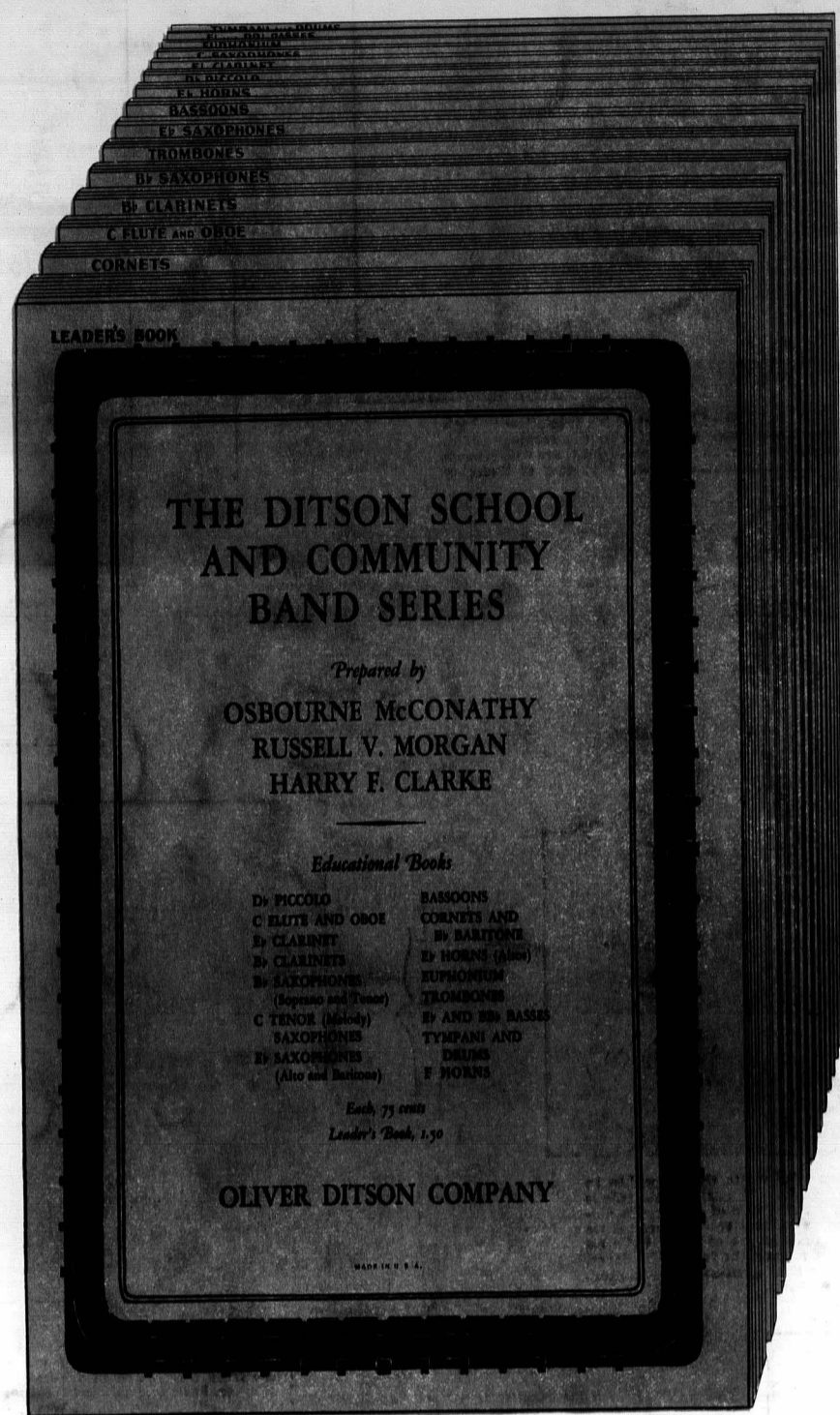


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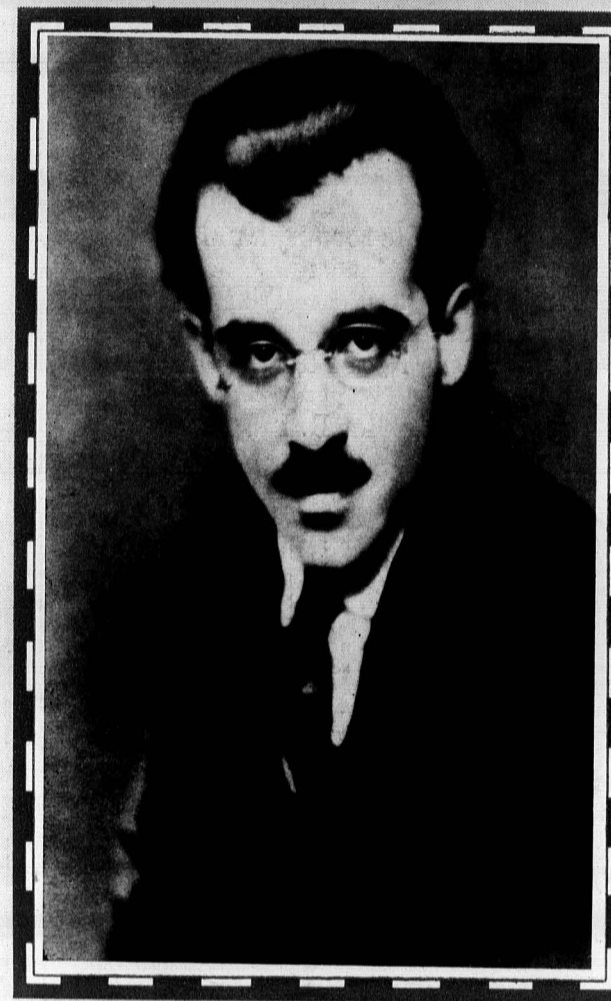
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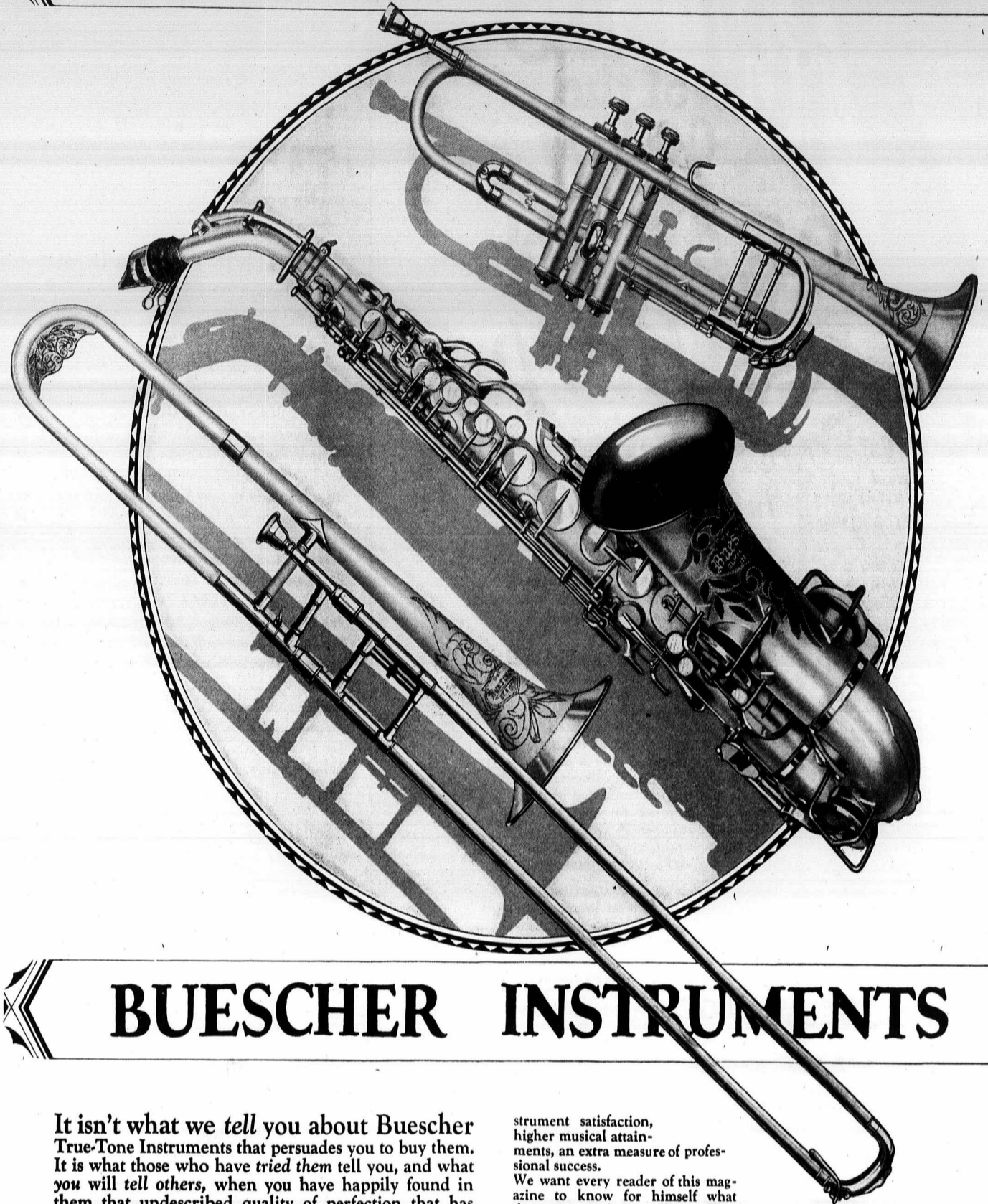
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- E<sub>2</sub> Baritone Saxophone
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**North Central Music Supervisors' Conference**  
Meeting to be held in Milwaukee on April 16, 17, 18, 19, 1929.

**Southern Conference for Music Education**  
Next meeting to be held in Asheville, North Carolina, March 6, 7, 8, 1929. Frank E. Biddle, local supervisor.

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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.

JACK WAINWRIGHT of Fostoria, Ohio, head of the Wainwright Band and Orchestra Camp which is located at Lake Oliver, La Grange, Indiana, is going to see to it that the boys who attend camp next summer are not going to be hungry. In a recent letter to us he writes: "We have some great plans for the future which include a large dairy in order to have our own milk, butter, and beef. Chicken houses are being built at present, and we have placed an order for 1000 chickens for March delivery, in order to have plenty of chicken dinners next summer. We have hired a special poultry man who will take care of all this work so that we will have plenty of eggs and chickens. We are also arranging to raise all our own pork. With the 200 acres of land we expect to grow all our own vegetables, etc. We are putting out 200 fruit trees this winter, and within two or three years we expect to have a most complete farm to produce everything necessary to feed the boys, as we believe the better the food, the better the camp and results obtained." All this sort of makes us wish we were a boy again.

A NEWLY formed publishing company, the Crawford Music Corporation, has recently opened offices at 145 East 45th St., New York City, with Erno Rapée as Managing Director and Sol Cohan, formerly with the Irving Berlin Standard Music Corporation, as Manager. The company has under contract a number of popular and gifted composers, some of whose compositions were released last month. The catalog of this concern will contain music for theatre, school, organ, orchestra, saxophone, banjo, etc., and they announce that in addition to their own publications they have secured the sole and exclusive selling rights of the Francis Salabert and Gaudet editions of Paris, France, carrying such names as, Beethoven, Bach, Tschakowsky, Moussorgsky, Honegger, Chaminade, Debussy, Massenet, Gabriel-Marie, and many others.

We welcome the new company and wish it a long and prosperous career.

THE *Orchestra Leader* of 1928-29, published by Carl Fischer, Inc., New York City, is a comprehensive list of special offers on orchestral and picture organ music, methods, etc., issued not only by this house but by several of the representative publishers of the country, as well. Included also are items from the Carl Fischer violin list.

The *Violinist's Treasure Book*, issued by the same concern, is best described by the following from the Foreword: "It contains a choice selection of graded violin material with a quantity of thematics. Many new works never before listed are included. Old violins, several of which have just been received from our European representative, Mr. Hermann Fischer, are described. Some of these are accompanied by reproductions of their labels. Our special lines of violins made by modern masters are mentioned, as well as bows, cases, and other accessories."

LEEDY DRUM TOPICS for December, 1928, is of particular interest to all musicians who play for their livelihood inasmuch as it contains an opinion having to do with the matter of synchronized films, rather more glowing in character than is many times the case. We know that the Leedy Manufacturing Co. of Indianapolis, Indiana, will be glad to send a copy of this number to all who request it.

SOPRANI, Inc., whose North American executive offices are located at 2206-8-10 Fourth Avenue, Seattle, Washington, have just sent us a beautifully conceived and impressive appearing catalog presenting and explaining their line of accordions and piano accordions. This line is extensive indeed, both as to price-range and type — the former running from thirty-five to eight hundred and fifty dollars, and the latter taking in the German or Scandinavian type, the Piano, the new Chromatic, and the combined Piano and Chromatic model. The brochure contains much interesting information of a general character such as the fact that the accordion outdates the pipe organ by more than a century. We suggest that those interested write to Soprani, Inc. at the above address, requesting that one of these catalogs be mailed to them. This concern informs us, by the way, that they are on the lookout for live-wire agents in various sections of the country.

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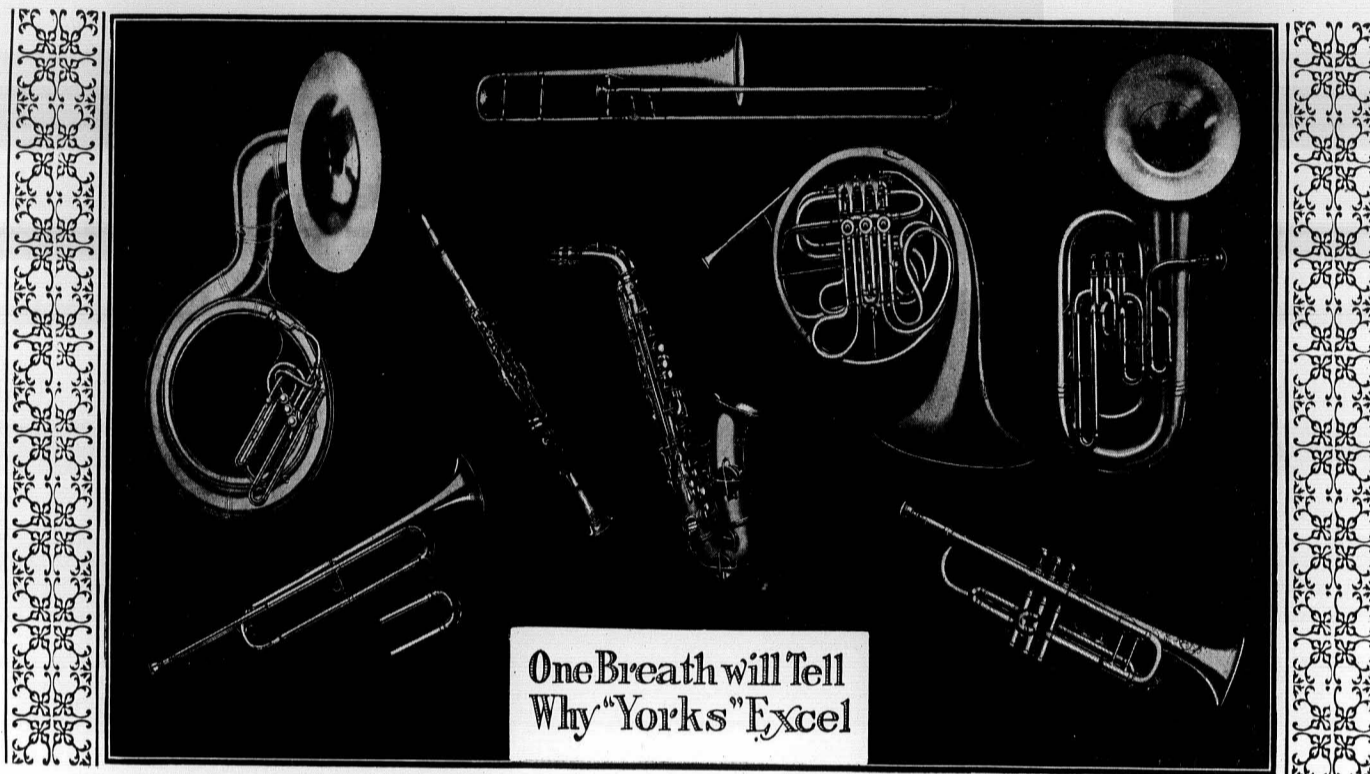
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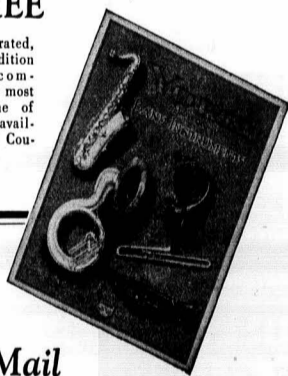
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## This and That

WE RECENTLY received a notice from the U. S. Civil Service Commission concerning an examination for the position of band leader to be held for the purpose of filling vacancies in the Indian Field Service and other vacancies requiring similar qualifications. There was one line which caught our eye: "The entrance salary is \$1,440 a year, less \$180 a year for quarters, fuel, and light." We immediately got out paper and pencil and with no great difficulty reduced the amount to read, in civilian terms, approximately \$24.25 per week, rent free.

We were not much impressed with the government's generosity expressed by this sum, particularly when we took into consideration that the unfortunate—we beg pardon—lucky candidates who passed the examination would have to clothe, equip and uniform themselves. We have a fairly well founded impression that they are expected, in addition, to eat out of this munificent sum.

We are told that conditions are so bad in the districts where these men are sent, that because of them and outside of the Scrooge-like attitude of the government in the matter of pay, it is almost impossible to fill the vacancies. In fact, so difficult is it in this country to find musicians enough deficient in ambition to accept the ridiculous pay and intolerable conditions which go with the position that the candidates are not even expected to be able to read, write, or figure! This is a Civil Service position and here is food for grim thought when one considers that there is no other job in this service where illiteracy is no bar to eligibility. What an utter contempt must our government have for music that it should be guilty of an insult such as evidenced by the above!

—N. L.

### Consider the Pay Check

IN INVESTIGATING this matter of the Civil Service band leader we ran up against some rather interesting figures concerning the Army band leader which may make it somewhat plainer to the lay musician and public alike why these latter men are fighting to be recognized on the same basis as officers of the line, the medical and veterinarian corps, chaplains, and so forth.

Upon his appointment a young band leader draws \$148 a month, subsistence and rental allowance additional. After eight years he will draw \$162.80 with no increase in subsistence and rental. If he is lucky, and can stand the humiliations and social snubbings which go with the position, at the end of twenty years he can draw the maximum pay of \$203 a month, but with the same subsistence and rental allowances received at the time of his appointment.

On the other hand, a young lieutenant just graduated draws around \$138 a month, with rental and subsistence allowance. At the end of six years (without promotion of course) he is entitled to something like \$183.33 and if he has dependents his rental allowance is increased by fifty per cent and his subsistence allowance by one hundred percent. At the end of twenty years, he can hope at least to attain the dignity of Major and an allowance of \$380 a month, with hopes of further promotion.

From the above facts concerned with subsistence and rental, one would take it that the War Department rather frowns on band leaders' perpetuating themselves. These musicians are evidently looked upon as poor eugenic risks by the super-men who comprise the General Staff—otherwise the latter certainly would have made some provision for the maintenance and care of such dependents of band leaders as might accrue during the passage of years.

A future shave-tail louie—yes, by all means, but a nascent band leader—m-m—er—ahem!

The situation is best expressed in the words of an army band leader with whom we recently talked. He said in part:

"Here we have the whole thing in a nutshell: All officers of the line, medical corps, chaplains, veterinarian corps, etc., have an incentive to serve faithfully and improve their respective efficiency, by reason of the promotion system. An older and experienced man becomes of more value to the government and is thus rewarded. His service and occupation becomes, and is, a carrier.

"The band leader must study and improve himself just as much as the regular commissioned officer to be valuable and of real service to the government; and as he becomes more valuable to the service he does not receive increase in pay and advancement in rank commensurate with his services. Incentive is lacking, and unfortunately with other disadvantages, such as social ostracism, inferiority complexes, and so forth, he runs the danger of deteriorating in character, ability, and interest.

"The result is a tendency for the best band leaders to resign in order to better their conditions in civil life. This many have done and the best available material for band leaders is more and more refusing to make the Army its carrier, as is proven by the action taken by some of the best graduates from the late Army Music School.

"The men among the Army Band leaders who are identified with the present struggle for recognition, are among

the best material and the most valuable in the service those who are satisfied with existing conditions are fully paid, perhaps overpaid in some instances. The government will receive value, should insist upon getting it, but will not get more than just that.

"If the government can obtain suitable service under the present system, then there is nothing wrong with it."

However, the men who are putting up the fight for a recognition of the proper status of army band leaders believe that the government cannot receive proper service under these conditions, and we are more than inclined to agree with them. As mentioned in the editorial above, our government has evidently a great contempt for music, a contempt in this instance reflected by our war lords, and one which almost, if not quite, equals that being shown at present, by the motion theatre managers.

This attitude is not, by any means, just. A band under certain conditions can be as important as a battery; in fact, the late war proved that the importance of bandmen in the matter of furnishing the necessary relaxation to a horror-hounded soldiery was too important to allow them to be used as stretcher bearers—a post to which, until that time, they had always been assigned in time of actual conflict. That a band leader should be denied the privilege of advancement in pay and rank is not only unfair, it is a reflection on the entire membership comprising the profession of music; composers, conductors, and interpreters alike. American musicians, in the late war, rendered invaluable service to their country. That they should be looked upon, either in the matter of importance or in fact, as inferior to the members of other professions in the Army, or out of it for that matter, is something that we cannot regard with anything less than indignation. The slur, implied or actual, is intolerable.

—N. L.

### Urgent Business!

WE notice in the Army and Navy Register a list of various measures awaiting action by Congress which the War Department wishes pushed through with the utmost expedition; it is divided into two sections. The first of these, Priority A (Urgent and Important Items), is desired "to promptly terminate unsatisfactory conditions, to permit the formulation of estimates, or for other manifest reasons." The italics are ours.

Under Priority A we find a bill which provides the rank of major-general for future chiefs of bureau of insular affairs, and one providing for the advancement on the retired list of the Army of three major-generals. We do not find any bill under Priority A concerning the status of Army bandmasters.

Under Priority B (Items of Importance), which includes "those bills deemed of such importance for orderly and economical administration that enactment during the Seventieth Congress should be assured," (the italics are again ours), we find a bill to provide the same rate of promotion for chaplains as now obtains for the medical corps, giving the Chief of chaplains the rank of brigadier-general in committee. Again we are disappointed not to find any mention of a bill concerning bandmasters. Evidently the rank of a bandmaster is entirely foreign to the "orderly and economical administration" of Army affairs, while that of a sky-pilot is, to the contrary, of vast importance to the same end.

We are modest enough to admit that the War Department, without doubt, knows more about such matters than we—but it all looks passing strange to us!

—N. L.

### New England High School Orchestra at the Biennial Convention of the National Federation of Music Clubs

Ten thousand delegates and visitors who will attend the great Boston Convention and Festival of the National Federation of Music Clubs the fore part of June will hear the New England High School Orchestra, according to plans now being completed. The Orchestra, with 234 players, will give its second annual concert in Symphony Hall, Boston, Saturday afternoon, May 18, and will again be assembled, probably on June 16th, to repeat the program for the Federation.

The list of attractions thus far announced for the Federation Convention by Mrs. William Arms Fisher, local chairman, is one of the most imposing ever brought together in America, and includes leading choirs, choruses and instrumental ensembles from nearly every section of the United States and Canada. These organizations together with individual artists, the Biennial Contests for young singers and instrumentalists, and other features of the Convention, will provide a gala Festival of ten days' duration.

To have an important place on such a program is a signal privilege that will be appreciated by New England schools and their representatives in the High School Orchestra, and it is only fair to say that the privilege will be shared in generous measure by the Federation delegates who hear this remarkable ensemble—the pick of New England's High School Musicians.

Francis Findlay, Head of the Public School Music Department of the New England Conservatory, will conduct the orchestra. The manager is Harry E. Whittemore, Director of Music, Somerville (Mass.) Schools, and former president of the Eastern Supervisors' Conference. (See pages 67-68).

# WORDS AND MUSIC

## 'Specially Words



By

EDITH MINITER

WHILE throwing rocks at other and mauver decades, why confine ourselves so generally to considering clothes and nothing else but? Of course our clothes make us more moral than our mothers, because our mothers preserved purity by hiding legs in long skirts, and we take care of reputations with practically no skirts at all, but improvement really must be more than a mere matter of shimmies, whether shaken or shown. Therefore, let us, for a moment, make a quick change, as it were. Let us consider the songs rather than the shifts of the past, especially the words. Let us get up on our lingo as we discover that nothing written prior to the armistice is possible, if Truth is Beauty, (and so one of the Arnolds—Matthew or maybe Benedict—certainly convinced us long ago).

Now in order to prove statements one has often to pick and choose in the way of illustration and be careful what one selects at that. For instance (addressing oneself again to dress), wanting to show the utterly abominable character of female attire in a past generation, one portrays a woman with a 13-inch waist, a hoopskirt, a bustle, pantalets, a train and a flat sailor hat. Whereat everyone shudders and turns to admire the damsel on the next page, who has practically nothing above her garters but ear-rings and a lipstick. Of course the crinoline, bustle, et als, were never displayed at any one time. To prove a contention an era extending over 40 years has been ransacked, and the chief horror of each decade extracted.

### Today the Gals Make Whoopee

With songs, however, one has merely to close one's eyes and grab to secure just what is needed.

For instance—  
Father, dear father, come home with me now,  
The clock in the steeple strikes one,  
You said you would come straight home to mamma  
And me when your day's work was done.

It's not the 18th amendment that makes this obsolete. It's simply everything. Town clocks do not strike. What's the use, they can't be heard for auto horns. And only very rich and extremely antique edifices have steeples. The modern church can't afford to build one, and most of the ancient churches tear their's down because it costs so much to keep 'em in repair. Again, no normal female

child expects pa to be home by one. Why, at that early hour—the very edge of the evening, one may say—she isn't home herself.

Another ditty that comes to mind out of memory's album was called, *Bring the Wagon Home, John*. Setting aside the pretty self evident fact, that John would hardly be out with a wagon, it is difficult to imagine anyone wishing him to bring one home. Most any object in the way of a bundle—even a new ball and chain—would be preferable. But not a wagon. It would take up too much room in the kitchenette. And most folks eat right there now, snaking things hot off the gas stove—what's that? *It ain't a tea wagon that's meant?* Well, the same holds good with any old wagon. And if John got hold of a good period thing like a Conostoga or a democrat, why not sell it to H. Ford? He ought to be good and tired of bringing home nothing but the bacon year after year.

### A Home of Other Days

Speaking of home, do you remember Maggie Murphy's? There was

An organ in the parlor,  
Just to give the house a tone,  
And music every evening,  
At Maggie Murphy's home.

Well, the last two lines may not be too far from fact today, but it's not the organ that's to blame. Probably no one in Mag's set knows what an organ (parlor) is like. All the organs they're acquainted with are pipe and mouth. They get 'em from XYZ or ZAP and then try frantically to switch to Schenectady, which offers saxophones.

Imagine Annie Rooney in this cynical world:

She's my sweetheart,  
I'm her beau,  
She's my Annie,  
I'm her Joe:  
Soon we'll marry, never to part—

Oh, you will, will you? Statistics say chances are just 98 to 100 per cent pure against it in this year, 1929.

How they crowd upon us—those songs of which 'tis not true to say they never grow cold. *My Mother Was a Lady* (Like yours you will allow)—but who so gauche today as to admit a ma who's anything but a red hot mamma or a jazz baby? Or *Break the News to Mother*. Impossible! Mother has cut her eye teeth, likewise loose, and nothing's news to her.

MRS. MINITER is the daughter of the late Mrs. Jennie E. T. Dowe, a well-known writer of Irish songs in the days when Gilder was editor of the Century, in which over 100 of her songs were first published. Mrs. Minter makes her home in Boston, in Allston, but is at present in North Wilbraham, in western Massachusetts, where she is writing about antiques for the magazine *Antiques*, the Boston Transcript and similar publications. She has had poetry in the Century and many other magazines, stories in Collier's, Post, etc., and the firm of Henry Holt published her novel "Our Natupski Neighbors" in 1916. This is a story of Polish people in a New England environment and has been a distinct contribution to "Americanization" work, being required reading in many schools.

Mrs. Minter was born in Wilbraham, Mass., and made her early home in Worcester, where she was married and left a widow very young. She has been connected with Boston journalism for many years, having edited the Home Journal, one of the famous old Boston weeklies, for thirteen years.

