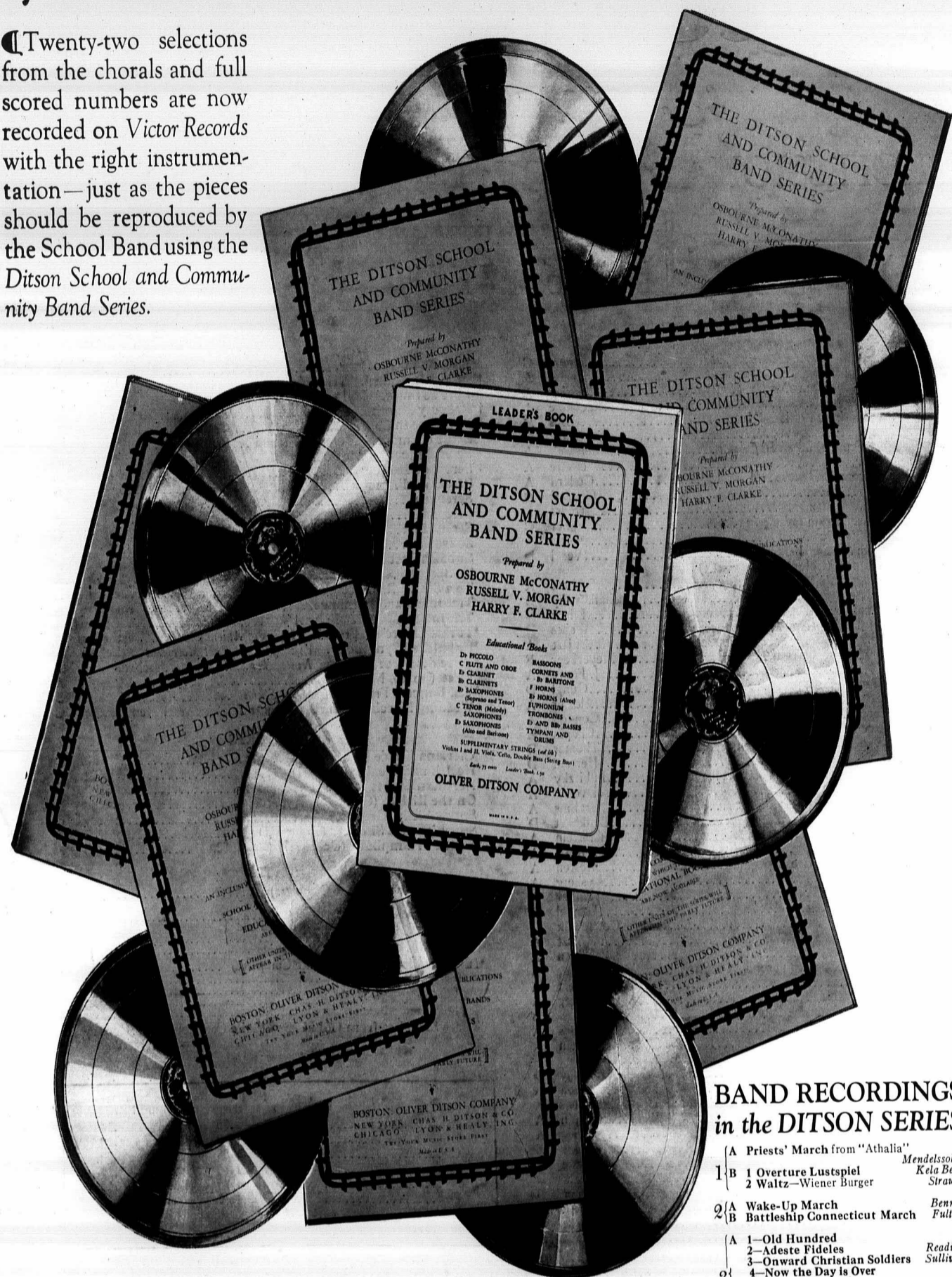


VICTOR RECORDINGS

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
3—Onward Christian Soldiers
4—Now the Day is Over | Reading
Sullivan |
| | B | 1—Awake My Soul
2—Forsaken
3—Farewell to the Forest | Koscha |
| 4 | A | 1—O Tender Moon from Faust
2—Quintet from "Martha" | Gounod
Piotrow |
| | B | 1—On Billows Rocking
2—Silent Heroes from "Chimes of Normandy" | Planquette |
| 5 | A | 1—Skaters' Waltz
2—Minuet from "Don Juan"
3—Amaryllis | Waldteufel
Macari
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

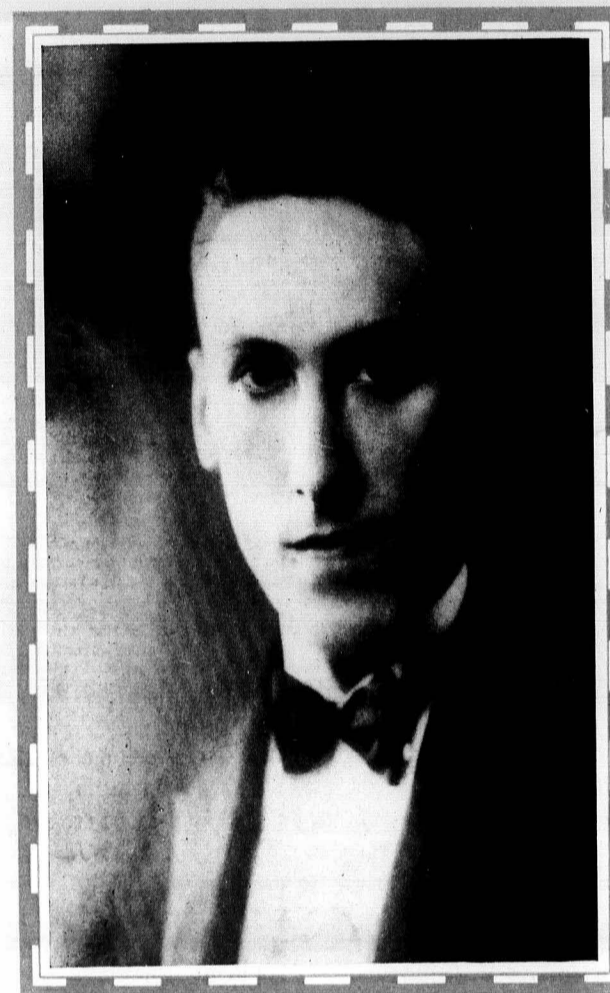
La Banda de
Los Conquistadores

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

A matter of Vital Concern to Clarinet Players

Concerning Patents

PATENT, or LETTERS PATENT, as usually understood," says Nelson's Loose-Leaf Encyclopaedia, "is a grant by the Government to an individual of the exclusive right for a limited term to manufacture and sell a useful article invented by him. The authority to secure the exclusive right is one of the powers bestowed upon Congress by the Constitution. The law provides that letters patent under the seal of the United States Patent Office may be issued—upon payment of the required fees and in conformity with the established procedure—to any person who has invented or discovered any new and useful art, machine, manufacture or composition of matter, or any new and useful improvement thereof, or any new, original and ornamental design for an article of manufacture not known or used in the United States by persons other than the inventor, and not patented or described in any printed publication in this or any foreign country, before his invention or discovery thereof, and not in public use or on sale for more than two years prior to his application, unless such prior use or sale is proved to have been abandoned."

"The patent comprises a grant to the patentee, his heirs and assigns, of the exclusive right to make, use, and sell the invention or discovery, throughout the territory of the United States for the period of seventeen years. . . . A patent can only be issued to the 'original and first inventor,' thus excluding importers of foreign inventions.

"An infringement consists in the unlawful use, sale or manufacture of a patented article without the consent of the patentee or owner."

Concerning Metal Clarinets

Bearing in mind the foregoing facts, we may now consider the patent recently issued on the metal clarinet. The claims allowed by the United States Patent Commission are as follows:

CLAIM NO. 1: In a clarinet, the combination with a body in the form of a single metal tube having an F₂ vent hole with a raised seat to be closed by the thumb of the left hand, and also having an F vent hole to be closed by the first finger of the left hand, and further having a G vent hole, of a cap for closing the said latter vent hole, rings associated with the said tone holes, and connections by which the cap may be closed by the depression of either ring.

CLAIM NO. 2: A clarinet having a body formed of a single metal tube provided with tone holes having raised seats, one of the raised seats having a bore of uniform diameter throughout its length and provided at its end with an outwardly-extending flange which provides an enlarged surface to receive the finger when the instrument is played.

CLAIM NO. 3: In a reed wind instrument, the combination with a single metal tubular body, said body having raised tone holes, the outer ends of which are well spaced from the outer surface of the body, of a cap for closing one of the tone holes, a lever carrying said cap and pivoted in bearings which are separated from the exterior surface of the metal tube, and a coiled metal spring engaging both the lever and tube for yieldingly holding the cap in place.

The unauthorized use or sale of instruments made before the issue of the patent, and bearing any of the patented features, is an infringement on our rights. Owners of clarinets embodying any of these patented features may receive a certificate giving permission to sell and use these instruments, if they apply before June 1, 1929, to the Cundy-Bettoney Company.

As the United States Government has embodied and made mandatory some of the patented features in the specifications for Army and Navy uses, we hereby give all American manufacturers permission to use our devices on instruments supplied to the War Department.

Boehm system clarinets bearing the names "Silva-Bet," "Boston Wonder" and "P. X. Laube" are all free. All other Boehm system metal clarinets, with features covered by our patent, bearing other names, or no name, should carry the manufacturer's serial number and the inscription "Pat. 1,705,634," or should be accompanied by a certificate giving our consent to the sale and use of said instrument.

The various manufacturers and dealers (whose Boehm system clarinets infringe on our rights) may tell you that this patent has no value—that metal clarinets have been made before—and many other stories to allay your fears. Believe them or not, as you wish. We earnestly intend to prosecute infringers, choosing our own time and place.

The Cundy-Bettoney Company

JAMAICA PLAIN, BOSTON, MASS.

There is a Bettoney-made metal clarinet in a finish for every taste and at a price for every purse.

Silva-Bet

(Complete with Case)

Albert System . . . \$110 and up
Boehm System . . . 135 and up

Boston Wonder

(Silver-plated, with Case)

Albert System . . . \$75
Boehm System . . . 95

The P. X. Laube

(Silver-plated, with Case)

Albert System . . . \$55
Boehm System . . . 72

Fill in the blanks and write your name in margin below—clip the corner, mail to us and we will send Silva-Wind booklet.

I am interested in and play

My dealer is

Good News for Violinists and Lovers of Truly Beautiful Music

IT is a joy to announce these two new volumes—the fulfillment of our ambition to gather in one collection the most exquisite compositions available for violin and piano.

We have space to list the contents of one volume only—enough, we are sure, to obviate need for further description here.

The arrangements are new and not obtainable elsewhere.

\$2.00 per volume

FIFTY Classic Masterpieces for VIOLIN and PIANO

Edited and Arranged by
KARL RISSLAND

Contents of Volume II

Lotti, Antonio	26 Aria, in A (<i>Pur dicesti</i>)
Lully, Giovanni B. de	27 Aria and Corrente, in E minor
Lully, Giovanni B. de	28 Gavotte, in D minor
Marchand, Louis	29 Gavotte, in D minor
Martini, Padre Giambattista	30 Arietta, in G
Martini, Padre Giambattista	31 Gavotte, in F
Mehul, Etienne-Nicolas	32 Rondo Basque, in A minor
Mozart, W. A.	33 Cherubino's Air. From <i>The Marriage of Figaro</i>
Mozart, W. A.	34 Minuet, in D
Nardini, Pietro	35 Adagio, in G. From <i>Sonata, in G major</i>
Nardini, Pietro	36 Larghetto, in A
Pergolesi, Giovanni B.	37 Nina (<i>Te giorni</i>). Arioso
Pergolesi, Giovanni B.	38 Arietta, in A minor
Pergolesi, Giovanni B.	39 Gavotte, in D (<i>Le May</i>)
Porpora, Nicolo	40 Aria, in E
Rameau, J. P.	41 Gavotte, in D
Rameau, J. P.	42 Gavotte, in E minor
Rameau, J. P.	43 Rigaudon, in G (<i>Dardanus</i>)
Sammartini, Giuseppe	44 Canzonetta, in A
Tartini, Giuseppe	45 Adagio, in G
Tartini, Giuseppe	46 Lento Serioso, in F minor
Tartini, Giuseppe	47 Larghetto, in G minor. From <i>Devil's Trill</i>
Telemann, Georg P.	48 Sarabande and Gavotte, in A [<i>Sonata</i>]
Veracini, Francesco M.	49 Largo, in F ₂ minor
Vivaldi, Antonio	50 Allegretto, in D minor

[Volume I: Bach to Haydn]

Essentials in Conducting

By KARL W. GEHRKENS, A. M.

On personal requirements, technique of the baton, interpretation, rehearsing, 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.

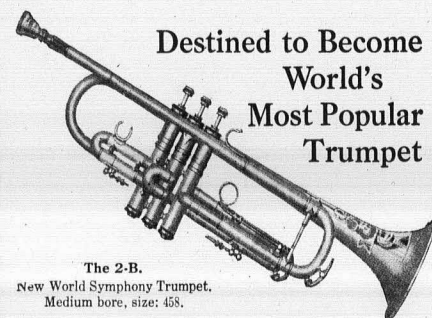
Teachers' Manual, 75c (including piano parts)

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

Oliver Ditson Company, Boston

CHAS. H. DITSON & CO., NEW YORK

A Conn Cornet and Trumpet for Every Professional Purpose



The 2-B.
New World Symphony Trumpet.
Medium bore, size: 438.

In trumpets, difference in quality and tone is determined by the bore. Conn's patented expansion process alone secures accurate gradation of bore. The 2-B embodies refinements of fifty years, and artists say it will be the world's most popular trumpet.

Destined to Become
World's
Most Popular
Trumpet

Select the Bore that Fits You from Conn's Complete Line

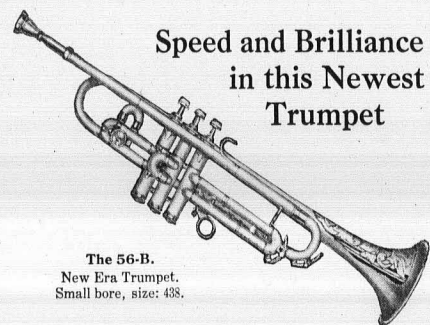
There is a Conn Cornet or Trumpet of the right bore for you. Its selection means everything to your playing ability.

For only through proper fitting of the bore to your exact requirements can ease and perfection of playing be attained.

A Conn cornet or trumpet will improve your technique and performance at once; afford you great satisfaction and pleasure.

Free Trial, Easy Payments

Try any Conn in your home. Easy payments if desired, when you decide to buy. Send coupon for literature and details of free trial offer.



The 56-B.
New Era Trumpet.
Small bore, size: 438.

Speed, snap, and brilliancy—these are the demands of today. The 56-B Trumpet, having the Conn rotary change from B-flat to A, automatic third valve adjustment, firm positive valve action and evenly spaced scale, increases velocity and improves technique.

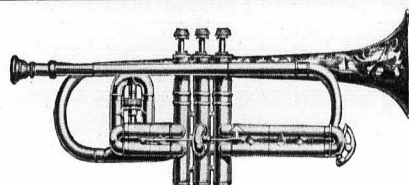
Speed and Brilliance
in this Newest
Trumpet



The 28-B.
Concert Grand Trumpet.
Large bore, size: 484.

For those who desire a broad, powerful tone and who can "fill" a large bore, the 28-B Concert Grand Trumpet has been built. Immense in volume, compact and solid in tone, yet it fingers and blows with surprising ease.

The Concert Grand;
Built
for Heavy
Playing



The 4-A. Victor Medium Bore Cornet.
Medium bore, size: 467.

The Last Word In Cornet Construction

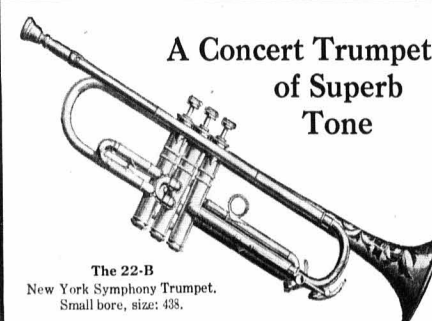
With three exclusive Conn features, the 4-A Cornet is the last word in instrument construction. The "quick change" to A mechanism which adjusts valve slides automatically, the opera-glass tuning device which permits tuning to the half vibration and the adjustable valve springs make the 4-A supreme. The 6-A Cornet; alike in detail to the 4-A but without change to A mechanism.



The 24-B.
Opera Grand Trumpet.
Small bore, size: 438.

The 24-B Trumpet, built especially for modern red hot rhythm, is a ballroom sensation! Easy to blow, extremely flexible, full of snap and speed, you can give them "plenty of trumpet" with this instrument. Big, rich tone, too.

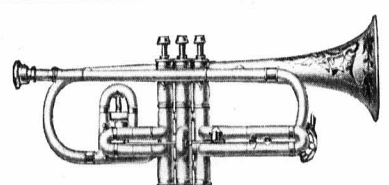
For Jazz Playing.
It's Hot!
It's Sweet!



The 22-B.
New York Symphony Trumpet.
Small bore, size: 438.

A small bore trumpet, the 22-B is particularly adapted for concert work. Extremely easy to play, light and well balanced in the hand, and with swift, positive valve action, this Trumpet responds brilliantly to the finest playing technique. Marvellously beautiful in tone; rich, mellow and full.

A Concert Trumpet
of Superb
Tone



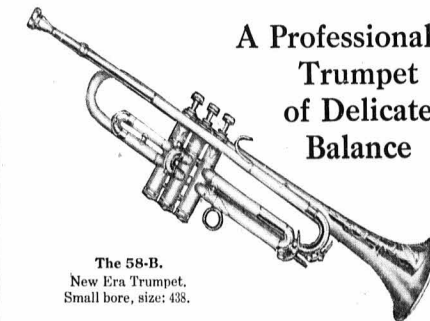
The 80-A. Victor "Regulus" Large Bore Cornet.
Large bore, size: 484.

Acclaimed by Leading Artists as "Perfect"

Like the 4-A in design and feature, the 80-A Cornet, a bit shorter and of larger bore, is described as "perfect" by the great artists everywhere.

Unusually easy to blow; marvellously accurate mechanism; rich, mellow tone and great carrying power.

The 82-A Cornet; alike in detail to the 80-A but without change to A mechanism.



The 58-B.
New Era Trumpet.
Small bore, size: 438.

The 58-B Trumpet, a professional model of fine balance and adjustment, is built for players who transpose readily. Thus the rotary change from B-flat to A and third valve adjusting mechanism have been eliminated. Smart lines, beauty and crystalline brilliance of tone characterize this trumpet.

The 60-B New Era Trumpet; alike in detail to the 58-B but has automatic third valve adjustment.

A Professional
Trumpet
of Delicate
Balance

WITH ALL THEIR EXCLUSIVE FEATURES CONN INSTRUMENTS COST NO MORE

CONN

BAND
INSTRUMENTS
WORLD'S LARGEST MANUFACTURERS

C. G. CONN, Ltd., 592 Conn Bldg., ELKHART, INDIANA

Gentlemen: Please send complete information, free literature and details of trial offer on

(Instrument) _____

Name _____

Street or R. F. D. _____

City, State _____

County _____

THE JACOBS MUSIC MAGAZINE TRIAD MELODY JACOBS' ORCHESTRA MONTHLY JACOBS' BAND MONTHLY

America's Instrumental Music Journals of Education,
Democracy and Progress

PUBLISHED BY
WALTER JACOBS, Inc., 120 Boylston Street, Boston, Mass.

CONTENTS FOR MAY

THIS AND THAT—Editorial	5-7
LA BANDA DE LOS CONQUISTADORES—DeHuff	6
THE PURPLE LADY WITH THE INVESTED CAPITAL— Del Castillo	9
A CORNET PLAYING PILGRIM'S PROGRESS—Clarke	11
THE ETHER CONE—Radio Page	14
CHICAGOANA—Parks	15
HERE AND THERE IN NEW YORK—Weller	16
THE PIANO ACCORDION'S FAMILY TREE—Miller	17
IN BOSTON	20
CONSIDER THE BANJO BAND—Wright	43
TAKE IT OR LEAVE IT—Sprissler	45
THE VIOLINIST—Sabin	46
THE SAXOPHONIST—Ernst	48
THE PIANO ACCORDION—Harper	49
THE TENOR BANJOIST—Wald	50
AN OPEN LETTER—Peltine	51
THE DRUMMER—Stone	52
THE CLARINETIST—Toll	54
CONTEST NUMBERS IN GENERAL—Lockhart	55
MUSIC REVIEWS—Del Castillo	56
KEEPING POSTED	57-59
SCHOOL BAND AND ORCHESTRA CONTEST LIST	58
OUR YOUNGER SET	60

MUSIC

JACOBS' ORCHESTRA MONTHLY

POWER AND GLORY, Processional March	George L. Cobb
Full Orchestra and Piano (including Saxophones and Tenor Banjo Chords)	
BIG BEN, Descriptive	Thos. S. Allen
Full Orchestra and Piano (including Saxophones and Tenor Banjo Chords)	
CASTLE CHIMES, Gavotte	Fred Strubel
Tenor Banjo Solo	

JACOBS' BAND MONTHLY

POWER AND GLORY, Processional March	George L. Cobb
SAND DANCE, Moonlight on the Suwanee	Leo Friedman

MELODY (For Piano or Organ)

Photoplay usage indicated by Del Castillo

SILVER WINGS, An Airplane Romance	Frank E. Herson
A TWILIGHT DREAM, Romance	Paolo Conte
A DANCER OF MOODS (Valse de Ballet)	R. S. Sloughton
BIG BEN, Descriptive	Thos. S. Allen

TO J. O. M. and MELODY READERS

BIG BEN, by the late Thos. S. Allen, which appears in the music supplement of this issue, was broadcast April 23, on a coast to coast hookup, by the *Cliquot Club Eskimos*, under the direction of Harry Reser. We, ourselves, listened in, as is our habit with this excellent broadcast, and although we knew that *Big Ben* was an exceptionally clever novelty, we never realized just exactly how clever it was until we heard its rendition by Mr. Reser and his team. We are glad that we are able to present to our readers this month a number which has been brought in, in so timely a fashion, to the attention of an enormous audience such as is commanded by the *Eskimos*.

PUBLISHER'S STATEMENT

of the ownership, management, etc., of "JACOBS' ORCHESTRA MONTHLY," "JACOBS' BAND MONTHLY," and "MELODY" published monthly at Boston, Massachusetts, as required by the act of August 24, 1912.

Name	Post Office Address
Publisher—Walter Jacobs, Inc.	Boston, Mass.
Editor—Norman Leigh (Arthur C. Morse)	Boston, Mass.
Managing Editor—C. V. Buttelman	Boston, Mass.
Business Manager—C. V. Buttelman	Boston, Mass.
Owners—Walter Jacobs, Inc.	Boston, Mass.
—Walter Jacobs	Boston, Mass.
—S. A. Daniels	Boston, Mass.
—Alice M. Worley	Newton, Mass.
—C. V. Buttelman	Boston, Mass.

(Signed) Walter Jacobs, Inc.
Per Walter Jacobs, Treasurer.
Sworn to and subscribed before me this 22nd day of March,
1929.
(Seal) HOWARD P. COBB, Notary Public

Now! a Soprani
Piano Accordion
as low as..

\$90.00



YOU may now own a genuine Soprani piano accordion for as little as \$90. SOPRANI Inc., makers of the famous Soprani accordion offer for the first time a complete line of nationally priced and nationally distributed instruments.

Thru the deferred payment plan it is now possible for anyone to own an accordion of such magnificent beauty and tone.

Free Course of Instruction

Soprani users are now offered free, a complete course of instructions comprising ten elementary and progressive lessons. They are simplified and easy to follow. Any normal person can complete the course in four months.

Write Us Today! Learn how Soprani has paved the way for those who desire to master the accordion—we will gladly reply with full information.

SOPRANI Inc.

2208 FOURTH AVENUE SEATTLE, WASHINGTON

RAYNER DALHEIM & CO.
MUSIC ENGRAVERS & PRINTERS
Estimates Gladly Furnished
Any Publisher Our Reference—2054-2060 W. Lake St. CHICAGO, ILL.

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.

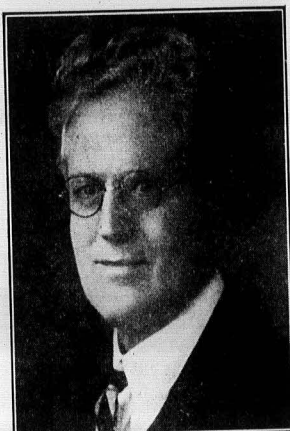
CHARACTERISTIC STUDIES (3rd Series)—24 grand studies; 15 celebrated solos; tonguing.

Write for Circulars L. B. CLARKE, 245 Prospect Ave., Long Beach, Cal.



Why I am SOLD on YORK Instruments

by H. L. HUNT, Sec'y
CHARLES H. DITSON & COMPANY



Secretary of Charles H. Ditson & Company of New York, Mr. H. L. Hunt is known to thousands of artists, directors, school supervisors and teachers. He is qualified to speak with authority on any subject pertaining to musical equipment. Here he tells why his house sells and recommends York Band Instruments.

I AM SOLD on York Instruments because I have seen the quality built right into them. My trip through the York factory was an experience that would convince any musician that better instruments cannot be made.

For example, take York pumps. First a thoroughly high-grade pump is built of the purest nickel steel. Then, an additional step—the pump is put through a surface hardening process which increases the life of the pump and keeps it always true. (The exclusive non-sticking feature is another story.) This same treatment is given to Trombone shoes.

I saw saxophone tone-holes built up—and built is the proper word. A York tone-hole can never leak, come loose, or cut the pad. It costs money to build saxophones this way. And I saw bells being hammered and spun. There are cheaper, faster ways—but this is the only way to get resonance and brilliance of tone.

Detail after detail might be mentioned. But in the case department, I found an instance that is typical of the entire organization. The plush used for linings is only 27 inches wide and costs them, in quantities, \$1.60 per yard. There's another quality, a full yard wide at a dollar, that might satisfy some. But not York!

These examples showed me why so many outstanding players of my acquaintance are enthusiastic over their York instruments. For "good enough" has no place in York standards. This organization is constantly trying to make better instruments than anyone else. They succeed, in a good many cases, because they're not afraid to spend extra money and extra time. These instruments cost more to build but they cost less to sell. I know from experience that one "York" generally sells another—and now I know why!

THE HOUSE OF YORK

Makers of GOOD BAND INSTRUMENTS Since 1882
Dept. 3229-E Grand Rapids, Mich.

Send the coupon for the new
catalog, containing full details

Our new catalog explains many other exclusive features of York Band Instruments—some of which are of outstanding importance to every musician. Why not post yourself on these new developments in the art of instrument design and construction?

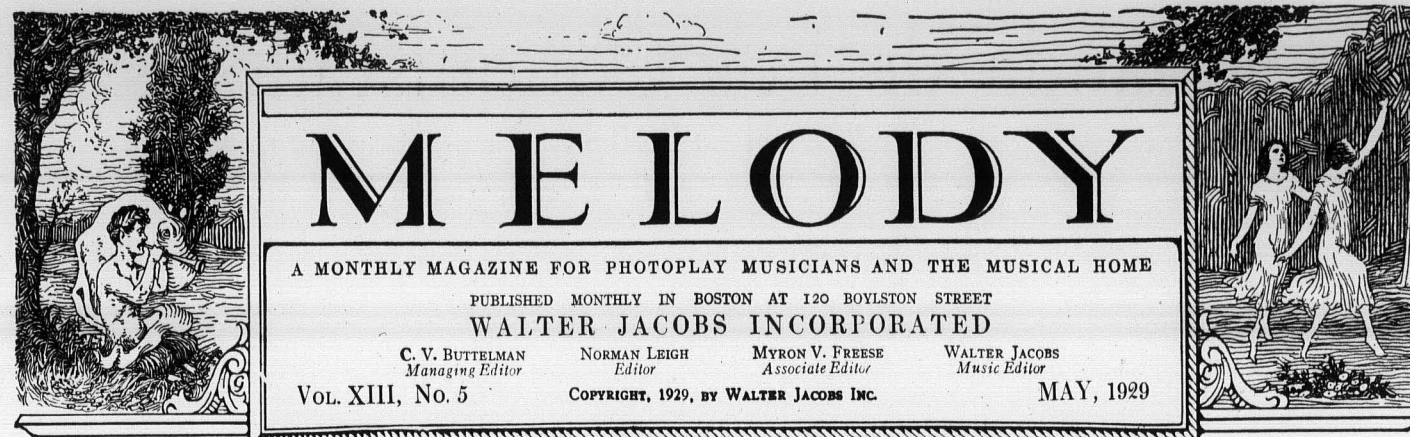
YORK BAND INSTRUMENT CO.,
Dept. 3229-E Grand Rapids, Mich.

Please mail your new 1929 catalog with full details of improvements, free trial offer, and prices.

NAME.....

ADDRESS.....

I play a.....



This and That

EVERY once in a while some scheme discloses itself to the watchful gaze of officials of the American Society of Composers, Authors, and Publishers, the genesis of which lies in a desire to use members' property without payment of the fees recognized by law as the Society's just due. A recent decision handed down in the United States Courts bears on this matter.

A certain restaurant proprietor in Neasho, Missouri, found it convenient, and likewise inexpensive, to furnish his patrons with musical entertainment through the playing of phonograph records. Among the records was one of *Ramona*, a popular song published by a member of the Society. The restaurant proprietor had neither applied for nor received a license from the Society for the use of member's compositions under such circumstances, and, therefore, under law established, was guilty of infringement, having given a public performance for profit of this composition without authorization from the copyright owner. Lest some of our readers be unaware of the meaning of the latter half of this sentence, we add that a restaurant furnishing its patrons with music has been adjudged by the courts as furnishing this music for profit, as the customer pays for it as he does for his food, although the item does not appear on the check. On these grounds, the Society and Leo Feist, the publisher of *Ramona*, entered suit.

If this were the whole story, it would not be necessary to make much mention of it here. The point had been decided by the highest court of the land and the plaintiffs were on safe ground. However, the defendant claimed immunity from any consequences of his act, on the grounds that he was not playing these records solely, or even primarily, for the delectation of his patrons, but, being a dealer in records as well as a Boniface, he had hopes that thereby he might be able to sell a goodly number of the magic disks. He contended that it was a poor world where a man might not, unmolested, display and demonstrate articles of commerce legally acquired for the purposes of sale. Here was a nice matter for the judge to ponder.

In handing down his decision, this gentleman, while admitting the right of any dealer in records to demonstrate the same, and not necessarily in private, at that, also pointed out that if admission were charged for these demonstrations, they would immediately fall into the class of "public performance for profit." To continue in the exact words of the decision:

"The defendant here is in this latter category in that he derived an additional profit other than from the sale of records from the increased prices he obtained by reason of entertainment furnished by him, for food sold and services rendered by him as a restaurant owner."

Damages and attorney's fees, therefore, were awarded to the plaintiff, and a permanent injunction granted. The American Society of Composers, Authors, and Publishers had once again successfully fought a battle for its members against the natural predatory instincts of mankind.

In commenting upon this decision the Society wishes it to be known that it has always recognized the right of a bona fide dealer in phonograph records to demonstrate his merchandise, and that such would not be interfered with. Referring to the increasing custom of drugstores installing phonographs on their premises for the purpose of entertaining patrons, the Society goes on to say:

"Where the drugstore is also a dealer in phonograph records the Society has been, and is, entirely willing that

the works copyrighted by its members may be used in such group demonstrations to patrons of lunch counters in drugstores, on the theory that sales of the records may be made to the listeners. However, where the drugstores use the phonograph solely for the purpose of entertaining patrons, and not for the bona fide purpose of selling records, the use then becomes merely a 'public performance for purposes of profit,' and in justice can be considered by copyright owners no different from other public performances, in restaurants, etc."

In other words, the Society while recognizing legitimate claims, does not retreat from its wholly reasonable stand that profit for users of music should mean profit for those who created, and those who have invested their capital in the same.

The Society has had a long, hard, uphill fight. It has been misrepresented, its aims have been questioned, and it has been a target, generally, for all those interrelated interests which, although owing their very existence to music, have attempted by fair means and others not so goodly, to escape payment to the people who have created the cornerstone of their success. Having consistently waged successful combat for its members, the Society today finds itself vindicated in the courts in every claim it has put forth. It must be remembered, however, that "Eternal Vigilance is the Price of Safety," and that the attempted invasion of property rights, insofar as music copyright is concerned, appears ever to be imminent. One must bear in mind, also, that the Society has not only had to defend its members' rights under existing laws, but in addition, has had to oppose interests whose avowed purpose was that of changing these laws to their own advantage.

The Society, from its inception to the present day, has always been eminently fair in all its dealings, asking only what was just and equitable. In its defense of members' rights, it has fought for a principle founded on the premise that it is only decent, not to say honest, that a man be allowed to gather and keep for himself the fruits of his industry. Strange as it may appear, this principle, while zealously cherished by almost everyone as applied to himself, has not been looked upon with sympathetic interest by those who have attempted, still are attempting, and, no doubt, will continue to attempt, frustration of the Society's efforts at every turn. In some minds there seems to be the utmost flexibility in the interpretation of *tuum et meum*. —N. L.

Statistical

RECENTLY, on going over our subscription renewals, in each of which is incorporated a little questionnaire, we noticed a rather interesting thing concerning the number of readers which are reached by this magazine. Of the number of these renewal blanks examined, ten percent showed that there were three readers, including himself, of the subscriber's copy; ten percent, seven readers; ten percent, thirteen; ten percent, sixteen, and thirty-three percent, four. In other words the copies of seventy-three and one-third percent of these subscribers were read by others than themselves to the number of from two to fifteen.

This meant an average of five readers, in this group, for every copy of the magazine. We consider this encouraging as showing the interest our publication awakens. Of course, we would like to have all these people on our subscription list, but what use in asking for the moon?

THE importance of the school band and orchestra contest idea in the musical, educational and civic life of our people is well exemplified in Wisconsin, where this year the Tenth Annual event of its sort takes the form of a great tournament and festival lasting two days (May 17 and 18). Stevens Point is the host city, and regardless of any claims to prominence that Stevens Point had in the past, from now henceforth, the town will have nation-wide fame through the publicity which precedes, and follows, in the wake of such a huge enterprise.

