

VICTOR RECORDINGS

of the Ditson School and Community Band Series

Twenty-two selections from the chorals and full scored numbers are now recorded on *Victor Records* with the right instrumentation—just as the pieces should be reproduced by the School Band using the *Ditson School and Community Band Series*.



SEND YOUR ORDER NOW TO BE SHIPPED
IMMEDIATELY RECORDS ARE RELEASED

Price 75 cents each, except No. 1, which is priced at \$1.25

Oliver Ditson Company, Boston
CHAS. H. DITSON & CO. NEW YORK

BAND RECORDINGS in the DITSON SERIES

- | | | | |
|---|---|--|--|
| 1 | A | Priests' March from "Athalie" | Mendelssohn |
| | B | 1 Overture Lustspiel
2 Waltz—Wiener Burger | Kata Bela
Strauss |
| 2 | A | Wake-Up March | Brenet |
| | B | Battleship Connecticut March | Pullon |
| 3 | A | 1—Old Hundred
2—Adoro Fideles
3—Onward Christian Soldiers
4—Now the Day is Over | Reading
Sullivan |
| | B | 1—Awake My Soul
2—Forsaken
3—Farewell to the Forest | Koschat |
| 4 | A | 1—O Tender Moon from Faust
2—Quintet from "Martha" | Gounod
Flotow |
| | B | 1—On Billows Rocking
2—Silent Heroes from "Chimes of Normandy" | Planquette |
| 5 | A | 1—Skaters' Waltz
2—Minuet from "Don Juan" | Waldteufel
Mozart |
| | B | 1—Amaryllis
2—Waltz in A Flat
3—Stars of the Summer Night
4—Believe Me, etc. | Grove
Brahms
Woodbury
Old Irish |

MELODY

For Photoplay Organists and Pianists
and all Music Lovers



BOSTON THEATRE ORGANISTS CLUB

Keith Memorial Theatre, January 5, 1929

Front row, left to right: Frank Eldridge, Ass't Manager Keith Memorial Theatre; Chester T. Brigham, Director; Sally Frise, Secretary; Francis J. Cronin, Vice President; L. G. del Castillo, President; Malcolm B. Seaver, Treasurer; Roy L. Frazee, Director; Earle Weidner, Organist Keith Memorial Theatre.

APRIL
1929

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

25¢ \$2.00 per yr.
CANADA 2.25
FOREIGN 2.50

Sole Agents for British Isles and Colonies (Canada and Australasia excepted) THE B. F. WOOD MUSIC CO., 84 Newman St., Oxford St., London, W., I. Subscription per annum, 10/6 net; Single copies, 1/3 net.

Silva-Bet

The ARTIST'S CHOICE

FOUR YEARS AGO, metal clarinets were called "experiments of the past" by the few who knew they had ever been made. But in 1925 the Silva-Bet clarinet appeared,—made entirely of metal, and people then changed their minds about metal clarinets. In an unparalleled short time, Silva-Bet changed the entire industry.

All this was possible because Silva-Bet clarinets incorporated the best of advanced ideas in clarinet making, the economy and practicability of metal, with an accuracy of pitch and beauty of tone that met the requirements of the most discriminating.

Today celebrated artists play it in bands and orchestras everywhere, where refinement of tone and accuracy of pitch are all-important—where dependability and responsiveness are necessary.

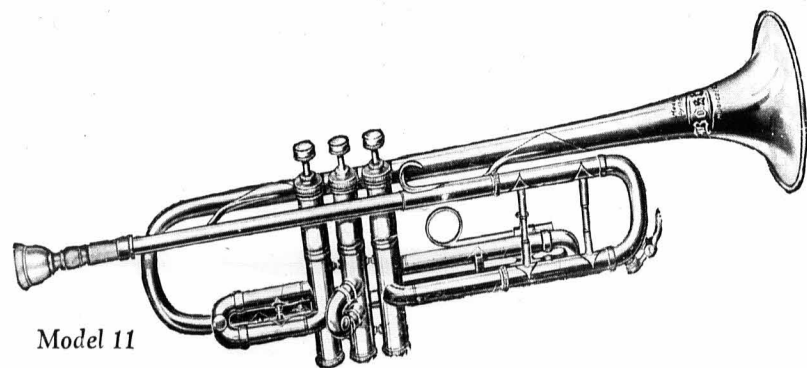
Facts alone prove that the Silva-Bet Clarinet is a fine instrument. An actual trial proves its superiority over all other metal clarinets.



In addition to the "Silva-Bet"—the clarinet that revolutionized the industry,—we also make the popularly priced "H. X. Lauth" and "Austin Wunder" Metal Clarinets.

There is a Bettoney-made metal clarinet in a finish for every taste and at a price for every purse. Write now for Catalog of Silva-Winds.

➤ A patent has recently been issued covering important features ◀



Model 11

The Boston



"THREE STAR"

Trumpet

A Specialized Product

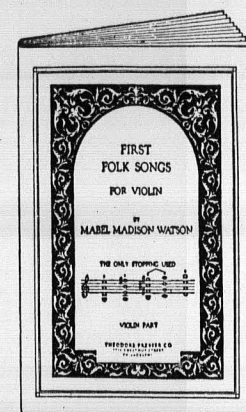
FOR OVER EIGHTY-FIVE YEARS the Boston Musical Instrument Co. has specialized in the manufacture of brass instruments and throughout this entire period it has steadily maintained its world-wide reputation for fine instruments. The Boston "Three Star" Trumpet, Model No. 11, is the result of these years of experience and of the concentrated efforts of master craftsmen to excel. Like all "Boston" instruments it is famous for its tone—a truly brilliant "trumpet tone"; short, light valve action permitting rapid execution; ease of blowing in all registers; evenness of scale and perfect balance. Boston "Three Star" Trumpets are built in three bores, adaptable for various types of work.

Write for details

THE CUNDY BETTONEY CO.

JAMAICA PLAIN, BOSTON, MASS.

Melody for April, 1929



First Folk Songs for Violin
(With Piano Accompaniment)
By MABEL MADISON WATSON Violin Part, \$0.50
Piano Acc., 1.00

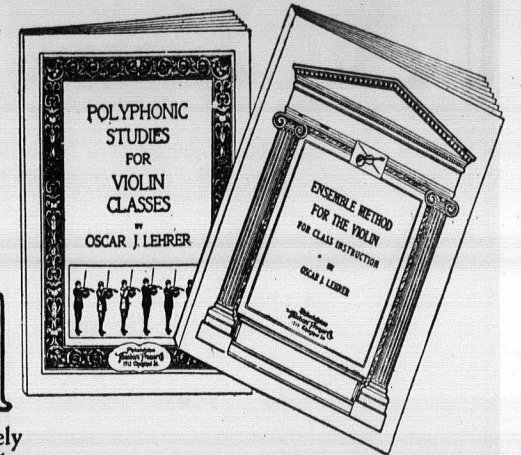
Suitable for use as a first introduction to violin playing in class or private instruction and acceptable for ensemble or solo performances by beginners in the home or in recitals.

This is a very interesting work for the consideration of every violin teacher, as can be surmised by the mention above as to the uses for which it serves admirably. The only notes the beginning violinist's fingers are called upon to aid in producing are shown on the cover of the book, yet in this limited notation some very attractive folk songs are presented. Naturally enough, the young violinist enjoys playing these folk melodies, particularly since there are such charming quaint and novel texts in the folk songs utilized. Before most of the folk songs there is a measure or two in the way of a little preparation exercise. The author has arranged and selected these folk songs with rare guidance as to their teaching points. They will be found to give Rhythmic and Lyrical Training, Open String Bowing, Left Hand Position and Training, Development of Intonation One Octave Scales G.D.A. Broken Triads, Elementary Note Reading and Melody Playing. The violin part has been made purchasable separately in order to accommodate the many utilizing this book for class teaching.

Violin Instruction Material

FOR PRIVATE TUTORING
FOR CLASS INSTRUCTION

Some Well-Established Widely-Used Publications and a Few Comparatively Recent Works Upon Which Teachers are Reporting Most Enthusiastically.



Ensemble Method for the Violin
For Class Instruction

By OSCAR J. LEHRER Price, \$1.25
This method was written for the specific purpose of supplying teachers with a practical method for successful class violin teaching. Every piece of study material in this method from the first page to the last is written in three-part harmony. This covers the desirable point of causing the class pupils to learn independent playing from the beginning, since the class can be divided into three sections, each section of the class being given a turn at each part of the exercise, thereby playing each exercise three times in an ensemble of its three parts. The studies progress nicely and gradually from open string work through to a point where the students are quite competent performers of first position material. It is a method for every teacher taking up class teaching to consider.

Polyphonic Studies
For Violin Classes

By OSCAR J. LEHRER Price, \$1.00
Following the tremendous success of the same author's Ensemble Method there came demands for a book to follow it in class instruction. In due time these Polyphonic Studies were produced and they are just right for any class having completed the Ensemble Method or that is ready for class work entering the third position. Original studies are presented, together with standard, classical and folk songs in three-part violin arrangements that have genuine educational value.

BEL CANTO
VIOLIN METHOD

By MABEL MADISON WATSON Price, \$1.25

This is one of the most successful elementary violin methods published. The author supplies such material as to give the student a well-rounded foundation technique, side by side with a development of the art of melody playing. Many teachers will realize just what this means when they consider that it is necessary with most all other violin methods to utilize numerous exercises and little pieces to accompany and supplement these other methods. Of course, every teacher should be free to individualize to a certain degree and utilize whatever supplementary material is deemed helpful with each particular pupil. Bel Canto Method in covering the first work of the violin beginner minimizes the need for supplementary material and quite early the little student finds himself playing studies that are practically little violin pieces. Some of these have words that aid in feeling the melody and rhythm and making the proper phrasing. Some are written with second violin parts for the teacher and not a few enjoy piano accompaniments. The author has divided this book into three parts with chapter headings as follows: Part I. First Stopping Keys of G, D and A; Part II. Second Stopping Keys of C, F and B Flat, Second Octave of G Scale, Part III. Combination of First and Second Stoppings With a Supplement of Familiar Airs Arranged for Violin and Piano and also as Violin Duets.

Fifty Selected Studies
For Violin

By CHAS. LEVENSON Price, \$1.00

These are distinctly first position studies covering many essential phases of technique, utilizing a fine selection of the best available first position material found in the violin study literature of such writers as Wohlfahrt, Alard, De Bériot, Sitt, Kayser and others. This is one of the most available and most useful compilations of violin studies available and every violin teacher should make it a point to become acquainted with it.

Selected Violin Studies
In the Second and Third Positions

By CHAS. LEVENSON Price, \$1.00

Following the immensely successful work of Charles Levenson in compiling studies in the first position, he made this excellent compilation of second and third position studies, searching the most useful material from the standard violin study works and giving the teacher in one convenient volume material that carries the student along to worth-while attainment in violin playing.

Selected Violin Studies
In the Fourth, Half and Fifth Positions

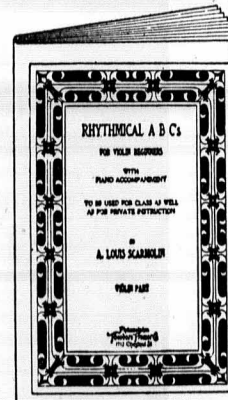
By CHAS. LEVENSON Price, \$1.00

The same plan followed in Mr. Levenson's two preceding books is utilized in compiling this volume of studies in the fourth, half and fifth positions. This volume as well as the preceding volumes covering the earlier positions primarily are intended for teaching purposes, yet at the same time they contain much material that students at various points in their development as violin players might well use as daily practice material.

PRACTICAL METHOD FOR THE
YOUNG VIOLINIST

By K. H. AIQOUNI Price, \$1.25

This violin method is successful and satisfying because it furnishes the most simple form of elementary exercises for the youngest beginner at the violin and its progress is so gradual as to leave no gaps that the teacher must seek to fill. This method is somewhat individual in the manner in which it takes up one string at a time and uses all four fingers on each string, instead of tacking all four strings in the beginning and utilizing only three fingers as is frequently done. This allows for proper attention to bowing from the beginning and proves quite an aid to the notation acquirements of the beginner. Teachers will quickly see in this book that the author has held firmly to the axiom that progress to be thorough must be slow. In the long run it assures the quicker development of playing ability, since this procedure is the best insurance against development of faults that will retard later progress. One of the fine things about this book for young beginners is the excellent manner in which it is printed with well-spaced staves and large notes.

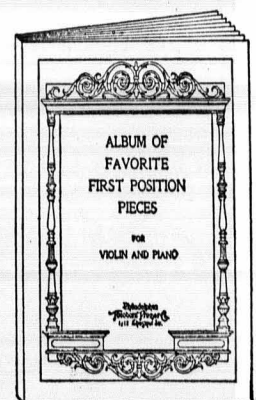


Rhythmical A B C's
Violin Part, \$0.35
Piano Part, .40

The object of these Rhythmical A B C's is to appeal to the ear of the pupil and to stimulate a sense of rhythm from the beginning, even before fingering is taken up. This is accomplished by the playing of little tunes on the piano while the pupil plays accompanying rhythmical figures for the violin. Altogether they are ideal for introductory and supplementary material in first violin instruction either in classes or individually.

Album of Favorite First Position Pieces
For Violin and Piano Price, \$1.00

This is perhaps one of the most popular violin albums on the market. Its success was instantaneous and its wide use by violin teachers has caused the volume of sales upon it to increase each season. The young violinist who wants a good and varied repertoire takes great delight in studying and developing perfection in the rendition of the attractive numbers in this album. There are 22 numbers altogether, giving considerable material for use in study and diversion by young pupils.



THEODORE PRESSER CO. - Philadelphia, Pa.

1712-1714 CHESTNUT STREET

Direct Mail Service on Everything in Music Publications Helpful Catalogs Sent Teachers on Request

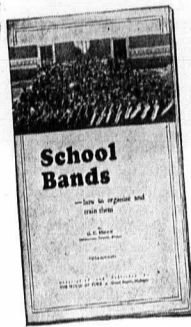
Practical Helps for the band organizer and teacher . . . from the House of YORK

For the Classroom



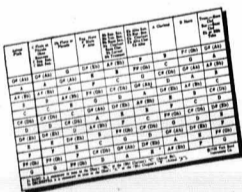
"The Instruments of the Band" presents, in simple, interesting form, an illustrated description of each wood-wind, brass, and percussion instrument in modern use, together with the fundamental principles of sound production. Many thousand copies have been distributed for school use. We will gladly supply your classes.

How to Start a School Band —By Mirick



The advice of a conspicuously successful organizer and trainer of school bands, free to all teachers. If you are planning to create or enlarge a band or orchestra, by all means get this book! Offers many helpful suggestions on how to stimulate interest of pupils, parents, and school officials. No "black magic"—but bands organized by the Mirick method are on a solid musical foundation! Send the coupon.

Pocket Transposition Chart



An indispensable aid to the director, teacher, arranger or composer. Shows at a glance the actual pitch of every tone played by any "transposing" brass or wood-wind instrument. Quickly settles all arguments, eliminates discords, helps correct errors in printed parts. Saves hours at rehearsals! Your copy free for the asking.

Our Latest Catalog



Here is illustrated and described every instrument and accessory in the complete York line, together with price list, installment plan, and 6-day free trial offer. Here are new features, too, upon which every player of a brass instrument should be thoroughly posted—features that place the York line of today in a class by itself! The coupon will bring your copy.

THE inspiring progress of bands and orchestras in America, particularly in the schools, has been brought about chiefly through the high devotion of soundly trained supervisors and teachers. Its future depends upon the professional ethics and training of this same group.

The House of York has always believed that worthwhile, lasting results are obtained only after a thorough grounding in fundamentals. The "band helps" illustrated at the left are based upon this principle. They are a part of the whole-hearted co-operation York offers to supervisors and teachers who are so devotedly striving to "make America musical."

A Formula for Band Success

Sound instruction methods and good instruments—these are the two outstanding factors in every successful musical organization. The perfect intonation, easy blowing qualities and rich, velvety tone of York instruments make them ideal for use in the school band. Where perfection is demanded . . . in the symphony orchestra, in the recording concert band . . . York instruments are rendering faithful daily service to artists of the first rank. Easy payment terms make it practical for you to equip your band from the start with these—the finest, most modern instruments money can buy! The catalog gives full details. Send the coupon today!

THE HOUSE OF YORK

Makers of GOOD BAND INSTRUMENTS Since 1882

Dept. 3229-D Grand Rapids, Mich.

----- This coupon brings them FREE -----

YORK BAND INSTRUMENT CO.,
Dept. 3229-D, Grand Rapids, Mich.

Please send me, without cost or obligation, the teaching helps checked below:

"Instruments of the Band" "School Bands" by Mirick
 Pocket Transposition Chart Complete Illustrated Catalog

NAME _____

ADDRESS _____

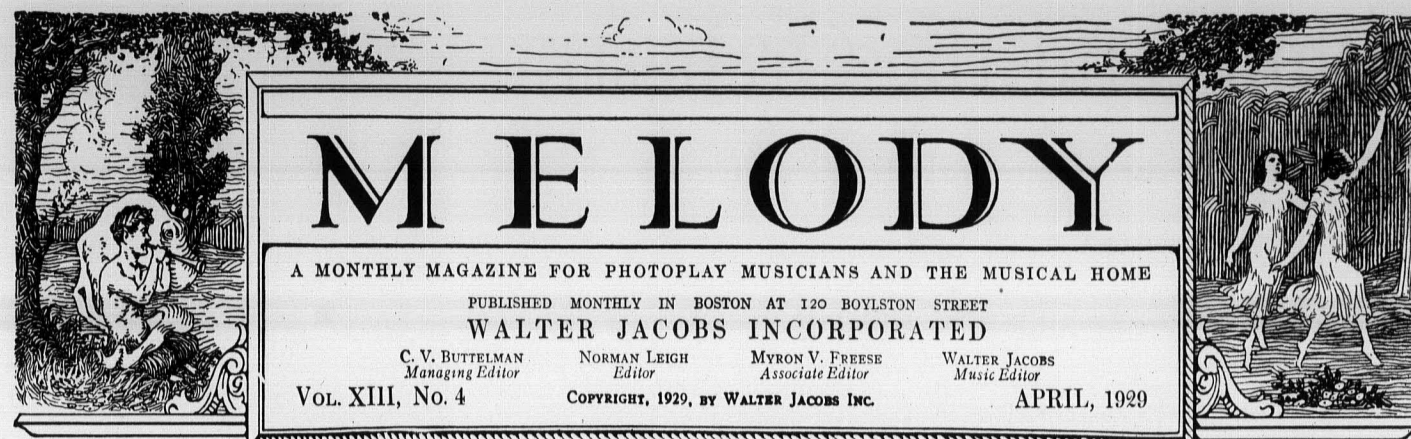
POSITION _____

THERE is no obligation. Merely check the item or items you wish.

Then sign and mail. No charge.

APR 12 1929

C I B 23730



This and That

Group Method Piano Instruction

AT THE annual meeting, in Cleveland, Ohio, of the Music Teachers' National Association, William Arms Fisher, President, a resolution was unanimously passed calling attention to the movement for the promotion of group method instruction on the piano, its effectiveness in awaking interest in piano playing, and the possibilities it presents of benefits to the private teacher. Thus two powerful organizations are now engaged in this somewhat important matter, as last April the Music Supervisors' National Conference lined themselves up with the proposition by officially adopting a campaign to promote piano classes in the public schools. The task set itself by the National Music Teachers' Association is that of arousing the interest of the private teacher.

Group instruction in the schools has been looked upon, and quite wrongly in our opinion, with a somewhat bilious eye by the private teacher, who imagined he saw therein a menace to his own livelihood. As intimated, nothing could be further from the facts. It is our opinion, expressed many times before but still crying for repetition, that group instruction in the schools or anything else which can stir up interest in, and direct attention to the study of, music, must of a necessity benefit everyone connected with the art or industry; if—and we stress this point—the various members of the music group, both those in a strictly commercial sense and those more closely associated with the artistic side, will co-operate to cash in on this interest and attention when aroused. These different interests must co-operate because the prosperity of each group quite naturally rests on a corresponding prosperity of the others. It is a case of sink or swim together, gentlemen! Manufacturers, teachers, publishers—all are in the same boat and threatened by the same seas.

It must be admitted that if the outlook is a bit cheerier today for all concerned than it was a short time ago, much of the credit must go to those commercial brethren, the musical instrument manufacturers. On them, and quite naturally too, was it first to dawn that were they to continue selling their instruments, it would first be necessary to largely increase the sale of that more abstract commodity, Music, itself.

The private teacher has never recognized this necessity, although it has been increasingly apparent that something was seriously wrong. It must also be admitted that there has been a large measure of selfishness manifesting itself in this attitude—selfishness and blindness—these qualities outcropping in a belief, for instance, that the private teacher's individual prosperity was founded solely on the merit of that which he had to offer and, furthermore, that the activities of persons operating in musical spheres other than his own not only did not call for his direct support, but, in addition, were entirely lacking in interest for him as not affecting his good being in the slightest. The present slump in piano teaching has proven him in the wrong.

This magazine is glad to perceive in this latest move of the National Music Teachers' Association, a step in the right direction. It is true that the private teacher is to be shown how group instruction can be of value to him in his own work, but on the other hand, Mr. Fisher, president of the M. T. N. A. is strongly in favor of making school piano classes, the which he considers a vital issue, one of the prominent features of the next annual meeting.

Sink or swim together, gentlemen! There is no alternative. And the times call for a strong, steady stroke.



In Re Interlochen

IT IS interesting to note that one-third of the 300 students who are going to attend the National High School Orchestra and Band Camp at Interlochen, next summer, have already been selected, and that the number is about equally divided between boys and girls. Of still further interest is the fact that amongst these are to be found a large number of the youngsters who attended camp last summer.

It has further been announced that the Carnegie Corporation has voted a gift of \$2500 to the camp to be used in the payment of scholarships for the best player in each of a number of the all-state orchestras, as well as the following: the All-Southern Orchestra, which played at Asheville, N. C., early in March; the All-Southwestern Orchestra meeting at Wichita, Kansas, April 8-5; possibly the All-Northwestern Orchestra playing in Spokane, Wash., April 10-12; and the All-New England Orchestra which is expected to play some time in May. Awards for Illinois and Iowa already have been made by Mr. J. E. Maddy, Musical Director of the Camp.

One is glad to note these facts which point to the interest and support being given this wholly worthy enterprise. The National High School Orchestra and Band Camp has been a splendid example of what can be accomplished in the field of school music by faith, initiative, and perseverance. Not so many years ago such an undertaking would have been laughed to scorn. Even as late as last year when the camp opened its first season, the matter was still debatable and one on which much conjecture was lavished, as, of course, the N. H. S. O. and B. C. was, and still is, the only non-private institution of its kind. Today no one can question but that it has proven its right to a place in the sun. One hears nothing but praise from those who attended—praise for the camp, and gratitude for the opportunity of going. It is to be hoped that the accomplishment of the first year will encourage others throughout the country to attempt like enterprises.

It must be remembered that no such thing as the National High School Orchestra and Band Camp would have been possible without financial support, and this has been forthcoming in a gratifying manner, although, naturally, the first season's expenses were so heavy that the burden is still great. We cannot help but reflect that here an excellent opportunity is offered for some person or persons of extreme wealth, and interested in music, to fund or assist in the funding of an endowment which will put the institution forevermore out of the class of financial dependence.

In the meanwhile we wish Joseph E. Maddy the best of luck. In the words of the Nation's Chief Executive, used when referring to a more debatable matter, Mr. Maddy is engaged in a "noble experiment." Possibly the term "experiment" is ill chosen. We withdraw it and substitute "work."

A Sermon—Reasonably Brief

FROM as far back as 1925, and starting with the publication of an article by Lloyd Loar, *A New Symphonic Voice*, this magazine has consistently urged the acceptance of the banjo in the family of orthodox instrumentation. It is interesting to note that most of the predictions made in this article have already come to pass. The use of the banjo in opera, as described by Mr. DeWitt in our February article, is one of the visions come true.

However, it is to be admitted that if one swallow does not make a feast, it is equally to be recognized that the sporadic appearance of the banjo in the higher social strata cannot be construed as meaning that the latch string is always out. Several things are still awaiting accomplishment before the instrument is to take its place definitely in the orchestral Who's Who.

First of all, banjo players and teachers must be brought to a broader vision of the uses and usefulness of their instruments; they must be forced, if necessary, to a recognition of the fact that banjos are now being used in opera, concert, symphonic ensembles, and in wind bands, and that if this use is to be extended in the field, players will have to be of a better training and musicianship than is possessed by many of the best amongst dance orchestra men, even those of today. One cannot expect musicians at large, school music supervisors, and the public generally, to appreciate the musical value of an instrument, unless there are enough performers capable of handling it in a manner at variance with jazz traditions to break down the impression, somewhat prevalent, that the only use to which it can be put is of the whoopee variety. We who believe in the advance of the banjo are very much at odds with this impression but, nevertheless, it exists, and must be counteracted—largely by banjoists themselves.

Unfortunately for this acceptance of the banjo as a kid-glove instrument, so to speak, it is the jazz associations that are most strongly stressed by the majority of its admirers—yes, even its manufacturers. While we would be the last to deny that those points of superiority which make an instrument desirable for use in the dance ensembles also hold true for other uses, whether the instrument be trumpet, clarinet, banjo, or whatnot, it must be remembered that the two former instruments, for instance, have left secure social positions to go on a slumming party, while the banjo is looked upon, mistakenly, it is true, as native to the surroundings. Under these circumstances it might be well for the friends of the instrument to not over-emphasize in picture, song, and story, the use of the banjo as a jazz instrument.

A recent music magazine cover displayed a crowd of campus cut-ups about to storm the portals of a temple of learning over which in letters bold was the caption "Progressive High School." The hair of these gentlemen was varnished and their attitudes violent. They were examples par excellence of the great Jazz Spirit. On the entrance steps were a number of figures in seagoing trousers with arms upraised in joyful welcome. We took these to be students—possibly they were intended for the faculty, although we doubt this. The latter were probably in the sick bay going from one *crisis des nerfs* to another. Well, dear reader, that is just the sort of assistance, however well intentioned, that the banjo can do very well without—that is, if it is ever definitely to take up its abode on music's Riverside Drive, and that is where it belongs, if our opinion is worth anything.

