulations, or which may be, in our opinion, in any way objectionable. In justice to our advertisers, whose patronage makes it possible to issue this magazine at a nominal subscription price of \$2.00, we cannot accept for free insertion any copy which may be classified as business advertising.

FOR SALE—King C Melody saxophone, brass, excellent condition, with case, \$40. Shipped C. O. D. subject to examination. Write MUSICIAN, 5 Ann St., Boonville, N. Y. (1)

WANTED—An expert copyist and an expert arranger for editorial positions. Send sample of work and state qualifications. Address BOX 191, The Jacobs Music Magazines, 120 Boylston St., Boston, Mass. (p-1)

BAND MASTER—Organizer, leader, teacher, desires to open communication with any community or concern desiring a band. I will give your town a band in 90 to 120 days from date of first rehearsal; a new plan and a new proposition. The band will not cost a cent to the promoters nor to any but those who benefit by the instruction, i. e., the band members. School boards, boards of commerce, society or industrial executives may learn something new by inquiry. I will give you a band in stated time on guarantee basis. You give me 30 boys, I will give instruction and instruments at fixed price for the term. I will deposit \$1000 in your bank to guarantee good faith and fulfillment of agreement. I would prefer S. or S. W. states, am now in S. Colorado. Address BANDMASTER, 206 Pine St., Trinidad, Colorado.

WANTED LOCATION.—Trombone, player, machinist, electrician, piano tuner. Address MUSICIAN Box 984, Casper, Wyo. (1)

EXPERIENCED CLARINETIST—And saxophonist, and public school teacher, age 28, desires position conducting orchestra or band, or part time work with mathematics. Four years' experience in teaching mathematics, and fourteen in music; college education. References on request. Will go anywhere. Address BOX 192, The Jacobs Music Magazines, 120 Boylston St., Boston, Mass. (12-3)

WANTED—A used Wilhelm Heckel (Biebrich) bassoon, with modern keys and improvements, must be in good tone and condition. AUGUST KUJALA, 312 Parkman Road, S. W., Warren, Ohio. (p-1)

FOR SALE—Good hand made violin used by professional 20 years; sent on approval; write me. BOX 178, Ashley, Ohio. (1)

FOR SALE—Lot orchestra and band music; also piano and pipe organ music. CHARLES COOK, 2406 E. Lafayette Baltimore, Md. (p-1)

FOR SALE—1 silver plated gold bell slide trombone, high and low p. slides, almost new, never used, Lyon & Healy make, with case slightly worn, cost \$100. Will sell for \$50. E. J. MARTIN, Coventry Court 8, Dubuque, Iowa. (1)

GERMAN STRING AGENTS WANTED—Sole Agent with stock in Chicago wants agents all over the U. S. A. to distribute strings of reputation of IA German manufacturer. KARL A. NEISE, 123 West Madison St., Chicago, Ill. (p-1)

BANDMASTER—Teacher of violin and all band instruments desires permanent location, municipal band or school work preferred, consider anything. Play violin, baritone and saxophone. ARTHUR MIDDLEBURY, 410 11th St., Wausau, Wis. (12-1)

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KEEPING POSTED

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

Additional Keeping Posted on Pages 3

THE morning's mail, a few days back, brought us for examination, a Tuxedo Saxophone Strap, manufactured by N. B. Bailey, of 368 Seventh Ave., San Francisco, Cal. It appears to us as an article fulfilling all the claims held for it. The leather of which it is made is soft and pliable and of a nature to successfully withstand wear. We handed it over to a young lady saxophonist to make a trial of in practice, and she liked it so well that we had some difficulty in getting it out of her clutches. The patented lock slide appealed to her greatly and she made particular comment on the snowy white fleece lining which, she said, was an excellent help in keeping dainty frocks dainty. The manufacturers are offering one week's trial on this specialty to the "you've got to show me" fraternity.

ALFRED & COMPANY, of 1658 Broadway, publishers of Yamekraw, announce that *The Mediterraneans*, who broadcast under the direction of Hugo Mariani over the WJZ hook-up, have used this number on three of their recent programs. The piece is by James P. Johnson, and is named after a negro settlement outside of Savannah, Georgia.

This house has just released the first published transcription of the well-known *St. Louis Blues*. It is a "hot" arrangement, and was done by Rube Bloom, composer of *Soloquy*.

AN interesting leaflet issued by Ludwig & Ludwig of 1611-27 North Lincoln St., Chicago, Illinois, is titled, *The Three Basic Rudiments of All Snare Drumming*, and is written by William F. Ludwig, president of the company. It takes up in turn the "single-stroke roll," the "long roll," and the "flam." The instructions are clear, and diagrams accompany each subject making the whole a comprehensive little treatise on the strokes which form the foundation of the drummer's art. To anyone interested, we feel sure that Ludwig & Ludwig will gladly mail a copy upon request.

THE fall number of *Musical Truth* is at hand. This little publication, issued by C. G. Conn, Ltd., of Elkhart, Indiana, as usual, carries a goodly share of interesting pictures, as well as matter of general interest to players of brass and reed instruments. Get on the mailing list—it's worth while!

MR. J. PROCHASKA, manufacturer of *Real Reeds* for clarinet and saxophone, calls attention to two additional items in his advertisement this month: alto clarinet reeds and bass clarinet reeds. *Real Reeds* are handmade, from selected cane, and Mr Prochaska supplies many leading clarinet and saxophone artists with reeds especially made to suit their requirements. 198 South Street, Elmhurst, Ill.