There are seventy bands enrolled in the Wisconsin School Band Association, and at the time this is written, some sixty of these organizations have registered for the 1929 tournament. While contests are the chief feature of the tournament, the affair is in reality a gala festival for which thousands of people will gather at Stevens Point from all sections within and outside of the State. Besides the contest program, the massed band playing, and, of course, the customary spectacular parade, there will be entertainment of all kinds for both the participating musicians and for the public. Theatre matinees, baseball games, and what-have-you, are named in the advance announcement. Instrument manufacturers and uniform makers will have displays. Railroads are offering special rates, and there will be at least one special train from Milwaukee carrying some fifteen hundred band members and their friends. How would you like to be in the crowd at the Stevens Point station when this train unloads and its passengers are marched up the street by the escorting bands?

The Stevens Point people who have in charge arrangements for the affair are leaving nothing undone that will add to the benefits and pleasures to be derived by the young visitors. In the list of judges and officials for the contests appear the names of some of the most prominent bandmen and music authorities in the United States, and it is noted also that the program includes provision for educational talks and lectures to band pupils, a clinic of experts on the chief instruments used in bands, and the presentation, direct, to each band, of constructive criticism, based on the judges' reports.

From all of this the reader may deduce that the Wisconsin people have taken advantage of every possible factor which can be utilized for the benefit of both participants and members of the general public who will come within the forthcoming tournament's range of influence. Education, inspiration, and pleasure will be on tap for all concerned. One thing is certain, the people of Stevens Point in their efforts to provide entertainment that will not be forgotten by their guests, are at the same time providing their citizens with an impact which they likewise will never forget.

We wonder if Mr. William Arvold, when he first investigated the movement for organizing an association of Wisconsin School Bands at Ridgeburg, in 1920, could foresee in any degree the present many-sided festival which has been the outgrowth of his early efforts. Probably not. For that matter, folks everywhere who are aiding the school band and orchestra contest movement, or who should be aiding it, cannot know to what their present efforts, however satisfactory they may be at the time, are pointing in the development of music and thus, concurrently, in the creation of a counteractive agent form any of the less desirable features of our latter-day civilization. —C. V. B.

MORE ON PAGE 7

La Banda de Los Conquistadores

By JOHN D. DeHUFF



The Conquistadores Band, Henry C. Alarid, Drum Major, heading the re-enactment of the entrance of DeVargas into Santa Fe. This pageant is held yearly.

WHEN General Don Diego de Vargas (the rest of his name was Zapata Lujan Ponce de Leon, but we will not urge that now) brought Spanish sovereignty back to Santa Fe in 1693, his coming was heralded by a trumpeter. For a dozen long years, the Plaza and Province had been held, without let or serious hindrance, by the Indians, who had risen in 1680, slaughtered priest and peasant without mercy, and driven what remained alive out of the realm. The strumming guitar and the plaintive love-ditty of the troubadour had given place to the ancient tombe and the sonorous chant of the choragi, accompanied by the tireless rhythm of the warriors' dance. But now again, the blare of trumpet, the clank of iron mail and the martial tramp of the *Conquistadores* prevailed and a new era dawned.

It's a far cry from the trumpets of DeVargas through the silent dreaming years of splendid Spanish isolation to the stirring times of Fremont, Carson and Kearney, when the Young Giant of the Western Hemisphere extended his sway over the sunny Southwest; and farther yet to the time when rifle and drum gave place to the full panoply of "brass band." No sooner had Kearney taken over this region in 1846 than the construction of Fort Marcy was begun, the ruins of which are still standing on the rising ground north of the city. Just when a band appeared as an adjunct to the garrison



Fiesta Time in Santa Fe.—The Conquistadores Band always takes part in such celebrations. In the background, extreme left, can be seen a corner of the Palace of the Governors, built in 1600. It was here that General Lew Wallace wrote "Ben Hur."

Cornet	Bass
Dan C. McKenzie, Conductor (Spanish)	Miguel Alire (Spanish)
J. R. Martinez (Spanish)	John J. Montgomery (Anglo)
Elias Gonzalez (Spanish)	Lorenzo Gutierrez (Spanish)
Albert Rosen (Anglo)	
Miguel Delgado (Spanish)	Clarinet
James Taggart (Anglo)	Paul Grace (Spanish)
	Jacobo Lucero (Spanish)
Mellophone	Natividad Chavez (Indian)
Frank Escudero (Spanish)	Felix Sandoval (Spanish)
Liberato Ramirez (Spanish)	
J. William Ross (Anglo)	Saxophone
Carlos Roessler (Spanish)	Miguel Xavier (Indian)
	Ramon Alarid (Spanish)
Trombone	Ben Sherman (Anglo)
Henry C. Alarid (Spanish)	
Eustacio Escudero (Spanish)	Drums
Ramon Escudero (Spanish)	Agustin Grace, snare (Spanish)
Carmelito Torres (Indian)	Julian Grace, bass (Spanish)
Chas. G. Houk (Anglo)	
José Chavez (Indian)	

at this fortification, which was an important military unit until its abandonment in 1894, might be hard to find out, unless one had the time, patience, and opportunity to dig deep into the records of the War Department at Washington. But in Twitchell's *Leading Facts of New Mexican History*, we are told that on the occasion of the tercio-millennial celebration in July, 1883, the Thirteenth U. S. Infantry Band and the Twenty-third U. S. Infantry Band led the long and gorgeous procession.

To Don Pancho Belongs the Honor

But the organization of a non-military band in Santa Fe antedates that year by the better part of a decade, although the exact date now seems irrecoverably lost. To Don Francisco Perez, a native of Old Mexico, belongs the honor of having organized the aggregation which was the forerunner of the subject of this sketch. Don Pancho, as he was familiarly called, and a number of other Mexicans, following the fortunes of war it would seem, had taken a liking to Santa Fe and had settled here sometime after the "War between the States." Don Pancho was not only a musician himself of no little ability, but his enthusiasm and means were such that for a long time he defrayed the expenses of the new band out of his own private purse. At first it had no name

except *La Banda de Don Pancho*; but as time went on and Don Pancho faded out of the picture, it acquired the rather colorless name of *La Banda de Santa Fe*.

For some time after its organization, the band was made up in large part of real Mexicans, chief among whom, besides the director Don Pancho himself (clarinet), were Agustin Salcedo (cornet), Manuel Baca (E♭ bass), Antonio Terrazas (baritone), Jesus Canavá, Cesario Sandoval, Esquipulas Montoya, Sabino Mirabal, Manuel Mirabal, Santos —, and Santiago —, (drum). Some names are now forgotten and there are no records. Later on, native-born Spanish-Americans of Santa Fe were taken in and trained to take the place of the old-timers. To our certain knowledge, one of those who played with the organization when it was known as *La Banda de Don Pancho* is still living. His name is Don Julian Grace, he plays the bass drum in the present band, his father also played with Don Pancho, and he is the oldest living person to have played with the original line-up.

In 1919, on the occasion of the revival of the Santa Fe Fiesta, Mr. Ralph Emerson Twitchell, lawyer, historian, and director of the Fiesta, rechristened the organization *La Banda de los Conquistadores* (The Conquerors Band) in memory of those intrepid spirits who, more than three centuries before, had made this region known to the outside world.

Whether or not any of the present members of this band are descendants of the "conquista-



Prof. Perez Brass Band, 1895.—The forerunner of the present band. Francisco Perez, familiarly known as "Don Pancho," the leader, is third from left, back row. Second from right, middle row, is Julian Grace, oldest living member of the "Conquistadores" (50 years), whose father also played with Don Pancho.

dores" would be hard to say, for as a rule our Spanish-American friends, like most of the rest of us, have not kept accurate tabs on the family tree. However, there is scarcely a doubt that several of the members could trace their lineage back to those who first cleared the way for the white man's domination of the Southwest.

The Conquistadores Band is at present composed of twenty-eight members, of whom eighteen are Spanish-American, six are Anglo-American, and the other four are Indian.

Of these twenty-eight members, twenty-seven are people who indulge in their music largely for the love of the music and look to activity in other lines for their living. Two are painters by trade; four, tailors; three, shoe repairers; five, retail sales clerks; one a hotel keeper; two, high school students; one, a railway mail clerk; two, bus drivers; one, a master builder; two, laborers; one, a Chimayó blanket weaver; one, a carpenter; one, a meter-reader, and one, manager of an automobile sales agency. The other is retired.

Time was when this band wore red caps with gold braid, red coats, and blue trousers with a white stripe down the seam; but now the uniform is navy blue with black braid. On the occasion of the Fiesta, however, the uniform is of a special Spanish design, with broad-brimmed flat-crowned hats, and the colors of Old Spain.

In 1916, the entire organization volunteered for duty on the Mexican Border just after the Villa raid on Columbus and served for a year as a unit in the New Mexico National Guard. Several of the members were in the World War.

The Conquistadores Band plays an important part in the city life of Old Santa Fe. Every Sunday evening in summer, there is an open-air concert in the ancient Plaza, while the people follow the age-old custom of promenading up and down. No religious procession, such as Corpus Christi or DeVargas, of mid-summer, would be complete without this band, and it figures in the vanguard of many a pretentious funeral. Every year but one since the revival of the Fiesta in 1919, this band has furnished

the music for that occasion. One of the most distinctive things about the aggregation is their perfect knowledge of the old Spanish folk songs which they play entirely by ear. There isn't a sheet of music in their possession with anything on it about *La Cucaracha*, *La Golondrina*, *La Paloma*, *No Te Vayas*, *Cielito Lindo*, *Lupita*, *Adelita*, *La Realera*, or a dozen others in their repertoire, and still they play these melodious old favorites with the utmost precision and pleasing harmony.

No claim is made that this is one of the oldest bands in the country, but it is a very old band in a very old city — the oldest but one in the United States. And the city sets great store by it. To a noticeable extent membership in it has become as it were, hereditary, as witness the Alarids, the Alires, and the Escuderos, whose fathers were members before them (Henry Alarid's father was the conductor for twenty-five years); and the Gutierrezes and Graces, of whom three generations have figured on its rolls. The former being a case of father — son — nephew, but the latter truly lineal.

More This and That

AT THE present writing something is said to have happened within the film industry that may mean much or little; perhaps the former, maybe the latter, quite possibly neither, and that is about all that can be said concerning any of the developments which are hurtling, one after another, across the vision of the bewildered observer. The particular event to which reference is made is the alleged discontinuance of music synchronizing (with the exception of musical comedies) by all but one (Warner Bros.) of the big film companies, and the adoption of a policy to make 100% talkies exclusively. These, so we are told, are to consist of straight dramatic material without musical background. We present this for what it is worth with the warning that it may not be true and that even if it is, before the printer gets it set up, to say nothing of its appearing in the magazine, the gentlemen representing these companies may have once more changed their minds, and be back at the business of hacking up music and sending it to the smoke house.

The above is not presented as news — it will be very cold mutton as such before it is read in these pages — but finds its place here because it is a fairly good indication that whereas musicians and music publishers find themselves chasing their own tails in these somewhat hectic times, the producers of films are no whit less involved in the general indecision and lack of settled policy. Two months ago, we were told that 100% talkies were considered in the light of unsuccessful experiments, and that the big studios were to cut dialogue to 75%, or in some instances 50%. Today, apparently, the pendulum has swung to the other end of the arc, tomorrow — well, tomorrow it may loop the loop. As to what is going to happen in the future, ask anyone in the industry and you will probably get an answer, but your informant, in his heart of hearts, will be well aware that he is putting up an egregious bluff, and that although the choice of possibilities is boundless, the wisdom of Solomon and the nerve of a radio announcer would be unequal to the task of true prognostication.

At least one can speculate — we are willing to do that much — as to the motives underlying this latest reported move. Can it be that synchronized scores have been a flop? Maybe yes, and maybe no. On the face of it, one would say "yes," otherwise why are they to be dropped? If pure reason governed the arbiters of screen destinies, one could be fairly certain from the evidence presented that such was the case. Pure reason, however, is not always on the bridge of the good ship Hollywood — this (at the present writing) latest development may be a by-product of some fortune teller's artistry, or the aftermath of a vision seen in a dream, or just a plain, ordinary, go-as-you-please whim.

Of course, some color of authenticity is lent to the theory that the maestra of the celluloid drama have become discouraged over canned music by the fact that as far back as March an amusement trade paper came out with the statement that although the talkies had been fairly suc-

cessful from a box-office point of view, there had been a marked distaste shown by the public for synchronized music. It would appear in the light of what has been told us, that the canning industry's bally-hoo is to be concentrated on the talkies. That the latter still need considerable work done on them to force a belief of their palatability on to the public is evidenced by the fact that D. W. Griffith, over the air, took occasion to tell his audience that whereas it did not like the talkies now, it was going to like them, and drew attention to his own pet invention, the close-up, as an example of an innovation at first coldly received only to become, eventually, an extremely popular, not to say necessary, device in the presentation of film stories. This somewhat defensive attitude of one of the great directors strikes us as significant.

The fact, however, that such things as *Broadway Melody* are still to be with us proves that producers continue to put great faith in the public's lack of aural sensitivity. It is only as a background to films that sugar-cured music is to be dropped, if at all, yes, no, or otherwise. Possibly next week the pickling of musical plays will be a discredited matter with the overlords of this newly-sprung-into-existence packing house industry. Who knows? — N. L.

N. B. — The inevitable has happened! Just as we go to press, we learn that one of the large companies is once more synchronizing. Not that it makes any difference as regards the above editorial; it will probably be just as true, from time to time, as it was on the day it was written. However, in the future, we are going to protect ourselves whenever we feel the urge to touch on the subject, by writing four editorials based on the premises "It is," "It isn't," "It surely will be," "It never can be," including all in the magazine, and allowing the reader to choose which best suits himself. There lies the path to Safety. — N. L.

AFTER nearly fifteen years' eclipse, the concert band is emerging from the shadow in which it has been engulfed, and is in a good way to shed its light once more at fairs and lyceum engagements. C. G. Conn, Ltd., in their publication, *Conn Music Center News*, is responsible for this information, and they appear to be quite positive as to the authenticity of their source. It is said that fairs, especially, will feature bands this coming season.

At one time the concert band was a *sine qua non* of the fairs, parks, and similar amusement enterprises, but gradually it was felt by the fair managers and such that these organizations were losing their pull with the public, and the money was spent on other attractions in which the note of novelty was strongly forced. In the meanwhile, numberless bands were unable to weather the death of engagements, and dropped out of sight. Sousa, Kryl, Creatore, Conway, Pryor, Sweet, Thavieu, Strout, Smith (Roy D.), Rosebrook, Santo, and Basile, were amongst those

who were able to hold their organizations together, and today are in a position to cash in on the flood tide of returned popularity.

It is significant to note, as showing the present strong pull of the concert band, that at St. Louis, Sousa and his band drew a larger attendance, for his week at a large motion picture house, than either of the St. Louis ball teams drew in any one week of the entire season. The same held true at the Chicago and Kansas engagements. When a concert band can make a better showing than a ball team, then indeed is one forced to the conclusion that better times for these organizations are not only around the corner, but are just turning it.

It is believed that the popularization of the school band has played its part in turning the public's interest towards professional organizations.

IN McCall's Magazine for April appears a critique by Deems Taylor on Strauss's *The Egyptian Helen*. As Mr. Taylor is not only a gifted musical cook, but in addition, an excellent judge of the dishes offered by rival chefs, we append the following as authoritative and interesting. After outlining the story and admitting that probably the names of Strauss and Von Hofmannsthal have saved the opera from immediate oblivion, Mr. Taylor goes on to say:

"Despite the admiring outcries of the German commentators, this story persists in seeming dull and trivial stuff. Cerebral action is at best unexciting operatic material, and when, as in this instance, it concerns the aberrations of delirium, it becomes excruciatingly tiresome. What one saw on the stage of the Metropolitan was a couple downing many rounds of magic drinks, the male protagonist pausing between drinks to threaten his fair companion with a carving knife. This spectator found himself longing for a little actual bloodshed, if only to shorten the evening's proceedings.

"If Strauss had written a magnificent score he might have saved something from the general wreckage. But Strauss has not written a magnificent score, or even a good one. Both in his tone poems and his operas he has always been very much at the mercy of his literary theme, the merit of his music varying almost invariably in exact accordance with the merits of the ideas he is clothing. In the case of *The Egyptian Helen* his music is no better and no worse than Von Hofmannsthal's libretto—in other words, it is pompous, inflated and essentially empty. Only in the music allotted to Aithra is there to be found traces of the lyric beauty that distinguished Strauss' songs. Otherwise one encounters little beyond platitudes and bombast, dried scrapings from Strauss' earlier palettes. Even the orchestration, which is always expert and at times masterly, serves only to enhance the worthlessness of what the singers and orchestra have to say."

And that's that!

The Walter Jacobs Select Repertoire for Young Bands

(SEPARATE NUMBERS—NOT IN A FOLIO)

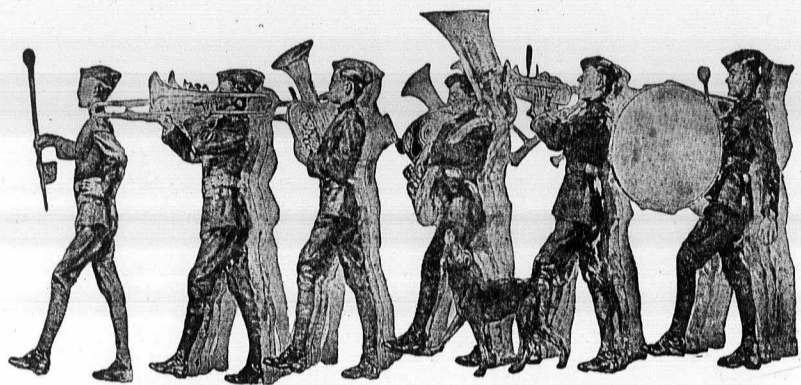


Illustration used by courtesy of C. G. Conn, Ltd.

Again and again do leaders comment with surprise and pleasure upon the utility and musical worth of these selections—and the secret is that they are written and arranged by musicians who can keep within the range of young players and still produce "real band music." While especially prepared for "young bands" many of the numbers are played by experienced adult organizations.

- | | |
|---|---|
| 1 Home Town Band (4/4 March) Weidt | 24 Long Run (Galop) Weidt |
| 2 Red Rover (6/8 March) Weidt | 25 Breath of Spring (4/4 Char. Dance) Weidt |
| 3 Flying Wedge (Galop) Dolby | 26 Rag Tag (6/8 March) Weidt |
| 4 Lilies of the Valley (Waltz) Weidt | 27 Priscilla (4/4 Colonial Dance) Weidt |
| 5 Golden Memories (6/8 Reverie) Weidt | 28 Black Rover (6/8 March) Weidt |
| 6 Camilla (2/4 Chilian Dance) Bone | 29 Queen City (6/8 March) Weidt |
| 7 Colored Guards (2/4 Char. March) Weidt | 30 Goose Waddle (4/4 Danse Char.) Weidt |
| 8 Flower Queen (Waltz) Weidt | 31 Eventide (3/4 Reverie) Weidt |
| 9 Pink Lemonade, A Circus Parade Weidt | 32 Castle Chimes (Gavotte) Strubel |
| 10 Ye Olden Tyme (3/4 Char. Dance) Weidt | 33 Drifting (6/8 Barcarolle) Strubel |
| 11 Whispering Leaves (Reverie) Weidt | 34 Down Main Street (4/4 March) Weidt |
| 12 They're Off (6/8 March) Weidt | 35 Here They Come (4/4 March) Weidt |
| 13 Fairy Wings (Waltz) Weidt | 36 Chimney Corner (Dance Grotesque) Eno |
| 14 Poppy Land (6/8 Idyl) Weidt | 37 La Sirena (Danza Habanera) Burke |
| 15 Sunflower (Gavotte) Weidt | 38 Veronica (Barcarolle) Weidt |
| 16 The Booster (2/4 One-Step) Weidt | 39 Blue Streak (Galop) Allen |
| 17 Jolly Sailors (6/8 March) Weidt | 40 Dance of the Teddy Bears Weidt |
| 18 Fragrant Flowers (4/4 Novallette) Weidt | 41 The Winner (4/4 March) Bertram |
| 19 Tall Cedars (6/8 March) Weidt | 42 Mountain Laurel (Waltz) Allen |
| 20 Bright Eyes (Gavotte) Weidt | 43 The Line-Up (6/8 March) Weidt |
| 21 To the Front (6/8 March) Day | 44 Just a Memory (Reverie) Weidt |
| 22 El Dorado (4/4 Tango Fox Trot) Weidt | 45 Carita (Dance Espana) Weidt |
| 23 Lola (Valse de Ballet) Weidt | 46 Guard Patrol (6/8 March) Bertram |

Unusually large instrumentation; each part on a separate sheet, with double parts for cornets, clarinets, altos, basses and drums.

PRICE:
Each Number
60c net
Extra Parts:
10c net

These numbers are NOT in a folio. They are obtainable only as separate pieces at the price above.

Walter Jacobs Inc., 120 Boylston St., Boston, Mass., U. S. A.

Publishers of
JACOBS' ORCHESTRA MONTHLY JACOBS' BAND MONTHLY MELODY (For Organists & Pianists)
London: THE B. F. WOOD MUSIC CO. Made in U. S. A.

Particularly adapted for the use of young school bands is the world-famous

WALTZ KISS OF SPRING ROLFE



Copyright MCMV by Walter Jacobs, Inc.

A melody that never loses its hold on players or listeners. Although of easy grade and not beyond the technical capacity of the young player, KISS OF SPRING is one of the world's most popular standard waltzes. Parts for all saxophones.

PRICE FOR BAND, \$1.00
Orchestra (inc. saxophones and tenor banjo chords): small, 50c; full, 75c.

WALTER JACOBS Inc., BOSTON, MASS.

Miniature First Violin and Solo Cornet Parts

of these outstanding Jacobs publications for Band and Orchestra will be sent on request, if you will check, sign and mail the coupon below. Read the descriptive list carefully and note the wide diversity and utility of the various collections and series.

JACOBS' ALBUM OF MASTER CLASSICS FOR ORCHESTRA AND BAND. Complete for either ensemble; playable in combination. 38 separate books, saxophones included; clarinets and trumpets in B \flat . 14 numbers, representing such composers as Gounod, Rubinstein, Beethoven, Handel, Tschalkowsky, Wagner, etc. Prices: Piano acc., \$1.00 net; all other books, each 50c. net.

JACOBS' ENSEMBLE FOR ORCHESTRA, BAND AND SAXOPHONE BAND. 14 original compositions by various American writers. Complete for full orchestra, for band, and for saxophone band. Playable in combination. Clarinets and trumpets in B \flat . 41 separate books, including lead parts for violin, B \flat cornet, oboe, soprano saxophone in C, B \flat soprano saxophone, E \flat alto saxophone, tenor banjo, plectrum banjo. Prices: Piano, \$1.00 net; all other books each 50c. net.

JACOBS' FOLIO FOR SCHOOL ORCHESTRAS AND OTHER YOUNG INSTRUMENTAL ENSEMBLES. (3 volumes.) Clarinets and trumpets in B \flat . Parts for 47 instruments, saxophones included. A very popular collection. Prices, each volume: Piano acc., 75c. net; all other books each 40c. net.

JACOBS' FOLIO OF CLASSICS FOR ORCHESTRA. (3 volumes.) Such selections as *Kommos-Ourow* (Rubinstein), *Polonaise Militaire* (Chopin), *Triumphal March* (Verdi), *Angelus* (Massenet). Effective in both large and small combinations, as all parts are carefully cued. Parts for saxophones, clarinets and trumpets in B \flat . Prices, each volume: Piano acc., 1.00 net; all other books 50c. net.

JACOBS' LOOSE LEAF COLLECTION OF STANDARD MARCHES FOR ORCHESTRA. (3 volumes.) Each volume contains 15 marches, including such standards as *Our Director*, *National Emblem*, and *No. 4*. Lead instruments: First violin or solo-first E \flat alto saxophone. Complete also for saxophone trio. All trumpets and clarinets in B \flat , and all parts thoroughly cued. Prices, each volume: Piano acc., \$1.00 net; all other books 50c. net.

JACOBS' MUSICAL MOSAICS FOR ORCHESTRA. (2 volumes.) Each contains 15 colorful compositions; diversified types, suitable for theatre, hotel, concert and school use. Price each volume, piano accompaniment, \$1.00 net. All other books 50c. net.

JACOBS' CONCERT ALBUM FOR ORCHESTRA AND BAND. 14 selected numbers complete for either band or orchestra, playable in combination. Clarinets and trumpets in B \flat . Lead parts for eight different instruments; includes complete saxophone band arrangements. Numbers include *Rakosky March* (Berlioz-List), *Pasquenade* (Gottschalk), *Amorysis* (Gaby), etc. Prices, each number: Piano acc., \$1.00 net; all other books, 50c. net.

6 OVERTURES FOR ORCHESTRA, including grades one to three. List includes popular *Glorias* and *Northern Lights*, by Weidt. Small orchestra and piano, including saxophones, \$1.00; full and piano, including saxophones, \$1.50.

Check—Sign—Clip and Mail

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

Please send miniature first violin and solo cornet parts of the following publications:

- Jacobs' Album of Master Classics for Orchestra and Band.
- Jacobs' Ensemble for Orchestra, Band and Saxophone Band.
- Jacobs' Folio for School Orchestras and other Young Instrumental Ensembles.
- Jacobs' Folio of Classics for Orchestra.
- Jacobs' Loose Leaf Collection of Standard Marches for Orchestra.
- Jacobs' Musical Mosaics for Orchestra.
- Jacobs' Concert Album for Orchestra and Band.
- 6 Popular Overtures for Orchestra.
- The Walter Jacobs Select Repertoire for Young Bands. (See advt. on this page.)

Name

Band Leader Orch. Leader Supervisor

Street

City

State

The Purple Lady with the Invested Capital

I HAVE been asked who titles the epics which regurgitate through these pages each month. My questioner is unable to decide whether the titles just grow there unassisted by human frailties, or whether the editor and I get together and pick some words out of a hat. Both shots are wide of the mark, although the second is perhaps the more acute guess of the two. What actually happens is that the entire Jacobs' Magazines staff assembles and holds a conference after the article has been written. As soon as sufficient hands have been played so that low man has lost \$2.59 (this sum was decided upon by averaging the winnings through a month's daily play with deuces wild), he then becomes the booby whose duty it is to cut out all the titles in the current *SatEvePost*, split up into phrases. These are then drawn by lot, and the words or phrases held by the three high men are assembled, and become the official title for the month's article.

Playing Comedies

We now come to Dave Vining, of Clarksburg, W. Va., referred to last month. Mr. Vining, after paying tribute to Miss Kerr, Miss Juno and myself, goes on to say: "Wish Mr. Castillo would suggest how to make a slow-speaking organ interesting on comedies when one is not much of a comedian at best (the organist, I mean). That and news reels appear to be what most of us will play for a while until the 'canned' orchestras pall on the public."

I don't believe the situation is very much different on poor organs than on good ones. Granted that fast jazz on a snappy unit fully equipped with percussion, sounds more effective than on a low pressure instrument of ecclesiastical progenitors (don't look it up; it's not worth it), the lack of monotony in each case must be achieved by using or counterfeiting the so-called symphonic arrangements of jazz. One must play jazz, and practically nothing else but, on comedies. That is one of the by-laws. The boys who used to advocate the use of Mendelssohn *Scherzos* and Beethoven *Allegros* for slap-stick comedy have long since been fired and gone back to the churches where they belonged.

Once we admit we are limited to jazz, the next step is obviously to make it as varied as possible. This, to most players, means playing the professional copies as written, one verse and two choruses, with occasional seasoning of bells, xylophone, and drums. Now let's throw aside these vocal copies for the moment, and see how the same number is arranged in the dance orchestrations. We find an elaborate introduction, we find changes of key with the modulations appearing as elaborate interludes, we find interpolations of associated melodies from the classics in fox-trot rhythm, and we find special effects of varied rhythm and treatment, ending in a trick coda.

My advice, then, is to assimilate all these ideas into your system first by playing and analyzing the piano parts of the symphonic dance orchestrations, and second by listening to, and absorbing, the same treatment as you hear it in recordings and broadcastings. One thing that will be apparent is that it requires no trick organ to imitate this style. It



The
**PHOTOPLAY
ORGANIST
and PIANIST**

Conducted by
L. G. del CASTILLO
Installation No. 00

is founded on skill in changing and adapting rhythms, in constructing and improvising interludes, breaks, introductions and codas, on improving left-hand technic, and on developing facility in transposition and modulation.

This is, of course, a large order. It is impossible to cover it in a few paragraphs. As to the ability to transpose, this varies with one's skill in playing by ear and in sight-reading. Two things might be pointed out, however. The first is that it is always possible to play in at least one different key a half-step away by reading the same notes with a different key signature and with different accidentals. A piece in B major, for example, may be played in B \flat major by reading it in flats instead of in sharps. The change will come as a sharp contrast even though it is only a semi-tone away. The second point is that a melody may always be transposed up a major or a minor third by reading it in the bass clef instead of the treble.

On modulation there is also a simple rule, but it involves a slight knowledge of harmony. It is that the trick in a modulation is always not to head for the tonic of the new key, but for the dominant seventh of that key. The dominant seventh is the chord constructed on the fifth scale degree. If you are playing in C major, it is G-B-D-F. The one thing that is fatal in modulating is to try to make your progressions along the smooth orthodox lines of textbook harmony. Either chromatic sequential progressions slithering along from note to note, or enharmonic jumps into unrelated keys (in which, for example, the G \sharp of your first chord becomes the Ab of the next), are more effective.

Breaks and Codas Much-Explained

On breaks and codas there are too many volumes already published to make it necessary to go into the subject in detail here. Shefte's book on breaks furnishes plenty of ideas, and Milton Charles' *Organ Interpretation of Popular Songs* contains a half-dozen typical breaks. Any jazz piano instruction book goes thoroughly into the subject. Introductions and interludes are a trifle more complicated, and it is my belief that more help may be gleaned from dissecting the dance orchestrations than from any other source.

The cultivation of left-hand technic is mostly a matter of training the hand to play, first, banjo rhythms, and second, to keep counter-melodies going without sacrificing accompaniment rhythms. This facility may then be extended to play melodies in the left, which frees the right for special effects. Various elaborations for these same principles will then underly all special treatments, often based on

changing the original phrasing and melodic rhythm into more broken patterns. So much for that.

Mr. John L. Hutchings of the Lyric Theatre, Shenandoah, Pa., last month wrote an impassioned diatribe on the managerial complex which arrived too late for inclusion in the April issue. It's worth thinking over, and for those of you who might like to set it to music, here are the lyrics:

Blame it on the Manager

Last summer I got my first issue of ———, and read with interest the discussion by several prominent theater organists, including yourself, as to the proper use of traps and effects. The February issue has an article by Wade Hamilton on the judicious use of volume, as well as the dramatic value, of music to accompany the film. He goes further and says that some organists must think that their audiences are near deaf, and some of them were deaf when they left the theatre. How often do we read about how this organist or that organist thundered the organ so much, how he sounded a trap for an effect that had no bearing on the story, and made the audience make nasty remarks about him? Of course, the poor fellow gets the brickbats plenty, but what if the manager makes him do these unforgivable things? I have met many good organists (and some bad ones, too), and most of them have some fine yarns about some of the managers for whom they worked. One organist said that a manager insisted on full organ most of the time, so that the audience would know that there was an organ there. Another manager made his organist use the crash when a fall was shown, regardless of whether it was in a comedy or a drama. Some of the effects he wanted were ridiculous, and caused a lot of unfavorable remarks from the audience, but they had to be there, just the same. Another manager would not have dramatic music in any sort of feature. "People don't want that dead stuff, give them something with some life in it."

One of the things that will focus the attention of the audience on the picture is a heavy misterioso, properly fitted. Just play a bright number during a sombre or mysterious scene, and watch the unrestful mood of the audience. Yet some managers want just that. How in the name of cats is an organist going to make use of his or her ability or dramatic sense if he or she cannot use his or her own judgment? A lot of them read the articles written on proper theater organ picture playing, but it is in many cases a waste of ink. A lot of brickbats are thrown in these articles, but many of them should be at the manager, and not at the organist. One studies under a teacher on the subject, and learns what to do and what not to do. Then he is forced to do something contrary to his teaching in order to satisfy a traditional whim of his manager. Some managers must think that the organist is a moron with no mind of his own. There ought to be a law against that.

There will be plenty of readers of this column (assuming, of course, that this column has plenty of readers) who will read Mr. Hutchings' remarks with a good deal of enthusiastic sympathy. I did, myself. Personally I have always been lucky about managers. Out of the dozen and a half, say, who have stepped on my neck at one time or another, few have ever done so unreasonably or in such a way as to injure my feelings or my collar. But I have often enough had students bring in anecdotes that curdled the blood, musically speaking. I suppose it is natural enough. Most managers know very little about music, and quite a few know very little about anything. Yet a manager must not only pretend to know everything about everything, but must demonstrate this omniscience in every department under him. The results are amusing, but often painful.

Probably the hallucination most common to managers and irritating to organists is that an organ never needs servicing. I would rather say no more about this. Some wounds are too

Continued on page 18

SECOND SUMMER SCHOOL

for CONDUCTORS
BAND * ORCHESTRA * CHORUS

June 10 to July 19, 1929 (Six Weeks)

Eastern State Teachers' College

MADISON, SOUTH DAKOTA

INTENSIVE COURSES in Baton Technique; Band, Choral, and Orchestral Literature; Elementary and Advanced Harmony; and Elementary and Advanced Instrumentation.

INDIVIDUAL LESSONS in Voice, and all Band and Orchestra Instruments.

All Courses and Lessons will be given under the supervision and direction of musicians of recognized standing and ability

WRITE FOR INFORMATION

A Four-Weeks' Summer Course in

BAND CONDUCTING

June 24-July 20, 1929

will be given by the distinguished Conductor and Composer

VICTOR JEAN GRABEL

Eighty hours of intensive training in band conducting methods and band repertoire, with supplementary training in harmony and in the revising and editing of band arrangements. For conductors of school, college, concert, community and military bands; and for students of conducting. Supervised conducting and participation in rehearsals an important feature of course.

Write for Summer Session Catalog, mentioning this magazine and your interest in the Band Conducting Course.

SHERWOOD MUSIC SCHOOL

FINE ARTS BUILDING
410 South Michigan Ave., Chicago, Ill.