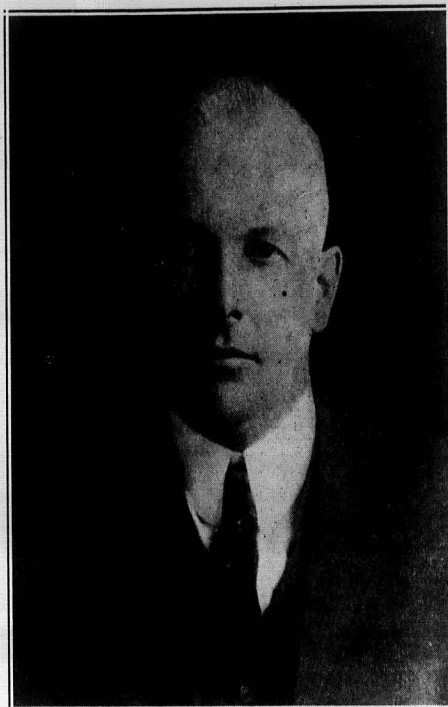
Ohms and the Orchestra

An Interview with R. G. Custer

Agent for the Orchestra of Employees of the Lowell
(Mass.) Electric Light Corporation

By MERTON NEVINS

"Watts Ohms?" a wag in the office asked us on reading the above title. We had to consult the dictionary to answer him, and we now know almost as much as we did before—the questioner knows even less. However, we do know something about orchestras, and we rather thought that this group of players from the industrial field offered points of interest for our readers. We, therefore, sent a representative to gather some information, and here it is.



PRESIDENT J. A. HUNNEWELL

HERE is much in the air concerning school orchestras and bands, and much has been told in this magazine concerning the activities and growth of this type of ensemble. The importance of the movement cannot be overestimated and it is the belief of many that within it lie the seeds of America's musical regeneration—that through its activities a new standard of popular taste will be formed which, in its turn, by reason of the law of supply and demand, will have great influence on the programs of the future.

This is all true but has somewhat to do with the future—even if the very near future. There is a type of orchestra, however, which, in a more limited way of course, is shaping the taste of the present, and that is the orchestra composed of employees of commercial institutions.

In Lowell, Massachusetts, there is just such an organization, sponsored by the Lowell Electric Light Corporation. Its membership is drawn from the general working forces of the

concern, and consists of the heads of departments, representatives of departments, clerks, foremen, et cetera.

The Beginning

In a talk with R. G. Custer, Agent of the orchestra, some rather interesting material was unearthed which is presented below. Upon being questioned concerning the organization in general Mr. Custer said:

"This Orchestra of Employees was started in 1924 with a nucleus of five or six players, their sole objective being to 'inspire and stimulate a love of good music' among themselves and others. They desired to learn, love, play and appreciate the works of the best composers, and to foster the selfsame spirit among their friends and fellow-employees; they felt that by so doing much pleasure and profit would be derived from it for themselves, and some of the same passed along to others. Thus, while the forming of the orchestra was a voluntary movement on the part of this group of young men, it also was purely philanthropic in purpose.

"As a lover of music, President Hunnewell was greatly pleased to discern this ambition on the part of his employees, and from that time has offered every encouragement and assistance personally possible to direct our efforts along the proper path. He has advised us in the selection of our music, presided at rehearsals, and conducted the major number of concerts given before the public. We fully realize that without his sympathetic and kindly co-operation it would have been impossible for the orchestra to progress as it has done, yet he is content that the credit for it all shall be given wholly to 'his boys.'

"The orchestra is a hobby with Mr. Hunnewell, yet as an official of the company he never attempts to direct the affairs of the orchestra. He never has insisted that we play at any function when there was any unwillingness to do so shown by the members. Instead he always has advocated that the organization should govern its own affairs in its own way. The only personal satisfaction which he derives is in attending rehearsals and concerts in the same capacity as any of the employee-members. I might say that the orchestra has become a personal hobby with every member, and that all thoroughly enjoy their association with it.

Successful and Popular

"From the first starting of our orchestra it not only has been very successful but popular, if one may judge by the number of invitations it has received to play, although it is something entirely different from the ordinary; and by 'different' I mean that the average orchestra aims to play nothing but dance music and thereby wholly neglects the classics. To our way of thinking those are the highest and most beautiful expressions possible to music, and, practically, our orchestra plays only classical and semi-classical compositions. We do not compete with the local organizations in any way or at any time; nor will we play at any gatherings or for any organizations when there is the least likelihood of local orchestras being employed for pay. The boys in 'The Orchestra of Employees' play without remuneration, and wholly for pleasure they may derive or impart.

"It might be of interest as showing the catholicity of representation to give the per-



ORCHESTRA OF EMPLOYEES OF THE LOWELL ELECTRIC LIGHT CORPORATION
Front row, left to right: Harold G. Lyness, H. G. Pascall, H. G. Carlson, Jocelyn Roy, R. G. Custer, V. G. Veevers, and J. E. McCormack. Rear row, left to right: Kenneth Fields, Joseph Lawrence, Raymond Kinch, Fred Littlefield, Lawrence Gray, Robert Oates, H. O. Faust, F. H. Jones, Clifford Anderson, Stanley Gonyea, J. Paul Halstead, Wilbur Roberts, Alexander Patterson, and John A. Hunnewell.

sonnel of the orchestra and the positions held in the company by the individual members."

Mr. Custer handed us a typewritten sheet of the information which we here append:

Official Staff: J. A. Hunnewell, Honorary Conductor; H. O. Faust, Director; R. G. Custer, Agent; W. H. Roberts, Treasurer. Playing Personnel: violins, H. O. Faust (manager's office), H. G. Pascall (accounting department), H. G. Carlson (meter department), Stanley Gonyea (district representative), Alexander Patterson (electrical department), J. E. McCormack (district representative), R. G. Kinch (service department); viola, J. R. Lawrence (district representative); cello, Jocelyn Roy (accounting department); bass viol, V. G. Veevers (accounting department); flute, Kenneth Fields (commercial department); clarinets, R. E. Oates (accounting department), Fred E. Littlefield (engineering department); oboe, H. G. Lyness (line department); trumpet, W. H. Roberts (district representative); trombone, Clifford Anderson (district representative); bass tuba, F. H. Jones (commercial department); tympani, J. P. Halstead (electrical department); drums, R. G. Custer (advertising department).

The Third Degree

When Mr. Custer had finished his story of the orchestra, the writer brought into play a little questionnaire, beginning with:

"What effect, from a business standpoint, does the orchestra have on the institution with which it is associated?"

"That question," replied Mr. Custer, "may be answered as follows: 'Our orchestra is not considered as forming any part of the business structure of the Lowell Electric Light Corporation, neither does the Corporation plan to benefit in any manner by the orchestra's efforts. Whatever reaction that so far may have been experienced has been very favorable.'"

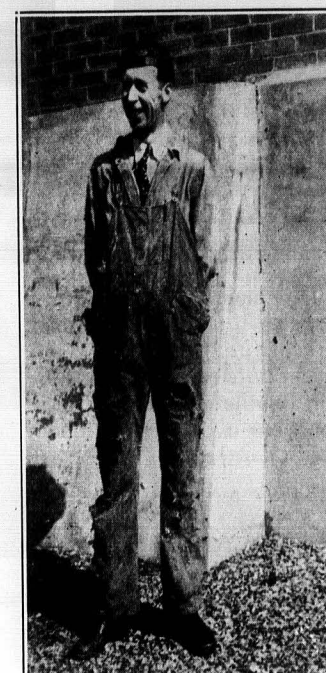
"But," I asked tentatively, "are there no jealousies existing between non-members and members, or has human nature been 'subsidized' by and through music? Flatly, how is the orchestra regarded by those who hold no membership in it?"



HAROLD LYNESS
Oboe

"As to that side of it," replied Mr. Custer with a smile, "you may judge for yourself. Employees who are not members of the playing body assure us that they are very proud of their orchestra. We know this to be true, for as proof of the assertion these non-members club together from time to time and run entertainments for our benefit, donating the proceeds to us for purchasing additional instruments and needed music."

"Fine!" I came back, "but do the activities of the orchestra have any effect on the working efficiency of the members? And what obligation, or responsibility, is assumed by the members when they are admitted into the organization?"



ALEXANDER PATTERSON
Viola

"We find that the effect upon the members has been extremely beneficial so far," replied the interviewed, "for all are learning to play and appreciate good music. Surely, anything that adds to the store of knowledge of an employee, not only increases his usefulness to the employer, but broadens his own scope in the fullness of life. However, orchestra activities are kept out of the daily work of the employee-members except on the very rare occasions when an engagement occurs during business hours.

"The only obligation assumed by an entering member, and that is wholly voluntary, is to attend all rehearsals and play at all engagements. When he becomes a member, and upon his own initiative has taken these obligations on himself—once that step has been taken he has committed himself unreservedly to the work. There is no question about his attendance at rehearsals and concerts—he will be there! The officers assume the additional duties of caring for the orchestra work assigned them, and members and officers alike are responsible to the director for the manner in which they discharge their obligations."

"Are employees who do not know how to play instruments given any opportunity to learn in order to become members of the orchestra?" was the next question I propounded.

"Any employee expressing a desire to play any instrument for which there is need or use in the orchestra is authorized to study, with the ultimate object of becoming a member," was the answer. "If he pursues his intention to a successful culmination he is admitted. It

of course is understood that such prospectives are interested to the extent of paying for their lessons."

Asked if he could recommend organizing orchestras in concerns similar to the Lowell Corporation if it was necessary to maintain them entirely from funds donated for that purpose by the concern, Mr. Custer replied:

"I would hesitate to recommend the forming of such an orchestra, if it was necessary to maintain it wholly from funds given by the company. It is a strange truth, but people in general do not appreciate getting something for nothing. When members have paid for their own lessons and bought their own instruments, there is a greater degree of interest and more incentive to carry on the work, than where the case is different. It is for the better upholding of this interest that Mr. Hunnewell, as I have said, believes in letting the orchestra settle its own problems and make its own decisions. In our orchestra, all correspondence is done through its officers."

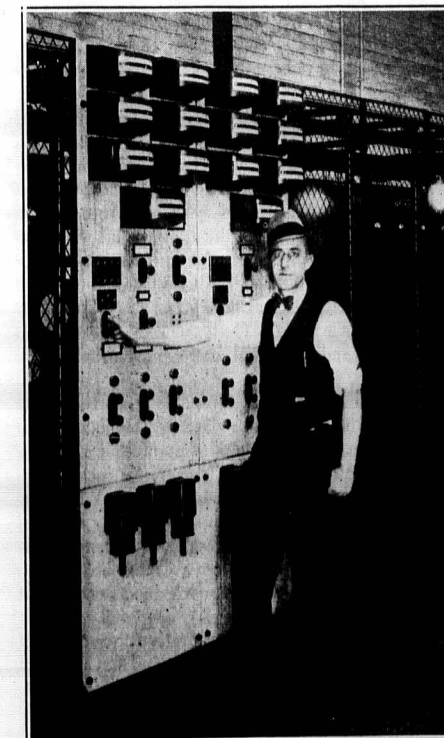
I Continue Curious

"If an orchestra is to be supported from a fund provided by the institution, what, briefly, would be an outline of the procedure you would suggest for installing and maintaining it?" I asked.

Mr. Custer's answer was: "Unless there were a deep desire on the part of the employees themselves, frankly I believe that such effort would result in complete failure. If such a desire was discovered, however, then judicious encouragement from the managers would enable the members to work out their own plans and assist their development along right lines."

"Are there any obligations or pitfalls concerning which you can warn people interested in similar projects?" was the next question.

"That might be a serious question were it not for certain reasons," replied Mr. Custer. "Naturally, it is necessary for the officials of such an organization to devote a great deal of thought and consideration to orchestra matters and consult with the management whenever there is a possibility of these matters conflicting with the company interests, but sincerity of purpose and common sense are the only two



J. PAUL HALSTEAD
Tympani

A Cornet Playing Pilgrim's Progress

Number Thirteen
HERBERT L. CLARKE

THE trifling incident of my mishap on roller skates which closed the last installment may not be strictly in keeping with the theme of my article, but I have related it for a purpose. I wanted to explain that although confined to the bed, I could sit up and carry on my practice and study just the same. Neither did the accident cool my ambition, but I did miss the Carnival and did not head the Grand March.

With the money I was now making by playing cornet I had an opportunity to buy many things necessary to my music, besides paying my board at home, which gave me a feeling of independence. My first savings went towards buying me a new cornet, something which I had wanted for a long time as the instrument I had been using was of a cheap French make that cost only twelve dollars. I had succeeded in getting this poor affair by shoveling the snow from sidewalks during the winter, for my father would never contribute a cent towards helping me in my career as he did not wish to encourage me in any way that might lead to my becoming a musician.

I Purchase a New Horn

I purchased a "Three-Star" Boston cornet of which I was very proud. It was brass, but I kept it shining like gold. There were very few silver-plated cornets in those days, but after a time I took a notion that I wanted mine plated and took it to a jeweler who said that he could plate it. The plating was all right, but the burnisher rubbed the bell so hard that it was badly flattened out in some places. As I always had been very careful not to dent or even scratch an instrument this nearly broke my heart, but I could not get it repaired anywhere in town and I simply had to let it go as it was. I purchased all the cornet methods and exercises published, as well as a considerable quantity of cornet solos. Every week I bought something which I considered might help me to improve myself, and before long my music library contained every cornet solo that I could find published, either in America or Europe.

It always has been strange to me that so many cornet players seem to have such a strong antipathy against spending money for music, or anything which possibly might help them to improve their condition in music, and so perhaps eventually bring in more money. Yet they smoke cigars, and never kick over spending at least a dollar a day for little extravagances that really count for nothing. If these same people would spend only a few dollars weekly for cornet methods and studies written by different authors, getting from these various writers their individual ideas as to playing the cornet correctly, and thereby gaining new suggestions to work out for themselves, in a short time their advancement would be noticeable.

In time, every dollar expended in the manner mentioned will bring in from ten to one hundred more. Even in the music profession money makes money, as well as in commercial life. When spent for a good instrument, good instruction, or good music of any sort, a dollar never is thrown away by a person who desires to make a success with the cornet.

My father always advised me to hear good music whenever possible, and to especially

study the work of the different soloists, whether vocalists or instrumentalists, and acting on his advice I made it a point to be present every time a good concert company or fine musical organization appeared in town. This of course cost me money, as I had to hire a substitute for my evening work, besides paying admission fee into the concert, yet I never allowed to pass any opportunity that I thought might help me in my music education.

It was by taking advantage of these opportunities that I gained instruction which has helped me even more than as if I had placed myself under the guidance of academic tuition, for one can form a better idea as to how standard music should be interpreted by hearing great artists, than can be gained from all the printed and verbal explanations in the world. Therefore, I considered my money well spent when listening to the best artists of the time, and simply sat and absorbed all the good in music that was possible. Nowadays, the phonograph and the radio make wonderful educators when the best in music is heard from them.

It seems strange to me now that I leaned so strongly towards singers principally, yet such was the case. I listened carefully to their rendition of songs and arias, hearing and noting the proper interpretation of the words when combined with music. I learned to judge the correct phrasing of the songs I loved the best, whether sentimental or dramatic, and tried to convey the same meaning of the text by my cornet when playing them. This was much more difficult than playing the regular published cornet solos, even though the latter required greater technique; and I also realized that it exacted more thought, concentration and even endurance than did the playing of ordinary brilliant solos.

Led by the Great Lights

But the strictly cornet work was not neglected because of the song playing, for it was by attending these various concerts that I became familiar with the playing of great celebrities; such as Jules Levy, pioneer of the cornet and most powerful and brilliant soloist of the age; Walter Emerson, who was an exceptionally good soloist; Liberati, the neatest and most dashing soloist I ever heard in those days; and the great trombonist, Fred Neil Innes who, although not a cornetist, could execute on his trombone any cornet solo in Levy's repertoire with marvelous dexterity and fidelity to the original. There also were many lesser lights, all of whom were excellent in their individual line of work.

In later years it was my good fortune to meet and become intimately acquainted with the great players mentioned, as I found that merely exchanging ideas with them were lessons almost priceless, each one having a distinctive individuality in his playing which had made him renowned throughout the entire country. Boy-like I tried to imitate their playing in my amateurish way when doing my daily practicing and naturally without any great degree of success, but I soon began to distinguish the more minute differences in their styles. I never once thought of criticising their playing, as all

were too great for me to try to find any flaw or faults, and I didn't have the nerve to attempt it.

After an evening at a concert where I had listened to any one of the great ones play, I would go home and lie awake half the night thinking of all that I had heard, and as my memory was good (at least in music matters) I could follow mentally the solos they had played almost note for note. Of all these many concerts I attended, the most impressive was one in which I heard the imitable Patti sing the simple little ballad of *Home, Sweet Home*. I sat entranced, and when she had finished, like the rest of the audience I had tears in my eyes and a lump in my throat. Her singing of the old song was a revelation which induced me to try to imitate her on the cornet, although I realized it would be next to impossible. Nevertheless, it helped to purify my tone and taught me to play as softly as such a songstress must sing when rendering simple songs in a way to affect an entire audience as it had me,

I Develop Both Styles

This style of practice did not tire my lips as did playing the brilliant cornet solos, but seemed to rest them. Still, I realized that the public demanded pyrotechnical demonstrations on the cornet, so each morning after my regular practice on the scales in all their different forms I would tackle some of the solos I had heard these great cornetists render, and the recollection of the pitch of enthusiasm to which they had aroused their audiences filled me with greater ambition than ever. I would play and play until my poor lips refused to vibrate and I was forced to rest. I would pick up some music magazine and read of their successes until I was again fired with ambition and filled with aspirations to become as celebrated as were they, then pick up my cornet and go at it again with greater zest than before.

In those days I did not know how to govern or control my practice. There was no one to correct faults but myself, and in boyish way I let many mistakes pass without rectifying them as I should have done. Everyone knows that as a rule boys are not blessed with much philosophy, not to mention common sense, yet they think they know a lot about almost everything. With us boys in those days daily practice meant that so many pages of exercises were necessary to build up a strong lip, instead of one exercise being practiced and played faultlessly before a whole page was attempted.

I remember a date when the famous Gilmore's Band was booked for a concert, and on the morning it arrived in town I was at the depot to have a look at these wonderful musicians who were supposed to be the greatest instrumental performers in the world. When the train pulled in and the men left the cars, I stood back in awe as they passed me, although I gladly would have helped "tote" grip or instrument to the hotel if I had had the nerve to approach any of them. I wanted to speak with the celebrated Ben Bent, solo cornetist, and question him as to the correct way of practicing so that I might become a good player myself. But I could not muster enough courage to brazen it out and approach him, and so he too walked off with the rest of the bandmen. I realized that with his going I had let an oppor-

(Continued on page 14)

Just Issued for Violinists and Lovers of Truly Beautiful Music

FIFTY Classic Masterpieces for VIOLIN and PIANO

Edited and Arranged by
KARL RISSLAND

Contents of Volume I

Bach, J. S.	1 Air for the G String
Bach, J. S.	2 Gavotte, in E. From <i>Sonata No. 6, in E major</i>
Bach, J. S.	3 Grave and Badinere. From <i>Suite, in B minor</i>
Beethoven, L. van	4 Country Dance, in C (<i>Contre-Danse</i>)
Beethoven, L. van	5 Minuet in G.
Boccherini, L.	6 Celebrated Menuet
Corelli, Arcangelo	7 Adagio, in A minor
Corelli, Arcangelo	8 Adagio, in F
Couperin, François	9 Les Moissonneurs (<i>Rondeau</i>)
Destouches, André	10 Sarabande et Passepied (" <i>Issé</i> ")
Dittersdorf, Karl D. von	11 German Dance, in E (<i>Deutscher Tanz</i>)
Ferrari, Domenico	12 Minuetto, in A
Francœur, François	13 Gavotte, in E
Geminiani, Francesco	14 Largo. From <i>Sonata, in B minor</i>
Gluck, C. W. von	15 Menuet, in F. From <i>Orpheus</i>
Gluck, C. W. von	16 Air, in G minor. From <i>Paris and Helen</i>
Gluck, C. W. von	17 Gavotte, in A. From <i>Paris and Helen</i>
Gossec, François J.	18 Gavotte, in D
Gossec, François J.	19 Tambourin, in E
Handel, George F.	20 Bourée, in G
Handel, George F.	21 Largo. From <i>Xerxes</i>
Handel, George F.	22 Prelude, in G
Handel, George F.	23 Hornpipe, in B \flat
Haydn, Franz	24 Capriccio, in E
Haydn, Franz	25 Finale. From <i>Symphony No. 13, in G</i>

[Volume II: Lotti to Vivaldi]

\$2.00 per volume

Essentials in Conducting

By KARL W. GEHRKENS, A. M.

On personal requirements, technique of the baton, interpretation, rehearsal, program making, etc. "The most practical and helpful book of its kind we have seen."—*Jacobs' Orchestra Monthly*.

Price, \$1.75

and now
Victor Records
another unit in the
Ditson School and Community
Band Series

Refer to announcement on outside cover

Stepping Stones to Violin Playing FOR THE YOUNG BEGINNER

By Lawrence Sardoni

A Class Instruction Method. Takes beginners from the first step and makes every step a simple but pleasurable process for the student. Embodies the various features of class teaching, position drills, bow drills, etc., used by the author in his long experience in class instruction and in his notable success in the Boston Public Schools. The *Teachers Manual* provides comprehensive teaching suggestions, many full page illustrations and piano accompaniments (melodic whenever necessary). Ask your dealer for copies "on examination" or order direct from the Oliver Ditson Company.

Teachers' Manual, 75c (including piano parts)

Students' Books, 50c (Octavo size—fits in violin case)

Oliver Ditson Company, Boston
CHAS. H. DITSON & CO., NEW YORK

"Back with the Roxy Gang"

LEW WHITE

Exclusive
Brunswick
Artist



Exclusive
N. B. C.
Radio
Artist

Exclusive
Aeolian
Duo-Art
Artist

Composer
and
Arranger
Robbins,
Inc.

takes great pleasure in
announcing his re-engagement as
CHIEF ORGANIST
of the
ROXY THEATRE

Sound Music
Has NOT
Eliminated the
BETTER
ORGANIST



Write for
Information
Today

Prepare Yourself
for the Coming Demand for
FEATURE ORGANISTS
with a Special Summer
Course under the Personal
Supervision of **LEW WHITE**
at the
WHITE
Institute of Organ
1680 Broadway New York City



FRED KINSLEY

R. K. O. Organists

By IRENE JUNO

Here are some of the stellar luminaries which twinkle at the consoles of the various Radio-Keith-Orpheum houses. Some are newcomers to our pages, others our readers will recognize as old friends. All, we are happy to say, are not only good organists, but good fellows to boot. We rise to welcome them. In the words of Silent Cal, "Glad to meet you."



SPEAKING of organists, why not introduce a few top-notchers of the Radio-Keith-Orpheum Circuit at this time? Heading the list is Fred Kinsley, inactive at this time so far as regular console work goes, but Organist-in-Chief of the R. K. O. Having served his time as a picture-playing organist and graduated to a featured organist with spot light solos, he made a flying leap from the Wurlitzer console to the Hippodrome, New York, and landed in offices at the Palace Theatre Building where he creates organ novelties that are used by organists throughout the United States.

but when he started he started well and after studying at "Danas" in Warren, Ohio, went to the Pierce Institute, Boston. He is a "musical fitter." That is, he fits his solos to anything the public is talking about. On Armistice Day he does an appropriate solo and is usually assisted by a soloist, and during Schubert Memorial Week he gave a program that attracted favorable newspaper comment as well as applause from the theatre patrons. He is considered one of the best organists in that section.

organist at Keith's, Washington, when he opened with *King of Kings*. He flew through the original score like so much sawdust and Fred Clark, orchestra leader for the house, said he would rather hear Meeder play than an orchestra. Fred could have gone home any night at ten o'clock but he stayed 'till eleven to hear Meeder at the organ. And he is just as nice personally as he is a good musician. A rare combination. He never took a few extra minutes on his intermission or let up in his work because

on a lift since he went there, and his work is making a tremendous hit.

It would be manifestly unfair to the female contingent not to tell them that this good looking fellow is very happily married and has an adorable son about two and a half years old. I asked Meeder if he expected his son to be an organist, and he just laughed. Well if he were as good as his "pop" the world would certainly welcome him. Mrs. Dorothy Meeder, who came over to Washington with her husband, has the ability to make friends at the rate of one a minute, and after a two weeks' stay, the theatre attachés bade the Meeders goodbye with genuine regret.

A Talented Girl

Closely associated with William Meeder is Miss Gertrude Dowd, associate organist at the Brooklyn Albee. She is a member of the Society of Theatre Organists, New York City, and informs me that she enjoys *MELODY* very much. In addition to her theatre work she is organist and choir director of one of Brooklyn's largest Catholic churches, namely, St. Michael's in Bay Ridge. Her choir numbers forty with many soloists.

This talented young lady studied piano with Ernest A. Ash (not related to Paul), also with Dorsey Whittington, and in 1924 she won the Zabriskie scholarship for piano.

Not content with having accomplished all this, she is now studying advanced organ with Pietro Yon of New York City. It is quite apparent that Miss Dowd has chosen musical preparedness for her motto, and does not believe that synchronized music will ever replace the organist.

Well, well, and here is Eddie Schwartz, organist at Proctor's Fifth Avenue Theatre, and if you read *Variety* you have seen Eddie's name time without number. Eddie is as breezy as a March day in Chicago, and informs me that he has been a regular *MELODY* subscriber and has signed up for two more years. Apparently there is nothing going to get past this fellow.

He was an outstanding attraction as neighborhood organist and during his stay at the Crescent Theatre, Bronx, New York City, he was such a success that he was made chief organist for the circuit of ten Bronx

Continued on page 49



KATHERINE BERNOWER WILL LIVERNASH GERTRUDE DOWD

From the same state comes another; a young lady who is far too modest about her accomplishments. In fact so modest that I just can't get a long story. She tells me that she is playing a three manual Skinner at the Keith house in Akron, and she was chosen as organist when the house opened, April, 1920. There certainly is some talent there to hold a feature spot as long as that. And finally she adds, oh, so casually, that she did twenty-five weeks of broadcasting last season, playing two recitals a week. Wouldn't I just love to make that young lady talk about herself; to tell us where she studied, and how she likes her work, and, as an inspiration to the folks now trying to master the "king of instruments," have her tell us how many hours a day she practiced! And you know an interview with a single woman is not complete unless you ask if she thinks being married would interfere with her career.