There used to be a darling ditty dubbed *I'm Only a 'Ttle Dirty Dirl* which ran something like this—

I love to sit upon the floor with nurse by my side  
Or munch a great big apple my rocking horse astride—

### Lies—All Lies

That "astride" is the only modern touch. Nurse wouldn't dare sit on a floor today, 'twould be unhygienic and crush her uniform beside. As for munching great big apples, that's where the farm bloc kick comes in. Nobody does it. Even when scrumptious red Mackintoshes were offered at the Yale-Harvard game cheaper than peanuts, they wouldn't go. Girls, it has been sagely declared, will not gnaw.

They used to trill *Gold Will Buy Most Anything but a True Girl's Heart*, but it's lost power of application, and *Heaven Will Protect the Working Girl* is an anomaly, the working girl requiring no double for her own performance.

I see by the papers, which I can read just as well as Will Rogers, that they're putting up a monument to Paul Dresser, who composed *On the Banks of the Wabash*. It's on one of 'em they're putting it up. Paul Dresser is no more, which makes a monument appropriate, but I don't think the writer of the words should be ignored if consideration is being paid to dead ones. You know the story? It is alleged the lines were written by Paul's brother Theodore, who retained the family name of Dreiser. He meant 'em to be took sarcastic, but they never were, and the song attained immense popularity. Of course this could never happen today, because one can't love a lyric that is all lies.

Oh, the moonlight's jair tonight upon the Wabash;  
From the fields there comes the breath of new-mown hay;

Through the sycamores the candle-lights are gleaming

On the banks of the Wabash—far away.

From any fields now comes scent of gasoline, and what gleams is head-not candle-lights; while the Wabash isn't fur off at all. No place is fur off, not even that N. Pole. As for that other line

I loved her but she thought I didn't mean it

A couple of boshes. No gal thinks a fellow doesn't mean it, no matter at all what he thinks.

The Harris songs—*After the Ball is Over*. Stop! This is as wrong as the song Eddie Foy once broke into New York with. It was called *When the Lights Go Out*, and being slightly

risqué went big all over the middle west. But it was a terrible flop in New York, where, as the manager heatedly explained after a frost, lights never go out! Thus, there never is any "after" to a ball. When dancing ceases, the sun has long been up, and there's no dawn for a heart to break in. So the gang goes some place for bacon and, being hard boiled, breaks egg shells instead.

Another unimprovable production is that *Ben Bolt* which du Maurier made famous by having it sung by Trilby, both when hypnotized and not. Dead from each trochaic foot up. It is indited by a friend of Ben's youth, who went back to the old town, and found nothing as it ever had been—nothing. The wheel of Appleton's Mill was all shot to pieces; the schoolmaster was dead; the spring didn't run like it used to; the schoolhouse had laid down on everything, and Alice—Alice was gone, too.

They have builded a grave, etc.,

And sweet Alice lies under the stone.

After one is done trying to guess what contagious disease carried 'em all off, it is explained that 12 months 20 times have passed, and

Of all the boys who were schoolmates then,

There are only you and I.

That is, twenty years had entirely done away with youths, adults and real estate. (Thomas Dunn English was always ashamed of having written this, and mad that when he had nearly lived it down du Maurier had to revive it.) Nothing short of a regular epidemic could warrant such a production now. Ben Bolt in 1928 would have to tell about a bimbo who

wandered home after at least fifty years' absence, and even then he'd be apt to find the old schoolmaster simultaneously fighting for a pension and refusing to be retired on one, while Sweet Alice would have just bobbed her hair and be saying over the phone, "Yes, I done it for my own good. I certainly don't intend to be took for a back number yet."

Well, I guess this will be about all. *A Starry Night for a Ramble*, does not affect the modern miss, who asks, "What it is—a ramble?" because she does hers in an automobile, and stars make no difference. And so for that pathetic piece, *I Cannot Call Her Mother*, why, who does? She is "old dear" in a patronizing tone, when she isn't Liz or Poll. From mother to ma was a generation, and the present is something else again. If it's a divorced child speaking, as one suspects, it is better to be safe and say "Pa's last wife," because if she's young and pretty—and they generally are—she won't want to be addressed as Mother-r-r by a great galumphing 13-year-old. Why, with her war paint on, she hardly looks the 10 years she confesses to herself.

Some of the "sad" songs that used to raise sobs seem anything but woeful to us.

Just one year ago tonight, lone,  
I became your blushing bride,  
Changed a mansion for a cottage,  
To dwell by the ocean side.  
And you told me I'd be happy,  
But no happiness I see,  
For tonight I am a widow,  
In a cottage by the sea.

Well, for crying out loud! Anyway, he left her the house. Hadn't that ought to be considerable consolation?

There have always been "girl" songs, but the lovely girls all used to be dead. It seems to have been a profession, like running a Beauty Shoppe. There was apparently something unethical in any song written about a girl who was alive. If one hankered to be a song heroine one had to die. This was perhaps hard—but then one had only to die. There was no other requirement. Take the songs of other lands—Annie Laurie was obliged to have a neck like the swan, long and wriggly. Kathleen Mavourneen had to be a sound sleeper

What, Kathleen Mavourneen,  
Art slumbering still?

But "They tell me thou art dead, Katie darling," that was all one needed to know about her. "In the hazel dell my Nelly's sleeping," was sufficient. Nelly never had to do another thing.

Enough is enough; It's surely proven that the girl who used to sing "I cannot sing the old songs" doesn't need to explain why not. Even

Goodnight, ladies,  
We're going to leave you now

brings a short and hearty laugh from those same ladies. Why break up the party? One doesn't say goodnight to the gals today. It simply is not done.

# BITS of BLUE

By

IRENE JUNO

THEATRE musicians as a whole, and with reason, I must admit, have been somewhat downcast over the situation arising from the advent of mechanical music into their field. It is good to note that there is a break in the clouds and the blue sky is beginning to peep through. I am quoting below, from the pages of no less an authority than *Variety*, and as Hardie Meakin says "Variety is the recognized trade paper of the world when it comes to authentic reports on show business in every line. Listen children:

"Silent show at ten cents less beats sound, Topeka, Kansas. Week was notable for the fact that for the second time since sound came in, the Grand (wired) was below the Jayhawk (silent). The Grand showed *Tempest* U. A. and the Jayhawk had *Mating Call* and the last half *Show People*. How was that?

Sit up and lick your chops. Here are some more: "Silent Bow outdraws synchronized Rogers. Clara Bow at the Fifth Avenue (silent) put it over the others in Seattle in spite of sound being in its first few weeks at the other houses."

Big headlines announce "Silent house, the Hip, led Toronto for the first time since talkers in. \$12,000 at the Hippodrome with *Night of Love* and a stage show. Talkers have been in Toronto for six weeks."

"New Orleans, La.—E. V. Richards of the Saenger chain is still dazed from the blow the Liberty gave him. After wiring at \$18,000 cost it was hooked up at \$3,500 a week cost and second run pictures were tried. The first week receipts were about \$1,600." Figure the loss if you're good at math.

"Boston off. Drops near \$35,000 with first talker at Met. *Home Towners* failed to click in spite of favorable notices. Business way off." How is that for a report on the town where the folks are supposed to know all their vegetables, including their beans and onions?

That the producers have lost their yen for the 100% talkie is deduced from the following! *Los Angeles, Calif.*: "Fox is preparing to make a big super special and silent. Tentative title is *The Sun Dodgers*. Universal comes out with the statement that the present proportion plan for dialogue on the average feature is fifty-fifty. Company summation is that the fan is bound to miss the action on

which screen entertainment is based and will not permanently accept the slowed movement unless the latter be of exceptional character."

*Los Angeles, Calif.*: Warners cut from 100% to 75% on dialogue. Warner Brothers, pioneers in the full length talking feature field, will make no more 100% talkers. The several 100% already completed are still waiting release. It is claimed past experience has shown the all-talking film slows the action, confining too much to close ups of two people, causing the audience to tire.

The *Los Angeles Herald* sent out 259 questionnaires about the silent and talkie situation with the following result. Talkers 145, silent 104. Almost as many liked silent as talkers. As to completely scrapping the silent, 215 said "By all means go ahead and make them," while 38 voted for elimination. In answer as to preference, house orchestra or synchronized music, vote was 192 to 37, favor of house orchestra. Only 60 were in favor of limiting sound in picture to sound and music, while 173 voted against the limitation. As to the query, "Do you like part talkers?" 153 objected to this brand of product and 98 were in favor.

In answer to the all important question as to the talkies being a good enough substitute for stage plays, 233 declared it could never take the place of the spoken drama and 91 thought it could.

In an article entitled "Thirty-three-and-a-third, or Fifty Per Cent," *Variety* says: "Talkers are sliding back to take their place as 33% or 50% on future productions. First because the public soon indicated a lapse of interest in the novelty of conversation from screen performers. Second because the dialogue must be particularly brilliant to overcome the handicap of slow action which it imposes.

"Besides it seems ridiculous for an industry which has struggled for almost thirty years to emerge from the Nickelodeon era to go back to making the hokiest of hoke

pictures and puff out its chest over making the first sound film with trains, a throw-back to the *Great Train Robbery*.

"That span of the sound frenzy, which pictures such as these signify, is already gone; if not as far as the industry is concerned, it is on the part of the public which has been feeding the eye, ear and mind the past summer.

"If there are unbelievers, those studios which from now on turn out these elementary features on the supposition that sound or dialogue will carry them, are bound to find out—and quick."

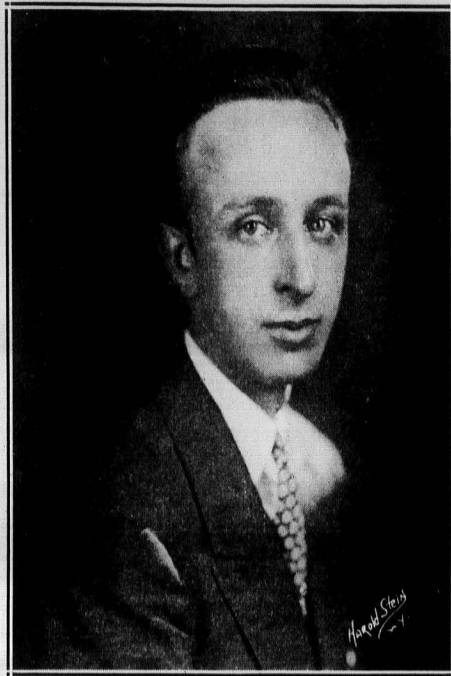
The 100% or all talkie is doomed because the public won't stand for it.

Mention is also made of the squawking of the exhibitors over the increased rental and booth costs which even the elimination of orchestras doesn't offset, if film is not sufficiently strong to beat normal grosses. It is also true that the studios can't afford to overdo the effects in trying to mimic every possible noise coinciding with the action. So much for "Variety-isms."

The above is food for thought. Did you ever hear an organist give a little squeak on the Kinura when someone called for help, or plunk on the lower register when someone fell? Wasn't it the funniest thing the first time you heard it, but didn't the fur just raise right up on the back of your neck after you had heard a couple of dozen pictures played the same way?

Regarding the score: Consider that the same director scores every picture—is there not bound to be a sameness after a time? Haven't you often heard managers yelp about the organist playing in the same style all the time, and the people wanting a change? There has been out-and-out criticism on the synchronized score in this city. Both newspaper critics and the audience complain of the same numbers being used over and over again. And I would say to Rosy as quick as I would write it that he should not brag about arranging the score for *Prep and Pep* (Fox). I finally lost count of the number of times the college theme was played, but it was plenty, believe me. When I was an active organist (if any) I hesitated over more than two choruses of one number and now I hear fifteen is considered good form.

Continued on page 51



HOWARD BARLOW  
Director of the Columbia Broadcasting System's all-soloist radio symphony orchestra, one of whose programs will be reviewed in an early issue.

## The ETHER CONE

On the page this month we present pictures of three eminent gentlemen in their respective fields, three reviews of prominent programs, one wise-crack, a bit of history, and a philosophical conjecture. On this evidence we rest our case, your Honors.



ELEVEN strokes on what is evidently intended to be a "deep toned bell" but which the eccentricities of radio deliver to us over our loud speaker in the guise of a fire-gong, ushers in the Slumber Hour, at the time indicated, six nights a week over WJZ and associated stations, the latter's number varying with circumstances. During these solemn moments a grandfather's wood-block majestically ticks away, after which the "key melody," *Slumber On* is sung. These, to us, useless and irritating preliminaries out of the way, the real business of the hour commences, and for the benefit of those who may become discouraged at the noted waste of time, the balance of the broadcast is well worth waiting for.

Ludwig Laurier, director of the string sextet which plays this "Hour," is a man of sound training and rich musical background — these qualities evidencing themselves quite clearly in his work. His programs run the gamut from Mozart to Moussorgsky, from Moussorgsky to Godard, and yet they are so carefully arranged and the numbers selected with such discrimination that the units are welded into a homogeneous whole.

It is true that Mr. Laurier is assisted by his medium — a string combination with piano and harmonium, which gives a characteristic color to everything played — a species of chord on which to string his musical beads; nevertheless good judgment and sound program-making play their part in the final result.

For those who like a restful hour — an hour in which to relax and forget the business of today in preparation for the business of tomorrow, for those whose taste in music is broad enough to embrace everything, so long as it is good, and reject nothing except for its being bad, we recommend the *Slumber Hour* — gong, wood-block, et al

\*\*\*\*\*

THE other night we tuned in on the *Orchestradians*, the "largest dance orchestra on the air" according to the announcer, which program was sponsored by the Freed-Eisemann division of the recent Freshman combine. What price the *Lucky Strike* aggregation which was recently accorded a similar credit as to size with, if our memory does not play us false, an equal number of players? Can it be that the *Orchestradians* and the *Lucky Strikers* are one and the same team, and that therefore both statements are strictly correct? We more than suspect this to be the case, although we will not make ourselves the subject of scornful laughter from the cognoscenti by any definite statement of opinion. However, we will go so far as to state that whether from the fact tentatively advanced as such above, or because the microphone is unsympathetic towards such large dance organizations, both these broadcasts fail to click with us to any great degree. This is possibly because of our innate dislike of superheated music and the fact that thirty-five smoking instruments are just that much more distasteful, by reason of number, than eleven or twelve.

To be sure, there were pleasurable moments but the stern fact remains that the program as a whole, did not by any manner of means make our blood race nor agitate our hoofs. "Darling, I am growing old." Mebbe!



FRANK J. BLACK  
Pianist, Composer and Arranger. Also Director for many of the popular broadcasts heard over the N.B.C. chain.

Last month a composition dedicated to W.E.A.F. and based on the three musical letters of the station's name, E A and F (E) was broadcast. Its title was the imposing one of *Prelude in A Major*. We recall a tune of not so very long ago, somewhat less dignified in character, which used these notes in a slightly different order, (E F# and A). "Mamma loves Papa and Papa Loves Mamma" ran the lyric of this priceless ditty. All of which goes to show that Kipling was not far wrong in his "The Colonel's lady and Judy O'Grady, are sisters under the skin."

\*\*\*\*\*

THE Clicquot Club Eskimos, under the direction of Harry Reser and the handicap of a hyperbolic and thoroughly deadly type of announcing, whose use over the air, alas, is increasing by leaps and bounds, present a program in which the banjo is given the place of honor. While it is true that the ensemble includes the saxophone, the fiddle, brass, and drums, nevertheless the main impression given by this program is that of banjos — and banjos skillfully played, if our opinion is asked.

Of course skillful banjo playing is what one would naturally expect with Reser at the helm. This gentleman is, himself, a banjoiist of more than ordinary talents, as his solos on this program prove. We confess that at times, that there is a feeling as if more is expected of the instrument than it was ever intended to do musically; still the

artistry of the gentleman in his chosen medium, makes for an acceptance of this technical forcing, without too much quibble. It would appear to us that the things done by Mr. Reser in his solo work must be tremendously difficult and, as an expression of pure virtuosity they are extremely interesting. His tone is beautifully clear and resonant, and his single string work shows more *sostenuto* than one would naturally expect from the instrument. We are told by those who know more about it than we, that these tonal qualities are largely the product of an exceptionally precise finger placement in relation to the fret. Whatever the cause, the result is striking.

The orchestra itself sticks to rhythmic numbers and in the presentation of these is above criticism. Stop your ears between numbers and we promise you a good time.

\*\*\*\*\*

THE death, last month, of Charles Broadwell Popenoe, treasurer of the National Broadcasting Company, brings sharply to mind the contrast between the radio of yesterday and that of today.

When Mr. Popenoe became manager of the second broadcasting station in the East, radio was somewhat of a joke — and a joke with something of a bad odor in the nostrils of the gentleman. In fact he considered that he was far from honored by the post which was thrust on him by officials of the Westinghouse Electric and Manufacturing Co.

With his transmitter installed in the little experimental station which he started, he found that he had nothing

Continued on page 16



VINCENT LOPEZ  
One of the pioneers of modern dance orchestra leaders and still going strong not only in person but on the air over WJZ, New York.

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M. S. De WITT

# Will the Banjo Crash the Gate?

by  
M. S. De WITT

The author thinks so—we think so, and so do many others who are observing the progress made by the instrument in circles which at one time adopted a somewhat exclusive not to say snooty attitude towards this unoffending applicant for social recognition. The banjo should be of especial interest to American musician and composer alike—for, as we know it today, it is a product of the land, and expresses, as does possibly no other instrument, the rhythmic, staccato note so characteristic of modern American life of this generation.

**O**F COURSE the title which heads this article, robbed of its figurative dress, means: "Will the banjo become one of the accepted members in the string section of orthodox instrumentation, as are the violin, viola, cello and double bass?" and with the word "tenor" understood. My answer to this question is largely in the affirmative. In fact, with the disposition of the modern composer to experiment in all sorts of ways with new harmonic combinations and tone colorings, and at a period equalled at no time in musical history for a ready acceptance of innovation, I am under the impression that the consistent use of the tenor-banjo in scores of serious import will become an accepted thing sooner than is believed by many. It is true that the instrument is hardly able to express different moods as is the violin, although I can well imagine a master of orchestration finding uses for it which might be something in the nature of a surprise. However, from what we today know about its possibilities, the banjo possesses a much wider range of effects than was granted to it only a few short years ago.

### Characteristic Qualities

One of the strong appeals of the instrument lies in the peculiarly syncopated rhythms of which it is capable as well as its characteristic accompaniment figures, but in addition there are certain other contributions it can make to ensembles, such as a harp-like effect through the use of the mute, the tremolo, and an individual rendition of delicate arpeggio passages. It is my belief that, as composers and arrangers become better acquainted with the instrument, the next few years will see a remarkable development in the writing of tenor-banjo parts for concert and solo work; banjo duets and quartets, utilizing the effects noted above, are possibilities in this field.

Rhythm is the vital part of an orchestra, and the banjo is the instrument best fitted to supply that element; it has always been associated with the joyous mood of the dance, and that is the part it plays in *The Light of St. Agnes*, the opera by W. Franke Harling, which created something of a stir a season or so ago by reason of the instrument's inclusion in the score. As the writer had the pleasure of playing the banjo part in the second performance of this opera, certain details concerning it, the method of scoring and manner of playing, may be of interest to the reader.

The score of this opera at its first production was in manuscript, of course, the banjo part being very similar to those ordinarily used in any dance orchestra, except that there were a great many measures of rests which made it look like a drum part, and which naturally necessitated very careful counting. One movement in 5/4 time, which preceded what perhaps was the most important fox-trot passage in the entire score, demanded the closest attention, the harmony for the most part being designated by three-note chords. When playing with a dance orchestra I invariably supply a fourth note, duplicating a note if the chord is a triad, and supplying the missing note if the chord is one of the sevenths. This is merely a general statement, however, as the changes in harmony may be so frequent as to make it an extremely difficult thing to do in dance tempos. In such cases I play the three-note

chord exactly as written, only playing it an octave higher. In the instance of the opera, one found oneself playing where the acoustics were of the best, and volume not required, consequently the four-string harmony was omitted.

One very important point, however, in all works, particularly those of a serious nature, is to play the particular inversion or position of the chord as it is written; that is, the note played on the A string should be the uppermost note on the music. These notes constitute a counter-part to the melody, which in effect is similar to a violin obbligato. The foremost arrangers well know this, and exercise great care in determining the best position of the chord to be used. On numerous occasions banjoists have complained that, although they were playing the right chord, it did not sound right. With the most of these cases I have found that the melody contained a passing tone, and that in playing from the chord symbol they were not using the right top note; in other words, they were using a wrong inversion.

I found that the tone best suited for playing the opera is quite different from that really required for dance music. In the former instance the banjo must have a tone which possesses color and warmth, and at the same time one which will blend with the instrumentation. The only change necessary to produce this tone was that of changing the bridge. Ordinarily I use the bridge that came with my instrument, but in this instance I changed it for an

ebony-topped maple bridge. This was slightly heavier, and raised the string action approximately one-sixteenth of an inch. I kept the banjo-head very taut at all times, and tested the pressure by snapping the head with my index finger, tuning it as a drummer does his tympani. The pick and its use is also a matter which must be studied constantly; its shape, weight and quality of material must all be considered in the development of good tone. Of course, even among players, there exists a wide diversity of opinion as to what constitutes good tone.

There is a very lovely song with Spanish lilt appearing about the middle of the first act of the opera, which is given to Toinette, the lead; a male chorus coming on for a second chorus. During this number I used a mute which, as far as concerned the banjo, gave a characteristically Spanish accompaniment. Earlier in the act the chorus shove and crowd on the stage, which is set to show Toinette's hut, and try to persuade her to join them in their revelry. This is an occasion for a very pretty fox-trot movement. The same song is repeated in the second act when Toinette is reflecting upon her past life and Pere Bertrand is trying to influence her to accept the Cross. This scene is preceded by one very sombre and pathetic, in which Toinette is considering the drab life she will be forced to lead if she accepts conversion; the accompanying music is the 3/4 movement of which I have spoken previously. There is an abrupt change as the girl suddenly shifts her thoughts to the old life with all its gaieties. The banjo and saxophones cut in, changing the entire atmosphere from despair to life and joy in the twinkling of an eye. This change was so marked that I could not help but take particular notice of it.

### The Future Beckons Gaily

From my experience in playing this score and other indications, such as the occasional use of the instrument by other composers in serious compositions for special effects, I believe that the tenor-banjo is destined to take a place where its popularity will be firmly established in concert, solo and opera.

In the solo field, its use is yet not fully established, although in recent years there has been a marked development in this line of endeavor. Under this head two types of playing may be considered: melody and chords, and single-string playing (or a combination of both). Many quite serious compositions featuring these styles of playing have been written. Also, the duo style has been coming to the front lately.

I believe that there is a wonderful opportunity ahead for banjoists in playing concert and grand opera work, and one which will handsomely reward them for the hours expended in study and practice. The time has passed, even in dance playing, when a person can "get by" with faking or playing from the chord symbols. The banjo has long since passed the experimental stage, and now assumes its place with other instruments as being worthy of the most serious effort and study. The prospective banjoist not only should have a thorough knowledge of harmony, but also possess a string technic.

"Will the Banjo Crash the Gate?" I should say its head and shoulders were through already!

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(From "Music, A Science and an Art." by John Redfield, Former Lecturer in Physics of Music, Columbia University.)

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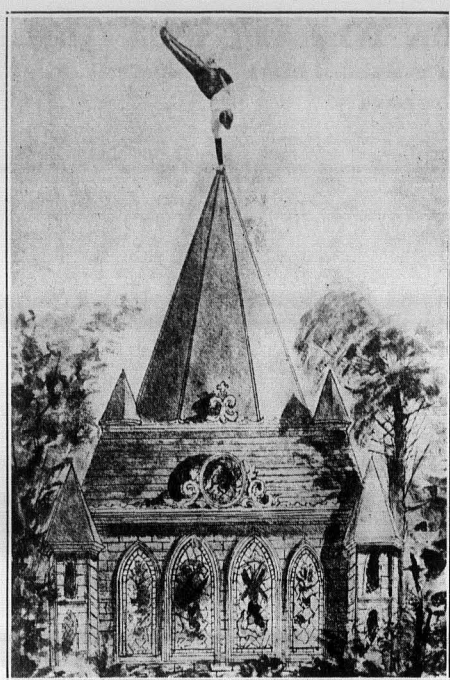
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ERNEST A. RACKETT

# The Notebook of a Strolling Musician

by

ARTHUR H. RACKETT



**D**URING the season of 1890-1891 I was a "trouper"—taking the road with the Black Hussar Band, the Social Session Musical Company, and Ed. Nickerson, the latter a bandmaster and cornet soloist who in his early playing on this instrument was known as the "boy wonder." Returning to Chicago in the spring of 1891 at the close of my trip, I was just in time to see three members of my family make their debut as a variety team at the old Park Variety Theatre on South State Street in a musical act that was billed as the "Three Rackett Brothers." On the same program with them John W. Kelley was beginning to establish name and fame for himself, later on achieving a tremendous, and country-wide popularity as the "Rolling Mill Man." George Castle, father to the younger "George" of the well-known Kohle & Castle Circuit and a prominent booking agent, saw possibilities in the act put on by my brothers, and immediately booked it to open the week of August 10, 1891, at Harry Williams' Academy in Pittsburgh, Pennsylvania, thus starting out a team that proved to be a triumphant trio.

### At That Time Supreme

It was conceded generally that up to that time in the history of the old variety stage ("vaudeville" was then an unknown name-quantity in the theatrical world) there never had been a musical act equal to that of the three Rackett "boys," who easily held their own with several of the "big ones" in the variety limelight, some of these being foreign celebrities. At the close of their Pittsburgh engagement on November 2, 1891, they opened with Harry Williams' Own Company at the London Theatre on the Bowery in New York, where they were billed as one of three headliners in the show. These three leading features were Horace Wheatley (the "Dublin Boy," considered to be the greatest stage dancer of that time; the Three Carons, noted as the greatest of circus clown-acrobats, and the Three Rackett Brothers.

In January of 1892 the three were engaged as a special attraction for the then famous old Koster & Bial Music Hall in New York, and although not going on for their "turn" until midnight and "closing" a show made up of all-

star performers, the Rackett act nevertheless scored a knockout. Even as the last midnight performers on a long bill, my three brothers accomplished what no other act ever had done before; they drew applause from the occupants of the high-priced back boxes in the exclusive balcony,—something hitherto unknown in that house.

As a result of this remarkable first showing, Koster & Bial shortly afterwards engaged them for a three-weeks' run at that house, where they shared headline honors with two other super-attractions regarded as the greatest acts of their kind on any stage, either in this country or in Europe; they were Carmencita, a remarkable Spanish dancer, and the noted Spanish Students' Orchestra. The position assigned the Rackett Brothers on the bill was one of the most difficult possible for a local act as against a foreign one of note. It was sandwiched in between these two big imported acts, the three appearing for their respective "turns" in the following order: the Spanish Students'

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Orchestra, the Rackett Brothers, and Carmencita. But they more than made good!

At Keith's Theatre in Boston my brothers appeared on the same bill with the popularly famous Four Cohans. They topped a bill at Hammerstein's Cherry Roof Garden which included those two renowned negro comedians, Williams and Walker, in that regrettable week when President McKinley was assassinated. My brothers had been booked for a four-weeks' run at the Hammerstein house, which of course was terminated by the

great national tragedy, as were those of many others. Wherever the Rackett Brothers appeared they made good, and their act was acknowledged to be the greatest of its kind ever before presented in variety. For several years they shared honors with Bickel, Watson and other "bright lights," besides those already mentioned.

### Drum, Dumb-Bells and "Dukes"

Concerning the word "drum" in the line just above; for more than twenty years drummers and musicians in vaudeville wondered and marveled at the drumming of my brother Ernest, every time they heard him execute his solo on the snare drum. He had the drum fitted into a tub, using the bottom of the tub as a batter-head, and his imitation of a railroad train (using the da-da-ma-ma roll) never has been equalled by any other drummer either past or present. The last statement is made advisedly and with judgment, for having done the same drum specialty myself for fifty years, and having heard all the greatest drummers of my time, I surely should be competent to judge. Ernest had the most powerful and closest roll of them all; his shading of a roll from *forte* to *pianissimo* was so close and so delicate in touch that it resembled the sound of night winds murmuring through the trees much more than it did the rolling of a drum. There must be hundreds of musicians living and doing business today in New York, Boston, Philadelphia, Chicago, San Francisco, and other of the larger music centres, who have heard this drum specialty of my brother.

But Ernest was something more than a drummer. As an athlete he was noted for his great physical strength, stamina, hand-balancing and boxing. In height he measured five feet and eleven inches, and weighed 142 pounds when stripped for action. For hand-balancing on a one-hand stand, Ernest held the endurance test in length of time over all in the field for many years. Balanced twelve feet up from stage level on a scenic (imitation) church steeple with his right hand, he played a chime (bell) solo with his left hand. This leads to the second word in the above heading.