A SUMMER SCHOOL CAMP FOR BOYS
Special Departments for Music, Athletics, Military, and Aquatic Sports

Wainwright Band and Orchestra Camp

OLIVER LAKE, LA GRANGE, INDIANA. ESTABLISHED 1926
Offers more opportunities and costs less. Enrollment last summer was 258

Write for catalog. Address all communications to

WAINWRIGHT CONSERVATORY, BOX 75, FOSTORIA, OHIO

CONWAY MILITARY BAND SCHOOL

Normal faculty headed by Captain Patrick Conway, one of the world's greatest bandmasters. Other specialist teachers.

Complete courses preparing students for professional positions as Conductors of Band and Orchestras, Soloists or Coaches of School, Community or Professional Bands. Degrees and Diplomas granted.

Equipment includes dormitories, auditorium, studios and gymnasium.

Leaders needed due to growth of the School and Community Band and Orchestra. All graduates of this school are placed in excellent teaching and playing positions.

Conway Military Band School
Associated with famous
ITHACA CONSERVATORY Ithaca, N. Y.
630 DeWitt Park

National High School
BAND CONTEST
Denver, Colorado, May 23-26, 1929


SCHOOL POSITIONS For Band and Orchestra INSTRUCTORS

We have many calls for qualified music instructors for schools and colleges at splendid salaries.

Send for our Music Blank

Clark-Brewer Teachers Agency
C. E. LUTTON, Manager Music Department
Room 400, Lyon & Healy Bldg., Chicago, Ill.

Clarke's Trombone Method
Teaches how to play the slide trombone correctly. Furnishes a definite plan for systematic practice. Sent postpaid for \$2.50.
Published by
ERNEST CLARKE
167 East 89th St. New York City



A Cornet Playing Pilgrim's Progress

Number Fourteen
HERBERT L. CLARKE

At the time when I left Toronto (Canada) for Indianapolis with our family, my oldest brother, Will, remained, as he was holding a fine business position. One day, not long after my engagement in the theatre orchestra, a letter came from Will in which he stated there was a vacancy in his department which perhaps "Bert" (myself) might like to fill, going into the business and learning it from top to bottom as he himself had done. His proposition was discussed by my parents, then I was approached to find out what were my feelings in the matter. With all my hard struggles to improve myself on the cornet and become a good player running through my mind, and with all my dreaming ambitions and aspirations looming before me, it perhaps may be imagined just how the suggestion did not appeal to me. From the very start Dad had opposed my desire to become a musician, explaining many times over that a business career was far better than a berth in the music profession. He now backed that up with the proposal from my brother, saying that it was the finest opportunity in the world for me to work up into something fixed and definite; something that in the long run would pay me better than working with musicians, who very seldom rose above their own environment or ever made much money outside of their regular jobs.

I Succumb to My Father's Logic

I was then a boy not quite eighteen years of age and his arguments, which really were quite reasonable and logical, began to impress me favorably, particularly when he cited instances of the many successful business men who had started from the bottom and risen to high positions as wealthy and influential citizens. What I did not particularly relish, however, was the idea of living away from home, especially at so great a distance as Toronto. Then came the memories of my school days in that city, and the old pleasant associations with many boy friends began to present renewed attractions. This, with the thought that I could return to them as a cornetist of greater experience and much improved playing ability, began to have a favorable effect on my mind. It was because of such thoughts, coupled with my good father's sensible suggestions, that at length I was persuaded to accept the proposition, although it nearly broke my heart to abandon the music ambitions so long cherished and laboriously built up. Possibly this was tempered a bit by a secret idea of again joining the Queen's Own Band, this time as a better cornet player.

In every boy's life there comes a crisis which upsets and changes all his plans. The change had come to me, and, as I thought it meant the real beginning of my life among men, I began training my notions along different lines, fired with a determination to do my best. Perhaps the hardest thing of all was that I must resign my position in the theatre, for I not only loved to play in the orchestra but liked to watch the different shows that came each week. I fought these things all out with myself, however, and prepared to enter into the change in a manner that should show my determination to make good in the enterprise, as well as prove the great respect for my father's judgment.

The stiffest blow, that was almost a knock-out, was the matter of salary. I was to start on ten dollars a month in the commercial as against fifteen dollars a week in the musical. Perhaps as a crumb of comfort, I was told that, in many cases, boys of my age worked all of the first year for nothing just to learn a business. That might have been so, yet I wondered how I should manage to live away from home on such a beggarly pittance!

I left Indianapolis for Toronto in April of 1885 to commence what I considered was to be a new life and a new career, filled with keen ambition and high hopes for the future.

I Take Stock

The trip from Indianapolis to Toronto was a long and lonesome ride, but it gave me ample opportunity for thought, to "size myself up" and begin to think as a man, and plan for something very different from what as a boy I always had looked forward to as my future. First came the question of living. How was I to live on ten dollars a month, when through the goodness of my parents I had been used to having every home comfort and indulgence? Of course I had saved a few dollars from my earnings during the past winter, and depended somewhat upon chances of playing nights, this not only to keep up my practice of the cornet, but to earn money.

My intentions were to re-enlist in the Queen's Own Band, which usually had steady engagements, especially during the summer months at Hanlan's Point on the Island. For the latter only a small band of twenty-five to thirty men was used, but I felt confident that my wider experience and increased ability would place me among the selected few, as there were only three cornets used in the band. These jobs paid one dollar an engagement, a small amount, but it would help out considerably when added to my "ten" a month. I could begin to see now how it might be possible after all to exist on a meager salary without having my parents contribute to my maintenance, something which pride forbade me to accept, much less ask for. Then again, I argued that while it would not interfere with the business I was again to learn, playing the cornet would be a relief and recreation, that it would be a source of pleasure and contentment for me to utilize my evenings in this way. Thus my thoughts kept me from being homesick and downhearted because of leaving my parents for good, or so I then supposed.

My brother Will met me on the arrival of the train in Toronto, and taking me at once to the store where I was to begin my new business life introduced me to Mr. John Kay, the "Governor," who started me in to work even before I had found a place to board. Will had a boathouse at the bay, however, and said that I could live there upstairs and so save room rent. This was a blessing as far as economics were concerned, but otherwise when comfort was considered. There was neither cooking stove nor heating apparatus; the room was not even plastered or sheathed, the ice had not yet broken up in the bay, and the cracks in the

boards made it just about as chilly in- as out-of-doors. I stayed there just the same, however, and cooked meals on an oil stove like a genuine camper-out, while waiting for the summer time.

The work in the store was quite interesting for the first week; as it was such an absolute change from the bit of professional life I had experienced; in fancy I could see myself before long at the head of this large business establishment, earning all kinds of money and carrying out my father's advice when he induced me to accept this position by outlining the possibility a successful business man had to attain prosperity. The next week my enthusiasm cooled down a little, as the old desire to play cornet returned and I realized there was no chance for practice except at night, when I would be all tired out and not feeling very ambitious. I also realized that if my practice was neglected my playing would suffer, and I wanted to show the men in the band how I had improved in my playing since leaving Toronto the previous year.

On the following Sunday I called upon Mr. Bayley, the bandmaster, and explaining my presence in the city expressed my desire to again join the band. His reply being favorable I mustered enough courage to tell him how I had improved during the last year, and that I now wished to play first instead of second cornet. He was quite amazed at my presumption, and told me to bring my cornet and prove my ability. I was quite scared, but my pride and ambition pushed me on. After the "try-out" he seemed satisfied that I might make good, and directed me to appear at the regular band rehearsal on the following night and to sit beside the solo cornetist. This elated me greatly, and I felt so happy that all the next day my mind was on the rehearsal in the coming evening. In consequence of this my business work suffered so sadly that I was called down several times for carelessness and stupidity. But what boy wouldn't be excited when every fibre in his body was vibrating with the very thought of playing once more in a big band!

An Unexpected Honor

I went to band practice early that evening to meet the men I had known before, also to become acquainted with the new members. When eight o'clock arrived Mr. Bayley ordered me to occupy the second chair beside the solo cornetist, although already occupying the chair was a player who was told to sit back. This caused some little surprise, and all eyes were turned first on me and then on the bandmaster, the men wondering why this change was ordered, for they all knew that when I left the band a year before I simply was one of the second cornet players.

The rehearsal started and I forgot everything but the music, and knew I was playing it well. This attracted Mr. Bayley's attention, and later on he had me play one of the solos occurring in a big selection. After I had finished he paid me quite a compliment before the sixty players by stating the possibilities obtainable even in a short time by diligent practice in a proper way. I made a hit with the men, too, and at intermission they all crowded round me, asking what I had been doing to make such an improvement in so short a time; that is, all except the player whom I had displaced by



An Open Letter to all who Play the Clarinet

It has just been brought to our notice through the advertisements in various publications that a certain manufacturer claims the exclusive rights to manufacture Metal Clarinets.

The Clarinet itself as an instrument, by all International Laws is an unpatentable article. We are therefore advising you not to be persuaded into buying an instrument that you do not want.

Any action at law or any prosecution against the persons buying Pedler Clarinets will be rightly fought by this Company, and we are assuming all liability in this matter.

Harry Pedler & Co.

ELKHART

INDIANA



The Compensating Mute

THE EASIEST PLAYING MUTE MADE

It does not change the pitch of the instrument, no matter what make. It has no equal. Try it and be convinced. Will gladly invite comparison.

Made from handsome and durable material. Trumpet and Cornet, \$2.25; Trombone, \$4.00. Postpaid on receipt of price.

Three days trial—Satisfaction or money refunded

WM. C. KIDDER 27 Shenandoah Rd.
BUFFALO, N. Y.



Its superior qualities are now recognized by some of the greatest soloists and performers in the profession.

DO YOU KNOW THAT THE NUSS MFG. CO. OF HARRISBURG, PA., does the best repairing of Clarinets, Flutes, Brass Instruments, Drums, etc. They also have the best plating plant in the country.

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
315 North Dear St., CHICAGO, ILL.

occupying his chair. I could see that he was hurt and felt sore, so after the rehearsal was over I went to Mr. Bayley and talked with him about it. I told the bandmaster I was perfectly willing to sit in the third chair, in fact preferred to do so rather than discourage the fellow and hurt his feelings; further, that the way in which all had warmly demonstrated their notice of the improvement in my playing, was sufficient glory for me, and that I did not care to advance at another's expense. Well, my playing that evening created some talk which went all over town, even reaching the ears of my employer's son (an officer in the regiment) who spoke to me about it the next day.

I now began working hard in the store, feeling happy in the thought that after all it was possible to "serve two masters," music and business. The more I played with the band, the more my local reputation as a cornet player began to spread. I received an offer of a job for the Queen's Birthday on May twenty-four (a holiday in Canada) to play solo cornet with a country band that was to compete in a contest on that day. I was to receive \$5.00 and expenses. Think! A half-month's salary all in one day! I of course accepted the engagement, and left town after business hours that night. I rehearsed with the band until late at night, then arose early in the morning and drove to where the contest was to take place.

It was an exciting day for me, as there were many bands competing and the contest lasted all day. In the evening a concert was given by the three leading bands, with a prize offered for the best cornet soloist. Our band won second prize, although fully believing it would receive first and counting on me to pull them through. However, they were a dandy lot of good-natured fellows from a small village (some farmers and some business men), with all out for a good time, so they never questioned the decision of the judges. I remember, too, that they posted my name for the cornet solo prize without notifying me. At the concert each winning band played a number, and then was presented with the prize it had won by the judge. He spoke encouragingly to each organization, stating that the three bands were so good it was difficult to decide which was the best, and each should have received the first prize.

Then came the cornet contest. For the first time I was told that my name had been posted, and it quite frightened me! My heart seemed to stop beating for a second, although the night before I had rehearsed a solo with the band in case of an emergency. Strange to say, there was no other entrant to compete for the beautiful cup which had been placed on exhibition, and naturally there could be no contest without another entry. Quick as thought a brother of the leader of the band in which I was playing entered his name as a contestant, so that some one might win the cup. He said afterwards he wanted the honor to go to his brother's band and knew that I would win it.

Harry King was the player's name, and he was only a boy in knickerbockers. He played valve trombone in the band very well at that time, and since then has developed into one of the best baritones I ever heard. I was chosen to play first, during which time King went off in order to get his lip in proper shape for the change from a trombone to cornet. It was a nery thing to do, but the boy wanted me to win that cup and that was the only way to do it.

I had often played in church and Sunday school, also at small entertainments, but this was the first time I had ever played an ambitious solo before a large audience. It was a big thing for me, not so much the thought of winning a prize as standing up before so many people; I began to get thirsty and dry in the mouth, my heart seemed to beat twice as fast, and when standing to play, my legs trembled so that I nearly fell down. I simply was terribly nervous, that's all! I probably suffered more than my looks portrayed, yet notwithstanding all this torture I really wanted to play that solo! What an awful handicap is nervousness! I wonder if any of the readers of this article have ever failed to experience this horribly sickening sensation?

However, I bowed and smiled, but what a smile! It stayed, and I'm sure made me look silly. The muscles of my face seemed to have grown set and rigid and I could not get them back. Upon striking the first note I had to push it with all the power possible; my lips became swollen, my mouth dry and tongue thick. The solo was Levy's *Whirlwind Polka*, much too difficult for me anyway, but I worried through it while wishing every minute that someone would shoot me and end my misery. I would have fallen over had it not been for the thought that if I gave up and failed, the humiliation would be so great that I might go out and kill myself. I thought everyone in that great audience was a critic who would mark down each mistake I made to taunt me with it afterwards, whereas in reality I now believe that not half a dozen had ever heard the solo before.

It is astonishing how many thoughts go through the mind of a person while playing a solo before an audience. One thinks of everything but the most important, and that is the music that is being played and how to play it. I am confident that there are many who have felt exactly as I did when playing their first solo, and it is generous not to find too much fault when the player is doing his best under such trying conditions. He needs all the encouragement possible to make a success of it, and hearty applause at the end of each solo strain will put new life into the player, often causing him to play better than he ever thought possible. I was told afterwards that the solo was played wonderfully well. When it was finished Harry King stepped on the stage like a little major, and played the *Last Rose of Summer*. He played in a bold, dashing manner, although having had only about five minutes to form his lips to the cornet, and that took grit! I never have forgotten this incident, for we won the cup for the Streetsville Band!

(TO BE CONTINUED)

Grace Orthman, Adler's Wauwata Theatre, Wauwata, Wis. — The ORCHESTRA MONTHLY is splendid, and I look forward to it eagerly each month. The orchestrations are fine, and I use each one many times in my work.

Ed. Weber, Calgary, Can. — The more you keep the flippant jazziest out of your magazine, the better I like it. I like the departments devoted to strictly orchestral instruments, and not the freaks.

Peter E. Schustin, Canton, Ohio. — I have nothing but the highest praise to offer JACOBS' ORCHESTRA MONTHLY. I especially like the text and the new "Symphonia Series" of music recently started by you.

Dr. C. P. Hendricks, Fulton, Ill. — The J. O. M. is getting better every month. The departments are fine and the music is good, playable stuff, well arranged.

B. F. Tabor, Davenport, Ia. — I have always received my money's worth from every issue.



"Now there is a
CLARINET"

YOU take it out of its velvet lined case. What a beautiful instrument. How perfectly it is balanced. What grace and symmetry of modeling and design. Action! Boy, what action. Keys lie in perfect position under the fingers. Bring the right spring tension. Response! Bring on your rapid passages. These keys were made to execute.

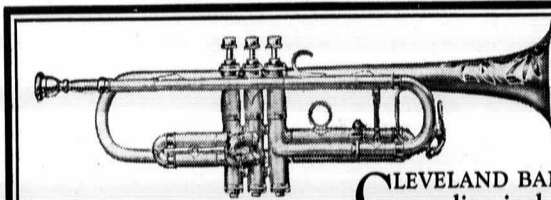
Now you touch the reed to the lips and run the scale. Tone! Tone! Sweet, Beautiful and Clear in all registers. Perfect scale accuracy. Fine intonation. Ample volume. Easy to blow. Now! There IS a Clarinet.

This Student model Silver Clarinet has all the fine musical qualities of the most expensive Professional instrument; plus the advantage of medium price. Boehm or Albert system. Try it at your regular music store or send us your beautiful descriptive folder free. Don't buy any clarinet until you have tried the Pedler.

For the School Band beginner we recommend the Pedler Premiere. Fully guaranteed and warranted the finest, most perfectly tuned, moderate priced metal clarinet to be found. Ideal for all grades of educational work. See your dealer for sample and the prices. You can't go wrong with Pedler.

Harry
WOODWIND

Pedler & Co.
INSTRUMENTS
ELKHART IND.



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, Basses, Sousaphones and Saxophones. Moderately priced. Agents wanted. Send for Free Catalog.

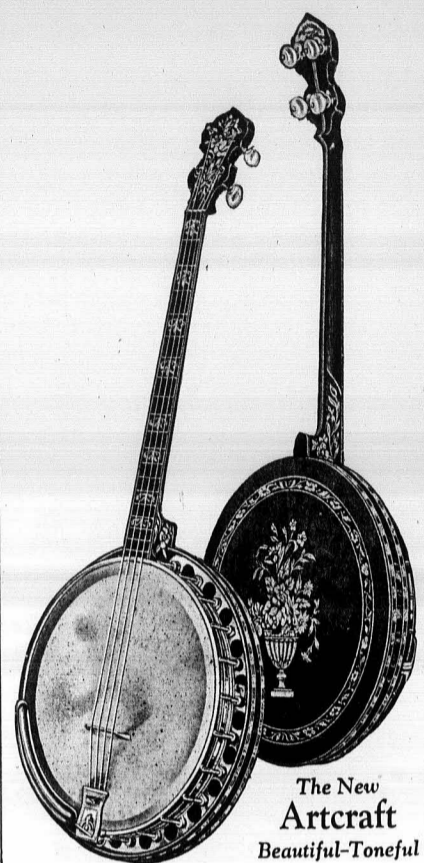
CLEVELAND MUSICAL INSTRUMENT COMPANY
1454 East 53rd Street "Clevelands Preferred" Cleveland, Ohio

In the Indian Country

A New Suite by Cady C. Kenney

PIANO SOLO, \$1.00

WALTER JACOBS, INC. :: BOSTON, MASS.



The New
Artcraft
Beautiful-Toneful

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.....

Selmer American Band Instruments

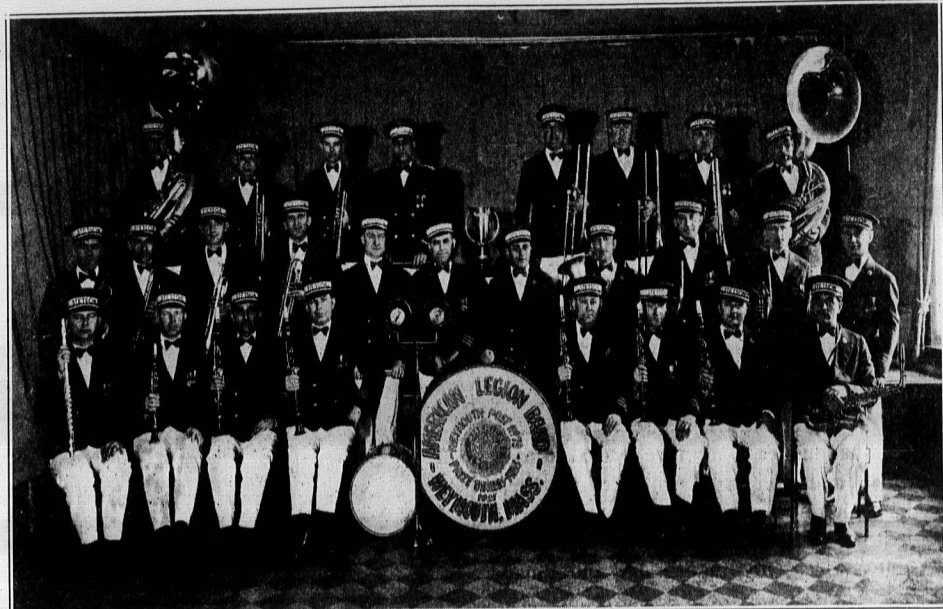
Professional Quality at Moderate Prices
Send for catalog showing complete line. Everything from piccolo or bass drum. Just the right instruments for school and institutional bands.

"A Good Name on a Good Instrument"

Selmer

63 Selmer Bldg., Elkhart, Ind.

The Ether Cone



The Weymouth (Mass.) Post American Legion Band, George William Ventre, Leader, which on the Stetson Parade program has made an enviable position for itself as a broadcasting band.

WHERE will this business of radio broadcasting, as at present constituted, end? We often ask ourselves this question when, tired of reviewing our own trials and tribulations, we attempt consolation by contemplation of the actual or potential troubles of other people. The continuance of radio broadcasting in this country on the present scale would appear to be controlled by two factors — each of equal importance. First, the ability of the broadcasting stations to hold the interest of the vast multitude who are nightly inveigled into giving up their evenings to such entertainment as radio has to offer, and second, the ability of the broadcasting stations to keep their advertisers convinced that the listener interest is as keen as it should be to compensate these same canny gentlemen for the scarcely inconsiderable amounts now being gleefully flung into the capacious maw of the station treasuries.

It appears to us that in time both these problems will call for considerable ingenuity on the part of the gentlemen at Broadcasting's helm. Already there are ominous signs, at least to us, indicated by a forcing of the novelty note on programs, that the listener's slowing pulse calls for increasingly larger doses of stimulant. Things, indeed, have reached a point in some cases where novelty has merged into plain idiocy. And yet — it is to be admitted, as much as we dislike to do so, that one cannot expect to hold the average person, night in and night out, by music alone. That would be too much of a good thing — even for us. Of course, television hovers in the offing, but unless someone is keeping the truth up their sleeve, television will not be ready to enter the lists for some time to come.

This leads us to the question, "What about the meanwhile?" We have been told that there was a time when a slight slacking off of radio interest was in evidence, although no headlines appeared concerning the matter. We were not told what brought things back to the norm, nor will we hazard a guess, but the slight disturbance righted itself and apparently, radio now is stronger than ever before. "How long will this condition last?" We are asking questions today, not answering them. We will venture, however, the statement that it will not be forever, to say nothing of the proverbial additional day.

As for the gentlemen who are paying the bills from their advertising appropriation, the thing is more and more going to be the concrete expression of a strongly entrenched belief in the benefits of radio advertising rather than anything springing from directly traceable results. Applause cards are now, and have been for some time, a thing of the past. Matters have to be taken on trust.

Now if there should be a noticeable falling off of advertiser support, which of course has not yet evidenced itself, what then? Wired entertainment with a service charge? We should hate to be an independent radio manufacturer under those circumstances. And this brings us to the interesting fact that only a negligible number of stations now on the air are controlled by the manufacturers of receiving sets. A scarcely healthy circumstance for the gentlemen we should say. It is quite possible that they may find themselves some day holding a very empty, if ornate appearing, bag.

We do not prognosticate as a certainty any such even-

tuality as outlined above — we present it as a possibility. The American public tire easily, and they are being fed radio entertainment in doses for which the word "huge" is entirely inadequate.

It is not inconceivable that their interest sicken and, in sympathy, that radio broadcasting languish. What then?

And now undertakers (we reject the more ornate "Funeral Director" or quasi-scientific "Mortician") are to leap onto the good-will band wagon. The Funeral Service Bureau of America, a countrywide association of "entrepreneurs," is to broadcast concerts of "suitable" (tschkl) music with, no doubt, highly unctuous comment by the station announcer. Of course, there is no reason to shut one's eyes to the fact that undertakers are business men, as are pork butchers and plumbers, and by reason of this fact, radio offers just as excellent an advertising medium for them as for any other of the commercial gentry. To the cynical it will be amusing, and to the sensitive, saddening, however, to witness the attempts which will, no doubt, be made in the matter of covering up this delicate truth.

THE Stetson Parade, going over the N. B. C. chain every Sunday night at six o'clock, Eastern Standard Time, features the Weymouth Post American Legion Band, George William Ventre, Conductor. This broadcast has been on the air for a matter of a year and a half, and has several features connected with it of more than usual interest. To begin with, it is the only chain broadcast originating in a Boston studio. It is true that the program is telephoned to New York and then re-telephoned back to WEEI before it is allowed to spread its wings locally, nevertheless, the original agitation of the ether takes place in the Edison Illuminating Company's station. Another point of interest is that it is the only American Legion Band broadcasting over the N. B. C. network.

Those of our readers who have listened-in on the program are aware that in the majority of cases the *misc-en-scène* of the broadcast generally represents some American historical event in which bands have played a prominent part. If one stops to think it over, it is quite evident that here is presented a necessity for much research work, both on the part of the person who writes the spoken part of the entertainment, as well as he who is responsible for the music: in the first instance, Willard De Lue, of the *Boston Globe*, and in the second, George William Ventre, himself. Mr. De Lue furnishes the historical data concerning the music used in the period of which he is writing; it is Mr. Ventre's painful and arduous duty to produce the same. Up to date he has not been stuck; he fervently hopes never to be, although he has had some close shaves.

Many of these things which he has been called upon to play are very difficult to locate. In some instances, they have been found only in old newspaper files at the Boston Public Library, photostat copies being made, and the parts for band arranged from these. Of course, it is impossible to know just how long, under these circumstances, it will take to whip up a program. From this it follows that the Stet-

son Parade broadcasts are made up many weeks in advance to allow a safe margin for nerve-wracking crises.

The band is a prize organization amongst Legion outfits, having won in competitions not only here, but in France at the time the Legion Convention was held in Paris. As a broadcasting band it is extremely popular.

CHICAGOANA

By HENRY FRANCIS PARKS
Chicago Representative 64 East Van Buren Street

THE People's Symphony Orchestra, under the direction of P. Marinus Paulsen, has been giving a highly successful series of symphony concerts. The press has not only been kind and genial but highly flattering in its comments to the organization and its director. The orchestra is solidly entrenched in the heart of Chicago, requiring but time and meticulous attention to bring it to the extremely high standard of its contemporary. Mr. Harry Zeltzer, a well-known local financier, is business manager; consequently its future is quite assured.

The United Artists Theatre in Chicago, as well as those in Detroit, New York, Los Angeles, Seattle and other cities has been taken over by Publix. The policy will remain the same for the present, i. e., no orchestra, but two organists, employed to chord between offerings.

Marks Brothers, who control the Marbro and Granada, as well as several other smaller houses in Chicago, will build two theatres during the coming year under an agreement with Fox. Roxy of New York, is aligned with these interests, and will break ground shortly for the largest theatre west of New York—a formidable competitor of the Chicago. There is to be a merry little war in the Windy City which will undoubtedly react to the musicians' good. Adolphe Dumont has just returned and will open a studio and engage in other activities which, for the present, are to be kept secret. His European trip was highly pleasurable, and he revived many old friendships and visited many musical capitals during his peregrinations.

Edward Eigenschnek gave one of the most remarkable organ concerts of his career at the last meeting of the Chicago Society of Theatre Organists. Eigenschnek has always had tremendous technic but his emotionalism was never brought out quite as realistically and adequately as on this particular occasion. His year of study in Paris with the great French organ masters and his artistic environment and contacts, have combined to make a finished artist out of one who was well on the way before he left. Possessed of extraordinary talents Eddie is one of the most unassuming and most likable personalities in the musical colony of Chicago. A true artist, he gave his best and played in a manner which showed a thorough intellectual grasp of the compositions on his program, and his auditors were thoroughly thrilled with the depth of feeling he expressed in their rendition.

The Oriental Theatre, it is rumored, will go into a picture policy in place of the present stage band type of entertainment. It seems that no one but Paul Ash has ever been able to make this particular policy stick, and the house has long been losing money. It is to be hoped that screen presentations will not necessarily imply "robotized" entertainment.

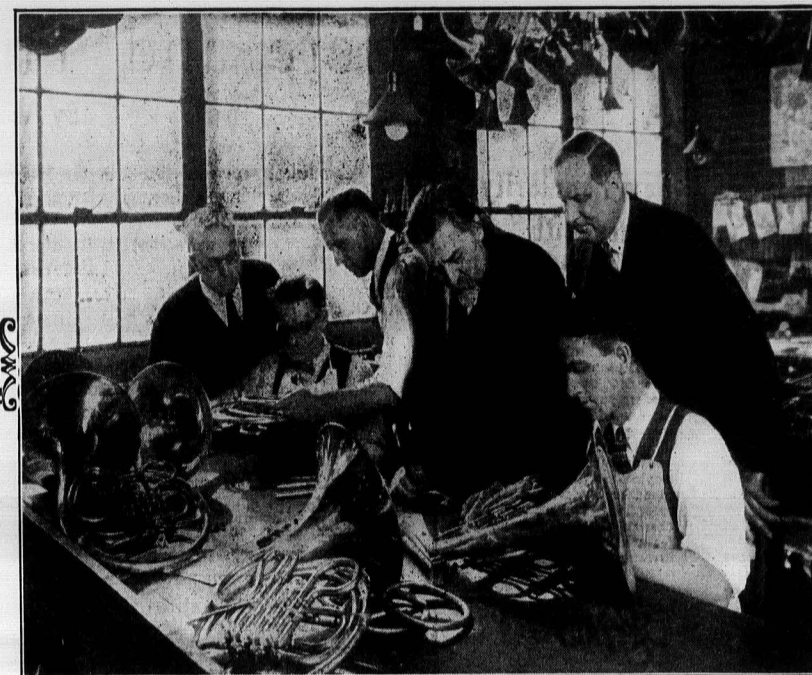
H. Leopold Spitalny's productions at the Chicago Theatre have been particularly pleasing of late and show much care and thought in their fabrication. He is getting more and more away from the banal, and approaching the distinctive, in large orchestral entertainment. The Chicago Theatre is, today, about the only place in town which caters to the cultural groups, and still manages to elicit flattering comment from our music critics. The shows are very well balanced, and nothing but the very best is permitted in the routine. Mr. Spitalny's ideas are appreciated by all, who like something novel and distinctive, yet of a very high quality, and he has the flair for showmanship which makes him put the thing over in great shape. Marcelli is his very capable assistant.

Music should not be looked upon as a form of pleasure, but as an emotional shampoo. — Percy C. Buck.

"A tenor is not a man; he is an illness." — Von Bülow.

There is at least one good thing to the credit of this war. It has banished the German bands from London, and many of them will never come back. — Anthony Trollope during the Franco-German War of 1870.

Fiddlers, Your Majesty, may be divided into three classes: to the first belong those who can play at all; to the second those who play badly, and to the third those who play well. You, Sire, already have reached the second class. — Johann Peter Salamon, Musician and Violinist of London. Said to his august pupil, King George III of England.



XAVIER REITER AT THE KING FACTORY
Reading from right to left, those standing are H. N. White, president, Xavier Reiter, Roy Mengle, superintendent, and Alphonse Pelletier. They are shown inspecting the final assembly of King French Horns.

An Unprecedented Endorsement!

XAVIER REITER can need no introduction to American Musicians. Admitted dean and peer of the world's horn players, he has been charming audiences with the sonority and beauty of his playing for nearly sixty years.

Today, in the ripeness of a fruitful career, this master musician finds a constant demand for his services. The German Opera Company, Vitaphone, all the better broadcasting symphony orchestras—these are but a few of the organizations with which Mr. Reiter plays.

In his sixty years of playing, Xavier Reiter has used every make of French Horn. But he never gave a formal endorsement to any of them. About a year ago, he turned to the King French Horn, and has been using it exclusively since that time. Upon his visit to Cleveland in February, 1929, with the German Opera Company, Mr. Reiter came to our factory and voluntarily gave us the letter which appears under the photograph.

This is an unprecedented endorsement—one that definitely establishes the complete supremacy of the King French Horn. And in corroboration is the signed evidence of twenty-eight nationally known symphonic orchestra horn players.

The King is, indeed, the "King of French Horns"

We have prepared a folder telling all about the King French Horns and what America's foremost players think of them. A copy is yours for the asking—and the coupon is for your convenience in so doing.

THE H. N. WHITE CO.

Makers of
KING
BAND INSTRUMENTS

5205-12 Superior Ave., Cleveland, Ohio

THE H. N. WHITE CO.
5205-12 Superior Ave., Cleveland, Ohio

Send me full facts about the King French Horns
 Send me your new 64 page Catalog for 1929

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

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

ARRANGING ORCHESTRA
PIANO SONG WRITER'S SERVICE
Information Gladly Mailed
STAN TUCKER 330-A Wadsworth Ave. New York City

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



New Popularity Comes with Modern Mandolin

There has never been any question about the exquisite beauty of mandolin music—and now that Gibson has found the way to endow the mandolin with modern power and volume it is little wonder that it is increasing rapidly in popularity for almost every musical purpose. Mandolinists are finding their services more and more in demand for vaudeville, radio and recording. The mandolin orchestra is also increasingly featured. It will pay you to investigate.

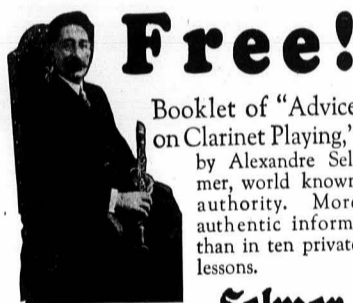
Gibson

FREE!
Send Coupon Today for Copy of New Gibson Book!

Not only builds the world's finest mandolins, but also the highest quality Banjos, Guitars and the complete fretted instrument family. You owe it to yourself to find out about the exclusive superiorities found only in Gibsons.

GIBSON, Inc.
Kalamazoo Michigan

GIBSON, Inc., 500 Parsons St., Kalamazoo, Mich.
You may send me the free Gibson book on
.....MandolinBanjoGuitarUkulele
Name
Street
City State
I am aTeacherPlayerStudent



Free!

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

Selmer

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

IT'S NO FUN—
TO HAVE YOUR MUSIC FALL ON THE FLOOR WHEN YOU ARE PLAYING!
THAL'S MUSIC STAND ATTACHMENT
Enlarges shelf of your folding music stand, makes it stronger, holds plenty of loose-leaf music or books. No books or screws. 35c, 3 for \$1.
THAL PUB. CO., 2517 Mission St., San Francisco, Calif.

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.
1601 Second Avenue,
ART GAETKE, WISCONSIN RAPIDS, WIS.

"By the Mirror of the Moon"
Why not feature this entrancing New Western Waltz Number?
Order a supply from your jobber
GEORGE R. BOYCE, Whiterock, Nevada

Here and There in New York

By ALANSON WELLER

THE musical season of 1928-9 in the Metropolis is rapidly drawing to a close. The last novelty of the season at the Metropolitan Opera was Pizzetti's *Fra Gherardo*. As we write this, "last performances of the season" for *The King's Henchman*, *Der Freischütz*, and other works are on the boards. This has been a somewhat notable year for opera, New York having seen first performances of Strauss's *Egyptian Helen*, Respighi's *Sunken Bell*, Krenek's *Johnny Spielt Auf*, and excellent revivals of *Ernani*, and *Freischütz*. Among the season's best individual performances must be mentioned the Metropolitan's really fine showing of Debussy's *Pelleas et Melisande*, and Rosa Ponselle's triumph in *Norma*.