In creating this air of mystery, we find so much to wonder about Miss Katherine Bernower that I begin to think she is probably a pretty clever somebody, in addition to being a splendid organist.

A Prince of the Blood

In Brooklyn I find none other than William Meeder, and take off your hats, organists, for you are in the presence of Organist Royalty. Prince Meeder (he isn't old enough to be a king), is holding forth at the "World's Most Beautiful Theatre," the Albee, Brooklyn, and enjoying a four manual Wurlitzer during working hours. If it had ten manuals William could handle them all. I happen to write in such a friendly way of him because he was guest

the house wasn't full. He was born July 14, 1901, at South Orange, N. J., and attended private school until the fourth grade. From there he went through public school; grammar, high, and a post graduate course in languages.

His Musical Background

At the age of five he started the study of music with his mother and later took his advanced work at the Shepard School of Music. His organ foundation was acquired through study with Joseph Park, New York. Warren Yates of Newark put on the theatre organ touches, while Bauman Lowe, of Brooklyn, N. Y. and Elizabeth, N. J., furnished the advanced organ knowledge. A full course in theory, etc., was taken from William Larry, Jr., of Elizabeth.

From 1913 to 1920 Meeder played piano for moving picture shows, both as a soloist and with orchestra. From 1919 to 1925 he held positions as church organist, and in 1920 began his career as theatre organist at the Lyceum Theatre, East Orange, changing in 1922 to the Regent Theatre at Elizabeth, N. J., where he stayed until 1928, closing there on a Friday night, opening in Washington, D. C. on the following Saturday, September 1, as guest organist Keith Theatre, R. K. O.

During the summer of 1923 he was concert organist at the Arcade at Asbury Park, so the concert work he now is doing is no novelty to him. With the exception of a wee new mustache, Meeder looks exactly like this picture which was taken at the console of an organ built under his direction for the Regent. I have heard that the console at the Brooklyn Albee has been put



WILLIAM MEEDER



GLADDING B. WIBIRT

GORDON'S LOOSE LEAF MOTION PICTURE COLLECTION

Incidental Music by Walter C. Simon
Arranged for piano or organ with original organ marks adapted to the Wurlitzer and other Photo-Play organs.
In Two Volumes, Price 65 cents each, postpaid
VOLUME I VOLUME II

1. Artistic	2. Berry	3. Agitate	4. Other Artistic
5. Dramatic Artistic	6. Miscellaneous	7. Andante Cantabile	8. Indian War Dance
9. Andante	10. Pastoral	11. Bolero	12. Instrumental March
13. Comedy	14. Irish	15. Dramatic	16. Oriental or Canonic
17. Dramatic	18. Romantic	19. Oriental	20. Oriental

Single numbers 15 cents each, postpaid

Gordon's Motion Picture Collection

By SOL P. LEVY
In Two Volumes, Price 50 cents each, postpaid
Volume I contains music for Nineteen Common Type of Pictures, consisting of from five to eight characteristic themes for each
Volume II contains music for Miscellaneous Scenes and Effects, also National

After—41 Selections
HAMILTON S. GORDON 33-35 East 21st St New York, N. Y.

Your song or composition arranged for Piano (up to 4 pages), copy-righted, and 200 printed copies for \$25, net. Send 10c for sample.
JOHN W. LANG, 306 W. 48th St. N. Y. C.

JAZZ PIANISTS TEACHERS

Just out! New Ideas in rhythm playing, new chords Futuristic harmony, 400 new breaks, endings. Many arrangements by America's leading recording artists and teachers. Frank Baile, Joe Kreklow, Ray Buck, S. Thomas, E. Boothman show you in THOMAS' ALL STAR PIANO COURSE. Used by pianists and teachers everywhere for seven years. Self instructive. Teaches everything from beginning to professional pianist. 1928 edition, 128 pages, \$2.00. Also five special lessons in modern syncopation 50c at Music stores or direct. Teachers wanted. Write to: THOMAS MUSIC CO., 1111 Griswold, Detroit, Mich.

CLEMENT THEATRE ORGAN STUDIO

Room 216, 1918 So. Wabash Ave., Chicago
Pianists and organists instructed in modern theatre organ playing; jazz, cuing pictures, and all tricks
POSITIONS FILLED
"Proficiency Means Success"

The Talkies

are forcing theatre organists to be of feature calibre as never before. Instead of accompanying pictures, organists in sound equipped houses must now be prepared to make the organ yield its full value as an entertainment unit.

In addition to training students for picture routine, this School is now concentrating on the development of solo technic and showmanship, including the use of sound equipment in solo work. Write for booklet.

THE DEL CASTILLO THEATRE ORGAN SCHOOL
33-41 State Theatre Bldg. Boston, Massachusetts

Theatre Organ Instruction

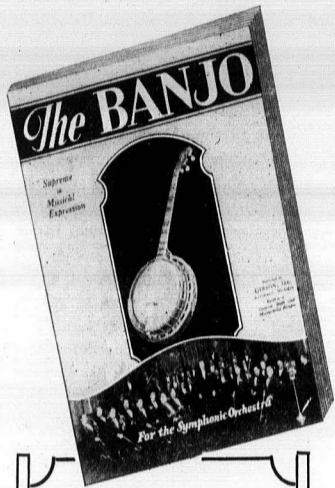
Under the Direct Supervision of **AVELYN M. KERR**
Broadcasting Organist from the Wisconsin News Radio Station

We have installed a twenty-five thousand dollar Marr & Colton three-manual teaching and broadcasting organ, completely unified, equipped with second touch and all the traps and effects ever found or used in a theatre organ.

Picture Cuing Made Possible by ACTUAL FILM PROJECTION DURING TEACHING HOURS
Write for Full Particulars

AVELYN M. KERR SCHOOL OF THE ORGAN
15 MICHIGAN STREET MILWAUKEE, WISCONSIN

A "Hit" for School Use!



FREE BANJO BOOK

Just off the press—one of the most beautiful and interesting books on the banjo ever published. Tells the story of the newest developments by Gibson and illustrates all the new models and features. Write for your copy.



FREE GUITAR BOOK

The book for everyone interested in Guitar, Mandolin, Ukulele and all fretted instruments except the banjo. Full information about the use of these instruments for solo, concert and orchestral use.

Gibson

BANJOS GUITARS MANDOLINS and all FRETTED INSTRUMENTS

Now that fretted instruments are daily growing in popularity for school use, the exclusive advantages of Gibson construction stand out with even greater desirability than ever. In the schools, ease of playing and accuracy of scale are absolute essentials. School work also emphasizes the long life and thrilling beauty of finish that has made Gibson instruments first choice with leading

Professional Artists, and Teachers

It will pay you to familiarize yourself with the complete choir of fretted instruments (including mandola, mando-cello and mando-bass), as manufactured by Gibson craftsmen. There are no other instruments like them.

GIBSON, Inc.

Kalamazoo Michigan

Mail Today

GIBSON, Inc.,
500 Parsons St., Kalamazoo, Mich.
You may send me the new Banjo Book.....the Guitar Book.....
How Gibson instruments are used in school music.....

Name.....

Street and No.....

City..... State.....

I am a teacher..... Player..... Student.....

A Cornet Playing Pilgrim's Progress (Continued from page 10)

tunity slip by, and for so doing never really quite forgave myself, as perhaps I might have learned more in a few minutes' conversation with this solo cornet player, than so far, I had from all my studying. Anyway, I attended the concert and was enthralled beyond words by the playing of this magnificent aggregation, which then was the only traveling band in the United States. Oh, how tame our own town band sounded at our next rehearsal! For the first time I began to notice the mistakes we all made that were allowed to pass by the leader, and to observe how little he made of dynamic and expression marks, carrying everything through without trying to produce contrasts, and without paying any attention whatever to proper interpretation.

Right then and there I made up my mind that if I became a good cornet player I would make every endeavor to become a member of Gilmore's great band, which was the best in the world; and well it might be as it was made up of picked men from all countries, and comprised the best players that could be procured. My young friend, Walter Rogers, appealed to me as being a mighty good cornetist; he did everything so easily on the instrument, and really was my model. He could read anything at sight, and we used to play cornet duets together so frequently that gradually I learned more from him through observation than by hearing from anyone else.

Sorry to say, I shortly lost both the companionship and playing of Rogers, for when the spring of 1885 was approaching he had a call from Cappa, the then celebrated bandmaster of the New York Seventh Regiment Band. Cappa had heard Walter play a few solos, and was surprised at his wonderful display of technic and style. He at once engaged him as the cornet soloist of the big band, and so Rogers left Indianapolis for bigger things in New York. I was so proud because of my friend securing one of the best cornet positions in the big Metropolitan city that I could not have been more overjoyed had it been myself. We were all proud of him! This was amply testified when he left for New York, as all the musicians in Indianapolis gave him a grand "send-off;" for he not only was recognized as the best cornetist in the city, but was well liked because of his genial disposition. What was most gratifying to all, however, was to think that one of our town boys had been sought to fill one of the best cornet positions in the country. Rogers went to New York and made good.

The director of the theatre orchestra in which Rogers had been playing, engaged me to take his place. This of course was quite an advancement for me, but I knew it would be necessary to put in some mighty hard work even to try to fill the position the best I could. To make good on the job I started in to practise with greater zest, always thinking of Rogers, and wondering if it were possible for me ever to become good enough as a cornetist to secure some sort of an engagement in the great American Metropolis, where I could hear the best in music at all times and perhaps be more or less associated with world-renowned musicians. I argued it out with myself that, if one fellow from a country town was sufficiently good to compete with the best cornet players in New York City, possibly there might be a chance for another if he studied carefully, faithfully and sincerely! (TO BE CONTINUED)

Here and There in New York

By ALANSON WELLER

THE month of February saw, or heard, a number of important musical events. Two "farewells" were among them. The Flonzaley Quartet, probably the finest chamber music organization in the world, and certainly the finest in America, made their farewell appearance in New York, playing among other numbers the Smetana Quartet *From My Life*. The other farewell was that of Ernestine Schumann-Heink, beloved contralto, who said good-bye to the Metropolitan Opera on the stage of which she has enjoyed so many triumphs, as Erda in the "Ring Cycle," one of her greatest rôles. The Italian conductor, Bernardino Molinari, whose success last year was so pronounced, arrived and included in his first programs the *Autumn* of Vivaldi, and a number with which he scored a tremendous success last summer at the Stadium, Rossini's *Semiramide Overture*. Another distinguished Italian visitor, Arturo Toscanini, included on his program the *Fata Romana* of Respighi whose works and whose personal appearances this season have met with such success. The Boston Symphony Orchestra, under Koussevitzky, offered as a novelty a symphony composed by Emperor Frederick the Great. Those who know their history will recall that the Prussian monarch was an ardent music lover and performer on the flute. The Manhattan Symphonic Orchestra offered for the first time *The Golden Spinning Wheel* by Dvorak, and the Prague Teachers' Chorus, on their return visit, rendered a new *Vocal Symphony* by a contemporary Czech writer. The novelty of the opera month was the revival of Weber's *Freischütz*, and at the Sunday Night Pop Concert a concert version of *The Barber of Seville* was heard.

At the Roxy, Rube Bloom's *Song of the Bayou*, the second prize winner in the Victor Talking Machine Contest, was offered with an attractive stage setting. For Washington's Birthday a special tableau was arranged with Mortimer Wilson's *My Country* as the overture.

At the Brooklyn Institute two noted guests appeared, E. H. Sothern in a recital of Shakespearean excerpts and readings from his other successes, and Vachel Lindsay in a recital of his own poems. Mr. Lindsay, it will be remembered, has made a number of "tramping tours" across the country singing and reciting his own works for a night's lodging with the farmers of the obscure rural districts, and incidentally gathering material for new poems of American life. His works on this occasion were much enjoyed, especially the short poem in waltz rhythm. The tremendous possibilities of the human voice, entirely unaccompanied, for suggesting various sounds were never better demonstrated than on this occasion. Edwin Grasse, official organist of the Institute, was heard before the performance in one of his attractive recitals.

Among the most interesting films of the month was *Children of the Sun*, filmed in unknown islands where it is probable the human race originated. This was shown at the Fifth Avenue Playhouse with an entertaining lecture by Captain Salisbury of the expedition. Another interesting film was *At the South Pole*, filmed on the ill-fated Scott expedition of 1913. Sound pictures of the month included *Broadway Melody*, *Weary River* and *Wolf Song*, all with singing and talking sequences, as well as the new Fairbanks version of Dumas' *The Man in the Iron Mask*.

A Presidential March dedicated to President Hoover and performed at the Inaugural Ball has been written by Paul Specht whose orchestra supplied the music for this important national function. The orchestra has also appeared of late at the Glover Gardens, N. Y., and in a number of cities between here and Washington. An important broadcast through the Columbia system is planned shortly by this band.

Brooklyn and Long Island Items

Fred Weiler is playing the *Patio's* large Kimball, succeeding Arthur M. Towers. He is heard in solos and screen work and is very much enjoyed. He was Erno Rapée's assistant in Philadelphia.

Violet Reiser has been transferred from the Albemarle to the Rialto which is of course a piece of good luck for the

FOLDERS MUSIC FOLIOS [KMB] LOOSE LEAF DEVICES

Buy Them Better and Cheaper Direct from
THE KAYSER MUSIC BINDING CO.
509 South Wabash Avenue, Chicago, Ill.
→ Selection Sent On Approval ←

Rialto. She was organist of Loew's Victory for some time before joining the Century Circuit. Her work on the Rialto's Austin is greatly liked.

Irving Fiedler, formerly of the Kameo, is now at the Bedford with a very snappy orchestra, including some of the members of his Kameo crew. This house, though devoted to sound films, occasionally shows one which does not have this form of accompaniment, and very wisely uses the organ in accompaniment instead of the "bootleg" sound efforts consisting of Victor records on a double console machine. We enjoyed Jack Ehm's accompaniments for the French film *Napoleon* and Menjou's latest, *Marquis Preferred*. The less said about the films themselves the better, but the organ accompaniment was most satisfactory.

Thoreau and Music

FOR the last of this brief series of *Music and the Poets*, I have chosen Henry D. Thoreau, "Philosopher of Nature," as a perfect example of a man who knew little of the technical side of music but in whose life it played a very important part. It is probable that he never in his life attended an opera or a symphony concert yet music affected him and his muse as almost nothing else could. Like many other amateurs of that day he played the flute. Pianos were rare in America in the early nineteenth century and their substitute, the "parlor organ," had not come into its own as yet. For two years he lived alone in a cottage on the shores of Walden Pond, Mass., and it was his delight on summer evenings to drift about in his boat on the silent water playing on his flute. What strange melodies, quite possibly worthy of the pen of a real musician, came from the old instrument and were wafted across the still waters, only his strange audience, the birds, the beasts and the stars can tell. It was Thoreau's habit to spend most of his time in the open in all kinds of weather observing natural phenomena and recording in his journals all that he had seen or heard during the day. These journals, published after his death, are his chief contribution to American literature, for his occasional essays are seldom read, and his poetry is not extraordinary. A few excerpts from these journals will show his reactions to music:

"I hear one below stairs thrumming a guitar. It reminds me of moments that I have lived. What a comment on our life is the least strain of music! It lifts me above all the dust and mire of the universe. The identical field where I am leading my humdrum life, let but a strain of music be heard there, is seen to be the field of some unrecorded crusade or tournament, the thought of which excites in us an ecstasy of joy. What an elixir is this sound! I who but lately came and went and lived under—a dish cover—live now under the heavens. It releases me, bursts my bonds. . . . Suppose I try to describe faithfully the prospect which a strain of music exhibits to me. The field of my life becomes a boundless plain, glorious to tread, with no death or disappointment at the end of it. All meanness and trivialness disappear. I become adequate to my deed. We are actually lifted above ourselves. . . ."

"One would think from reading the critics, that music was intermittent as a spring in the desert, dependent on some Paganini or Mozart, or heard only when the Pierians or Euterpeans drive through the villages, but music is perpetual, and only hearing is intermittent. I hear it in the soft air of these warm February days which have broken the back of the winter. . . ."

Thoreau frequently detected half-hidden melodies in the sounds all about him which most mortals would miss. He often listened to the wind in the telegraph wires which mingled with the vibrations of the wire gave the effect of music. Here is one of his references to it—"I thought I heard the creaking of a wagon, and rarely musical it sounded. It was the 'telegraph harp.'" It began to sound at onespot only. It is very fitful and sounds only when it is in the mood. You may go by twenty times, both when the wind is high and when it is low, and let it blow which way it will, and yet hear no strain from it. But at another time, at a particular spot, you may hear a strain rising and swelling on the string, which may at last ripen to something glorious. The wire will perhaps labor long with it before it attains to melody."

Thoreau's writings, filled with the music of nature, inspired a portion of the *Concord Sonata* by the American composer, Ives. The last movement of this work, which suggests various poets in its different movements, is devoted to Thoreau, and those who know and understand his writings will readily recognize its reflection of his calm, joyous communion with the out-of-doors and with the music which only the true music lover can discern amid nature's loveliness.

Try it ...

THE PEDLER SILVER CLARINET

A Super-instrument for particular clarinet players, incorporating all new improvements and designed for best playing results.

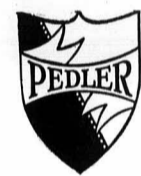
This instrument is yours for

**FIVE DAYS
FREE TRIAL**

on application to your local dealer, or write us direct for catalog.

PRICES:

Boehm System, \$70 to \$145
Albert System, \$45 to \$75



HARRY PEDLER
& CO.
ELKHART, IND.

Scale Studies By Max Bendix

Admirably planned to develop the violinist's technic. In three parts: Beginner's, Intermediate, Advanced. Each, 50 cents. Complete, \$1.00.
WALTER JACOBS, Inc. BOSTON, MASS.

Geo. Rosey Pub. Co.

PUBLISHERS OF LOOSE-LEAF FOLIOS
Arranged for Piano Solo. Biggest Values Ever Offered.
24-26 East 21st Street New York City

IT'S NO FUN— TO HAVE YOUR MUSIC FALL ON THE FLOOR WHEN YOU ARE PLAYING!

THAL'S MUSIC STAND ATTACHMENT
Holds large Dance Folios or books. No hooks or screws.
It fits any standard music stand. Price, 35c; 3 for \$1.00.
THAL PUB. CO., 2517 Mission St., San Francisco, Calif.

Boston Theatre Organists Club

THE March meeting of the Theatre Organists Club of Boston was held at the Metropolitan Theatre. Public's magnificent 4500 seat house, on Tuesday the 5th, at 11.30 P. M. Despite the stormy weather, 110 organists and guests turned out, assembling in the Grand Lounge for a buffet supper at midnight. The entire theatre staff from Mr. Barusho, the manager, and Arthur Martel, organist, down, did everything possible to make the meeting a success. After the refreshments the members adjourned to the auditorium, where they were stupefied to see Del Castillo, the president, rising on the conductor's elevator garbed as the Statue of Liberty, while Martel appropriately played the national anthem.

The business meeting was made pleasingly brief, with promise of future meetings of like brevity through the adoption of a new rule that all administrative decisions should be hereafter made by the Board of Directors, subject to review by the members at subsequent body meetings. Del Castillo then turned the entertainment over to Martel, who introduced Charlotte Allen, soprano. Miss Allen generously contributed Herbert's *Sweet Mystery of Life* and *The Bells of St. Mary's*, to the very evident appreciation of the audience. Bobby Agnew, the movie star, was then announced and gave a brief talk of general interest, and was followed by Fred Kinsley, director of organists on the Keith circuit, who gave an interesting talk on present conditions and activities of movie organists.

When he finished he announced as a musical feature an organ trio of Boston's three worst organists, which proved to be Martel, Del Castillo, and Chester Brigham, the Met's second organist. The members were intrigued to see them rise into view in a lavender spot playing a special version of *The Stars and Stripes Forever*. Castillo was lying on top of the console, playing the solo manual face down. Chester Brigham was squatting in front of the pedals, playing them with his hands, and Martel was sitting astride Brigham's back, playing what was left. After this magnificent demonstration of technic, Martel wound up the program by demonstrating a slide solo which wowed his hard-boiled audience by effectively synchronizing a Jolson record on the sound equipment for the final choruses. The way he sold this number to a critical professional audience was a substantial tribute to him. No account of the program would be complete without mention of the inspired assistance furnished by Johnny Sullivan, stage manager, and Thad Barrows, chief operator, who helped to make the show brilliant with what is reportorially known as "a riot of color."

The Club then adjourned, at 1.45, back to the Lounge, where they enjoyed dancing to an Orthophonic Victrola that had been provided for those who wished to stay. The meeting finally broke up at some indeterminate hour when your correspondent was fast asleep in his little bed.

The Ether Cone

Continued from page 8

ever. As was said by a Jewish comedian of our youth, "Enough is too much." We refer to the vocal rendition of *Mississippi Mud* and its pendant, *I Left My Sugar*, etc. The number should be sent to a well-earned rest in the place where the good songs go.

The program, heard locally over WNAC, was enriched by a heterodyne whistle, courtesy of the Radio Commission.

A Columbia Broadcasting System release says of Mme. Zinaida Nicolina, the Russian soprano: "Mme. Nicolina has performed for many royal personages and diplomats of Europe. Forced to leave Russia after the Revolution, she found refuge in Constantinople, where she was a guest at the Royal Palace. She has sung for Alfonso, King of Spain, Millerand, President of the French Republic, Ambassador Herrick, and the ex-King of Portugal, but, in spite of the fame which this brought her, she prefers singing for a large and responsive audience as is her radio public." Possibly we're dense, but where's the catch?

The story is told, veraciously or otherwise, that Timothy and Edward Adamowski, at the time eminent violinists in the Boston Symphony Orchestra, were one evening at a banquet. Timothy was relating in a little speech how easily he had conquered the English tongue, and casually informed the banqueters: "I have come, I have seen and I have inkvired." "Cankered, you fool, not inkvired. Sit down!" roared his brother.

Dilly: Can you play the piano?
Dally:—I don't know—I never tried.



Here is the Drum You Have Been Waiting for

Never anything like it before. It has two sets of snares, one set on each head, that play alone or together and produce instantaneously any effects that the player chooses. Both gut and wire. Extra crisp rolls from the softest "pppp" strains to the most piercing crack, snap, and thunder of the open "ffff" roll. Don't say: It can't be done! Remember, Ludwig & Ludwig could not afford to risk their 22 years of success unless it was positive that this drum was all that it is claimed to be.

Perhaps the best description of the new SUPER-SENSITIVE Snare Drum is contained in this statement by Mr. Ludwig, who designed and invented it:

"Fifteen years ago when I was still playing drums professionally, what we drummers called soft ('pp') was easily possible on the average drum with gut snares. Today, with the modern style of playing, what we called soft is now considered loud! The best snare drum would ring, and sound tubby, when the modern drummers attempted the modern version of a soft roll. Wire snares were not enough—the drum still lacked snap and that quick response. Ever since I played upon the first model of this new drum, I have envied the pleasure that will come to those drummers who use this drum. It answered my stick's tap so readily, so quickly, and so snappily, that I decided not to give it a fancy name—but to call it by its rightful name: The SUPER-SENSITIVE. I admire the modern drummer—he does things with his outfit the drummers of my day could never do. The SUPER-SENSITIVE is going to make his work easier and better."

Just think of the choice of action you have with the SUPER-SENSITIVE— The faint, and light crackly snare tone with instantaneous response—top snares only. Light but firm snare tone—both top and bottom snares.

The light buzz of crispy snare tone to the medium ripple of dance rhythms—both snares on. Medium snap of gut to the roar of an "ffff" roll with both snares "on" or bottom snares "on" only. Both snares give added snap and zip to heavy blows and rolls.

Don't miss the pleasure of playing on the SUPER-SENSITIVE. If your dealer hasn't one in stock, he will get one for you to try and test. If your dealer hasn't it, send us five dollars as a deposit, and we'll send one to you to try. If you don't like it, just send it back in good condition, and your money will be returned less transportation charges.

LUDWIG & LUDWIG Drum Makers to the Profession 1611-27 No. Lincoln St., Chicago, Ill.

Here is five dollars. Send me one of the new SUPER-SENSITIVE Drums on approval.

- I've indicated the size I prefer below: (Signed) _____ (Address) _____ (City) _____ (State) _____ (Ludwig & Ludwig reserve the right to ship through nearest dealer.)

CLARKE'S LATEST

"Setting-Up Drills" for Cornet and Trumpet Written Especially for PROFESSIONAL MUSICIANS for Half Hour Daily Practice to Train Lip Muscles, Control of Wind-Power, Movement of Lower Lip. 38 Exercises, Explaining Each. By HERBERT L. CLARKE Price, \$1.00

Herbert L. Clarke's MODERN STUDIES For CORNET and TRUMPET \$2.00 Each Volume

ELEMENTARY STUDIES (1st Series)—A new method for beginners; indispensable to teachers. TECHNICAL STUDIES (2nd Series)—For advanced players; how to produce high tones. CHARACTERISTIC STUDIES (3rd Series)—24 grand studies; 15 celebrated solos; tonguing. Write for Circulars L. B. CLARKE, 245 Prospect Ave., Long Beach, Cal.