SPECIAL stationery for musicians, dance teams and the like, is the offering of the Royal Music Company, who this month make a special proposition on letter heads, envelopes and cards embellished with suitable illustrations. This concern also announces a "form letter" service for professional musicians and orchestras. (3103 Franklin Blvd., Chicago, Ill.)

Milwaukee Notes

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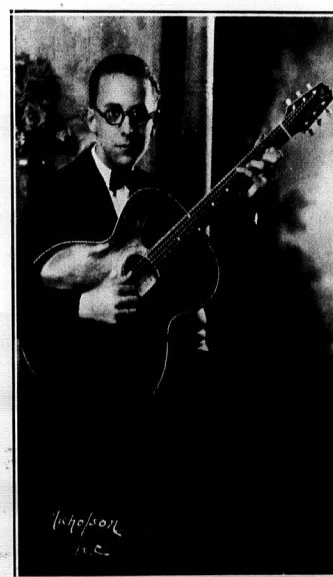
I would give most anything to be able to start another argument, but since Wisconsin lost the football game last Saturday and I wrecked the "Commander" (my machine) racing with one of those Minnesota farmers, I haven't much argumentative spirit left at present. I went right over the line on the field and took one of the goal-posts with me—you know, one of those kind the telephone company insists upon putting up along the side lines to keep wandering tourists out of the ditch. But I won the race; I hit the pole first. No, there were no lives lost, just a rush of business for the automobile mechanics. Just now I am all out of arguments and alibis, and have joined the ranks of the dodging pedestrians for the next few days. But believe me! in these days I feel safer in the machine than on the streets, with all the terrible men-drivers running around loose. There, that ought to start something!



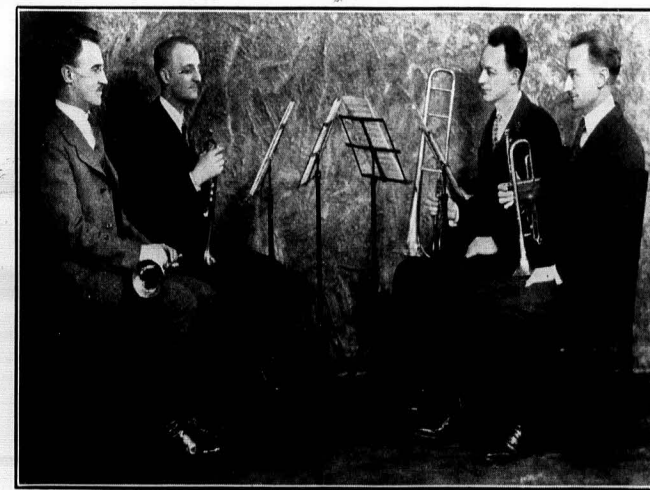
The Smith-Spring-Holmes Orchestral Quintet which specializes in high class programs and has been quite successful in the recording field. Both Mr. Clay Smith (left) and Mr. G. E. Holmes (right) are well known composers of songs and instrumental music. (Courtesy of Buescher Band Instrument Co.)



And here is Alice Oakason who swats the sheepskin in Irene Franklin's Musical Girls. If such a ridiculous thing were possible as our being one of the drums pictured above, we would be in mortal terror, because we would infer from the athletic costume of Miss Oakason that the young lady intended to get right down to business, and that we were due for one gosh-awful thumping. (Courtesy of Ludwig & Ludwig.)



Wallace Shiffer, seventeen years of age, who in a short two years of guitar playing has been able to master music which would stay the hand of many an adult player. An enthusiastic student of harmony and theory, he makes his own arrangements of piano classics for the instruments, and in addition has memorized quite a repertoire. A future is confidently predicted for this young man by his teachers at the Amarion School of Fretted Instruments, Kansas City. (Courtesy Gibson Inc.)



The Fanfare Four of which Harry L. Jacobs is 1st trumpeter; the Gault brothers, George C., Hugh E., and Frank L., completing the ensemble. This organization will broadcast over Station WMAQ (Chicago) through the courtesy of the York Band Instrument Co., every Tuesday night at 8.30 Central Standard Time, commencing January 8th.



We present a communication received with the above picture of "Sweet Elane" Hammond (Los Angeles), which speaks for itself. "Here's another California Orange Blossom. Paramount is not to be outdone. Bring on your California Beauties—we'll match 'em." (Signed, McCarthy.) Now "McCarthy" is advertising manager for Wm. L. Lange and we should by rights have barred his entry, however, we just couldn't bring ourselves to do it.



The Honey Bunch Orchestra of South Wayne, Wisconsin, so named because it is directed by a prominent bee-keeper of that place, and because two of the young people of which it is comprised (the Wehingers) come from a long line of bee-keepers. From left to right: Gertrude Wehinger, baritone; Edward Wehinger, violinist; Glenn Wood, cornet; Stella Wood, pianist. G. A. Wood, father of the two last named, directs the group.



Adrian L. Goslee, who plays drums in the pit and on the stage at the Saenger Theatre, New Orleans. He is under the baton, in the former instance, of Castro Carazo, and in the latter under that of Art Landry. The stage band is one of the finest in the south. (Courtesy of Slingerland Banjo & Drum Mfg. Co.)