The "dumb-bell" mentioned does not refer to the human ones so-called, who certainly are "solid" enough in one respect to warrant the

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name. The dumb-bell in question was a solid cast-iron piece of athletic apurtenance that required skilled strength to lift it even a few inches. Somewhere about 1898, "Romano," an Italian athlete famous for heavy weight lifting, was one of the special features at the old Casino Theatre in Chicago. The feature exploit of his act was the one-hand press up of a 275 pound dumb-bell, which laid in a box on the stage when not in use. During that week everybody had a "try" at lifting the bell from its box, but the heavy and cumbersome thing merely slipped and rolled out from their grasp and all failed excepting my brother, who raised it from the box with only one hand. In this he had a double advantage over the others; first, through his natural great physical strength, and second, because that strength had been trained and constantly increased by the one-hand stand grip employed in his balancing act. Romano was enthusiastic in his praise, for he had not expected such prowess in a mere musician. And now we come to the "dukes."

My brother Ernest was an amateur boxer who was well known from coast to coast among

the leading fighters of the '90's, as well as in his own profession. He had boxed in such noted clubs in America as the "Broadway Athletic" in New York and in the old "Olympic" in San Francisco. Many times, too, he had "put on the gloves" in training camps—facing men like Jack Dempsey—not the "Tiger" of present times, but the old-time middleweight known as the "Nonpareil"—Young Mitchell, Jack Root, Terry McGovern, Bob Armstrong, and many of the leading lesser lights. Two of his interesting experiences in boxing are well worth the telling here, for they were the talk of the entire professional world then as they are today—at least, of the old-timers of today. The first one of these experiences was a bout of three two-minute rounds with Tom Sharkey, the famous heavyweight fighter who was featuring at the old Howard Athenaeum in Boston.

The occasion was during the last week of M. M. Thies' *Wine, Women and Song* burlesque at the old Howard in June of 1900—the Rackett Brothers, with Sheehan and Kennedy, being the feature acts of the show. Tom Sharkey had

been engaged as a special feature for the closing week, together with his sparring partner and principal trainer, Bob Armstrong. Also, and because of his great popularity in Boston where he was boxing instructor in one of the big sporting clubs of the city, Steve O'Donnell likewise was specially engaged for the final week. Tony Kennedy (of Sheehan and Kennedy) was the one who brought about the match with Sharkey, and personally I always have thought it was a "frame up" for Ernest on the part of Kennedy. He asked my brother if he would "go on" with Sharkey some time during the week as a specialty, explaining that as a personal friend of Sharkey he (Kennedy) could arrange everything all right. Ernest replied that he certainly would, and thought no more regarding the matter. He had no misgivings about meeting a heavyweight like Sharkey, for his experience with the "big ones" had been that they were very careful when boxing with amateurs, fearing lest an injury should be caused that would draw severe censure.

With my brother's part in the bout arranged, there remained to be considered only the

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City.....State.....I play.....

fighter. Immediately upon arriving in Boston, and without a word to my brother, who supposed that Sharkey knew him to be merely one of the performers "going on" simply for the novelty and fun of the thing, Kennedy at once sought Sharkey and asked him to "try out" a middleweight whom he (Tony) was thinking of putting into the fighting game. The fighter's reply was terse and to the point: "Bring him around, and I'll put him through his paces."

One day none of Sharkey's sparring partners put in an appearance, neither did Steve O'Donnell, a circumstance that always has looked "fishy" to me, as on that same day, Kennedy said to Sharkey: "My man will go on with you today." "Bring him on!" said Tom grimly, who was pretty sore because his outfit had not appeared. Kennedy at once went to the dressing room of the Rackets and told my boxing brother to dress and go down to the stage, as Sharkey was ready to take him on, so Ernest (not being provided with fighting trunks) donned an athlete's sleeveless shirt and a pair of white trousers and descended to the stage. In the meantime, however, word had been passed around that the mill was ready to be "pulled off," and everybody connected with the theatre from performers, musicians and stage-hands, down to "supes" and hangers-on, had assembled and were crowded around the sides of the stage. Some of the assembled ones, in voices which disclosed doubt, awe, or fear, discussed seriously the outlook for Ernest, while others smiled and laughed as if only too anxious to see my brother get "trimmed."

#### Ernest's Appearance Deceptive

At the time of this bout Sharkey was at his prime and in the pink of condition, standing five feet, eight and a half inches in height, and weighing in at 180 pounds. Neither did Ernest appear to be a weakling, for when he faced the professional fighter my brother (with his magnificent chest of forty-four and a half inches, marvelous shoulders and wonderful arm muscles) looked much more like a heavy-weight than he did a welterweight, who weighed in at only 142 pounds. Indeed, after the bout was over, Sharkey told everybody that as he first faced Ernest he thought Kennedy was trying to put one over on him when he said my brother was only a middleweight.

All the fans in the ring world and everybody interested in matters pugilistic well knew that, although a wonderful fighter, Sharkey was a mighty poor boxer. Knowing this and having full faith in the conditions which he supposed existed (i. e., that Sharkey had been told he was to meet a stage performer who was only an amateur boxer), Ernest entered into the bout without fear. With his longer reach, and additional height of three inches, he found no difficulty in landing on Sharkey, and so in the first round my brother went after his professional opponent with full confidence in himself. On the other hand, Sharkey had been led by Kennedy to believe that as a new and inexperienced fighter my brother would be an easy mark for him, and becoming sore when Ernest landed blows on him so often, began to slam in a few of his own haymakers to slow the boy up. But my brother stood the gaff and came back for more, which greatly pleased Sharkey.

In the second round Ernest followed the same tactics, driving straight at Sharkey and receiving a worse dose for his temerity. The third round was a rough-house and a joy for

Sharkey, who did not wait for Ernest to come to him but at once began sending over more of his haymakers and bulled my brother all around the stage. Ernest finished the bout, which created a sensation in the theatres and sporting clubs around Boston, and at the wind-up realized what poor condition he was in. Instead of a boxing bout it had been a slugging match; Sharkey, who at that time had the reputation of being the roughest and toughest fighter in the ring, practically had tried to beat the life out of my brother all through the third round. He had given Ernest the acid test.

After the bout Sharkey told Kennedy that he had a "find" in my brother, and offered to take him into his camp at Sheepshead Bay for training, guaranteeing to turn out a champion welterweight in six months. In the following week Ernest actually did go to the camp and begin training, boxing with Bob Armstrong, Jack Root and others. However, when the rest of the Rackett family and the many friends of Ernest heard of this they strongly advised him to give up the idea, as he could not be a fighter and remain a singer-musician. So Ernest dropped the scheme, but for my part I always have been sorry that he did not go through with it.

My brother Ernest also participated in another bout which caused much comment in the Western sporting and theatrical worlds. This one occurred at "Frisco" in 1896 at the famous Olympic Club, whence came many great fighters — Jim Corbett, as one. While playing in that city, Ernest did his hand-balancing on the floor of the Club gymnasium, and one morning George Green came in for boxing exercises. Green, who was known in sporting circles as Young Corbett (not the "Young Corbett" who had whipped Terry McGovern for the featherweight champion), was a young San Francisco boy who had made quite a record on the coast and was now in training at the Club for a match with Joe Walcott for the title. It was customary for the fighters who were training at the Club to box with anybody who cared to put on the gloves against them, provided they were in the same class and so in no danger of sustaining an injury.

#### Green by Name and Nature

When Green ("Young Corbett") came on the floor that day to spar, my brother and the others crowded around the ring to watch him go through his fighting stunts. Now, whether someone had tipped him off regarding my brother, or that he just happened to notice my brother's set-up I do not know, but he came up to Ernest and deliberately asked: "Would you like to put the gloves on for a round or two, young fellow?" "Sure thing!" replied my brother, as he stepped into the ring and put on the gloves. They squared off, and Corbett had an amused grin on his face when he sparred for an opening and couldn't draw Ernest into a lead; but when he found that my brother was successfully blocking all his efforts in the true professional manner, Corbett's facial expression changed and he became very cautious.

They had sparred and led and blocked for the most of the first round, when Corbett suddenly cut loose and fainted with his left for my brother's head. It was an old trick to professionals, but almost a sure move to trip an unwary amateur—a feint with one hand (either right or left), followed by a straight to

the jaw with the other. However, Ernest had seen the trick worked so often at the camps, that he knew just what was coming and how to meet it. He shot out his long right against Corbett's left and took one step back, thus bringing his own left into position to beat Corbett's right by six inches, then sunk his long left into Corbett's solar-plexus and nearly doubled him up.

Corbett was a much surprised man. He at once resorted to the clinch. This was another old trick of the ring which Ernest also well knew and being much taller than Corbett he simply laid down on the fellow and give him a dose of his own medicine. By this time Corbett came to the conclusion that he had picked a lemon, rather than the nice juicy peach with which he had anticipated amusing the crowd, and so kept carefully out of my brother's reach during the balance of the round. The trainer evidently knew his business, for he took Corbett from the ring and would not allow him to go on with the bout. He well knew that Ernest would have put the young upstart to sleep in another round.

This bout not only created great talk around town during the week, but was a big laugh on Young Corbett, who had a reputation and habit of coaxing amateurs into the ring with him and then trying to show them up. He was almost killed two weeks later by Walcott in eleven rounds. These experiences of my brother Ernest serve to point a moral: Everyone should watch his step in life, and no one ever should judge a man by his appearance or the business he may be in. If you do—well!

#### Again a Family Affair

The spring of 1893 found me again in Chicago waiting for the opening of the World's Columbian Exposition. I played a short engagement with Weldon's Second Regiment Band at the "Grotto" as the big music hall on the lake was called, and then once more joined with my brothers as the Five Rackett's Band and Orchestra. This again brought the Rackett family together with the exception of our father (he had retired in 1891), and in conjunction with five other musicians we played at the "Irish village" through the entire duration of the great Fair. The "conjunctive" combination consisted of the five Racketts (Alfred G., H. J., W. D., E. A. and myself, A. H.), the two Clarks (Al and Bob), the two Bramhalls (Jack and George), and Billy Kohle. This big-little combination of ten soloists was a drawing feature at the "Irish Village" and "Blarney Castle" during the Exposition.

Al Clark was one of the foremost cornet soloists and bandmasters of Chicago in 1893, and father of Allie Clark (a leading trombone soloist who at the time of this writing is with the Cleveland Symphony Orchestra). Bob Clark was a fine baritone and trombone player, and both brothers were good singers. Jack Bramhall (noted as a cornet soloist, bandmaster and tenor singer) came to this country to join the Barlow and Wilson Minstrels as leading cornetist and vocalist. George Bramhall was one of the finest pianists in Chicago (his son was first violinist with the Chicago Symphony Orchestra for years), and Billy Kohle (the flute player of the combination) later played with the Metropolitan Orchestra and Sousa's band.

At that time my brother, Alfred G. Rackett, was president of the Chicago Musicians' Union, holding the office from May to May

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(1893-1894) and declining an unopposed renomination. When he assumed this office the affairs of the Local were at lowest ebb, as the result of a disastrous strike at the Columbia, and Haymarket Theatres which occurred in the previous year. When he left it, the local was in the strongest condition it had known for years. My brother abolished the using of two languages at meetings and in the records, making it mandatory to use only English. He secured the passing of a ruling which granted women the right of membership in the Local with equality in all matters pertaining to its business affairs.

In 1898 Alfred became music director of Sam T. Jack's Burlesque Stock Theatre in Chicago, remaining with the house until it was torn down in 1905. This theatre was famous for its summer stock shows, but the director had a strenuous time of it as he had to arrange all the music used. The entire bill was changed each week, and besides rehearsing the company my brother composed many special ballet and ensemble numbers for it. In 1895 he was editor and manager of the *Intermezzo*, a monthly paper issued in the interests of Chicago Local, No. 10. He also was assistant to James C. Petrillo, at that time (as at present) the shrewd, aggressive and popular president of the Chicago Federation of Musicians. In 1925 Alfred was sent as delegate to the Thirteenth Annual Convention of the American Federation of Musicians held at Niagara Falls.

In the fall of 1893 the Rackett Brothers dispersed, and I went into the Alhambra Theatre as drummer. In the summer of 1894 we again came together as The Rackett Brothers Orchestra and Novelty Company, playing on the Masonic Temple Observatory and Roof Garden. In the fall of the same year I was specially engaged by Ellis Brooks as trap drummer and saxophone soloist in his famous Second Regiment Band of Chicago.

(TO BE CONTINUED)

### THE ETHER CONE

Continued from page 8

better to offer his none too numerous listeners than phonograph records. "Talent" had no conception of what he was talking about and became exceedingly gun-shy when informed that they were expected to perform before the mysterious contraption for no more tangible recompense than the indubitable appreciation of Mr. Popenoe and the somewhat less certain edification (broadcasting then being what it was) of the earphone gang.

Finally one or two soft headed (possibly soft hearted — we know not which) artists were found willing to give their time and risk their reputations, but one must not imagine that this ended all difficulties. The sending set was as temperamental as any pampered lady of the stage, and would go out at the slightest provocation, and many times with none. On the floor below could always be heard the cheerful whirr of the motor generator; the studio and the ladies' rest room were as one; the furniture's genealogical history carried many a bar sinister, and as to the belief in an audience — whether it existed or not was largely a matter of degree in optimism. Nevertheless from these ridiculous beginnings a lusty giant sprung — Station WJZ.

Radio has travelled far, has become a power, presents programs of unheard-of ambition, and yet — we wonder just how much of a thrill the present listener gets out of his elaborate set and "demoniac" loud speaker as against the owner of a crystal set in those simple days of which we have written? We wonder.

Newark, N. J. — Robert Pereda, a member of the executive board of the New York Society of Theatre Organists and a member of the Newark Organists' Club, has just been appointed a feature organist at the new Stanley Theatre in this city; coming from the Hollywood Theatre in East Orange. Pereda has been popular as a broadcasting artist, going on the air over WAAM, Newark. He is a graduate of the Velzaco Organ Studios in New York City.

## Feast or Famine

**L**AST month I had such a slew of letters I could scarcely get through them. This month I ain't got none. Boys and girls, you have went and fell down on me. I suppose the excitement of counting the Christmas cards, the neckties and the few pennies left in the old sock, kept your minds on sterner things. I can understand that, because I have gone through the same crisis and then some, but nevertheless I am hurt. Deeply hurt. I have to write the whole darn column myself, so be it on your own heads.

### Self-Service

If this column is primarily for organists, it would seem to follow that its readers might be more or less interested in organs. If this is not true it ought to be, for it seems to me there is an astounding ignorance among the craft as to just what it is that makes their little callopes tick, and what difference does it make? One of the most prominent organists in the country once allowed me to cure a cipher for him in the midst of a social call I was making in the pit, and claimed at the time that he didn't know what an organ chamber looked like, at any rate so far as utilitarian visits were concerned. And why else should one make pilgrimage to those grisly regions?

I can appreciate the point of view of the organist who fears to display any ability at maintenance work on his instrument. He may soon find himself in as bad a case as the family physician who is called out of bed at all hours of the night to dose the baby's colic. And yet what other instrumentalist would put to blast F# at you whether you were playing it or not? Or a — But why go on? All these things happen to organists, and they simply get out their pencils and add it to the trouble sheet for the repair man to find when he comes next month, — if he does.

Personally I would rather take the risk of being asked to do a little fixing once in a while, and have the instrument in satisfactory condition. It is worth all the pants torn on vindictive nails, all the bumps on the head from sneaky, underhanded projecting corners, all the blasphemy outcropping from trying to refit a refractory magnet cap; it is worth all these to know that when you hit a note it will speak, when you let it go it will stop, and when you put your foot on the bird whistle you won't get a peanut whistle. I don't mean that an organist should spoil a manager into cancelling his regular service. That, by gum, should be in every organist's contract, provided he can get a contract. But he should, for the peace of his artistic soul, be able to make at least makeshift repairs (and I don't mean just pulling the pipe out) between visits of the service man.

Now outside of the challenge presented by such operations as refilling the bird with

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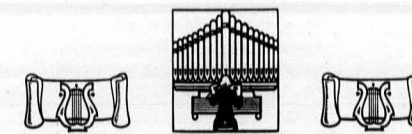
water or tying the castanet clappers back on, the most intriguing test of skill and patience is the cipher. And what, my children, causes the cipher? Dirt in the magnet! It takes no Thomas E. Edison to take off the magnet cap, clean the metal button, and put the thing back. I admit that the essential virtues of Atlas, General Tom Thumb, Peary, Lindbergh, and Machiavelli are involved in getting into the chamber, finding the right magnet, forcing a Size A body through various Size C apertures, taking off a cap that you can't see and having to reach around corners to feel, playing Button, Button, Where's the Dum Button when the escaping wind blows it on the floor, wiggling your way out feet first, and keeping your temper when you find you and your clothes are filthy and the pipe is still ciphering anyway. But that, after all, shows up as a minor annoyance. Five days later it does!

### Ciphers and Syphers

Perhaps musicians shouldn't be expected to be systematic and mechanically apt, but most organists don't even have enough method to dig out the source of a cipher at the console. You would think that years of dredging in an orchestra pit would develop a certain amount of *sang froid*, *savoir faire* and *je ne sais quoi*, but no! all it generates is emotional hysteria. The majority of ciphers can be eliminated at the console if the right note is tapped steadily and persistently with the right stop drawn. But there is no use banging at the G below middle C if the cipher is on the G above middle C; and all kinds of whacking at a Diapason note will never affect a cipher on the Tuba. I would even go so far as to say that twiddling with an Accompaniment key won't cure a cipher on the Solo, but let's not get too technical in one lesson.

If you are one of those console artists who with one fell swoop eliminate all the stops of a manual at the first sign of a cipher and play the rest of the show on the pedals, then these words are for you. If you belong to the fraternity which rings for the usher to go 'phone the fire department as soon as a mulish pipe begins its battle-cry, give ear unto my song. If you gaze helplessly through your tears and try to cover up a cipher by playing full organ, hearken unto my words.

The average cipher is at the pipe magnet itself. The test is to cancel the entire organ. If the pipe still ciphers, it's a pipe. Draw any



stop playing that pipe and hit at the right note with nothing else drawn on that manual. Why annoy the audience by bombarding them with a fanfare on full organ? Then go ahead and be cool. I dare you! Play the Liszt *Rigoletto* paraphrase on the other manual with your remaining hand, — I don't care which. Either one is insufficient. In this way art is served, and the annoying little devil of a cipher is pacified and becomes your friend. Of course you may be one of those Personality Boys who wants to show the audience that the organ is on the fritz and it's not your fault. In that case, hammer away. You're probably not reading this, anyway.

The next kind of cipher is the disconcerting type in which a whole bunch of pipes on the same note start to yowl. These will be confined to one keyboard. Find out which one it is, and cancel everything but a soft stop. Start tapping again. Brown for twenty minutes in a moderate oven, add soufflé and pistachio and cool to a crisp. Incidentally if the cipher is on the pedal, the first thing to investigate is a weak spring under the key. Reach down and pull it up firmly, and see what happens. Maybe it will stop it. Maybe you'll only get your hand dirty. Maybe a rat will take off your index finger. Life is so full of surprises in the land of make-believe, kiddies!

Then there is the cipher of one pipe which can be stopped by cancelling the recalcitrant (make a note of that, Waldo) stop. This will trace down to one individual stop. There is no cure but to keep that stop cancelled. Way, way up in the innards there is a bent spring on the roller or on the relay action, and the tapping system will not get into Skull and Bones this year, boy. You must know your onions, and get out the overalls, jumper, court-plaster, Omega Oil, pliers, and screw-driver, and climb to it. Or, to get back to fundamentals, make a note of it on the Scandal Sheet.

### I Point the Way

But if you really want to become an organ mechanic, the simplest thing to remember is this: The average theatre organ console is so messed up with its own piston action that it has room for little else. Consequently, every normal working part of the console, — the key and stop actions, — is taken out of the console itself and placed far away where there is room for it to have its fits and spasms without annoying the audience. The console itself is little more than a remote control mechanism for turning the juice on and off into the actual working mechanism in the organ chamber or basement or wherever it happens to be.

This secondary console is composed of three units: the junction board, the relay, and the spreader boards. The first is a compact switchboard which takes the cable and re-aligns the separate wires to their destinations. The relay is nothing but the console keyboards in a new form, consisting of as many rows of sixty-one enclosed electro pneumatic valve actions, one to a note, as there are manuals, plus an additional row or thirty-two actions for the pedal. If you know which of these is which, and at which end is the bottom or low C, you can easily find any action cipher of the second type described above.

And finally the spreader board is a layout by

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means of which the pipes of any unit are divided into the various stops comprising that unit. A row of 97 metal strips, we will say, represents the 97 pipes of the flute rank. To that are fitted various 61-contact bars, called rollers, for each stop of that unit. The 16' Bourdon roller, for instance, is fitted from the first strip to the sixty-first. The 8' Flute is fitted to cover Nos. 13 to 73. The 4' Flute runs from No. 25 to 85. I could go on like this indefinitely, but one must draw the line somewhere, as my dear old Aunt Sarah used to say as she prepared to hang out the wash.

We were discussing ciphers. Now let us apply our new-found knowledge. If the cipher is of the first type mentioned above, on one pipe only and continuing with everything cancelled, the cipher is in the chest itself, and you have got to know the battlefield well enough to know where to find that pipe. On universal chests the pipes are generally balanced in the form of a V, so that low C is at one end, and low C# at the other, and each side then runs up on alternate notes, so that on the C side (no pun intended) you have C D E F# G# A#, and on the C# side you have C# D# F G A B.

The second type of cipher, in which it is the key itself that ciphers whatever stops are drawn on that note on that manual, obviously traces to the relay. The cure in each case consists of cleaning the magnet cap, and is only hampered by the physical difficulties mentioned above. Training consists of a strict diet and fifteen minutes of daily calisthenics.

The third type, in which one pipe ciphers but will respond to treatment by cancelling the appropriate stop or stops, is more versatile. It masquerades as a bent contact either under the key or in the relay pneumatic. It requires a day off to fix it, and another day to recover your equanimity, if you ever had any.

### One Round of Pleasure

The converse of the cipher is the dead note. Locating the trouble is even more fun, if you have that kind of perverted sense of humor, because it may be in so many places. The pipe may be dirty or bent or something, or the magnet may be dead or stuck or something, or there may be a bent spring on the stop roller which fails to make contact. Or something.

And finally there are crosses. Yes, I know you all have them. I mean the teckernickle kind. When you hit one note you get another one with it, and vice versa. Two wires are touching. Any fool would know that. But where? If on any registration drawn on the manual, it's at the junction board. If on any stop of the same rank, it's at the spreader. If on only one stop, it's at that stop roller. If it's on traps, it's very likely on the terminal board inside the console. And anyhow, since my advice is cheap, remember it's probably wrong.

And finally there is the question of tuning. Many organists have had their temperaments permanently soured through a similar condition in the organ. Few theatres are able to maintain a constant temperature in the organ, and most of them don't even try. Even when the organ chamber is controlled by thermostatic heaters the chances are that variable air is being blown into the pipes from a variable blower room. The reeds get so bad they would sour a jar of strained honey, and the stoppers in the tibias slide down anywhere from a millimeter to an ell, if it's not too profane to mention it. It's as easy to adjust the stopper as it

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is to jiggle the tuning slide on the reed. The point is: don't trust your ear. Instead of trying to let your musical ear tell you when the pipe is in tune, you must use the scientist's ear (which can be borrowed from any convenient laboratory or near-by college) and count the beats. By tuning to the unison string or to the octave, it will be found that if a pair of pipes are in unison or octave pitch there is no beat, but that the more they get out of pitch the faster the beat becomes, starting with a slow pulse as they begin to deviate.

The idea, then, is to work toward the slow beat, and to be satisfied when you get one. Don't expect the millennium, and eliminate the beat altogether. And don't get so far away that you end up by tuning the pipe an octave away from its true pitch. That's not as fantastic as it sounds. Tuners have done just that, and got paid for it, too. And now you know all about it, and if times get too bad you can become a service man, woman or child as the case may be. The only difficulty is that if things get as bad as that there probably won't be any organs to work on. Possibly I should have given a course in embroidery instead.

## "Kinkajous—Badinage—and the Ladies

(With apologies to Carl Van Vechten)

By CLARK FIERS

I HAD been reading the estimable M. Van Vechten's latest opus called *Spider Boy*, and no sooner had I finished the book, than my latest copy of MELODY was brought by a mailman, whose clouded countenance was dark with foreboding, insidious portent. Something within the two green covers caught my eye—*O Woman! In Our Hours of Ease*—and under that heading, a letter from a fellow organist, Mr. R. N. Williams of Allentown, Pa., that called me forth from the dark place into which I had crept tremblingly after reading Miss Avelyn Kerr's very tart and excellent rebuttal as to the whys and wherefores of the deadlier species becoming theatre organists.

Well, Mr. Williams, here I am again. You have elected me the able champion of the male organist, and I suppose I will have to accept, because it was yours truly who first answered Miss Kerr's premier article, *Woman's Place in the Theatre*. The ways of an article writer are stony paths, strewn with thorns and brambles, let alone the wrath of a "femme artiste" (questionable French for lady artist).

I have just settled down to a wonderful new position, a big Wurlitzer organ to work with (elevator and all), and a big radio station to broadcast from. I had hoped that by avoiding any more discussion of who is better fitted for theatre organ positions, "ladies or gents", I might live down the lurid past. Alas, alack, it can't be did!

I believe that in my previous article, *Razor or Compact?* I said a few little things that startled Miss Kerr. Whereupon she replied that in great mental crises, man instinctively turns to either mother, wife or sweetheart. Miss Kerr, I have the former, but the latter I have not. I'm still looking, however. I am magnificently optimistic!

Well, I quite agree that we fellows would do just as Miss Kerr infers in great mental crises, but if the organ ciphered, or the relay contacts became broken, I hardly think one would find us sobbing and heaving on some good lady's lap.

The whole thing seems to be this—Miss Kerr has her set views about her side of the argument, while I have mine. Obviously they will never coincide. I take off my hat to genuine women organists,—there are many who can play better than any fellow, but there is also that large class whose sole ambition seems to be tied up with the fact that as long as the music comes from the chambers, nothing else matters. They refuse to become enthused over the possibilities of exploiting the organ or making it a solo instrument. This is mainly the reason that there are so very few women solo organists; the majority are straight film players, and their desires go no farther than that.

Miss Kerr conducts an organ school and she sees organists in the raw, when they are chock full of all kinds of ambition. I, too, have taught organ and the enthusiasm of these newcomers is a stimulating sight to say the least. But what an affair it becomes when this interest starts lagging. I may add it as my personal experience, that the

Continued on page 68

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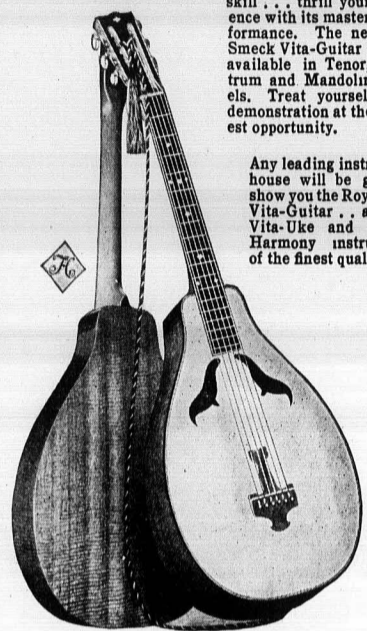
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## You Can Take It or Leave It

By ALFRED SPRISLER

Men and Methods

What's In a Name?

JOHN W. MUSH, of Conoquessing, Butler County, Pennsylvania, prominent saddle-maker and Eb cornet virtuoso, has shown himself to be the benefactor of brass bands the world over by the invention of a simple machine, patents on which are now pending. Mr. Mush, who has played cornet in the Conoquessing—pardon me—Conoquessing Silver Cornet Band, which meets in the hall over Joseph Hamfinger's drug store every Friday night except when the same falls on a holiday or Sunday, has been an enthusiastic bandman for ninety years. He observed that, in spite of the numbers of marches being composed, and the numbers of composers being trained to compose them, sooner or later the saturation point would be reached by the mere law of averages or something, and human ingenuity could compose no more marches.

Mr. Mush, after years of study and experimentation, has evolved a machine for composing marches. The device, or invention, is roughly built around an 1887 sidebar typewriter, and incorporates in its construction an adding machine, a patent churn and a Hoe octuple press. The operator, according to the booklet kindly sent us by Mr. Mush, merely presses the typewriter keys to spell the title of the march, lights the acetylene torch, winds up the grandfather's clock, and reads two chapters of Mr. Gibbon's *Decline and Fall of the Roman Empire* (no advt.). At the end of a certain time he turns a wheel marked "Tradesmen Use Lower Drive" and the automatic sausage lathe issues a paper tape upon which is printed in Chinese characters of the Wang, or Bang, dynasty, the march completely arranged for full band and a fraction.

Mr. Mush points out that the machine is entirely independent of the will of the operator, and that the adding machine precludes any possibility of the march figures ever being duplicated. The combinations, the inventor goes on to say, are practically limitless, the title having nothing whatever to do with the nature of the final result.