You Can Take It or Leave It

By ALFRED SPRISLER

Among the Souvenirs

WE ARE recipients of a postal card from J. Davis Pinckney, of Pine Apple, Alabama, who gives news that will be of great importance to every musician and music lover in the country. Mr. Pinckney's message reads: "As curator of the Pine Apple, Alabama, Museum and Repository of Antiquities, I beg to announce that the institution under my supervision has come into the possession of a priceless musical relic, a gift of my honorable kinsman, Robert E. L. Pinckney, Esq., of this place. This contribution to the store of rare and precious objects in the keeping of the institution over which I have charge, is no less than a section of the identical E-string used by Paganini during his concert at London in 1831. The bit of string, some five inches long, is encased in a gold-mounted vial, and was purchased by my kinsman from an Arabian oboe player in Budapest, Hungary. It is worthy of note that this fragment is part of an E-string used by the great violinist on a Guarnerius violin, given him by Levron, and afterwards willed to the city of Genoa, the birthplace of Christopher Columbus. For this reason the relic should have a great interest for every American, and already many people have journeyed hither to gaze upon a memento so closely connected with the illustrious discoverer of our country. The town of Pine Apple, Alabama, is honored to be the guardian of this historic object, and the Pine Apple Clarion, edited by my kinsman, Stonewall J. Pinckney, Esq., a man universally known in the world of letters, has published in its columns two editorials on Columbus, a monograph on the sheep industry, four articles on the reforestation of our pine and spruce forests, and a sonnet entitled 'When Paganini Played,' by Anabelle Beauregard Pinckney."

Immediately on receipt of this terse and succinct postal card from Mr. Pinckney, this department sent its expert on things not worth knowing, Mr. Wilbur Schlipf, to Pine Apple to interview Mr. Pinckney. This interview will appear in a later number of this magazine.

Latest Developments

THE modernistic trend in furniture has struck the furniture industry a body blow. Cubical bookcases, acute-angled buffets, obtuse-angled uneasy chairs and isocetes dinner tables that make a square meal an absolute impossibility, are daily appearing hither and yon. A mod. 2 r., b., & kit. apt., as the boys who write the cryptic want advertisements in code have it, closely resemble a worm's eye view of Dr. Caligari's cabinet during an earthquake, presuming the worm to have myopia, astigmatism, paralysis agitans, and delirium tremens.

But the modern trend has passed, either up or by, the piano. Reasons for this are not forthcoming. They are unexplainable because the piano has always been in most homes more of an article of furniture than a musical instrument. It has been used as a stand for alabaster vases containing cat-tails gathered during a hectic vacation at Lake Mosquitocoello, and has done service as an auxiliary hat rack, book shelf, work bench and bar. Refreshments have been parked on it, and, if the piano were a grand, the cat has raised a family on the bass strings.

Realizing that the piano's function today is ornamental rather than musical, the firm of Ottakar Lj. Apfelschnitt, prominent hooked rug weavers of Ong's Hat, New Jersey, has invented the actionless piano, to be known as the Apfelschnitt I. W. W. (workless) Piano.

"Not only," said Mr. Apfelschnitt, as he paused while feeding his famous stable of Patagonian racing pigs in his costly Renaissance dining room, "does our new piano obviate tuning, a frequent source of annoyance, but it likewise prevents anyone's playing, which is much worse, although if often sounds the same."

The new instrument, which comes in either upright or grand models and in all finishes including beige, snowshoe, melon, flesh, heliotrope, egg and phosphate, has a standard keyboard with automatic ribbon reverse, duet bench, hydraulic brakes, and tuning hammer. It costs just as much as a piano with works, so that no imputation of cheapness may be brought against the purchaser.

"My invention," Mr. Apfelschnitt went on to say "was in measure inspired by the pipeless pipe organ, a type of instrument so popular with certain organ builders. I have gone further, and regard my achievement in ridding the piano of an intricate and often embarrassing set of works as revolutionary."

The Six Best Peppers

(With Apologies to del Castillo)

AFTER WE KISS (*There's Circumstantial Evidence*), a very snappy number brewed by the Muncher Hofbrauerei, which, we learn, is now being managed by the W. C. T. U. of Beehive, Montana. "Peppy, but doesn't have the old kick," comments Ethelbert W. Sniffen, xylophonist of the Wawa, Pennsylvania, Motorcycle Band. I'M HAVING MY UPS AND DOWNS (*Henry Ain't Improved Them Much*). This tricky bit of synopagation, using the rhythm of *In a Tuxedo for Two*, is from the song-foundry of Hammer & Tongs, Dolington, Pennsylvania. "Nous avons deux bras et deux mains," enthuses Horace François de St. Clair Pié, octavin artist at the Club Coleoptera, Paris, "et nous avons aussi deux jambes et deux pieds, au bout desquels nous avons des ortels!" THE NIGHT CLUB ROSE (*And Threw the Bouncer Out*) is a clever fox trot with twenty scintillant choruses. "It's de berries," airmails Fräulein Ima Gernski von Bacteria, cigarette girl in the Hotel Innocuous, Sugar Tree, Tennessee.

WE'LL HAVE A NEW FLAT TOMORROW (*It's Cheaper to Mose Than Pay Rent*). One of those sprightly melancholy waltzes suitable for a church social from the ateliers of Yudel Macsweeney, who, rumor hath it, has lately taken his brother Yankef in partnership. "Reminds me of restaurant pie, it's so sad," avers Percy Snover, night clerk at the Duckwater, Nevada, Hotel Iridescent.

SMOOTH WORDS (*Oil the Grooves of Life*). One of the higher types of ballads, published by La Societe pour la Conservation des Petits Poissons. "This brilliant fox trot is the talk of the town," writes Fritz Dokenwadel, popular barber of Womelsdorf, Berks county, Pennsylvania. THE SANCTUARY SONG (*Sanctuary Much for the Buggy Ride*). The successor to *The Sidewalks of New York*, and bearing the imprint of Rosinsku and Boyd, well-known wholesale plumbers of Greasy Ridge, Lawrence County, Ohio. Miss Bernadine Fitt, soprano soloist with the Hassenpfeffer Balalaika Orchestra, is charmed with the number. "It's so elliptical that it is just too redolent for hyper-sensitive words," Miss Fitt is alleged to have said.



Play PIANO ACCORDION!

THE easy-to-play SOPRANI Piano Accordion is a short cut to increased earnings and steady demand for services. It is the instrument of the day.

For solo work it has the richness and volume of tone of a pipe organ with the brilliance and vivacity of a fine piano. It adds variety and harmony to orchestration. It is incomparable for doubling.

Back of each guaranteed Soprani is the fine workmanship of Italian craftsmen. Every instrument is an achievement.

With each SOPRANI Accordion is included 12 Free Lessons comprising a complete course of instruction covering every phase of the instrument.

SEND FOR OUR FREE illustrated booklet. Learn how easy it is to play and how profitable to play the SOPRANI. An inquiry will in no way obligate you.

Complete Repair Department Liberal allowances on exchanges

SOPRANI OF NORTH AMERICA

ARTHUR B. MILLER, Manager U. S. A. SOPRANI BUILDING 2108 FOURTH AVE. SEATTLE, WASHINGTON CANADA 124 BATHURST STREET, VANCOUVER, B. C.



Paramount THE BANJO TRUE TO ITS NAME

Paramount from the beginning because it marked a new step forward and became the finest banjo made. Proven Paramount by many imitators. Still Paramount because of its continued use by the world's most famous players and orchestras. Paramount always, because of its Piano Volume and Harp Quality Tone. Every Paramount is an inspiration to its possessor.

Now that we have stated the facts let us prove them to you. Return coupon and our 80-page catalog will give you real evidence.

WM. L. LANGE 225 East 24th Street New York City

Yes, send me the Paramount catalog and describe the new models and the new Paramount muting attachment. Name _____ Address _____

ROWDEN'S TENOR-BANJO TECHNIC

Complete, carefully graded: covers all the principles essential to the higher art of tenor banjo playing. 192 pages of Harmony and Technic Books I, II and III. \$1.50 each.

Fundamental Principles of Banjo Playing. Finger and Plectrum styles. 14 Books, 50c each. Development of Finger Tremolo. \$1.00. Progressive Graded Melodies, 6 volumes. Playable in any combination. Tenor-Banjo, Banjo (Plectrum), Plectrum Banjo, Mandolin, Guitar, Mandola, Mandocello. Playable in any combination. Each book contains 2 parts, except Tenor-Banjo which has 3 parts—solo, obligato and chords. Price per book, 50c. Harp-Guitar Contra-Bass Studies. \$1.00. CLAUD C. ROWDEN, 159 No. State St., Chicago, Ill.

BARGAINS
in BASSESFrench Horns
All types of
Wind Instruments

We can help you to secure the odd instruments needed to balance your band or orchestra—and at a price to meet your means. We buy, sell and exchange, and our stock always includes bargains in new and used instruments, the latter reconditioned by experts in our own shops.

Tell us your requirements; if we do not have just what you want at the price you can pay, we will undertake to find it for you.

Agents for Holton and Gretsch-American Instruments
Especially Brass and Reed Repairing

PETER EDWARDS CO., Inc.
224 TREMONT ST. BOSTON, MASS.

Verne Q. Powell Flutes, Inc.

MAKER OF
America's Finest Flutes
In Silver and Gold
EXCELLENT REPAIRING
Send for Catalog

295 HUNTINGTON AVE. BOSTON, MASS.

We Sell or Rent

Band and Orchestra
Instruments of all kinds
Consult us regarding your needs—our stock of new and used instruments is large and varied and includes leading makes.

Stock Includes full line
SAXOPHONES
New and Second Hand
High Grade New and Used
TRUMPETS

Majestic & Atwater Kent Radios
Repairing done on all
kinds of instruments
MAIL ORDERS RECEIVE PROMPT ATTENTION

H. H. Savage & Sons
Established 1863
166 Hanover Street, Boston, Mass.

"THOMPSON'S"

Saxophone and Clarinet Repairing
Instruments Bought, Sold,
Exchanged and Rented
Gold and Silver Plating Accessories
457 Stuart St., Boston, Mass.

MUSIC

Engravers
Printers

The Largest Lithograph
Plant in New England

Devoted exclusively to the printing of music by every process. We furnish effective designs and make titles by all processes in one or more colors. We arrange music, revise MSS. and secure copyright if you desire. No order too small to receive attention. Prices low. Correspondence solicited.

The Music Supplement of
this Magazine is Our Work

JOHN WORLEY CO.
166 Terrace Street, Roxbury, Mass.

You Can Get It in Boston

Practically every type of musical instrument is made in Boston, and every phase of the music industry is represented by at least one Boston firm. "Whatever you need in instruments, accessories or service you can find in Boston."

IN BOSTON

BLOCH'S *America*, first played in Boston on the Friday and Saturday programs of Dec. 21 and 22, was repeated at a recent pair of concerts. We heard it once on a Saturday night and again on a Friday afternoon, which makes it more difficult to compare the reactions of the audiences as between the first and second hearings, because the two audiences differ a good deal in character. The Friday afternoon contains more of those persons who attend the symphonies because it is one of the things that one should do, something which brings a sense of intellectual righteousness and correctness, even if sitting through two hours of symphonic music every week does require a certain amount of fortitude. While there are a goodly number of the faithful present on Saturday, too, the evening audiences number a generous percentage of people who go to symphony concerts because they really get fun out of the music.

It follows, therefore, that the Friday audience is apt to be more conventional and less unrestrained in its applause. If one can imagine a Boston Symphony audience as being ever really unrestrained. Anyway, allowing for these subtle variations of temperament, we should say that *America* made if anything a more favorable impression on its second performance, but whether it will ever come to be considered the one outstanding and comprehensive musical expression of this country seems still a question. For one thing, Mr. Bloch has dwelt with such sympathetic appreciation on the hardships and difficulties of the founders of the country and on the perilous times of the Civil War that, after the *Rhapsody* is over, the impression of struggle and stress seems the predominant one, whereas it has been rather the vigor and optimism of our ancestors which has given us the momentum we now have.

Possibly if the splendid approach to the anthem in the *Finale* led to a thoroughly satisfying close, the effect might be different, but in trying to write a national anthem which should combine magnificent vigor with the simplicity required for performance by the public, the composer undertook a job of Homeric difficulty. After all, there aren't more than a handful of melodies in the world that stand that test, as, say, does the old Russian hymn.

It was Mr. Bloch's intention that at the close of the *Rhapsody*, the audience should rise and sing the anthem. In Boston, at least, no attempt was made to carry this intention out, for no music was provided for the people to sing from, and without acquaintance with words or music it is difficult to see how they could be expected to take part. And that brings up another point of difference between the Friday and Saturday audiences. The Saturday audience listened to the work as to any serious piece of symphonic music presented simply as music and no more officially related to politics or religion than are other compositions which may or may not deal with national or racial themes.

But the Friday audience contains apparently many persons who relish ritual. The sort of people who feel an intense virtue in standing up, and who seize every opportunity to do so: when a conductor comes back after a vacation; if a piece of music in any way associated with a religious service happens to get played even in a purely secular and undenominational concert; and of course whenever any strain is heard that might be considered as a call to their patriotism. There were enough of such persons present Friday to force the entire audience to its feet for the closing anthem, although there was nothing to do after getting up except stand at attention.

It seems that since this air is not yet the official anthem of the United States, there should be no compulsory conduct of this

nature forced on audiences, because as against those who enjoy this gesture there are others who find it a distinct interference with their reception of the music.

You don't go to a symphony concert, after all, to be religious or patriotic, you go to hear and, if possible, enjoy music. At every concert there are people of widely differing creeds and national affiliations, and if the audience had to rise every time something was played which had religious or political associations for some group, you can easily imagine the effect.

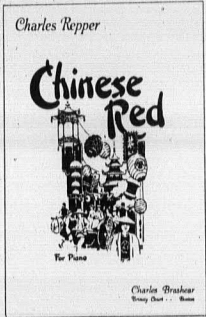
Now when you go to a symphony concert in Boston, after you get settled in your seat, you are apt to be holding in your lap an overcoat (unless you drape it over the back of the seat), a hat, a program, possibly an umbrella, an opera glass (if you are far from the stage, or near-sighted), and even a book or small parcel too, if you have happened to combine the concert with an errand down town. Now the moment some strain in the music demands your standing up, the attraction of gravitation begins to work simultaneously on the aforesaid overcoat, hat, program, umbrella, opera glass and parcel, and as you rise quickly, at the same time trying to clutch to your bosom these various "props," it is more than likely that among those which elude you and slip to the floor is whatever musical mood, idea, or atmosphere the composer and the orchestra had, up till that moment, created for you.

It is an excellent demonstration of the sheep-like character of people in crowds that a comparatively small sprinkling of these ready-risers in a gathering will pull many times their number out of their seats, — people who had not intended to get up, and probably didn't wish to, but meekly followed the leader; some lacking the courage to be different, many no doubt fearful that refusal to rise might brand them as unpatriotic, anarchistic, or otherwise radical. But to many of us, a man's zeal in hopping up in church or auditorium is far from being a reliable index of his religious, civic, or national virtue. Just as we have known persons who expatiated openly on the Christian joy of doing things for others, but who nevertheless drove a hard bargain in business or failed to pay their bills. "Gentlemen, be seated!"

There is an advertising slogan which tells us to choose our pianos as the artists choose theirs. This sounds like good advice but as the advertisement fails to explain just how artists really do choose their pianos, our imaginations are allowed free play among all the possible influences which might guide an artist at the critical moment of selecting the instrument through which he is to show the public what manner of man, or woman, he, or she, is.

Of course it may have been the intention of the writer of the slogan in question to insinuate that artists (with a capital A) always choose the piano which is represented in the accompanying advertisement as the paragon of pianos. But inasmuch as artists of more or less equal reputation and musical standing can be found playing at least several different makes of pianos, it is clear that if they are actuated by one fundamental impulse in selection it does not lead them to any one particular instrument.

Do artists then choose their instruments guided by no thought other than the finding of what they sincerely consider the finest and most artistic vehicle for the expression of the composers' ideas and their own musical personalities, assuming that the two are not incompatible? This is certainly the prettiest theory, and the one we should like to hold up before our impressionable young music students about to enter upon

Chinese RedFOR PIANO
By Charles Repper

New Year's Day in the land
of gongs and lanterns.

A tone picture of the Far East.
Brilliant in effect, easy to play.
Sent, postpaid, for 50c

Piano Pieces by Charles Repper

April Yellow	Lavender Lane
Blossom Buttons	Royal Gardens
Chinese Red	Silver Shadows
Cosack Dance	Smoaks and Frocks
Desert Stars	The Dancer in the Patio
Esau's Along	The Feather Fan
Jo au' de Banjo	To Perdita, Dancing
La Joya	White Poppies

Send a post-card with your name and address for an illustrated thematic booklet of these pieces to

CHARLES BRASHEAR
Trinity Court Boston, Mass.

Music Supervisors! Ask for
The B. F. WOOD MUSIC CO.

SERIES FOR ORCHESTRA
Edited by
FRANCIS FINDLAY
Supt. of Public School Music, New England Conservatory of Music

Issued with complete instrumentation and FULL SCORE for Conductor's use and study. Details of instrumentation and list of numbers already issued gladly sent to any interested person.

Small Orchestra, 75c. Full Orchestra, \$1.00
Score, \$1.25

THE B. F. WOOD MUSIC CO.

88 St. Stephen St., Boston
84 Newman St., Oxford St., London W 1

WHITE-SMITH
Music Publishing Co.

40-44 Winchester Street, Boston

PIANO FOLIOS — Large Assortment. Numbers of the light classic type, suitable for photoplay and educational use.

ORGAN MUSIC — Recital and incidental type. Thematis on request.

STANHOPE EDITION — Supplementary vocal school music selections.

WHEN I GO SERENADIN' SARAH
A Charming Song by
CLAY SMITH

Song, Theatre and Concert Orchestration, 60c.
Send for catalogs and information

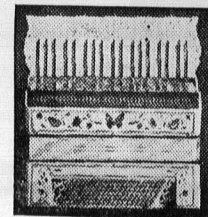
The STONE
DRUM and XYLOPHONE
SCHOOL of BOSTON

(Since 1890)

Private instruction by expert teachers in all branches of percussion playing.

MODERN RHYTHMS

George Lawrence Stone, Prin.
61 Hanover Street — Boston

PIANO
ACCORDIONS

MANUFACTURED—IMPORTED
from \$35 to \$450

Send for Catalog
Self-Instructing Methods Supplied

ALFRED L. FISCHER CO.
224 TREMONT ST. BOSTON, MASS.

"ORTHOTONIC"
VIOLIN SPECIALTIES

G String (guaranteed for one month)
Rosin—Two degrees of hardness—summer and winter.
Violin Polish—Cleans, restores and polishes. The most unique and effective polish made.

String Oil—Actually cures wire-loose string rattle. Easy to use.

These "Orthotonic" Specialties are a necessity to the violinist. Send for price list.

JOHN A. GOULD & SONS

220 BOYLSTON ST. BOSTON, MASS.

OLIVER DITSON
COMPANY

179 TREMONT ST., BOSTON
Publishers of Music and Its Literature
Creators in the Field since
Our Foundation
in 1783

Our Publications Preserve the Finest Standards of Musical Progress
Our Service Assures Constructive Development
Consult the Ditson Catalog

The
Cundy-Bettoney Co.

Station 30, Boston, Mass.

Publishers of Music for
SAXOPHONE, CLARINET, CORNET,
FLUTE and PICCOLO
Methods, Solos, Duets, Studies, etc.
BAND AND ORCHESTRA MUSIC

Send for Catalogs

Walter Jacobs, Inc.
Boston

Publishers of
MUSIC FOR BAND, ORCHESTRA AND PIANO.

CATALOGS AND THEMATICS ON REQUEST.

Music Engravers

Send your MSS. for Estimates
MANICKE & DELLMUTH

EAST DEDHAM, MASS.

Wm. S. Haynes Co.

HIGH GRADE

Boehm Flutes and Piccolos

See Page 47

a life of devotion to this lofty and inspiring art.

But unfortunately for our ideals we continue to come upon facts which cause corroding doubts to tarnish the beauty of this last-mentioned belief. There are indeed as many makes of pianos as there are many kinds of motor cars, and in either case it would be the height of foolishness to claim with Olympian infallibility that such-and-such a piano, or motor car, was the one and only superlative example to be chosen by all persons of taste and judgment. There must be allowance for variations of taste in tones as in engines. But there are bound to be certain makes of both pianos and cars which become generally accepted as first-class, others which fall approximately into second-class, and so on down to depths which we dislike to contemplate, or at least to listen to.

Now if all artists of the first rank were found playing first grade pianos, we could put a neat Q. E. D. to this problem and go on to the baffling question of the mental processes of the Federal tax board which decreed that if a composer writes a tune and sells it for \$25.00 down he can list it as "earned income" but if he gets \$1.00 a year for twenty-five years he must call it "unearned" and pay a higher rate!!

A little observation, however, shows us the perplexing spectacle of so-called first-class musicians performing and even endorsing instruments which musicians know to be less than the finest on the market. Could it possibly be that some of these musicians are governed by any other than purely artistic considerations? Could it be made worth a pianist's while to play anything but what he believed to be the best piano? Either one is led to suspect something like that, or else the pianist's judgment of instruments appears to be not what you would expect of an expert.

Curiously enough you can study this interesting phenomenon quite as well among foreign as native players. We have had it dimmed into our ears for years that European musicians are pure artistic idealists whereas we are mere gross materialists, and yet we remember a European musician of the very highest standing and reputation for artistic purity who visited us some years ago. In an interview granted before sailing for home he was reported as saying that this country had musical possibilities but was still crude and commercial, and yet during his stay with us he played publicly on an instrument which had never been regarded, by disinterested musicians, as the best, or even the second best! To quote another classic of publicity, "There's a reason!"

Can it be then that there is a way of choosing a piano which, if it does not always get you a first-class instrument, has other advantages, especially around the first of the month? Perish the thought, — we refuse to believe it, and yet sometimes when we can only afford a peanut-gallery seat at the Follies, we think it would be interesting to find out just how an artist does choose his piano.

— Charles Repper

At the Metropolitan

AT the Metropolitan: *Stark Mad* with H. B. Warner, Irene Hawley, Louise Fazenda, and Henry Walthall. Another 100% Talkie, and I am beginning to weaken. Not that this picture, as devised by its authors, was good, or even respectable entertainment for persons with brain pans capable of holding practicable machinery — far from it, gentle Sirres and Ladies. It was in truth a perfect example of how far one can go and still hold to the shreds of logic. It was the sort of thing which, in the days of silent pictures, has driven me to uncivil treatment of ushers on the way out, has tarnished the polish of my matrimonial bliss, and raised grave doubts in my mind as to the advisability of continuing the struggle of a life dedicated to mis-

entertainment, but Tony didn't even neigh, proving that the West Coast comedian, who claimed superiority for the pony's future in the Talkies, and thus raised Tom's ire, was not furnished with the gift of prescience. Tom had a couple of lariat twirlers with him, and he, himself, in addition to wise-cracking, did a bit of fancy shooting. His whole act not as bad as I had been led to believe.

The Metropolitan Grand Orchestra (what a meaty title for so skeletonized a group!) played the new reel, and Arthur Martel played the organ, and I went home and went to bed. And there ended another day.

School Orchestra
Contest Numbers

BETTER MUSIC
FOR THE SCHOOL ORCHESTRA

and
Compositions for Band and for Solo Instruments
Piano and Violin



C. C. BIRCHARD & CO.

221 Columbus Avenue

Boston, Mass.

PLAN programs of distinction and prepare for success in competition by playing the compositions selected for the 1929 National High School Orchestra Contest. You will find seven of these in the Birchard Catalog of Better Music for School Orchestras.

Classes A and B
Ethiopian Dance from "Sylvia" *Delibes*
May Day Dance *Hadley*
(Assigned Number for Class B)

Class C
Romance *Wragel*
Twillight *Rubinstein*
Mazurka *Chopin*

Class D
The Happy Wanderer *Jensen*
(Assigned Number for Class D)
The Album *Schumann*

Send for new catalog of Better Music for School Orchestras describing these and many other fine compositions for School Orchestras

Let us do your
Music Printing
and Engraving

We revise MSS. (when desired), engrave music plates, design titles, secure copyright and print any size edition of Music or Books (by any process). Get our prices first. Write today.

WHITE-SMITH
MUSIC PUBLISHING CO.

40-44 Winchester St., Boston, Mass.

NEW MODEL
SYMPHONY SILVER
FLUTE

An instrument for artists, warranted solid sterling silver throughout. Springs of solid 14-karat white gold. Graduated tone holes, soldered to seamless body tube. Guaranteed for 25 years against solder corrosion, imperfect material, or faulty workmanship.

Price \$185 Convenient Terms

FOR STUDENTS
"GOLDEN TONE" FLUTES

High quality instruments at prices within the range of the average family purse. Catalogs and Used Instrument List Upon Request.

HAYNES - SCHWELM COMPANY
41 Poplar St., Roslindale Square, Boston 31, Mass.

You Will Want this 64 Page Book

THE new 1929 King Catalog is now ready. In its 64 pages you will find the best in band instruments illustrated and described. And in the 16 page accessory supplement you'll find complete information on parts, accessories, mouthpieces, cases, repair service, etc.

This book belongs in your library. And a copy is yours for the asking.

Learn of the many new models introduced by King during 1928—the Commander Cornet, "1051" Trumpet, New Proportion Trombone, Silver King Clarinet and others.

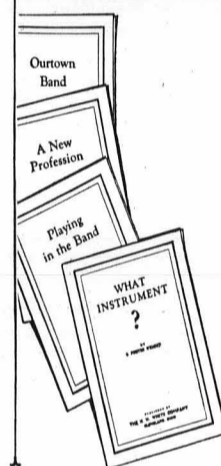
Get the facts on Sterling Silver Bells for Cornets, Trumpets, Trombones and Clarinets—the exclusive King innovation that revolutionized thinking on band instrument construction.

Know the many improvements made in each King instrument during the past year.

Send for your copy of that catalog now.



And these Ten Booklets



The King School Music Library covers every phase of school music. Written by nationally known experts, the material is bound to prove of real help to you. The series includes "Tootin' My Own Horn", "Playing in the Band", "Tuning up the Curriculum", "Four Months or Four Years", "Our Town Band", "Putting the Saxophone in its Place", "What Instrument?", "School Band and Orchestra Organizer's Hand Book", "A New Profession", and "Modern Instrumentation".

We'll gladly send a complete set without charge to any one actively engaged in directing or organizing school bands or orchestras.

King service to school music is a broad one. Good instruments are our first concern. Every King is flatly guaranteed in writing to be perfect in materials and workmanship.

Then we offer you an exceptional repair service. Many schools and colleges use that service on a regular yearly basis, always keeping every instrument in perfect playing condition.

