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R. RITCHIE ROBERTSON
DIRECTOR OF PUBLIC SCHOOL MUSIC
SPRINGFIELD, MO.

April 9, 1929

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Boston, Mass.

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rm

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(Round Four)



The Ether Cone



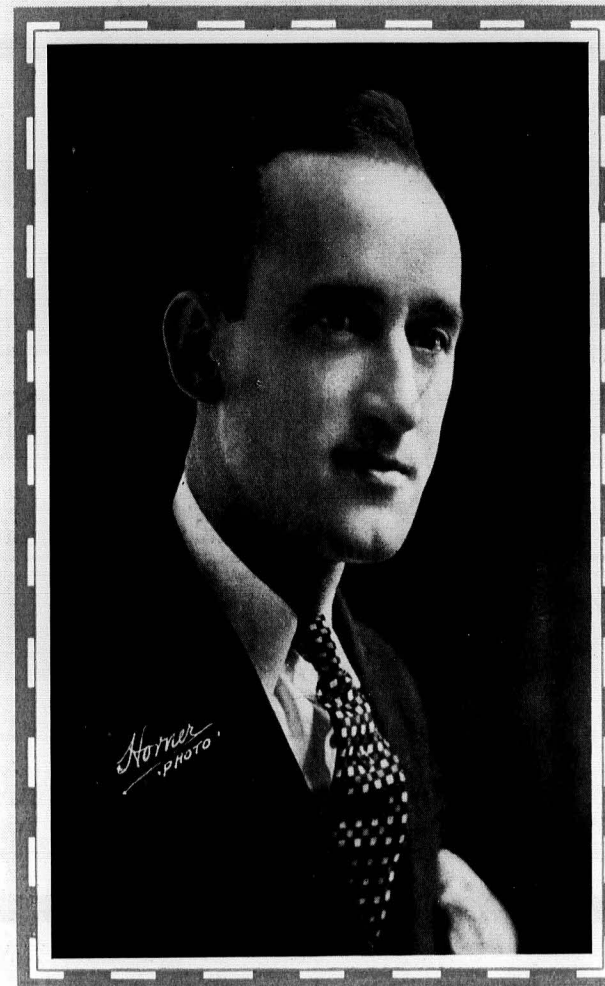
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Music Reviews



CHARLES HECTOR

Well known concert, theatre, and dance orchestra leader, recently made musical director of radio station WNAC, Boston, Mass.

Music



SUN-TAN
Novelty Dance
By R. S. STOUGHTON



LES BOHEMIENS
March
By ARTHUR L. BROWN



PARADE
OF THE PUPPETS
Marche Comique
By WALTER ROLFE



OLD LAVENDER
By CHARLES HUERTER

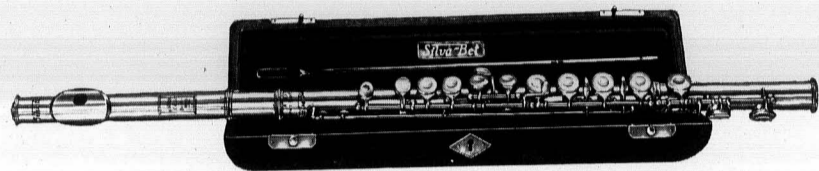
AUGUST
1929

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

25¢ \$2.00 per yr.
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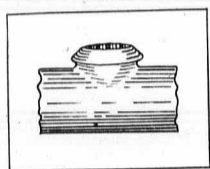
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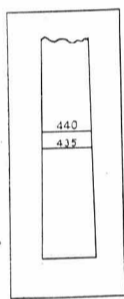
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Melody for August, 1929

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 AUGUST

THIS AND THAT — Editorial	3
THE LION AND THE LAMB (Round Four) — Zahl	4
THE ETHER CONE — Radio Page	5
BUY IT IN THE CAN — Del Castillo	6
TAKE IT OR LEAVE IT — Sprissler	9
A CORNET PLAYING PILGRIM'S PROGRESS — Clarke	10
HERE AND THERE IN NEW YORK — Weller	12
CHICAGOANA — Parks	14
THE DRUMMER — Stone	38
THE TENOR BANJOIST — Weidt	39
THE TENOR BANJO SYMPOSIUM — Conducted by Giuseppe Pettine	40
THE SAXOPHONIST — Ernst	42
THE PIANO ACCORDION — Harper	43
MUSIC REVIEWS — Del Castillo	44
THE CLARINETIST — Toll	45
OUR YOUNGER SET	46
IRENE'S WASHINGTON LETTER — Juno	47
IN BOSTON	48
KEEPING POSTED	52