One of the most interesting concerts of the month was that given for the benefit of the Russian Greek Church in New York. Alexandre Gretchaninoff, noted Russian composer, whose songs are well known to music lovers, was the guest in a program consisting entirely of his own works. These included a truly glorious Mass in C Major for chorus and orchestra with organ, beautifully sung by the Russian Synphonic Choir, as were a number of the shorter works. Nina Koschets sang a group of the Russian's songs, and, with Joseph Yasser at the console, the ancient Carnegie contraption was made to sound, as it certainly is not, a really fine organ. The Greek Orthodox Church, which forbids the use of instruments in its services, has been responsible for the development of perhaps the most beautiful a cappella singing in the world. Organs are unknown in the churches of Russia but one will go far to find finer unaccompanied singing than is found there, of which the Russian choir has given us a taste in recent years.

Easter music in New York included a splendid presentation with chorus and organ at the Roxy. Lew White, who is back at the console in this house, broadcast a program of Easter music from his studio. The New York and Brooklyn Paramounts also offered good Easter fare. Easter was a busy day for Edwin Grasse, noted blind organist and violinist. In this joint rôle he appeared in the morning at the Ethical Culture Society and in the afternoon over the air from Calvary Baptist Church where he played the *Meistersinger Overture* on the large five-manual United States organ installed in this edifice. On his closing programs, at the Brooklyn Institute, Mr. Grasse played his arrangement of the *Marche Slave*, and the Mendelssohn *Ruy Blas Overture*.

A visitor of Good Will was the band of the Royal Belgian Air Force which gave two concerts in New York as well as making appearances in Washington and neighboring cities. Its New York appearance was timely, occurring just when the American Bandmasters' Association was coming into existence. This organization is being founded by Edwin Franko Goldman, who is its first president, John Philip Sousa is honorary president for life, Victor J. Grabel is vice-president, and Capt. William J. Stannard, of the U. S. Army Band, is secretary and treasurer. Other members are Capt. Taylor Branson, Lieut. Benter, Herbert L. Clarke, and Patrick Conway. The first official meeting of the Association will be held in June, shortly before the summer season starts for many of these band leaders. Its objects are to foster an interest in band music, and to work toward the adoption of a universal band instrumentation for concert bands as is the case with symphony orchestras. It is hoped that this will encourage contemporary composers to write for the band as they now do for the orchestra. The Association also hopes to improve the status of army bandmasters.

Sousa was guest of honor at one of the Belgian organization's New York concerts. The band, under the direction of Capt. Arthur Prevost, offered an unusual program of band transcriptions from works written in other forms including a Bach *Prelude and Fugue*, a Franck *Offertoire* and several other arrangements all excellently made and played.

Some lovely foreign films reached us this month. A *Daughter of Two Fathers*, filmed in Japan with a native cast, was shown at the Fifth Avenue Playhouse. The scenery and acting were remarkably beautiful and the accompaniment of the best. It was supplied mostly by a very good "non-sink," but during a portion of the film the management followed the custom in vogue in Japan of having a reader, concealed in the wings, recite a part of the dialogue and tell part of the story accompanied on a native stringed instrument. The reader in this case was a talented Japanese actor and this novel treatment added immeasurably to the film's beauty. The Paramount offered a foreign film with American sound accompaniment entitled *Looping the Loop*. An effective "theme song" *Poor Punchinello* was used. In atmosphere and settings the

picture was reminiscent of the "Variety" of a few seasons ago.

The Brooklyn Museum announces that it will shortly install an organ in its galleries. The idea was suggested by one of its patronesses who recalled the pleasant experience which she enjoyed in a western city where an organ played while she viewed some of the pictures and art works in the place. Unusual and beautiful aesthetic effects can be imagined with such an arrangement. A soft voiced organ of the residence type, and music of Debussy, MacDowell, and other impressionistic composers, could well produce a very delightful atmosphere for such surroundings as are offered by an art gallery.

Theatre Organ Items

Arlo Hulst at the Kenmore put on a very clever "talking solo" called *Plendings* which ran something as follows: Arlo asked the audience what plan was usually made in the morning, answering his own question by playing *Please Go 'Way and Let Me Sleep*. A night plea was *Show Me the Way to go Home*. The national anthem to judge from President Hoover's inaugural speech is to be *Drink to Me Only With Thine Eyes*, and *It (Prohibition) All Depends on You*. The final plea to the feminine portion of the audience was *Let Me Call You Sweetheart*, and *I'll Never Ask for More*. This very novel treatment of a solo scored an immediate success.

The Schwartz circuit has changed and let out so many organists of late that one hardly knows just who is where, and why. Before her departure from Rialto Theatre we were fortunate enough to hear Violet Reiser play a short color film with very good effect, using a composition of her own as part of the score. The organ is a three-manual Austin.

Harry H. Corey's selections on the Wurlitzer at the Mount Prospect in the neighboring city of Newark, N. J., included some Wagnerian excerpts and miscellaneous numbers. Mr. Corey is well known as accompanist in New York and Jersey as well as being a successful organist. He will shortly do some broadcasting.

Probably the youngest as well as one of the most talented organists on Broadway, is Billy Barnes of Loew's State. He is heard in solos on the four-manual Moller and is immensely enjoyed. He hails from Richmond, Virginia, and has not yet celebrated his twenty-first birthday. He formerly did relief work at another Broadway house, the Paramount.

Concerning Lew White

LEW WHITE, who recently returned to his post as premier organist at Roxy's *Cathedral of the Motion Picture* after seven months' absence devoted to organizing the White Institute of Organ, is a rather busy chap these days. In addition to his duties at the console of the five-manual Kimball at the Roxy, he is anticipating giving organ recitals in various cities, shortly will record a Fox Movietone Presentation, and will broadcast a regular Sunday evening program for the Raytheon Tube Company in which will be introduced the "Lew White Ensemble." Besides the broadcast mentioned, are those in which he appears as a member of Roxy's Gang, and the two for the N. B. C., one of these latter every Saturday evening at 8 P. M. over WEA and the other every Monday evening at 10.30 P. M. over WJZ. When asked how he does all this, Lew says that he "always reaches for a"—but you know the rest, so what's the use. Be that as it may, the young man (he is only twenty-nine and still in possession of his freedom, girls) manages to get through a tremendous amount of work. Possibly the true reason is to be found in his intense enthusiasm and love for his profession—these qualities will level mountains of obstacles in any walk of life.

Mr. White's early musical training began at five years of age on the fiddle, and was received from the hands of his father, Herman White, of Philadelphia. At the age of ten he was sent abroad to study piano and theory under Heinrich Pfizner. Returning to this country, he entered the Philadelphia Musical Academy from which he was graduated. Several summers at Bar Harbor, under well-known artists, furnished the final touches to his musical background, and gave him those qualities which have aided in making his work so popular with music lovers.

Mr. White was not slow to realize the important place the organ was to take in motion picture theatres, and prepared himself for the instrument under Dr. Alexander H. Mathews of the University of Pennsylvania. For a period he was premier organist for the Stanley Company (eight

years to be exact) and was also associated with the Meyer Davis orchestras. Later, for three years, he was experimental organist for the Victor Talking Machine Co. Of course, all these activities were stepping-stones to the Roxy job.

Mr. White's opinion concerning the recent Vitaphone-Movietone upheaval is that while sound will always be with us, silent pictures will be back within the year, along with organ solos and large orchestras. The talkies, according to him, will be an added attraction.

The Piano Accordion's Family Tree

By Arthur B. Miller

HOW many players of the piano accordion know that it can trace its lineage so far back that the exact period in which its original ancestor first had being is lost in the mists of antiquity? Nevertheless, this is but the sober truth. The first application of the principle of the free reed, which is that used in the instrument under discussion as well as the reed organ and harmonium, is to be found in the ancient Chinese *cheng*, *tscheng*, or *tschiang*, whichever orthography best pleases your critical eye. The primitive forerunner of the highly developed and eye-appealing modern accordion, resembles, we are told, nothing so much as a teapot filled with bamboo pipes. These pipes, while cylindrical above the water line, have their lower end, which is inverted in the wind reservoir, cut to a beak-like shape, somewhat resembling the mouthpiece of a clarinet, in order to receive the reed. To play on the *cheng*, *tscheng*, or *tschiang*, one sucked vigorously on the spout of the teapot, and by closing a hole in any individual pipe, the latter was made to speak in a manner charming to Oriental ears, at least, but as to its effect on those of western origin, the less said the better. Because the instrument had to be played by inhalation, and thus caused the throats of its devotees to become highly inflamed, this fact somewhat worked against its remaining a popular vehicle for musical expression, even in China, where people are scarcely aware that they possess tonsils, or at least were not, until the missionaries caught 'em.

However, before the Chinese became thoroughly discouraged in the matter, someone imported a *cheng* into Europe, and in the second half of the 18th century, Professor Christian Gottlieb Kratzenstein, of Copenhagen, applied the principle to a small pneumatic organ and presented the same to the Academy of St. Petersburg. From then on the free reed firmly established itself in organ building until, in 1840, one Alexandre Debain patented his harmonium, the first of the reed organs as we know them today. A number of years before that, however, 1829 to be exact, Damian, in Vienna, invented the accordion, not as it is known today, you may be assured, but nevertheless containing the foundation on which was to be reared that highly elaborate, eye- and ear-tickling edifice known as the piano accordion.

This glorified descendant of the humbler *cheng* produces tonal effects and contrasts never dreamed of by the tonsil-swollen victims of continuous inhalation who sucked out of the latter instrument the ancient love lays of Cathay. It is at home in many varieties of music and is capable, in the more elaborate models, of quite intricate harmonic combinations. Without question, the next few years are going to witness a great enthusiasm over its wide musical possibilities.

Bearing in mind a few of the qualifications of the present-day accordion one is reminded that its right-hand keyboard is identical to that of the piano, and the touch like that of a reed or pipe organ. The left hand—at first glance so intricate in its operation—is most simple. The pressing of one button brings forth a complete chord and, arranged as these buttons are, systematically and in groups, it is no task whatever to become familiar with the placing of the chords in their proper relation to the right hand keyboard.

To the soloist for use on the stage, to the artist performing in the pit orchestra, to the student wishing to profit financially, or to one who is desirous of making music a pleasurable pastime, the world today presents a no more variedly interesting instrument than the piano accordion.

Chester Pask, Clyde, Ohio.—JACOBS' BAND MONTHLY is the finest magazine I have ever read or ever expect to read. The articles on the piano accordion written by Charles Edgar Harper are very interesting. I wish more space could be devoted to this subject [there probably will be.—Ed.] because of the increasing popularity of the instrument; there are so many people studying it.

Earle L. Sparks, Sparks School of Music, Norwich, Conn.—Keep up the good work. I read all articles each month and find something of value in each. Have a large musical scrapbook filled with the photos from the picture page for students to look over while waiting their turn. Also mark certain texts and file away for future reference.

DEAGAN Instruments

Winning Applause Everywhere



DEAGAN
Xylophones
Marimbas
Xylorimbas
Orchestra Bells
Celeste Song Bells
and the new
Vibra-Harp

J. C. Deagan Inc.
EST. 1900
Deagan Bldg., 1772 Berteau Ave.
Chicago, U. S. A.

Send for
Catalog

Through Your Dealer
or Direct from Factory

Looking for Novelties?

—HERE'S A SPLENDID—
PROGRAM FEATURE for ANY ORCHESTRA

The Famous PIONEER COLLECTION of Old Time Dances

Over Twenty-five Familiar Dances of Other Days
including HENRY FORD'S OLD DANCE TUNES



Piano Part - - - 75c
Containing All Numbers
All Other Parts - 50c
Containing All Numbers

Special Piano Solo
arr. for Theatre, Organist
or Home Use. 75c

Invaluable for Radio, Theatre,
Dance, or Home Performance.
Program Material of Charm
and Distinction.

If Your Local Dealer Cannot Supply, Mail Your Order to
Paul Pioneer Music Co. 119 FIFTH AVE.
NEW YORK, N. Y.

Contents Include:
Quadrilles
Virginia Reels
Waltzes
Three-Steps
Barn Dances
Gavottes
Lancers
Jigs and Reels
Two-Steps
Schottisches
Polkas
Minuets
Varsoviana

Orchestral Arrangement by
W. C. POLLA

INSTRUMENTATION:
(Modern in Treatment and Effects—Suitable for All Combinations.)
1st Violin Piano Bass
2nd Violin Flute Trumpet
Tenor Banjo Clarinet Clarinet
Trombone Cello Drums
1st Eb Alto Sax. 2nd Bb Tenor Sax.
3rd Eb Alto Sax. C Melody Sax.

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.

JACOBS' Loose Leaf Collection of STANDARD MARCHES for Orchestra

Lead Instruments:
1st Violin or Solo 1st Eb Alto Sax
Complete also for Saxophone Trio

Volume I

- OUR DIRECTOR (6/8).....F. E. Bigelow
- AMERICAN BROADCAST (4/4).....George L. Cobb
- NAVY FROLIC (6/8).....George Hahn
- NAVAL PARADE (6/8).....Thos. S. Allen
- LAW AND ORDER (4/4).....George L. Cobb
- FACING THE ENEMY (6/8).....F. H. Losey
- ROYAL ROOTERS (6/8).....Arthur C. Morse
- THE FRIARS (4/4).....Victor G. Boehlein
- THE AVIATOR (6/8).....James M. Fulton
- THE THRILLER (6/8).....Whidden & Conrad
- T. M. A. (4/4).....C. Fred'k Clark
- THE DRILL-MASTER (6/8).....Victor G. Boehlein
- THE COMMANDER (6/8).....R. B. Hall
- FIGHTING YANKS (4/4).....H. J. Crosby
- RIGHT ROUND THE FLAG (2/4).....R. E. Hildreth

Volume II

- NATIONAL EMBLEM (4/4).....E. E. Bagley
- VIM AND VIGOR (6/8).....Gerald Fraze
- LEADING THE PARADE (6/8).....H. J. Crosby
- HEROES OF THE AIR (4/4).....C. Fred'k Clark
- COLUMBIA'S CALL (6/8).....Bob Wyman
- CONVENTION CITY (4/4).....Thos. S. Allen
- SOUL OF THE NATION (6/8).....George Hahn
- CAPTAIN GOODRIDGE (6/8).....R. E. Hildreth
- THE GARLAND (4/4).....Victor G. Boehlein
- CRADLE OF LIBERTY (6/8).....Alfred E. Joy
- EXCURSION PARTY (6/8).....Raymond Howe
- HALL OF FAME (4/4).....Thos. S. Allen
- EASTERN WHEEL (6/8).....Victor G. Boehlein
- MOBILIZATION (6/8).....E. Mutchler
- HOW DRY I AM! (Near Beer) (2/4).....L. G. del Castillo

Volume III

- THE NC-4 (6/8).....F. E. Bigelow
- MISS MARDI GRAS (4/4).....R. S. Stoughton
- ARMY FROLIC (6/8).....George Hahn
- THE BIRDMAN (6/8).....Whidden & Conrad
- THE AMBASSADOR (4/4).....E. E. Bagley
- THE CARROLLTON (6/8).....Victor G. Boehlein
- IRON TRAIL (6/8).....Arthur C. Morse
- COROEUS (4/4).....Victor G. Boehlein
- UNDER FIRE (6/8).....Walter J. Hearn
- THE CENTURION (6/8).....W. A. Corey
- ON THE CARROLLTON (4/4).....Victor G. Boehlein
- ON THE ALERT (6/8).....Hugh W. Schubert
- SPIDERS (6/8).....Lawrence O'Connor
- MAGNIFICENT (4/4).....H. J. Crosby
- OLD SALT (6/8).....R. E. Hildreth

WHEN GOOD MARCHES are needed, no matter for what purpose, the orchestra leader is pretty sure to turn to the Jacobs' catalog. This collection comprises a careful selection of 45 choice titles from the march catalog for which the name of Jacobs is world famed. Every march a "standard" and each includes a lead saxophone part, a complete saxophone trio arrangement and tenor banjo chords. Put up in serviceable and attractive double fold covers.

Instrumentation

1ST VIOLIN	
2D VIOLIN	
VIOLA	
CELLO	All Parts
BASS	Through- out Carefully Cued
FLUTE	
1ST CLARINET IN Bb	
2D CLARINET IN Bb	
OBOE	
BASSOON	Saxophone
Solo 1st and 2d	Parts
Eb ALTO SAXOPHONES	Complete
2d and 3d	as a
Bb TENOR SAXOPHONES	Trio
2d and 3d	
C TENOR SAXOPHONES	
1ST TRUMPET IN Bb	
2D TRUMPET IN Bb	All
HORNS IN F	Trumpets
TROMBONE	and
DRUMS	Clarinets
TENOR BANJO (CHORDS)	B-flat
PIANO ACC. (Conductor)	

PRICES—EACH VOLUME
(Except Canada and Foreign)

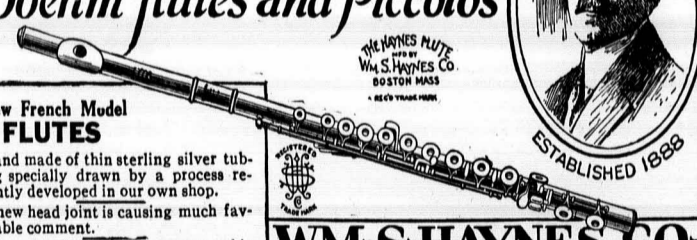
Piano Acc. (melody cued in) \$1.00 net
All other books, each - .50 net

PRICE FOR SEPARATE NUMBERS
Sm. & Piano 50c net Full & Piano 75c net

Walter Jacobs, Inc., Boston, Mass.

Sole Agts. for British Isles & Colonies (Canada & Australia excepted) The B. F. Wood Music Co., 84 Newman St. Oxford St., London, W. 1

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.

W.M.S. HAYNES CO.
ESTABLISHED 1888
135 COLUMBUS AVE - BOSTON - MASS -

The Purple Lady, Et Cetera

Continued from page 9

deep to be probed. But almost every organist has had personal experience with this phobia. The next most common hallucination is that the manager's personal opinions on music and everything else represent a perfect cross-section of audience opinion. This is complicated at the same time by a queer sort of inferiority complex in managers which leads them to think that a criticism by any chance patron, no matter how ill-founded, coincides with their own profound convictions and simply acts to bring it to the surface. Ah, well! For any further observations, I refer you to Dr. Freud.

Solos

A recent reader suggested that reviews and reports of unique solos would be of general interest and help to readers. This struck me as sound stuff, and I am in receipt of an interesting letter from Kenneth T. Wright of Lloyd's Theatre, Menominee, Michigan, describing his application of the "Phantom Organ" stunt, and a few wrinkles in utilizing sound instead of fighting it. Mr. Wright asked me not to publish the letter, apparently thinking it held little of general interest, but I so far disagree with him as to append it herewith, and apologize to him for not following his wishes. I want to express my appreciation of his spirit of co-operation, to say nothing of his modesty in assuming no one would be interested.



Kenneth T. Wright seated at a stage console, the building of which, as he so earnestly remarks, was the product of "lots of wire, patience and hard feelings."

Here I go pestering you again, for which I ask forgiveness, but knowing how you have been trying to get organists to work up new novelties and better themselves instead of growling about sound pictures, I thought you might be interested in some of our new stuff up here. I'm asking you not to bother publishing or printing any of this, Mr. Castillo, as, probably, it's nothing that anyone else, other than yourself, would be interested in.

I enclose a picture of one of my stunts, which was worked some time ago—that of building a stage console from an old reed organ and an extra keyboard, one octave of home-made pedals, and lots of wire, patience, and hard feelings. The old stops on the organ were wired to the pistons of our Barton console, making the changes of combinations from the home-made outfit, simple. Even a swell pedal was connected. The keys were wired directly to the contact blocks under the manuals, and the whole thing was on the end of the long cable which enabled it to be moved around on the stage, or played from the wings, as was the first of the stunts worked. I could use only one foot on the one octave of pedals (Miss Kerr scores another)—the right, helping me keep my balance besides working the swells. The manager announced my disappearance, and started to play my solo for me. In the middle of a chorus, he left the bench, and the audience was truly mystified to hear the organ play a group of song slides—see the stops change, and the slides keep right with the playing as if someone were there. The slides would ask questions as to my whereabouts, and the organ would answer by bits of appropriate songs. Later on, it was all explained from the stage—as you see in the photo.

We have used, advantageously, organ and sound to quite an extent. The best short subject used a few months ago, was a Tiffany Color Classic—in a Persian Market, using Ketelbey's suite of the same name, for the theme. The organ and the orchestra on the disc worked well together—and was quite pleasing. Lately we've tried another on a larger scale. That was of using organ with a complete feature—Melody of Love. As you know, there are many silent places in it—many with merely effects, and the lack of music is quite uncomfortable. I cued the silent parts and played with the synchronizing orchestra in many places—also with the singing. The opening and chaser furnished good chances to use the combination also. The theme song was used for these, and many other places in the picture. The comments by the patrons made us feel that it was time well spent in memorizing and playing this score. I played with the console dark to give no cause for distracting the attention from the picture.

I have also had real good luck with a mike mounted at the console, using it with community singing numbers. I announce from Radio Station H-O-W-L and kid the audience into singing—sometimes singing with them, when the ushers guard the doors so no one can escape.

I surely believe with you, Mr. Castillo, that if we can use something new often, and keep the public interested in us until the novelty of the talkies wears down a bit, we can still eat, and our future won't be in danger.

With that letter as a starter, who else with original ideas is broad gauged enough to share them with the readers of this column? If you confine yourself to stunts you have already pulled successfully, you add rather than detract from your achievement by having imitators. Mr. Harold L. Burney of Sheldon, Me., has additional features he would like to see presented. "Would like to see something on the idea of 'How I Played The Picture' on some current production, giving description of the scene and juice used. Would like to see details of organ novelties introduced here, also stage presentations from leading houses reviewed in detail each month."

I remember quite a while ago endeavoring to find out whether readers were interested in other players' cue sheets, and apparently finding that they weren't. Once in a while there comes up some unusually interesting detail, as the argument about playing the *Star Spangled Banner* in *The Patent Leather Kid*, but usually cue sheets resolve themselves into a selection of one of a number of equally appropriate pieces, according to the limitations or previous use of the numbers in the individual's library. But as to presentations, I hope we may be able to gratify Mr. Burney's wish to some degree.

I also have a request from Mr. W. Hopkins of New Zealand for a little attention to the pianists, giving chords and effects for whistles, thunder, bells, etc., with a few remarks on the side as to improvising. Without having actually tried it, I don't see why the same general formulas for effects shouldn't be used on the piano just about the same as on the organ. The booklet entitled *Theatre Organists' Secrets* by C. Roy Carter, P. O. Box 97, Station C, Los Angeles, Cal., lists these more completely than anything else I am familiar with, but the address is an old one, and I cannot, therefore, vouch for it. Worth a two cent stamp to find out, I should say. On improvising, I offer you the same hint I always have—"Don't." If you have no natural skill at it, stick to the published numbers.

Charles E. Allen, Organist, Odeon Theatre, Beaver Dam, Wis.—Can't afford to miss a single copy of MELODY. To me, Del Castillo's articles alone are worth far more than the price of the magazine.

Mrs. Frank Cole, organist, Masonic Temple, Bloomington, Ill.—I look forward with the greatest pleasure to each new issue of MELODY. I cannot criticize the magazine in any way.

Mrs. Clara Lockett, Organist, University Theatre, Cleveland, O.—I think MELODY is just fine. Can't wait, each time, until I receive it.

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 play 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

Make the Joy of Musical Expression Yours

Whether you would like to play professionally or for your own amusement, profit by the advanced, up-to-date methods of teaching for lessons in

ORGAN and PIANO

Write or Telephone **HARRY H. COREY** Organist: Mt. Prospect Theatre
Res., Elwood Arms Apts., 21 Elwood Pl., Newark, N. J., Tel. Humboldt 2870

Organ Recitals, Broadcasting, and any other Engagements may be arranged for Instrumental, Vocal Accompaniment, and Other Musical Activities

GORDON'S LOOSE LEAF MOTION PICTURE COLLECTION

Individual Music by Walter G. Baum
Arranged for piano or organ with original organ marks adapted to the
Warriller and other Photo-Play organs.

In Two Volumes, Price 65 cents each, postpaid
VOLUME I
1. Agitato 2. Moderato 3. Andante 4. Adagio 5. Allegretto 6. Moderato 7. Andante 8. Adagio 9. Allegretto 10. Moderato 11. Andante 12. Adagio 13. Allegretto 14. Moderato 15. Andante 16. Adagio 17. Allegretto 18. Moderato 19. Andante 20. Adagio 21. Allegretto 22. Moderato 23. Andante 24. Adagio 25. Allegretto 26. Moderato 27. Andante 28. Adagio 29. Allegretto 30. Moderato 31. Andante 32. Adagio 33. Allegretto 34. Moderato 35. Andante 36. Adagio 37. Allegretto 38. Moderato 39. Andante 40. Adagio 41. Allegretto 42. Moderato 43. Andante 44. Adagio 45. Allegretto 46. Moderato 47. Andante 48. Adagio 49. Allegretto 50. Moderato 51. Andante 52. Adagio 53. Allegretto 54. Moderato 55. Andante 56. Adagio 57. Allegretto 58. Moderato 59. Andante 60. Adagio 61. Allegretto 62. Moderato 63. Andante 64. Adagio 65. Allegretto 66. Moderato 67. Andante 68. Adagio 69. Allegretto 70. Moderato 71. Andante 72. Adagio 73. Allegretto 74. Moderato 75. Andante 76. Adagio 77. Allegretto 78. Moderato 79. Andante 80. Adagio 81. Allegretto 82. Moderato 83. Andante 84. Adagio 85. Allegretto 86. Moderato 87. Andante 88. Adagio 89. Allegretto 90. Moderato 91. Andante 92. Adagio 93. Allegretto 94. Moderato 95. Andante 96. Adagio 97. Allegretto 98. Moderato 99. Andante 100. Adagio 101. Allegretto 102. Moderato 103. Andante 104. Adagio 105. Allegretto 106. Moderato 107. Andante 108. Adagio 109. Allegretto 110. Moderato 111. Andante 112. Adagio 113. Allegretto 114. Moderato 115. Andante 116. Adagio 117. Allegretto 118. Moderato 119. Andante 120. Adagio 121. Allegretto 122. Moderato 123. Andante 124. Adagio 125. Allegretto 126. Moderato 127. Andante 128. Adagio 129. Allegretto 130. Moderato 131. Andante 132. Adagio 133. Allegretto 134. Moderato 135. Andante 136. Adagio 137. Allegretto 138. Moderato 139. Andante 140. Adagio 141. Allegretto 142. Moderato 143. Andante 144. Adagio 145. Allegretto 146. Moderato 147. Andante 148. Adagio 149. Allegretto 150. Moderato 151. Andante 152. Adagio 153. Allegretto 154. Moderato 155. Andante 156. Adagio 157. Allegretto 158. Moderato 159. Andante 160. Adagio 161. Allegretto 162. Moderato 163. Andante 164. Adagio 165. Allegretto 166. Moderato 167. Andante 168. Adagio 169. Allegretto 170. Moderato 171. Andante 172. Adagio 173. Allegretto 174. Moderato 175. Andante 176. Adagio 177. Allegretto 178. Moderato 179. Andante 180. Adagio 181. Allegretto 182. Moderato 183. Andante 184. Adagio 185. Allegretto 186. Moderato 187. Andante 188. Adagio 189. Allegretto 190. Moderato 191. Andante 192. Adagio 193. Allegretto 194. Moderato 195. Andante 196. Adagio 197. Allegretto 198. Moderato 199. Andante 200. Adagio 201. Allegretto 202. Moderato 203. Andante 204. Adagio 205. Allegretto 206. Moderato 207. Andante 208. Adagio 209. Allegretto 210. Moderato 211. Andante 212. Adagio 213. Allegretto 214. Moderato 215. Andante 216. Adagio 217. Allegretto 218. Moderato 219. Andante 220. Adagio 221. Allegretto 222. Moderato 223. Andante 224. Adagio 225. Allegretto 226. Moderato 227. Andante 228. Adagio 229. Allegretto 230. Moderato 231. Andante 232. Adagio 233. Allegretto 234. Moderato 235. Andante 236. Adagio 237. Allegretto 238. Moderato 239. Andante 240. Adagio 241. Allegretto 242. Moderato 243. Andante 244. Adagio 245. Allegretto 246. Moderato 247. Andante 248. Adagio 249. Allegretto 250. Moderato 251. Andante 252. Adagio 253. Allegretto 254. Moderato 255. Andante 256. Adagio 257. Allegretto 258. Moderato 259. Andante 260. Adagio 261. Allegretto 262. Moderato 263. Andante 264. Adagio 265. Allegretto 266. Moderato 267. Andante 268. Adagio 269. Allegretto 270. Moderato 271. Andante 272. Adagio 273. Allegretto 274. Moderato 275. Andante 276. Adagio 277. Allegretto 278. Moderato 279. Andante 280. Adagio 281. Allegretto 282. Moderato 283. Andante 284. Adagio 285. Allegretto 286. Moderato 287. Andante 288. Adagio 289. Allegretto 290. Moderato 291. Andante 292. Adagio 293. Allegretto 294. Moderato 295. Andante 296. Adagio 297. Allegretto 298. Moderato 299. Andante 300. Adagio 301. Allegretto 302. Moderato 303. Andante 304. Adagio 305. Allegretto 306. Moderato 307. Andante 308. Adagio 309. Allegretto 310. Moderato 311. Andante 312. Adagio 313. Allegretto 314. Moderato 315. Andante 316. Adagio 317. Allegretto 318. Moderato 319. Andante 320. Adagio 321. Allegretto 322. Moderato 323. Andante 324. Adagio 325. Allegretto 326. Moderato 327. Andante 328. Adagio 329. Allegretto 330. Moderato 331. Andante 332. Adagio 333. Allegretto 334. Moderato 335. Andante 336. Adagio 337. Allegretto 338. Moderato 339. Andante 340. Adagio 341. Allegretto 342. Moderato 343. Andante 344. Adagio 345. Allegretto 346. Moderato 347. Andante 348. Adagio 349. Allegretto 350. Moderato 351. Andante 352. Adagio 353. Allegretto 354. Moderato 355. Andante 356. Adagio 357. Allegretto 358. Moderato 359. Andante 360. Adagio 361. Allegretto 362. Moderato 363. Andante 364. Adagio 365. Allegretto 366. Moderato 367. Andante 368. Adagio 369. Allegretto 370. Moderato 371. Andante 372. Adagio 373. Allegretto 374. Moderato 375. Andante 376. Adagio 377. Allegretto 378. Moderato 379. Andante 380. Adagio 381. Allegretto 382. Moderato 383. Andante 384. Adagio 385. Allegretto 386. Moderato 387. Andante 388. Adagio 389. Allegretto 390. Moderato 391. Andante 392. Adagio 393. Allegretto 394. Moderato 395. Andante 396. Adagio 397. Allegretto 398. Moderato 399. Andante 400. Adagio 401. Allegretto 402. Moderato 403. Andante 404. Adagio 405. Allegretto 406. Moderato 407. Andante 408. Adagio 409. Allegretto 410. Moderato 411. Andante 412. Adagio 413. Allegretto 414. Moderato 415. Andante 416. Adagio 417. Allegretto 418. Moderato 419. Andante 420. Adagio 421. Allegretto 422. Moderato 423. Andante 424. Adagio 425. Allegretto 426. Moderato 427. Andante 428. Adagio 429. Allegretto 430. Moderato 431. Andante 432. Adagio 433. Allegretto 434. Moderato 435. Andante 436. Adagio 437. Allegretto 438. Moderato 439. Andante 440. Adagio 441. Allegretto 442. Moderato 443. Andante 444. Adagio 445. Allegretto 446. Moderato 447. Andante 448. Adagio 449. Allegretto 450. Moderato 451. Andante 452. Adagio 453. Allegretto 454. Moderato 455. Andante 456. Adagio 457. Allegretto 458. Moderato 459. Andante 460. Adagio 461. Allegretto 462. Moderato 463. Andante 464. Adagio 465. Allegretto 466. Moderato 467. Andante 468. Adagio 469. Allegretto 470. Moderato 471. Andante 472. Adagio 473. Allegretto 474. Moderato 475. Andante 476. Adagio 477. Allegretto 478. Moderato 479. Andante 480. Adagio 481. Allegretto 482. Moderato 483. Andante 484. Adagio 485. Allegretto 486. Moderato 487. Andante 488. Adagio 489. Allegretto 490. Moderato 491. Andante 492. Adagio 493. Allegretto 494. Moderato 495. Andante 496. Adagio 497. Allegretto 498. Moderato 499. Andante 500. Adagio 501. Allegretto 502. Moderato 503. Andante 504. Adagio 505. Allegretto 506. Moderato 507. Andante 508. Adagio 509. Allegretto 510. Moderato 511. Andante 512. Adagio 513. Allegretto 514. Moderato 515. Andante 516. Adagio 517. Allegretto 518. Moderato 519. Andante 520. Adagio 521. Allegretto 522. Moderato 523. Andante 524. Adagio 525. Allegretto 526. Moderato 527. Andante 528. Adagio 529. Allegretto 530. Moderato 531. Andante 532. Adagio 533. Allegretto 534. Moderato 535. Andante 536. Adagio 537. Allegretto 538. Moderato 539. Andante 540. Adagio 541. Allegretto 542. Moderato 543. Andante 544. Adagio 545. Allegretto 546. Moderato 547. Andante 548. Adagio 549. Allegretto 550. Moderato 551. Andante 552. Adagio 553. Allegretto 554. Moderato 555. Andante 556. Adagio 557. Allegretto 558. Moderato 559. Andante 560. Adagio 561. Allegretto 562. Moderato 563. Andante 564. Adagio 565. Allegretto 566. Moderato 567. Andante 568. Adagio 569. Allegretto 570. Moderato 571. Andante 572. Adagio 573. Allegretto 574. Moderato 575. Andante 576. Adagio 577. Allegretto 578. Moderato 579. Andante 580. Adagio 581. Allegretto 582. Moderato 583. Andante 584. Adagio 585. Allegretto 586. Moderato 587. Andante 588. Adagio 589. Allegretto 590. Moderato 591. Andante 592. Adagio 593. Allegretto 594. Moderato 595. Andante 596. Adagio 597. Allegretto 598. Moderato 599. Andante 600. Adagio 601. Allegretto 602. Moderato 603. Andante 604. Adagio 605. Allegretto 606. Moderato 607. Andante 608. Adagio 609. Allegretto 610. Moderato 611. Andante 612. Adagio 613. Allegretto 614. Moderato 615. Andante 616. Adagio 617. Allegretto 618. Moderato 619. Andante 620. Adagio 621. Allegretto 622. Moderato 623. Andante 624. Adagio 625. Allegretto 626. Moderato 627. Andante 628. Adagio 629. Allegretto 630. Moderato 631. Andante 632. Adagio 633. Allegretto 634. Moderato 635. Andante 636. Adagio 637. Allegretto 638. Moderato 639. Andante 640. Adagio 641. Allegretto 642. Moderato 643. Andante 644. Adagio 645. Allegretto 646. Moderato 647. Andante 648. Adagio 649. Allegretto 650. Moderato 651. Andante 652. Adagio 653. Allegretto 654. Moderato 655. Andante 656. Adagio 657. Allegretto 658. Moderato 659. Andante 660. Adagio 661. Allegretto 662. Moderato 663. Andante 664. Adagio 665. Allegretto 666. Moderato 667. Andante 668. Adagio 669. Allegretto 670. Moderato 671. Andante 672. Adagio 673. Allegretto 674. Moderato 675. Andante 676. Adagio 677. Allegretto 678. Moderato 679. Andante 680. Adagio 681. Allegretto 682. Moderato 683. Andante 684. Adagio 685. Allegretto 686. Moderato 687. Andante 688. Adagio 689. Allegretto 690. Moderato 691. Andante 692. Adagio 693. Allegretto 694. Moderato 695. Andante 696. Adagio 697. Allegretto 698. Moderato 699. Andante 700. Adagio 701. Allegretto 702. Moderato 703. Andante 704. Adagio 705. Allegretto 706. Moderato 707. Andante 708. Adagio 709. Allegretto 710. Moderato 711. Andante 712. Adagio 713. Allegretto 714. Moderato 715. Andante 716. Adagio 717. Allegretto 718. Moderato 719. Andante 720. Adagio 721. Allegretto 722. Moderato 723. Andante 724. Adagio 725. Allegretto 726. Moderato 727. Andante 728. Adagio 729. Allegretto 730. Moderato 731. Andante 732. Adagio 733. Allegretto 734. Moderato 735. Andante 736. Adagio 737. Allegretto 738. Moderato 739. Andante 740. Adagio 741. Allegretto 742. Moderato 743. Andante 744. Adagio 745. Allegretto 746. Moderato 747. Andante 748. Adagio 749. Allegretto 750. Moderato 751. Andante 752. Adagio 753. Allegretto 754. Moderato 755. Andante 756. Adagio 757. Allegretto 758. Moderato 759. Andante 760. Adagio 761. Allegretto 762. Moderato 763. Andante 764. Adagio 765. Allegretto 766. Moderato 767. Andante 768. Adagio 769. Allegretto 770. Moderato 771. Andante 772. Adagio 773. Allegretto 774. Moderato 775. Andante 776. Adagio 777. Allegretto 778. Moderato 779. Andante 780. Adagio 781. Allegretto 782. Moderato 783. Andante 784. Adagio 785. Allegretto 786. Moderato 787. Andante 788. Adagio 789. Allegretto 790. Moderato 791. Andante 792. Adagio 793. Allegretto 794. Moderato 795. Andante 796. Adagio 797. Allegretto 798. Moderato 799. Andante 800. Adagio 801. Allegretto 802. Moderato 803. Andante 804. Adagio 805. Allegretto 806. Moderato 807. Andante 808. Adagio 809. Allegretto 810. Moderato 811. Andante 812. Adagio 813. Allegretto 814. Moderato 815. Andante 816. Adagio 817. Allegretto 818. Moderato 819. Andante 820. Adagio 821. Allegretto 822. Moderato 823. Andante 824. Adagio 825. Allegretto 826. Moderato 827. Andante 828. Adagio 829. Allegretto 830. Moderato 831. Andante 832. Adagio 833. Allegretto 834. Moderato 835. Andante 836. Adagio 837. Allegretto 838. Moderato 839. Andante 840. Adagio 841. Allegretto 842. Moderato 843. Andante 844. Adagio 845. Allegretto 846. Moderato 847. Andante 848. Adagio 849. Allegretto 850. Moderato 851. Andante 852. Adagio 853. Allegretto 854. Moderato 855. Andante 856. Adagio 857. Allegretto 858. Moderato 859. Andante 860. Adagio 861. Allegretto 862. Moderato 863. Andante 864. Adagio 865. Allegretto 866. Moderato 867. Andante 868. Adagio 869. Allegretto 870. Moderato 871. Andante 872. Adagio 873. Allegretto 874. Moderato 875. Andante 876. Adagio 877. Allegretto 878. Moderato 879. Andante 880. Adagio 881. Allegretto 882. Moderato 883. Andante 884. Adagio 885. Allegretto 886. Moderato 887. Andante 888. Adagio 889. Allegretto 890. Moderato 891. Andante 892. Adagio 893. Allegretto 894. Moderato 895. Andante 896. Adagio 897. Allegretto 898. Moderato 899. Andante 900. Adagio 901. Allegretto 902. Moderato 903. Andante 904. Adagio 905. Allegretto 906. Moderato 907. Andante 908. Adagio 909. Allegretto 910. Moderato 911. Andante 912. Adagio 913. Allegretto 914. Moderato 915. Andante 916. Adagio 917. Allegretto 918. Moderato 919. Andante 920. Adagio 921. Allegretto 922. Moderato 923. Andante 924. Adagio 925. Allegretto 926. Moderato 927. Andante 928. Adagio 929. Allegretto 930. Moderato 931. Andante 932. Adagio 933. Allegretto 934. Moderato 935. Andante 936. Adagio 937. Allegretto 938. Moderato 939. Andante 940. Adagio 941. Allegretto 942. Moderato 943. Andante 944. Adagio 945. Allegretto 946. Moderato 947. Andante 948. Adagio 949. Allegretto 950. Moderato 951. Andante 952. Adagio 953. Allegretto 954. Moderato 955. Andante 956. Adagio 957. Allegretto 958. Moderato 9