The machine weighs four pounds, and may be carried in a five-ton truck.

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### Horning-In

Twenty years or so ago there was a music store that specialized in selling rather questionable band instruments, questionable because it was a matter of conjecture what their scales were and whether they had any value except as old brass. Professionals let the establishment severely alone, but unwary beginners, attracted by the almost infinitesimal prices charged for the merchandise, often were lured into the web.

A youth, let us say, desired to buy a cornet. The affable clerk showed him several horns and descanted upon their low prices. And if the youth hesitated, the clerk was wont to say: "Before you decide, suppose I call someone who can play a little to let you hear how the instrument sounds?"

And then from a secluded nook emerged a diffident and modest man who took up the dubious horn and played thereon all manner of cornetistic acrobatics. Triple-tonguing was the very least of his activities, and he climbed to Alpine heights on the scale-ladder, descending therefrom into the profundities of the fog-horn register. Anon he played a meltingly saccharine melody in the minor, shifting thence into a lilting, stirring march that shook the walls.

"Ah!" said the fatuous youth, "on such a horn I can do likewise. Behold, I shall purchase it. Yes, I shall purchase it with much gusto!" And he purchased.

But the modest and diffident man who emerged from the secluded nook was a famous cornetist whose name we are not permitted to divulge. He spent his winters playing those dubious horns for the delectation of the gullible, and in the summer, which was then the band season, he blossomed forth in the most famous band then among us.

And many an amateur wondered, in his pathetic, helpless way, why he could never make his cornet sound the way the man in the store had done.

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### Dickens and Music

SEVERAL members of the bar are still to be heard, I believe," says the Chancellor, with a slight smile.

Eighteen of Mr. Tangle's learned friends, each armed with a little summary of eighteen hundred sheets, bob up like eighteen hammers in a pianoforte, make eighteen bows, and drop into their eighteen places of obscurity.

—Bleak House

IN A way the numerologists are right. There is a great deal of power in certain names, and we all either consciously or unconsciously recognize the fact. A certain Mr. Burnand was a comparative failure in a musical way until he rechristened himself Anton Strelezki, and we, ourselves, knew a violinist who plodded along the weary road of mediocrity under the handicap imposed by the name of Frank Ross until he took the more sonorous title of Francesco de Rossi. The fact holds true in other lines of endeavor besides music: one might doubt the word of Sayce, of Whitney, or even of Muller in regard to philology, but is there a man with soul so dead who could not believe implicitly every word uttered on the subject by Bopp? Bopp! The name denotes absolute decision, finality, unequivocation and other nautical expressions.

In musical composition today it is infinitely easier to write music than it is to find a name for the opus. What with the song writers hitting the high mark in production, and every student who has two weeks' harmony instruction stored in his brain covering music paper with notes, there is a possibility that the supply of names will in time be exhausted.

Almost the same thing has happened in naming Pullman cars and apartment houses. Nearly every well known language has been used, all combinations of letters have been utilized, and still more Pullman cars are being built and still more apartment houses are being rented. And some day the gents who name the Pullmans and the geniuses who christen the apartment houses are going to meet, and then there will be a terrible battle.

The composers of dramatic music solved the problem for themselves by simply naming their deathless compositions *Allegro*, *Adagio*, *Misterioso*, *Furioso*, and others following this plan. But the poor song writers are taxed to the utmost to provide suitable designations for their works. Geography, slang, Italian, restaurant Greek, English—let us say the sum total of all knowledge—have all yielded names. The combinations seem unlimited, but some time in the future there might be a shortage and then even the fertile minds of the song writing boys will be devoid of ideas.

The classic composers got along very well in a simple fashion. Beethoven composed a trio for piano, violin and violoncello. In fact, he composed several, but we shall consider just this one. He did not rack his brains for a suitable title, eventually sallying forth with a name like "Nacre Moments in Montparnasse," or "Xanthous Memories," or "The Old Gamboge Umbrella." No; he called it *Trio, opus 1, number 1*. In spite of this handicap a lot of people liked that number, and a number of them played it. In fact, a goodly part of a century or so later a number of people are still playing that number; by which we do not mean that the same people who played it a hundred years ago are playing it now, but what we mean is that the same number of people who played it then are playing it now. Oh, *psit* with the English language, anyway!

And yet the song writers in the golden days realized this would not do for their songs. Some of their efforts in christening brain children were not so good; at any rate they are flat failures in English translations. Rubenstein wrote a song, a very fine one, by the way, called "Golden Rolls Beneath My Feet." One can only remark the foolishness of anyone who walks over a lot of freshly baked rolls, especially if they are buttered. But other composers of instrumental works called their stuff *serenades*, *reveries* and *chansons*. It would seem as if every composer wrote a serenade, for there are thousands of them. And *chansons* is merely the French for *songs*, after all.

None of these things will do for the talented gentlemen in Tin Pan Alley. Imagine a person going up to the music counter of the local five-and-ten to ask for Irving Berlin's *Song, opus 245,708?* That would reduce all song writers to mere mathematicians, which would be bad. And yet, on the other hand, it would be true: for today invariably every piece of music published is called a *number*.

The languages have been used: that is, Italian, French and Spanish, simple easy languages the composer can always find as near at hand as the nearest waiter, bootblack or bootlegger. But why not use other weirder and more unintelligible tongues?

May we suggest Sanskrit? Anyone writing a love song may call it "Sumadhyanam Strinatnam" (*Slender-waisted Jewel among Women*). And you really have no idea of how swanky that looks in Sanskrit letters. It is positively adenoid. Or think of having a number entitled "Sunāsāk-shibhrīvasarabistragdhār Kanyā," meaning *Girl-who-has-a-beautiful-nose-and-eyebrows-and-eyes-and-wears-charming-garlands?* That's an achievement with a capital A!

This department, being ever devoted to its appreciative public, will furnish Sanskrit names to order. Send us the words of your song, enclosing a two-cent stamp, and we shall send you a name hot from a Sanskrit dictionary. And as to that name, you make take it or leave it.

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### Obsolete Musical Instruments

I—THE SLUG-HORN

IN Robert Browning's "Childe Roland" one finds the meaning line:

"I put the slug-horn to my lips and blew."  
What manner of musical instrument was the slug-horn? What was its appearance, its timbre, its scale and its range? These are all questions that have been raised for years, but no one has yet been able to answer them. After long and intensive investigations in manuscripts written in seventeen languages, including English, we are prepared to explain everything about the slug-horn.

First of all let it be known that the slug-horn is not an instrument to be used in bashing unruly persons over the head. Nor is it either a large-bore trombone or an Eb cornet, types of horns formerly used for "breaking up" or slugging rival bands on the march into submission.

The slug-horn is (cf. Michael Praetorius' *Syntagma Musicae* of 1619, Clement Uff's *Doedelzaak—en Fluitspelers-boekje* and his *Een Kleine Handboek der Blazeninstrumentenderrichtingwetenschap, Oudewijk, 1503*) most difficult to define. It was, according to the former author, an instrument made either of a ram's horn, annealed copper or duralumin, and was frequently encrusted with nitrate of silver etchings with carbon monoxide filigrees. It resembled the bombardon, the discant schalmey, the scheng, and the transverse flute. Emanuel Tunkhauser, in an article in the 1844 edition of Old Doc Toothaker's *Medical Almanac*, a book quoted by collectors at \$1,467.03, maintained that the inventors of the clarinet, Albert and Boehm Clarinet, of Mauch Chunk, Pa., were inspired in their early attempts by the slug-horn, played by the local horseradish vendor.

Antiquarians have searched hither and yon for slug-horns in any condition. Four expeditions have left for Santagsabendbaden, Bavaria, the reputed habitat of the slug-horn, with instructions to bring back specimens either dead or alive. Two of these expeditions were last heard of at Hoboken, and no word has come from them since. No one cares particularly about the other two.

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### Preparedness

IN prowling through the stock of our favorite second-hand book store, we came upon a strange book written by one Emmanuel Swedenborg, who wrote of theology. In sum he says that man after death will pursue the same occupations in the other world that he performed in this.

So we immediately decided to switch from playing the cello to plunking a harp. There is, after all, nothing like being on the safe side.

Chance led our wandering footsteps before a pawnshop window, beneath the gilded insignia of its kind. And incidentally, we must here and now divulge that the three golden spheres before each pawnshop are relics of the richest noble family of old Italy, the Medicis, who had barrels of ducats. Thus the humble pawnshop boasts a heraldic device that does not belong to it, proving that money can do everything except the things that are really worth while. And that is why they are worth while.

But in that pawnshop window we saw the harp. It was a bargain, and we were enabled to buy it. That was five years ago. We learned, in the first week we had it, to play one piece upon it. Just what that piece was we never could decide. All we know was that it was very sad.

Then summer came upon us. Summer is the silly season for the harp player. Strings broke right and left, and up and down, the sound board. The middle strings broke, with spiteful "pings!" and the lower strings with deep "kerplunks!" The upper strings, which cost ten cents or so each, didn't break, but stayed on the job. But the middle and lower strings, which cost from a quarter to a dollar ten, broke with much gusto and considerable racket. And every spiteful snap of a harp string meant money to us. "Ah, well!" we said, "when cool weather comes we shall string up the harp anew, and practise with much gusto." That phrase, "with much gusto," we regard as an achievement. It will appear in the column frequently. However, the harp has been restrung thrice, and we have never learned to play it. In fact, we have not touched it in three years, and what's more, we do not think we ever shall.

And thus our post mortem profession is still a matter of guesswork.



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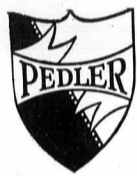
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## Here and There in New York

By ALANSON WELLER

SOMEONE remarked a number of years ago on hearing a revival of some early Handel works: "They are so old that they are brand new." The same might be said of Verdi's early opera *Ernani*, which was revived with great success at the Metropolitan Opera House this season. Its brilliant arias and the many effective melodies which are packed tightly into it have found a welcome place in the hearts as well as the ears of New Yorkers, and we hope it will be permanently restored to the repertoire. Sometime, too, we hope to hear more from the other operas which delighted our grandfathers, including *Furberia*, *Somnambula*, *Lombardi* and others. There will always be a charm and fire about these early Italian operas which time and impossible librettos cannot spoil.



ALANSON WELLER

To a New Yorker, no less a person than our own Paul Specht, has been accorded the honor of playing and conducting the orchestra for the inaugural ball of President-Elect Hoover in Washington this March. New York has reason to be proud of this honor, and we are sure that the distinguished company which will attend the function will enjoy the playing of this band as much as we in Gotham always have.

The Christmas presentations at all the theatres were of the usual high standard this year. The Roxy's offering which included a tableau and ballet, *The Sleeping Beauty*, was held over for a second week. The Paramount had a *Kids* revue, and the Brooklyn Paramount offered a similar presentation. The Brooklyn Fox and the Capitol also had something attractive to offer for the holidays. Among the recitalists and in the churches special music was also given. Lynwood Farnum, Bach specialist, played in his organ recitals a number of Bach Christmas Chorales, and on the program of Edwin Grasse at the Brooklyn Institute was Dethier's *Christmas Fantasia*.

Hope Hampton, stage and screen favorite, is soon to make her debut in grand opera. Many of our readers have doubtless played for her pictures, the last of which was a color offering. Another screen star, Ramon Navarro, who is possessed of a remarkable voice, has also sung in public with success. He is said to have a singing sequence in one of his latest sound pictures. With the advent of these films many Hollywood stars are going in for voice culture and elocution.

A new symphony, *America*, by Ernest Bloch, depicting the history and development of America and American life, was recently presented for the first time by the Philharmonic Symphony Orchestra, meeting with considerable success. We have never been particularly enthusiastic about Mr. Bloch's other works, especially the *Israel* Symphony, but his new opus which bears frequent quotations from Walt Whitman, the most American of poets, should prove an interesting addition to the concert repertoire.

There have been several changes in organists and orchestras about town of late. Melchiorre Mauro-Cottone has left the Roxy and is succeeded by Emil Velazco. An important improvement was made in the three-console organ during Cottone's stay. Originally the main five-manual console possessed all the organ voices, while the two side consoles contained only orchestral material, one having mostly wood-wind and one brass reeds. At Cottone's suggestion, however, the strings from the main console were extended to the two side consoles, making the ensemble more varied and flexible. There are unusual possibilities in this peculiar organ, but they have never been properly developed and never will until intelligent organ arrangements are made. The arrangements thus far have been easy ones which could have been just as well performed by one player instead of three. We recall only an *Indian Fantasia* and a bit of the *Rhapsody in Blue*, which really utilized the possibilities of the instrument. Cottone's solos and improvisations were greatly enjoyed, but still no real organ arrangements worthy of this tri-organ combination have appeared.

Among the orchestral changes about town are those on the Keith and Loew chains. The entire orchestra from the Albee of Brooklyn was shipped to the new Keith house in Flushing, their place being filled by the band from the Riverside, which is now devoted entirely to sound programs. A portion of the Orpheum orchestra has gone, their places being filled by others from other houses.

Several of the Loew houses have restored their orchestras for incidental work, overtures, weeklies, etc., with the sound accompaniments for the features.

Another little cinema house is soon to be added to New York's list of small houses devoted to foreign importations. It is the Film Guild Cinema which will be open ere this reaches the press.

The new "Jazz Opera" of the German, Krenek, entitled *Johnny Spielt Auf*, is to have its premiere in New York ere this goes to press. It is the third novelty of this season at the Metropolitan. Of the others, Respighi's *Sunken Bell* has met with gratifying success, but Strauss's *Egyptian Helen* proved a disappointment despite its many brilliant scenes, and the undoubted beauty of much of its music.

The Prague Teachers' Chorus of Czechoslovakia visited New York in January meeting with much success in the performance of the folk songs and other music of their native land.

The theatres of Long Island have gratifyingly good music. Among the most satisfactory is the Queens, a Century house, where André Duro and his orchestra are much enjoyed. Several of the members of this band double on other instruments, which makes for much variety as well as very snappy performances, alone and with the acts. One of the best of the Island's organists, Leslie Alpar, is also heard at this house.

### Erno Rapée

PROBABLY when mention is made of the artistic emancipation of music in the motion picture field two names immediately spring to mind — and one is that of Erno Rapée. What the gentleman has accomplished in this matter is known to all and needs no recording here. We do think, however, that a few details of his career may interest our readers, particularly as showing the type of musician, who, more and more, is becoming identified with the motion picture industry.

Two years after his graduation with honors from the Budapest Conservatory, Erno Rapée was chosen as assistant to the conductor of the Dresden Opera House. It was at this period that he performed, with the Philharmonic Orchestra of Vienna, his piano concerto — an occasion crowned with marked success.

Believing that this country offered greater opportunities than Europe for a young conductor, he arrived in Hoboken on Oct. 8, 1912 and landed a job as pianist in a Hungarian Restaurant, the Monopol, situated at Second Avenue and Ninth Street, New York City. This, however, was just a stop-gap, and shortly he left to join the Hungarian Opera Company as musical director. With this organization he toured South America and Mexico, on his return taking up the baton at the Rivoli Theatre. He thus came under the eye of the astute Roxy, who made him general musical director of the Capitol Theatre.

He next appeared as general musical director of William Fox's theatre in Philadelphia, where, in addition, he led the orchestra. His stay there was a short, if extremely successful one. U. F. A. then called him to Germany and offered him an orchestra of eighty-five musicians. During his stay abroad he introduced many innovations which were well received by both critics and public. Before his return to this country he directed the Philharmonic Orchestra of Budapest, winning further encomiums for himself.

He is now, as everyone knows, back with Roxy at "The Cathedral of the Motion Picture" that unique and incomparable dream come true. As a conductor Mr. Rapée is both vital and interesting. Like all broadly educated musicians his taste is catholic enough to embrace the best in every type of music, although his preference, quite naturally, is for the more serious sort.

New York. — Emil Velazco the popular broadcasting organist and president of the Velazco Organ Studios of this city has just returned to his old bench at the Roxy Theatre as solo organist. It will be remembered that he was brought on from the West two years ago to open on this organ. Velazco is still a young chap (he is just thirty years of age) but he has made a great name for himself in his chosen work. He is not only a master organist but in addition a composer whose works are favorably known to all slaves of the console. He records for a well known talking machine company.

## Irene's Washington Letter

CECILE PITTMAN,  
Victory Theatre,  
Denver, Colorado.  
My dear Cecile:

I heard a station from Denver recently; missed the call, but think it was KOA. Thanks for your Christmas presents. Glad you like your work at the Victory Theatre. If I live long enough and collect money enough to buy gas and tires, will be out to call on you next summer, and we will make some more tuna fish salad.

Things are about the same as when you were here last year. We still have the customary little flu in winter, and the little fly in summer.

I am putting in a lot of time taking radio lessons from folks who come up and keep me awake till all hours trying to get Honolulu or Havana, and end up by accepting Baltimore.

But didn't I have the time of my life last night (Wednesday) from twelve to one. For the first time since I bought my new radio (two more payments and it will be mine) I heard Avelyn Kerr on the Marr and Colton from WISN. Avelyn was busy on a special program, and it sounded right good.

At the same time I was turning the dial around to get Clark Fiers on the Wuritzer over WLBW, at Oil City. Avelyn turned the program over to an orchestra about twelve-thirty, so I lost interest in WISN, but I got a great kick out of my Radio Melody party.

I noticed in Kerr's article in December that she thinks of taking Clark to rear. If he does not stay put any better in person than he does via air, she will have her hands full, for now you hear him, now you don't. Clark has gone to the dogs completely and has degenerated into a radio talker. He does speeches every Wednesday night, assisted by George, invisible master of ceremonies, but he certainly plays a wicker Wuritzer, and Wednesday night is a total loss if I don't get WLBW twelve to one.

Francis Higgins is a newcomer at the York Theatre. He studied with Milton Davis at the Tivoli. Heard him do some very good work on the *Largo* from New World Symphony and *Nocturne* by Tschakowsky. Higgins looks like a good bet.

Ida V. Clarke is busy with her accordion specialty this season. She has been on the air from Club Chanticleer, an exclusive Meyer Davis Night Club, where she appeared nightly, and she was a feature at the Children's Show given by Mr. Crandall at the Metropolitan, Christmas week; and all this in addition to her regular work as orchestra organist at the Earle Theatre.

I am indebted to Mirabel Lindsey for the information that about one hundred were present at the last organists' gathering which was held at the Raleigh. She and Ida Clarke were on the Committee of Arrangements, and through the courtesy of Jack Mulane, local vaudeville agent, there was a delightful program. After dancing and refreshments, the organists put on their racoon coats, drove away in their high-powered cars, and each and every one voted it a good time.

Courtney Hayden was elected president of Local 161. This makes the twenty-second consecutive year, I think, for President Hayden.

The Fox put on *Circus Week*, and I almost passed out when all the orchestra came in dressed in cowboy suits. Brusloff had to take his sombrero off. It got in the way. But it was worth the price of admission to get a peep at the boys. And I just about fainted when the harp player bobbed up in front of me. Imagine a cowboy playing a harp. But he seemed to have as much fun out of it as we did. The presentation included a Jap act, Arabian tumblers, contortionist, barkers, and a menagerie arranged back stage. One of the best bills ever put on at the Fox.

Brusloff put his orchestra through an excellent Xmas overture before they "went cowboy," and the extraordinary lighting of the stage Christmas trees helped as atmosphere.

A news reviewer of the show at the Met said credit should be given the organist, whose name was carefully kept a secret, for the excellent music at the organ while the orchestra rested. Knowing my organists and also my math, I figure that two plus two totals Alec Arons at the console. Alec is worth plenty of featuring if they would only give it to him. He is, and has been, a real concert organist; not a so-called by-kindness-of-the-publicity-man.

In trying to do the *Pollyanna*, not to be confused with the *Racoon*, will say I noticed that Variety said sound was not being used much in the Eastman Theatre. There was too noticeable a difference in the music, and the house



IRENE JUNO

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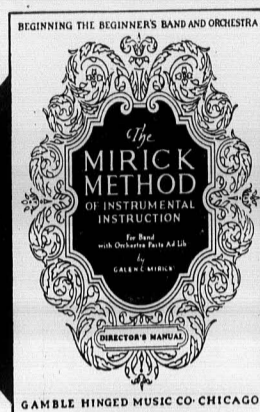
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orchestra of seventy-five men was on the job. I also noted that the director, Victor Wagner, arranged a new score for the musical accompaniment of the feature *King of Kings*, and it was spoken of as a real achievement, and added much to the beauty and impressiveness of the film.

I went over to the Tivoli to see *White Shadows*, and was bitterly disappointed. I "riz" right up in my seat when a most startling groan came out of the old man, the first sound (barring the music?) we had heard. Thought for an instant Milton Davis was the groaner, for he sits back stage and plays checkers, and one never knows what can happen when one plays checkers, does one? What's a groan or two among friends?

The much touted "Shorts" seem to me all wet. I was entertained (?) by such new numbers as *It All Depends On You*, and *I Can't Do Without You*. We also had a band which furnished *There Must Be a Silver Lining*, *Ramona*, and *Back in Your Own Back Yard*. Someone ought to find out that Radio and their dance bands travel faster than the "Shorts," and nothing is greener than a popular music corpse.

Karl Holer is decidedly successful with his harmony, theory and counterpoint department at the New Institute of Musical Art. He is also working on some new compositions of his own.

Nell Paxton at the Earle has positively threatened me right in her music room at the Earle Theatre. Says if I don't write for MELODY every month I can fear the worst. As Nell does not mean maybe, guess you will find my Washington letter appearing with much more regularity from now on.

Forrest Gregory of Rochester writes one that is too good to keep. It seems the stewardess who survived the "Vestris" disaster blew in as a guest attraction recently, and as there were no slides to announce her appearance, someone had to be master of ceremonies. The manager had asthma, the assistant manager fallen arches, or something equally as irritating to the public, and the stage manager lacked personality. So unsuspecting and unresisting Organist Gregory was pounced upon and forced into the spotlight to introduce the act each show. If Gregory talks as well as he writes, I can assure you the introduction was a most satisfactory one, although he was not much "het up" over it when he wrote me.

Blanche Levinson is organist at the Chevy Chase Theatre. It is Blanche's first real organ job, and it carries a nice salary, so, being very young in years and young at bucking the old world, she is all pepped up and is fairly working her head off. She is most capable, and as she says, "Novelty and Jazz! that's where I shine, but I like the other music, too," I give Blanche two years to be a top-notch. If not here, then some place equally as good, for the talent is there. Wait and see!

Wesley Eddy, Master of Ceremonies at Loew's Palace, seems to be Washington's big bet right now. Started his second year in November.

Goo-bye,  
IRENE.

New York. — The National Contest of high school orchestras will be held in Iowa, City, Iowa, May 17 and 18, next. It will be the first national meeting of school orchestras, and will be held under the auspices of the School of Music of the State University of Iowa with E. H. Wilcox, Assistant Director of the school, in active charge of the contest arrangement. The National Bureau for the Advancement of Music, C. M. Tremaine, Director, is co-operating.

The contesting orchestras will consist of those winning first place in Classes A and B in their respective states. At Iowa City orchestras in the first class will compete for the championship trophy awarded by the National Bureau. The school winning the trophy three times will acquire permanent title to it. A trophy also will be awarded to the winners in Class B. The rules governing the contest are based on those under which the National School Band Contests have been held annually since 1924. A 1929 Year Book on state and national school orchestras, issued by the National Bureau has been announced.

Participant orchestras in the National Contest will be required to play a composition assigned in each class and a second number to be selected from a list of twenty named by the Committee on Instrumental Affairs of the Music Supervisor's National Conference. The assigned number for Class A is Beethoven's *Egmont Overture*, and for Class B, Hadley's *May Day Dance*.

It has been said that a specialist is one who knows more and more about less and less. We are of the opinion that there are some operating in the music field well deserving this definition.

JACOBS' MUSICAL MOSAICS, Vol. 21

②

PHOTOPLAY USAGE  
Quiet Arabian, Indian, Egyptian and  
other Oriental scenes

## Ashtoreth

(In the Sacred Groves of Ascalon)

R. S. STOUGHTON

Allegro moderato

PIANO *ff*

*mf* *rall.*

Moderato  
*languorously*

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25

MELODY

Musical score for page 26, featuring piano accompaniment for 'Gypsy Dance'. The score consists of six systems of music, each with a treble and bass clef staff. The first system begins with a forte (*ff*) dynamic and includes a triplet of chords. The second system continues with similar rhythmic patterns. The third system features a key signature change to one sharp (F#) and includes a triplet of chords. The fourth system has a first ending bracket and a forte (*f*) dynamic. The fifth system includes a forte (*fz*) dynamic. The sixth system is marked 'Più tranquillo' and begins with a mezzo-forte (*mf*) dynamic, featuring a triplet of chords.

# Gypsy Dance

J. CARROLL LEVAN

Musical score for page 27, featuring piano accompaniment for 'Gypsy Dance'. The score consists of six systems of music, each with a treble and bass clef staff. The first system is marked 'Moderato' and begins with a forte (*ff*) dynamic. The second system includes dynamics 'accel. e cresc.' and 'rall. e dim.', along with a triplet of chords. The third system is marked 'Allegretto rubato e grazioso' and includes dynamics 'mf accel.', 'rit.', and 'a tempo'. The fourth system includes dynamics 'accel.', 'rit.', and 'mp'. The fifth system includes dynamics 'mf accel.', 'rit.', and 'a tempo'. The sixth system includes dynamics 'accel.', 'rit.', 'presto', and 'mp'.

Vivace

To Clifford A. Morse  
**MÉLODIE MIGNONNE**

ARTHUR CLEVELAND MORSE

Semplice ma con tenerezza

PIANO

*mp ben cantabile*

*poco rall.*

*cresc.*

*molto rall.*

*a tempo*

*mf*

*rall.*

*cresc.*



*a tempo* *poco rall.* *più rall.*

*f* *decresc.* *mp*

*Più mosso*

*mf*

*rall.* *molto rall.*

Jacobs' Piano Folio of  
COMMON-TIME MARCHES, Vol. 5 **Miss Frivolity**  
MARCH

To Fred Valva

3

PHOTOPLAY USAGE  
Light martial scenes of  
modern character

R. S. STOUGHTON

PIANO

*ff* *ff*

*mf*

*f*

1 2

*ff*

First system of musical notation on page 32, featuring piano accompaniment in treble and bass staves.

Second system of musical notation on page 32, featuring piano accompaniment in treble and bass staves.

Third system of musical notation on page 32, featuring piano accompaniment in treble and bass staves.

Fourth system of musical notation on page 32, featuring piano accompaniment in treble and bass staves.

Fifth system of musical notation on page 32, featuring piano accompaniment in treble and bass staves.

TRIO

Musical notation for the TRIO section on page 32, featuring piano accompaniment in treble and bass staves. Dynamics include *ff* and *mf-ff*.

Sixth system of musical notation on page 32, featuring piano accompaniment in treble and bass staves.

MELODY

32

First system of musical notation on page 33, featuring piano accompaniment in treble and bass staves.

Second system of musical notation on page 33, featuring piano accompaniment in treble and bass staves.

Third system of musical notation on page 33, featuring piano accompaniment in treble and bass staves.

Fourth system of musical notation on page 33, featuring piano accompaniment in treble and bass staves. Dynamics include *ff*.

Fifth system of musical notation on page 33, featuring piano accompaniment in treble and bass staves. Dynamics include *f* and *ff*.

Sixth system of musical notation on page 33, featuring piano accompaniment in treble and bass staves. Dynamics include *ff* and *mf*.

Seventh system of musical notation on page 33, featuring piano accompaniment in treble and bass staves. Dynamics include *f* and *ff*.

*D.S. al*

33

MELODY

PIANO

# Convention City

MARCH

THOS. S. ALLEN

Composer of "Dance of the Dandies"

Musical score for 'Convention City' in piano. The score consists of six staves of music. The first staff is the melody, and the following five staves provide harmonic accompaniment. The music is in 2/4 time and features a variety of rhythmic patterns and dynamics.

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Musical score for 'Convention City' in piano, continuing from the previous page. It features a 'TRIO' section with six staves of music. The melody is clearly marked at the bottom of the first staff. The music continues with various accompaniment parts.

MELODY

Musical score for 'Convention City' in piano, continuing from the previous page. It features a 'TRIO' section with six staves of music. The melody is clearly marked at the bottom of the first staff. The music continues with various accompaniment parts.