MUSIC

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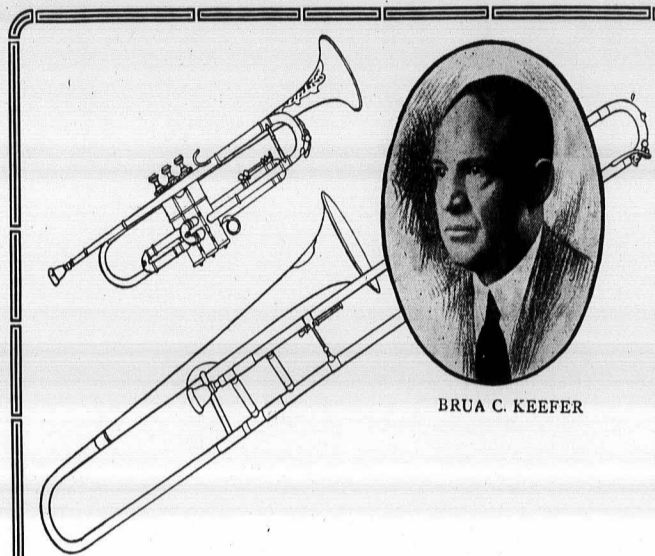
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SUN-TAN, Novelty Dance R. S. Stoughton
LES BOHEMIENS, March Arthur L. Brown
PARADE OF THE PUPPETS, Marche Comique Walter Rolfe
OLD LAVENDER Charles Hueter

Concerning Charles Hector and WNAC

CHARLES HECTOR, of whom a picture appears on our cover this month, is one whose large experience in varied types of orchestral work makes him peculiarly fitted to oversee the musical destinies of a radio station, the widely divergent programs of which run the gamut from jazz to classical music. It is fortunate that Mr. Hector assumed his duties as Musical Director of WNAC, the Boston member of the Columbia Broadcasting System, in time for him and his orchestra to participate in this station's Birthday Program, which goes on the air over the Columbia chain of twenty-two stations Wednesday evening, July 31st, at 10:30 P. M., E. D. S. T. We are glad that Boston will be presented orchestrally to the radio fans of the rest of the country by one whose taste in such matters has won him a large and faithful following.

WNAC is one of the veteran stations of the country, and the second to operate in Boston, having first gone on the air when radio was still largely in the crystal set stage and only the wealthy set-building fans were experimenting with Major Armstrong's new fangled super-regenerative circuit with tubes at fifteen dollars per copy — short-lived and temperamental at that. At the time the station opened it was the last word in the radio science of its period, and today, in its Squantum transmitter, represents the latest improvements in radio broadcasting. The initial program, seven years ago, in its flaunting display of living talent as opposed to talking machine records, was likewise impressive. Major Fanning, who superintended the building of the station, was master of ceremonies, and the present editor of the JACOBS MUSIC MAGAZINES played three of his own compositions on the "planner." A gala event! WNAC is one of the landmarks in radio history — we wish to offer our very best on the occasion of its seventh birthday.



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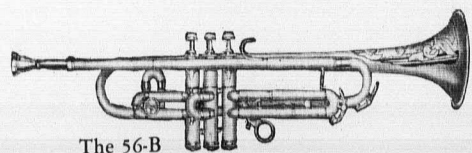
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By ELLIS B. HALL

HARRY L. ALFORD Arrangement Literature on request FULL BAND, 60c Published by
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Entered as second class matter January 17, 1918, at the post office at Boston, Massachusetts, under the Act of March 3, 1879. Copyright, 1929, by Walter Jacobs Inc.