BARGAINSin **BASSES**

French 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
Expert 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
235 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 de-
signs 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.

Music Engravers

Send your MSS. for Estimates
MANICKE & DELLMUTH
EAST DEDHAM, MASS.

IN BOSTON

THAT the conditions under which one dines affect the digestibility of the meal is admitted by doctors. The person too thick-skinned to be conscious of his setting may thrive on any kind of food, served any old way, so long as it is not poisonous; but those who are old enough, aesthetically, to "take notice" will derive greater benefit from a dinner agreeably served in attractive surroundings.

If this is true of a comparatively material thing like food, how much more must it be true of music which is essentially immaterial? In other words, in listening to music, are we not affected, consciously or unconsciously, by the conditions under which we hear it? Is the background beautiful or ugly, is the light pleasant or annoying, is the hall hot or cold, are the seats comfortable or uncomfortable?

We have often reflected on these matters at Symphony concerts when, no doubt, we should have been giving our entire attention to the music. A piece of music may be so absorbing that for the time being one does not notice surroundings and even a certain amount of discomfort may be ignored for the few minutes of its performance. But this is seldom true of an entire evening's concert. Very few, if any, pieces are so enthralling to everybody, and many others, it would seem, cannot be that enthralling to anybody.

It is during the performance of some of these pieces which compel less than maximum concentration, that we reflect on certain vexed questions in Boston's symphonic *mise en scene*. For instance, there is the lighting. As it is now, it was not in the beginning. Before the war, the hall used to be brightly lighted. Then came the various war-time economies, one of which was the saving of fuel, and so to save electricity, Symphony Hall was reduced to about half its usual illumination during the course of the music. After the war, the practice may have become a habit, or enough people may have said they liked the half-light, so the management has continued it.

Well, there is much to be said on both sides. Nobody, of course, enjoys a glare in his eyes, and some persons feel more emotional in a dim light, and then there is the argument, put forth by a noted musical authority, that reading program notes during the music is inimical to its appreciation, and, therefore, the hall should be so dark that reading is impossible.

On the other hand, there are those who recognize the emotional value of a darkened theatre where the imagination is to be invoked by the scene on the stage, but who, in a concert hall where there is no stage setting on which to focus the eye, prefer light enough to enable them to look about the hall, if they are so disposed, and also to read the program, even at the risk of their musical appreciation. We like sunny days, and dark nights, too, have their charms as background for nocturnal activities, but what we tire of soonest are dull gray days, with their half-light, which is neither bright enough to be cheerful, nor dark enough to make it necessary to turn on the light. So an evening of this semi-darkness becomes irritating or, at best, soporific. Unless you stare fixedly at the orchestra, or close your eyes, you are bound to look around the house, and yet you can't see anything clearly. That person across the balcony, for instance, in the black dress; is she a flapper or a grandmother, an acquaintance or a perfect stranger, is she looking at you or is she asleep? And who is that in blue farther along? Is she pretty?—if so, she would be agreeable to look at during the Debussy, but there is no way to find out till the end of the concert. Such harmless

interests are thwarted and there is nothing to do but look off into dusk while the orchestra ploughs steadily through the development section of that symphony you didn't want to hear, but had to sit through in order to get the preceding and following pieces.

Then the matter of the program notes. The Boston Symphony program book is "some class" among program books. Mr. Hale's infinite musical erudition and taste have gone into the writing of the notes, and presumably most patrons of the concerts desire to read them. But just when is that to be done? Obviously, if the notes are to aid the listener in understanding the music, they should be read either before or during the concert. We admit freely that to read them before the concert would be the better plan, but unfortunately that would require one of two things: either the audience would have to come to Symphony Hall half an hour before the concert, or the management would have to mail copies of the program book to subscribers a day or two before. If you can imagine a concert audience going to the hall at 7.30 or 7.45 in the evening in order to have time to read the notes before the music begins and the lights go down, you have more imagination than we have. Sending the programs in advance seems the ideal solution, but at present the management (with an annual deficit) could hardly be expected to look favorably on the additional expense of mailing several thousand booklets, and even this would not take care of the people who are not season ticket holders.

Since, therefore, the program notes will not be read before the concert, and cannot be read during the concert without risking the eyesight, the information contained in them more often reaches the concertgoer too late to be of much value in listening to the music in question. It may not be the most musical thing in the world to read about a symphony while you are hearing it, but there are worse crimes. If you don't care to do it, you are not compelled to just because your neighbor does, so if he gets any good out of it, why deprive him of the benefit by turning off his light? There is something illogical about providing abundant and expensive notes and then making the hall so dark that they can't be read. To carry the idea further, when the lighting was cut in half the advertising rates in the program should have been reduced by at least the same amount; if the number of programs printed was cut in half, you would expect a reduction in rates, so if the hall is made so dim that the ads can be only half seen, why is the effect not the same?

The spectacle of big business awaking to the fact that music has hitherto unsuspected possibilities for profits and that it is capable of being organized, combined and consolidated along the lines of Standard Oil and the chain stores, is not heartening to those whose lives and interests are bound up with the art. The capitalist's dream of a world in which all music is performed in phonograph, radio, and sound-movie studios by a small group of musicians under his domination, and then sold to the public at so much per vibration, is really a nightmare.—not only to theatrical players now out of jobs, but to anyone who feels that music is something more than a mere commodity to be bought, sold and manipulated for personal profit.

If you have been contemplating, awake or asleep, the advancing commercializing of music, you would have been cheered by a concert given on a recent Sunday at the Boston City Club by the Boston Civic Symphony Orchestra, Joseph F. Wagner, conducting. Here you had an orchestra of some seventy-five players, some of them young students in the public schools, some

Continued on page 41

Silver Shadows

Argentine Tango
FOR PIANO

By Charles Repper



"The low thrum of guitar and click of castanet;
The soft moonlight half revealing the
muffled figures in lace and cloak."
Sent, postpaid, for 50c

Piano Pieces by Charles Repper

April Yellow	Lavender Lane
Brass Buttons	Reef Gardens
Chinese Red	Silver Shadows
Cosack Dance	Smocks and Frocks
Desert Stars	The Dancer in the Patio
Esau's Along	The Feather Fan
Jo'ni de Banjo	To Perdita, Dancing
La Joya	White Pompons

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 Superintendents! Ask for
The B. F. WOOD MUSIC CO.
SERIES for ORCHESTRA**

Edited by
FRANCIS FINDLAY
Supr. 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. Thematics 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 per-
cussion playing.

MODERN RHYTHMS

George Lawrence Stone, Prin.
61 Hanover Street - - Boston

Silver Wings

An Airplane Romance

FRANK E. HERSON

Allegro

PIANO

rit.

Allegretto

mf

f

mp

L.H.

poco a poco cresc.

Copyright MCMXXIX by Walter Jacobs, Inc., Boston

International Copyright Secured

ALL RIGHTS RESERVED, Including Public Performance for Profit

25

MELODY

Più lento

mf

cresc.

f

L.H.

Lento

L.H.

mf

molto rall.

A Twilight Dream.

ORCHESTRA 75 cts

Romance.

PAOLO CONTE, Op. 57.

Andante con molto espressione.

PIANO.

p sostenuto

sempre legato

cresc.

a tempo

rit.

p

mf

cresc.

Used by the written permission of the Copyright owners

Copyright MCMXXI by The B. F. Wood Music Co.

International Copyright Secured.
MELODY

f *dim.* *molto rit. con amore*

f *Più mosso.*

marcato il canto

mf

dim. e rall.

To Margaret Severn
A Dancer of Moods
 (Valse de Ballet)

Moods, as jasmine of the summer night,
 Exotic, lure to realms of hidden delight,
 Gay, fantastic, then as zephyrs seem,
 Vagrant wonder things that charm our dreams.

John William Oakes

R. S. STOUGHTON

Valse Moderato

PIANO

più accel.

rall.

1. *più mosso*

2.

MELODY

30

Continued on page 35

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

①
Big Ben
(DESCRIPTIVE)

ONE-STEP or TWO-STEP

PHOTOPLAY USAGE
Comedy scenes of unwilling or early
rising

THOS. S. ALLEN

PIANO

f

ff

Copyright MCMXVI by Walter Jacobs
International Copyright Secured

31

MELODY

ff

ff

(Alarm-clock) ff

TRIO ff (Morning papers)

f mf-f

ff

1

2 (Rooster-crow) ff f (Get up! get up you son of a gun) ff f (Get up! get up you)

(Rooster-crow) 3 son of a gun) ff mf ff

(Hear Dem Bells!) ff (Anvil Chorus)

7

1 2 ff

No 1

Hurry

For General Use

HARRY NORTON

Allegro

PIANO

MELODY

Copyright MCMXVIII by Walter Jacobs, Boston.
International Copyright Secured

poco a poco accel e cresc.

ff

mf

molto accel.

Valse Moderato

MELODY

First system of musical notation on page 36, featuring a treble and bass clef with various notes and rests.

Second system of musical notation on page 36, continuing the piece with complex rhythmic patterns.

Third system of musical notation on page 36, marked with *più accel.* (faster tempo).

Fourth system of musical notation on page 36, marked with *più accel.* and *rall.* (rhythmically slower).

Fifth system of musical notation on page 36, marked with *ff* (fortissimo) and *sfz* (sforzando).

MELODY

36

First system of musical notation on page 37, marked with *f a tempo* (forte at tempo).

Second system of musical notation on page 37, continuing the piece.

Third system of musical notation on page 37, marked with *ff* and *dim.* (diminuendo).

Fourth system of musical notation on page 37, marked with *rall.* and *p* (piano).

Fifth system of musical notation on page 37, marked with *Tempo 10.* and *legato* (smoothly).

37

MELODY

TRIO

Lento

ff

f *largamente*

f *rit.*

Più moto

mf *trasc.* *rit.*

L.H.

D.S. al

CODA

f *accel.*

MELODY

40

of them older graduates who cared to continue orchestral playing. They had rehearsed, and were playing solely for the fun of it, just as their conductor, too, has never received any material remuneration for his work. The program was interesting: not an assortment of hackneyed classics warmed up in amateur fashion, but a judicious mixture of old and new pieces, many of them unfamiliar numbers even on professional programs, and two of them the work of living American composers. There was nothing routine about the work of either players or conductor. The hall in which the concert took place was crowded to the doors by people who cared enough to hear these players to come some distance, and who evidently preferred this music to their radios or phonographs at home, or to a movie in town, or a motor ride in the country. In short, here were a goodly number of persons who cared to make music themselves for the pleasure of doing it, and other persons who enjoyed being present while the musicians played—persons who did not choose to have all their music come to them out of a box.

If we can have enough people who feel this way, we can keep music, in large part, from the Midas-touch of big business, and then, if it does get listed on the stock exchange, it won't matter.

—Charles Repper

AT THE Metropolitan—*The Divine Lady* with Corinne Griffith, Victor Varconi, H. B. Warner, and Ian Keith. A rather lovely film in many respects. Of course the mad love affair of Lord Nelson and Lady Hamilton is always one to fire the imagination. That, in reality, it was scarcely the idealistic business presented to my eyes on this visit to the *M.C.* is without doubt regrettable; nevertheless, it is one of the great passions of history, and in common with all, from that of the red-headed Cleopatra and her Roman Antony down, appeals to the piratical love instincts inherent to most of us, whether we admit it or not. As for the idealistic gloss, above mentioned, which was thrown over the subject by the producers of *The Divine Lady*, it does not bother me a whit. I am capable of believing in Santa Claus he be presented to me in plausible fashion. Therefore, if the lovely Emma were really a less admirable creature than the adaptors of the Barrington novel would have me believe, and the hero of Trafalgar a bit more of the false friend than was exposed to view, I cannot find it in my heart to cavil—matters were much more as they should have been, at any rate.

Miss Griffith presented an excellent picture of the sort of woman over which men completely lose their reason, and then announce the fact to the world with a whoop. If Lady Hamilton at all resembled her portrayal by La Belle Corinne, then much is explained and most of it can be forgiven. Victor Varconi, as the doughty sea dog, Lord Nelson, gave an excellent and sympathetic rendering of the part. H. B. Warner, whom I have yet to see in a role to which he has not brought insight and artistry, made of the somewhat complacent Lord Hamilton a figure of dignity and appeal—a difficult enough task in all conscience. Ian Keith, as the smooth and mercenary Greville, was properly despicable and self-centred. So much for cast and story.

The filming on the whole was good, and some of the pictorial flashes exquisite. Portions of the story were handled with intelligence and imagination. The close-up of the dying Nelson, for instance, overprinted on a sea shot, and the symbolical wave which with its crest forevermore wipes from the consciousness of the hero the vision of his beloved Emma, is clever stuff and worthy of note.

The film used a synchronized score which was just what one would expect a syn-

chronized score to be. Several song sequences were lugged in (four, if I remember rightly), all, with the exception of the last, examples of execrable recording. Blots on an otherwise commendable picture.

The production, *Pearls of Bagdad*, held considerable eye appeal, and was less offensive to the ear than most, due to the fact that the jazz band, with the exception of one number, if my recollection is not blurred, played straight. For the first time was presented to my eyes, as master of ceremonies, Ted Claire. My opinion of maestri of this nature should be known to readers by this time, but I make an exception in favor of Mr. Claire, due to the fact that here is a gentleman whose capabilities give him a legitimate right to appear as an entertainer. He can sing and he can dance, and on this visit, at least, he did not intrude comedy and slap-stick baton work on his conducting. No jabbing the orchestra in the eye with his stick—no shoulder quivers—no back porch upheavals—in short, no vulgar monkey-shines such as sadden the intelligent and of which even the boobs are beginning to tire. Of course, I have yet to witness Mr. Claire in charge of one of his *Whoopie* shows which go on at nine o'clock each evening. Perhaps it is just as well. The word has a sinister ring in conjunction with a master of ceremonies.

The show was rounded out with Arthur Martel at the organ, the Metropolitan—er—"Grand Orchestra" at its usual task of playing the newsreel, a comedy filler, and an animated cartoon. The entire bill, respectable entertainment. —N. L.

RUDOLPH TOLL, assisted by Alice Allen Drayton, well-known pianist of Boston, played, over the air, on the Sager Hour, Debussy's *Première Rhapsodie*, for clarinet and piano. It will be remembered that this work was composed in 1910 for the graduates of the Paris Conservatory; the one who gave it the best rendition was awarded the Gold Medal Prize.

The composition taxes the player to his utmost, calling, as it does, for an infinitely delicate phrasing and the execution of extremely intricate florid passages. For this reason, it is rarely heard in public, which is unfortunate as it is a noteworthy composition in the literature of the clarinet. Mr. Toll apparently was not inconvenienced in the least by the demands on his musicianship and technique offered by the French composer, than which we can pay no higher tribute.

A word also must be said for the accompaniment as played by Mrs. Drayton, who handled the far from facile Debussy pianissimo with technical ease. It was once said of a rather famous exponent of modern French piano music, that many times, in presenting the compositions of Claude Achille, he "played something that sounded like Debussy, but was much easier." This reproach cannot be flung at Mrs. Drayton. —N. L.

THERON PERKINS, the veteran bandmaster, while not by any means neglecting the concert field in which he has been prominent for many years, is becoming more and more active in the organizing and directing of juvenile bands. At present, Mr. Perkins has nine of this type of organization in hand. Just recently, the Wakefield Rotary Boys' Band, under his direction, gave a concert in which were represented such composers as Gounod, Schubert, and Ghys. Still more recently, the combined band and orchestra of the Fitchburg High School, under the direction of J. Edward Bouvier, Musical Director, assisted by Mr. Perkins, who is Instructor of band instrumentation in the Junior and Senior High Schools, presented a program of standard selection in the B. T. Brown Junior High School Auditorium

Albert Stoessel's New Edition
TREASURE TUNES
for Violin and Piano

Twenty transcriptions in first position of folk-tunes and classic melodies by Albert Stoessel. A new and distinctly choice collection of easy violin pieces. Excellent material for private teaching or violin classes, as well as for impromptu public performance. Ad libitum 'cello part for trio or ensemble purposes. Complete set, including 'cello, \$2.50. Violin and piano set, \$2.00. Extra string parts, each, 50c. Extra piano book, \$1.75.

Boston **C. C. BIRCHARD & CO.** New York
221 Columbus Ave. Address Boston Office 113 W. 57th St.

The Student Flute
"GOLDEN TONE"
Composition metal, heavily silver-plated; brightly burnished mechanism and satin-finished body tubes. Scale taken from a high grade solid silver flute. Beautiful imitation alligator case, satin lined. Convenient terms. Catalogs and used flute lists always available.
Haynes-Schwelm Co., 41 Poplar Street, Boston 31, Mass.

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

On April 15th the Rotary Club Boys' Band of Framingham (110 pieces), another of Mr. Perkins' juvenile organizations, gave their fifth anniversary concert in Nevins Hall, Framingham Memorial Building. The soloist of the occasion was Florence Muhlolland, contralto, a former member of the Roxey "Gang," and at present an N. B. C. artist. The concert was well attended and the boys made an extremely favorable impression, well showing the effects of conscientious drilling, and exhibiting a praiseworthy response to the musicianly conducting of their leader. A remarkable feature, at least to us, was the deportment of the youngsters. During their two hours on the platform, there was evidenced not the slightest tendency towards restlessness or inattention, such as one would naturally have expected. Here was exhibited the value of ensemble playing as a beneficent disciplinarian.

ON THE evening of April 7, the seventeenth "Monster Band Concert" with 400 players, given for the benefit of the Boston Musicians' Relief Fund Association, was held at Mechanics Building, with John Philip Sousa at the conductor's desk. The soloists were Marjorie Moody, soprano, and Aaron Harris, euphonium.

The first of these concerts, which took place on February 26, 1905, was conducted by that veteran of the stick, Thomas M. Carter. Since that time, John Flockton, Emil Mollenhauer, Arthur Pryor, Frederick Innes, Gustave Strube, and William Barrington Sargent, as well as Sousa, have officiated. From the first concert, these affairs have been held every year, with the exception of the war period.

Let us do your
Music Printing and Engraving

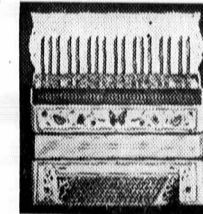
We revise MSS. (when desired), engrave music plates, design titles, secure copyright and print any size edition of Music or Books (by any process). Get our prices first. Write today.

WHITE-SMITH MUSIC PUBLISHING CO.
40-44 Winchester St., Boston, Mass.

"ORTHOTONIC"
VIOLIN SPECIALITIES

G Strings (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" Specialities are a necessity to the violinist. Send for price list.
JOHN A. GOULD & SONS
230 BOYLSTON ST. BOSTON, MASS.

PIANO ACCORDIONS



MANUFACTURED—IMPORTED
from \$35 to \$450

Send for Catalog
Self-Instructing Methods Supplied
ALFRED L. FISCHER CO.
224 TREMONT ST. BOSTON, MASS.

JACOBS' FOLIO

for

School Orchestras

and other Young Instrumental Ensembles

Eleven melodious and diversified numbers for more than 50 different instruments published in 51 separate books

PRICES each volume EXCEPT CANADA AND FOREIGN PIANO (CONDUCTOR) 75¢ net

ALL OTHER BOOKS each 40¢ net

WALTER JACOBS INC. BOSTON, MASS., U. S. A. London The B.F. WOOD MUSIC CO.

ORCHESTRA

Piano (Conductor)
1st Violin (Lead)
2nd Violin (Lead)
2nd Violin Obligato and Acc.*
3rd Violin Obligato and Acc.*
Cello
Bass and Eb. Tuba*
Flute
1st Clarinet in Bb
2d & 3d Clarinets in Bb
Oboe*
Soprano Saxophone in C and Bb*
1st C Tenor Saxophone*
2d C Tenor Saxophone*
E♭ Baritone Saxophone*
1st Cornet in Bb
2d and 3d Cornets in Bb
Horns in Bb and Mellophones*
Trombones (Bass Clef)*
Baritone (Bass Clef)*
Bass (Bass Clef)*
Bb and Bb; Bass (Treble Clef)*
Drums

FRETTED INSTRUMENTS

Solo Tenor and Plectrum Banjos*
1st (Banjo Band Lead part)
2d & 3d Tenor & Plectrum Banjos*
Trombone Obligato
Tenor Banjo Chords
1st Mandolin Banjo (Lead)*
2d Mandolin Banjo and 3d Mandolin*
3d Mandolin Banjo and 3d Mandolin*
Tenor Solo (Universal Not.)
Cello Banjo and Mando-Cello*
Guitar Banjo and Guitar Acc.*
Piano Acc.

*The two (or three) parts are in the book.

MADE IN U.S.A.

Contents of the Three Volumes of Jacobs' Folio for School Orchestras and OTHER YOUNG INSTRUMENTAL ENSEMBLES

VOLUME I

Queen City. March (4/4) A. J. Weidt
Castle Chimney. Gavotte Fred Stribel
Iola. Valse de Ballet A. J. Weidt
Drifting. Barcarolle A. J. Weidt
Japania (4/4) March (4/4) A. J. Weidt
Home Town Band. Reverse (6/8) Geo. L. Innesing
Parkies Patrol. A. J. Weidt
Golden Memories. A. J. Weidt
Foster Queen. Waltz A. J. Weidt
La Street. Dance Habanera (2/4) Walter Burke
Goose Waddle. Dance Char. (4/4) A. J. Weidt

VOLUME II

Here They Come. March (4/4) A. J. Weidt
Veronica. Barcarolle A. J. Weidt
Mountain Laurel. Waltz Thos. S. Allen
El Dorado. Danse Tango (2/4) Thos. S. Allen
Chimney Corner. Grottesque (4/4) A. J. Weidt
Fragrant Flowers. Nolette (4/4) A. J. Weidt
Ye Olden Tyme. Char. Dance (3/4) A. J. Weidt
Invincible Guard. March (6/8) B. E. Shattuck
Love and Roses. Waltz A. J. Weidt
Eventide. Reverse (3/4) A. J. Weidt
Blue Streak. Galop Thos. S. Allen

VOLUME III

Down Main Street. March (4/4) A. J. Weidt
Just a Memory. Reverse (3/4) A. J. Weidt
Flower of Youth. Waltz Frank R. Bartram
The Optimist. March (6/8) A. J. Weidt
Thistle-Down. Nolette (4/4) V. N. Scholtes
Carita. Dans Espana (4/4) A. J. Weidt
Dance of the Teddy Bears (4/4) A. J. Weidt
The Line-Up. March (6/8) Frank R. Bartram
Health and Wealth. Overture A. J. Weidt
Limited Express. Galop V. N. Scholtes

[For instrumentation and prices see previous page]

Consider the Banjo Band

By Z. PORTER WRIGHT

THIS article, by a prominent writer on instrumental matters, is well salted with that useful, if somewhat rare condiment, common sense. The author's plea for a broader training of students appears to us as a vital matter. While we recognize the cleverness and ability of the average amongst well-schooled dance players, it must be admitted that, as Mr. Wright points out, this specialized schooling is of no use when the player is faced with the problems presented by other, and in many instances, higher types of music. It is our belief, also, that his warning expressed concerning the dangers of a chauvinistic attitude towards the instrument, a trap it would seem, particularly enticing to players of the plectrum group, is worthy of earnest consideration. No one group of instruments is sufficient unto itself, not even the strings, and this statement we make despite the loud outcries of string trio and quartet enthusiasts. This magazine has always held that the tenor-banjo color would be a valuable addition to orthodox orchestral instrumentation, but doubly true is it that certain of the orchestral colors, at least, are a necessity to the plectrum ensemble palette. If there be those who do not agree with Mr. Wright and the magazine, let them raise their voices. They will be listened to respectfully by all concerned.

IT HAS often been said that the mandolin clubs and fretted instrument orchestras, which were in wide vogue not so many years ago, owe their decline in popularity to the fact that they were, in the main, composed exclusively of the one general family of plectrum instruments, and were, therefore, obliged to rely entirely on the picked or plucked strings for the full range of musical effects they were able to present to the public. It can be added that the players of those days were chiefly amateurs whose musical experience was so limited that, with a comparatively few notable exceptions, most of the mandolin clubs and orchestras heard by the public were such as to leave the impression that fretted instruments—particularly mandolins and guitars—were at best no more than playtime instruments. They were therefore treated less and less seriously by musicians and music lovers in general, with the result that at the time music instruction in the schools became an important factor in the educational program, fretted instruments were left decidedly out of the picture.

Must Have a Meritorious Literature

It is to be hoped that history will not be allowed to repeat itself through the medium of the banjo band. There are, as we all know, thousands of tenor banjo players in the country who are potential organizers of, or players in, banjo bands, and it is obviously a matter of vital concern to all who are interested in the manufacture, sale and teaching of these instruments to do everything possible to promote such organization. If, however, banjo bands are to have a lasting and beneficial effect in establishing and maintaining tenor banjos as popular and practical instruments, they must of themselves have sufficient merit to hold their own in competition with the various types of ensembles already in the field. There must be evolved a general standard of instrumentation and performance, and above all there must be provided meritorious music to meet the present requirements, and to anticipate those of the future as the aforementioned standards are developed.*

Recently the JACOBS MUSIC MAGAZINES sent out a questionnaire which brought some very interesting answers, and divulged a rather unexpected interest in banjo bands. However, it is quite apparent that thus far there is no standard of instrumentation for banjo bands, although the leaders who responded were practically unanimous in their opinion that the most successful of such bands, from the standpoint of both the players and the public, are those in which one or more wind instruments are included. The added instruments, say the leaders, are necessary to give color, character, and variety of tone and effects. The

*This need has in large measure been met by at least one publisher, i. e., Walter Jacobs, of Boston, who has for years been a pioneer in the publication of fretted instrument music. The Jacobs catalog contains many numbers for both orchestra and band which include tenor and plectrum banjo parts. Practically every arrangement added to the Jacobs catalog within the past four years has been provided with a banjo part. The latest and most substantial contribution to this literature is found in Jacobs Folio for School Orchestras, which includes parts for all the fretted instruments, and Jacobs Folio for Banjo Bands. The three volumes of this folio provide, so far as we know, the most complete and satisfactory arrangements for banjo bands thus far published. Not only is the music complete for exclusive banjo or plectrum ensembles, with or without piano and drums, but the arrangements are such that any of the instruments of the orchestra may be added, with a complete part in book form for each instrument.

public, they add, complains of the monotony in these respects, which is the result of exclusive use of plectrum instruments.

Undeniably there is this widespread and growing interest in tenor banjos and banjo bands, and it should be seized upon by all who can benefit through the promotion and stabilization of the vellum-head instruments. It is, however, of even greater importance to continue the progress which has been so well begun toward the ultimate goal of securing a permanent place for members of the plectrum family among the recognized and regularly used instruments of the orchestra and band. There should be no dividing line separating any families of musical instruments which have sufficient merit to be utilized as media for music study and development of our people, else sooner or later those instruments which are outside of the line will drop into the background, or be ignored entirely.

Banjo Bands Can Be Made Feeders

Through the united thought and effort of the trade and profession, banjo bands may be made to serve not only the purpose of maintaining and increasing player and public interest in their instruments, but at the same time these organizations may be of no little importance in eliminating the aforementioned dividing line, which indubitably exists, even though somewhat faintly in some sections. First of all, banjo bands may well be the means of developing players of sufficient calibre and ability to take their places among the trained players of the concert orchestra and band, when called upon. The dance orchestra, which has been entirely responsible for bringing the tenor banjo into its present prominence as a professional instrument, has circumscribed its scope to such an extent that it is, unfortunately, regarded by many as exclusively an instrument of the dance. This dance vogue has produced players who in the main, despite outstanding and oftentimes remarkable ability in the performance of dance music, are not at all at home when required to play from a score and under the baton of a conductor where the customary chord symbols and strict tempo of the ballroom have no place. This does not mean there

are no real musicians among the tenor banjo artists. There is, however, a dearth of professional tenor banjoists who can hold their own in any but dance outfits. The tenor banjoist of the younger generation—the pupil of the dance-trained professional, or perhaps his radio and phonograph disciple—cannot be blamed if he prove musically unfit to secure and keep a place in the school concert orchestra—or even “keep his place” in reading music for that matter. Maybe he never learned how to read music—although he may be a shark at identifying chords and playing them in any position.