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MELODY

*stentato*

*cresc.*

VCLII

*a tempo*

*appass.*

*f*

VCLII

*rall.*

*allargando*

*cresc.*

*ff*

*poco rall.*

*a tempo*

*molto rall.*

*decresc.*

*mf*

*p*

8va bassa

*mf*

1 2

*f*

*f*

*mf*

*mf*

Moderato

*ff*

*accel. e cresc.* *rall. e dim.* *mp*

Allegretto rubato e grazioso

*mf accel.* *rit.* *a tempo* *accel.*

*rit.* *mp* *mf accel.*

*rit.* *a tempo* *accel.*

Presto

*rit.* *ffz* *ffz* *ffz* *ffz*

Più mosso

CODA *f poco a poco cresc. e accel.*

*fff* *ffz*

D. C. al  $\Phi$

**PIANO**  
Andante Maestoso  
Valse Poetique  
GERALD FRAZER  
Arr. by H. E. HILDEBRITH  
Valse Moderato

**Meditation**

INTRO  
Andante Maestoso

VALSE  
Steadily & Moderately

Apassionato

CODA

TRIO  
Crescendo

MELODY

D. C. Valse ad

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CODA

TRIO

MELODY

D. C. Valse ad



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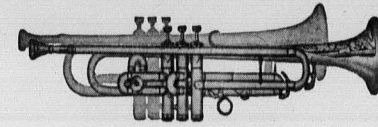
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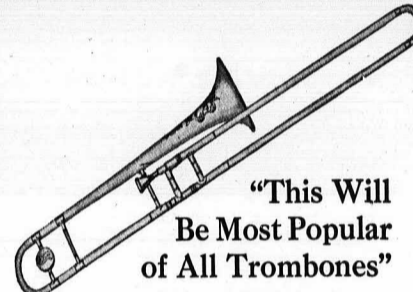
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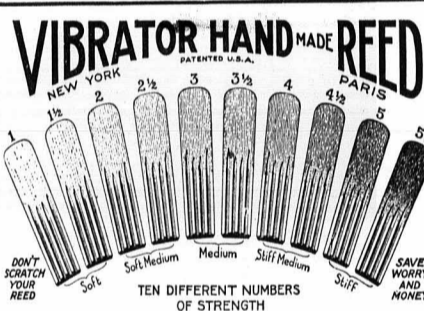
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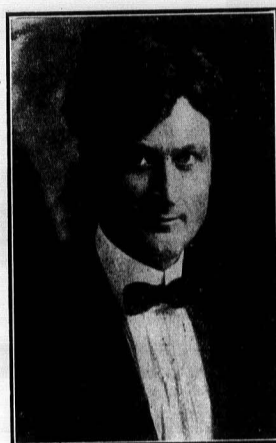
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## The Saxophonist CONDUCTED BY W. A. ERNST

IT MOST assuredly can be stated that it is far from being intentional on the part of fond parents to retard the progress of a child (or children) who may be studying music and learning to play an instrument, yet such is exactly what many parents are unconsciously doing through their very fondness for the child and pride in its well doing. These parents do not realize that the more



W. A. ERNST

anxious they are to have their child make an early showing on some certain instrument, the more they may be spoiling all chances for its true, musical exploiting later on, but such is the fact.

There is a factor that must be taken into consideration, and one which it is not easy to overlook. Many parents are confronted with the financial side of having their child take music lessons, and naturally are desirous of seeing some return for an expenditure of money that many times has been a sacrifice. Here may enter an unconscious blocking of chances for future greater returns, as in their strong desire to see the child progress more quickly than is natural to its normal ability, these parents only throw progress into the reverse.

Then, too, many fond mothers and fathers have erroneous ideas regarding true progress. They do not consider that any progress is being made unless tunes and pieces are given the child as lessons. These parents have heard the old story about the saxophone being an easy instrument to play, and so if the teacher does not send Johnnie home constantly playing pieces, father and mother appear to think he is trying to hold their son back in his playing in order to collect further fees for additional lessons.

There are many just such erroneously thinking parents. They do not realize that the sole aim and desire of the teacher is to give their boy a solid and firm foundation in saxophone playing, so that when he really does play a tune for "papa" and "mama" it will be played correctly and sound enough like itself for them to recognize it without guessing. Johnnie (or, for that matter, any other child) may be able after some few lessons to struggle through the notes of a number in a faltering fashion, but unless a piece of music is played through from start to finish surely and unhesitatingly at a fair tempo the melody is bound to lose its beauty and character. It is a slipshod method which will hold all pupils back in their studies.

Good teachers do not object to giving pupils, even in the early stages of their teaching, pieces to play after such have been graded to meet individual ability; quite to the contrary. It is advantageous to both teacher and pupils when the latter are able to play for friends and family pretty and well-known pieces, clearly and intelligently. The big objection comes when some budding young man's mother requests that her pride and joy (who may not have taken sufficient lessons to do the scales correctly) play a current popular song that would require a professional saxophonist to execute properly. It is then that the teacher gives up the ghost!

Almost all saxophone students hanker to play the popular songs, and I for one believe implicitly in letting them do so in connection with their regular work. Lessons must be made interesting if a teacher is to keep either young or old persons interested in their study of music. The songs played should be carefully selected, however, and many times be transposed and simplified to match the ability of the student player. Our younger generation of today is full to the brim with pep and popular tunes. We all are aware that popular songs are broadcast over the radio many times daily, and we also are aware that all boys, bubbling over with youth and animation, not only hear these but want to play them too.

It is not an easy matter to keep a boy at playing saxophone studies and exercises month after month when he hears so much popular music all around him. If he is not given some of this to play by his teacher, he will attempt it for himself without the teacher's help and nine times out of ten play it all wrong; therefore, is it not better for a teacher to select a popular tune best suited to the boy's ability and teach him to play it correctly? It is more than

likely that the song mother requests will be far above his ability, so let the teacher attend to the selection of the number. Many boys will take a difficult number and try to "fish" it out by ear; they are neither reading the notes nor learning to keep time by such a procedure, but if given such songs by the teacher along with the lessons, the little mothers will be satisfied and the boys overjoyed.

Please bear in mind that most emphatically I am not saying that tunes should supplant scales or studies; neither do I mean that popular tunes should be given too early in the study course — certainly not! I constantly preach the necessity of building a firm foundation, using scales and exercises as stepping stones to good saxophone playing, yet, as a little "cream in their coffee," a popular song works wonders with them.

## On Practicing

Parents have their troubles in getting children to practice. There are a few who really love music and strive to play well, but the majority of them have to be made to practice, in which case the temperament of the child should be taken carefully into consideration. If parents want their boys to make saxophone playing a profession, they should reason with them and point out the necessity of daily practice. But do not nag or threaten the boy. Give him some goal for which to strive; take him to hear good saxophone players and, finally, keep an environment of music around him.

Above all else, do not put into the child's mind a feeling of distrust for the teacher. Select a teacher carefully, and if after a time you are not satisfied with the progress shown, find out whether the child is devoting sufficient time to practice and enough attention to the lessons. If it is the fault of the child do not blame the teacher, and if it is the teacher's fault do not discuss it before the child. When there is a feeling of distrust in the teacher the pupil will not grasp even the good points of his teaching. An occasional visit to the teacher by the parents might serve two important needs; either help to bring about a better understanding between teacher and parents, or convince the latter that the teacher is not the right one for the child.

## A Bit of Saxophone Technic

Because of the trouble so many students find in skipping from the higher register of the saxophone to the lower, I think a few hints on this matter may not come amiss.



Look at your saxophone and you will notice that the diameter, or bore, of the instrument is much smaller in the region of the left than in that of the right-hand notes. It is because of this difference in diameter that much more wind is required to sound the lower than the higher tones, and that the beginner finds it difficult to produce the same volume throughout the entire register.

C (on the third space) is one of the easiest notes to produce on the saxophone, as it lays on the narrow part of the instrument. Therefore, when slurring down from this C (as shown in Examples 1 and 2 of the music given above) much more air must be used for the low notes. Practice these two examples, using more wind on the lower notes while not increasing their volume. Daily practice on these skips will give the student a good idea as to how much air

may be used without making the lower notes any louder than the higher ones, but in doing this do not forget that you also must release the lip pressure on the lower notes.

## A Few Fingering Hints

In Example three of the above, keep the little finger of the left hand down on low C $\sharp$  while playing D.

In Example four, when playing from C to D retain D while playing C.

In playing from high C to high Eb in Example five, retain the finger on C, and use the high E $\sharp$  key of right hand to make Eb. On most saxophones this note comes out as clearly as with the regular Eb fingering.

## The How of Saying "That's All"

Will you please explain how the effect "that's all" is obtained and given by a saxophonist at the end of a dance number? I hope the answer will appear in the next issue of THE JACOBS MUSIC MAGAZINE. — R. O. W., Monroeville, Ohio.

To play the little effect of "that's all" at the end of a dance number — play high D, then down to B, or high E down to B $\flat$ , at the same time saying "that's all." Make a little *glissando* in going up to the first and highest note.

## Improvising and the Professional

I play tenor and alto saxophone, can read and play whatever music is before me, but cannot improvise hot choruses. I have mastered the chords, major, minor and sevenths, as advised by you in one of your articles, but that does not seem to help in my case. Have I any chance as a professional without the ability to play "hot"? — R. L., Mountain View, Calif.

You have mastered your chords, so you are that much ahead. There are several good books out on hot playing, as you will see in the advertisements of this magazine. You should get a few hot choruses written out by some good hot player or arranger and learn them thoroughly. Then try to fashion some of your own after these, first using different notes but the same rhythms; later you can mix the rhythms or use those suited to the chorus.

At the beginning always learn from memory, if possible, the chorus which you wish to warm up. Do not try to play the entire chorus hot at first, and do not attempt too many choruses at once. When you get the "knack" of one, the others will come easy.

In studying from the books written for this type of playing alone, you will find an ample supply of both examples and choruses that should enable you, with a fair amount of practice, to improvise the choruses you desire.

There is a chance for you to play professionally even if you do not play hot, although it makes you more valuable in most bands. In some of the large orchestras the sax players only play the part that is written for them, because the hot choruses are arranged for three saxophones.

## Tone Improvement

As a reader of JACOBS' ORCHESTRA MONTHLY I have a trouble which it is my belief that you, better than anyone else, can help me out of.

I have an Eb alto saxophone and am considered a good player excepting that my tone is not the best. I can play everything excepting the lower C, B and B $\flat$  and the high D $\sharp$ , E and F. These tones are very difficult for me; the lower ones must be played very strong and snappy, or else they sometimes do not make an appearance, while the upper tones many times come in the form of a squeal or whistle.

I have played saxophone for more than three years and have always had this trouble. I have used different reeds, and while these have made a difference, still the trouble is always there, and I am disgusted with the tones I get. Is the fault mine, or might it be the mouthpiece of my saxophone? If it is the fault of the mouthpiece I would surely be glad to get a better, if that would eliminate the trouble.

— F. L. P., Muscatine, Iowa.

There can be several reasons why you cannot get the lower C, B, and B $\flat$  on your saxophone. First see that the pads cover well and that there is no leakage. Have a good repair man look your saxophone over from top to bottom.

As to the high notes you mention, if your lip is not correct a whistle or squeal will result. Try holding your lips in and not out so much. Your mouthpiece may be warped. Have the lay examined. It may pay you to experiment with different mouthpieces in order to find the one which suits your individual needs. In using a reed that is too hard you will have trouble in getting the low tones. A medium reed is best so that you can also reach the high notes. Following the above advice should eliminate the troubles you mention.

"Music rose with a voluptuous swell and all went merry as a marriage bell," wrote Lord Byron. That is pretty and poetical, but then Byron lived many years before the advent of jazz music, which is far from being "voluptuous," and in a time when clarinet squawks didn't answer as wedding chimes. — L. E.

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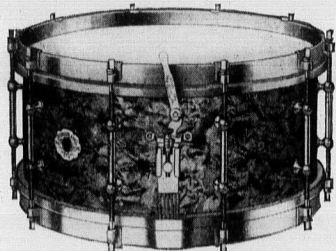
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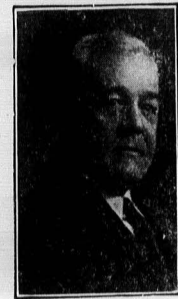
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## Popular Talks on Composition

By A. J. WEIDT  
Adapted from Weidt's Chord System

READERS who have attempted to harmonize the melodies that appeared in the October (1928) issue, may find it interesting to compare in detail their version with mine here presented. It will be noticed that in the first period there are but three different notes, i. e., A, B and the mutual tone G. As the mutual tone can be harmonized either as tonic or dominant, and as both A and B, the sixth and seventh notes respectively of the scale, are influenced by the mutual tone, the importance of a knowledge of basic forms will be seen.



A. J. WEIDT

To illustrate this I will first call attention to Example No. 1 (fifth staff), which shows that F (at a) and E (at b) are the notes which decide the harmony. In No. 3 the mutual tone is repeated in the first four measures; not much to go by when harmonizing, but here is where we have to depend upon the known basic forms. The entire four measures can neither be harmonized as all tonic nor all dominant, as such a form does not occur in an eight-measure strain. In a sixteen-measure strain four consecutive measures of passive chords would have to be followed by four measures of active chords. This also applies in the reverse form.

We will start with the waltz strain. Note that the first phrase is harmonized in sections, — that is, the tonic followed by the dominant — and that the second phrase is exactly the opposite, i. e., dominant followed by the tonic. This is called reverse co-ordination. In the first period notice that when the melody is repeated note for note, in the second phrase, the mutual tone is harmonized differently in each phrase (see e and f). This reverse co-ordination of the harmony also applies to the sixth, which occurs as a sustained note at c and d. This basic form is called 2/4/2 (two passive, four active and two passive chords). N. B. The basic forms are indicated below each staff, and the harmony by the letters above the staff. It also should be interesting to note that the entire first phrase in the first period can be harmonized all dominant, provided that the second phrase is harmonized all tonic (the exact opposite). This is called the C4 form; that is, four active and four passive chords.

The reader may now ask: "Why not harmonize the first phrase all tonic, and the second all dominant." The answer is that the 4/4 form (four passive and four active chords)

does not occur when the melody repeats in both phrases, also that the harmony in the second phrase, second period, would have to be active, which is not the case here. In the second period the 2/4/2 form again occurs, the passing chords (C dim. at g, Fm at h, C7 at l) not affecting the basic harmony. The passing note C (at z) is an appoggiatura, and the following note B is the true chord interval of the dominant harmony. The dominant harmony at i is necessary in order to resolve to the tonic in the following (third) period, which is a repetition of the first period.

At the beginning of the fourth period (see j) B $\flat$  is very apt to confuse the novice, as apparently it indicates the seventh of the C7 chord. B, however, is really a so-called "neighboring tone," and must be lowered by a flat, the same as Dm in the second section of this period indicates a modulation to the relative minor key of the sub-dominant F, in which key the B is flat. G $\sharp$  (at k) is a half-tone drop (HD), showing that the following note A is the chord interval. Also note that A7, the dominant, precedes its Dm. The F (at l) is a passive note. E at (m) is the appoggiatura of the chord interval (D) in the following measure (see dotted line) N. B. Passing notes and chords are indicated by a cross.

### Counter Melody

As an added feature I have included a counter melody, indicated by the small notes with the stems down. The student should try to make the counter melody tuneful (compare the first and second phrases of the first three periods). As a rule it is best to use sustained notes in the counter melody when consecutive quarter notes occur in the melody, or quarter notes when sustained notes occur. The first note in each measure usually should be a chord interval.

Note that the third, unless it occurs as a melody note, is best to use when the harmony is tonic (see aa), or the seventh when the harmony is dominant (see bb). The mutual tone usually is repeated in both harmonies (see cc). The arpeggio style is used in the first three measures of the fourth period. Note the use of the HD at dd. The sustained notes are best at ee.

Note the movement in consecutive sixths, which is always good. See closing phrase, in which the harmony is obvious. Lack of space will not permit me to harmonize the second melody given in the October issue. More details on the matter of counter melody will appear in a later issue.

The musical score for 'The Drummer' is presented in four systems. Each system contains a main melody line, a counter melody line (stems down), and a chord line. The score is divided into four periods, with phrases and measures labeled. Chords are indicated by letters (C, G7, Fm, etc.) and symbols (Act, Pas). The score includes various musical notations such as slurs, accents, and dynamic markings.

## THE DRUMMER

Conducted by GEO. L. STONE

THE DRUMMER closed his desk the other night using as an excuse that he had a little New Year's buying to do, and in the company of "Mrs. Drummer" hopped on a train bound for New York.

Inasmuch as Mayor Walker had no advance information as to our visit, there was no brass band or reception committee at the station to greet us, but we got along very nicely without it. We heard a couple of snappy dance bands and saw several very interesting shows. Half of us wasted a lot of time and some money shopping downtown, while the other half transacted necessary business and then looked up old (and made new) acquaintances.

Music conditions in New York City appear to be rather dull, to hear musicians talk; but the same individuals who have such bad stories to tell about business, seem to be working every night, and in some cases all night.

One of these boys who is at present engaged in recording (on the drums) for talking pictures, figured business to be only "fair" and a few minutes later flashed his pay check for a week's work at the "talkies," said check amounting to three hundred and sixty dollars.

"Of course," says this boy, "I have my teaching and a few other extra jobs besides, and last week my check for the talkies was over four hundred dollars."

The musicians for recording talkies commence work at 5.00 P. M. and continue through the hours of the night, when the city is quietest and until 2 or 3 A. M. From all accounts this job is a man killer and the boys earn all they get.

"The Drummer" met, among others, two of New York's finest teachers in percussion, namely, Karl Glassman, tympanist, and his partner, Moe Spivak, who specializes on drums and xylophone. These two occupy a suite of studios in the Gaiety Theatre Building located in Times Square, and they are kept busy with a never-ending stream of pupils.

When "The Drummer" called at the studios, Glassman, who has played with many prominent musical organizations, including fifteen years as tympanist with the New York Symphony Orchestra (and of whom my readers will be told more in the near future) was busily engaged in demonstrating to a pupil how quickly and accurately a pair of machine tympani may be tuned. "The Drummer" in the position of invited guest, greatly enjoyed the clever and interesting way that this teacher explained and demonstrated the manipulation of kettle drums.

After the lesson, Glassman, Spivak and "The Drummer" talked together until a new batch of pupils arrived, and "a good time was enjoyed by all."

[If the length of his article this month is to be taken as a measure, "The Drummer" must be resting up after an exhausting trip. Queer what the big town does to us. — Editor.]

### Questions and Answers

Q. — I am considering taking up the study of drums. I am left handed and wonder if it is possible to learn left handed drumming. If it is convenient for you to answer this letter, I will appreciate it very much, otherwise, I will look for an answer through JACOBS' ORCHESTRA MONTHLY issue.

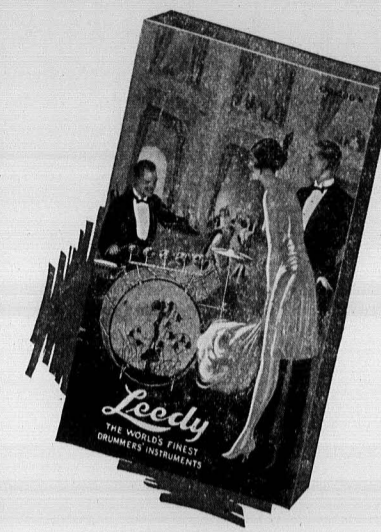
— P. S., Andover, Mass.

A. — It is as easy for a left handed person to become a drummer as for a right handed one. There is no such thing as right-handed or left-handed drumming. A drummer should be able to play with equal facility starting with either hand, and inasmuch as I judge from your letter that you have not already started, the study of the percussion instruments should be as easy for you as for anyone else.

Be not ashamed to admit a sneaking fondness for minstrel songs and the solemn cadences of the old hymns; maple syrup, it is true, but what in the name of Vermont is the matter with maple syrup? — George Ade.

"When happy music recently was broadcast a lot of people pulled their sets apart to find the trouble," says The Passing Show. Nothing more than might have been expected, says the Editor.

Mendelssohn began as a dazzling genius, but ended as a mild talent. — Eric Blon ("Step-children of Music")



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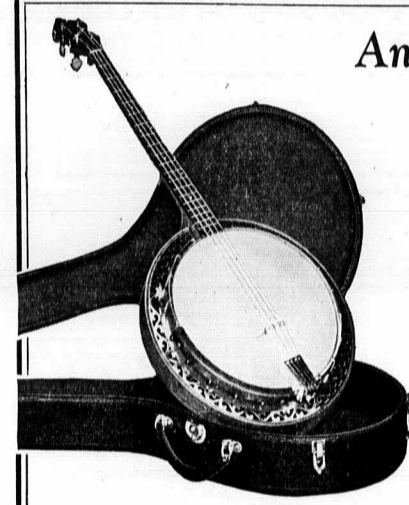
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## The Clarinetist CONDUCTED BY Rudolph Toll

Correct Phrasing and Breathing (continued)

Ex. I.



Ex. II.



Ex. III.



IN ANSWER to many requests concerning where to breathe in long phrases, the writer is analyzing the above examples, which are taken from the Fourth Grand Morceau of the Klöse method. In my experience with pupils, I find that they invariably play as long as they have breath, and the consequence is that when they come to the important parts of the phrase, they are unprepared. Therefore, the player must anticipate the long unbroken phrase.

In Measure 2, Ex. I, it is necessary to take breath before the F♯ trill in order to make the crescendo in the third measure, ending the phrase on high E♭ in the fourth measure, after which breath is taken, in order again to render the passage in the fifth measure in a similar manner. In the sixth measure breath must be taken as marked by the comma, and measures 7 and 8 should be played in one breath. In measure 9, breathe after the first note in order to carry out the remainder of the phrase.

The earnest student should apply these points on breathing to band and orchestral overtures, and music in general, as passages requiring similar treatment will be found in all music.

Ex. 2.—Note that the phrase begins on the first two sixteenth notes. In the Morceau, you will find an eighth note (C) preceding this phrase, but that note is the end of the foregoing phrase. I particularly want this understood because in Measure 3, you should breathe, as indicated, before the second half of the phrase, which begins after the first two notes, like the first half of the phrase.

Ex. 3.—Note how the phrases end in measures 2 and 3, after the first two slurred notes, when breath must be taken. In Measure 4, breath is taken before the trill note.

We do not always take breath because it is absolutely necessary so far as breath control is concerned, but because it adds materially to the phrasing when perfectly under-

stood. It is like observing the commas, semi-colons, and periods, etc., in reading. A beginner when breathing in the places marked in these exercises may condemn some of them because he is not yet able to breathe with artistic control. I should like to receive examples of phrases which you desire analyzed.

Ann Arbor, Mich.—Plans had been submitted to send the National High School Orchestra of 1929 to Europe sometime in July or August, where it would play before the delegates to the World Conference on Education at Geneva, and the Anglo-American Conference at Lausanne. It was also expected that while abroad, the orchestra would give public concerts in London, Berlin, and other large centers. Percy A. Scholes, the eminent British musical figure, and Paul V. Weaver, of the University of North Carolina, respectively chairmen of the British and American committees in charge of the programs for the Lausanne meeting, jointly extended the invitation to Mr. Joseph E. Maddy, Director of the National High School Orchestra and Band Camp, for the orchestra, to be present at the international meetings of educators. Mr. Scholes was quoted as saying that the National High School Orchestra of last spring was the finest juvenile orchestra in the world.

Certain unforeseen circumstances, however, have postponed the orchestra's European trip which, according to latest advices, is now projected for the summer of 1931. This must be a disappointment to all concerned, but unfortunately one which was unavoidable.

If an opera were rational it might be a better thing, but then it would not be so nearly like an opera.—Jane Austen.

### Bits of Blue

Continued from page 7

Voices are an asset to a picture if they are good. I enjoyed the dialogue in *The Terror*—but as to effects!!! If people made as much noise walking through the halls and closing doors as the Terror effects would have us believe, all I can say is may the Good Lord protect my early morning slumbers in this apartment house where one thousand people are gathered together to pay rent and say their prayers for the next twelve months.

The Barker was a good show but it was only part dialogue and as to the musical effects. . . . why pay for synchronized merry-go-round music? Many theatres have merry-go-round organists and do not appreciate them. I have heard some who were superior in that line to the canned one in *The Barker*.

But at that I suppose you have all considered that sound or effects and dialogue have been the principal ballyhoo for the past summer. Not much has been said about synchronized music, and if the effects and dialogue do not hold up, it's ten to one the public will not stand for overgrown Victrolas furnishing the music—not as a one hundred percent proposition, at any rate.

It is possible, after the public has registered sufficient kick, that a synchronized feature with effects will be used as special, but somehow I can't see them continuing for a steady diet.

Mabelle Jennings, dramatic critic on the *News*, is out-and-out against the talkie, and the other day printed a letter she received, which, in effect, said: That an important item was overlooked in the review of *Oh Kay* at the Earle as the reporter failed to say that the synchronized version was not used, and the score was played by Dan Breeskin and his orchestra in the pit. The writer inferred that he was aglow because Dan was on the job, and that the fact should be advertised so the public could enjoy the score.

Even sound, effects, dialogue, synchronized scores and so on do not draw in this city unless the picture warrants it, and probably a good picture would be just as much of a riot without the "can" as with it. However, we must endure the present epidemic, much as we do the flu, spring fever, political campaigns and hi-jacking. In time it will wear itself out, and the next fall will see live musicians again on the job.

The public is always ready to snatch at something new, cuddle it for awhile, then toss it aside. Cheer up and be ready organists, when the birds fly southward. At any rate we have the word of Fred Kinsley, Chief Organist, R. K. O. Circuit, that the spotlight organist is coming into his own, and the talented organist will be more in demand than ever before. As Mr. Kinsley is in charge of 100 or more organists he ought to at least have a basis for his opinion.

Bringing the data up to the time of this magazine's going to press, I find that *Variety* says: "1928 THE PICTURES' MOST SENSATIONAL YEAR. Sound didn't do any more to the industry than turn it upside down, shake the entire bag of tricks from its pocket and advance Warner Brothers from last place to head of the league. It became and still is the prize guessing contest of the amusement world. And the chase is on."

Another paragraph indicating that all is not quiet along the Potomac reads: "In November the industry had become rational enough to start wondering what was going to become of it at the end of five years when the production studios' contracts with Western Electric, their sound source, would expire."

And so it might seem that while exhibitors were chewing the worn out rag with organized labor, that a possibly greater evil crept up and clutched them when they least expected it.

There is nothing like a taste of chamber-music to make the idle apprentice industrious. It is the real fiddler's lure, the "kindly light" that has the power to lead him o'er musical "moor and fen, o'er crag and torrent" till the dusk of technic merges into the dawn of attainment. I sometimes wonder why it is that American parents do not realize what kind of love it is that makes the musical world go round. German parents do know it. They also know that there is nothing better for unity in the home, than the sport of chamber-music. To associate in the minds of children the hearth with the intimate and exquisite democracy of ensemble, with the rapture of perpetual new achievement, with the spirit of beauty, and an ever increasing appreciation of that spirit—is to go far towards assuring success of the family, and even the solidarity of the neighborhood.—*Atlantic Monthly*.

When speaking of a string ensemble as being a "strong" quartet, a music critic leaves not a little open to conjecture as to just how he intended his loosely used adjective to qualify; whether musically, physically or what.—*Exchange*.

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## The Violinist

CONDUCTED BY  
Edwin A. Sabin

NOT long ago, I read in one of our great daily newspapers, a presentation of ideas somewhat arresting, even if not new, regarding the teaching of instruments. I read the article (written by a woman) with only indifferent attention at the time, yet it left an impression of being merely an assembling of experiences to which most teachers will confess: namely, a summing up of occasional experiments that many teachers have tried out with pupils who had not responded well to routine, either in material or work. Briefly told, the printed presentation was an exposition on, and endorsement of, allowing pupils to play about anything they please, with of course some reservations.



EDWIN A. SABIN

To formulate a plan working on this basis, however, is something new to me, but as modern parents consult their children, so, let me admit it, I have at times yielded to the wishes or desires of pupils in permitting something of their own choosing to invade a course which, with some teachers has become almost sanctified through tradition and custom. I remember well my own first request to my teacher, which would have halted, for no one knows how long, the intention of Louis Spohr that in his methods the successive Nos. 1, 2 and 3 should be played consecutively, and so on until the final number had been struggled with and considered played.

I also remember how Warren Russell (my first teacher) and myself battled faithfully through the Spohr studies in their order, until we had reached I think the third position. The practical shifting from one position to another (say, from the first to the third) had not been considered even for a moment, we had not arrived at that point — Spohr hadn't so planned it. Instead, he had written admirable studies confined to one position, although admittedly these are much better models for advanced players than for beginners.

### Youthful Timidity

But as to my request — it took at least a month for me to screw up my courage to the point of making it! After the many years which have passed I hardly know whether to credit myself with an innate delicacy in the matter, a feeling that I might be infringing upon my teacher's prerogative in making even a mild suggestion, or whether I hesitated through a less worthy motive — the sensing of a possibility that the atmosphere of the bedroom wherein I usually received my lessons might become exceedingly "blue" after proffering my request.

I both loved and feared my teacher, but trusting wholly in the better of my dual feelings for him I finally overcame fear (perhaps thereby unwittingly illustrating a biblical passage which I did not know at the time) and requested — not too boldly however — a little side-instruction on playing the *Jolly Robbers Overture*. I remember, too, that I did not make this request at the beginning of a lesson, but diplomatically waited till the ending of a session in which I had made a fairly good showing.