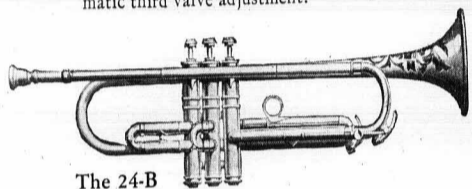
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The 56-B
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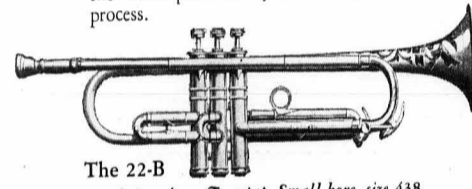
This model possesses great brilliance of tone, velocity of performance, facility of control and ease of blowing. Smarter in line, lighter in weight and speedier in action, it personifies the modern vogue. Has Conn rotary change from B-flat to A, and automatic third valve adjustment.



The 24-B
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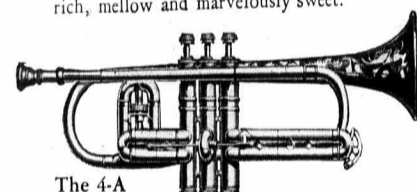
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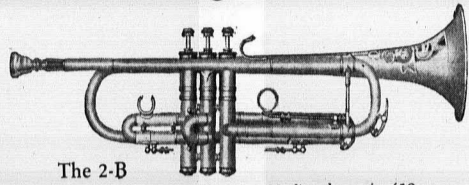
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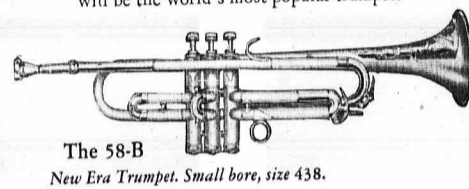
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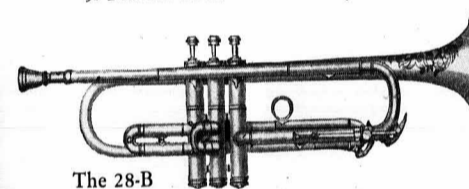


The 58-B
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Here is a trumpet much favored by professionals who transpose readily. Exactly like the 56-B, pictured above, except that rotary change from B-flat to A and third valve adjusting mechanism have been eliminated. The 58-B has a delicacy of balance that will delight you and a velocity of performance and brilliance of tone that are truly amazing.

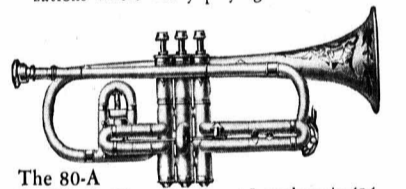
The 60-B New Era Trumpet is exactly like the 58-B but with automatic third valve adjustment.



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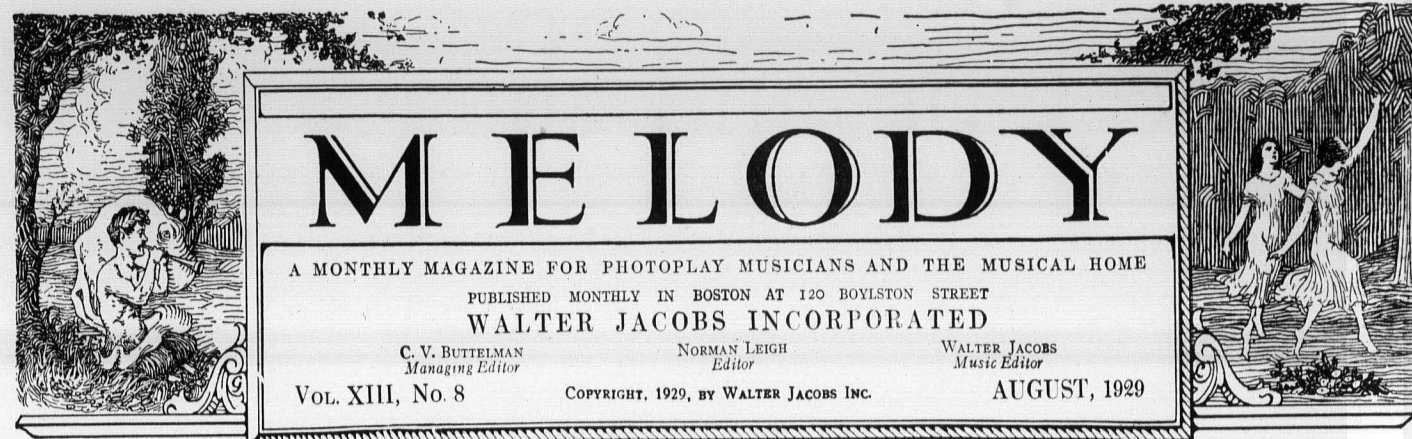
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This and That