Tell us of your problem. Let us help you in its solution. Use the coupon to ask for the new Catalog and for the Ten School Music Booklets.

THE H. N. WHITE CO., 5205-11 Superior Avenue, Cleveland, Ohio

THE H. N. WHITE COMPANY
5205-10 Superior Ave., Cleveland, Ohio
Please send me (check which is wanted)
 New 64 page Catalog
 Ten School Music Booklets
 Repair Service Information

(Signed) _____

(Give official position) _____

KING

BAND INSTRUMENTS

"America's Fastest Growing Music Trade Journal"

MUSIC TRADE NEWS

Devoted exclusively to the interests of those who buy and sell sheet music, musical merchandise and music books

LIVE — NEWSY — INSTRUCTIVE

Keeps you in touch with all that's new in music—band and fretted instruments

PUBLISHED MONTHLY

SUBSCRIPTION \$2.00 A YEAR

MUSIC TRADE NEWS :: :: 1697 Broadway, New York City

Irene's Washington Letter

Mr. Mike Dolan
Station WSMD
Salisbury, Md.

Dear Mike:

Hope you settled your radio difficulties, and if you didn't like the wave length of 228.9, that they gave you one that did suit. Or was it the watt change that you were after? What's a watt or two to the radio commission? They have plenty. You really wouldn't know the old town now. Everything seems to take on new importance with Inauguration just around the corner. The Savoy Musical Comedy Company which has been such a success at the Belasco moves over to Keith's, opposite the Treasury, for an indefinite run beginning Sunday, March 8th. Emerson Cook, owner and manager, is bringing in New York stars as features, and Lean and Mayfield are the current attraction in *No, No, Nanette*. . . . Pearl Hauer, pianist and organist at the Bethesda Theatre, and friend Husband Fritz (violinist), have opened a studio in the Bethesda Theatre Building where they will teach both young and old Bethesda-ites harmonic tricks and trills. . . . Ruth Farmer has a little rest between times due to R. C. A. Photo-phone going in Takoma. However, the house will not be sound exclusively and Ruth will officiate at the console at least three nights a week, with specialty work the other four. . . . Milton Davis has a title, "King of Sound," "Chief of Sound," or some noisy thing like that. He is over in New York now learning what is being done this season. He has been pianist-leader with Meyer Davis Orchestra, orchestra-organist at the Earle with Breeskin, first organist at the Met, and synchronized organist at the Tivoli. Now he has "Gone Sound." . . . Ida Clarke has everything in her music room at the Earle but a Frigidaire. She has promised to install one so we can make ice cream between shows. Her latest installation was a big radio. . . . Nell Paxton (opposite shift) also has a music room, but it is a dignified little cretonne-covered affair with two powder puffs, some bobby pins and a curling iron. Nell likes home atmosphere and her next extravagance will be a waffle iron. . . . Andrew Kelly, dramatic and motion picture editor of the Washington Times asked me to write an article on sound. Said if it was too hot I needn't sign my name. I told him I would when they printed the news on asbestos instead of paper. . . . Colly Harriman has been transferred to New York. He was the manager of the Loew house here; also handled production end. His lighting effects were the talk of the town. Loew's Palace has been the big house of the city for years. Box office is never without a line-up. . . . Buddy Page is new master of ceremonies at the Fox. He sings, plays piano, dances and talks about the acts. Just a kid about twenty-two and getting favorable comment. . . . Fred Starke returned to Detroit after a few weeks with the Fox orchestra in this city. . . . John McKee, Princess Theatre, a new subscriber, wrote to ask me why I hadn't called on him before. He is all for MELODY and wanted to know where it had been all his life. . . . Blanche Levinson, Chevy Chase, declares MELODY keeps up the spirits of the organists. She advises taking it in moderate but regular doses as a cure for the Musical Blues. Paul Specht's Orchestra was engaged for the Inaugural Ball and it is understood our Local took up the matter of imported music. Up to date, Paul declares he is coming in on his special train, but has given up the idea of any other engagement while here. . . . Clark Fiers who is organizing via radio from WLBW asked me if I had read *The Swan Song* by someone or other. I wrote back that I was so busy with my own Swan Song at Keith's that I had no time for the vocal efforts of others, and no short answer intended. . . . The National, a big time production house, went dramatic stock February 18 and locked horns with the Musicians' Local. Manager posted two-weeks' notice on opening night; wanted five musicians, and local wanted seven. Manager Cochran aired his opinions via the local papers but the Union maintained its usual tight-lipped policy. Manager said two more musicians in pit would break him and in the next paragraph said hundreds were standing in line for tickets and would be disappointed at stock closing. Not such a consistent statement when analyzed, is it? Let you know next time how it turned out. Laying my money on the Local. . . . Rosemary Easton (signed) broke into print through the Letter Column in the *Post* by saying Washington didn't want music, it wanted players, and it was time someone showed the musicians where they stood. Also referred to "us" as dictating musicians. She further breaks forth with the startling statement that the show business has been going to the wall for the past few years and is steadily getting worse!! And vigorously says "outside of 'stock' nothing will bring it back." Hurrah for Mary, and her discovery! I am sure Belasco, Zeigfeld, Universal, R. K. O. and others who have taken it on the chin recently will appoint her

Continued on page 60

Autumn Moods

CAPRICCIO

GERALD F. FRAZEE

Allegretto giocoso

PIANO

p rubato

rit

mf atempo

poco a poco cresa

f

p

Copyright MCMXXIX by Walter Jacobs, Inc., Boston

International Copyright Secured

ALL RIGHTS RESERVED, Including Public Performance for Profit

25

MELODY

Molto moderato

mf con espressivo

pp *mf* *poco rit.*

a tempo *mf*

poco accel. *L.H. poco rit.* *lunga* *fz*

Tempo I

p rubato

MELODY

26

Continued on page 39

Havana Nights

CUBAN DANCE

R. S. STOUGHTON

Allegro moderato

PIANO *f* *mf*

3 *3* *R.H.*

3 *3*

R.H. *fz* *fz mf* *fz*

1 2

Copyright MCMXXIX by Walter Jacobs, Inc., Boston

International Copyright Secured

ALL RIGHTS RESERVED, Including Public Performance for Profit

27

MELODY

ff

mf

R.H.

For the Piano
Dream Pictures
 by
 Cedric W. Lemont
 Opus 6

\$1.25

Boston. Oliver Ditson Company
 New York. Chas. H. Ditson & Co. PRINTED IN U. S. A. Chicago. Lyon & Healy

THE CARESS

WILMOT LEMONT
Op. 6, No. 8

Rather slowly

PIANO

mp

con Pedale

cresc.

p

L.H. sopra

Ped. *

Grade IV
MELODY

Copyright MCMXIV by Oliver Ditson Company
International Copyright Secured

30

Continued on page 35

Jacobs' Piano Folio of
CHARACTERISTIC and
DESCRIPTIVE PIECES, Vol. 1

Sand Dance

Moonlight on the Suwanee

PHOTOPLAY USAGE
Light or comedy scenes of subdued
nature; soft shoe dance cues

INTRO

Not too fast

LEO FRIEDMAN
Composer of "Sun Dance"

PIANO

mf

ff

DANCE

mf

f

Copyright MCMVII by Walter Jacobs
International Copyright Secured

31

MELODY

First system of piano accompaniment on page 32. The right hand features a melodic line with triplets and slurs, while the left hand provides a steady harmonic accompaniment. Dynamics include *f*, *mf*, and *ff*.

Second system of piano accompaniment on page 32. Similar to the first system, it features a melodic line with triplets and slurs in the right hand and a harmonic accompaniment in the left hand. Dynamics include *f*, *mf*, and *ff*.

Third system of piano accompaniment on page 32. The right hand continues with a melodic line of triplets and slurs, accompanied by a harmonic accompaniment in the left hand. Dynamics include *f*, *mf*, and *ff*.

Fourth system of piano accompaniment on page 32. The right hand features a melodic line with triplets and slurs, and the left hand provides a harmonic accompaniment. Dynamics include *f*, *mf*, and *ff*.

Fifth system of piano accompaniment on page 32. The right hand has a melodic line with triplets and slurs, and the left hand has a harmonic accompaniment. Dynamics include *mf*.

Sixth system of piano accompaniment on page 32. The right hand has a melodic line with triplets and slurs, and the left hand has a harmonic accompaniment. Dynamics include *mf*.

First system of piano accompaniment on page 33. The right hand features a melodic line with slurs and a *dolce* marking. The left hand provides a harmonic accompaniment. Dynamics include *mf*.

Second system of piano accompaniment on page 33. The right hand has a melodic line with slurs, and the left hand has a harmonic accompaniment.

Third system of piano accompaniment on page 33. The right hand has a melodic line with slurs, and the left hand has a harmonic accompaniment.

Fourth system of piano accompaniment on page 33. The right hand has a melodic line with slurs, and the left hand has a harmonic accompaniment.

Fifth system of piano accompaniment on page 33. The right hand has a melodic line with slurs and triplets, and the left hand has a harmonic accompaniment. Dynamics include *p*, *f*, and *ff*.

Sixth system of piano accompaniment on page 33. The right hand has a melodic line with slurs and triplets, and the left hand has a harmonic accompaniment. Dynamics include *p*, *f*, and *ff*.

CODA

p Steamboat Whistle

ff rit.

ff a tempo

Come prima

pp a tempo

una corda

cresc.

p

L.H. sopra

p

rall. pp

Detailed description of page 36: This page contains five systems of musical notation. The top system is marked 'Come prima', 'pp a tempo', and 'una corda'. It features a treble staff with a melodic line and a bass staff with accompaniment. The second system continues the piece. The third system includes a 'cresc.' marking and a 'p' dynamic. The fourth system has a 'p' dynamic and a 'L.H. sopra' instruction. The fifth system is marked 'rall. pp' and includes a fermata over the final measure.

R.H.

fz fz mf-f

ffz

1 2

Detailed description of page 37: This page contains five systems of musical notation. The top system is marked 'R.H.'. The second system includes 'fz fz' and 'mf-f' dynamics. The third system has a 'ffz' dynamic. The fourth system is marked with '1' and '2' above the first and second measures respectively. The fifth system is marked 'ffz' and includes a fermata over the final measure.

SOLO TENOR BANJO
1st TENOR and
PLECTRUM BANJOS

Queen City
MARCH

A. J. WEIDT

1 *ff* (See note)

mf

f

ffz

Guitar

TRIO

f *mf*

f *mf*

f *mf*

fz

Rhythmic Strokes

Note: The small notes are never to be played in ensemble performance

Copyright MCMXXIII by Walter Jacobs, Inc., Boston
International Copyright Secured

4830-22-8
MELODY

38

rit *mf* *tempo*

poco a poco cresc

f *p*

Molto moderato

mf *fz* *p* *accel.*

Più mosso

scherso *R.H.* *L.H.* *pp*

39

MELODY

The Violinist

CONDUCTED BY

Edwin A. Sabin

IN THE last issue of the magazine, there was discussed in this department the need of maintaining live interest in violin playing as a necessary mental attitude for progress. You can run a machine without anything more than merely a perfunctory interest in the produce, doing the thing which you have done so much that it has become mechanical with only a latent, passive interest, or perhaps no interest at all; but if you wish for improvement in whatever you undertake, then an active interest in it must be held with the fewest lapses possible.

This idea is now so old and so common that apparently, and possibly from familiarity, it has lost much of its force. In any case, however, many who tackle the difficult problem of violin playing ought to "schust t'ink a leetle," as Rip Van Winkle said when he pictured to his wife what he would do if she were drowning and about to go down for the third time. Those who have read Washington Irving's famous tale will remember that the woman was so furious at Rip's little pleasantry that she drove him from home, and that he wandered far up into a mountain glen in the Catskills where he met the little men who gave him a drink which put him to sleep for twenty years. Indifference, half-heartedness, is also a kind of sleep which may outlast even that of the beloved vagabond, Rip. Let us not preamble further, however, but awaken to the first matter of importance under discussion, and to which this department ought really to confine itself.

Assuming that you have a good violin, the best possible tuning of it is unquestionably an important preliminary to what we plan for improved playing. See that the pegs fit properly; if they do not, take the violin to a good repairer, someone who is careful as to detail. Have the pegs changed if new ones are likely to be better—anyway, they must fit perfectly. The late Orrin Weeman of Boston, who did some of the finest and most artistic work in difficult

repairing, did not overlook the need for properly fitting pegs. It was about twenty years ago, I think, that he fitted the best ebony pegs obtainable to my Lupot violin, and they work perfectly even now, very rarely requiring peg paste-soap, chalk or talcum powder. As a good dentist takes pride in a perfect fit that will make his work adhere—not fall down unexpectedly and embarrassingly at, of course, a most inopportune moment—so the good repairer of violins may pride himself upon fitting a peg which will save a violinist the chagrin of a back-somersault of his E peg, perhaps in public, with some of his friends looking on and maybe laughing.

Fine-grained, Madagascan ebony pegs are considered the best. Good boxwood is now rare, but there are old boxwood pegs which work well. Rosewood often is coarse-grained, and pegs from this material are less likely to prove satisfactory. The cheaper pegs (and fingerboards) are made from African blackwood, but are hardly suitable for a really good violin. However lax or slack a violinist may be in his personal outfit, his violin always should be above reproach, so dressed and so well-fitted that nothing but the most perfect behavior may be looked for.

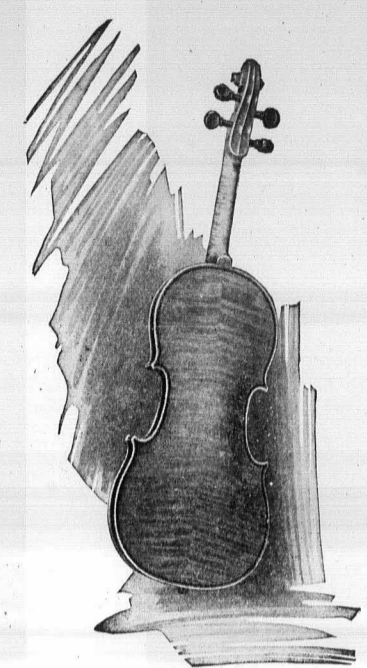
Now about strings! The best violin in the world cannot sound its best, or perhaps even well, with poor strings; in fact, if only by contrast, a fine violin is more unfavorably affected than a cheap one by stiff, false, unresponsive strings. The tested strings coming in single lengths are now mostly in use. The steel string seems to have put the old, three-length, coiled E string out of business. Excellent tested gut E strings are still in the market, and a comparatively few violinists have not (probably for very good reasons to them) adopted the steel E. Some of us held on to the old string a long time before making the change, as not so many years ago even the thought of anything metallic about a violin was painful to violinists.

Quite a little time back in this period, Camilla Urso, the first of world-renowned women violinists to tour this country, came to Boston and played a pair of concerts, with the Boston Symphony Orchestra, in the old Music Hall. At the rehearsal, after playing a concerto with great brilliancy, and in the more sonful parts with the sympathetic tone for which she was noted, several of the violinists came forward to congratulate her, and (as was quite often the case) to take a look at her violin. Consternation supreme! Terrible to relate, it was discovered that Madame Urso did not have a gut string on her violin, except the wire-wound G and D strings. As this incident was related years ago I will not vouch for its truthfulness, but it illustrates the state of mind existing at that time regarding the stringing of the violin.

In the matter of procuring good strings, the sensible thing to do is to get in touch with some well-known violin repairer or, better yet, with any one of a number of reliable string houses, and begin experimenting in stringing your violin. Violinists, now, are using somewhat smaller strings and are more attentive to comparative sizes than formerly. As the player becomes more artistic, more skilful in producing tone, he will find that large strings are not necessary to quantity of tone, and are detrimental to producing a tone of sustained good quality. With the Albert gauge, a small 2 A string or a full 1 is most common. Steel E's and aluminum D's should be tried out for the sizes best suited to your violin. Do not use a large G string. My Lupot violin is behaving very well with stringing as follows: G string, loose 2; D, loose 3; A, loose 1; E, medium steel. An A or gut D string which feels stiff and looks glossy is likely to sound that way, and you cannot get the improved tone for which you hope with such a string on the instrument.

Now about the fifths! In view of the fact that there are so many today who know much more about the violin (how it should be strung and how played) than there were some twenty or thirty years ago, it may seem strange that there are still many who practice the violin without an understanding of the importance of perfect fifths. We suspect there are people interested in the violin, some of them who play quite a lot and badly, of course, who never even heard of perfect fifths. For the benefit of such ones, let us explain that neighboring strings are relatively perfect in fifths when these intervals finger exactly straight across from one string to the other. All four strings should agree in this respect; if they do not, the student will do well to heed the advice of the famous French teacher, Leonard, and practice not at all until he has put his strings in order. A string which puts out a tone quite fitting for a treetoad, but not for a violin, is called a false string and should be discarded at once.

The bow is also entitled to most careful consideration. A flabby bow is intolerable to the skilled violinist. The good bow should support a released and artistic stroke. If it shakes and shivers in the middle from such a stroke, do



The Perfect Modern Violin

The most exquisitely beautiful specimens of the violin maker's art are unquestionably the product of Heinrich Th. Heberlein, that internationally famous descendant of the Heberlein family which for several generations has been so intimately connected with the history of the modern violin.

Unfortunately all of us cannot own a Stradivarius, Guarnerius, Amati, Cremona, Bergonzi, etc., not only because the price is prohibitive but because the examples of these masters in violin building are so scarce. We do not claim for one moment that the Heinrich Th. Heberlein violins are the equal of these old historical instruments, but violinists in all parts of the world voluntarily concede to this violin maker the credit of building the most exquisitely toned, the most beautifully finished and the most powerfully toned of all modern violins.

If you have ever had the pleasure of playing on one of the famous Heinrich Th. Heberlein violins you simply cannot resist the ever-growing desire to own this perfect specimen of the violin maker's art. If you want purity of tone, power of tone, beautiful appearance and, in fact, if you want the perfect modern violin, don't fail to send for the new catalog of these beautiful instruments which has just been issued and which will be mailed gratis upon application. When you make up your mind to buy a really good violin, then make it a Heinrich Th. Heberlein.

J. W. JENKINS SONS MUSIC CO.
1015 Walnut Street Kansas City, Mo.
RUDOLPH WURLITZER CO.
121 East Fourth Street Cincinnati, O.
CARL FISCHER, INC.
62 Cooper Square New York, N. Y.

COUPON
Please send without obligation catalog of Heinrich Th. Heberlein violins
Name
Address
City
State



Wound Musical Strings

The

Best Wound Strings in America

In the Famous

Hermetically Sealed Packing

They're Made Right - They Stay Right

ASK YOUR DEALER FOR

SQUIER-TRUED STRINGS

V. C. SQUIER COMPANY

BATTLE CREEK, MICHIGAN

Send for Descriptive Booklet Number Three

PIANO

Träumerei

R. SCHUMANN

Arr. by R. E. HILDRETH

Moderato

Copyright MCMVIII by Walter Jacobs

40

MELODY

FREE TO VIOLIN, MANDOLIN, BANJO, GUITAR AND UKULELE PLAYERS.
One Silver Wire Violin E String No. 42
Circulars and Price Lists of my Musical Goods and Sample First Violin Parts of Orchestra Music, Sent Free
Hans Thompson Music Publisher
322 2nd Ave. No. Clinton, Iowa

VIOLINISTS THIS IS WHAT YOU'VE BEEN LOOKING FOR

1	Schlumber Song—2 Violins and Piano	40.50
2	Musik's Caprice—Violin and Piano	50
3	Music and Flowers—Tone Poem—2 Violins and Piano	50
4	Waltz—The Swing—Violin and Piano	40
5	March—The Cantorini—2 Violins and Piano	40
6	Serenade—Op. 18—Violin alone	40
7	Scherzo—Violin and Piano	75
8	Concerto—Violin and Piano	75
9	Sextette from "Lucia"—2 Violins and Piano	40
10	Creteuse—Bright Eyes—2 Violins and Piano	75
11	March—The Belle of Ohio—3 Violins and Piano	80
12	Bonita—Intermezzo—Piano and Violin Obligato	50
13	Bavaria—Autumn—Violin alone	50
14	Among the Lilies—Characteristic—3 Violins and Piano	50
15	Valso—Caprice—2 Violins and Piano	75
16	A Dream—Violin and Piano	75
17	Creteuse—Arthur—2 Violins and Piano	40
18	Flowers of Spring—Serenade—2 Violins and Piano	60
19	Kewpie Doll Dance—Characteristic—Violin and Piano	40
20	Romance—Visions of the Past—Violin and Piano	60

TO INTRODUCE THE ABOVE NUMBERS will sell at 30c each, or any FOUR pieces complete, postpaid, for **\$1.00**

E. H. FREY, 308 E. 7th St., OKLAHOMA CITY, OKLA.

CELLISTS—TRY THIS FLOOR REST
THE VACUUM STOP (pat. pend.) is endorsed by the world's leading cellists. It is no larger than a nut; it is not attached to the instrument, and no adjustments have to be made—but it holds securely on any kind of floor without leaving a mark.
VACUUM STOP COMPANY LANSLOWNE, PA.

VIOLINISTS: MAIL THIS COUPON
To BAXTER-NORTHUP CO.,
837 S. Olive St., Los Angeles, California
Gentlemen: I enclose \$1.00 for
3 B-N BLACK END VIOLIN A
strings. Made of perfectly smooth and polished gut. Accurate in fifths. Cut in generous single lengths. A string always appreciated and consistently re-ordered.

Name
Address
City State

JACOBS' Concert Album
for ORCHESTRA and BAND [including complete SAXOPHONE BAND]

Published in 39 separate books

- Piano (Conductor)
- 1st Violin (Lead)
- 1st Violin Obligato
- 2d Violin Obligato*
- 2d Violin Acc.*
- 3d Violin Obligato*
- 3d Violin Acc.*
- Viola Obligato*
- Viola Acc.*
- Cello
- Bass (String)*
- Es: Tuba*
- Flutes
- Piccolo
- Es Clarinet
- Solo B: Clarinet
- 1st B: Clarinet
- 2d & 3d B: Clarinets*
- Oboes
- Bassoons
- Soprano Saxophone in C (Lead)
- B: Soprano Saxophone (Lead)
- Solo Es Alto Saxophone (Lead)
- Es: Alto Saxophone
- Es: Tenor Saxophone
- 1st & 2d C Tenor Saxophones* (Alto & Tenor)
- Es Baritone Saxophone
- Solo B: Trumpet (Conductor)
- 1st B: Trumpet (Cornet)
- 2d & 3d B: Trumpets (Cornets)*
- Horns in F*
- Es Altes*
- Melophones*
- 1st & 2d E: Altes*
- Melophones*
- Alto Saxophones*
- 3d & 4th E: Altes*
- Melophones*
- Alto Saxophones*
- Baritone (bass clef)
- Baritone (treble clef)
- 1st & 2d Trombones (bass clef)*
- 1st & 2d B: Tenors (treble clef)*
- Bass Trombone (bass clef)
- Bass Trombone (treble clef)
- Bases*
- Es Tuba*
- B: Bass (treble clef)*
- BB: Bass (treble clef)*
- B: Bass Saxophone*
- Trumpets*
- Drums*
- Tenor Banjo Chords

Arranged by **R. E. HILDRETH**

As both arrangements are in the same key, either band or orchestra may be augmented ad libitum.

CONTENTS

- 1. Rakoczy March Berlioz-Liszt
- 2. Pasquinade. Caprice Gottschalk
- 3. Chinese Patrol Fliege
- 4. Bolero. From "Sicilian Vespers" Verdi
- 5. Pretorian Guard. Triumphant March Luscomb
- 6. Gavotte. From the Opera "Mignon" Thomas
- 7. Czardas—Last Love Gungl
- 8. Jinrikisha. Scène Japanese Benkhart
- 9. Amaryllis. Gavotte Louis XIII Ghys
- 10. Monastery Bells. Nocturne Lefébure-Wély
- 11. The Clock. Descriptive Welles
- 12. Anvil Polka Parlow
- 13. Pure as Snow. Idyl Lange
- 14. Heads Up. March Hersom

PRICES

Except Canada and Foreign
Piano Accompaniment - \$1.00 net
All other books - .50 net

WALTER JACOBS Inc.
 BOSTON, MASS.
London The B.F.Wood Music Co.

HAND MADE VIOLINS-\$60
 Deep, mellow, far-carrying tone. After 10 days trial compare them with any \$100 violin, old or new. Other old and new violins on hand. Expert Repairing.
C. E. GROVER, Violin & Bow Maker
 Box 239, SUPERIOR, WISCONSIN

THREE SKETCHES FROM OLD MEXICO
 By CADY C. KENNEY, should be in every theatre and concert library
WALTER JACOBS, Inc., 120 Boylston St., Boston

BYRON E. BEEBE Maker of VIOLINS "with a Soul" (Italian Process)
 Payments—Exchanges—Repairing—Supplies—Catalog
 1768 CLINTON ST. - MUSKEGON, MICHIGAN

How to Play Violin Double Stops and Chords, \$1.50
 Music in all major and minor keys—with melodies
The Seven Positions of the Violin75
 Enables the player to gain practical knowledge easily
How to Bow the Violin1.50
 Every form of bowing used with exercises. Used all over the world
Melody and Rhythm60
 By J. Woosmer. New ideas for beginners
 Established 1884 **BRAYLEY MUSIC CO.** 125 Tremont St. Boston, Mass.

FREE Catalog
ITALIAN SALE Tested Violins and Strings
MASTER REPAIRING
E. J. & J. VIRZI, 503 Fifth Ave., N. Y. City

not waste your time using it, no matter who made the bow. This statement should be qualified by admitting that we have noticed a shake and shiver of the bow in the playing of a great artist, where there could be no question as to the quality of his Stradivarius or his Tourte bow. He was human, and suffering from nervousness, but recovered shortly as did his Stradivarius and his Tourte.

Good violins and bows are responsive; they reflect the condition and share the feelings of the player. They seem whimsical at times, too, and are not always reliable, even if you do your best for them, but if you fail to do your best they never will be reliable. After what has been said in the foregoing, let us suppose that your violin and bow are in excellent condition — not "good enough" as so often is carelessly said, but in shape to pass the criticism of a well-rounded violinist who would be satisfied with them for his own practice. Now what are you going to do?