In those early days nearly all New England musicians were inveterate chewers of tobacco, and Mr. Russell was not an exception. Things looked promising, therefore, when instead of causing any change in the color of the atmosphere my teacher carefully inserted a generous pinch of fresh "fine-cut" into his mouth and simply gazed at me. However, my lesson work for the following week had been sketched out, and as the "Jolly Robbers" had no part in the schedule, my teacher was in no way responsible for the early attacks I made on the violin part of this long-suffering overture.

As I think the matter over in these later years, there is no doubt in my mind as to Mr. Russell being right in not wishing to have any part in his pupil's attempts at playing difficult orchestra parts before being fully competent, yet Spohr did not offer favorable material for a pupil who was preparing to meet all requirements of the average orchestra. In this respect the value of paying scales and chords throughout the entire limitation of the instrument can hardly be overestimated, as all violin figures are made up from them. But my "Jolly Robbers" story has not fully illustrated the principles enumerated by the woman who is promoting the idea of having pupils choose their music in the article referred to in my first paragraph.

This lady intends that her scheme, if I understand it, shall apply mainly to children who are not in sympathy with what the teacher is giving them, and therefore have no inclination to practice. In my experience I have used one-finger tunes, two-finger tunes, old familiar melodies,

easy new melodies, with a collection of all grades from elementary to advanced playing, and find that I cannot generalize with anything like invariable success. I am sure she will agree with me that, as teachers, we do not think our way into the capabilities and inclinations of our pupils as individually or sympathetically as we might. If we do this and still cannot generalize them, then why may we not, as teachers, refuse to make ourselves the object of a generalization?

### The Teacher's Position

If we succeed in throwing off the yoke of the old conventional teaching in which we as teachers have allowed ourselves to be bound, we then make freer use of the well-known results of our own experiences. There stands the pupil; you give him what according to your experience you consider best for him personally at the time — perhaps not the same work you would give another, who in a general way may be at about the same degree of advancement. You have to discriminate. You are valuable not so much in what you select, providing the material is not too difficult, as in the patience, skill and musicianship you show in the teaching of it. Of course we know that even with a plan of lessons, more individual and less general, many may be given that still may be perfunctory, and full of the repetitions common to any good "method." It does not follow that, because you have thrown off what has seemed to be the shackles of method, your teaching henceforth will be better appreciated or more successful.

Once heard a prominent pulpit orator say that any idea which opposed an established way of thinking was liable to be either wrong or unworkable. So, in giving up an old established way or so-called "method" of teaching, it would be well not to do it too abruptly; not shouting it from the housetops. Rather let us do it agreeably and imperceptibly, as we reach on the chanterelle from a lower note to a higher by an almost inaudible glissando. But whether or not we change what has become habitual with us in our teaching, we may more carefully consider the proposition of letting pupils, especially quite young ones, decide for themselves upon what they are to play. As I have said, many teachers are now permitting this to a certain extent.

The teacher who is bringing this idea to the front through printed propaganda, and telling of the success that she had with it, assures us that it has worked almost without failure in her experience. Encouraging young pupils to play what they wish, and teaching them to play it as well as may be, really appeals to our imagination and to our sympathy. There may be exceptions, however, and in one of several instances which I have in mind, wherein I used this idea, the result was far from comforting.

The particular instance referred to was that of a boy pupil who was quite capable, and who really needed no more than the melodies usually deemed advisable, to show in large part the practical results of good work on scales and studies. He was a clever boy, playful, most likeable, and in his lessons entertaining and diverting to an alarming extent — at least for a conscientious teacher. We had had several such charming pupils before and should have been more wary, but we were human and had (let us say) inherited that weakness which leads to an indulgent attitude towards those of whom we are fond.

My young friend had a distinct aversion to scales and studies, and in his individual case I relaxed more than usual from holding to constructive work. He liked to play tunes from the popular operettas and would try to pick them out on his violin. I encouraged him in this, as he had shirked the work he should have done. There was very little authority on the part of the parents — the whole proposition was left to the boy and to me. In his school studies he had the highest marks, and I am sure he got them because he felt both the pressure of school authority and was possessed of a natural pride in standing well among the boys of his class, as well as escaping censure for taking home poor marks. He was a playful boy, as I have said, and taking into consideration the school work in which he had to make good I submitted to allowing him a bit of relaxation in his violin work.

I believe that in most instances such as this one, the lack of a firm attitude on the part of the teacher is likely to lead to a chaotic state of affairs, if the teacher, no matter what

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the conditions, cannot or does not exercise the authority of a teacher. It might occur to the pupil to stand on his head during the lesson period and dare his teacher to do the same. It is known that Richard Wagner, in addition to being one of the actual masters of all time, could accomplish this feat even when beyond middle life, but the majority of violin teachers are willing to leave acrobatics to the clown fiddlers of the circus or motion picture house jazz-bands. Well this boy certainly had his way; not by an imitation of Wagner, but in ways diverting to himself and, I blush to admit it, to me as well.

On one occasion I made the mistake of carrying lemon drops with me to the lesson. He was much pleased, but counted upon having them (or other equally palatable confectionery) at practically all following lessons. Now that I am confessing to the collapse of my morale with this fascinating boy, I will not withhold the fact that I did not feel right unless henceforth going to the lessons prepared to sweeten them up with candy that I felt would be satisfactory to my playmate — for playmate he really had become. Lemon drops and nonsense had completely ousted Euterpe from her rightful place and sway! This delightful boy has given up violin playing, his parents naturally are disgusted, while as for myself — well, I got the most of the fiasco. I still think of the boy with a smile and perhaps he smiles when he thinks of me. The darkest view of the experience comes to me in the thought that it may have appeared that together we had conspired to put one over on the parents.

The lady who is promoting this idea of letting pupils play whatever they please, most likely, and quite rightly, would say that this ridiculous story is not in the least a fair illustration from even an opponent of her plan, which I cannot truthfully be termed, for I neither object to nor defend the idea. I have simply given the story as an example of what easily might happen from an indiscriminate application of the plan. However, if the writer referred to should happen to see and read what I have offered in my foregoing article, I trust that she will take it all in a Pickwickian sense and smile with the boy and me.

### Re Holding the Bow

S., San Diego, California. — Some time ago this querist asked about holding the violin bow. I did not have space at that time to include in my answer a quotation from a very valuable book by Carl Flesch, the "Art of Violin Playing," published by Carl Flesch. The short excerpt which follows does not give anywhere near full information on the subject for which I refer the reader to the source of the below.

"As regards how the bow should be held, we may distinguish among three methods of holding it: —

"1. The older (German) manner. The index finger presses upon the stick with its lowest surface in an approximate level with the knuckle between the first and second joints, whereby the remaining fingers are brought into the position thus determined, the thumb laying opposite the middle finger. All the fingers are pressed closely together; the bow hairs are moderately tensed.

"2. The newer (Franco-Belgian) manner. The index finger presses laterally on the stick at the extreme end of the second joint, which thereby is thrust forward to a noticeable degree. There is an intervening space between the index and middle fingers, with the thumb opposite the middle finger — the bow hairs being at an excessive tension, and the stick in an inclined position.

"3. The newest (Russian) manner. The index finger presses laterally on the stick at the beginning of the third joint, and in addition embraces it with the first and second joints. There is a very small interval between the index and middle finger. The index finger assumes the guidance of the bow, and the little finger only touches it at its inner half when playing — the bow hairs being slack, and the stick held straight."

Mr. Flesch's opinions on all violin technicalities are most valuable, and his book abounds with analysis and exposition in detail. — E. A. S.

Reinald Werrenrath, eminent concert and opera baritone singer, is reported as saying: "Our native American opera singers make me sick, especially the women." Wonder if Reinald wasn't overlooking his nationality when he said it, if he did?

I cannot understand why Mendelssohn is ever played nowadays. His music always seems to me to be so provincial, gentlemanly and underbred as to remind one of a country ball. I am sure that he always composed in a frock-coat, silk hat and lavender gloves. — Thomas Burke (Nights in London).

In these days, music is music about as much as a dollar is a dollar. — Boston Herald.

## Banjo Progress!

IT is interesting to note the wonderful progress the Banjo family has made in the past few years. It has surely come into its own, and today no dance orchestra is considered complete without a Tenor or Plectrum Banjo.

Teachers will tell you, many of their pupils, both boys and girls, are earning money with their Banjo playing in local orchestras and at Concerts, while still taking lessons, thus helping them to pay for their instruction.

Banjo Bands are becoming very popular throughout the country, and Music Publishers are constantly getting out music for the Banjo family, Tenor, Plectrum, Mandolin-Banjo, Guitar-Banjo, Cello-Banjo, etc.

Schools are now adding a Banjo or two to their School Orchestras and already there is considerable School Music published with Banjo parts.

The wide awake Teacher of today does not just sit in his Studio during his spare time, but is out on the Job, organizing Banjo Bands or interviewing the Musical Supervisors at the Schools, arranging for demonstrations etc., for he realizes his largest income comes from the Banjo—both in sales and pupils.

The Radio is also doing much for the Banjo and one can listen in most any evening and hear a rollicking good Banjo Solo or Banjo Club, and quite often you will hear the Announcer say—"This boy (or girl) that plays the Banjo so well is only fifteen years of age."

Music as taught by the modern Teacher today is more thorough and the pupil while learning to play his instrument is taught the rudiments of harmony, thus enabling them to read from the Piano part—solo or popular song sheet—playing the chords correctly and as written.

So we say, the Banjo is indeed making Great Progress and is fast becoming one of the most Popular Musical Instruments, and will add greatly to your Income—whether Player, Teacher or Dealer.

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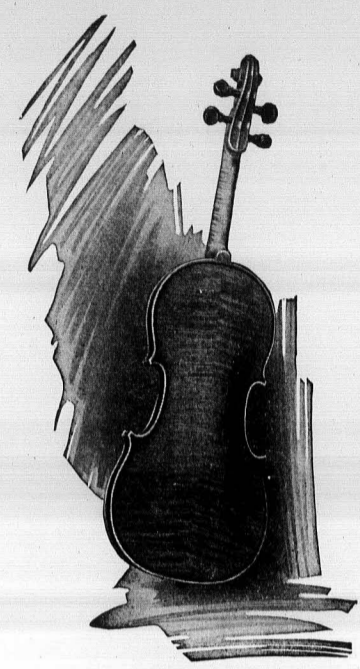
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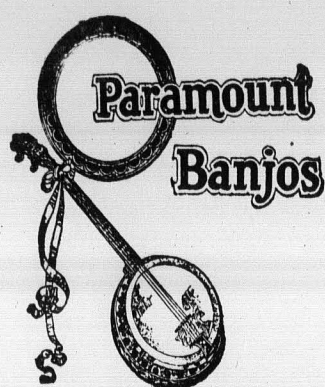
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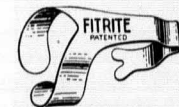
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Conducted by A. J. Weidt

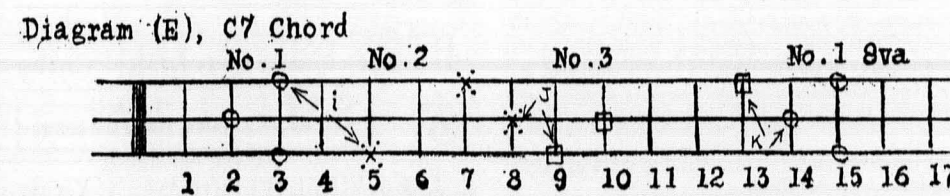
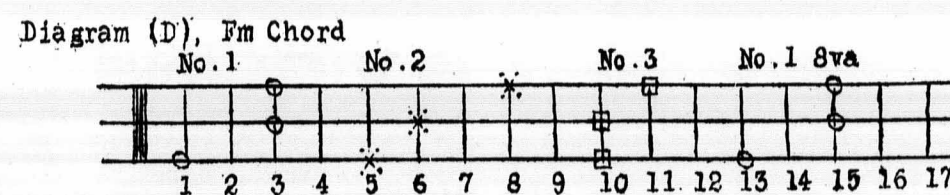
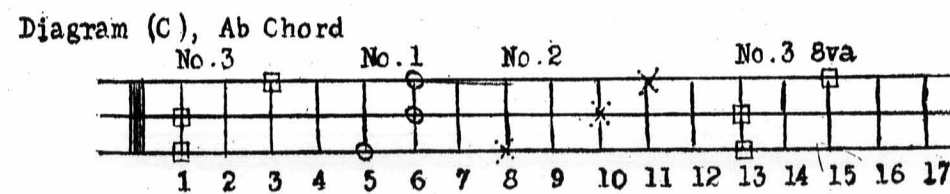
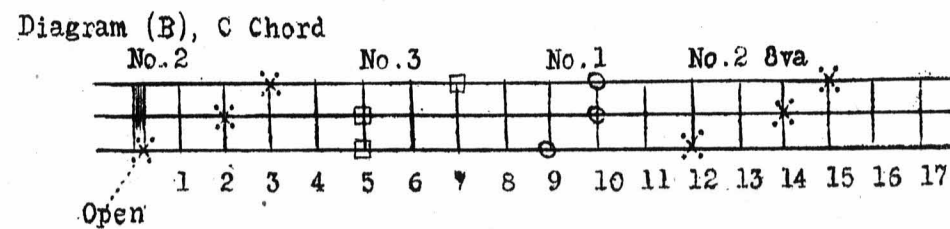
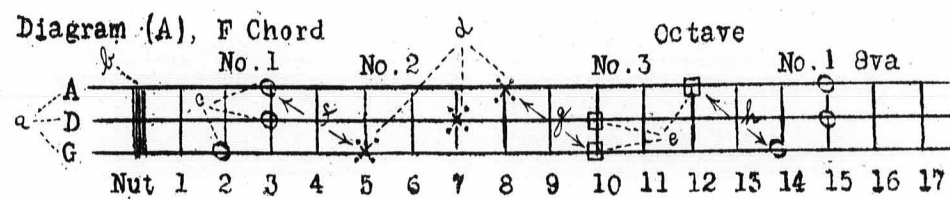
#### Fingerboard Chord Formations

(ADAPTED FROM W. C. S.)

TENOR banjoists will appreciate all short cuts which will enable them to instantly locate any chord on the fingerboard without reference to a chart, or without the necessity of having a thorough knowledge of the notation as applied to each string in the upper positions. Some are here presented. It is assumed that the player knows the different chords in the first position, i. e., between the first and seventh frets.

Diagram A shows the fingerboard as applied to three-note chords, which are used mostly in the modern dance orchestras. The strings A, D and G are indicated by the horizontal lines at a; the frets are numbered, and the heavy line at b indicates the nut. In using three-note chords there are but three formations, and these always follow each other in the same consecutive order. The F chord is used as an example in diagram A, No. 1 (indicated by the small circles at c) represents the first formation, i. e., C, F and A, counting from the top. No. 2 (indicated by the X sign at d) represents the second formation of the same chord, i. e., F, A and C. No. 3 (indicated by the small squares at e) represents the third formation, i. e., A, C and F, which is again followed by the first formation one octave higher.

It is important to remember that there is a difference of two frets between the highest note of form No. 1 and the lowest note of form No. 2 (see arrows at f). In the same manner, the distance between forms No. 2 and No. 3 is again two frets (see g). When form No. 1 (8va) follows form No. 3, the distance is once more two frets (see h). That form No. 1 does not always occur in the first position is shown in diagram B, which begins with form No. 2, and is followed in consecutive order by forms No. 3, No. 1 and No. 2 (8va). The C major chord is used in this diagram. Diagram C begins with form No. 3. Note that form No. 1 always follows No. 3, and that the Ab chord is used. The same rule applies to the different forms of the minor chords (see diagram D, in which the F minor chord is used as an illustration).



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#### Summary

The distance between each group formation is two frets. Form No. 1 at c, diagram A, indicates (counting from the top) two notes at the third fret and one at the second fret, written thus: 3-3-2, giving the F major chord. Therefore, by moving this group formation one fret higher, i. e., 4-4-3, the chord will be F# major or, enharmonically, G# major. The form, 2-2-1, one fret lower, gives the E major chord, etc.

Important: The above rules do not apply when locating the dominant seventh chords (see diagram E). The distance between form No. 1 and form No. 2 is two frets, as shown in the preceding diagram (see f), but between forms No. 2 and 3 (see g), and forms No. 3 and 1 (see h), there is a distance of only one fret.

By memorizing the consecutive order in which the three group formations occur and the distance between them, any of the chords in the higher positions can be quickly and easily located. Banjoists who are interested in playing solos with melody and harmony combined will find these short cuts a convenience. No doubt, too, that the player who uses four-note chords can work a system on similar lines.

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### Hither and Yon in Montreal

By Charles MacKeracher

HELLO! Venetian Gardens? Is Pat Harrington singing tonight? Good! Reservations for two please. Be right up! Leaving the Place Viger, now "Well, good-bye, Mr. Visé! Your music was very enjoyable. No taxi, thanks! We have our own as long as we keep up the payments."

Now let's go for a little sight-seeing. West on Creig Street . . . St. Denis Street—not a thing of musical interest up there, except St. Denis Hall (non-union); continue West on Creig. . . To the left the famous *Champ de Mars*, where soldiers from every nation on earth have paraded at some time or other. . . On the right the old Drill Hall; always work for musicians here. A dance of some sort nearly every night, sometimes half a dozen at once. Plenty of small dance floors in this hall, but the jobs usually are cheap (square dances, etc.). The vicinity behind the Drill Hall is Montreal's "tenderloin," as old as the city and never changes. . . We'll leave Creig and turn up the St. Lawrence Boulevard. On the left-hand corner Herbs, Ltd., used to employ a colored orchestra (remember, we are "Way Down East"). . . The shooting gallery and tattooing hall; that little man with glasses does the tattooing. He was in the Army ten years ago, and decorated nearly the whole regiment gratis. Farther on is the Eden Musée, twenty years behind the times. . . On the same side are two penny arcades, where you drop a cent in the slot and see a bathing girl of 1896, or two fighting roosters—long before the days of automobiles. Montreal's Chinatown is on both sides of the Boulevard, but we'll pass that up for tonight. . .

On the right the King Edward Theatre; "vaud" and pictures, fourth rate. At left, Monument National Theatre, now used by a Hebrew dramatic club. . . At the corner of St. Catherine Street we see two theatres side by side, the Midway and the Crystal Palace, both open all day; outside dazzling with light, but not so inside. . . Near the opposite corner is Turcot's Music Store, wholesale and retail; they sell the JACOBS' MUSIC MAGAZINES. . . Just a few doors east of Turcot's is the Français Theatre, an old-timer. Some few years ago, on amateur nights it was necessary to have policemen present instead of ushers. . . Now we turn West on St. Catherine Street. At left the Gaiety Theatre, burlesque, a good show, but low audiences. . . The corner of St. Catherine and Bleury Streets; here stood one of Montreal's first picture houses, the old Nicle, where many good pianists started their careers. . . A few doors South is the Arcade, better known as the *Jardin de Danse*, where the Melody Kings became famous before they went "Ritzzy" (they are now playing there). . . North on Bleury Street is the Imperial Theatre, often mentioned in this column. . . Way up Bleury Street, or Park Avenue as it is called, there are a couple of nice show places; the Regent (Allen McIver, pianist), and the Rialto (Eugène Maynard, pianist), but we'll continue West on St. Catherine. The Princess Theatre; such shows as *The Student Prince* and pictures like *Wings* come here. . . Opposite is the Orpheum Theatre with a good stock company, and beside it is the Holman, movies. On the same side is Morgan's Grill, and the Arcade where Cyril Hardy played. . . Birks, Goldsmiths; 10:45 P.M., the booming of the bell in the dark steeple almost lost in the din of the street below. . . The *Cosy Grill*, very good music and cabaret. . . Next the Regal Theatre (Charles Cooper, pianist); always with two good pictures, not first runs but high-grade. . . On the same side is the Palace Theatre, first class; large symphony orchestra and good organ; Mr. G. Agostini, conductor. . . We are now passing the Capitol Theatre, same grade as the Palace only better, if that is possible; Maurice Meerte wields the baton. . . At the corner of Mansfield Street we pause. On the left is the Strand Theatre, not first-class pictures but good music; William Eastein reigns "King of the Keys"—none better! . . . On the other side of Mansfield Street we see Loew's Montreal Theatre, with Edmund Sanborn director (who owns this house?) . . . Next comes the Venus Sweets (dancing). Note: We are omitting dozens of Chinese and other foreign shops, which flourish for a time until they lose their licenses. . . Peel-Windsor Street: A few blocks down is the Windsor Hotel, where Danny Yates and his boys stand up and make their bow. . . A few doors above St. Catherine Street is the Mount Royal Hotel, the largest hostelry in the British Empire, where we hear Jack Denny and his orchestra; a big band, but no better than the five at the Windsor. . . We are now passing the large piano stores; the piano holds sway in theatres here, the organ still belonging to the future. . . Montreal, for all population of 1,077,834, is painfully slow in some matters. The old horse cab remained in vogue here long after it had been succeeded by the taxi in

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## Tales of the Music Industry—No. 2

By MERTON NEVINS

ALBET somewhat briefly told, here is a story of constructive accomplishment in the instrumental manufacturing world. It is mainly but not wholly the story of two French brothers whose names as musicians are known on two continents as one-time professional performers of high order; of their later venture into manufacturing the instruments they once played, and of what has been accomplished in the musical-mechanical sphere. It also tells of a third man, one of America's human dynamic units, who started as an instrumental pupil of one of the brothers but ended by swinging himself into a business that he now carries on in this country for his firm.

### The Story of "Selmer"

It would be impossible to write the story of the "House of Selmer" and not include more than a mere mention of this "third man" just referred to, and although it may break the sequential order of the narrative we believe that here is the proper place to amplify the mention.

When the business was started in 1909, the American interests were conducted by Alexandre Selmer in a front room of a second-story flat located at 154 East Eighty-sixth Street in New York City, with some of the making also carried on in Selmer's Jersey City home. He was still doing orchestral work besides struggling to carry on the business, at that time playing in the New York Philharmonic Orchestra, then under the direction of Gustav Mahler. Practically alone, as he employed only one workman as assistant, Selmer virtually had to be his own master-mechanic, maker, manager and merchant combined. He was in sad need of an executive head, but continued to "carry on" musically and mechanically until one of those linkings of which we never are cognizant, automatically assumed its place in the constructive chain of events and there entered George M. Bundy, at present sole manager of the present house of H. & A. Selmer, Inc.

At the time of his appearance on the scene George was a tall, thin, lanky, and yet, withal, amiable young chap of twenty-three, who had traveled all the way from Indianapolis to study the clarinet under the instruction of Alexandre Selmer; also, incidentally, he meant to absorb everything absorbable in connection with the matter of wood-wind instruments. He came as a pupil, but his receptive mind soon commenced picking up pointers relative to the business of building instruments, as a steam-shovel picks up stone and gravel from a pit. Unlike the shovel, however, which empties itself after each succeeding scoop, young George retained everything picked up while constantly piling more and more on top, thereby proving the biblical saying: "To him that hath shall be given."

The pupil soon displayed so great an interest in the business and disclosed such an overwhelming confidence in its ultimate success, that he became a veritable wall of reliance for the teacher. It was only a short step from that to assistant manager, and a still shorter one to manager-in-chief—a relationship which was permanently consummated in 1911 when Alexandre returned to Paris to remain and assist Henri, leaving young George Bundy in full and complete charge of everything pertaining to the Selmer business.

It might easily have been the case (as it so often is) that

this young and budding manager was too optimistically constructive in policy, when in the fall of 1911 he plunged and rented the first genuine Selmer establishment. The new place was located at 159 East Eight-sixth Street, between the old Aschenbroidel Club and the New York headquarters of the Musicians' Union, and there the business took a distinctly marked step upward—the "plunge" thus proving itself and the Bundy optimism.

With Alexandre now in Paris to assist Henri, the production also advanced materially, but it was not yet sufficient to meet the rapidly increasing demand for the Selmer products. Then came the breaking out of the World War in 1914, by which time the Selmer business had outgrown its quarters at Eighty-sixth Street, and Manager Bundy himself again "broke out," this time under the auspices of Mr. Selmer. Although this acquiescence was accorded only half-heartedly, Mr. Bundy at once leased two floors and a basement in a new building at 1579 Third Avenue near Eighty-ninth Street. During the period of the war the situation was a precarious one for both house and manager; conditions were unsettled, the Selmer supplies necessarily were curtailed, and every-

thing so hampered and harassed that the character behind the man is disclosed by the fact that Manager Bundy was able to keep the business moving at all. As a sort of crutch or prop to the crippled industry, Mr. Bundy bought, sold, exchanged and repaired instruments, as well as playing clarinet in theatre and recording orchestras. Of this distressing period, however, the man himself declares with warm gratitude that all would have been futile had it not been for the loyalty, encouragement and co-operation of his friends and fellow-musicians.

### Back to the Beginning

Now pick up the story-threads and carry them along in sequential order: The narrative of the Selmer house opens in the late "nineties" with the sinking of a small French steamship ("The Burgoyne") in mid-ocean, and the sad death by drowning of a distinguished member of the Boston Symphony Orchestra who was on board the ill-fated liner. The lamented member was Leon Pourteau, the celebrated French clarinetist—a virtuoso musician who, by his superb artistry and *finesse* in playing the clarinet had added to the glory of the instrument, as well as helping to maintain its proud title of "Queen of the Orchestra." It was only natural that the loss of Pourteau should appear irreparable to the management of the orchestra, as it always is difficult to replace a great artist; and bear in mind, too, that the player selected as successor not only must pass rigid tests on the strength of his own merits, but also, to an extent, on those of his predecessor. The question, of course, was "Where and Who?"

However, Major Henry Lee Higginson—for many years the financial head and provider for yearly deficits (practically, owner) of the, at that time universally acknowledged, greatest symphonic ensemble in the world—was not a man to be daunted by obstacles, no matter how great. With his customary quiet yet forceful energy, Major Higginson combed the French field for its greatest clarinetist, with the result that the



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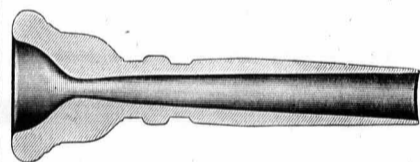
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name of Alexandre Selmer now links itself with the story as first clarinetist of the Boston Symphony Orchestra.

Alexandre Selmer was almost equally great as a clarinetist as was Leon Pourteau, with whom he had been a close friend and a fellow-student at the Paris Conservatory. At the time of Selmer's engagement with Boston's great playing contingent, he was principal clarinetist with the noted Lamoureux Symphony Orchestra of Paris, but his fame as a clarinet virtuoso already had penetrated the orchestral circles of America that through a closer contact were soon to know him as a strong music personality. Selmer was anything but fluent in speaking the English tongue, yet his rise and progress in this country was swift and sure. He had served several seasons as first clarinetist with the Boston Symphony when there came to him a flattering offer from the Cincinnati Symphony which he accepted, serving in the same capacity with that organization for five seasons. In passing: The second clarinetist of the Cincinnati body, with whom Selmer became an intimate friend and associate, later became the president of the American Federation of Musicians—Joseph N. Weber.

At this time Alexandre returned to Paris for a short visit to renew "old acquaintance" with relatives and former music conferees, and where after a lapse of several years he again saw his brother Henri. The brother, who also was a clarinetist of note in Paris, had only recently retired from the ranks of active musicians to open a little shop of his own as a maker of reeds, tuner and repairer of clarinets.

Employed by Henri Selmer was an artisan who was a remarkably clever mechanical craftsman. This man had constructed a set of clarinets which Henri turned over to Alexandre for a "try-out," and in the incubating warmth of Alexandre's instantaneous approval the germ of the new successful course was born. A duplicate set was at once made and brought back to America by Alexandre, raising no little acclamation among instrumentalists who heard them played by their maker.

Already long accepted in this country by public and pupils as a premier clarinet player, a consummate musician and sterling teacher, Alexandre Selmer was also gaining recognition as a constructive mechanic. The demand for the Selmer products—reeds, crystal mouthpieces, and particularly the clarinets—grew so rapidly that finally Alexandre was compelled by force of circumstances to turn from pedagogue to provider, from performer to purveyor, and so came into being the first Selmer instruments that are now known throughout the music instrumental world. In the meantime, Henri Selmer was struggling in Paris against the odds of inadequate capital and facilities, trying to supply sufficient goods to fill his brother's orders from America.

The troubles of the two brothers vanished with the war cloud which had hovered over Europe for so long a period, the sudden popularity of the saxophone in America helping materially. A corporation was formed with George A. Bundy as president, and from that time on the business forged ahead and has held its prosperous course to the present day.

The story is interesting as showing the almost hazardous way in which things happen in this life. If the ill-fated French steamer above referred to had not carried down with it the then First Clarinetist of the Boston Symphony Orchestra, it is quite possible that there never would have been the American house of Selmer Inc.