There are, to be sure, teachers who have both the ability and the strength of will to provide their young tenor aspirants with an all-round musical training. These appear to be in the minority, however, judging by the predominance of youngsters whose chief aim seems to be to emulate the rhythm specialists, and who are very nearly in the class of youthful saxophone tooters whose life ambition is to do the slap tongue and horse neigh.

More Careful Training Needed

If, therefore, the young plectrumists are to find their way into school and amateur bands and orchestras, and are to be allowed to stay there, they must have a more worthy conception of the purpose and scope of their instruments, and some training that will fit them for polite company. They are not getting the training in school, and consequently, at the outset at least, must get it outside of school.

A logical step in the right direction therefore is a development through banjo bands which will from the beginning give sound fundamental training to young people, and prepare them to read and play as well as understand the type of music that would be placed before them in their school outfits. This is a rather important point that may be well understood by anyone who has seen the look of horror on a school orchestra leader's face when, upon having finally permitted a young tenor banjoist to sit in his orchestra, he is treated to the latest approved jazz strokes and breaks as applied to *Chanson Triste*. The run of school supervisors who have ever heard banjo at all, expect something of the sort if they permit such an instrument in their ensembles, and to tell the truth, the average player, young or otherwise, expects nothing different. The numerous striking and pleasing effects which can be achieved by a fairly good banjoist in single note runs, broken chords with muted tone—or at the proper times by not playing at all!—are totally beyond the ken of banjoists who ought to know better. Therefore what can be expected of the average supervisor?

Note that I say “the average supervisor.” There are not a few instructors and supervisors who are well acquainted with the good as well as the less desirable points of the fretted instruments. Many of these are making good use of banjo sections in their regular orchestras. In some schools, tenor banjo is taught on a par with the orchestra and band instruments; in others, banjo players who have received instruction outside of school are regular members of the school orchestras, and there is an increasingly widespread use of tenor banjo sections in wind



POCHON ALBUM for SCHOOL ORCHESTRA

containing
**Twenty-five Classics, Country
Dances and Folk-Songs**

Selected, Arranged, Edited and Provided with Instructive Comments by
ALFRED POUCHON

PRICES: Orchestra parts, each 50c; Piano part, \$1.00

This album contains an unusual selection of classics, classic dances, country dances and folk-songs which provide excellent material for the school orchestra. Of special interest, both from a historic and musical viewpoint, are the four early American dances which were found in the Library of Congress in Washington in an autographed collection of dances and airs used in the United States prior to 1849. This is the first time these dances have been published.

Attention is also drawn to the Beethoven and Brahms dances included in this collection and which have never been arranged for orchestra before. This exceptional material, together with selected masterworks by Haydn, Exaudet, Schubert, Handel and many others, carefully arranged, edited and provided with instructive comments, each part cued and fingered wherever necessary by Mr. Pochon, make this one of the most valuable and attractive albums ever published for the school orchestra.

INSTRUMENTATION—Piano-conductor, 1st Violin A, 1st Violin B, Advanced Violin, 2nd Violin, 3rd Violin, Viola, Violoncello, Bass, Flute, 1st Clarinet in B, 2nd Clarinet in B, Oboe, Bassoon, Horns in F, 1st Trumpet in Bb (Cornet), 2nd Trumpet in Bb (Cornet), Trombone (Bass clef), Trombone (treble clef), Drums, Tuba, Eb Alto, C Melody Saxophone, Bb Tenor Saxophone, Eb Alto Saxophone.

CARL FISCHER

BAND and ORCHESTRA FOLIO

By M. L. LAKE

Playable for Every Conceivable Combination of Band and Orchestra Instruments

CONTENTS

1. The Naval Cadet (March and One-Step)—2. Edgewood Brigade (March and One-Step)—3. Down the Line (March and One-Step)—4. Bunker Hill (March and Two-Step)—5. The Home Defense (March and One-Step)—6. The Patozka (March and Two-Step)—7. The Wanderer (March and One-Step)—8. The American Bugler (March and One-Step)—9. On the Firing Line (March and One-Step)—10. The Brocktonian (March and One-Step)—11. Springtime (Waltz)—12. Twilight (Waltz)—13. Alone (Waltz)—14. Woodland (Waltz)—15. The Homestretch (Gallop)—16. The Plunger (Gallop)—17. The Wizard (Polka)—18. Low Bridge (Polka)—19. Jasbo (Schottische and Fox-Trot)—20. Southern Drag (Schottische and Fox-Trot)—21. The Bardance (Schottische)—22. Follow Me (Mazurka)—23. Solitude (Solo for Cornet, Trombone or Baritone)—24. Serenade—25. Forevermore (Duet for Cornet and Baritone or Cornet and Trombone)—26. Eventide (Solo for Eb Cornet, Soprano, Alto, Tenor or C Melody Saxophone, Alto or Bass Clarinet, Bb Horn or Alto, F Horn, Trombone or Baritone)—27. Jubilee (Overture)—28. Knights and Ladies (Lancers)—29. Belle of the Ball (Virginia Reel)—30. A round the Hall (Quadrille).

PRICES

OCTAVO SIZE PARTS—Piano, Organ, Violas, Horns, at \$1.00
1st Violin, 2nd Violin, Trombone in Bass Clef, Trombone in Treble Clef, at .75
QUICKSTEP SIZE PARTS—All other Brass, Woodwind and Reed Instruments and Drums at .50

Carl Fischer, Inc. COOPER SQUARE New York
BOSTON: 252 Tremont Street CHICAGO: 430 So. Wabash Avenue

ORDER FROM YOUR
REGULAR DEALER

MUSIC PRINTERS
ENGRAVERS AND LITHOGRAPHERS
PRINT ANYTHING IN MUSIC ESTIMATES QUALLY FURNISHED BY ANY PROCESS
ESTABLISHED 1875 REFERENCES, ANY PUBLISHER

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

NO PRESSURE--BY MAIL
Original No-Pressure School Established 1910
ALL INSTRUMENTS--BRASS AND REED
There is a KNACK in playing your instrument. This knack is founded on a scientific basis. Play right and you will play with ease and get control of the entire register and resources of your instrument. If your KNACK is wrong, no amount of practice alone can correct it. Your knack must be set right. Complete particulars in our FREE BOOK OF POINTERS
INTERNATIONAL MUSIC SCHOOL (Dept. O) Buffalo, N.Y.
Please send FREE BOOK OF POINTERS
Name..... Street.....
City..... State..... I play.....

SPECIAL OFFER
Nickey's Superior Oils
THESE PRICES FOR A LIMITED TIME ONLY
For Trumpet—A clean, smooth velvet oil; six 1½ oz. bottles, postpaid . . . \$1.00
For Trombone—Fast, well-balanced oil of quality; six 2 oz. bottles, postpaid . . . \$1.00
Recommended by America's foremost trumpet and trombone players as the finest oil on the market.
A. L. NICKEY CARLISLE, PA.

bands. In truth, there is an open-minded disposition on the part of school leaders and supervisors which to some extent is offset by lack of properly trained players and lack of music with proper plectrum instrument parts.*

To sum up, if we wish the tenor banjo to take its rightful place in music, and unless we wish the banjo band to go the way of the old-time fretted instrument clubs, we must start training players capable of holding their own, as well educated musicians, with performers on the already accepted members of orthodox instrumentation—players who will be able to recognize and draw from the banjo every possible musical effect it possesses. Overemphasis of plectrum color in banjo bands must be avoided because of the danger of a resultant monotony. In this connection, let it be said that an entire evening spent in listening to music presented by an orchestra made up of strings, or wood winds, or brasses would be just as tiresome. In our enthusiasm, we must avoid the pitfalls of chauvinism. For the good of the instrument, banjo bands should be looked upon as a means, rather than an end. The goal is the recognition of the tenor banjo as an instrument capable of individual effects, and, as such, worthy of a place alongside the recognized members of serious instrumentation. If properly presented, the banjo band can do a great bit of educational work along these lines; if the individual members are properly trained, the banjo band can also be a great factor in supplying musicians to fill the positions which the acceptance of the tenor banjo as an orthodox orchestral instrument will create.

I think these matters are worthy of serious consideration. What do you think?

*See footnote on page 43.

New York.—Franz Lehár, the composer of the *Merry Widow*, with an orchestra of forty Viennese musicians, is to visit the United States the coming season. The type of music which will be played by his organization has not been announced, but without doubt Mr. Lehár, himself, will be represented on the programs, a fact which should be of interest to all lovers of musicianly written light music.

New York.—S. A. Berg, who claims to have scored the first motion picture, and also to have invented the cue sheet, has just recently become Musical Supervisor of the newly created Musical Department for the synchronization of scores of *World Wide Pictures*. Mr. Berg at one time was Musical Editor of the *Motion Picture World*, as well as being associated for six years with Keith Prowse, prominent English publisher.

Washington, D. C.—Letters patent have just been issued to Harry E. Bettoney on metal carinets of single tube construction. Owing to the fact that the United States Government specifications call for certain of the features included in this patent, the Cundy-Bettoney Co. give all American manufacturers permission to use these features when supplying instruments to the War Department.

San Francisco, Calif.—Recently the San Francisco Bay Section High School Orchestra and Chorus gave a concert in the San Francisco Civic Auditorium, complimentary to the California Public School Music Conference and High School Principals' Convention. The orchestra (149 players) was conducted by Herman Trutner, Jr., of the Technical High School, Oakland, and the chorus (286 voices) sang under the baton of Charles M. Dennis, College of the Pacific, Stockton. Ernest L. Owen, Tamalpais High School, Mill Valley, was chairman of the executive committee in charge of the concert.

A noteworthy feature of the orchestra was the abundance of the less common instruments, for which young players are so difficult to develop. The instrumentation list carried 18 violas, 18 cellos, 16 double basses, 4 oboes, 5 bassoons, and 8 horns. This orchestra of 149 players would appear to have been quite fortunate in such matters.

You Can Take It or Leave It

By ALFRED SPRISLER

Intimate Glimpses of the Unknown Great

WHILE on an exploratory tour through the great Theophilanthropic monastery at Aw, Lewis County, Ky., your correspondent heard the stirring strains of the *National Emblem March* played on a dulcimer. When we discovered the unknown player we knew him at once in spite of his monkish garb, the simple habit of the Theophilanthropists, a sect that began its life during the French Revolution and was wholly extinct by 1802. The plain, ungarmented gown, made of flowered cretonne with beige piping, bishop's sleeves cut à la jardinière, a vestee of cloth of gold embroidered with designs in silver wire picked out with seed pearls, bands of green morocco leather with gold buckles, and a herald of plum-colored velvet, enveloped none other than Sylvanus Moog, a character known to every reader of THE JACOBS MUSIC MAGAZINES.

"Sylvanus Moog!" we cried, in a whisper. "The man who—"

"Shush!" shouted Moog, throwing his dulcimer out of the window. "You have found me at last, Sir Mortimer! Is this a conspiracy to deprive me of my inheritance?" And in desperation he began to gnaw on a large piece of maple sugar. Anon, stimulated by the maddening narcotic, he said quietly:

"Yes, it is I, Sylvanus Moog, the man who turned more music pages than any thousand music clerks in existence today." He paused reflectively, and threw a gamboge dalmatic embroidered with sapphire crescents about his shoulders. "You see me here today, in this unobtrusive dress, as plainly clothed as a sparrow, retired from the hectic world.

"I take it that you are not unacquainted with my marvelous history, of the recital of my phenomenal rise to fame and to the top of the grand fraternity of music turners. My apprenticeship was served in my natal town of Verreeville, near Philadelphia. Of that once populous place, alas! not one stone now stands. Verreeville has perished from the earth. A real estate development and a city park conspired to its effacement. Ach, wie traurig es war, mein guter Herr!" he sobbed in his native Spanish.

"I began to turn the music for the pianist in the old Opera House in Rockledge, hard by the iniquitous fleshpot of Fox Chase. Here I learned my profession, the tricks of the game that was later to enrich me. After ten years turning music in the Opera House, a fractious horse in the stables beneath the orchestra pit kicked down a supporting timber, and the Opera House collapsed.

"Out of employment, I journeyed by easy stages the entire eleven miles to Philadelphia by trolley car, the fare for which I raised by helping the crew lift the car back onto the tracks after it had plowed into Hunsicker's meadow. In Philadelphia I worked as a pin boy in the bowling alleys of a German singing society, the Allgemeinsaufgurgelvereinsangerkranz, I think it was called, or some such simple, homely name. You can imagine how my artistic soul writhed beneath this ignominy. Even you, who have no artistry in your soul, can understand that.

"But one night, whilst hurrying into the bowling alley, I heard the leader of the singing society ask if there was anyone there who understood music. With some diffidence, for I am a modest man, I proffered my services. 'You!' he sneered. 'A mere pin boy in a bowling alley, to attempt to turn music! Believe it or not,' I answered mildly, 'but beneath this humble exterior beats a true and noble heart!' This answer won me my chance, and at the end of the performance, while the singers were refreshing themselves with tea and wafers, the leader rushed up to me and said: 'You are indeed an artist! No other hand but yours will turn our pianist's music! You are a genius! I know it,' I answered, modestly.

"My deserved fame spread like wildfire. Newspaper critics mentioned my artistic music turning. 'The music was turned in a sympathetic and musicianly manner by Sylvanus Moog.' But my surprise and pleasure were unlimited when I received a flattering offer from a society for the presentation of chamber music. This was an entirely new line of endeavor for me, and I practised turning the leaves of the Mozart trios, the Beethoven trios and the Schumann quartet so much in the privacy of my room that my fellow lodgers complained of the noise.

"But I had reckoned without the Allgemeinsaufgurgel-singerkranz. They insisted that I not leave them. I was betwixt my duty and my chance for future glory. I chose the latter, and trained a substitute for the former. I was given other positions, and my services were constantly in demand. I trained other assistants to a high pitch of

efficiency, establishing a central office in the clubhouse of the Union League, and employing a fleet of electrically equipped bicycles with the sign 'Artistic Music Turning Furnished by Sylvanus Moog' on the tonneau. Later I started branch offices in New York, Boston, Los Angeles and Camden, N. J., then inaugurated my school of music turning, giving a three years' course leading to a degree. In the thirty years I conducted my school, I graduated almost fifty thousand fully qualified music turners. My name became a household one, and I wrote books on the science of music turning. I personally flew across the Atlantic in a rocket-propelled seaplane to turn the music for my friend, the illustrious composer Vladimir Snappitoff, who is now a world-famous pianist and whom I knew when he was Dennis Casey and set pins in number three alley.

"You ask me why I left this fame and honor to retire to solitude? I shall tell you, although I forbid its publication in anything except books, newspapers, and magazines.

"I took, as you know, a great artistic pride in my work. Why not? I was the world's greatest music turner. Kings fawned upon me. Princess, soldiers and scientists hung upon my every word. Headwaiters were even civil to me.

"But one night! Ah, how it hurts to tell it—I was engaged to turn the music for the famous organist, William Aquafortis Keys, of Drexel Hill, Pa., as he played the well-known *Bacchanalian Revels* of Kristiaan Boos. Thirteen thousand people were in the auditorium, and all eyes were focused upon me. I had attained the pinnacle of my career, when—I turned two pages at once! And he burst into passionate sobbing.

"But man alive," we said, "That was no disgrace!" He drew himself up proudly. "Of course not," he said sharply. "But that hound Keys was playing the selection from memory, and my mistake didn't throw him out!" And so we left him, a broken and disheartened man, surrounded by memories and the unostentatious display of the fraternity of which he is the only living member.

A Society Reporter Covers a Recital

MISS IDONIA FOGG, debutante daughter of Mr. and Mrs. Gamaliel Fogg, formerly of London, where the Fogs have been thick for ages and ages, but now of "Beechnut Lodge," Hog Wallow, N. J., was heard last night in a recital of violin music before an audience composed of the fashionably elite of the city.

Miss Fogg, who is a graduate of Lillian Weinwurm's School, a very exclusive establishment out on the Maine Line, presented a lovely picture of girlish charm as she stood on the platform with her violin, a Stradivari instrument especially built by Mr. Stradivari according to Mr. Fogg's express orders at a price rumored to be in four figures. The charming violinist wore a delicious creation of apricot transparent velvet featuring the oblique hemline so much in vogue at present among the truly smart. The décolletage was V-shaped and extremely low, while the bodice was appliqued with passementerie. Apricot hose and satin slippers to match completed the bride's—pardon me—the soloist's ensemble.

Among the large and socially brilliant audience were Mr. and Mrs. E. Hawley Twiss, of "Coryza," Narragansett Pier, L. I., Mr. and Mrs. Benjamin Bogus, Miss Dorothea Bogus and Miss Ermintrude Agethea Bogus. The engagement of Miss Ermintrude Agethea Bogus and Mr. J. Horiato Gash, who graduated from Snobleigh University last year, has recently been announced. Mr. Gash holds a responsible position selling bonds for Bogus, Bogus and Crooks, of New York, Miami, Chicago and Sunburst, N. C. Mrs. Reginald Quiffen Stirk, who occupies a suite at the Hotel Neolithic, wearing a black velvet gown trimmed with ermine, and Mr. and Mrs. O. Howard Snorrs, of Probooscis, Me., were among the invited guests.

Miss Fogg played "Liebesfreud" by Kreisler, the big automobile manufacturer, two movements of a concerto by Saint-Saëns, one of the great mediaeval French preachers, and a minuet in G by Count Louis von Beethoven, aide de camp for the former Kaiser, and who is now staying at the Fritz-Marleton.

Charles Dickens and Music

THE pianoforte player, overpowered by the extreme heat of the room, fainted away at the commencement of the entertainment, leaving the music of *Masaniello* to the flute and the violoncello. The orchestra complained that Mr. Harleigh put them out, and Mr. Harleigh declared that the orchestra prevented his singing a note.

—Mrs. Joseph Porter, from *Sketches by Bos*

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.

The Ernst Saxophone Conservatory Series

"HENRIETTA" by W. A. Ernst

Eb Alto Saxophone solo with piano accompaniment. Has flashy introduction and cadenza, an entrancing melody and dramatic ending. For stage, concert, or home. Price 50c

"ILLONKA" by Ruby Ernst

Eb Alto Saxophone solo with piano accompaniment. A Hungarian fantasy of the spectacular nature. Displays every mood of the saxophone. Price 60c

"ANN NITA" by Ruby Ernst

Eb Alto Saxophone solo with piano accompaniment. Contains all the sparkling and vivacious dash of a Spanish sonata. Price 50c

"TEMPERAMENTAL" by Ruby Ernst

Piano solo. A great concert number running true to its name. Suitable for any program, and not too difficult for the student. Price 50c

"TRANSCONTINENTAL" by W. A. Ernst

A stirring march for orchestra. An orchestration that has been successfully used in school orchestras, for motion picture work, and any occasion where a good march is required. Also published as a piano solo. Contains three saxophone parts. Price 35c

The Ernst System of IMPROVISING & FILLING IN

By Ruby Ernst. Published by Irving Berlin. At last a legitimate book that really teaches hot playing. Contains breaks, hot choruses, rhythmic exercises, etc. A book no dance saxophonist can be without. Also for teachers and students. A 60 page book. Price \$1.50

The Ernst Modern Graded STUDIES FOR SAXOPHONE

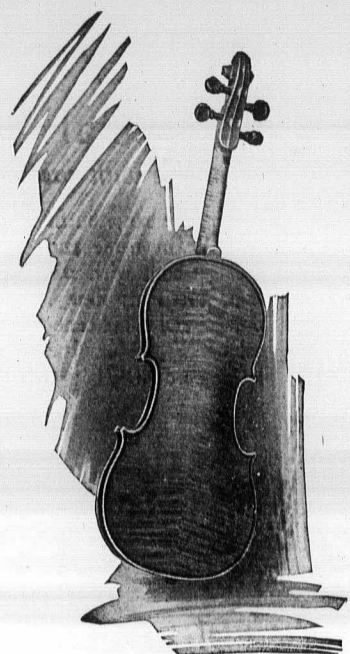
In eight volumes. The only graded course of studies ever written for the saxophone, making an epoch in saxophone history. Takes the student from the very beginning to the artistic finish of saxophone playing. Strictly modern in every way. Can be used for class work, for the student or professional. Price 75c each book

Ernst Saxophone Conservatory
150 West 77th Street New York City

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

The Violinist

CONDUCTED BY
Edwin A. Sabin



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

CELLISTS—TRY THIS FLOOR REST

THE VACUUM STOP (pat. pend.) is endorsed by the world's leading cellists. It is no larger than a mite; 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.

Write Baxter-Northrup Co.

837 S. Olive St., Los Angeles, Cal.

for Bargain List of USED ORCHESTRA and BAND INSTRUMENTS

NOTE: We give unusual attention to Oboe and Bassoon. Bring your problem to us. Check here for your free copy of our big Oboe-Bassoon Catalog. □

Name
Address
City State

IN speaking about improvement last month, we are aware that in the closing paragraph of our article we eluded or jumped over a few things which might have been considered as a natural and consistent following of what had been said about well-fitting pegs, the need of better tuning, and so forth. Without attempting to continue logically on from these most important preliminaries, we urged the violinist to renew his acquaintance with, or take up trio, quartet or other combinations for ensemble playing. Our excuse is that we are not planning methodical articles for this department.

A well-defined scheme for progress would undoubtedly have considerable value on paper in the way of instruction and suggestion, but its real success would depend upon the understanding and persistency of the student. This is true of any feature of violin playing at whatever stage of progress, which would include then the period of advancement from the good pegs and better tuning to the trio, quartet, sextet, etc., and all other periods from that of the scratchy beginner, on through years of development, to that of the so-called finished artist. Really, the artist never finishes—he is too fond of his violin. The urge to make music, and always to make it better, is one of the ideas that he "lives by."

In that last paragraph of the April contribution we observe that the advice as to playing with others was incomplete; the very first matter which should have been suggested was omitted. It will now receive special attention. We believe the careful, musicianly teaching of violin duets to be the most direct practical means of bringing the pupil to an understanding of the need for exact rhythm and intonation, and duets furnish the teacher with material for developing these first-of-all requirements.

How often we have heard a teacher of what we may call the "old school" say, "How can I give a lesson in half an hour? I can only go through a study or two, a couple of violin pieces perhaps. What time have I for duets? I ought to play duets with the pupil; he must learn to count time."

These old-timers were right. It is true that modern violin teaching demands much better playing and stresses the technical points of skillful performance, but often the musicianly, which might well begin with well played duets is neglected because the teacher hasn't time for it. In his limited time he can only teach tone production with studies and violin pieces essential to this. Is it not true, however, that there is excellent material in the standard duets, also desirable for this purpose?

In the quartet lessons with Emanuel Wirth, violin teacher in the Hochschule, Berlin, and viola player of the Joachim Quartet, the class was frequently benefited by his views as to the reward for practicing quartet parts. He said in effect, "You may add more general improvement to your musicianship by painstaking study and thoroughly good playing of quartet parts than by any other practice."

This would include the parts to be played in any ensemble arrangement. He did not mean that only the passages, the so-called difficulties of the first violin part, were most worthy of attention. Work as well on the so-called easy measures; realize the possibilities of improvement in these measures as concerns quality of tone, exact rhythm, better intonation, with the consequent demand for more skillful bowing and a finer adjustment of the left hand to favor more effective fingering. This, of course, is all true of anything that you play, but the material found in ensemble parts is especially favorable for carrying out, among those who play or are trying to play, the purpose of making music artistically.

In this connection let me tell of a lesson which I did not take of Professor Wirth during a season's study with him in Berlin. My hour for the violin lessons was in the afternoon and I had never asked for a change; nothing should break in on the regularity of these lessons. However, on a certain morning of a lesson day there came a tempting invitation, rather urgently given by my fellow pensionnaires, to join them in an excursion to the country—to the Muegl See, which meant boating, picnic, and a general good time. After the start, it would occupy the rest of the day and evening. Before the start, why not go to Professor Wirth unannounced, prepared to take my lesson, and explain my reasons for the unexpected change of time?

I had no doubts as to the satisfactory outcome; no inner warning that the idea might not go through smoothly, until I stood at the Professor's door about to knock. From within I heard sounds from a viola; simple measures of, perhaps, a Mozart quartet were being played rather slowly, but flawlessly. I guessed what was going on; my teacher was alone and practicing. He had no pupil; I was sure of my lesson, and so I knocked with confidence. I had worked well in preparation for this lesson, and with that off my

mind how much more enjoyable would be the outing at the Muegl See, the boating, and the rest.

After my knocking, the tones of the viola ceased. I heard firm steps approaching the door, which was opened wide with a vigorous hand, and the six-foot-four of the well proportioned form of Professor Wirth, in a dressing gown, stood before me. His face expressed anything but pleasure on beholding his over-confident pupil. Experience had perhaps taught him to take the situation in a glance. Anyway, what I had to say, in rather worse than my usual German, had no favorable effect. Still, he was not unkind in letting me down. I felt this at once as he used a favorite expression of his, which in German contains a pun on his name. He said, with that lift of the shoulders which I have never enjoyed, "Mein Sohn, Sie haben ohne Wirth gerechnet." "My son, you have reckoned without your host (Wirth)."

I had guessed right, when I heard the sounds from within, that the Herr Professor was practicing viola parts, but when I presumed that he would allow the sanctity of his study hour to be invaded by even an otherwise, I may say, congenial pupil, I shot wide of the mark. I went to the Muegl See and enjoyed the outing, but let me add that the lesson I did not take has left a more lasting impression than a great many which went through according to schedule.

To overhear a member of the foremost quartet of the world, at that period, playing slowly and repeatedly measures which an average but inartistic player might read at sight and be satisfied, was an excellent lesson. It gave direct proof that the way of studying so strongly urged by the best teachers is the way they have found best for themselves. They take their own medicine!

But there is more to be mentioned about duet playing, interrupted by the Wirth incident. It is said: "If you wish

AUGUST GEMÜNDER & SONS

119 West 42nd Street Dept. M New York City

The Third Generation

ESTABLISHED 1846

Our Free Catalogs Will Safely Guide You

Real Old Violins. "Gemünder Art" Violins. Fine and Regraduated Imported Violins. Bows, Cases, Repairing, Exchanging. DEFERRED PAYMENTS. Ask about The Amplitone, our Mr. A. M. Gemünder's wonderful invention.

SQUIER-TRUED

Hermetically Sealed

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

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

to prepare for efficient orchestra playing, play quartets as much as possible." It may also be said that, if you look forward to taking a part in quartets, the most direct preparation comes through duet playing. This is because the best duets are musically and technically identical with the usually larger forms found in quartets, quintets, etc., of the old masters. The construction of duet parts is so perfectly in line with those of the quartet that the intention that they should serve as preparatory material is evident.

Still, the best duets may not be regarded exclusively as upward steps to the quartets; they may well be considered as "sufficient unto themselves," and this view may be psychologically a better one. There is a way of loose thinking, not uncommon, that the scales, studies, duets, and all, will lead us hopefully on if we do them with faithful regularity. But a cog may slip here. It is better to pause and think before playing the scale of C, saying, "I will put all I have learned about violin playing into this scale and make it sound beautiful, playing it with various bowings. I will not scramble through it and the other scales as a daily duty. There are always new possibilities for me in the scale of C." This is the old idea of doing your best when concentrating on what you have before you. It is well to apply it to a duet part, if that is what you have to play.

There is a species of "new pupil," more numerous formerly than now, it seems. This pupil applies for lessons and tells what he (or she) has done in previous studies. "Of course I have been through Kreutzer," he says. We always know what to expect. With this naive remark he has told all that is necessary for the experienced, capable teacher. The problem is how to guide this wandering boy backwards and forwards at the same time and land him on the road to Parnassus. The expression "to take infinite pains" gives, or reminds you of, the right idea.

I heard the last Flonzaley quartet concert, the farewell one, in Boston, given twenty-five seasons after they were organized. A prominent young cellist was with me, and the opening Mozart quartet we agreed was more trying than those of Brahms and Smetana which followed. Jordan Hall was "sold out," and the quartet departed from their rule and consented to a full stage audience, altogether the most remarkable as to culture and numbers ever assembled for a quartet concert in Boston. So the occasion was impressive. One could feel the concentration of interest, and the hope that the quartet would be "in the vein." They were! Quartet players, of whom there were many listening, knew after the first few measures that whatever might have been said about Betti's "getting old," there was no evidence of it in those beautiful opening measures of the Mozart, nor at any time during the concert. You ask what has this to do with violin duets? The point of course is that the high artistry attained by the Flonzaley quartet came only after many years of the most devoted work, the sort of work that is the most satisfying for everyone at any stage of progress. Painstaking care, when rightly conceived, is at once the most promising and the most attractive way of study.

Given the interest in duet playing, the appointment for this, the simplest ensemble of all, is easiest made, as only two players are required. You can play anywhere; in an attic if you are driven to it. As we have said, the duets are models of larger works. Mozart has written duets. I have in mind his violin and viola duet which is as exacting as any one of his quartets, if you see the point of making it so. We heard Betti and Pochon of the Flonzaleys play a violin duet by Leclair, in one of their concerts, and the effect, through the perfection of their playing, was very gratifying, especially to those who had hitherto advocated violin duets.

A young enthusiast once told us that he had never been so near Heaven as when playing duets with a certain young lady. That was a full endorsement of duet playing or of the young lady. We old fellows get our vistas of Elysian fields most often perhaps through beautiful music, even through violin duets, whether there is a lady in the case or not.

For the convenience of those who may not be within easy reach of a well-supplied music store, let me add the names of some of the writers of violin duets; de Bériot, Boccherini, Bruni, Campagnoli, Dancla, Fiorillo-Spor, Gebauer, Haydn, Hermann, Jansa, Kalliwoda, Kreutzer-Hermann, Mazas, Mendelssohn, Pleyel, Rode, Schubert, Sitt, Spohr, Viotti, Wieniawski.

New York. — President Hoover has accepted the honorary chairmanship of the Committee of Governors of the National Music Week Committee. He is the second President to act in a like capacity since the organization of Music Week on a national scale, President Coolidge being the first. The latter accepted the honorary chairmanship in February, 1924, and continued at the head of the committee during his tenure of office.



And now~

a Weymann Tenor Banjo for only \$50

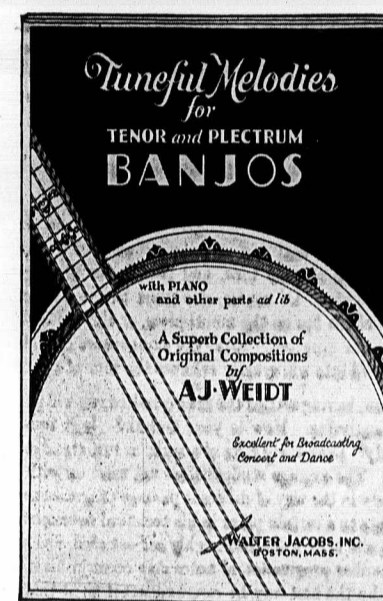
The same Weymann craftsmanship; the famous Weymann megaphonic rim with a specially-constructed mahogany tone resonator; the Weymann perfect finish — and the tone you find only in a Weymann.

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, flecco-lined case



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 Banjos.

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

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 332 2nd Ave. No. Clinton, Iowa

How to Play Violin Double Stops and Chords, \$1.50

Music in all major and minor keys—with melodies

The Seven Positions of the Violin 75

Enables the player to gain practical knowledge easily

How to Bow the Violin 1.50

Every form of bowing used with exercises. Used all over the world

Melody and Rhythm 60

By J. Wosmer. New ideas for beginners

Established 1884 BRAYLEY MUSIC CO. 125 Tremont St. Boston, Mass.

A Dollar Will Do!

WALTER JACOBS, Inc., Publishers

120 Boylston Street, Boston, Mass.

HERE'S A DOLLAR, for which enter my six-month's subscription, beginning '9.....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, \$2.25; Foreign, \$2.50)

The Perfect Reed

BLACK LINE
DON'T FORGET THE SNAP-KAP

Per Doz.
Clarinet \$2.40
Sop. Sax. 3.50
Alto Sax. 4.80
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

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

Free!

Booklet of "Advice on Saxophone Playing," by the famous broadcasting saxophonist, Andy Sannella. More authentic information than in ten private lessons.

Selmer

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

VIBRATOR HAND MADE REED

NEW YORK PATENTED U.S.A. PARIS

10 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.

178 Tremont Street
RUDOLPH TOLL, BOSTON, MASS.

The HOWARD TUNER
For CLARINETS AND SAXOPHONES

Regular Size lowers pitch or tone—helpful in tuning down to low pianos. Extra Size lowers a high pitch instrument to low pitch. Special Size lowers a B \flat 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 Flat or 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
Evanston, Illinois
(Principal Teacher of Clar. and Sax., Conn Nat'l School of Music, Chicago)

The Saxophonist

CONDUCTED BY
W. A. ERNST

DO YOU ever stop to think of the many little tag ends that are holding you back from becoming a good saxophone player? Do you ever check up on your weak points to try to correct bad habits and overcome obstacles? Why not sit down with your sax and have a confidential little heart-to-heart reckoning with yourself—a sort of self-analysis.

Many of us know our faults, and know where we could better our playing, but we do not seem to have the will power to correct conditions. In sitting down to analyze your sax playing, the first thing to do is to listen to your tone. Is it harsh or shrill? Do the notes sound as if they were being squeezed out instead of coming free and clear? If they are harsh and shrill, there is a possibility that too much pressure is being used on the mouthpiece, and that the lips are held too tight. Tight lips will cause a pinched tone also. Taking too much mouthpiece, and extreme pressure, will cause a high, shrill squeal.

The mouthpiece and reed have much to do with the production of good tone. Not everyone can use the same mouthpiece, so it is well to experiment with different ones to find out which is the best fitted for you. It is to be remembered that the softness of the reed depends on the lay of the mouthpiece; an open lay mouthpiece will take a softer reed, and a closed lay will be able to use a harder reed. Finding the proverbial "needle in a haystack" will often be easy compared to the task of finding a good reed. One can use the average reed and get by all right, but when one finds a real good reed that meets up to one's ideal of what a reed should be, it most certainly should be handled with care.

After getting a satisfactory mouthpiece and reed, you can resort to that old standby, so efficient in aiding the production of good tone, and that is the playing of sustained notes. Of course, one must have a correct placement of the lips on the mouthpiece, or else the best results cannot be expected. After the embouchure or lip is firmly set, a vibrato will greatly enhance the tone of a saxophone.