Are you sure that you have ever played a down and up bow as well as you can? Ben Franklin once put the pertinent question: "Life is made up of time, so why waste it?" Violin playing is made of down and up bowing, but they are wasted as regards your improvement unless you draw with them the best tones of which you are capable. Perhaps you have not noticed that the French never speak of "down" and "up" bows, as these strokes are termed in English and German. Instead they use the terms "tirez" (draw) and "poussez" (push). These terms are rather more to the point than are ours, as *draw* suggests what you must do to produce tone, while our word *down* only means the direction of the stick. "Poussez" does not seem to me to be quite so fortunate in its significance for the up bow, yet to "push" a tone is all right if you can push a good one. Getting the best possible tone in violin playing is something that eludes perfect description anyway, but everything in the right direction helps.

The violin student should avail himself of the comprehensive publications on technic, analysis of the standard works and the best ways to play them, written and edited by world-famous violinists. For one who intends to renew his playing these works are especially helpful, for if such one is determined to improve he should improve his conception of the varied features of violin playing. These books contain the best "up-to-date" ideas, and may give the student quite a new outlook. He may find good reason for discontinuing an old way of practicing, and adopting a new way which he may be convinced is better—a way which may lead him on beyond the point at which he stopped formerly, unable to go on and, perhaps, discouraged. The good teacher who is ahead of the times most of all to be recommended, but in connection with lessons help yourself, and the teacher, by getting back into the atmosphere of music. Play duets, trios and quartets; your teacher not only will be pleased, but may join you. Get instructions in quartet playing. Revive! Come to life musically! You will enjoy yourself in doing something worth while!

Responsibility of Sound Post and Bass Bar

I have been a subscriber to J. O. M. for some time, always reading your articles with great interest, and as I lately have run against a problem with my own violin would be glad if you can help me. Have recently had a new fingerboard and nut put on the instrument by the best local man here in Winnipeg, and find it impossible to get a harmonic in tune; everything is flat, even the artificial harmonics being the same. The man who did the repairing cannot account for the condition, but has experimented in every way to remedy it without success. Strings have been changed many times but without avail. With your wide experience you may be able to provide us with a clue to improve the situation. Trust I am not presuming and that you will favor me with an opinion on the matter.
 — H. C. R., St. Vital, Manitoba, Canada.

Your question is interesting, and in a way might have been answered at once right here at my desk, but let me assure you that such answering would have been without the least value unless one had confidence in a Yankee gess. One of our most reliable violin adjusters in Boston is Canadian born, and I submitted the matter to him; not that your letter contains the slightest hint that you would be especially pleased or have the least possible preference for the opinion of a born Canadian. Happily, our interest in violin adjustments is international and without tariff. After reading your letter, the Boston expert concludes that your violin needs a little longer post, which would push the top upwards slightly. He also suggests moving the post (either the present or a new and longer one) nearer the F hole, thereby further helping the upward pressure. The expected result would be to give the E string more tension, and possibly sharpen and enliven the tension generally. He says the position of the post should be in proportion to the bass-bar, but I suppose that your repairer understands this. Experimenting usually means modifying rules which already have been pretty well established. I trust that the suggestions of our adjuster may lead to new and successful experiments with your violin.

CHICAGOANA

HENRY FRANCIS PARKS
 Chicago Representative
 64 East Van Buren Street, Chicago

THE Bohemian Club of Chicago is now an established institution in this city's musical affairs. The official birth of the organization took place on February fourth, although a prior organizational meeting had been held at which time the idea was developed into an embryonic organization and matured into an active body at the February meeting.

None of the three existing organizations, San Francisco, New York, or Chicago—are affiliated. In many respects their ideals, aims and purposes are identical but the clubs function differently in each case. All have the fundamental purposes in mind of aiding aged and indigent musicians; of encouraging and patronizing the highest forms of musical culture; and of bringing together the musical leaders of the day in fraternal and social contact.

Neither the Chicago nor the New York Clubs own or maintain club property. San Francisco does. Neither of the two former do much more than present artistic programs and conduct certain charitable works to which they are pledged. None of the three accept or admit women members.

But, where the San Francisco Bohemian Club differs signally from its sister organizations is in the two following particulars: it owns and maintains a handsome club property, giving these advantages to artist members at ridiculously low prices and letting the wealthy patrons pay for the privilege of rubbing shoulders with musical aristocracy, and, in addition, it sets a definite and difficult requirement for admission as an "Honorary Artist Member," in that the elective must create some major musical work, i. e., a ballet, symphony opera or oratorio or even light opera of the better grade. This work is produced each year at a special open air festival, or "High Jinks." Henry Hadley's *Atmenon of Pan* was composed for one of these "High Jinks" fetes.

The Bohemian Club's Temple of Fame includes such well-known artists as Charles Wakefield Cadman, Ulderico Marcelli, Uda Waldrop, Alfred Hertz and many others. It is towards this phase of its work that the Bohemian Club of Chicago will eventually direct its efforts, and, since Chicago, today, is one of the largest musical educational centers of the world—from the standpoint of number of students matriculated at recognized institutions—even greater things ought to be in store for the Chicago club.

The guiding influence behind the movement is Herbert Witherspoon, noted Metropolitan Opera Star and president of the Chicago Musical College. A man of refinement, intelligence, and sympathy, he will do much to develop and improve the club. It will require at least two years or so of growth before the organization is ready for any creative work, but that will all come in time. And that's that!

The Stage Jazz Band is passed, and I don't mean maybe! The best evidence is in the many changes of *maestros de ceremonias* at the world-famous (sic) Temple of Jazz, the Oriental Theatre. Since Paul Ash's triumphal return and ignominious flop last fall, the Handolph Street house has been favored by the gargantuan Brooke Johns, the im-

peccable and insouciant Mark Fisher, and now the debonair Jack Osterman. With the exception of Mark Fisher, who has had some genuine training under Mme. Lustgarten, and who is the most musicianly of the lot, the entertainment has been lamentably asinine. Mr. Johns has been deported to the Brooklyn Paramount which has gradually worked itself into the position of official lethal chamber for the majority of those who have entered it—the last flop! The Chicago Theatre has purified itself and the stage band is no more. The town is pretty well fed up on Paul Ash's, Harry Rose's, and their ilk.

H. Leopold Spitalny has increased his orchestra to symphonic proportions, absorbing, in the enlargement of this fine aggregation of musicians, two violins, a string bass, a flute, and a percussion, all formerly with the United Artists Theatre Orchestra. That in itself is a tribute to the character and quality of musical material we had at this theatre. However, Spitalny is putting over some of the best things I have ever had the pleasure of reviewing, and if he keeps it up he is going to win a place of affection in my heart. The old hokum is gone. There is nothing but good, clean musicianship, and little attempt to pull the showmanship staff. Rather, to the contrary. More attention is paid to securing the highest quality of effects from the orchestra rather than in playing to the galleries. While I was disappointed in the *Overture 1812* (no one will ever do it in that theatre as it was done by Adolphe Dumont) the *Pagliacci* and *Cavalleria Rusticana* were intensely pleasing and creditably conducted. To Mr. Adolphe Hoffman, the cellist, and Mr. Ulderico Marcelli, the greater portion of the eulogy belongs because they do most of the arranging and routine rehearsing. Nevertheless, Leopold Spitalny, is putting the thing over, and business is consistently good. I might add that one could put any organist or any tenth-rate musical director in this particular theatre and the mere fact that he were playing there would psychologically put him across. It is therefore very hard to fairly evaluate the Chicago's productions. The main thing is that the general musical standard has been vastly improved. Since Spitalny is the musical director in charge it would be illogical not to credit him with a large hand in the improvement.

The Vitaphone-Movietone situation has actually reached and passed the peak of danger to the musician, and the curve in our graph is now running downhill instead of up. A review of twenty periodicals during the past week representing every phase of interest—the exhibitor, manufacturer, exploiter, the musician and so forth—shows a tendency to discount the box office value of sound installations. In Antioch, Ill., as well as two houses in Virginia, two in California, one in Seattle and some fifteen or sixteen scattered around the country the sound stuff has been totally discarded and a definite advertising campaign adopted to tell the public that musicians in the flesh will furnish accompaniments to the cinema offerings. The editorials in two of the exhibitor's periodicals revealed a highly pessimistic note in the discussion of the actual value of the sound installations in box office returns. A third suggested that until apparatus had been devised which could be purchased for no more than one-third of the present market prices, the small house was better off without it—the film rentals simply eating up every vestige of profit.

Louis R. Lipstone, Musical Director General of this district for Publix, when interviewed concerning the matter stated: "The final saturation point will not be reached for another full year. The sound synchronizations are here to stay, nevertheless. The public will finally dictate their fate, but I don't believe the public has fully tired of them to the extent that would prompt returning musicians to sound houses. However, I am very optimistic. Like all great improvements and progressive inventions, sound will lighten the musicians' burdens. The old grind house is gone forever. Musicians must be better technicians. They must practice and study more. Then, when this saturation point is reached, there won't be enough of them to go around. We are trying to take care of as many as we can, realizing these facts."

"Louie" Lipstone in these terse statements reflects the sentiments of Publix executives. And, I believe that he is right in his prophecy. It has taken two and one-half years to establish this menace. It will take almost as long to get back to some sort of normalcy. The amusement press but corroborate his opinions. So get back to earnest study and practice. If you don't, there will be nothing ready for you when the time does come. Be prepared. Not the millennium, but a brighter day is in the near future.

THE SCOOP OF THE SEASON
"Two American Sketches"
 A—NOCTURNE B—MARCH
TOM GRIELLE'S
\$10,000 Victor Prize Winner
 Our pride in the acquisition of this Modern American musical gem is pardonable when it is considered that 77 firms entered their bids for publication rights, and that Mr. Grielle's composition attained first honors over 200 compositions which participated in the competition. And so—
AGAIN ROBBINS LEADS!
ROBBINS MUSIC CORPORATION
 Publishers
 799 Seventh Avenue New York City

JAZZ IN TWENTY LESSONS
 Learn to play popular jazz on piano, saxophone, banjo, etc., with latest breaks and fills. Write for free Home-study booklet.
AXEL CHRISTENSEN SCHOOL
 733 Kimball Hall Bldg. CHICAGO, ILL.

PERFECT IN EVERY DETAIL
 Guaranteed to Improve the Tone of Your Instrument



Insist upon Genuine "Tru-art" Strings
 MADE FOR ALL STEEL STRING INSTRUMENTS
 Sold by all Dealers
 Send for Complete Price List

J. SCHWARTZ MUSIC CO., Inc.
 10 West 19th St. Dept. 300 New York, N. Y.

HARMONY
 in 12 easy lessons

E. De Lamater's Own System

just as used by him in fifteen years' arranging, composing and teaching. Used and endorsed by leading professionals, amateurs, conductors and arrangers. The boiled-down, practical essentials of Harmony without tiresome study in an unbelievable short time.

LEARN TO MEMORIZE
 IMPROVISE, ARRANGE, COMPOSE!
 All the short cuts plainly explained. Personal help, criticism and correction. Results guaranteed.

Mr. G. E. Robinson, Hill City, Minn., says: "I studied harmony twenty years, but I have gotten more practical knowledge out of these lessons than I did out of the whole twenty years study." The "School of Experience" absolutely necessary to the practical application of Harmony.
MAIL COUPON TODAY!

De Lamater Harmony System
 Dept. "O," 1650 Warren Ave.
 Chicago, Ill.
 Send me FREE information and proof of results. It is understood that I am under no obligation.
 Name.....
 Street.....
 City..... State.....

TONE

—appearance—durability! The NEW Epiphone Recording Banjo brings perfection in these essentials.

Compare the Epiphone. See for yourself why such artists as Ralph Colicchio, Sammy Friedman, Tony Girardi, Carl Kress, and many others play Epiphones exclusively.

Recording models \$150 to \$500—
 in case. Other Epiphones
 \$50, \$75, \$100.

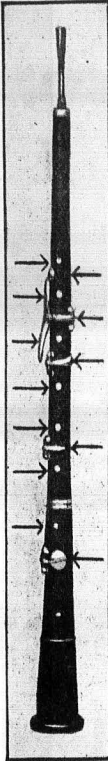


EPHIPHONE
 Recording
BANJOS
 Write for catalog
EPHIPHONE BANJO CORP.
 35 Wilbur Avenue
 LONG ISLAND CITY, N. Y.

The Oboette

A Stepping Stone to the Oboe

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



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

Instruction Method

By Francis Findlay
Supervisor of Public School Music
New England Conservatory
Any teacher may give instruction to *Oboette* pupils with the aid of Mr. Findlay's complete and intelligible method, which includes sixty melodies arranged as progressive studies. The illustration, with arrows indicating the finger holes and keys of the upper side of the *Oboette*, is from the method, and conveys an idea of the comparative simplicity of the instrument.

Oboette in C and Instruction Book, postpaid . . . \$10

Charles W. Homeyer & Co.
458 Boylston St. Boston, Mass.

The Clarinetist

CONDUCTED BY Rudolph Toll

More Examples in Phrasing and Breathing



RUDOLPH TOLL

THE conductor of this department is a recognized authority in all matters pertaining to the tuition, technique and literature of the clarinet and kindred instruments. Mr. Toll was formerly clarinetist with the Pittsburgh Symphony Orchestra, the Boston Opera Orchestra and Instructor of Clarinet at the New England Conservatory.

Questions are solicited from subscribers of record, and all legitimate queries over full signatures, addressed to the CLARINETIST, care of JACOBS ORCHESTRA AND BAND MONTHLY, will receive Mr. Toll's prompt attention, but only through this column.

It is obviously impossible to give attention to inquiries regarding the "best make" of instruments, "best brands" of reeds, "best methods," etc.

IT IS gratifying to feel that we have started "the ball rolling."

That is to say—the following examples were sent in by readers of "The Clarinetist," and I hope that there will be a dozen for the next issue. Don't put it off; sit right down after reading this article and send in something. Surely there must be some music which you would like to have explained. Remember this service is free to all subscribers of the JACOBS MUSIC MAGAZINES.

Example 1 is from the overture, *Beautiful Galatea*, by Suppé. It makes a very nice little study or exercise in itself; although it is not very difficult, it requires confidence and agility to execute it in the speed of *allegro*. Breath should not be taken until after the first note in the fifth measure, marked by a comma. Some might argue that my places for breathing are too often, and others not often enough. That is for the individual to decide. So far as that is concerned, I could play the whole passage in one breath. However, that is not the point: we do not breathe for the sake of needing to, but rather to point off the proper phrases, otherwise, it would be like writing a letter without capitals, periods, commas, etc. Note that I make it a point to take a breath at the last chance before entering on the long passages. These places are marked with a circle around the comma.

Example 2 is an oboe cadenza from the opera *Sansouir* and *Delilah* and is played by the clarinet in smaller orchestras when there is no oboe. The commas indicate the breathing places. Note the expression mark in the second measure—*diminuendo* to *piano*, making a striking contrast between the first and second measures. In the third measure, I again increase the volume (*crescendo*) to *forte* and diminish at the end.

Ex. 1.

Ex. 2.

Questions and Answers

I have found a very difficult passage in the Suite "Sigurd Jorsalfar" by Grieg, and I wonder if you could be kind enough to help me get the easiest possible fingering for this passage. It occurs in the *animato* of the *Huldigungs-marsch*. The part is for the second B♭ clarinet. The time is 4/4, but taken rather fast, and my difficulty is in about the middle of the *animato* written in sixteenth notes.

—E. D., River Forest, Ill.

The writer would like to see a copy of the passage you refer to because it must be a different arrangement from anything I have ever seen. I looked these parts up and find nothing difficult, nor do I find sixteenth notes. Please give this your attention because I am interested, and will gladly help you.

N. B.—Last month through copyist's error I was represented as saying in the thirteenth line of the second column of my article: "Playing long, rapid passages without breathing occasionally will not exhaust the player, etc." Between the "not" and the "exhaust" insert "only" to read "will not only exhaust."

—R. T.

H. Matheus, Giron, Sask.—I want to thank you for the splendid orchestrations you have given us through the JACOBS ORCHESTRA MONTHLY. I also want to thank Mr. Toll for the wonderful information he is giving us through his column.

The Perfect Reed
Per Doz.
Clarinet \$2.40
Sop. Sax. 3.00
Alto Sax. 4.00
Melody Sax. 6.00
Tenor Sax. 6.00
Baritone Sax. 7.20
Bass Sax. 9.00
Oboe or Bassoon 18.00
BUY THEM BY THE DOZEN
DON'T FORGET THE "SNAP-KAP"

J. SCHWARTZ MUSIC CO., Inc. Dept. 300
10 West 19th Street New York, N. Y.

Clarinet Mouthpieces, Reeds
New model, remarkably free blowing, brilliant tone. Facings all lengths, accurately made by **The Lewerenz System**. Refacing. Good reeds, made for clarinet and sax. Price list free.

WM. LEWERENZ 3016 S. Texas Ave ST. LOUIS MO.

The HOWARD TUNER
For CLARINETS AND SAXOPHONES
Regular Size lowers pitch or tone—helpful in tuning down to low piano. Extra Size lowers a high pitched instrument to low pitch. Special Size lowers a B♭ clarinet to A. No faulty intonation. Sold under cash refund guarantee. By mail, \$1.00 each. State instrument and choice of Regular, Extra or Special Tuner.

M. BERTRAND HOWARD, 214 Dolores St., San Francisco, California

Real Reeds for Clarinet and Saxophone
HAND-MADE FROM SELECTED CANE
Clar., 25, \$2.50 doz.; Alto Clar., 40, \$4.00 doz.; Bass Clar., 50, \$4.50 doz.; Sop. Sax., 30, \$3.00 doz.; Alto Sax., 40, \$4.00 doz.; B♭ and C Tenor Sax., 50, \$4.50 doz.; Bar. Sax., 60, \$5.00 doz. No order less than two reeds.

A. J. PROCHASKA 198 SOUTH STREET Elmhurst Illinois
(Principal Teacher of Clar. and Sax., Conn Nat'l School of Music, Chicago)

MUSIC REVIEWS

By L. G. del Castillo

Orchestral Music

TIP TOPICS, set of six loose-leaf one-steps by Kaufman (Schirmer). Dance series 215-220. Six easy, practical and effective one-steps by an experienced and routinized composer. They are all of a quality that Kaufman's name would indicate. The titles, for what they are worth, in case you prefer to buy separately, are: *Here We Go*, *Whoopee*, *Heads Up*, *Saucy*, *On the Dot*, and *Stick-In-the-Mud*.

FLYING COLORS MARCH by Keller (Schirmer Dance 214). Easy; a stirring 6/8 march of virile and upstanding rhythm.

MARCH OF THE BULLFROGS, by Stahl (Schirmer Spec. 100). Difficult; grotesque 2/4 Tempo di marcia in F♯ minor. The number starts innocently enough with a horn note, and some characteristic consecutive fifth figures in the bass, but the melody dives into double figures in sixteenths which never let up until the coda. The piece is effective, provided it receives deft and agile treatment. It is built on the patrol idea save that there is a vigorous ending.

DANCE OF THE BRIGANDS, by Trinkaus (Schirmer Spec. 107). Easy; light grotesque cut-time Allegro in C major. A minor, F major. Oh, make up your mind. The number is more a characteristic than a grotesque. It is only the second strain which is in minor, and the trio is quite suave and melodic. The accompaniment, and the rest of the melody, is precise and staccato throughout.

LOVE'S RAPTURES, by Felix (Crawford Pres. 3). Easy; quiet emotional 4/4 Lento espressivo in D major. These first publications of a new standard firm are an auspicious opening. The printing and arrangement are excellent. The piano parts are double edited, with organ notations by Velasco. This number is a romance of broad melodic line and smooth flowing rhythm.

ARM IN ARM, by Felix (Crawford P5). Easy; light 2/4 Allegretto in E major. A simple and deft little intermezzo of considerable sparkle. The brilliance of the key itself is heightened by the animated rhythms of the melody. There is a quieter and more melodic trio.

THE WARRIOR, by Herzberg (Crawford Synchro 2). Easy; heroic pomposo 3/4 Maestoso in D minor. The 3/4 tempo imparts to the number a welcome variation from the more conventional 4/4 pomposo. There is, too, a fateful significance in the accented bass notes which should serve its useful purpose in synchrony. A short and quiet chorale-like strain leads back to the first heavy strain through a trumpet fanfare.

IX TRAFFIC HOURS, by Lovetz (Crawford S4). Medium; perpetual motion 2/4 Vivace in C major. All of these perpetual motion numbers are reminiscent of each other. The only comment to make is that this one is easily and fluently written, with a minimum of those accidentals which sometimes make life seem almost too much to bear in such numbers.

LIGHT FINGERED, by Rapée (Crawford S1). Easy; misterioso 4/4 Allegro in D minor. The number is a straight misterioso, and the title, which seems to suggest rapid action, is therefore a little misleading. Or perhaps it would be truer to say that if taken at the allegro pace the number is apt to prove a little more disturbing to the orchestra's poise. At the *moderato* tempo it will fit the average misterioso requirements.

MITZI, by Herzberg (Crawford P2). Medium; light 2/4 Allegretto grazioso rubato in B♭ major. Subtitled, "Intermezzo-Ballet," the rhythm has that light frothy quality that suggests a line of toe-dancers. An altogether charming intermezzo with the customary quiet trio strain of broad melody.

VENDETTA, by Herzberg (Crawford S6). Medium; scherzo misterioso 6/8 Allegro slentando in G minor. A galloping 6/8 rhythm is maintained through the introduction and first strain, and the trio is a bit more furtive. Equally good for Italian castor-oil sequences or Kentucky moonshiners.

Piano Music

ONCE UPON A TIME, Suite, by Roy Lamont Smith (Schirmer). A program suite of seven short numbers in one twenty-page volume. Of medium difficulty. 1. *Prologue*, very brief 4/4 Lento of ponderous atmospheric chords. 2. *The Gallant Prince*, a whimsical, syncopated 4/4 Allegro giocoso. 3. *The Charming Princess*, an Andante valse movement with a brief heavy introduction. 4. *The Wicked Sorcerer*, a short descriptive bit with a marcato melody in octaves indicating the sorcerer striding along, glissandos and scales to represent the spell he casts over the princess, and finally a vivace rhythmic

M. LACROIX Metal Clarinets

The Tone of Wood ☿ ☿ The Indestructibility of Metal

This is No. J622 M. LACROIX 17-key, 6-ring Boehm system clarinet which, in the plush case pictured, retails at

\$90

Other Models, \$60 Up



Let Common Sense be your Buying Guide

NOTHING but plain, ordinary common sense has led thousands of musicians to choose the new M. LACROIX Metal Clarinet. They find it unsurpassed in musical qualities and wonderfully smooth in mechanical action. They praise its keen accurate intonation. And they appreciate its price—not the cheapest and not the most expensive either—just a **SENSIBLE** price for a clarinet fine enough for the most exacting professional work and sturdy enough to serve a lifetime. Take this advertisement to your music dealer and let him order one on approval for you to try—without obligation to either of you. Investigate this good clarinet!

To Music Merchants!

Without obligating you or your customer, we'll gladly send you an M. LACROIX Metal Clarinet on 6 days' approval. Call in your local clarinet players and teachers. Let them see the splendid value that you can give them in an M. LACROIX.



Illustrated Price-List of M. LACROIX Clarinets in Metal, Ebony and Grenadilla, Free on Request.

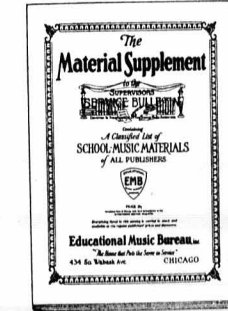
The Fred Gretsch Mfg. Co.

Musical Instrument Makers Since 1883

60 Broadway

Brooklyn, N. Y.

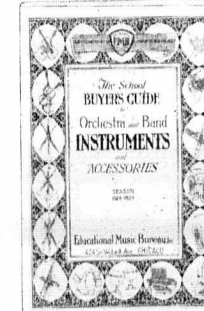
BAND AND ORCHESTRA DIRECTORS!



DO YOU KNOW—That there's just ONE Place where you can get

EVERYTHING published or manufactured FOR SCHOOL USE
One Source One Account
Publishers' Prices and Discounts
Saves Time Saves Money

15,000 Schools and Directors USE E. M. B. SERVICE are you one of them?



THE SCHOOL BUYER'S GUIDE
Authoritative values in Band and Orchestra Instruments and Accessories.

THE MATERIAL SUPPLEMENT
A 100 page reference guide (or encyclopedia) of School-Music Materials of All Publishers.

EITHER OF THESE VALUABLE BOOKS FREE UPON REQUEST—
EDUCATIONAL MUSIC BUREAU, INC.
THE HOUSE THAT PUT THE "SERVE" IN SERVICE

434-36 S. WABASH AVE., CHICAGO, ILL.

In the Indian Country

A New Suite by Cady C. Kenney
PIANO SOLO, \$1.00
WALTER JACOBS, INC. :: BOSTON, MASS.

Free!

Booklet of "Advice on Clarinet Playing," by Alexandre Selmer, world known authority. More authentic information in ten private lessons.

Selmer
31 Selmer Building, Elkhart, Indiana
In Canada, 516 Yonge Street, Toronto

MILLER'S Modern Method FOR CLARINET, \$1.50

- X-ray drawings showing correct tongue movements.
- Cuts showing correct left hand positions
- 168 carefully graded exercises and duets.
- Fingerings for Boehm and Albert clarinets.

Roy M. Miller
Edward B. Marks Music Co., 225 West 46th St., New York City

SCHOOL BANDS

We save you 50% on good, Dependable REEDS. Send dollar bill for two dozen Clarinet or one dozen Saxophone Reeds and new catalog with full details of our "Get Acquainted" proposition.

American Reed Factory
BIRMINGHAM, ALABAMA

BAND AND ORCHESTRA
MUSIC FOR SCHOOLS



Brockton Band Book

Sixteen Compositions for School Bands, Graded as to Difficulty and Range. A Separately Printed Part for Every Instrument.