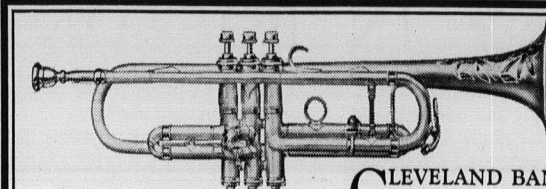
### From Our Subscribers

FROM a letter sent by H. J. Mathew from Opotiki, Bay of Plenty, New Zealand in which reference is made to the music from his Orchestra Monthly:

"It (the music) is being used by a little orchestra of Maori boys who are very keen on music. Though they prefer to play by ear, they are making good progress. The Maoris are very fond of music as are also the Hawaiians from whom they are supposed to have originated.

"We have about 20 in the orchestra, all native lads. I am the only *pakeha* (or white man) and they have me for leader. It is really wonderful how they harmonize their native songs, as is also the splendid time they keep."

This is interesting as showing that music is truly the Esperanto of the arts.



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## IN BOSTON

WHETHER by a mere coincidence or "malice aforethought," the last two Boston Symphony Concerts offered the audiences an interesting opportunity to compare two composers' attempts to portray in tone the character and spirit of this country. Ernest Bloch came first with his recent prize-winning *America* (An Epic Rhapsody in Three Parts); John Alden Carpenter was represented, the following week, by his *Skyscrapers* (A Ballet of Modern American Life).

No critical analysis of Bloch's work is here called for inasmuch as it has received the attention of the leading music critics in all the cities in which it has been performed, and anyone who has neither heard the music and formed his own opinion, nor read the published reviews, would find it more valuable to look the latter over, as collected in *Musical America*, than to take seriously the personal, and fallible, ideas of this writer. Striking an average between those who regarded Bloch's Rhapsody as a masterpiece and those who dismissed it as ineffectual, we may consider it the work of a distinguished musician, with many fine and impressive pages—music that we should want to hear again for its own interest, and certainly would need to hear more than once before attempting a very definite estimate.

Comments overheard in the concert hall made us conscious of our inferior mentality in this respect, for many persons seemed able, the moment the final note of the Rhapsody had sounded, to determine its exact place or rank in musical literature. But we refused to be stampeded into a snap diagnosis; we remembered that one of our very favorite pieces in the symphonic library left us comparatively unmoved at the first hearing.

Although Bloch's work was introduced to the public with a flourish of journalistic trumpets seldom accorded the work of an American composer, was this not also a bit of a handicap for the music? For one thing, the composer stated his intentions and hopes for the piece in such a way that the listener felt justified in expecting rather more from it than he might have looked for in music with a less pretentious "program." There is such a thing as rousing expectations too great for mortal to fulfill. And then *America* was a prize composition. Here again was a fact of good advertising value, but also likely to rebound. We venture to say that listeners to prize compositions fall roughly into two classes: those who feel that a work chosen by eminent musicians (in this case by five leading conductors, and a unanimous decision), must be something in which they have a right to look for perfection; and those who believe that practically all prize compositions are disappointing, and therefore approach the new piece in sceptical spirit. And neither mood is quite favorable for a nation to take to its heart a work intended to be an expression of that nation's innermost spirit. Later on, after other and less conscious hearings of the work, we can tell how far we can accept it as our musical soul.

*Skyscrapers* we have heard only twice, but as the second hearing confirmed and strengthened our first impression, we feel bold enough to state that, in our humble opinion, this piece far and away surpasses any symphonic expression of American life that has been made public,—and more especially does it "win in a walk" over the much touted *Rhapsody in Blue* which always makes us think of Liszt coming back to life and trying to write jazz.

Perhaps it is not quite fair to compare *Skyscrapers* with Bloch's *America* because Bloch's point of view was that of an historian, albeit an enthusiastic one, surveying our past and suggesting our future, whereas

Carpenter is expressing spontaneously the age and country in which he lives. In fact, the pages in which Bloch describes the America of today, where he has introduced a few jazz effects, are written, as we understand it, not so much in sympathy as in criticism, with the hope that it is a stage we shall outgrow.

Not so Carpenter, who having the penetration to appreciate the musical contribution given us in jazz, blues, etc., and the ability to recognize the good even when often overlaid with commercialism, has written a perfectly spontaneous and delightful piece which is really indigenous to this country.

Bloch is a naturalized American and he uses many American themes in his Rhapsody, but his music is not as American as that of Carpenter who "made up" his own tunes. Bloch may have given us the history of America, but Carpenter gives us the time we live in, and except to antiquarians the present is more vital than the past.

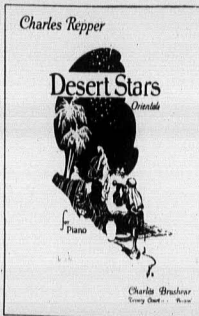
We had this all thought out and then found that H. T. Parker of the *Boston Transcript* had got there first in an article written for *Musical America*. The last few lines are worth quoting:

"If we must have an 'epic' which is rather a large order for a music as young as ours, a modest composer in Chicago has more nearly approached it than any of his brethren. He chose, however, to call it no more than 'Skyscrapers: Ballet of American Life.' Yet in that self-same piece, most musically expressed, abides our America here and now, the America of city and town, alive and pungent, desirable and cherishable, be it mass, routine, naivetes, what they may. . . . Mr. Bloch throughout the Rhapsody remains a European writing a musical homage to America—from the outside."

We hope Mr. Bloch will not feel insulted, but in listening to many of the most descriptive and colorful pages in his *America* we could not help thinking what capital music it would make for a fine historical pageant, or one of those super-pictures.

After Carpenter's striking and also captivating *Skyscrapers* one serious professional musician dismayed us by protesting that the piece, with its mastery treatment of synoptical themes, was unworthy of the Symphony Orchestra and should not be played in Symphony Hall. It is this kind of snobbery that makes us feel like selling our symphony ticket and buying a saxophone. If the composition in question had been written by a Russian around a group of tunes from a vodka shop, our friend would have thought it entirely fit for the sacred precincts of Massachusetts and Huntington Avenues. But as a well known essayist has pointed out, an artistic manifestation is always last appreciated in the country which gave it birth. If jazz is too vulgar for Symphony Hall, let the conscientious objectors investigate the original folk songs of Russia, Spain and other countries which frequently make their appearance here. Anyone who has ever collected folk songs for use in our schools knows that the words of many of them are not at all refined, in fact a goodly number of them could not be published in this country with literal translations.

Speaking of symphonic jazz, what has become of that individual and highly interesting piece called *Clowns*, by Charles Martin Loeffler? It was given its first performance last winter in Symphony Hall by Leo Reisman and his orchestra in a

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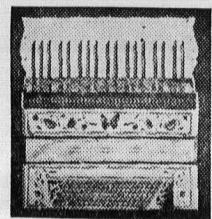
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concert in which this work was easily the outstanding number. Mr. Reisman's permanent orchestra is not of the size required for this piece, but there are traveling concert orchestras which could play it. Mr. Whiteman has been quoted as most anxious to secure more pieces of his orchestra, especially some of serious calibre. Possibly Mr. Whiteman has offered Mr. Loeffler a large sum, or a generous royalty for permission to play his music?!?!

At any rate *Clowns* is a rattling good piece, full of charm, rhythmic variety and color, all done with the distinction one associates with Mr. Loeffler, and yet not too sophisticated, either. Those familiar with the composer's symphonic poems may have thought that he would not, or could not, write an honest-to-goodness swinging fox-trot melody,—but he did it! And how! We should like very much to hear this piece again.

—Charles Repper.

## At the Boston Met

EMIL JANNINGS, as Wilhelm Spengler in *Sins of the Fathers*, beautifully plays the father-role in a rather commonplace plot, which in this case has to do with the disastrous consequences of bringing up a child without knowledge of the dubious source of the money providing his luxuries.

The happy pre-prohibition days at Spengler's saloon, where the mother of his son, played by Zasu Pitts (whose naturally mournful expression is soul-wringing), worked herself to death, were interrupted by The Amendment's closing of the bar, which was illustrated by some modernistic photography. The said photography gave the poor, defenceless reviewer the sensation of being grasped by the nape of the neck, whirled around like a Fourth of July sparkler, reduced to a midge with one swish, bloated to horrible proportions the next, then with eyes blinking, thumped back onto the seat, hard.

Ruth Chatterton had in the meantime played the vampire, and by marrying Wilhelm insured for herself and her paramour, a waiter in the establishment, a future containing a plenitude of pickled pigs' feet, sauerkraut, and beer. With the stolid peace of his business wrecked by prohibition, Stengler on the advice of the above-mentioned waiter entered into bootleg fields in order that his small son Tom might never have to become a waiter. Stengler's business eventually became as well established and conducted as any big metropolitan bank, and the background changed to that of a luxurious home, with Miliady Stengler's bar mannerisms toned down and draped with cloth-of-gold.

On the night of Tom's return home from a fashionable prep school a very unlovely scene occurred. Mrs. Stengler's social engagement preventing her from dining *en famille*, Wilhelm rushed into her presence and that of her maid during the dressing period, to plead that she stay at home. With a shocking if not unexpected lack of poise, she informed him that he looked like a "skinned walrus," thus proving that title writers are getting sillier in the passage of years. Incensed at his resultant retort she rushed after him into his room, making those curious faces which abound in the life of movie-vixens, to be informed by the outraged Wilhelm that it was entirely wrong for her to appear before his "walet" in her "B. V. D's."

All this tended to make the audience thoroughly uncomfortable. Things became no easier to bear when Tom arrived home, and almost immediately after also went out to dinner, leaving Stengler alone at a table set for three. A close-up showed Tom at a night-club drinking from a whiskey bottle,

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Continued on page 65

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Music Reviews by del Castillo

Orchestral Music

THE CLOCK, by Welles (Jacobs). Easy; light characteristic 4/4 Moderato in Eb major. A light, rhythmic intermezzo, much on the same order as Castle's Grandfather's Clock from the same publisher. JUNELLA, by Kahn (Sonnemann). Easy; light 4/4 Moderato in D major. This number has been reviewed before in these columns, but at the publisher's request we are herewith noting the new and improved edition. The number is in the novelty intermezzo idiom, of the Nola type.

DANCE OF THE HOURS, by Borch (Belwin Conc. Ed. 136). Easy; light Hebr 2/4 Allegretto in A minor. A moderate staccato Oriental waltz in Borch's easy style. The middle section is more sustained, and there are characteristic cadenza-like figures in the introduction.

Photoplay Music

MEDITATION, by Howgill (Hawkes P. P. 97). Easy; quiet emotional 3/4 Andante in E major. The number starts quietly, in legato, sweeping phrases, but soon mounts to a heavy climax, and then drops back to the opening mood.

KOSATZKI, by Teitelbaum (Belwin Pop. St. 90). Easy; light Hebr 2/4 Allegro in G minor. The familiar idiom, fairly brief in two short strains.

EVENSONG, by Howgill (Hawkes P. P. 98). Easy; quiet emotional 3/4 Moderato in F major. The number moves along easily with the familiar suspensive 3/4 rhythm, and develops some emotional suspense in the second strain.

PASTORALE, by Baron (Berlin D. O. S. 44). Easy; quiet pastoral 2/4 Allegretto in G minor. Note the tempo: most pastorales are in 6/8. This makes a welcome change from the conventional rhythm.

PATHETIC REPROACH, by Beghon (Berlin D. O. S. 47). Medium; heavy emotional 9/8 in A minor. The number is marked 3/4, but the triplet rhythm is the typical surge of the heavy emotional 9/8. The middle section is somewhat quieter.

A STREET OF PEKIN, by Beghon (Berlin N. O. S. 64). Medium; light Chinese 2/4 Allegro moderato in G major. The ordinary type with the staccato treble rhythms in successions of fourths.

AGITATO LAMENTOSO, by Pasternack (Berlin P. P. D. 66). Medium; heavy emotional cut-time Molto allegro in A minor. A surging emotional agitato built of short, sweeping phrases over tremulous chords throughout.

FAR EAST, by Beghon (Berlin C. C. S. 62). Medium; Oriental 4/4 Andante maestoso in E minor, 3/8 Allegro agitato in E minor, and 3/4 Andante cantabile in E major. Three successive moods grouped together under the subtitle of "A Tone-poem," adaptable to discerning synchrony. The composer is one of those clever birds whose name needs no endorsement.

DUSK TO DAWN, by Felix (Berlin C. C. S. 63). Medium; quiet 4/4 Adagio non troppo in Eb major. The love-theme type of number originally popularized by Hueter in such numbers as Told at Twilight. The second section is Piu Animato, with delicate staccato rhythms in the treble.

THE GOOFY GOB, by McDonald (Fassio 24). Medium; light characteristic cut-time Allegretto in C major. The conventional nautical episode, built on hornpipe themes.

ANGER, by Palumbo (Fassio 25). Medium; light agitato 6/8 Mosso in G minor. An effective agitato of staccato 6/8 rhythms and cross rhythms.

THE FIRE BRIGADE, by Axt (Robbins E 21). Easy; light, active 2/4 Tempo di galop in Eb major. The typical galop, up to Robbins' standard, and that says enough.

THE VILLAGE CUT-UP, by Axt (Robbins P 95). Medium; light characteristic 6/8 Allegro moderato in Eb major. Without looking it up, I am of the impression that there is a number of the same title by Egener, but in a 4/4 rhythm. And after all nobody can write these descriptive numbers any better than the experienced Mr. Axt.

CHINOISERIES, by Costa (PhotoPlay). Difficult; light Chinese 3/8 Allegro mosso in D minor. Not too easy; there are running passages against cross rhythms in the staccato accompaniment. The second strain is even more broken than the first. Effective for a good team.

WOODLAND STREAM, by Beghon (PhotoPlay). Medium; light pastoral 6/8 Andante con moto. The running type of pastoral with running arpeggios sparkling around a swaying type of melody.

MORISCA, by Costa (PhotoPlay). Medium; light Spanish 3/8 Allegretto in E minor. Not a waltz, but in the more subtle Spanish 3/4 rhythm. Effectively written.

Piano Solo

BRASS BUTTONS, by Repper (Brashear). Easy; light martial 6/8 in G major. A light whimsical little march number suggesting toy soldiers. In Charles Repper's facile and individual idiom; a composer who always has something to say, and knows how to say it.

SOLDIERS MARCHING, by Bossi (Schirmer). Easy; atmospheric martial cut-time Tempo giusto in C major. Very much unlike the preceding number, which from the title it would seem to resemble. There is a certain fateful significance to the bass figures, which makes it excellent for picture use. The dramatic tinge in the number is unmistakable. It would serve perfectly for such sequences as the sinister approach of enemy soldiers in costume or war pictures.

VALSE ROSE, by Kern (Ditson). Easy; light 3/4 Tempo di valse lente in Ab major. A deft and tuneful little waltz with that repetition of rhythmic pattern which is always effective in waltz numbers. There is nothing ambitious about the number, but it is of generous length and moves along with easy and infectious swing through seven pages.

MEDITATION IN A CATHEDRAL, by Bossi (Schirmer). Easy; religious 3/4 Piu tosto lento in C major. A dignified and haunting piece of work by one of the great modern composers, now deceased. It is of substantial length, of the chorale-like atmosphere indicated by the title, yet full of harmonic interest with modern idioms. There are passages for chimes, and a majestic and imposing climax.

LITTLE STAR (Estrellita), by Ponce, arr. Nevin (Ditson). Easy; ballad 4/4 Adagio in F major. Adagio would seem to be almost too slow a tempo for this well-known Mexican melody that has become so familiar on the radio and elsewhere. This transcription by Gordon Balch Nevin is musically and adequate, and should be a help for the organist who feels rather helpless when faced with a piano score.

WOMEN AS ORGANISTS. Women have yet to make a decisive mark in the world as organists. Despite the rapid strides they have made with regard to other instruments, comparatively few can play the organ really well. By this I do not mean the mere accompaniment to an ordinary church service (a performance which admits of considerable latitude in its interpretation), but a thorough mastery of the technic of the instrument, and an artistic rendering of legitimate organ music such as Bach's Passacaglia, Smart's Postlude in Eb, or the more difficult sonatas of Rheinberger and Merkel.

Exact statistics are not easy to come by; but I suppose that, of every thousand girls who study Liszt's arrangement of Bach's Prelude and Fugue in G-minor not more than one can play it, as originally written, on the organ. In extension of the disparity between the playing of men and women organists it has been urged that, unlike the household pianoforte, the organ is often difficult of access. But this is no logical explanation, since it is as un-get-able for all alike; and the average girl has more time at her disposal to go in search of practice than the average young man. One hazard's one's own opinion with diffidence; but my personal experience (which has covered some wide ground in Europe) inclines me to think that this inequality is partially due to the fact that a man's work is usually subservient to his brain, while a woman's work is more influenced by her emotions. And this is particularly evidenced in music. A woman is at her best when interpreting music on a pianoforte, a violin, or any string instrument, since these respond the more delicately to the emotional force of the performer; and on this primarily depends their success.

On the other hand, although she has an infinite capacity for taking pains, the preliminary course of purely mechanical work that is imperative for the making of a good organist, is often a stumbling block to the woman player. Not that she cannot do it; she can, if she makes up her mind to do it. But in a large proportion of cases she won't. It does not appeal to her. It is not that she shirks the work; rather, the routine of months of pedal practice on a 16-foot Bourdon coupled to an 8-foot Diapason can become intensely irksome to her by reason of the cold, colorless quality of the tone of the organ pipe. Men are seldom affected this way; at least I have only known one, — a somewhat hysterical youth, who always substituted a Mixture for the Diapason on the Great, because he said it seemed to give more point to his pedal practice. (I believe he has since discarded the organ for the bag-pipes, and his nearest relatives are being removed to the lunatic asylum.) Men likewise owe some of their facility in organ playing to the mental ease with which they are naturally able to grasp the intricacies of the instrument itself. It is a greater effort to the more impulsive woman to bear in mind every mechanical detail of this complex construction — more especially when each organ has individual peculiarities, and seems to require individual treatment. It would not be right to imply that no woman has any aptitude for mechanics; quite the reverse. Many have conspicuous ability in this direction. But since Nature often balances her gifts with a sense of nice adjustment, it seldom happens that such women are likewise possessed of the artistic temperament that is essential to the making of a musician.

Moreover, we read too much of the picturesque side of organ playing and nothing of its drudgery. Not long ago, with the advent of The Lost Chord, our songs and novels were crowded with lovely girls who strayed into dim, deserted cathedrals, seeking out the organ loft (the instrument being always unlocked), and then improvising in the most marvelous manner (the insignificant detail of the harmless, but necessary blower being prudently ignored) and all this without any previous training! These stories seldom find a counterpart in real life.

Owing to the scarcity of really brilliant women organists, there is no doubt but we lack the impetus that is given to any study of one central figure, whom the student takes as teacher and model. To have known Madame Schumann is to feel a zest ever after for the pianoforte; to hear Madame Norman Neruda (Lady Halle) is to be filled with boundless enthusiasm for the violin. There is no limit to the inspiration such exceptional genius can be to lesser mortals seeking to follow — no matter how far off — in their footsteps.

Popular prejudice, again, has much to answer for. One of the most absurd delusions is that the organ is too "heavy" for a woman; that she has not physical strength sufficient to cope with it. The uninitiated seem to imagine that the large volume of sound the instrument is capable of producing is due to the sheer force with which the keys and pedals are struck, — much as the Flemish Carillonneur strikes the wooden lever in the Belgian bellries. One has sometimes the greatest difficulty in making non-musical people comprehend that the result they hear is due to brain rather than muscle. They cannot comprehend that the touch of the organ at Westminster Abbey, for instance, is as light as an Eard piano, though it has five manuals, and is two distinct instruments in fact, placed two hundred feet apart, yet played from one console. (Turn to next page)

Hark! A Soprano Voice from the Past

By AVELYN KERR

HEAVEN surely does protect the working girl. This morning I came to the studio before breakfast in order to get a couple of hours' work on my MELODY article before the strains of The Dying Poet or something equally as droll should reach my ears. Lo and Behold! if the first mail didn't bring my article already written and by another woman organist, Miss Flora Klickmann. Miss Klickmann won considerable prominence as an organist way back in 1902 B. V., and this article of hers was published in the Etude of September, 1902. And strangest of strange, it was sent to me by a man organist, Nick A. Ralphs (from my own home town, Kalamazoo, Michigan), who writes:

"As one of the readers of MELODY I have been interested in your argument with Mr. Fiers as to your sex's relative merits as organists — and as a tribute to some of the best organists in the profession, wearing those things commonly known as women's clothing, I offer the enclosed article, (laboriously pounded out a-la L. C. Smith) taken from the September 1902 Etude. A bunch of Etudes between 1900 and 1905 were given me recently — lest you think me old enough to have been a subscriber way back then.

"I've heard a great many organists, but for clear, consistent entertaining and clever playing most of the prizes go to women. Ha!"

I'll add another Ha! to that. When I read Mr. Ralphs' letter, I thought it was quite a triumph for the ladies, but after reading the article by Miss Klickmann, I have come to the conclusion that Mr. Ralphs is trying to kid us. I am not just sure whether this article belongs on my side of the ledger or not but anyhow some of my "boy friends" are going to enjoy it and that is all any writer or entertainer can ask. I don't suppose there is any objection to reprinting this article as long as we give Miss Flora Klickmann and the Etude their just dues. It brings out the point that there is nothing new under the sun. Here I was taking the credit for originating an argument, and I find the subject had been thoroughly argued twenty-seven years ago. Here is Miss Klickmann's article for which I wish to credit The Etude.

Women as Organists

Women have yet to make a decisive mark in the world as organists. Despite the rapid strides they have made with regard to other instruments, comparatively few can play the organ really well. By this I do not mean the mere accompaniment to an ordinary church service (a performance which admits of considerable latitude in its interpretation), but a thorough mastery of the technic of the instrument, and an artistic rendering of legitimate organ music such as Bach's Passacaglia, Smart's Postlude in Eb, or the more difficult sonatas of Rheinberger and Merkel.

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### Erroneous Ideas Corrected

In reality a modern organ is less fatiguing to the nervous system than the pianoforte, though parents do not realize this, and consequently fewer girls are taught the organ than would otherwise be the case. The very necessity for spreading one's mind over a wide area, and attending to the various manuals, pedals, stops, pistons, swells, composition pedals, etc., instead of concentrating the whole attention on the one keyboard and fingers, lessens the strain of the nervous tension while practicing. Organ practice alone never produces the nervous wrecks that are encountered from time to time among piano students.

Woman's dress is another point on which most erroneous ideas are extant. The fact that she cannot see her feet, as a man can, when learning to pedal, is actually an advantage. [Here is where you laugh. — A. M. K.] If properly taught, she learns from the very outset to feel for her pedals, instead of looking for them as the masculine beginner invariably persists in doing. As a rule, if she once overcomes the initial difficulty of the technic, she is ever after as sure of her pedals as she is of her keyboard. The dress need not be the slightest hindrance. Of course no sane person would attempt to play in a frilled and fringed trained skirt; neither if she be inexperienced will she allow even a shaped flounce on the bottom; while any such frailty as lace on the underskirt will inevitably catch on the shoe and land one in catastrophe. But a dress that just clears the ground of some firm material such as cloth, that is not too full and is of the straight cut that rides up slightly when one sits down, is the ideal garment for the woman organist. [Just like they wear 'em today, Mr. L. G. del Castillo?] If the skirt is too full or if the material is too flimsy or over a silk slip, it falls limply about one's ankles and is then a great hindrance to absolute freedom of movement.

Another fallacy is the notion that some special form of footwear is indispensable. Avoid a habit of fussiness about the shoes, for it is only a habit and it is usually one of the besetting sins of the indifferent player. Wear habitually light-weight walking shoes in preference to boots, not too thin in the soles and with low broad heels, and accustom yourself to play with whatever shoe you have on at the moment. A woman scores over a man at this point as she is smaller footed and more lissom in her ankle movement and should have no trouble in acquiring dexterity in rapid pedaling.

Her chief difficulty seems to be in acquiring a firm seat, in the first instance, independent of her feet touching the ground. And also, owing to the more hampering nature of her dress sleeves when compared with the looser coat sleeve, she is not quick enough to her stop changes. A woman is seldom as smart as a man in "flicking" the stops and in touching the pistons and composition pedals. The result is often a tameness and lack of color in her playing, even though it may be note-perfect.

FLORA KLICKMANN.

First of all I want to impress it on our readers' minds that I, Evelyn M. Kerr, did not write this article. Far be it from me to give out the impression that I was writing or playing pipe-organ in 1902. Miss Klickman has handled her subject in true masterly style and if this expression from a truly great artist of twenty-seven years ago interests others as it did me, you must thank "Mr. Raffles" of Kalamazoo, for it. How I wish the styles of that age would come back. You would see a lot of these men teachers go out of business, (no names mentioned). Times have changed to some extent since this article was written. There are no women overburdened with clothes today. Now, the biggest problem in that direction is to have on enough to keep the bench from becoming painful. There is no doubt, too but what pipe-organs have undergone a decided change, as also have pedals.

If there are others of you men organists who know any more good jokes don't be bashful about sending them in.

# 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.



WHO can say that America is not a land of coming musicians? It would seem impossible that it could be otherwise when its young people are so whole-heartedly interested in music as those who write for and read this department. Again the fascination of camp life, especially when combined with music, holds the center of the stage this month. Remember, camp-letters are always delightfully received.—A. F. B.

### "Half-Way to Heaven"

Dear Younger Set:

First of all, I want to thank whomever it was that sent me a copy of JACOBS' ORCHESTRA MONTHLY. I'm interested in every article it contained, since I'm taking a Public School Music course at N. C. C. W.

I don't exactly know where in getting telling about the National High School Orchestra Camp, because there is so much I want to say about it that I hate to leave things unsaid. Before I go any further, I'd like to say to all high school instrumentalists if you know the chance of a lifetime, you'll work yourselves to mere shadows just for the opportunity and privilege of spending eight weeks in a spot in Michigan that's "Half-way to Heaven," where you can learn how to play other instruments as well as the harp! I count last summer at the N. H. S. O. Camp as the outstanding experience of my life, and I'd give anything to be back in high school so I could go back to camp.

Besides the thorough training in orchestra, band and choir work, other very valuable courses are offered. One of the courses I thoroughly enjoyed, after I had slightly lost my fear of the teacher, was Mr. Giddings' class in Public School Methods. We had quite a lively time in the Little Red School House with such remarks from Mr. Giddings as "Take your finger out of my eye!" "What have you got two feet for?" "But I didn't call on you!" "Page 49," "Well — do you expect me to do it for you?"

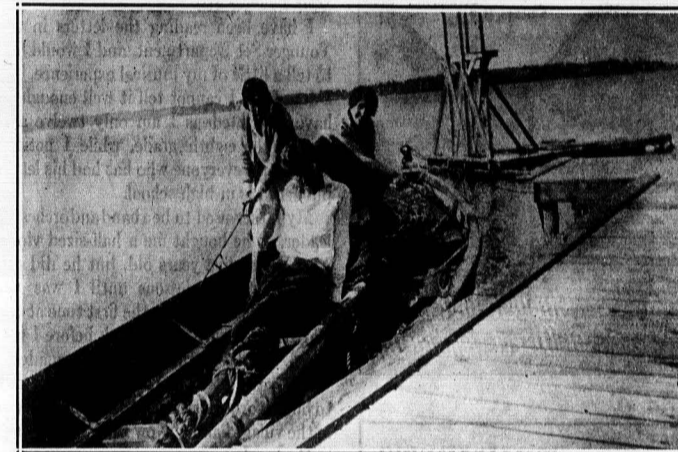
Some of the most interesting experiences

for me at Camp were the occasions when we played under the direction of very famous visiting conductors. It was even more interesting when we played numbers written by the conductor himself.

Mr. Maddy, who was our regular conductor, was a "regular fellow," and the success of the camp rests largely upon his shoulders.

Mr. Giddings ran the camp when it came to discipline, and when it came to cashing checks, Mr. Pennington was "head-man." I'd be mighty glad to hear from any of the readers of this page, and especially from any of the camp boys or girls.

AMY NEWCOMB  
Wilmington, North Carolina.



"GOIN' FISHER" AT INTERLOCHEN

These National Orchestra Camp girls in a Gloucester dory (it looks like one, anyway) will be able to brave a good hearty blow in case one comes up when they are fishing. Perhaps the two "pullers" are practising in order to be able to do a good job on any unwary whale that nibbles at their bait.

### From a New Mexico Member of the National H. S. Orchestra

Dear Younger Set:

I have never made much success writing anything for print, but will make an effort to do so now.

At the National High School Orchestra trombone section try-out, Dallas, Texas, the judges repeatedly instructed me to cut out the vibrato (I never could do the vibrato before). So I tried and failed, and then told them if they knew how scared I was they would know why the vibrato.