Now, having settled the tone question, we will go on with our analyzing. How is your technic? Is it smooth and steady? Does every note of a scale, or run, stand out clean-cut? The average student does not meet up with enough variety in the way of different passage progressions. Also, he gets to a certain point in his technical development and then sits back quite thoroughly self-satisfied, and when an unfamiliar progression of notes does occur in his music, he gets by the best way he can, and lets it go at that.

To the young folks (and some of the elders) the practice of scales seem to be dreaded, yet there is nothing better calculated to produce a good technic. Scales will develop a faster and smoother fingering, and, thus, better saxophone players. In a long run or cadenza where a scalewise progression is used, it may often happen that one will leave out a note or two. This would not occur with the scales well mastered.

The greatest fault common to most students is to practice a piece or study entirely through without stopping to overcome the difficulties of a few measures which they cannot play well. Of course, these measures spoil the entire number, and yet the average student will not take the time and trouble to practise them until they can be played as well as the easier parts of the piece.

The best way to tackle this fault is to play the piece or exercise over, and put a light pencil mark around the phrases that are difficult, then practise these parts until they are entirely mastered. One feels a personal satisfaction and pride in being able to play a piece through without succumbing to the stumbling blocks referred to, which, unless overcome, mar the beauty of performance, and kill all chance of advancement. Even after the more difficult passages are mastered, it is well not to stop practice on the number. Constant practice is necessary to insure a mechanical precision of finger motion.

The above brings out another point. Junior takes his lesson on Saturdays. Mother comes along with him. When the lesson is not played so very well, she says, "Well I could not get Junior to practise much this week as he told me he knew his lesson by Wednesday and has not practised since." How typical this is of young students. Every teacher has it to contend with at some time or other, whether he realizes it or not. This sort of practice certainly does not bring results. It is constant drilling that makes supple fingers and a beautiful tone. Artists practise for years on the same technical exercises, not because they do not know how to play them, but for the benefit to be derived from them. It would be well to take a tip from these artists, dear Juniors, and keep right on practicing your lesson even if you do know it. Good technic

is built up by means of routine practice. Spasmodic practising does not produce good musicians.

Now to go back to analyzing our saxophone playing. Can you keep time correctly? It is surprising how many saxophone players do not know just how bad they are at keeping time. I have enlarged on this in a very recent issue of the magazine, and so I will not go farther into this subject, only to say that time and rhythm should be a major subject in a saxophonist's education, as it is invaluable to any player.

I could go on indefinitely pointing out little faults and weaknesses. The main point to be considered is that, when found, they should be most certainly corrected. A good habit is as easily formed as a bad one if one adheres to it strictly, and does not backslide into old ruts. In this age we desire to accomplish things fast, but speed should be a secondary consideration. The only way is to start right and keep right. We may get off the straight and narrow path occasionally, but that is no excuse for staying off.

Mr. Giuseppe Pettine

One of the latest of the saxophone methods which have come to my desk is *The Modern Saxophone Method*, Book Two, by Giuseppe Pettine, of Providence, R. I. I find that this book has some very excellent technical exercises that will round out any saxophonist's education. The new fingerings contained therein should also help to make many a passage play more smoothly. Saxophone lovers will find in this book material which, if diligently practised, will put them on the road to artistry.

Mr. Pettine considers the vibrato as great a factor in ruining one's tone as in beautifying it. A recent letter to me from him read in part:

"The vibrato is a beautiful effect when well done and used tastefully where it fits, but used at all times is enough to drive one crazy. True, it is an imitation of an effect common to the human voice, but one must learn to discriminate, in its use, as good singers do. Unfortunately, very few players get a musical vibrato, the majority being satisfied with a "wow-wow" that is truly disgusting. "Don't you think that students should leave the vibrato alone until after they are able to play in tune, and have cultivated a good normal tone?"

"I am, with appreciation for the constructive work you are doing for the instrument,

Sincerely yours,
(Signed) GIUSEPPE PETTINE."

Mr. Pettine has long been known in the musical world as a composer, soloist, and writer of methods, and we are pleased that such an artist should turn his valuable talents and efforts in the direction of the saxophone.

— 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.

Write for catalog

EPHIBONE BANJOS

Recording EPHIBONE BANJO CORP.
35 Wilbur Avenue
LONG ISLAND CITY, N. Y.

Marvel
(Hand-Made)
WORLD'S FINEST CANE

Particular Reeds for tone for Particular Clarinet and Saxophone Players. Clar., \$1; Alto Sax., \$2; Tenor, \$2.50; Bar., \$3; Bass, \$3 dozen.

E. E. ELLIOTT, Box 574, Factory, Long Beach, Cal.

REPRESENTATIVES WANTED
THE JACOBS MUSIC MAGAZINES, 129 Bayline Street, Boston, Mass.

THE PIANO ACCORDION

By CHARLES EDGAR HARPER

CHARLES EDGAR HARPER, whose picture is here presented, has appeared before our readers with a short article on the piano accordion, and has given his aid to a number of persons writing in on technical problems. So much interest has been aroused in these matters that we have prevailed on Mr. Harper, who is an extremely busy man, to make his "questions and answers" on the instrument a regular feature of the magazine. If you are a subscriber and interested in the piano accordion from any angle, just write Mr. Harper, care of this magazine, and your request for information will receive attention in his column. In addition to answering whatever questions he may receive from subscribers, Mr. Harper will furnish, from time to time, articles of general interest on the piano accordion, written not only from the technical angle, but having to do with the future possibilities of the instrument in matters concerning its use in orchestral ensembles and so forth. — [Editor.]



C. E. HARPER
not having to do with the future possibilities of the instrument in matters concerning its use in orchestral ensembles and so forth. — [Editor.]

Several inquiries received regarding the use of the accordion in school orchestras have made me rather curious to find out to what extent, in this respect, the instrument is being used throughout the country. There is no doubt in my mind of its value, especially to the smaller orchestral combinations. The sustained chords that are so easily played, together with the tonal qualities of the accordion, offer many advantages to those orchestras that are unable to secure full instrumentation. Used correctly, it can fill in many places that would otherwise sound "empty" for want of the necessary instruments. I would greatly appreciate letters on this subject.

There seems to be much ado about the correct voicing of the accordion, also. "Shall the tone be that of a single reed instrument or should there be the effect of a tremolo?" It is entirely a question of personal preference. I have talked with many players about it and there appears to be an equal number of champions for both sides.

An impression that I would like to correct is that the accordion is a complicated instrument requiring a tremendous amount of time and practice before any satisfactory results may be obtained. In some of my former articles I have mentioned the ease with which the accordion may be learned and have described the standard keyboards. I wish to add that I know of no other instrument, having the same possibilities in melody and accompaniment, that will give as satisfactory results over an equal period of study.

This column is being conducted for those who are interested in the piano accordion. I wish to make a real "live wire" column where questions regarding the technical and musical points of the instrument may be discussed to the advantage of all. Send me your questions in care of this magazine and I will do my best to answer them all fairly and satisfactorily.

I have been reading your articles on piano accordion in the JACOBS MUSIC MAGAZINES and I enjoy them as I am interested in accordions. Would you please write me personally, or publish an article on how to find an "augmented chord" on the accordion? For instance, C-augmented C-E-G \sharp . Should one play C in counter bass and Ab in fundamental, or E and G \sharp ?

— C. E. C., Missouri Valley, Ia.

The augmented chord on the standard 120 bass accordion cannot be played satisfactorily on the basses. The two methods you mention will of course give you notes contained in the chord, but the effect produced would be questionable. The better method would be to play the single bass note called for in the music, which you are playing with the left hand, and to play the augmented chord with the melody note with the right hand. On the 140 bass accordions the added row is usually a minor third above the fundamental basses, and the augmented chord could be played by combining the single basses, but even then the effect of the chord would be rather heavy. The first three rows on this type would give you: 1st row D \flat A \flat E \flat ; 2nd row D A E; 3rd row B \flat F C.

Many players are now having their accordions made to order, and are specifying an added row of basses to produce the augmented chord.

Popularity in music need not be a synonym of cheapness or unworthiness. Prunes and sunsets, georgettes and kodaks are popular, but what would our vaunted civilization be without them? — George Ade.

Holtons - created by artists

- and -
"PREFERRED by ARTISTS"

Get better jobs—step out of the ranks and hit the big money. Why not!

But don't try to get ahead with an instrument that may be behind the times. Even the "world's best" won't trust their talents to anything but the best that money can buy.

Have you tried the new Rudy Wiedoeft Model Holtan Saxophones? Each has a Low-Register Key (Pat. applied for), that works miracles with low F, E, D and C.

FRANK HOLTAN & CO.
566 CHURCH ST. ELKHORN, WIS.

FRANK HOLTAN & CO., 566 Church St., Elkhorn, Wis.
Gentlemen: Kindly send me SPECIAL Folder on Holtan (state instrument) also include FREE TEN DAY LOAN APPLICATION BLANK.

Name.....
Address.....

MAIL COUPON FOR FREE TEN DAY LOAN APPLICATION BLANK

FRANK HOLTAN & CO., 566 Church St., Elkhorn, Wis.
Gentlemen: Kindly send me SPECIAL Folder on Holtan (state instrument) also include FREE TEN DAY LOAN APPLICATION BLANK.

Name.....
Address.....

SAXOPHONE TEACHERS

ATTENTION!

JUST RELEASED

The Ernst Modern Graded Studies for Saxophone

IN EIGHT SEPARATE BOOKS

These excellent Graded Studies provide an invaluable Method for both Saxophone Teacher and Student. We are confident that they will prove to be a most comprehensive guide for the Beginner as well as the Advanced Student to reach the stage of the accomplished professional.

Each Book Contains 32 Pages of Modern Instruction

BOOKS 1 AND 2 CONTAIN COMPLETE SAXOPHONE CHARTS

The Books are Classified as Follows:

- 1. For the Beginner.
- 2. Technical Studies—First Steps in Syncopation.
- 3. Rhythmic Studies and Duets.
- 4. Studies in Minor Keys—Advanced Syncopation.
- 5. The Vibrato—Studies for gaining Technic—Duets.
- 6. Modern Syncopation and Accented Rhythm for the Dance Orchestra Saxophonist.
- 7. Transposition—Modern Phrasing and Jazz Rhythm.
- 8. Finishing Studies—Velocity and Technic.

Price: Each Book 75c
Special Discount of 20% to Saxophone Teachers only.

FREE to Saxophone Teachers Only

Send us your name and address and we will send you a copy of Book No. 1 free of charge.

Use this Coupon.

IRVING BERLIN STANDARD MUSIC CORP., 1607 Broadway, N. Y. City
Gentlemen: Kindly send me one copy of "ERNST MODERN GRADED STUDIES" for Saxophone, Book No. 1 free of charge.

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



Earle Cooke
Soloist, 1929
American
Guild
Convention

It's a Gibson!

When Earle Cooke, Artist and Teacher, appears before the forthcoming convention of the American Guild of Banjoists Mandolinists and Guitarists, to be held at Baltimore May 5, 6, 7 and 8, he will be playing before the most critical fretted instrument audience in America—if not the world.

It is a signal honor to be chosen as a Guild Soloist and under such conditions it is but natural that an artist would seek to use the most perfect and most responsive instrument to be had at any price. The fact that Mr. Cooke will use his regular Gibson Banjo that he plays regularly for radio and concert, tells, we think, a convincing story of Gibson superiority.

Mail the Coupon Today for Free Copy of Gibson Banjo or Guitar Book

GIBSON, Inc.
Kalamazoo, Mich.

GIBSON, Inc., 500 Parsons St., Kalamazoo, Mich.
You may send me your free book of

.....BanjoGuitarMandolinUkulele

Name.....

Street.....

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

I am a.....Teacher.....Player.....Student

44 Solos in Duo Style

for

TENOR BANJO

by GIUSEPPE PETTINE

A book of advanced studies and wonderful solos . . . Price, \$2.00

NEW! "Twilight Reverie"

by GIUSEPPE PETTINE

A dreamy solo for Tenor Banjo or Mandolin, 75c

All the famous publications for
TENOR & PLECTRUM BANJOS

of

Clifford Essex & Son
London, England
Send for List

RHODE ISLAND MUSIC CO.
Dept. A, Providence, R. I.



McNeil's Banjo Methods

Chord System for Tenor or Plectrum

—None Better \$3.00 each, postpaid.

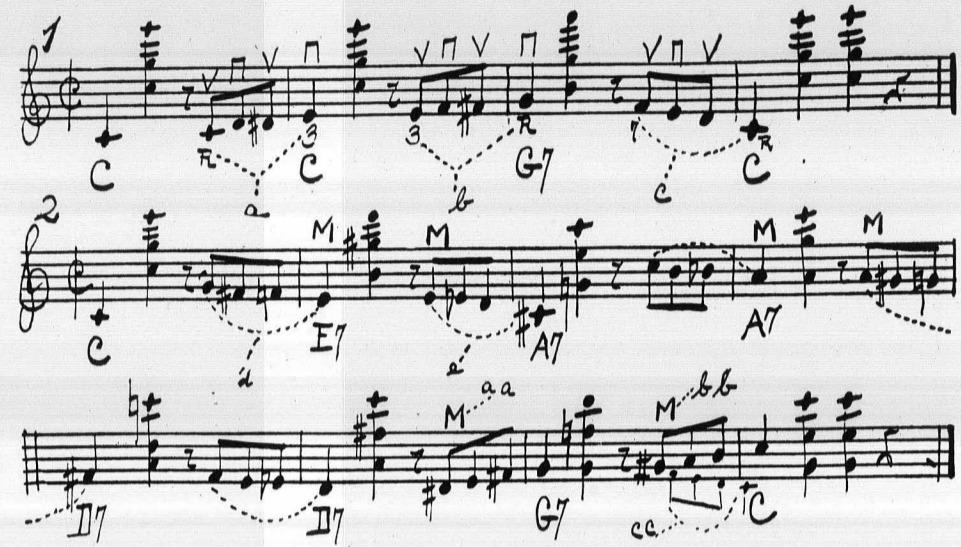
SINGLE-NOTE TRAINING (Duets, Tenor only) Vol. 1 and Vol. 2, \$1.50 each, postpaid (Canada, all books 35c extra). Invaluable—Ask for pamphlet.

McNEIL BANJO SCHOOLS

1621 N. Lincoln St., Chicago, Ill.

The Tenor Banjoist

CONDUCTED BY
A. J. Weidt



"Filling-in" Applied to Tenor Banjo

Although I am a tenor banjoist, I have been following up your "fill-in" articles that apply to saxophone, etc., as there is no reason why the banjoist, with plenty of speed, can't make good use of that kind of stuff for a feature chorus. What gets me, however, is just how to apply it to the banjo? How can you tell what note to begin with? What note to end with? I hope that I'm not asking too much of you.

—J. R. C., Chicago, Ill.

No, you are not asking too much. Only three little questions, but — I'll have to use up all the space the editor will allow me to answer them. However, the rest of the readers of this department may also be interested, so here goes:

First of all, the most important thing to cultivate is speed in playing single note passages, that is, consecutive eighth notes in the modern fox-trot tempo. The orchestral banjoist usually has speed to burn when playing four chord changes to a measure, but, as a rule, he does not often come across a "run" of consecutive eighth notes and therefore gets little practice in that line. The reader who wants to try out his skill will not get as much benefit from the practice of scales, as he might from playing solos, such as appear in Weidt's Tenor Banjo Collection. *Harmony Baby*, which appeared in the November, 1928, issue of this magazine, is a good sample, and contains the style of "fill-in" you want for general practice.

Now in regard to the theory: You say that you've been following up the articles, but I make a guess that you used up most of your time playing the different examples of "filling-in" instead of analyzing them or studying the instruction matter. Do I win? It is very important to have a practical knowledge of chord intervals as a starter, for the reason that the so-called "runs" usually begin and end with a chord interval. It is also possible to begin with the so-called Half Tone Drop, i. e., a note that is a half tone below any of the chord intervals, and which is usually followed by the chord interval above. The "runs" in the two examples shown herewith are intended for the two lower strings of either the tenor or plectrum banjo. "Filling-in" as applied to the upper strings will appear in a later issue. Notice, at *a*, that the "run" begins with the root, and ends with the third of the C chord. N. B. The harmony in each measure is indicated by the letters below the staff. At *b*, it begins with the third of the C chord, and ends with the root of the G7 chord. Note that the passage is chromatic. At *c*, a diatonic passage occurs, as the distance between the seventh of the G7 chord, and the root of the C chord, is a fourth. As each of the examples shown begin with an unaccented note, it is necessary to begin with an up stroke, in order to end with a down stroke on the accented note at the beginning of each measure. Note also that it is possible to use but one chord in each measure where the "fill-in" occurs.

Example No. 2 shows a modulation through the relative dominant seventh chords. It is apparent, when a modulation occurs, that the mutual tone (indicated by the letter "M") occurs at the end of a "run," see *d*, or at the beginning, see *e*. N. B. The mutual tone is a note that occurs in both of two consecutive chords, i. e., "E" is the third of the C chord, and the root of the E7 chord. At *aa* and *bb*, the mutual tone was raised a half tone in order to make the "run" more chromatic, and you will find that the effect is much better than if the mutual tone were not raised, and the passage played diatonically. For example, see the diatonic passage indicated by the small notes at *cc*. In order to get the real benefit of the above examples, it will

be necessary not only to practice them in different keys, but, also, to analyze them all carefully.

Segovia and the A. G. of B. M. and G.

ON MARCH 15th, Andres Segovia, the eminent Spanish guitarist, was presented with the A. G. of B. M. & G.'s first Honorary Membership and gold-engraved token, at a reception tendered him at the Hotel Statler. The occasion was presided over by Adolph F. Johnson, National Secretary to the Guild, who made the presentation address, in which he outlined the historical background of the guitar, and drew attention to the fact that while at one time many artists and composers of highest renown played and wrote for the instrument, today there were few of the former to be found. Amongst these, however, must be classed Señor Segovia, who, by critics, has been acclaimed as standing in the same relationship to his instrument as Casals and Heifetz to theirs.

In return, Segovia expressed himself as impressed with the principles for which the American Guild stood, and extended to the same his good wishes and hopes for the continuance of its successful efforts in promoting interest in the guitar and other fretted instruments. It was his desire and the purpose of his concert, stated the eminent artist, that these latter should create a wider interest in the instrument of his choice, and hoped that they had not been without fruit. He also said that American audiences have shown a greater appreciation of the guitar than was expected, and confidently predicted that the instrument would once again receive the recognition accorded it in the days of yore.

Professor Guillerins, head of the Language Department, Boston University, kindly acted as interpreter for the occasion.

St. Paul, Minn. — Fred J. Bacon, the veteran banjoist, recently played to an audience of over three thousand people gathered in the Municipal Auditorium. He was there as principal soloist of a concert given by the Bigelow and Brown Band, and received a tremendous ovation. His instrument was heard distinctly throughout the huge auditorium, and he received many compliments from musicians on the quality of tone he produced from the same.

Mrs. Gleeson (at seaside concert) — She has quite a large repertoire, hasn't she?
Gleeson — Yes, and that dress makes it look all the worse. — *Answers.*

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 Technique 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, 5 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.

An Open Letter

To All Plectrumists Interested in the
Elevation of the Tenor Banjo

IT WOULD seem to be the unwritten law that in every family with a number of children there will be the traditional "bad boy" (many times erroneously so called), and today the tenor banjo represents the "bad boy" of the plectrum family of musical instruments. He has grown fast and with a healthy growth, bless him! He has attracted much attention and is earning quite a little money, but has been left too much to himself and his own way of "coming up." His education has been neglected, and unless we take an immediate hand in his better bringing up, he eventually may find himself ostracized by well-bred people and, perhaps, never be able to move in good musical society. We surely cannot allow such a thing to happen to a member of our family without at least making an effort to stop it. True, that he is outspoken and rough, even disrespectful, but he is only a boy and without doubt the outspoken roughness is a mask put on just to hide his shortcomings and shyness.

Although, at first, we (the elders of the family of plectrumists) practically were forced through circumstances to adopt this youngster, nevertheless later on we found actual pleasure and profit in his fostering, and therefore should not cash in without spending at least some of that profit upon his musical education — even if it has to be forced upon him, as so often is necessary with so many children. We must take him in hand, polish him up, and establish a "standardized school" whereby he may attain musical culture. If we can accomplish this, his eventual "coming-out party" will do honor to him, as well as reflect credit upon us.

What can we do to bring this about? First, establish a reliable technic for the instrument such as has been done for the mandolin and guitar, showing him the beauty and wonderful variety of styles of compositions with all the embellishments and colorings used by other instruments, and develop the many banjoistic traits that are of such vital importance to his very existence. We must not bring him up merely to imitate either the mandolin or the guitar, however, as that would spell disaster, but rather bring out all the latent possibilities banjoistically typical of him in coloring and make-up.

A big job? It positively is, and an undertaking requiring more than one generation to finish, yet one well worth starting now while the enthusiasm for the instrument is so rampant. The next question is how best to start in on such a thing? The writer, who has given the matter some little thought, feels that it is more than a one-man job, and believes that all good exponents of the tenor banjo should have a hand in it, and this whether they be soloists, teachers, composers or just dance players. It is the opinion of the writer that the matter can best be started by holding an open forum in this and other magazines devoted to the interests of the plectrum family of instruments, then later call for an open convention of teachers, soloists, composers, arrangers and players of the instrument. For the present, the most pressing needs are the following:

1. Should the present "symbol" writing be entirely discarded?
2. Should the tenor banjo be considered as only an "accompaniment" instrument?
3. What system of fingering and notation should be recommended?

The first question cannot be taken care of by a simple "yes" or "no"; it will take a long time, many discussions, and plenty of printer's ink to settle it. The second is more or less linked with the first, but should not be very hard to solve. The third, while requiring more serious study, should not be very difficult of solution. Come, teachers, soloists and ordinary players of the tenor banjo, take a hand in the matter and offer a suggestion! Let us confine our thoughts to the future uplifting of the "bad boy." Above all else, do not leave it to others, especially to those who may not have a practical knowledge of the instrument, or to those who have only their own personal gain in mind. The ordinary player's point of view is worthy of as much consideration as that of anyone else. Mail your letter of suggestions to the writer, care of this magazine.

—Giuseppe Pettine.

Waco, Texas. — The Texas Band School is to hold its 1929 session, August 5 to 24 at Baylor University, by invitation of the faculty. The teaching staff is to consist of Victor J. Grabel, Director of the Band Department, Sherwood Music School, Chicago; Major Richard J. Dunn, Director of Texas A. & M. College Band, College Station, and Everett M. McCracken, Director of Baylor University and Karen Shrine Bands, Waco. The Texas Band School was organized by Mr. Grabel in 1928 at Dallas, through the co-operation of A. M. Belsher and the Whittle Music Company.

SCHOOL ORCHESTRAS and BANJO BANDS

Should have our Illustrated Book giving full details of our many styles of Banjos :: :: :: :: ::

SILVER BELL Banjo Tone Quality fits in with most any combination of instruments :: :: :: :: ::

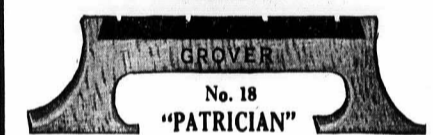
Vibrato and Organ Effects

made possible on the Banjo with the new B & D Soft Pedal, an exclusive feature on all Silver Bell Banjos. The tones may be made soft or loud at your pleasure. This is only one of the many remarkable features of these wonderful banjos.

Something you should investigate and become acquainted with. Adds to your own musical pleasure, as well as that of your friends.

The BACON BANJO CO., Inc.
GROTON, CONN.

**ANEW BRIDGE Will Give
Your Banjo More
PEP!**



This is a De Luxe Bridge in every way, being designed for maximum tone, and hand made and hand finished. We believe this to be the finest tenor banjo bridge ever made. 1/2", 3/8" and 3/4".

Retails at 50c

A. D. GROVER & SON, Inc.
Long Island City New York

**BLACK LABEL
Polished 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

"The Happy Yaque"

GUITAR SOLO arranged (1877) by Germana Gallardo, Spanish guitarist and arranger of early pioneer days. This very simple and unique Mexican melody is recommended for beginners. Per copy, 5c
M.W.PETERSEN, 138 Fourth St., San Francisco, Cal.

THREE SKETCHES FROM OLD MEXICO

By Cady C. Kenney, should be in every theatre and concert library

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

WEIDT'S CHORD SYSTEM

The Practical Harmony Course

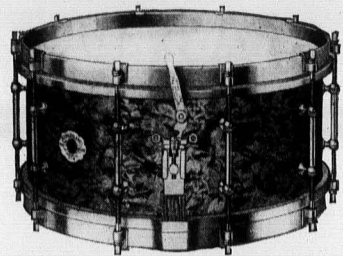
Applying to the Instrument YOU Play

FREE DEMONSTRATION

MENTION INSTRUMENT

BELFORD, NEW JERSEY

The Pinnacle of Perfection in DRUMS



Slingerland's Triumph in Drum Craftmanship

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

LOCAL REPRESENTATIVES WANTED
Spare hour work Ask us about it
The Jacobs' Music Magazines, 120 Boylston St., Boston, Mass.

The Drummer CONDUCTED BY George L. Stone

AS PROMISED last month, "The Drummer" hereby presents the first installment of Frank Holt's diary, kept on his trip with Sousa's Band. If the reader finds as much of interest as did the conductor of this department, he will feel well repaid for the time devoted to it. "The Drummer" also presents a picture of Frank, on the assumption that most persons, as is the case with himself, are somewhat interested in seeing likenesses of people about whom, or whose experiences, they are reading. And beyond all that, a Sousa drummer is a Sousa drummer, you know!

The Diary

I got the Sousa Band call sheet on April 13th (1928) and I for one thought the 13th was lucky. I returned my contracts about June 15th and prepared to leave for New York on July 15th. Arrived in New York that night and began to look the boys up, and sure enough I met many old pals around the Times Square district. There seems to be a thrill in getting back into the harness with the "Big Show" that is hard to explain. Many new faces were with us, so we rehearsed four times in the Fulton Theatre near 46th & Broadway. Enjoyed my stay in New York, as my brother lives there, as does also Oscar Short who had just finished as Arthur Pryor's cornet soloist, and I had a pleasant visit with him. The season opened on July 19th at Schenectady, New York. We had a fine ride up along the Hudson River, and I got my first view of West Point, which was very interesting to me.

"Jake" Freeman, one of our bass players, was pointing out the interesting views along the Hudson. Guess he knew them well as he spent nearly four years in the West Point Band. Met a very interesting drummer in Schenectady, a George Cantwell, and we have exchanged a number of pleasing letters. Next day at Utica the Shriners gave us a fine dinner and we felt quite lucky in getting a "blow-out" on our second day out. There I met, a former pupil of mine from back home, William Manning, who works on auto bodies for the Lincoln people, and I might say it was a little past my bedtime when I got back to the hotel. Rochester was next and there we did one week at the fine Eastman Theatre, and it was one of our most pleasant engagements of the tour. George Carey, whom everyone knows, came in to say "Hello". Rochester is his home town. George sure is a fine fellow to meet.

We moved on to Wilmington, Delaware, where we played at the estate of the well-known DuPont of Longwood, Pa. I cannot do justice to the wonderful estate he owns. We gave



FRANK HOLT

two concerts in a big glass house, the biggest that I have ever seen. We were his guests at dinner and so far as I know, none of us went away hungry. Went back to Wilmington to stay that night and then next day started for Atlantic City. We were met at the station by a mob of wheel chairs, and in them we rode up on to the Boardwalk, held a parade, and had a picture taken in front of the Pier. Before we were through there was some audience. We only did two weeks in Atlantic City and a few friends called in to see us there.

On August 12th we left Atlantic City in the rain for Willow Grove, Pa., and it was my first visit there. The bands used to play there nearly all summer in seasons gone by, but this season it was one day only. While there a trombone player from my home town (Henry Stacey) came over to see me, and I sure was surprised to see him after about six years. Left Philadelphia that night on sleepers for New London, Conn., and there a number of new men joined the band. We were now on what is termed our New England tour, which consisted mostly of two-a-day stands. In twelve days we played 23 cities, and you know that means work for the drummers. During that time I got home four nights through the help of two of my former pupils, who had machines and offered to drive me around — so I have seen to it that Johnnie Shepard and Harold Henderson have received their share of cards and so forth about the trip. One of our flute players (Eric Evans) missed the train at Worcester, Mass., and had to take a taxi to Dover, N.H., which cost him \$40.00. He has not heard the end of that yet.

Portsmouth, N. H.

At Portsmouth, N. H., Arnold Chick and Hap Rowell, former Sousa men, met us at the station along with Ad Blaser and my old orchestra leader of fifteen years, John K. Nichols. They had come over to say "Hello" from York Beach, Maine, where Chick has a very fine concert band during the summer season. On August 19th I got a thrill when we played Symphony Hall in Boston, as I had never expected to play on that stage. Next day my friend Henderson drove the drum section and a clarinetist from Los Angeles (Cecil Tozier) around from Gloucester to Salem, Mass. From there we went out to Salem Willows and I showed them what a real New England fish dinner was like. I am a great booster for New England, and that dinner was sure one of my best cards. Everyone ran down to look at Plymouth Rock, at Plymouth. Some of the boys were a little disappointed at the size of the rock, and a lot of kidding went on for a while.

One of my first pupils, Ernest Carey, called at Farmington to see me and ride me around town. We played in their wonderful Memorial Auditorium. Passed through some fine scenery on our way up to Bellows Falls and Brattleboro, Vermont, and the next night we were in Troy, N. Y., then on to Chautauque, New York, where we "packed them in" as the saying goes. Bill Hammond, of Hammond & Gerlach, sent me a nice set of anvils over here, by a pupil of his named Herbert Olander. "Bill" has a wonderful drum shop in Pittsburg, Pa., and they sure gave me a fine time there last year. Next we did the Ohio State Fair at Columbus, and there we had Sunday, August 26th, off and we didn't know what to do with ourselves. We played three concerts daily at the fair, and as each one was in a

different place, it meant that I had to pack and unpack three times a day so, in a way, it was harder than doing two a day. Had a chance to see some good horse racing and fireworks. My roommate, John Arosky (flute) left us there to take a steady job in Tampa Theatre, Tampa, Florida. A Goodyear dirigible from Akron, Ohio, flew over the Fair Grounds and caused a lot of excitement. On the last day of the Fair there were a couple of fatal accidents, one in a motor cycle race, and another in an auto crash. It sort of made a chap feel queer, but guess those things will always happen so long as fellows take such chances.

Got sleepers out for Detroit, Michigan, next, where we played the Michigan State Fair. The grounds were away out of town and this fact made it bad for the boys stopping in town. We saw no races or fireworks there, and that was not so good. Mr. Tong, who is now our cornet soloist, lost his wife while we were in Detroit, and this cast a shadow over the band. My new roommate, Chas. Strothkamp, from the Bronx, N. Y., and I paid a visit to the new Ford plant and it certainly was well worth seeing. The Ford officials were very nice and gave us a lot of their time. Our uniform is a great help in getting around to places like that. Saw a good auto race the last day in Detroit. One racer went through the fence but we understood he only got a few bumps.

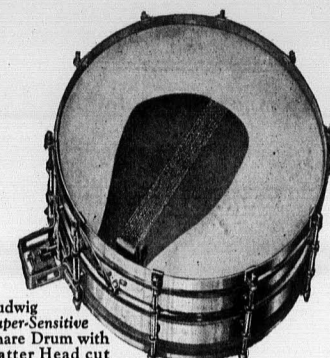
Saginaw and Sault Ste. Marie

Now we were to hit the trail, and the boys were glad, as we were fed up on fairs. We took in Saginaw, Mich., and then Sault Ste. Marie, and there we had a new experience. A big ferry carried our party with our three cars across the straights and landed us at St. Ignace. From there we rode on to Sault Ste. Marie and saw the Government canal locks. Believe they told us that one of the locks was longer than the largest one in the Panama Canal. At Hancock, Mich., September 12th, I had another birthday, and what a rotten day it was. Had about a four and one-half hour ride to Escanaba, Michigan, and the next day we started off in the rain for a three hour ride to Marinette, Wisconsin. Next day, after three and one-half hours, we arrived at Manitowish, Wis., and there we had a fine hotel. My room faced Lake Michigan and I had a wonderful view. Certainly makes a fellow feel good to strike a real hotel every once in a while when on the road. On our way into Green Bay the next day we saw a man lying beside the track as if he were dead. Everyone on the train was all excited over it. That afternoon Mr. Zettleman, tympanist of the Chicago Symphony, came to our concert and paid us a visit. Mr. Zettleman has a summer home close by, I understand. Went to Oshkosh, Wis., next, then on to Racine the day following, and there we heard the well-known American Legion Drum Corps; they certainly did one fine stunt, both in their marching and playing. It is no wonder they are in the prize money everywhere they go. Next day we hit St. Charles, Ill., and there we did some hunting for hotels. I finally had to locate at the Baker Hotel, and in case you have never heard of it, this is one of the country's most beautiful hotels. The manager was very proud of his hotel and said you could not find another like it in America. Each room has a different style of furniture, and so forth. Had a six and one-half hour ride the next day to Urbana, Ill. We played at the University of Illinois. At Joliet we were met at the station by a couple of boys' bands and there we heard the First Prize high school band of the country, and I might say that everyone in the town is very proud of this outfit.

Chicago

We next came to a suburb of Chicago (Evanston) and there Billy Ludwig, President of Ludwig and Ludwig, drum manufacturers of Chicago, called in to say "Hello," as this is where he lives. Sunday, September 23rd, we played the well-known Auditorium in Chicago and drew a good house. Monday, after a five hour ride, we arrived in Ripon, Wis., and played there at the college gym. Met Charles Moorman, the drummer with Richard's Concert Band, he being the well-known circus band leader and composer. Then came a two-a-day stand, Winona, Minn., in the afternoon, and Red Wing, Minn., in the evening. Rode about three and a half hours to Minneapolis, and played at the Big Radio Show held at the Auditorium. Minneapolis is a fine town for the traveling man. You can get good eats cheap, and that is how we judge a town lots of times. A couple of our boys belong in Minneapolis, and so many friends called to see the band. Next day we had an observation car, and everything on our Sousa special, and we met "Al" Smith. His special was sidetracked to let us boys go on our way to Fargo, No. Dak., which was a ride of five hours. We exchanged greetings as we passed each other. Smith and party were on the way to Minneapolis, and no doubt many of the boys heard him that day over the radio, September 27th.

To be continued



Ludwig Super-Sensitive Snare Drum with Batter Head cut away to show Batter Head Snare.

A New Ludwig Drum The Snares are on the Inside!

Never before have drummers been offered a drum with such a sensitive response. The tone and easy playing features of this drum will surprise you. You must try it to appreciate the new features. Perfect tone-control — no ring whatever.