THERE is no use in denying that the music professions and industries are facing a serious situation; teachers, publishers, dealers, manufacturers, all admit this to be so. There have been various reasons assigned for the unfortunate conditions which hold, and among them have been included the popularity of the radio, and that of the talking machine, sound pictures, the automobile, golf, bridge, and even electric refrigeration. One cannot doubt but that all these things have had their share in bringing about the situation which is now confronting all those interested in music, either as a business, a profession, or an art. Neither can it be denied that in the aggregate the scattering of interest for which the majority of them are responsible, to say nothing of their demands upon the public purse and time, is enormous.

Apparently, the answer to the question, "What is wrong with music?" is contained in one word *Competition*, and we, ourselves, would be the last to dispute this, having touched on the matter at various times on this page. In the May 1928 issue of the magazine appeared a full page editorial, *All Hands Turn To*, in which it was plainly stated that today the most serious competition for any group of interests was that which existed without rather than within its immediate field of operation. In this same editorial it was pointed out that teachers, players, manufacturers (with publishers understood), and dealers were one vast body of interlocking units, depending one on the other for their very existence, and that it would be necessary for these to present a solid front to the competition of the new inventions and devices which seriously threatened to endanger their livelihood.

The situation has not changed for the better since that editorial was written, and to many it appears to have changed for the worse. It is generally acknowledged that something must be done about the matter; surveys are being made by various units of the industry, and there is a feeling that glittering generalities must be superseded by concrete knowledge—swollen discussion by swift and trenchant action.

That also appears to be the opinion of Mr. Jack Schwartz. This gentleman, in an address given before the Convention of the Music Industries Chamber of Commerce, spoke sharply and to the point. He called on all units of the music industry to combine, without thought of any directly traceable profits for themselves, in an effort to impress the public that to be able to play an instrument was not only an accomplishment and a necessary part of one's cultural program, but excellent sport besides, or as it has been sloganized "It's More Fun to Play than It Is to Listen"—this for the elders as well as for their children. The machinery of this projected combined effort at awakening public interest in music would be a body, in addition to The National Bureau for the Advancement of Music, to whose splendid work in establishing instrumental music in the schools, Mr. Schwartz paid tribute; the new organization to be affiliated with the Music Industries Chamber of Commerce. As Mr. Schwartz says, "The idea is simply this: An association comprised of every Manufacturer, Importer, Jobber, and Dealer in Band and Orchestra Instruments, as well as every Publisher, Jobber, and Dealer in Sheet Music. To further the work now carried on by the National Bureau for the Advancement of Music." In amplification of his plan he went on to say that poster service would be furnished to the dealer, and advertising done in lay national publications, all centered on the thought that everyone should play an instrument either for pleasure

or a career. To speak with perfect and unblushing frankness, a high powered propaganda machine.

Well, why not? Although this magazine is a general music magazine and not a trade paper, we realize only too well the close association between music, the Business, and music, the Art, to be at all snuffy about any attempt to turn a portion of the public dollar into the pockets of the music trades. We do not care one jot or tittle how much people are manipulated, if the ultimate result is beneficial to society at large, and we doubt if it can be shown that the study of music can react in a manner otherwise than for the good of the student.

We think, however, that there is food for thought in the fact that while business men, for their own good without question and with that thought uppermost in their minds, are earnestly sweating over the problems with which they are confronted, and the solving of which will be a great boon to the private teacher, the latter is sitting on his hands, bewailing the lack of pupils; as unhappy as a crab with arthritis and as helpless as a shucked oyster.

This person is sure to get his meed of sympathy and deserves it as little as do some of the units of music in its more commercial aspects. In common with many of these latter, he has reaped crop after crop without thought of fertilizing the ground. Now that the land is barren because of neglect, he lays his troubles to the weather. He has the chance at present to redeem himself by taking some active steps through his local association, if he belongs to any, in the furtherance of such plans as have been outlined by Mr. Schwartz.