At the Stevens Hotel, Chicago, as soon as I was assigned my room, I picked up my trombone to warm up my lips. My phone rang and a request came to come to room No. — on the same floor. Thinking some National High School Orchestra trombone player extended the invitation, I com-

plied, and to my surprise I walked into a room of fellows putting on some kind of a celebration. They immediately demanded a trombone solo. I tried to get out of the door and they grabbed me, closed the door and never hesitated to impress me that a trombone solo was coming if I were to leave that room. They had me frightened worse than I ever was before I attempted the solo. When it was over I decided they did not object to the vibrato.

One of the most comical experiences I ever had was at the National High School Orchestra Summer Camp. The orchestra members attempted playing an easy orchestra number, using instruments they were beginning to study and double on. When discords, wrong fingering, and other con-

MANY older people have commented on the intelligent views expressed in some of our Younger Set letters. I wonder if these letters could have been written by the majority of boys and girls of about thirty years ago? By the way, that would make a very good subject to write on — the difference in the possession and use of musical knowledge of young people of thirty years ago, and of ours. Get your Dads to tell something about those times, and then make comparisons, or use illustrations. Here is a good chance for word-picture builders to do some fine work in contrasting the two periods. And I certainly will be eagerly waiting for your letters.—A. F. B.

### PRIZE LETTERS OF JANUARY

Kathleen Murphy, Ann Arbor, Mich., and Jack Faris Hamilton, Bronson, Mich., each receive a Cushing Baton-Metronome for their letters.

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ERNEST HARP, JR.  
Roswell, New Mexico



AMY NEWCOMB  
Wilmington, North Carolina

fusing things finally ended the struggle. (I was trying to play a bassoon) we certainly heard a roar of laughter from the large number attending the program.

ERNEST HARP, JR.  
Roswell, New Mexico.

### An Inviting Schedule

Dear Wilber:

I have not heard from you for so long that it seems like ages since we last met. How are you progressing with your music?

Gee, I surely wish you could have been with me this summer. I sure had a dandy time at the Wainwright Band Camp. You can earn the money to go, if you start saving now.

The schedule for the day was very well planned. At 7:00 o'clock we would be aroused and given about a half hour of exercises. This was followed by a dip in the lake. The dip sure was refreshing. Succeeding this was breakfast, and at 9:00 band practice began. We would practice for five hours. After practice we were given lunch, and afterwards we could play ball, tennis, and most any game. At 4:00 we were allowed to go swimming, which was a very inviting sport for any lively boy. At 5:30 we were recalled to prepare for dinner, which was served at 6:00. Following this there was a club meeting. At 9:30 taps were sounded. Was not this schedule a well planned and delightful day?

Well, Wilber, I must close and hurry back to school.

CHARLES MUNGER

Fostoria, Ohio.

### Oregon Again

Dear Younger Set:

I think the best way to write you a letter about the "high lights" of music in this school is to write about the different classes of music.

I have played trombone for about six years under the direction of W. T. Nicholls.



GUY STIFF  
Albany, Oregon

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Eb Alto }  
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Baritone (treble clef)  
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1st & 2d Bb Tenors (treble clef)  
Bass Trombone (bass clef)  
Bass Trombone (treble clef)  
Basses (bass clef)  
Eb Tuba (bass clef)  
Bb Bass (treble clef)  
BBb Bass (treble clef)  
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He is the director of our band and orchestra, and has shown his ability by making brilliant marks in the state contests.

In the Albany Schools there are several different classes of music. We have a concert band, which takes part in the contests and gives many concerts during the year, a girls' band, and a second band. There are two orchestras in the high school, a girls' orchestra, and the regular high school orchestra. These organizations are a great help to the students who are not suited for band work.

Credit is given to the students in music just the same as it is in English; this often gives the student inspiration to do better work if he or she is getting a grade for the work. This plan is not followed in all the schools, but will probably be the case before long.

This letter is very short, but I have said too much now for the good of the cause. I enjoy the letters much, and am interested in the large orchestras that are formed in New England, and hope that some day we may have something like that in this section of the States.

JOHN T. BLIZZARD  
Bradford, Ohio.

Albany, Oregon.

### From the "Honey Bunch Orchestra"

Dear Younger Set:  
I have been reading the letters in the Younger Set Department, and I would like to tell a little of my musical experience, but I am afraid I cannot tell it well enough to have it printed as I am only twelve and just in the eighth grade, while I noticed that nearly everyone who has had his letter published is in high school.

My father used to be a band and orchestra leader, so he bought me a half-sized violin when I was five years old, but he did not give me regular lessons until I was six.

I played in public for the first time at the Christmas service just a week before I was seven. I played the "Angel's Serenade."

Two years later I had saved enough money to buy a cornet so the next summer I played in the village band. Now I play solo cornet in the band.

The band leader is a neighbor of ours and his boy plays first clarinet in the band. He also plays the violin, so about two years ago we organized a small orchestra composed of this boy, Edward Wehinger, his sister Gertrude, who plays the baritone, my sister Stella, who is the pianist, and myself. My father is the director.

Edward and I change off playing the violin: he plays the clarinet when I play the violin, and I play the cornet when he plays the violin. Sometimes our fathers play with us, then we have a big time.

We play at almost every local entertainment and at beekeepers' meetings all over the State. That is how we got our name of the "Honey Bunch" orchestra. Last December we played at the State Beekeepers convention in Milwaukee, Wisconsin. My father is a beekeeper.

GLENN A. WOOD  
South Wayne, Wisconsin.

### Good Times at Oliver Lake

Dear Jack:—  
"Oh, you, Oliver Lake!" Well, Jack, it was sure lucky for me that Dad saw the Wainwright Camp write-up in *JACOBS' ORCHESTRA MONTHLY*, and I'm sure glad he let me go, because if a boy doesn't get any good out of music there, it is his own fault. It was sure a great feeling to me the day we drove into camp and heard the band playing under the cluster of trees. I thought that was wonderful, and I thought it was the best boys' band I had ever heard. I was thinking how I would feel if I could play in that band. After we listened to a few numbers by the band, Dad took me in and assigned me to Mr. Wainwright who showed us all around the camp and explained everything. I was then given a chair in the band and by hard work was glad I was

able to hold my place and proud that I was picked as one of the forty to make tours playing at different cities, playing in concerts, chautauquas and broadcasting under such good conductors as furnished both at camp and on the trip.

The swimming, boating, fishing, tennis and baseball and all other kinds of good things at camp are great, and I hope my Dad will let me go back next vacation. I spent my thirteenth birthday with you at the Camp, and hope I spend my fourteenth there. Yours for more good times together, and lots of music. Good luck.

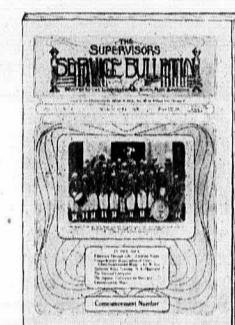
JOHN T. BLIZZARD  
Bradford, Ohio.

### Interesting Camp Trips

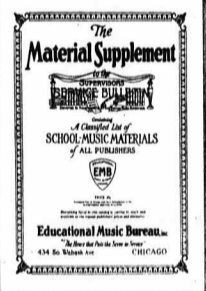
Dear Jack:  
Your letter, reminding me to "work hard," is before me. I got a good many kicks out of the life at camp during my eight weeks' stay, and my experiences are rather a big subject if I should try to treat it fully.

I enjoyed the trips most. It was a thrilling experience to have the fine buses arrive—the atmosphere of the camp being already that of hustle in preparation to going. The excitement of starting was shared alike by the younger group, who

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FRANCES ALBERTIN  
Falmouth, Massachusetts

Frances' letter won a Cushing Metronome Baton in the November Younger Set Department.

most willingly did our little errands, and on a hot day passed cups of water in to us while the baggage and instruments were being loaded and the forty boys packed. Then came the fun en route. We were a jolly bunch. We met a lot of nice people and their kind hospitality and the cordial way in which we were entertained made up for the hours of practice we had undergone at camp. Then the satisfaction of having our concerts go over added to the enjoyment.

I had a particularly good time on the Napoleon-Kenton trip. Traveling all night and arriving at camp at five the next morning, were both in the game. We had a great time on those trips.

Rifle practice was fun. I had all the boating and swimming I desired, but the fishing was a disappointment. Reading or mingling with groups of boys in the club-room I found pleasant ways to spend leisure time, which was not abundant.

ADDISON HEMPSTEAD  
Columbus, Ohio.

### A Thoughtful Cousin

Dear Younger Set:  
Not long ago a cousin of mine, who lives in a large city in Massachusetts, sent me some of the Younger Set pages from her *ORCHESTRA MONTHLY*. Now, there are exactly eight of us in our school, and we all attend in one tiny schoolhouse, and when I showed the letters written by girls and

boys from schools all over the country we read them as fast as we could.

After that my classmates told me to write in and tell how much we liked the department. Our orchestra (Luly Winslow, piano; Joe Drake, violin and Edward "Puffy" Bills, drum) particularly sends its compliments.

You can bet we'll read the letters every month. EDWARD HAINES.  
East Swansen, N. H.

### A "Sales" Campaign that Worked

Dear Younger Set:—  
I am in the Kalamazoo Central High School Band and Orchestra. I started out with saxophone and now am playing bassoon in the orchestra, and bassoon and trumpet in the band as well as saxophone and piano.

My father gave me my saxophone on my twelfth birthday. I want to tell you how I got it. For nearly a year whenever I saw a picture of a saxophone in a magazine I would cut it out and place it on my father's plate before meals to let him know that I wanted one. Well, the plan worked!

Two years later I got my trumpet, and started playing the piano. I played the



CYRIL V. LONG  
Kalamazoo, Michigan

saxophone four years in the Lincoln Junior High School Orchestra of this city. When I came to the Central High School I was given a bassoon to play in the band and orchestra. There are fifty-five players in the Central High orchestra, and sixty-three members in the band.

CYRIL V. LONG  
Kalamazoo, Michigan

## In Boston

Continued from page 59

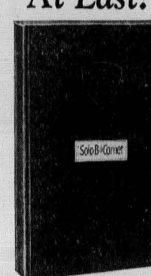
dances and well-trained chorus. Chet Wood, who replaced the departed Gene Rodemich as master of ceremonies, was well qualified to also take his place in the hearts and fancies of the front-row matinee attendance of flappers.

Arthur Martel at the organ, the news reel, and a snatch of the former "Grand Orchestra" rounded out the program before the feature again rolled on to the serene and vitiating accompaniment of synchronized music. At least this time, however, there had been compensations. —A. F. B.

ONE of the program features of radio station WNAC, Shephard Stores, Boston, Mass., is the program of organ music broadcast from the Del Castillo organ studio played every noon from 12:30 to 1, either by Mr. Dunham, official organist of WNAC, Mr. Del Castillo, Mr. Earl Weidner, associate instructor at the school, or by an advanced student. During the past season Mr. Del Castillo has frequently played pro-

grams composed entirely of request numbers. Requests were recorded at the studios at the maximum rate of 55 for thirty minutes, and these requests when tabulated furnished an interesting index to public taste. While popular songs were apparently in the greater favor with the fans, there were various semi-classics always to be found near the top of the list. These non-day programs occasionally feature organ duets which are played simultaneously from the studio and the organ at the Elks Hotel. On Tuesday evening, August 1, station WNAC exceeded even the accomplishment of synchronizing two organ numbers played from widely separated points by a three-point synchronization. Mr. Del Castillo playing the organ at his school, Mr. Dunham playing the Elks Hotel organ, while the WNAC orchestra directed by James M. Fulton was picked up directly from WNAC studio. The successful accomplishment of this three-unit radio broadcast, so far as we know, established a unique record in radio pick-up.

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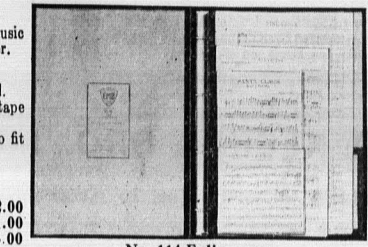
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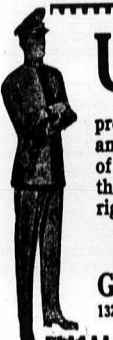
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## Band-Room Bits



TALEB GROTTO BAND, QUINCY, MASS., WALTER M. SMITH, LEADER

**A**RUMOR of the following story crept into the editorial rooms of this magazine not so very long ago, and it presented such a tingling sensation to those nerve ends which control the ribilities that we thought it worth while to present the entire yarn in the words of one of the chief actors, Mr. Walter M. Smith, the well-known cornet soloist and leader. This we have been fortunate enough to succeed in doing. If you have grins, prepare to grin them now.

#### Mr. Smith Speaking:

Along about the middle of last winter, the members of Taleb Grotto of Quincy, in appreciation of my efforts in organizing and directing their brass band, presented me at one of the regular meetings with a beautiful gold watch and chain. Naturally I was called upon to say a few words of thanks, and not being much of a public speaker, and being quite at a loss for words, I very rashly stated that I intended to enter the Band in the first division of the big Band Contest to be held at the coming Convention in Richmond, Va., the following June. My statement was greeted with cheers, so, still laboring under the excitement of the moment, I went on to promise the Grotto that I would either bring home the first prize, or not come home at all. I hardly meant this seriously, and did not realize until later how completely the officers and members of the organization took me at my word. It did make me blink a bit when the whole business, rash promise and all, came out in the *Quincy Patriot Ledger* the next day, and I found that it was either up to me to bring home some kind of a prize, or forever keep my peace. I received another shock upon learning the name of the number which every band in the contest must play. It was the Scene from the Nibelungen Ring, otherwise known as the *Fire Churn Music*, by Wagner.

#### Not a Case of Over-Confidence

The fact that I was very familiar with this music did not help a bit, as it only made me more keenly aware of the difficulties of the job I had wished on myself. However, my friends and supporters in the Grotto had everything in readiness for a triumphal parade through the city when (not if) we won. I tried to discourage any such optimism, pointing out the many things that could happen to make us lose, but their faith knew no bounds, and, as subsequent events showed, they went right on with their idea. Passing over the preparations for the trip, and the numbers of rehearsals and concerts at which we played the *Fire Churn Music* till the bandsmen and the public both grew nauseated with it, we finally arrived in Richmond, got settled in our hotels, and were ready to go to it.

The first day of the Convention was celebrated by a huge parade of all bands and uniformed bodies, in which all contesting bands had to enter or be disqualified. It seems now that I never heard so many fine sounding bands on the street in all my life, and my courage fell lower and lower as each one passed us while we waited in line for our division. However, my own band received plenty of applause as we swung down the line, and I knew it made a fine showing. The contest was to be the next morning, and we had the evening free.

Our Monarch, Bill Martin, was all confidence and enthusiasm, and I made believe I was, too. I received a

mysterious summons to his room in the Jefferson, where, to my dismay, he unrolled for my inspection a great white banner, fully thirty feet long, supported by poles at each end, and upon which was emblazoned in red letters over a foot high: Taleb Grotto Band, Quincy, Mass. Winner of The First Prize, First Division, Band Contest. "Brought that from Quincy with me," he nonchalantly informed me. "All you got to do now is win that prize, and we'll show 'em something tomorrow night." Nothing further was needed to put the finishing touches to my frayed nerves, and as case-hardened as I am, or ought to be to that sort of thing, I must admit a state of complete and absolute blue funk the rest of the evening.

#### All's Well That Ends Well

The next morning the contest took place. We drew third position, and listened to two fine bands perform the *Fire Churn Music* before we tackled it. Our turn came, with every man on his toes; we played better than we ever have before or since. One of my best men remarked afterward that the roof went up four inches on our first attack. All other bands in the first division dropped out after that but one, which courageously went through, incidentally winning a prize. The result, as given out that evening just before the torchlight procession, justified the optimism of Bill Martin, as it gave us first place with fifty-eight points out of a possible sixty. Out came the aforesaid banner, and down the street we went with three or four husky men carrying it in front of us. We naturally created great interest along the line of march and later, in receiving the congratulations of the leader of one of the opposing bands, he said to me: "Great work, old man. I knew you had won after your hand hit that first note. But tell me something, will you? How in the devil did you get that banner printed so quick?" "O, Heck!" said I, sticking out my chest, "we had that painted before we left Quincy." He stared at me for a moment, shrugged his shoulders, and replied, "Well, I sure do like your nerve!"

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**B**ECAUSE of exceedingly heavy duties as local manager of the Biennial Convention of Federated Music Clubs which will bring thousands of delegates to Boston in June, Mrs. William Arms Fisher asked to be relieved of the office of president of the New England Music Festival Association, and Wm. C. Crawford, Head Master of the Boston Trade School was elected to the position so faithfully and successfully held by Mrs. Fisher since the founding of the New England Music Festival Association.

Following is the list of officers and committees for 1929.  
Officers: President, Wm. Crawford; Secretary, C. V. Buttelman; Treasurer, Wm. P. Hart; Clerk, Gladys Pitcher; Vice-Presidents: Rhode Island, Walter Butterfield; Maine, E. S. Pitcher; Connecticut, Wm. Brown; New Hampshire, Esther B. Coombs; Vermont, Hannah G. Jenkins.

Orchestra Committee: H. E. Whittemore, Somerville; C. Spaulding, Newton; J. D. Price, Hartford, Conn.  
Band Committee: Carl E. Gardner, Boston; Fortunato Sordillo, Boston; Alton Robinson, Bangor, Maine.  
Chorus and Glee Club Committee: Mrs. Wm. Arms Fisher, Boston; Walter Butterfield, Providence, R. I.; Grant Drake, Boston.

#### Band and Orchestra Contests

Inasmuch as several state and local contests are planned for 1929 in New England, it was voted by the Association, as in line with the purpose of the organization, to emphasize and encourage these sectional contests, and to establish the New England Band and Orchestra Contests as

"finals." To qualify for the finals, a band or orchestra must have won first prize in a state or sectional contest in which three or more organizations compete in the class in which the award is made.

Date of final contests to be announced.  
In any case where there is no sectional or state contest within reasonable distance, arrangements can be made to participate in a preliminary contest at Boston. Band and orchestra leaders who are interested, and who have not as yet received information regarding their state or sectional contest, should communicate at once with the Secretary of the Festival Association, Room 235, 120 Boylston Street, Boston.

#### New England High School Orchestra Symphony Hall, Boston Saturday Afternoon, May 18

234 players as follows: *Strings*—76 violins, 28 violas, 24 violoncellos, 20 basses (total 148). *Woodwinds*—6 flutes, 2 flute and piccolo, 6 oboes, 2 English horns, 8 clarinets, 2 bass clarinets, 6 bassoons, 1 contrabassoon (total 33). *Brass*—12 horns, 12 trumpets, 12 trombones, 2 Eb bass tubas, 3 BBb contrabass tubas (total 41). *Percussion*—4 harps, 1 celesta, 3 tympani, 6 drums—bass and small—cymbals, other traps (total 13).

Francis Findlay, Conductor; Harry E. Whittemore, Manager and Stage Director. Committees to be announced. Applications now being accepted—blanks may be secured from Manager Harry E. Whittemore, School  
Continued on page 68

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**WANTED**—Experienced and successful band and orchestra leader and instructor wants connection with municipal or industrial band; will also take charge of instrumental department in public schools; have life certificate in this state; teach all instruments. Address **S. KOYMAN**, Clarksdale, Miss. (2-3-4)

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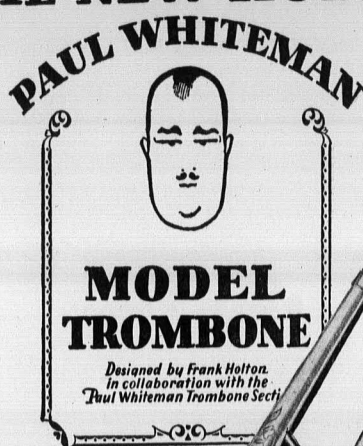
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### Massachusetts Band and Orchestra Contests, Newton, May 11

Auspices of Newton Public Schools and co-operating organizations. Charles Spaulding, local manager. The Newton Schools will turn over their fine auditoriums and adjacent athletic field for this event. Plans are well under way, with prospect of every facility to care for all events, which will include, besides the contests, a festival program in the evening. Communicate direct with Mr. Spaulding, Newton High School, Newton, Mass.

### Second Annual Maine State Band and Orchestra Contests and Festival, Lewiston, May 11

The second annual Maine State School Band and Orchestra Contest will be held at Lewiston, Maine, Saturday, May 11th, under the auspices of the Lewiston and Auburn Chamber of Commerce. The committee in charge of the first Maine contest was reappointed for 1929: Mrs. Dorothy Marden, Waterville, Chairman; E. S. Pitcher, Auburn, and Morris Reed Robinson, Island Falls.

The Lewiston Armory will be the headquarters for the various indoor events of the day, and will provide an unusually fine setting with its various facilities, which include a spacious auditorium. At least two of the many bands and orchestras already enrolled were organized as a direct result of the first Maine concert held last year at Waterville. The Waterville contest was an outgrowth of the New England School Band and Orchestra Festivals—evidence that the contest movement spreads a constructive influence.

It will be recalled that the Bangor High School Band won the New England championship last May, after winning the Maine State Class A Band Contest at Waterville.

Other contests to be announced. For information regarding Rhode Island Contest address Paul E. Wiggins, Pawtucket Senior High School, Pawtucket, R. I.

Regarding Vermont contest address A. E. Holmes, Burlington, Vt.; New Hampshire, J. E. A. Bilodeau, Rochester, New Hampshire. (The persons named are state chairmen of the Association Committee on Contest Promotion.)

### High School Chorus and Glee Club Festival and Competitions

Plans are on foot to hold several District Choral events with a final program in Boston, about May 19. For information address Mrs. William Arms Fisher, Chairman of Chorus and Glee Club Committee, 362 Commonwealth Avenue, Boston, Mass.

### Kinkajous--Badinage--and the Ladies

Continued from page 19

girls are the ones who protest at the rather strenuous pedal and manual exercises. The girls are the ones who will sneak in a jazz number or a sweet ballad when they are supposed to be counting 1-2-3-4, pedal on first and third, left hand on second and fourth. You know!

And don't tell me that the modern girl does not try to use her wiles, whether it be in securing a position or anything else. They grow moon-eyed when you try to explain why a tibia is not an ophicleide, and become blobs of tears when you give them a lecturing. I'm too young for grey hairs and, besides, take my sorrows philosophically. If this were not so, some of the girls that I have had for students would have been enough to make me look like Santa Claus.

As to girls working in a theatre for less money than men, I believe this to be true in many instances. Mr. Williams says that those who work for their "art" are more content with which I certainly agree. I have had organists who were girls, and have noted more than that they would shirk the bigger things in order for the minor and less important details.

Anyway, as I was saying, Mr. Van Vechten's novel is an idea. He said that the male spider doesn't have a chance in the world with the female around; that if she happens to be particularly hungry, she will nonchalantly eat her poor, unsuspecting husband.

Now I know that Miss Kerr would never think of turning cannibal, and furthermore I know that organists would not make a very substantial meal, nevertheless, no male can contemplate with ease the horrendous possibilities suggested by *Spider Boy*. All clowning aside, this male or female question will never be settled as far as I can see. It is as bad as the argument concerning which is the better: canned or actual music.

So, my good confreres, I will now abdicate my throne as your able champion and let the wrath of Miss Kerr (or any other worthy *artiste*) fall on someone else's broad shoulders.



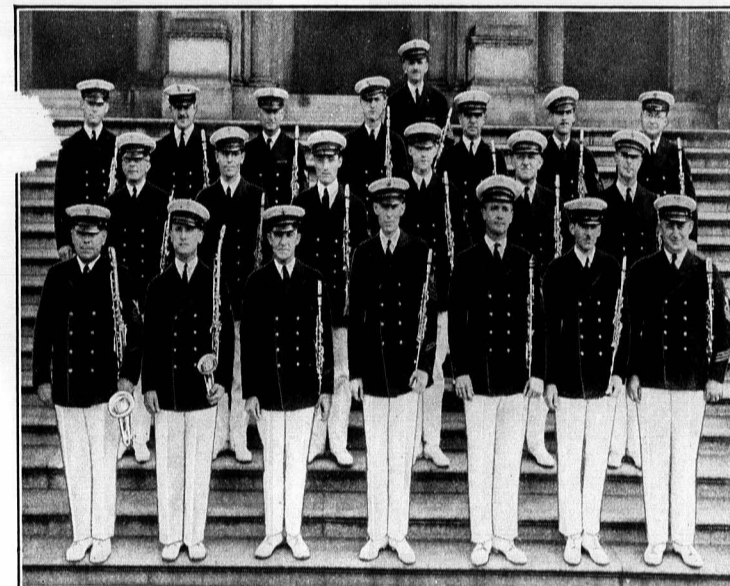
Nina Spaulding who, blessed with exceptional talent and (equally important from a professional point of view) a commanding stage presence, always puts over strongly with her audiences. What more could any artist wish? Should anyone be unable to decipher the lower right hand corner of the picture, Miss Spaulding plays the violin. (Courtesy White Entertainment Bureau.)



Sam McGee and Uncle Dave Macon, Dixie Radio Stars, who have won their way into the hearts of listeners through their programs featuring the five string banjo with guitar banjo accompaniment, and the tenor banjo in combination with the standard guitar. (Courtesy Gibson, Inc.)



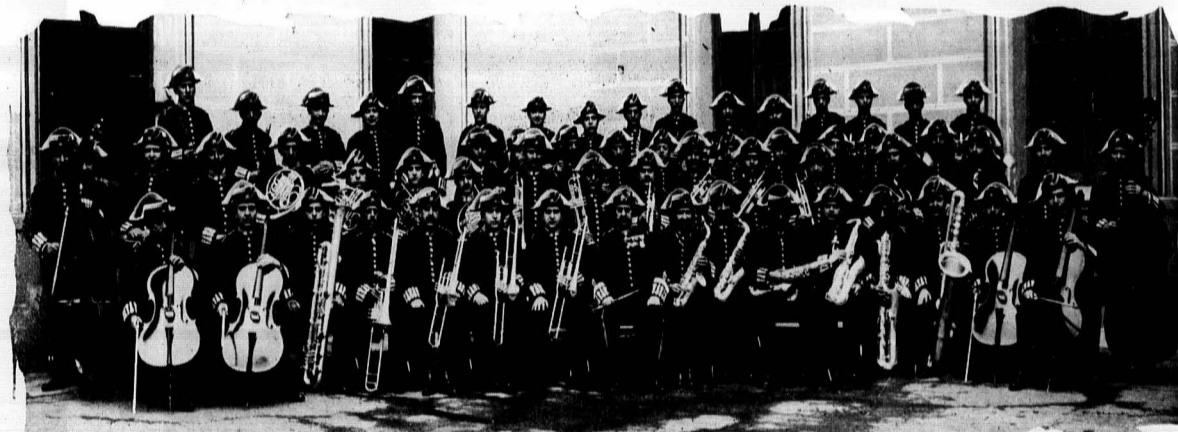
"Billie" Williams who not only is an expert accordionist, but, in addition, is one of those fortunate persons who can play at request anything called for by an audience. These super-memories are extremely irritating to us. There are times when, if called upon to do so, we could not produce our own name. (Courtesy White Entertainment Bureau.)



This is the clarinet section of the United States Navy Band, Lieut. Charles Benter, Leader. If you will notice it is equipped one hundred per cent with metal instruments, this type, as against wood, having been adopted as standard by the government. (Courtesy Cundy-Bettoney Co.)



F. Wheeler Wadsworth, affectionally known as "Waddy" to those who know him well. He is Master of Ceremonies at the new Fisher Theatre, Detroit, which is claimed to be the finest and most elaborate motion picture house in the world. (Courtesy Buescher Band Instrument Co.)



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  - Conn 4 Valve Standard E<sub>2</sub> Basses, no case ..... \$75.00
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### N. E. School Music Festival

Continued from page 67

Administration Building, Somerville, Mass., to whom address all communications regarding the New England High School Orchestra.

Arrangements are being made to have the New England Orchestra program repeated during the Festival and Convention of the National Federation of Music Clubs, to be held the fore part of June in Boston.

Program will be chosen from the following music (List does not show the program order, nor is it complete):

- America—Epic Rhapsody ..... Bloch
- Rienzi Overture ..... Wagner
- Largo, from New World Symphony ..... Dvorak
- Marche Slave ..... Tchaikovsky
- Thorn Rose Waltz ..... Tchaikovsky
- Volga Boat Song ..... Arr. by Stoessel
- Two Country Dances ..... Arr. by Stoessel
- Marche Militaire Francaise ..... Saint-Saens
- Coronation March (From the Prophet) Meyerbeer
- Intro. to Act III, Lohengrin ..... Wagner
- Intro. to Act III, Jewels of the Madonna ..... Wolf-Ferrari

Supervisors are urged to submit the names of all the players whom they judge worthy of consideration. Last year's members will naturally have precedence over new players, therefore they should be plainly indicated. To be assured of consideration, applications must be received not later than March 1st.

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