The SUPER-SENSITIVE is especially designed for the modern orchestra, but it is a band drum as well. That is why it is equipped with two sets of snares with individual control. You can use either one set or the other, or both, and get sharp, snappy tone, whether playing extremely loud or soft.

The SUPER-SENSITIVE is the only drum built for all-around use in band or orchestra.

Men Like Ralph Smith, Joe Sinai, Art Layfield, William Palley and Lee Keller are using it already. When will you get yours?

Our CHALLENGE

Send us a deposit of \$2, and we will send you one of these drums through your local dealer for a try-out. Once you have tried it, you won't use the old kind.

Ludwig & Ludwig

Drum Makers to the Profession

1611-27 N. Lincoln St. Chicago, Illinois



'Hot' cymbal breaks and beats come 'hotter' with the new

K. ZILDJIAN CONSTANTINOPLE CYMBALS

developed expressly for modern dance-orchestra needs, with a sting and sparkle that you find only in genuine ZILDJIANs. Read these K. ZILDJIAN suggestions for the up-to-date drummer!

K. ZILDJIAN PAPER-THIN, high in pitch and wonderfully responsive!
No. MJ11—Size, 11-in. Each..... \$15.00
No. MJ12—Size, 12-in. Each..... 17.50
No. MJ13—Size, 13-in. Each..... 20.00
K. ZILDJIAN 10-inch Sock—a deep-cup, paper-thin model, unequalled for 'Hot' and 'Sock' effects. No. JS10—Ea. \$12.50

3 Days' Free Trial

on any cymbal listed here. Just ask your music dealer to order in the style you want to try. There's no obligation either to him or you—take us up on this!

The FRED. GRETSCH MFG. CO.
Official K. ZILDJIAN Distributors
60 Broadway Brooklyn, N. Y.

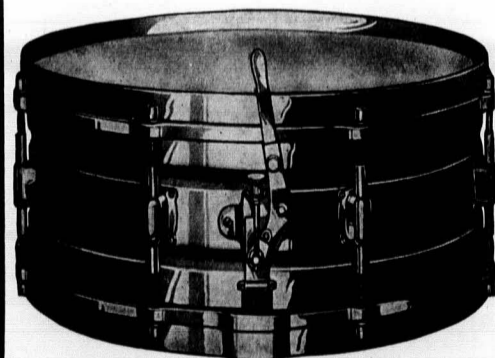
An orchestra supplied with wind instruments all made from terra cotta, appeared in London in 1874.—Item.

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



above all else Drummers want

Those New Uniforms!

What a remarkable effect they have upon the esprit de corps of the band! They do more than "dress" the outfit; they create the state of mind that puts every individual player at his best, and moulds all into a single musical unit. More than that—snappy uniforms create a "state of mind" throughout the community that makes every citizen the more keenly interested in the band—and the more willing to support it.

The selection of those new uniforms is a mighty important matter. We would like to help you select the right kind of garb for your band, and quote our prices.

Uniforms to fit every type of band and every size of purse

HILTING BROS. EVERARD CO.
Kalamazoo Uniform Co.
KALAMAZOO MICH.

Henderson Uniforms

If your band wants distinctive, classy and attractive uniforms of a high standard of quality, materials and workmanship, write us for catalog illustrating the popular styles of Uniforms, Caps and Equipments.

Prices are lower than other manufacturers will quote if based on our superior outfit.

HENDERSON & COMPANY
Eleventh and Race Streets Philadelphia, Pa.

YOU WILL BE PROUD OF YOUR Band Uniform

IF IT IS MADE BY **The Henderson-Ames Co.**
Kalamazoo, Michigan

There is Real Value in Every Uniform

Send for Catalog and Cloth Sample.

CERTAINLY!

YOU CAN GET CHEAPER UNIFORMS—BUT WHY NOT GET THE BEST? THEY COST LESS IN THE LONG RUN.

Write for Catalog and Samples

ROYAL UNIFORM CO.
916 Walnut St. Philadelphia, Pa.

"LOOK OUR WAY"

We Sell Direct Uniforms made right here in our own factory. You save the Middle Man's Profit. We have made a specialty of manufacturing **Band Uniforms Since 1898**

Write for Catalog and Samples of Cloth; you will be pleased with our low reasonable prices. Satisfaction, fit and workmanship guaranteed.

R. W. STOCKLEY & CO.
188 South 8th Street Philadelphia, Pa.

FOR YOUR BEGINNING BAND and ORCHESTRA

Ensemble parts, solo parts with piano accompaniment, rhythm studies, charts on tone, fingering and position. Teachers' Outline. Address **PARKINGTON'S SYSTEM OF CLASS INSTRUCTION** Mountingdale College

School Band and Orchestra Contests in May

Boise, Idaho.—Band and Orchestra Contest. Chairman, J. D. Montague, Chairman Music Committee, Interscholastic Activity Board, Idaho Education Association, Mountain Home, Idaho.

Urbana, Ill.—Orchestra Contest, May 17. Chairman A. A. Harding, Director of Military Bands, Univ. of Illinois, 217 University Hall, Urbana, Ill.

Bloomington, Ill.—Band and Orchestra contest, May 3-4. Chairman, Paul W. Matheus, President, Indiana School Band and Orchestra Association, North Side High School, Fort Wayne, Indiana.

Iowa City, Iowa.—Band and Orchestra Contest, Iowa City. Chairman, Prof. E. H. Wilcox, Department of Music, College of Liberal Arts, State University of Iowa, Iowa City, Iowa.

Hays, Kansas.—Band and Orchestra Contest. Chairman, H. E. Malloy, Director, Department of Music, Kansas State Teachers College, Hays, Kansas.

Leviston, Maine.—State Band and Orchestra Contests, May 11. Auspices Leviston-Auburn Chamber of Commerce and State Contest Committee. Mrs. Dorothy Marden, Waterville, Chairman; Morris Reed Robinson, Island Falls; E. S. Pitcher, Auburn.

Newton, Mass.—State Band and Orchestra Contests, May 11. Auspices Newton Public Schools, U. G. Wheeler, Supt.; Newton Chamber of Commerce, Rotary and Kiwanis Club assisting. Charles R. Spaulding, general chairman, Newton High School, Newton, Mass. Fortunato Sordillo and Carl E. Gardner, contest directors. Arthur Fryor, guest conductor for massed bands and orchestras of 2,500 players. Movietone pictures of this event will be made.

East Lansing, Mich.—Band and Orchestra Contest, May 2-3. Chairman, Miss Ada Bicking, State Director of Music Education, Department of Public Instruction, Lansing, Michigan.

Minneapolis, Minn.—Band and Orchestra Contest, Minneapolis, May 16-17. Chairman, Abe Pepinsky, Department of Music, University of Minnesota, Minneapolis, Minn.

Jackson, Miss.—Band Contest, May 4, at Jackson. Chairman, S. Koyman, Musical Director, Public Schools, Clarksdale, Miss.

Columbia, Mo.—Band and Orchestra Contest, May 3. Mr. James T. Quarles, Dean, School of Fine Arts, University of Missouri, Columbia, Mo.

Lincoln, Neb.—Band and Orchestra Contest, May 3-4. Chairman, Mrs. Carol M. Pitts, Director of Music, Central High School, Omaha, Nebraska.

New England Sectional.—Band and Orchestra Contest, Boston, probably May 18. New England Music Festival Association, 120 Boylston Street, Boston, Mass.

Laconia, N. H.—State Band and Orchestra Contest, May 11. Auspices Laconia Chamber of Commerce, Mrs. Grace Maloon, Sec'y, J. E. A. Bilodeau, State Contest Chairman, Rochester, N. H.; Theron D. Perkins, guest conductor for massed band program. (A meeting has been called at noon on May 11 at Laconia by Mrs. Esther B. Coombs, New Hampshire Vice President of the New England Music Festival Association, to complete the organization of a New Hampshire School Music Association.)

New Brunswick, N. J.—Band and Orchestra Contest, May 3-4. Henry P. Cross, Chairman of the State Orchestra and Band Contest Committee, New Jersey State High School Conference of the New Jersey State Music Supervisors Association—108 Brinkerhoff Street, Ridgefield Park, N. J.

Syracuse, N. Y.—Band and Orchestra Contest, Syracuse, May 11. Chairman, Dean Harold L. Butler, School of Fine Arts, Syracuse University, Syracuse, N. Y.

Grand Forks, N. D.—Band and Orchestra Contest, May 16-18. Chairman, John E. Howard, Director of Instrumental Music, University of North Dakota, Grand Forks, N. D.

Akron, Ohio.—Band Contest, May 3-4. Chairman, Miss Nellie L. Glover, Supervisor of Music, Public Schools, Akron.

Stillwater, Okla.—Band and Orchestra Contest, May 2-3. Chairman, Boh. Makovsky, Director of Music, Oklahoma Agricultural and Mechanical College, Stillwater.

Portland, Oregon.—Band Contest, May 11-12. Chairman, H. H. Stanchfield, Sherman, Clay and Co., Sixth and Morrison Streets, Portland.

Johnstown, Pa.—Band Contest, May 11. Chairman, M. Claude Rosenberry, Director of Music, State Department of Public Instruction, Harrisburg.

Pawtucket, R. I.—State Band Contest, May 4. Auspices of Pawtucket High School and Pawtucket Lions Club. Paul E. Wiggin, State Contest Chairman, Pawtucket High School. Theron Perkins, guest conductor of massed bands. Judges; Fortunato Sordillo, Boston; Frank Warren, Boston. R. M. Howard, Fall River, Mass.

75th Anniversary Special All Wool Waterproofed Band Uniforms \$19.50 for Coat, Trousers and Cap

Style illustrated is made of a splendid quality navy blue cloth, guaranteed for satisfactory wear and fast color. Every Uniform Tailored to Measure in our own daylight factory. Send for illustrated catalog, samples and prices of other styles and colors.

Klein Uniforms are made of cloth treated by the "Anti-Plum" Rain-proofing Process. They wear better, look better and are irrevocable in wet weather.

D. KLEIN & BRO., Inc.
Makers of GOOD Uniforms Since 1854
715-17-19 Arch Street, Dept. J., Philadelphia, Pa.

Let Us UNIFORM YOUR Band Also

Write for our beautifully illustrated catalog of EIGHTY designs and splendid line of samples showing 110 grades and shades of cloth.

We give you good materials, superior workmanship, correct style and perfect fit at surprisingly low prices.

We put the "FORM" in Uniforms

DeMoulin Bros. & Co.
1022 South Fourth St., Greenville, Ill.

UNIFORMS

produced by EVANS have satisfied Bands and Drum Corps for almost three-quarters of a century. Surely this is proof enough that we can also please you with the right qualities at honest prices.

Let us send you Catalog No. 308 with Samples of Cloth and Quotations

GEORGE EVANS & COMPANY
132 North Fifth Street Since 1860 Philadelphia, Pa.

UNIFORMS FOR BANDS

Up To Date Styles
CORRECT PRICES

Send for free catalogue and samples.

Western Uniform Co.
105 So. Wells St., Chicago

BANDS! BANDS! BANDS!

School bands, town bands, Scout bands, Legion bands, girls' bands, boys' bands, young bands, beginning bands. In fact any band should use the

Root Beginner's Band Book No. 1 Over half a million sold. Think of it! This is not a new and untried book. It is the "old standby" and is used throughout the U. S. and Can. Sample copy to leaders on request

E. T. ROOT & SONS 1516 East 55th St. Chicago, Illinois

Silvertone Polka

By FRED W. CLEMENT
New solo for Trumpet, F or E♭ Saxophone, Trombone, Baritone, Bassoon or Tuba with Piano accompaniment

SPECIAL: Solo and Piano, 45c. Catalog of Blue Bird Solos Free

J. E. AGNEW, Pub. 5444 HIGHLAND Kansas City, Mo.

"MICRO" PRODUCTS ARE THE BEST OBTAINABLE !!

VIOLIN BLACK LINE PADIA STRUNG BY MICRO PRODUCT

CELLO GUT
A" 12 LENGTH 70c
D" 12 LENGTH 80c
UKULELE SET 70c
ONE SPUN 50c
TWO SPUN 50c
"MICRO" WOUND STRINGS
VIOLIN "G" SILVER WIRE 25c
"G" SILVER WIRE 75c
"G" PURE SILVER 100
"A" 12 LENGTH 25c
"D" 12 LENGTH 40c
"D" ALUMINUM WIRE 40c

GOLD STAR OIL
MADE IN THREE GRADES
LIGHT HEAVY MEDIUM
SPECIFY WHEN ORDERING
PER BOTTLE 25c
BY MAIL 35c
BEST FOR YOUR INSTRUMENT

TRU-ART
THE HIGHEST GRADE VIOLIN ROBIN BLACK OR CLEAR 75c
USED BY ARTISTS

CROWN MUSE
THE PERFECT MUTE FOR SAXOPHONES ELIMINATES RASPY TONES. MADE FOR SOPRANO, ALTO, MELODY AND TENOR. SPECIFY WHEN ORDERING

BE SANITARY!
INSTRUMENT THOROUGHLY SANITIZED
SAX \$100
CLARINET 75c

THE BEST SAX STRAP AT ANY PRICE... GENUINE LEATHER REAL SILK CORD NON-SLIP QUICK ADJUSTMENT
UNLINED 50c
FELT LINED 75c
DE LUXE MODEL \$1.00

ALL "MICRO" PRODUCTS ARE GUARANTEED FOR SALE AT ALL DEALERS

J. SCHWARTZ MUSIC CO., Inc. 10 WEST 19th STREET NEW YORK DEPT. III

Vermilion, S. D.—Band and Orchestra Contest, May 9-10. Chairman, W. R. Colton, Dean, College of Music, University of South Dakota, 402 S. University Street, Vermilion.

Bryan, Texas.—Eastern State Band Contest, May 6. Chairman, E. A. Lightfoot, Chairman, Band Contest Eastern Division, Bryan, Texas.

Amarillo, Texas.—Panhandle Band Contest, May 8. Chairman, Miss Lorene Welch, Director of Music, Senior High School, Amarillo.

Salt Lake City, Utah.—Band and Orchestra Contest, May 10. Chairman, J. M. Adamson, in charge High School Day Extension Division, University of Utah, Salt Lake City.

Burlington, Vt.—Orchestra Contest, May 4. Auspices Exchange Club; C. E. Brigham, chairman; A. E. Holmes, Burlington High School, State Contest Chairman; Harry E. Whittemore, conductor All-Vermont Orchestra.

Fredonia, N. Y.—Sectional Band and Orchestra Contests, May 2-3. Howard Clark Davis, President Western New York Music Festival Association.

Spokane, Wash.—Eastern State Band and Orchestra Contests May 12. Harvey Guertin, Exec. Sec'y, 321 West Riverside Ave., Spokane.

Charleston, W. Va.—Band Contest, Chairman, J. Henry Francis, Director of Music Education, Charleston Public Schools.

Stevens Point, Wisc.—State School Band Tournament, May 17-18. Auspices of Wisconsin School Band Association. Tournament Committee: A. F. Bryan, B. W. Dagneau, W. J. Holman, P. M. Vincent, R. R. Grindler.

WANTED AND FOR SALE

RATES—The charge for advertisements inserted under this heading is 5 CENTS each word per insertion. Initials and all characters count as words. Payment MUST positively accompany copy. No ad accepted for less than 50 cents.

TO OUR SUBSCRIBERS—Individual subscribers to either "Jacobs' Band Monthly," "Jacobs' Orchestra Monthly" or "Melody," public school or college music departments and charitable institutions have the privilege of free use of this column with the following restrictions:

(1) We reserve the right to abbreviate all copy accepted for free insertion.

(2) "FOR SALE" or "FOR EXCHANGE" and similar ads will be accepted for one free insertion ONLY, and must obviously refer to used or second-hand instruments or musical merchandise. This accommodation is exclusively for private individuals who are subscribers of record.

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

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

FOR SALE—King Master Model cornet (silver) \$25; Holton trombone (silver) \$25; Wurlitzer L. P. Albert System clarinet, \$10; all in perfect condition. R. A. HEWINS, 3207 North 27th Street, Tacoma, Wash. (5)

FOR SALE—Conservatory, going concern, large enrollment, employs six teachers, bookkeeper and director. Must sell on account of other business proposition. Buyer must be A1 man with exceptional ability. Address BOX 592, The Jacobs Music Magazines, 120 Boylston Street, Boston, Mass. (5-6)

SAXOPHONE—Piano, Trumpet, Trombone players. Get Hot—Stay Hot. Send for free sample. BITHIEL PRICE, Box 31, Sugar House, Utah. (p5)

FOR SALE—Sousaphone, Conn., silver plated, gold bell, like new; trunk and stand. Bargain at \$250. MINTON PARKER, Fort Morgan, Colo. (5)

FOR SALE—Fine-toned old French violin labelled Remy Paris, 1848, reddish varnish, \$40; very old Stainer violin, brilliant tone, \$35. Address DR. MOSHER, Calcium, N. Y. (5)

WANTED—French horn. Must be low-priced bargain. Address MUSICIAN, 723 Fourth Street, Lewiston, Ida. (p5)

FOR SALE—Saxophones, clarinet, banjo; cheap. ELZA RICE, Milford Center, Ohio. (5)

FOR SALE—Practically new three-octave Deagan V bra Harp, gold finish; cost new \$350; will sell for \$250. BOX 72, Cleveland, Wisconsin. (5)

MUSICIAN—Wishes to correspond with some live community leader with view of locating in some live town. Address BOX 593, The Jacobs Music Magazines, 120 Boylston Street, Boston, Mass. (5-6-7)

VIOLIN MAKING—The Equation System taught by correspondence. Reconstructing and repairing. Circular free. BRETCH SCHOOL OF VIOLIN MAKING, Oswego, N. Y. (tf)

MASTER CLASSES for Tenor Banjo Teachers

Summer Sessions—to be given by DAVID BEREND of the original Vincent Lopez Orchestra; GOLD DUST TWINS on WEAF; Banjo Editor, the METRONOME

Course includes original printed material, which will enable Tenor-Banjo teachers to carry all present pupils for at least 40 additional weeks of advanced work—up-to-date professional studies, including practical Harmony and Theory, correct picking, fingering, etc.

Classes will be two weeks long, starting about July 1st, July 15th and August 1st, and will include private lessons by Mr. Berend; also demonstrations of Tenor-Banjo teaching in public schools, with classes already started.

Enrollments will be filled in order received and no more will be taken this season when classes are filled.

For Further Information, Rates, etc., write to **BEREND SCHOOL OF MUSIC, Inc.** 33 East 60th Street
Recognized by the State Board of Education

BIG BARGAINS

5,000 ARMY and NAVY Surplus Instruments

800 CORNETS
All Silver-Plated with Cases
Martin \$35.00 | Holton \$45.00
3 Star Boston 40.00 | Conn., Circus Bore 45.00
York

300 MELOPHONES
Conn in E_b \$20.00 | Holton in E_b \$45.00
White in E_b 45.00 | York in E_b and F 45.00

CLARINETS
B_b and E_b Conn 4 rings and rollers \$35.00
By Conn Boehm System 40.00
By and E_b Poppel/Muller, 5 rings and rollers, leather case 35.00
Conn 4 Valve Baritone, no case 50.00
Conn 4 Valve Standard E_b Basses, no case 75.00
Conn Baritone Saxophones 95.00
Bassinet Baritone Saxophones 90.00
Conn D_b Low Pitch Piccolos, brand new 40.00

Also there are some Bettey Boehm System Piccolos, nearly every make of Robert System Clarinets, Alto, Slide Trombone, Baritone, Double-Bell Euphoniums, Helicon and Upright E_b and B_b Basses.

Will be pleased to sell any of the above instruments singly or to full sets at moderate prices, but will not be able to publish a complete list for some time. Parties interested would greatly oblige me in specifying instruments desired, permitting me to give all information in first letter.

Any instrument sent C. O. D. on three days' trial on receipt of \$2.00 to guarantee Express charges.
Special sale of Conn, King or Holton Melophones in E_b only silver plated without case, at \$23.00 net.
King, York, Martin or Kauler Slide Trombones, silver plated, with new open center case, at \$25.00 net.

E. DOMAGE, 216 North 9th Street Philadelphia, Penna.

Our Younger Set

THIS is a busy season for members of our younger set with the Spring concerts, festivals, contests, and other musical activities. We in New England are in the midst of preparations for the numerous state and sectional band, orchestra, and glee club contests and festivals which will engage many thousands of players. The climax of the festival season will be the final New England contests in Boston on May 18, and the Festival Orchestra of two hundred and thirty-six players which will meet in Symphony Hall, Saturday afternoon, May 18.

We wish we could tell you about the extensive preparations for the latter event that have been under way for many weeks, and also give you an outline of the interesting schedule of work and fun planned for the members of the orchestra, but lack of space this month has crowded our department into this little corner. Next month and in later issues, we shall have more space to tell about the New England Orchestra and the other similar events discussed in the interesting contributions from members of our "set."

West Coast Again

Dear Younger Set:

Having recently acquired a copy of your music magazine and read the many letters it contains, I have decided to write a few words concerning young people's musical organizations. It has been my privilege to play in either an orchestra or band, or both, since I was ten years old, and I am now a senior in high school.

My first experience in orchestra work was with the Corvallis public school orchestra of nearly one hundred pieces,

unusual instruments such as horns, oboes, and bassoons. The orchestra consists of: 20 violins, 3 violas, 4 cellos, 5 basses, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, 2 horns, 1 trombone, 1 tuba, tympani, battery.



GLADYS L. HICKS
Leominster, Mass.

Whose picture arrived just too late to be used in the March issue with her letter.

We are fortunate in having as conductor Karl Von Gilbert, a former teacher at the Philadelphia Musical Academy. Last season we played such compositions as: *C Major Symphony*, Op. 21, No. 1, Beethoven; *B Minor Symphony (Unfinished)*, Schubert; *Titus*, Overture, Mozart; *Symphony No. 6*, Haydn.

This year the various clubs of the school conducted a ticket-selling contest for the orchestral season. Practically every student purchased a ticket.

As for myself, I am enrolled in the course leading to a bachelor's degree in Public School Music. I am studying as my major instrument the piano, and minoring in violin. With Miss Maxine Jenks, I find that the study of one instrument does not interfere with that of another. If I become bored with practicing one instrument I can shift to the other, thus finding relaxation in the change. However, I have found that it is better not to become bored too soon, as nothing can be accomplished without staying with the same piece or instrument for a long time, or until I have mastered a difficulty.

In the college orchestra I play the violin and find it very enjoyable indeed. As a member of a symphony orchestra I have become acquainted with music that I otherwise might never have had opportunity to know. In closing, I would say that anyone who has a chance to obtain instruction on an instrument should do so because it adds so much to one's enjoyment of music. And, if you have friends who play, get together and practice good music. Now you can obtain music for almost any combination of instruments. There are fine arrangements of the classics for many different instruments. This gives all of us a chance to know the world's finest music. Surely the way to appreciate the best in music is to become familiar with it as much by playing as by hearing it. And the acquirement of this faculty of appreciation certainly is worth the effort.

JOHN HENRY KENSINGER.

Martinsburg, Pa.



MAX UDELL
Grand Rapids, Mich.

Max is solo cornet player for the Union High Band, and is considered one of the most promising cornet players of the Grand Rapids schools. He is fortunate enough to have been awarded, by the York Band Instrument Company, a full scholarship in the 1929 National Orchestra Camp at Interlochen.



JEANNETTE INGLE
Albany, Oregon

under the direction of Miss Katherine Gentle. After three years' playing there I came to Albany, where I had an opportunity of playing in the various musical organizations of Albany schools, which comprised an orchestra, a girls' band, and a mixed high school band, under the direction of Mr. W. T. Nichols.

Through these various organizations we have not only been taught to study music, but we have been taught to enjoy the finest qualities of social contact with each other and also, on many occasions, with the general public.

Our band has won second place in the State Band contest four successive years. We have been called on to play at the Portland Annual Rose festival, the state and county fairs, and numerous other occasions. I unhesitatingly give our director much credit for the excellence of our musical organizations. I would heartily recommend that every public school student, who possibly can, should try to learn to play some musical instrument.

I submit this letter with the hope that it will inspire some student or some school to become interested in the organizations which we have in Albany.

JEANNETTE INGLE.

Albany, Oregon.

From Juniata College

Dear Younger Set

Since I am a student at a Middle Pennsylvania College and am a member of its orchestra, I thought you would like to know about the musical activities of our rather small institution. I am a student at Juniata College, Huntingdon, Penn. Last year was the first that the orchestra achieved some degree of advancement. Before that time this musical organization had a "mongrel" instrumentation; now we have a full orchestra. We can boast of having the

Concert Repertoire

for ORCHESTRA
PROFESSIONAL SCHOOL COMMUNITY

Clarinet and Trumpets in B_b
Parts for E_b Alto,
B_b and C Tenor Saxophones

Symbol Letters refer to Prices in Panel Below

*† See Explanation of these marks at bottom of page

- Angel's Serenade Braga C
- Angelus. From *Scenes Pittoresques* Massenet A
- Anitra's Dance. From *Peer Gynt Suite* Grieg A
- Aubade Printaniere Lacombe A
- *Amaryllis. Gavotte Louis XIII Ghys D
- *Anvil Polka Parlow D
- Barcarolle. From *Tales of Hoffmann* Offenbach A
- Berceuse Schydtz A
- Berceuse. From *Jocelyn* Godard A
- *Berceuse Gounod B
- Blue Danube. Waltz Strauss E
- Bridal Chorus. From *Lohengrin* Wagner C
- Butterfly and Erotic Grieg A
- *Bolero. From *Sicilian Vespers* Verdi D
- Carnaval Mignon (Columbine's Lament) Schuett A
- and Harlequin's Serenade Tchaikowsky B
- *Chanson Patrol Fliege D
- *Chinese Triste Welles D
- *Clock, The. Descriptive Liszt A
- Consolation. No. 6 Meyerbeer F
- *Coronation March. From *The Prophet* J. Faure A
- Crucifix Gungl D
- *Czardas - Last Love Aletter A
- *Flirting Butterflies. Morceau Characteristic Gounod A
- Funeral March of a Marionette Chopin A
- Funeral March Thomas D
- *Gavotte. From the Opera *Mignon* Hersom D
- *Heads Up. March Labitzky A
- Herd Girl's Dream Dvorak A
- Humoreske Brahms A
- Hungarian Dance, No. 5 Benkhart D
- *Jirrikisha. Scene Japanese Rubinstein A
- Kammenoi-Ostrow Rolfe A
- *Kiss of Spring. Waltz Ketten A
- La Castagnette. Caprice Espagnol Lysberg A
- La Fontaine. Idylle Yradier A
- La Paloma Handel B
- *Largo Gottschalk C
- Last Hope. Meditation Liszt A
- Liebestraum (Nocturne No. 3) Sullivan A
- Lost Chord, The Scottson Clark B
- *Marche Aux Flambeaux (Torchlight March) Schubert A
- Marche Militaire Grieg A
- *Marche Romaine (Marche Pontificale) Gounod B
- Mazurka. No. 1 Saint-Saens A
- Melody in F Rubinstein A
- *Minuet in G Beethoven B
- *Monastery Bells. Nocturne LeFebure-Wely D
- Murmuring Zephyrs Jensen A
- My Heart at Thy Sweet Voice. *Samson and Delilah* Saint-Saens A
- Nocturne. No. 2 Chopin A
- Norwegian Dance. No. 2 Grieg A
- *Over the Waves. Waltz Rosas E
- Pas des Amphores. Air de Ballet Chaminade A
- *Pasquinade. Caprice Gottschalk D
- *Pilgrims' Chorus. From *Tannhauser* Wagner B
- *Pilgrim's Song of Hope (Communion in G) Batiste B
- Pizzicato Polka Strauss A
- Polonaise Militaire Chopin A

- *Prelude in C# Minor Rachmaninoff B
- *Pretorian Guard. Triumphal March Luscomb D
- *Pure as Snow. Idyl Lange D
- *Rakoczy March Berlioz-Liszt D
- *Romance in E_b Rubinstein B
- Salut d'Amour. Morceau Mignon Elgar A
- Scarf Dance and Air de Ballet Chaminade A
- Serenade Badine Gabriel-Marie A
- Serenade d'Amour Von Blon A
- Serenade Drdla A
- Serenade Pierné A
- Serenade Tittel C
- Souvenir Drdla A
- Swedish Fest March Teiman A
- To Spring. Romance Leonard A
- To a Star. Romance Leonard A
- Traumerei and Romance Schumann G
- Triumphal March. From *Aida* Verdi A
- *Turkish March. From *The Ruins of Athens* Beethoven B
- *Unfinished Symphony. Excerpt from *First Movement* Schubert B
- *Valse des Fleurs. From *Nutcracker Suite* Tchaikowsky B
- Valse (Op. 64, No. 2) Chopin A
- *Veil Dance. From *The Queen of Sheba* Goldmark B
- Wedding March. From *Midsummer Night's Dream* Mendelssohn C

OVERTURES

- Gloriana (Grade I) Weidt F
- Health and Wealth (Grade I) Weidt C
- Northern Lights (Grade I) Weidt F
- On the Riviera (Grade II) Gruenwald F
- Sunny Sicily (Grade II) Grey F
- Sunshine and Showers (Grade III) Flath F
- *Youth Triumphant (Grade II) (Band, \$2.00) Gibb F

SUITES

- A Night in India (Suite Complete) Cobb G
- No. 1 Twilight in Benares and
- No. 2 The Fakirs E
- No. 3 The Dance of the Flower Girls and
- No. 4 By the Temple of Siva E
- No. 5 March of the Brahman Priests E
- *In the Indian Country (Suite Complete) Kenney H
- No. 1 Signal Fires E
- No. 2 Chiefs' Council E
- No. 3 Flute Call E
- No. 4 Stomp Dance E
- Three Sketches from Old Mexico (Suite Complete) Kenney G
- No. 1 The Flower Girl E
- No. 2 In the Floating Garden E
- No. 3 Serenade E

Price Symbol	Small and Piano	Full and Piano (Conductor)	Others Extra Pts.
A	.50	.75	.15
B	.60	.90	.15
C	.70	1.00	.15
D	.75	1.10	.15
E	.90	1.35	.25
F	1.00	1.50	.30
G	2.00	3.00	.65
H	2.40	3.60	.65

† The numbers marked with an asterisk () are published for Band in the Orchestra key, therefore either ensemble may be augmented ad libitum. Most of the selections thus marked have obligato parts for 1st violin, 2nd violin, 3rd violin and viola. † indicates that a Tenor Banjo Chord part is included in small orchestra.

N. B. Our Band Catalog Quotes Prices for All the Above Numbers for Band.—Sent FREE on request.

WALTER JACOBS INC. 120 Boylston Street BOSTON, MASS., U.S.A.

Play PIANO ACCORDION

The number of Accordion Players who are able to do the work required in the modern orchestra cannot be supply the demand that is ever increasing.

The Harper Method

will prepare you for your share of this work. The newest, most up-to-date method, based on actual professional experience and a thorough knowledge of the requirements of this type of playing.

Complete Course for Advanced Players
Complete Normal Course for Teachers
Special Preparatory Course for Beginners

Charles Edgar Harper

TEACHER of PIANO ACCORDION

STUDIOS:
227 Tremont Street, Boston
176 Essex St., Salem, 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., 5109 Delmar Ave., ST. LOUIS, MO.

BUILD BETTER BANDS



WITH THE AID OF THE
Ditson Leader's Book
and the DITSON SCHOOL AND
COMMUNITY BAND SERIES

THE BOOKS have done more to build up my second or Military Band than anything I have ever used. They are getting a far better foundation than ever before and the results will begin to show in a short time in my concert band as a result of this training in the Military Band. . . . The Ditson School and Community Band Series should be a tremendous success, and I shall heartily endorse and recommend them at every opportunity. In fact, have already done lots of recommending.

CAPT. A. R. GISH,

Bandmaster, Senn High School, Chicago, Ill.

N. B.—Senn High School Band was winner of first place, Class A, 1928 Illinois State Contest, and second place, Class A, 1928 National School Band Contest.

THE LEADER'S BOOK far surpasses in usefulness anything I have seen to date. I have been using the S. & C. Band Series since October, but I appreciate their real value now, since I have the Leader's Book.

D. C. HARRIS,

Supervisor of Instrumental Music, Pontiac, Michigan

I AM VERY much pleased with the "Ditson School and Community Band Series." I have found the material practical for both the Beginners' Band and the Advanced Band. The exercises in the beginning of the book have been helpful in developing technique and nuance. Parts 2 and 3 contain excellent ensemble material of a high type, the boys never tire of them. *The Leader's Book is invaluable.* In addition to the Conductor's Score it contains much valuable information for the Conductor. I heartily endorse it.

W. B. HITCHNER

Supervisor of Music, Merchantville, N. J.

WE HAVE ADDED this series to our regular outline of instrumental study in the Tucson Schools. Four hundred children here are now having the advantage of this superb work.

W. ARTHUR SEWALL

Supervising Director, Instrumental Music,
Tucson High School Tucson, Arizona

The above statements, based on ACTUAL EXPERIENCE of successful leaders and supervisors, are quoted from letters, the originals of which are in the files of the Oliver Ditson Company.

Victor Recordings

of twenty-two numbers from the Ditson School and Community Band Series are now available for use with the Leader's Book and Students' Books. Ask your local Victor Dealer about them, or write to the Oliver Ditson Company for descriptive folder.



The KEY to the Series is the
LEADER'S BOOK

17 chapters of information — 40 half-tone illustrations. Full score for parts with piano accompaniment. Every tool the leader needs at hand for group instrumental training. Price \$1.50

Twenty Educational Books

issued for the individual band instruments, including Violin I and II, Viola, Cello, Bass and French Horn. Each Book 75c

Oliver Ditson Company
BOSTON, MASS

Chas. H Ditson & Co., New York

"The Richest Child is Poor Without Musical Training"

MELODY

For Photoplay Organists and Pianists
and all Music Lovers

In this Issue

The Spirit of Jazz

Tibia or Not Tibia

Ether Cone

*Big Business
and the Talkies*

Music Reviews



LEW WHITE

Noted Broadcasting and Feature Organist, now at the Roxy

Music

SHEILA

Dance Novelty

R. S. STOUGHTON

A SUMMER DREAM

Characteristic Morceau

P. HANS FLATH

TURKISH TOWEL RAG

A Rub-Down

THOS. S. ALLEN

ARBUTUS

Intermezzo

M. A. E. DAVIS

JUNE

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