By LESTER BROCKTON

- 1. "Roll Off" March
2. "Forward" March
3. Seventh Regiment March
4. Red, White and Blue Patrol
5. Eastern Star March
6. Over the Top March
7. The Commander March
8. The Grenadiers March
9. Plantation Echoes Southern Fox-Trot
10. Nonette Waltz
11. Hiawatha Indian Fox-Trot
12. One Night in June Waltz
13. Under Southern Skies Serenade
14. The Wayside Chapel Andante Religioso
15. Corinthian Overture
16. Cosmopolitan Overture

INSTRUMENTATION—Dr Piccolo, C Flute and Piccolo, Eb Clarinet, Solo or 1st Bb Clarinet, 2nd Bb Clarinet, 3rd Bb Clarinet, Oboe, Bassoon, Soprano Sax., Alto Sax., Tenor Sax., Baritone Sax., Solo Bb Cornet (Trumpet) (Conductor), 1st Bb Cornet (Trumpet), 2nd Bb Cornet (Trumpet), 3rd Bb Cornet (Trumpet), 1st Horn (Eb Alto or Melophone), 2nd Horn (Eb Alto or Melophone), 3rd Horn (Eb Alto or Melophone), 4th Horn (Eb Alto or Melophone), 1st Trombone Bass Clef, 2nd Trombone Bass Clef, 3rd Trombone Bass Clef, 1st Trombone Treble Clef, 2nd Trombone Treble Clef, 3rd Trombone Treble Clef, Baritone Bass Clef, Baritone Treble Clef, Bases, Drums.

PRICE EACH PART, 25 CENTS

Chenette Band Book

16 Original Band Compositions. A Separately Printed Part for Every Instrument.

- 1. The Scoutmaster March
2. Drums and Bugles March
3. The Star Scout March
4. The Eagle Scout March
5. The Honor Medal March
6. The Scout Patrol March
7. Boostin' the Bases Novelty
8. Trombone Troubles Extravaganza
9. A Clarinet Caprice Feature
10. Drum Dabs Drumology
11. A Blue Fox Trot Popular
12. Wistful Waltzes Dances
13. Canto for Cornets Feature
14. A Symphonic Serenade Concert
15. Olympian Overture
16. Overture Official

PRICE EACH PART, 25 CENTS

Vandercook Band Book

Modern and Progressive Marches for New Bands. A Separately Printed Part for Every Instrument.

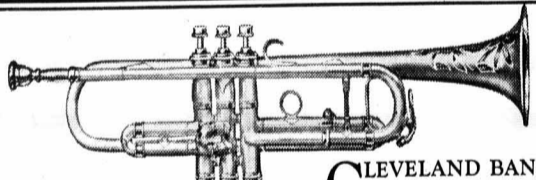
- 1. Achievement 9. Vigilant
2. The Exploiter 10. The Master
3. The Invader 11. The Adept
4. Chivalry 12. Diligence
5. Loyalty 13. Valiant
6. Fealty 14. The Expert
7. Allegiance 15. Attainment
8. Harmonious 16. Supremacy

PRICE EACH PART, 25 CENTS

Carl Fischer, Inc. COOPER SQUARE New York

BOSTON: 252 Tremont Street

CHICAGO: 430 So. Wabash Avenue



New Standards of Value

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

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

CLEVELAND MUSICAL INSTRUMENT COMPANY 1454 East 53rd Street "Clevelands Preferred" Cleveland, Ohio

Youth Triumphant

A New Overture by ROBERT W. GIBB Band 2.00 Sm. Or. 1.00 Full 1.50 Both arr. in same key. All saxophones

WALTER JACOBS, INC., 120 Boylston Street, Boston, Mass., U. S. A.

figure typifying his dance of joy. 5. The Rescue, best described by the program notes accompanying the music: "The sorcerer continues his weird dance; the princess languishes in the tower; she weeps; the gloating sorcerer and the despairing princess; the prince on his steed in the distance, coming nearer and nearer; the prince arrives; he meets the sorcerer and the conflict begins; the sorcerer is vanquished and the prince and princess rejoice together." 6. The Wedding in the Forest, the main body of which is a moderate march-like rhythm apparently similar to a wedding march. 7. And They Lived Happily Ever After, a short page of sustained chords of a soft but sonorous richness.

SYMPHONY IN B MINOR by Schubert (Schirmer) This arrangement by Daniel Gregory Mason, in the Music Lover's Symphony Series, is the second arrangement of the Unfinished Symphony released by this house at the same time, the previous one being an orchestral arrangement which appeared only a month ago. The edition is characterized by the analytic notes, and the identification of themes in the music as they appear and reappear.

Manual of Harmonic Technic

Based on the practice of J. S. Bach, by Donald Tweedy. (Oliver Ditson Co.)

Reviewed by Francis Findlay

An excellent textbook in which all principles of chord progression are developed through analysis by the student, under teacher guidance, of the practices of the acknowledged master of part writing.

Divided into four parts and two appendices. Part I stresses analysis as a preliminary to the study of part writing itself. The author advises that the ordinary music student needs to stress analysis as more important than the actual development of the technic of writing required of the prospective composer. In any case his premise is well taken in making analysis the point of departure for the actual study of harmonic technic. Part II carries the student through the uses of triads only. Part III presents dissonance in its various aspects, including inharmonic tones, seventh chords. Part IV is devoted to chromatics.

No rules appear in the book, but skillfully placed questions are interspersed which should lead the student to do some thinking on his own account and probably to the formulation of a working plan and an insight into procedures to fit typical situations. This is, after all, infinitely more important than memorizing rules and following them slavishly, for it allows scope for the individual to develop as an individual.

The notion of a harmony text without rules may suggest freakishness to some. The opposite is true. The book accomplishes, in an efficient way, the exposition of the best in harmonic part writing quite as thoroughly as might one which makes rules a basic feature. Further it is free from any artificial innovations as to terminology. Those innovations which are proposed are in the direction of simplification and "usability" in actual classroom procedure. The book is the outcome of actual teaching experience in which both matter and procedure have undergone careful testing.

The work has a distinctly scholarly stamp throughout, has a wealth of examples for study, and, through the constant reference to the "371 Vierstimmige Choralgesänge," serves as a thorough guide to these gems of masterly four-part writing.

It should find wide use both as a textbook in the classroom of the harmony teacher, and as a reference book for the serious student of harmony who may be using one of the older texts extant.

Hibbing, Minn. — Recently the Lincoln School Orchestra and Drum Corps under the direction of Harry Steffen, Instrumental Teacher and Band and Orchestra Director in the Hibbing schools, gave two performances of the same concert, the first of which was attended by the members of seventh and eighth grades, and the second by ninth- and tenth-grade students. Two soloists on the program were Leonora Bohm, vocalist, and Mrs. Steffen, pianist. The numbers played by the orchestra were well selected and varied, while the drum corps gave an extremely good account of itself in those matters in which drum corps excel.

HERBERT HOOVER MARCH

By ART GAETKE. Arranged by A. E. Gaylord 50c FULL BAND This March is wonderful for street and concert use. The composer had the permission of President Hoover to use his name as a title. ART GAETKE, 1601 Second Avenue, WISCONSIN RAPIDS, WIS.

KEEPING POSTED

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

Additional Keeping Posted Items on page 51

THE Sherwood Music School (founded 1895 by Wm. H. Sherwood), Fine Arts Building, 410 South Michigan Avenue, Chicago, Illinois, has just issued a prospectus on their Thirty-fourth Annual Summer Session, held from June 24 to August 10, 1929. The book covers much ground and is copiously illustrated with portraits of the faculty. Courses are offered in piano, voice, violin, violoncello, double bass, church organ, theatre organ, theory and composition, public school music, band conducting, dramatic art, dancing, foreign languages, wind instruments, banjo, drums, xylophone, and traps. Special combination courses are offered at a saving of from forty to one hundred and ten dollars under the cost of the separate subjects. Seven summer session vacation excursions have been planned for which the participation fee is only ten dollars. Those interested may procure a prospectus by applying to the school at the address given above.

THE Haynes-Schwelm Company of 41 Poplar Street, Boston 31, Mass., have just issued a leaflet on their Improved Haynes-Schwelm Metal Clarinet. Of this instrument they say in part: "One of the many improvements is the placing of the C2-G2 tone hole directly upon the box of this joint (an extra long cork telescopic joint whose wide ring ferrule is integral with the main body tube). . . . The proper position of this hole has produced a fuller and clearer tone of different quality. . . . The key mechanism is die struck or drop forged from 21% nickel silver and is not tarnishable, as it contains no gases. . . . The barrel joint on this instrument has an inner tuning slide tube and fits over another cork joint attached to the main body tube. Adjustable barrel joints of light weight can be supplied." The Haynes-Schwelm Company invite all those interested to write for the clarinet catalog issued by them.

D. KLEIN & BRO., INC., 715-17-19 Arch St., Philadelphia, Pa., have furnished us with some interesting data concerning the founding and history of their business. In April, 1890, two young men, David and Lewis Klein, started a partnership, in a comparatively small way, under the name of D. Klein & Bro., to deal in uniforms, clothing (which included merchant tailoring) and haberdashery. These two, at the time, commanded little capital, but were endowed with plenty of courage, energy, and purpose. As the business developed, and the vogue for uniforms became greater, it was decided to concentrate on this end of the business. By 1870 the firm had well established itself in the field, and were filling contracts for uniforming the Police and Fire Departments, as well as Letter Carriers of large cities, a strong feature with the house today. It is interesting, also, to know that some of the famous bands of the country including Sousa's have worn Klein uniforms.

In 1885, Alfred M. Klein, son of David, was admitted into the firm and after the death of his father in 1891, and his uncle, Lewis Klein, in 1894, he conducted the business alone. From this period on, the policy was gradually broadened until today the concern furnishes uniforms to cadets in military schools, hospital nurses and attendants, hotel employees, chauffeurs, store employees, and numerous other industries and institutions where uniforms are used. On January 1, 1928, the firm was incorporated, and Mr. Alfred Klein surrounded himself with an organization of young and progressively minded men. Thus for seventy-five years the house of Klein has served its public and as they say, "We hope to continue onward another seventy-five years."

WE HAVE lately received a "Thal's Music Stand Attachment" for examination. This useful device fits on the ledge of any standard make folding music stand, forming an extension, and permits the use of large books or dance folios which ordinarily would prove too cumbersome without the attachment. The article is neatly finished and presents an unobtrusive appearance. It is said by its manufacturers, The Thal Publishing Co., 2517 Mission Street, San Francisco, that although the attachment has been on the market only a short time, it has had a surprisingly large sale.

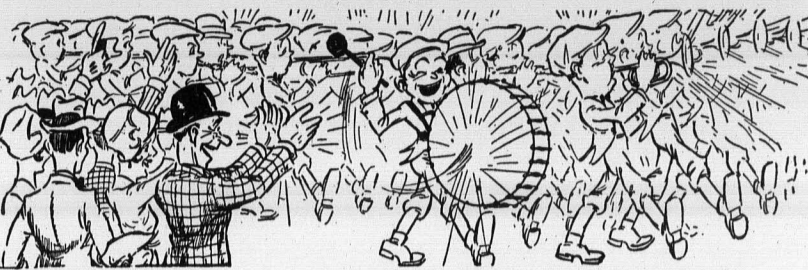
WE ARE in receipt of a leaflet from the Capitol Chemical Company, Inc., of 920 New York Avenue, N. W., Washington, D. C., describing their product, Batterup, for which it is claimed that it will render banjo and drumheads waterproof, if instructions are carefully followed. Batterup is to be applied with a rag, and — but why not write for the circular and learn first hand?

Endorsed by Music Supervisors and Teachers of Bands

FOUNDATION TO BAND PLAYING

A (First) Beginner's Combination Band and Orchestra Book

HERE THEY ARE ON PARADE



AN ELEMENTARY METHOD

For individual and class instruction consisting of 84 exercises and easy pieces in

SIXTEEN PROGRESSIVE LESSONS

Arranged to develop beginners quickly and thoroughly and evenly. Rudiments and a complete explanation of instruction with each part. Illustrations of correct playing position diagram charts for the wood wind instruments, showing correct and practical fingering.

GENUINE BEGINNER'S HAND BOOK

(Studies, easy pieces and instructions) for 16 weeks' study. No lesson harder than the first if the preceding lessons have been learned thoroughly.

BAND TEACHERS, SUPERVISORS

A fair musician with the help of "Foundation to Band Playing" can start and lead a boys' and girls' band (with orchestra parts) to success. Following is an outline of each lesson:

TUNING

Diagram with full explanation showing correct note for each instrument to play while tuning.

INTRODUCTION

A concise explanation of the author's ideas, so they may be better understood by the teacher, instructor and student.

ADVICE TO THE STUDENT

Valuable advice given to the student for the study of his instrument. **LESSON ONE.** A comprehensive outline of the rudiments of music. So clear a very young student will have no trouble to understand. **LESSON TWO.** A complete explanation of the rudiments of music. The other lessons are given. To show the easy progress of these lessons the first line of Lesson 2 is shown—

WHOLE NOTES AND RESTS

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

LESSON THREE.

Introducing Half Notes and Rests.

Lesson Four. Introducing Whole, Half, Dotted Half and Quarter Notes.

LESSON EIGHT.

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

LESSON NINE.

Introducing Sixteenth Notes and Pieces.

Lesson Ten. Dotted Eighth Notes and Pieces.

Lesson Eleven. Sixteenth Rhythm and Pieces.

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

LESSON SIXTEEN.

Seven Major Scales for Union Practice.

Last Page. A programme Suggesting First Concert.

NOTE: A complete set of these books will be sent on approval to Supervisors or Instructors.

Write for a solo cornet or trumpet part. (Free.)

J.W. JENKINS SONS MUSIC CO.

Publishers Kansas City, Mo. FREE Sample Cornet or Trumpet Part

1015 Walnut Street

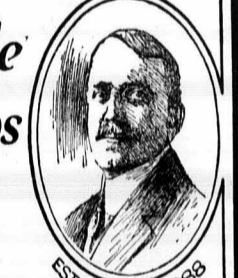
RAYNER DALHEIM & CO. MUSIC ENGRAVERS & PRINTERS

Work Done Gladly Furnished By All Processes Any Publisher Our Reference - 2054-2060 W. Lake St. - CHICAGO, ILL.

Makers of High Grade Boehm Flutes and Piccolos

New French Model FLUTES Hand made of this sterling silver tubing specially drawn by a process recently developed in our own shop. A new head joint is causing much favorable comment. The same high grade workmanship characterizes our covered hole flute.

WM-S-HAYNES CO. 135 COLUMBUS AVE - BOSTON - MASS.



They Play

—these

Alexandre



Reeds

They're hand selected and graded in three strengths—(1) soft (2) medium (3) strong, for Saxophone or Clarinet. They're Alexandre Selmer's answer to your reed problem and—

We Guarantee

you a greater percentage of playable reeds. The saxophonist who is aiming to become a great soloist may fulfill his ambition and never need transposition to any great extent, yet some of our arch-soloists have played in dance orchestras where some transposition must have been involved. For instance: on summer jobs (where so many saxophone players get their start) a luncheon or dinner session is generally played which involves classical music. Now all the old favorites have parts for the saxophone written in them, so 'cello or other parts must be played by the saxophonist, and this calls for transposition. Also, in hotels where a supper dance is featured, the orchestra may be called upon to play a program which includes classical music, and here again it is necessary to transpose. Saxophonists, too, often play for many foreign weddings and parties where the different national airs are requested. Transposition work is somewhat obviated here, because of late so many collections of foreign dances and folk songs have been published that include saxophone parts. The repertoire is far from complete, however, and the only alternative is transposition.

Free Samples. Mail coupon below. No obligation. Just want you to know how good reeds can be. Sold by good dealers or direct.

Selmer

31 Selmer Bldg., Elkhart, Indiana
Mail this Coupon Now
 SELMER, Elkhart, Indiana

(In Canada, 110 Yonge St., Toronto)

Please send me sample reeds for (mention instrument) Grade 1, 2 or 3 (check which)

Name _____

Address _____

Town _____ State _____

SAXOPHONE & CLARINET PLAYERS

Are you satisfied with your tone?
 No? Then Use a



BAILEY AMPLITONE

PRICE

Nickel Plated 50c Gold Plated \$1.00

Quickly snapped in the reed-holder, this little device provides a flexible cushion that amplifies vibration which is TONE and eliminates far which is NOISE.

The result is a beautiful velvety quality of tone in all registers and degrees of volume.

In addition the instrument "blows easier," tonguing is faster, slurs and vibrato smoother, and in fact performance is improved in every way.

Order one today. It's the best investment in playing satisfaction you've ever made. I'll cheerfully return your money whenever you ask.

N. B. BAILEY 368 SEVENTH AVENUE
 San Francisco, Calif.

1,000 Saxophone Players Wanted — to send for

"THE ERNST SYSTEM OF FILLING IN AND IMPROVISING"

Published by Irving Berlin

A 60-page book of improvising and hot playing for the dance saxophonist. Used in our school for the past four years with wonderful results.

Price, \$1.50

ERNST SAXOPHONE CONSERVATORY

150 West 77th Street New York City

The Saxophonist CONDUCTED BY W. A. ERNST

THE saxophonist who cannot transpose is always wondering whether it is worth the effort and time it takes to learn transposition. The ambitious soloist thinks, perhaps, it is quite unnecessary, because solos always are written in the correct key for him, while the dance orchestra player will reason that, as he always has his part, why bother with transposition? Both are good arguments as far as they go, but why should we try to argue ourselves out of being good musicians? The better the musical education of a saxophonist, the more valuable is he to an organization and to himself. I can safely say that of all the saxophonists who are playing in big bands and drawing good money, with only a very few exceptions, all can transpose. If they have not gained this by easy study, they have acquired it through hard experience. Transposition is often thrust upon a player when it is least expected, therefore it is best to be prepared.

Value of Transposition and Where Needed

Transposition helps to make a better musician of anyone, as it aids sight-reading by developing a keen mind and a quick eye. There is not a saxophone player who can consider his education complete without a knowledge of how to read and play 'cello parts. Saxophonists balk at learning more than the G or treble clef, yet the pianist, 'cellist and players of other instruments must know two or more. In many large conservatories seven clefs are learned, in order to avoid transposition. If a number is to be transposed three tones lower, it is read in the bass clef instead of three tones down. Other transpositions are executed in different clefs accordingly.

The saxophonist who is aiming to become a great soloist may fulfill his ambition and never need transposition to any great extent, yet some of our arch-soloists have played in dance orchestras where some transposition must have been involved. For instance: on summer jobs (where so many saxophone players get their start) a luncheon or dinner session is generally played which involves classical music. Now all the old favorites have parts for the saxophone written in them, so 'cello or other parts must be played by the saxophonist, and this calls for transposition. Also, in hotels where a supper dance is featured, the orchestra may be called upon to play a program which includes classical music, and here again it is necessary to transpose. Saxophonists, too, often play for many foreign weddings and parties where the different national airs are requested. Transposition work is somewhat obviated here, because of late so many collections of foreign dances and folk songs have been published that include saxophone parts. The repertoire is far from complete, however, and the only alternative is transposition.

The Alto Saxophone

When the E_b alto saxophone plays 'cello parts that are written in the bass clef, the music is read as if written in the treble clef. The bass clef sign is ignored, but of course the signature is changed, three sharps being added or three flats taken away. The following example will give you a good start.

Ex. 1
 C E110
 E_b 41 to 54

In playing 'cello parts on an alto saxophone, whenever it is possible they should be played an octave lower than they are written, in order to produce as nearly as possible the low tonal effects characteristic of the 'cello. Many 'cello parts and counter melodies lose their beauty when played in the higher register of the saxophone. It is only when the range of the 'cello goes below that of the alto saxophone that this part should be played an octave higher. Study the next example.

Ex. 2
 C E110
 E_b 41 to 54

The Tenor Saxophone

The tenor saxophonist should acquaint himself with the mezzo-soprano clef in order to play 'cello, bassoon or trombone parts, and for the sake of practical convenience in transposition this clef should be used exclusively for all

parts written in the bass clef. For a tenor saxophone, therefore, it is evident that the treble and mezzo-soprano clefs are the only two necessary for him to master.

It will be seen from the third example that the mezzo-soprano clef simply is one tone higher than the bass clef, consequently by taking a 'cello part with bass notation and reading it one tone higher we would derive the same results. In this example, where the scale starts on the second space, the note is low D on the tenor saxophone (no octave key). With just a little practice every day on the mezzo-soprano clef, the player will accomplish wonders in a short time. However, not all the study is to be done with only the saxophone itself. Much more can be learned and better understood by writing out all scales in every key when learning a new clef.

Ex. 3
 C E110
 Mezzo-Soprano clef for B_b Tenor Sax.
 Mezzo-Soprano clef for B_b Tenor Sax.

The C Melody Saxophone

The C melody saxophone is the exact pitch of the 'cello but the player must learn the bass clef to successfully play 'cello parts. This member of the saxophone family is very well adapted to 'cello parts, and lends tonal color to any orchestra that uses it. I can remember some years back to the time when the C melody was at the zenith of its popularity, with some of the big musical comedies exploiting it, besides a few of the theatre and hotel orchestras. The players read and played from 'cello parts in the bass clef, unless so fortunate as to have a house arranger rewrite them in their respective keys. Study the next example.

Ex. 4
 C E110
 C Melody Sax.

VIBRATOR HAND MADE REED

NEW YORK PARIS

TEN DIFFERENT NUMBERS OF STRENGTH

The Vibrator Reed has several grooves running parallel which exposes fibres giving greater vibrating power and a beautiful resonant tone.

Ask Your Dealer for Them

H. CHIRON CO., 800 8th Ave., New York

Clarinet and Saxophone Players

Send for TOLL'S interesting new catalog, and literature about the three fundamental factors in clarinet and saxophone playing.

RUDOLPH TOLL, 170 Tremont Street BOSTON, MASS.

A Postal Card with your address will bring you at once a sample copy of THE MUSICAL ENTERPRISE

FREE OF CHARGE—A Large Monthly Band and Orchestra Journal.

Special Offer—When sending for a Sample Copy include the name and address of five others who are prominent Band or Orchestra Musicians: we will send each a sample copy and book you on our Subscription List THREE MONTHS FREE.

W. M. KAIN, Pub., 42 Segal Bldg., Atlantic City, N. J.

REPRESENTATIVES WANTED

THE JACOBS MUSIC MAGAZINES, 120 Boylston Street, Boston, Mass.

Learning other clefs and transposition involves a little more study and work, but it is well worth the time and effort. Not until saxophone students consider their instrument in a most serious manner and so study it, will saxophones reach the high pinnacle of success accorded other legitimate instruments.

Training Mind and Eyes

I frequently have noticed that far too few saxophone students observe the repeat signs when practicing. From the very beginning of study all signs and markings should be given careful consideration. Syncopation loses its essence when the accent is not properly executed and the staccato notes played incorrectly. The ability to build up a good *crescendo* (or, as a matter of fact, the observance of all expression marks) will invariably increase the value of a band, yet to the individual player the repeat signs cause the most trouble.

Probably the players feel like heroes from once having struggled through a difficult strain and have not the patience to repeat it; yet when their big moment arrives, and they are sitting in an orchestra for the first time, they surely want to know "where do we go from here?" I have seen players who were capable enough in the matters of reading and execution, but when playing on a real job would spend half of their time looking frantically for signs and endings. Of course the safest way is to look the number through before starting to play it, but often, and because of the short time allowed in the preparation of a number, this is impossible. In any case, the player should "spot" signs and double bars as they come along in the piece, so they may be found quickly when needed.

Dance orchestras almost always repeat one or more strains, either by first and second endings or a D. S. The general run of these orchestras, as to repeats, etc., have only a few different forms that are followed in a general way. Compare several dance orchestras and be able to recognize the various forms readily. Train your eyes to look around the notes you are actually playing and observe such markings as *crescendo*, *staccato*, accents, and other things. Naturally, a few of us may have but single-track minds and find it difficult to see so many things at once, nevertheless music is a wonderful means of training both our minds and eyes. If we can train the mind and the eye to see all the signs and markings in a piece of music, we also can train them not to miss other valuable things in life.

The musician who gets much out of music and at the same time gives more to his listeners, is the one who puts most into his music. — R. L. Harmon.

R. K. O. Organists

Continued from page 13

theatres. When the Keith-Albee Chester Theatre opened he was appointed solo organist, playing a style 200 Wurlitzer on an elevated platform. Following that he was appointed to Proctor's Fifth Avenue, and is featuring solos with slide presentations, most of them original creations. His brother, Marty Schwartz, is also a talented organist, and is handling the Wurlitzer at Proctor's New Rochelle Theatre.

From Kansas City, Mo., comes a line which says that it's like greeting a friend of long acquaintance to write me. None other than William Livernash, whose musical doings have often been told in MELODY. You have all read about the dummy organist he had made, and the stunt he pulled with the dummy and the Orthophonic, and you must have heard about his theatre organ school in connection with the Homer Institute, Kansas City Conservatory. And if you have a player piano or victrola you have played recordings of his numbers; both numbers he has written himself and selections recorded.

He does not confine his musical efforts to this country, but just like that he sends tunes for musical productions as far away as Australia and New Zealand. Right now he is safely placed at the console of the Wurlitzer at the Keith-Orpheum Kansas City house, which is known as the Main Street Theatre.

THE HOLTON Rudy Wiedoeft MODEL



Rudy Wiedoeft Saxophonist

Frank Holton, Elkhorn, Wis.

10 Day Free Loan

on any model in any finish. Write for Free Loan Application. Liberal allowance on your present instrument with balance on easy monthly payments.

New York City, March 1, 1929

The fact that I am now doing heretofore impossible things on the saxophone is of no satisfaction to me compared to the wonderful letters I am constantly receiving from fellow musicians who report similar results with Holton Saxophones.

It seems that my association with you is making my great ambition come true — that I may be remembered not for my playing, but for having contributed something that all may use to add to their own skill in reaching success in music.

Sincerely,
 Rudy Wiedoeft

FRANK HOLTON & CO., 566 Church Street, Elkhorn, Wisconsin

Those Who Know

Use B & D

"Silver Bell" Banjos

Ossman & Schepp
 En Route



MANY of our readers will be interested to know that these celebrated Artists played to over 90,000 people during their engagement week of March 14th at the Paramount Theatre, New York City, and this was nearly duplicated at their engagement at the Brooklyn Paramount the week of March 21st. During their tour of 42 weeks from Coast to Coast we hope our Banjo friends will hear them on their New B & D "No Plus Ultra Silver Bell Banjos."