Will he do it? We will go so far as to say that we hope so.

All is Not Gold that Glitters

IN THE *Chicagonna* column of this issue, presided over as usual by Henry Francis Parks, one finds a list of radio's shortcomings. According to Henry, and he is apparently in a position to know, radio reproduction is limited in its pleasing effects to a musical range of five and one-half octaves; *sforzandos* of satisfying vigor by either a large organ or orchestra are impossible; certain instruments will either register very badly or not at all; the extremes of *crescendo* and *decrescendo* must not be too marked (what price Toscanini conducting over the air?); and to quote H. F. P. direct, "orchestration on organs must be mixed much along the same lines, purity of family color used discriminatingly; and so on, *ad infinitum*."

Of course, in cataloguing the sins of radio, Mr. Parks is also shedding an equally bright light on the modern phonograph record, and thus, indirectly, on the talking picture and synchronized music. Not that what he says is at all new; all these things have been pointed in the past, and the public has read much about them. However, most of this illuminating stuff has appeared in the comparatively misty past. Of late, we have been hearing much of the lifelike reproductions offered by the holy trinity of factory made performance—both musical and dramatic.

While it is true that the tonal quality of these offerings has gradually become more pleasing, it is a question in our minds as to just how much more naturalness has been attained. Take, for instance, the talking machine. The main trouble with the older type of records and sound chambers lay in their inability to successfully negotiate the fundamentals of the tones, this resulting in a lack of richness and depth. Today, this fault has been largely overcome, but we have been told, by one whose acoustical knowledge should warrant attention, that in this process the overtones, those color vibrations which give to each instrument its characteristic voice, have been somewhat

slighted, and the gain in depth of tone has to a degree been offset by a thick plush quality of reproduction as dispensed by the latter day phonographs, radios, and theatre amplifying devices. As said before, the tone is more pleasing, but is it so very much more natural?

If this tone is more satisfying to the average ear, one might ask why is the writer making such a potter about the matter? The reason for his discursiveness is soon set forth. It appears to him that the well organized propaganda afoot to make an admittedly indiscriminating and therefore susceptible public believe that radio, phonograph, and sound reproduction are as natural (if not more so) than the real thing, is quite likely to succeed. When professors of music in our higher institutions of learning get up on their hind legs and solemnly predict the downfall of symphony orchestras through radio, and a belief that the music of the future will be performed by a small group of super-musicians broadcasting from station studios, the assertion is presumably founded on a belief that radio reproduction is competing seriously with actual performance on a basis of tone quality. The advertising literature of the various phonograph, radio, and sound factories is somewhat less than modest in its claims. To read these efflorescent panegyrics (particularly in reference to radio and talking machines) and believe, one would be forced to admit the quite absurd and far from veritable hypothesis that for the expenditure of a comparatively small sum the best of the world's talent in all its pristine glory is available in wholesale quantities.

It is a sad but indisputable verity that people believe easiest those things that they wish to believe, and to be able to listen to the full richness of a magnificent symphony orchestra without moving from one's armchair or loosening one's purse strings for admission charges by so much as the thousandth part of an inch, is a dream which holds a lure hard to resist. If suggestion is administered in large doses to a mind already receptive by reason of man's inborn and never satisfied desire to get something for nothing, that mind is not going to fight the suggestive machinery with much vigor.

The above explains, at least satisfactorily to the writer, much of the enthusiasm on the part of the public for radio reproduction. It also is one of the reasons that make him believe it to be quite possible, despite the confusion and doubt now reigning in Hollywood, that the public may become thoroughly sold on the talkies. To be sure these canned dramas and musical comedies are not exactly something for nothing, but they quite closely approach this beatific and Utopian condition. To be able to witness a Ziegfeld production, let us say; to gaze at the distracting loveliness of this impressario's amazingly "glorified" specimens of young American womanhood and listen to an orchestra of "super-musicians" playing the musical score; to sit in an orchestra seat at the price one would have to pay for the last row in the second balcony at a performance in the flesh; and to see and hear all this with the solemn assurance ringing in one's ears that here is the very thing itself with certain specialized advantages thrown in; if this isn't a bargain of bargains we will turn floor-walker in some lingerie shop.

It is a bargain—or at least would be, if all the claims made for it were true. But true or not, these claims run a chance of being swallowed by our docile citizens—first because much money is being expended to cram them down the public gullet, and second because the average person would very much like to believe them true. If one can appeal strongly enough to the natural acquisitiveness of man, success is assured for one's enterprise. The goldbrick is a national institution. —N. L.

The Lion and the Lamb

Round Four

By WESLEY H. ZAHL

MR. ZEHETNER of Dubuque has put in a fast round in defense of what is good in music (The Lion and the Lamb—Round Three, which appeared in a recent issue of this magazine.—*Ed.*), yet I cannot resist the temptation to add a few blows to the sum total of those that have so far descended upon the great parasite of good music, jazz. The issue, as I have gathered from a scrutiny of previous rounds, may be stated thus: Is the jazz band and the master of ceremonies, as recently introduced in our theatres (and whose popularity at present is on the wane), a suitable substitute for the standard type of orchestra, playing a better type of music?

In a preceding round, music has been classified as "heavy" and "light," or as "classical" and "jazz." All music coming under the general classification of "classical" has been condemned as "heavy," and all music coming under the classification of "jazz" has been glorified as "light." Mr. Specht has gone so far as to say that classical music has a morbid effect, while jazz has the opposite. At this point I wish to take issue.

Let Us Define

To begin with, what do we mean by "classical" music? Mr. Zehetner has told us what lexicographers mean by the term "classical." Only things of the "highest class and of acknowledged excellence" may be called "classical." How do we discern that which is "classical" from that which is not? So far, the best means that we have is to subject the thing in question to the test of time. In other words, if there is a demand for something, and that demand continues after a period of time sufficiently great to permit any novelty and faddishness to wear off, the thing becomes "classical."

Beethoven's music is classical because it is loved by more people now than ever before, even after a period of a hundred years or so since its composition. Much music ordinarily placed in this category by people ignorant of the real meaning of the term has been written recently, and, since it has not been subjected to the test of time, it cannot be so classified. It is a great mistake to call all music not in fox trot rhythm "classical music." Much music thus termed is little less than trash, although a great amount of music written today will have to be admitted as classical with the passing of time. The public, by insisting upon its repeated rendition, or by disapproving when the novelty of an oft repeated number wears off, decides that question.

Now let us see if music that may be called classical by the proper use of that word is morbid. Mr. Zehetner told us that "morbid" means "not sound and healthful, diseased, sickly." Dare anyone call the *Allegretto* from Beethoven's Eighth Symphony morbid? Was there ever music written more playful and light? And it is surely classical if anything, for it is as fresh and scintillating today as it was a hundred years ago. Is there anything so light, so exotic, so free from anything diseased or unsound that it can be appreciated with delight by both children and adults, as

It may be thought that the issue involved in the "Lion and the Lamb" discussion, which takes its name from an editorial in the February, 1928, issue of this magazine and has to do with classical versus jazz music in motion picture theatres, is a dead issue supplanted by the more burning question as to whether personally presented music is to survive therein at all. If this be so, the fault is not Mr. Zahl's but rather ours. The article was submitted to us some little time ago and is being presented at this late date by reason of circumstances beyond our control. However, it is our opinion that the matter is still very much alive. It appears to be the consensus of opinion that the 100% censored program is simply a manager's dream from which he will be rudely awakened in the not too far distant future. This being true, the question as to what type of music is to hold precedence in the motion picture theatre, classical directed by musicians or jazz led by mountebanks, is yet worthy of consideration.

Tschaikowsky's *Nutcracker Suite*, which, although it is modern, will surely become a classic?

May I turn for testimony to my high school orchestra, which is made up of a group of young people, representative of American youth? I have had them play fox trot ballads that would meet the approval of Mr. Specht, yet when I ask them what they would like to play, do they ask for fox trots? No, they ask for Schumann's *The Jolly Farmer* and *Soldier's March*, Weber's *Invitation to the Dance*, and other thoroughly classical numbers. Last year we played a simplified arrangement of the *Tannhauser Overture*. This year hardly a rehearsal goes by without some one asking that the orchestra be allowed to play it again. And with this enthusiasm for good music, I do not hear a single request for jazz. My present policy, therefore, in selecting music for this live, red-blooded bunch of Americans is to select only classical music, or music that holds out great promise of becoming classical. I employ this policy, not because of any prejudice that I might be accused of having, but because boys and girls want and love good music. Perhaps the master of ceremonies can get by with it before an audience, the bulk of which doesn't know anything about music, but, friend master of ceremonies, you will have to give us better stuff, with something better than a stage jazz band, when the present generation of high school musicians start to create the demand for one type or another of theatre music. And is this music that we call classical, and that boys and girls love, morbid? Not if the healthy delight of youngsters indicates anything.