Send for Three Page Article on "Banjology."—FREE

The BACON BANJO CO., Inc.

GROTON, CONNECTICUT

VEGA
"N" Special
complete with case

A complete banjo outfit with VEGA name and quality; built with the same precision; flashy, durable and full of tone-color. Write for the latest word NOW!

\$50.00

and—
"LITTLE WONDER"
Complete with velvet lined case and new embossed flanges. **\$75**

"WHYTE LAYDIE"
also complete with case and flashy embossed flanges. A real banjo buy. **\$100**

VEGA
157 Columbus Ave.
BOSTON
MASS.

20 Selections on Approval

You take no risk! We will not ask for a cent unless you are satisfied with the value of the music. Simply attach this ad to your card or letter-head to show that you are a teacher or professional player and entitled to this approval shipment. State whether you want music with guitar or piano accompaniment. We will ship you 20 selections, with graded studies of

BROCKMEYER'S Graded Teaching Music for TENOR BANJO MANDOLIN AND GUITAR

If you don't like the music, RETURN IT. If you like it, pay a special introductory price. Real elementary music—wonderful for teaching beginners. We also publish graded music for full banjo or mandolin orchestra. Crescent Music Pub. Co., 5169 Dalmar Ave., ST. LOUIS, MO.

SNIP! ↓ SNIP! ↓ SNIP! ↓

WALTER JACOBS, Inc., Publishers
120 Boylston Street, Boston, Mass.

Please send me Jacobs' Orchestra Monthly Jacobs' Band Monthly Melody

for One Year, beginning with the issue of _____ 19 _____

(Name)

(Street)

(Town and State)

Amount enclosed \$.....

The Price is \$2.00 for each magazine (Can., \$2.25; Foreign \$2.50)

The Tenor Banjoist CONDUCTED BY A. J. Weidt

Some Timely Hints for the Arranger

As the E_b chord in No. 3 is what I term an incomplete dominant 7th chord, that is with the root missing, it is possible to move (from a three note diminished chord) up to the following chord in consecutive half tones by using the same formation. See Ex. 13. Try both examples to find out which sounds best and is easiest to play. Note to the arranger: If the diminished chords are to be named, it would be a good plan to use the minus sign as a practical abbreviation. For example: F⁻ will take up less room than F^{dim}. I am glad that some of the arrangers are beginning to use the plus sign for the augmented chords. See G4, in No. 4.

The examples, 1 to 12, were taken from a group of ten banjo orchestrations, selected at random, and I found only one with four note chords (See Nos. 4 to 6). Naturally, the progression is faulty in all three examples. Ex. No. 14 shows the correct progression from G7 to C wrongly given in No. 4. Note that the augmented fifth must always lead upward. See connecting line. No. 15 shows the correct progression of the chords wrongly given in No. 5. The dotted line shows the mutual tone, which is held. The connecting lines show a smooth progression in consecutive half tones. In No. 6, the diminished chord was wrongly named, and the correct progression is shown in No. 16. Note that the mutual tone (B_b) is held, while the other chord intervals move up a half tone higher. Out of these orchestrations, two were written for the plectrum banjo,

BLACK LABEL Polished Strings

Steel and Wound Strings for Hawaiian Guitar, Tenor Guitar, Tenor Banjo, Mandolin, Guitar, Banjo

Gold Plated Polished and Copper Polished

GIBSON MUSICAL STRING CO.
Belleville, New Jersey

BROKE ALL RECORDS!



E. J. SIMENDINGER
Wilkinsburg, Pa.

Mr. Simendinger completed the twenty lesson course in 3 months and 21 days, with a percentage above the average, breaking the previous record of 4 months and 15 days, made by Ira Vail, professional saxophonist, of Chicago, Illinois.

It's up to You!

If you're looking for something "Quick-n-Easy," we haven't got it, but—if you're looking for "Practical Results," write TO-DAY for our

FREE DEMONSTRATION
Mention Instrument YOU Play
WEIDT'S CHORD SYSTEM
BELFORD, NEW JERSEY

six in actual pitch, and one in the transposed pitch. Quiet a variety!

In Ex. 7, the 9th of the chord happens, in each case, to be the sustained melody note. The banjoist is supposed to play harmony notes in the orchestra, and, in my opinion, it weakens the harmony to double the melody note, which procedure can be avoided by using a different inversion. Ex. 8, taken from a tenor banjo score, shows two chords, B_b and F_m, which look like plectrum banjo chords! At least, it seems impossible to play them "as is." The poor progression in No. 9 would be much improved if the seventh were omitted from the C7 chord. See No. 17. One of the most important rules in harmony is to avoid a skip of a third or more, where a modulation occurs. Note the skip between D_m and F_m, in No. 11, and compare with the progression in No. 18. Another skip occurs in No. 12, which would sound better, and be much easier to play, if written as in No. 14. I shall be pleased to get the viewpoint of both players and arrangers. Arguments are now in order, so do your stuff by writing me through this department.

KEEPING POSTED

Additional items on page 47

A REMARKABLY attractive book on the instrument is *The Banjo* issued by Gibson, Inc., Kalamazoo, Michigan. On the front cover one finds Gus Haenschen and his symphonic ensemble known to radio fans as *The Palmolive Orchestra*, which numbers a Gibson tenor banjo in its instrumentation and, throughout, the pages are filled with pictures of artists and organizations using this instrument. As is common to all printed matter issued by this house, the layout and press work is noteworthy. The center spread is printed in multi-color and is devoted to the Gibson Custom Built Banjos, the *Florentine* and *Bella Voce* models, each with its distinctive resonator decorations and each resonator furnished in four woods: American Curly Maple, American White Holly, Brazilian Rosewood, and American Burl Walnut. The Gibson Mastertone line of tenor banjos, the Gibson Tone-Master (a tone control device described by the slogan "Tonal Control Like an Organ") which is standard equipment on the TB₆, *Florentine*, and *Bella Voce* models, the *Gibson Mandolin Banjo*, and the *Gibson Plectrum* and five-string banjos are also represented. One finds notes on constructional features of the Gibson banjos, and information on the organization and possibilities of a banjo band. Write for the book—you will be charmed by its appearance and interested in its contents.

The B. & D. Silver Bell Banjo Family, recently issued by the Bacon Banjo Co. Inc., Groton, Conn., is a portrait collection of the users of this well-known line of instruments. Included is an article by Z. Porter Wright, *Banjoology*—"paragraphs in which are set forth facts, comments, and reflections anent the past, present, and future of the Banjo Family."

In that portion of his article dealing with the artistic possibilities of the banjo and deploring the tendency to class it as a "jazz" instrument, Mr. Wright quotes from L. A. Bidez, at the time (1895) musical director of Campbell University, proving by this that what has really happened to the banjo is a "jazz eclipse" from which it is at present just emerging. The quotation from Mr. Bidez follows:

"Nobody who has once heard an accompaniment of pizzicati on the violins, together with notes single-picked on the mandolins and light chords, not swift, on the banjos and guitars, will ever forget the glitter that accompaniment derives from the banjos. Arpeggios suit the banjos very well also. For instance, two banjo parts and one guitar part underneath them, all in arpeggios, will form a very pretty accompaniment to a sustained melody on any of the treble instruments, even on the cornet if wanted. The bass in this accompaniment may be furnished by the cello in pizzicato. The banjos cannot so well be used with the clarinet, unless in sharp, biting chords placed at telling points upon a melody given in the chalumeau register of the clarinet. On the contrary very soft chords by first and second banjos and guitars will be needed to accompany a melody on the viola or cello. An occasional flash of tutti will beautifully relieve any possible monotony in this latter accompaniment."

The article is extremely interesting and credit is due the Bacon Banjo Company for the manner of its presentation, which is thoroughly in accord with the high ideals and standards of this well-known concern.

Next Month "Power & Glory"
Processional March by GEORGE L. COBB
For Orchestra in May J. O. M. For Band in May J. B. M.

And now—
a Weymann Tenor Banjo for only \$50

The same Weymann craftsmanship; the famous Weymann megaphonic rim with a specially-constructed mahogany tone resonator; the Weymann perfect finish—and the tone you find only in a Weymann. Write Dept K for folder featuring this latest style \$50 Weymann Tenor Banjo—or see it at your dealer's.

Also made in Mandolin-Banjo and Long Neck (Plectrum) Banjo at same prices.

H.A. WEYMAN & SON, INC.
1108 Chestnut Street—Philadelphia, Pa.

Price includes Keratol-covered, fleece-lined case

Something Nice for TENOR BANJO TEACHERS

Zarh M. Bickford's BOOK TWO—"20th CENTURY METHOD FOR TENOR BANJO"—Just off Press

BOOK ONE for beginners is GREAT. BOOK TWO for advanced is WONDERFUL. Each book retails for 75c (A popular price)

This month we give one book FREE. Buy one—WE GIVE you the other. BOTH BOOKS SENT POSTPAID for 75c.

Pin this ad to your business card—send 75c to **FRED HELTMAN COMPANY**, 414 Prospect Avenue CLEVELAND, OHIO

For **BANJO BAND**

Tuneful Melodies for TENOR and PLECTRUM BANJOS

A Superb Collection of Original Compositions by **AJ-WEIDT**

Excellent for Broadcasting, Concert and Dance

WALTER JACOBS, INC., BOSTON, MASS.

TUNEFUL MELODIES—Volume 1
JUST SMILE Song! Fox-Trot
FLYING CLOUD March
SPARKLING SPRAY Waltz
LONGING FOR YOU Song Fox-Trot
MAMMY'S KINKY-HEAD Lullaby
JOYOUS HOURS Waltz

TUNEFUL MELODIES—Volume 2
SUNNY SMILE Song Fox-Trot
ON DUTY March
JUNE ROSES Waltz
WHEN YOU RETURN Song Fox-Trot
DREAMS OF TOYLAND Dance Caprice
VERA Waltz

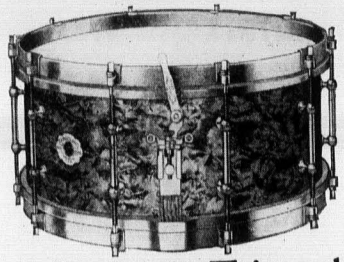
Send for excerpt of a *Tuneful Melodies* arrangement and miniature parts from other popular Jacobs Collections for Tenor and Plectrum Banjo.

WALTER JACOBS Inc., 120 Boylston St., Boston, Mass.

MUSIC PRINTERS
ENGRAVERS AND LITHOGRAPHERS
PRINT ANYTHING IN MUSIC ESTIMATES GLADLY FURNISHED BY ANY PROCESS
ESTABLISHED 1876 REFERENCES, ANY PUBLISHER

THE OTTO **ZIMMERMAN** & SON CO., INC.
CINCINNATI, OHIO

The Pinnacle of Perfection in DRUMS



Slingerland's Triumph in Drum Craftsmanship

Has hit the drummer by storm. Orchestra leaders are requesting their drummers to use the new Slingerland Patented Tone Flange Drum. The most startling development in drum building for many years; the new "Slingerland Patented Tone Flange Drum." Making a distinct advance in the tone quality. Sold by dealers having exclusive sales right. Write for name of dealer.

Our Patent Tone Flange

1. Eliminates the ring and overtones.
2. Rejuvenates and clarifies tone.
3. Accentuates staccato notes.
4. Provides clean cut-off.
5. No forcing to get crescendo roll.
6. Lowest pianissimo to double forte with ease.
7. 100% perfect.

Send for New Illustrated Catalog
and Exclusive Sales Right

SLINGERLAND
Banjo & Drum Company
Drum Makers for the Professional
Cor. Belden Ave. & Ward St., Chicago

DRUMMERS!

The "DUPLEX" CHARLESTON
CYMBAL HOLDER is the latest
creation for modern dance drum-
ming and syncopated cymbal work

Send for free descriptive folder
or ask your dealer

DUPLEX MFG. CO.
2815-17 Henrietta St. Dept. D St. Louis, Mo.

The STONE Master Model Drum

Send for Catalogue "K"
and our latest circular "SPEEDY"
which illustrates some new models
in drum sticks.

GEORGE B. STONE & SON, Inc.
61 Hanover Street Boston, Mass.

To Progressive Drummers

THE STRAIGHT SYSTEM MEANS SUCCESS

It is the Natural way to play Drums. No Contradictions—
Perfect Rhythm—A Practical Self-Instructor

(Books)
The American Drummer—Solos \$1.00
The Lesson File—for beginners 2.00
The Ragtime-Jazz-Syncopation 3.00
The Analysis of 4/4 Time 2.00

FOR SALE AT ALL DEALERS

Edward B. Straight, 175 W. Washington St.
Dept. A Chicago, Ill.

The Drummer

CONDUCTED BY
George L. Stone

IN THE February issue of J.O.M., The Drummer mentioned his New Year's trip to New York and touched briefly upon general business conditions in the big city. Evidently the touch was briefer than The Drummer realized, for appended to his February article was a note by the editor which reads as follows:

"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."

After absorbing the full import of this outrageous assault upon our dignity, hitherto good name and what-have-you, we proceeded to write out what we considered to be a proper retort to the aforementioned editor; a reply which was intended to be published in a coming issue of the magazine and to crush this editor deep down into the mire of oblivion for ever and a day, which procedure was the lightest possible punishment that would soothe our injured feelings and ameliorate our disturbed state of mind.

This proper retort, when reduced to neatly typewritten pages, was certainly a work of art, but a careful re-reading convinced us that it would not look well in a family magazine such as this. To be sure the profanity and personal allusions might have been blue penciled (and as the editor himself goes over all copy of this sort before it is okayed for the magazine it without doubt would have been) but without p. and p. a. the reply would have been boiled down to fewer words than The Drummer's original article, which started all this. Therefore, we will content ourselves with sending in enough copy this month to keep the editor busy for some days to come (which is exactly what he desires) and let the blue pencil marks fall where they may.

Concerning Karl Glassman

In connection with our now historic trip to New York, we mentioned in the February issue, an extremely interesting visit we made to the teaching studios of one of New York's well-known tympani players and instructors, namely Karl Glassman. This gentleman is a former member of the New York Symphony Orchestra, having occupied the position of tympanist in this organization for fifteen years.

He is at present doing recording work for the talking pictures, which with broadcasting dates and a large number of pupils, keeps his time well occupied. At the time of our visit, Glassman promised his photo for publication in the JACOBS MUSIC MAGAZINES, and we received it just recently, together with a letter, both of which appear in this column.

In his letter Glassman inquires as to whether many Bostonians have heard his broadcast demonstration of the tympani. A performer's value may be gauged only by the number of letters he receives from interested listeners. The Drummer suggests that those New Englanders, and others, who heard Glassman's demonstration of the art of tympani playing over the radio write him a letter, addressed to Karl Glassman, Gaiety Theatre Bldg., Times Square, New York City. In this way Glassman will be able to check up on the value of this type of broadcast. His letter is published below:

Dear Mr. Stone:

I know you will pardon me for the delay in sending you my photo. Teaching, Movietone, Radio and Concerts will soon get the best of one. I am really all-in mentally, physically, etc. Will be glad when the good old summer time comes around so that I can rest up a bit. I demonstrated the playing and tuning of the tympani over WEAF for the R. C. A. educational hour, with Walter Damrosch conducting. Did you hear it or do you know of any one in Boston who did? We played a program that showed the tympani up to advantage. The demonstration took place as a solo before the concert. I had good luck, as the weather was good and the tympani did my bidding. Enclosed is a photo with the drums, and if you can use it, I will be pleased. With best wishes for your success and hoping to meet you soon, I am,

Sincerely yours,
(Signed) KARL GLASSMAN.

A Letter from Frank Holt

Since the article entitled "The Trail of a Traveling Drummer" printed in this column of the March, 1928, J.O.M., and "More About Sousa" which appeared in the December issue, both articles being taken from the diary of Frank Holt, one of the drummers in the Sousa Band, who records his impressions of tramping with this aggregation, we have received numerous letters from readers who would like to have more of Frank Holt and his reminiscences.

Holt seems to have had the happy faculty of being able, not only to see and enjoy the panorama which is a part (and not the least interesting part) of the traveling musician's daily life, but of setting it down on paper so that others



KARL GLASSMAN

may see it, also. It also happens that Holt's diary of his latest Sousa trip has come into the hands of The Drummer, and will be printed in this column in an early issue.

In the meanwhile a letter from the gentleman is presented which it is thought will interest the readers of the magazine. Incidentally a photo is also at hand and has been passed to the editor, by the writer of this w. k. and pop. column for publication in the May issue.

Dear Friend Lawrence:

You must have lost all hopes of my ever writing to you, but I guess I have got started at last.

We have covered a lot of ground since I last saw you and for the most part it was new to me. We are here at the Chicago Theatre this week and we go to Freeport, Illinois, where we close Saturday night, December 15th. So "it won't be long now," as the saying goes. Saw Frank Snow at Long Beach, California, and had a very pleasant visit with Herbert Clarke's band section.

I hope to see you soon, and in the meantime Howard Goulden and Gus Helmecke join me in sending you best regards.

FRANK.

THE NEW Ludwig Super-Sensitive

Read about it on page 16

POWER AND GLORY

Processional March by George L. Cobb
in May J. O. M. and J. B. M.

ATTENTION!

Drummers and Banjoists: NO MORE SOGGY HEADS!!

A scientific preparation made especially to waterproof, preserve, and improve the skin heads of all percussion instruments: drums, banjos, etc. When applied it gives a better tone and snap, regardless of all weather conditions.

PREPARATION COMPLETE, \$2.00

Manufactured exclusively by

The Capitol Chemical Co., Inc. 928 N. Y. Ave.
Wash'n, D. C.

A Dollar Will Do!

WALTER JACOBS, Inc., Publishers
120 Boylston Street, Boston, Mass.

HERE'S A DOLLAR for which enter my six-month's sub-
scription beginning 19..... for

JACOBS' ORCHESTRA MONTHLY

JACOBS' BAND MONTHLY

MELODY (Check the one wanted)

(Name)

(Street)

(Town and State)

If you wish to subscribe for a year, enclose money order
or check for \$2.00 and put a cross in square you see here
(Canada, \$2.50; Foreign, \$3.00)

Drum News

Our old friend Gus Moeller is again in Boston with a Cohan show, at the Colonial. This is the 'sixteenth time we have mentioned Moeller in "The Drummer" column. He appears in Beantown as regularly as the tax collector and certainly he is much more welcome. Gus is as enthusiastic over rudimental drumming as ever, and he has just sprung a new one on The Drummer.

"In some of the Sousa marches," says Gus, "there appear whole strains of consecutive seven-stroke rolls, two to a measure, marked *ff*. With Sousa, *ff* means *ff* and nothing else. In fooling around during a recent daily practice period, I discovered that my right-hand seven-stroke rolls were pretty fair, but when, for diversion, I essayed alternate rolls, first right, then left, I couldn't seem to get the rhythmical swing I desired, and when, going further, I tried all left-hand seven-strokes, à la Sousa, but I should be able, with all this exercise, to tick Jack Dempsey."

"So I planned then and there to practice left-hand seven-strokes, and being a methodical cuss I allotted a certain number per day for every day during Lent."

"I am playing something over eleven hundred left-hand *ff* seven-stroke rolls daily, which for the Lenten season, will total an even fifty thousand. At the end of this time I ought not only to play left-handed seven-strokes, à la Sousa, but I should be able, with all this exercise, to tick Jack Dempsey."

In comment, The Drummer draws a lesson from this which should sink deeply into the mind of every musician, whether he be a professional or a student performer. The lesson is this: that if an experienced drummer of the unquestioned high ability and reputation of Moeller, whose services are always in demand by the finest theatrical producers in this country, finds it necessary to practice so seriously before he can satisfy himself on one certain way of playing a solitary rudiment, how much more necessary it is for those of lesser ability to do the same, and more if possible, although perhaps not in the same limited time.

A Lucky Chap



THOMAS GRISELLE

HERE is the winner of the \$10,000 prize offered by the Victor Talking Machine Co. in their Victor Popular Competition for American Composers. His Two American Sketches was selected by the committee of judges from more than 200 manuscripts submitted. One hears that seventy-seven publishers went after the publication rights of the work. It is needless to say, if this be true, that seventy-six were left waiting at the church.

Mr. Griselle, himself, before bursting into the circle of stellar luminaries, was a composer comparatively unknown to press agents and their ilk. "Quoth the Raven, 'Nevermore!'"

Baltimore, Md.—The American Guild of B. M. & G. will hold its annual convention in this city at the Lord Baltimore Hotel, May 5, 6, 7, 8. Conrad Gebelein, Convention Manager, promises a good time to all who attend. Some of the finest artists in the fraternity have consented to act as soloists, and the Baltimore Mandolin Orchestra has been rehearsing faithfully in preparation for its part in the program.

DEAGAN Instruments

Winning Applause Everywhere

DEAGAN
Xylophones
Marimbas
Xylorimbas
Orchestra Bells
Celeste Song Bells
and the new
Vibra-Harp
J. C. Deagan, Inc.
1927, 1930
Deagan Bldg., 1772 Berton Ave.
Chicago, U. S. A.

Send for
Catalog

Through Your Dealer
or Direct from Factory

above all else Drummers want

**CORRECT TONE
and
PLAYING EASE!**

It is these two most important items that are first noticed by professionals when they try a LEEDY "FLOATING HEAD" Drum. And there are several other superior features such as our exclusive self-aligning rods and the strongest counter hoops ever built. If you have never played on one, you have a most agreeable surprise awaiting you. It is the peer of all drums.

Leedy Mfg. Co., Inc.
Palmer St. and Barth Ave.
Indianapolis, Indiana
U.S.A.

Send for our New Catalog "R", Mailed Free

VICTOR RECORDINGS

of the Ditson School and Community Band Series

Twenty-two selections from the chorals and full scored numbers are now recorded on Victor Records with the right instrumentation—just as the pieces should be reproduced by the School Band using the Ditson School and Community Band Series.



SEND YOUR ORDER NOW TO BE SHIPPED
IMMEDIATELY RECORDS ARE RELEASED

Price 75 cents each, except No. 1, which is priced at \$1.25

Oliver Ditson Company, Boston

CHAS. H. DITSON & CO., NEW YORK

BAND RECORDINGS in the DITSON SERIES

- | | | | |
|---|---|--|---------------------------------|
| 1 | A | Priests' March from "Athalia" | Mendelssohn |
| | B | 1 Overture Lustspiel
2 Waltz—Wiener Burger | Kelz Bela
Strauss |
| 2 | A | Wake-Up March | Bennet |
| | B | Battleship Connecticut March | Fulton |
| 3 | A | 1—Old Hundred
2—Adeste Fideles | Reading
Sullivan |
| | B | 3—Onward Christian Soldiers
4—Now the Day is Over | |
| 4 | A | 1—Awake My Soul
2—Forsaken
3—Farewell to the Forest | Koscha |
| | B | 1—O Tender Moon from Faust
2—Quintet from "Martha"
3—On Billows Rocking
4—Silent Heroes from "Chimes of Normandy" | Gounod
Piotrow
Planquette |
| 5 | A | 1—Skaters' Waltz
2—Minuet from "Don Juan"
3—Amaryllis | Waldteufel
Mozart
Gley |
| | B | 1—Waltz in A Flat
2—Stars of the Summer Night
3—Believe Me, etc. | Brahms
Woodbury
Old Irish |

MELODY

For Photoplay Organists and Pianists
and all Music Lovers

In this Issue

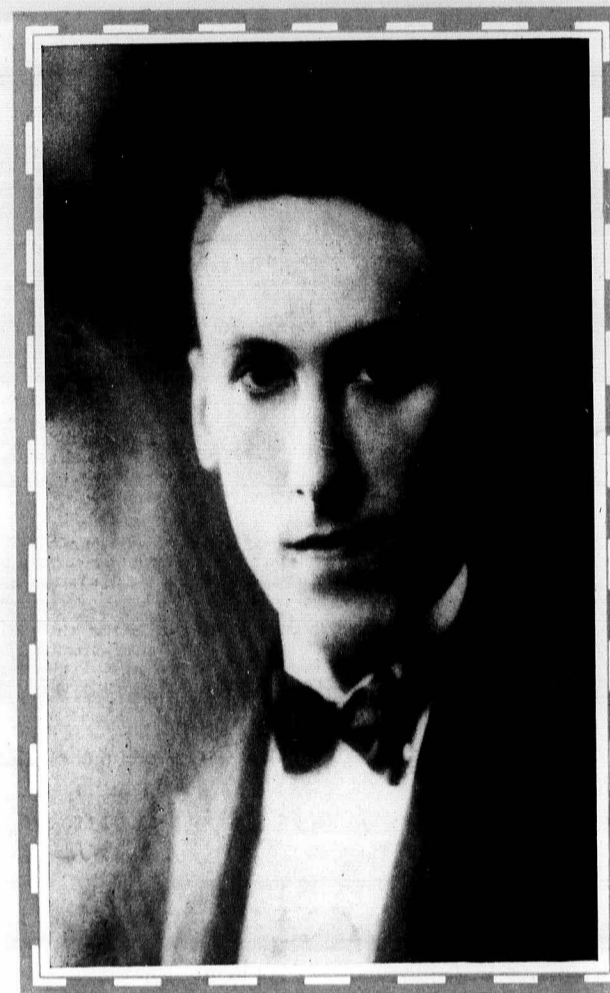
La Banda de
Los Conquistadores

The Ether Cone

The Purple Lady
With the Invested Capital

You Can Take It
or Leave It

Regular Features



MALCOLM THOMSON

Recording Secretary, Philadelphia Fraternity of Theatre Organists

Music

SILVER WINGS
An Airplane Romance
Frank E. Hersom

A TWILIGHT
DREAM
Romance
Paolo Conte

A DANCER OF
MOODS
Valse de Ballet
R. S. Stoughton

BIG BEN
Descriptive
THOS. S. ALLEN

MAY
1929

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

25¢ \$2.00 per yr
CANADA 2.25
FOREIGN 2.50

Sole Agents for British Isles and Colonies (Canada and Australasia excepted) THE B. F. WOOD MUSIC CO., 84 Newman St., Oxford St., London, W., 1. Subscription per annum, 10/6 net; Single copies, 1/3 net