Now I wish to ask, is jazz light, or is it jazz that in reality is morbid? I have seen a recent Vitaphone production that based its theme and drew its plot material from a popular song. This picture had such a morbid effect on its people that there were but few dry eyes at the end of the performance, and looking at the audience as they passed from the theatre, one perceived such general morbidity that it would have been easy to believe that a funeral had been the attraction rather than a movie. The

jazz ballad mentioned above was at the core of the whole picture, being repeated over and over, almost, one might say, hundreds of times, until its morbid effect was complete. Is there anything in jazz that really is light and sparkling and so full of good humor as is much of our classical music? Where is the jazz piece that doesn't harp morbidly, in the language of low dance halls and city slums, on some distorted aspect of sex? Can you call such music light, or must we not admit that it is a sort of self-expression from a type that lacks the ability to express itself through some legitimate artistic medium, which, when reproduced by a band made for the purpose, is passed off as light music because of its absurdity to an intelligent mind?

Which Is the More Morbid

When a master of ceremonies entertains his audience and produces laughs, are the laughs due to the light nature of jazz? Would people sit through a whole performance if the attraction were jazz only? The maestro himself is usually something of a clown, and could, perhaps, without the aid of jazz and with the aid of a few performers, keep the audience in hysterics of laughter. I am questioning the value of jazz (aside from its necessity in an act requiring music in fox trot rhythm) as a laugh producing element in a comedy performance. Let us seek jazz in its home environment, where it was born and where it rightfully belongs; namely, the dance hall. (I wish to state that my objections are not aimed against jazz in its right place, but against its taking the place of good music in our theatres.) Or let us visit a metropolitan cabaret or night club, where the thing that jazz actually symbolizes or expresses exists. Ah! there you will find morbidity, boredom, and a complete absence of healthy exuberance mixed with a hilarity, that results in nothing but morbid headaches the next day.

I have a friend who says that whenever he finds himself in a morbid mood, there is nothing that aggravates it so much as jazz. He says that in the weakness of such a mood, he will sometimes find a place where he can sit and listen to jazz for hours. He says that the never ending, never varying thump-thump of jazz rhythm, sensuously couched in saxophone and muted brass tonal effects, drives him deeper than ever into despondency, having a half pleasant, negative effect, similar to that of a powerful drug. Look from table to table; do you see anything but boredom and morbidity in the faces before you? They, you must confess, represent the life and soul of jazz. *Jazz is not fundamentally light*, for by itself it can produce nothing but morbidity.

Therefore, let us get it out of our theatres and restore legitimate music. We will lose nothing, for any good theatre orchestra can furnish music in fox trot rhythm when the action on the stage or screen demands it, without completely sacrificing good music, and without in the least destroying the light touch that an audience craves.

Let us have good music in its rightful place, the theatre; and let us have jazz (if we must have it) in its rightful place—the modern ball room.



BEN SELVIN

Radio Program Director for the Columbia Phonograph Company. Programs of his broadcasts will be reviewed in an early issue.

IN TWIRLING the dial the other evening we almost passed through station WBZA, the local member of the WJZ chain, but the strains of Kreisler's charming, if sadly enough, slightly shop-worn *Caprice Viennoise* in its vocal version, sung by Rae Potter Roberts, caught our attention, and we paused. Being unpeakingly sentimental in reality, despite tremendous efforts made to appear the contrary, this thick, creamy music put us in the most amiable mood, and we settled back on the base of our spine in the most approved of listening attitudes, with eyes closed and, for a short period, at peace with the world. And thus we remained until the hour was over.

We were well repaid, the three remaining composers represented on the program being Romberg (the Romberg of *Maytime* rather than of the *Desert Song*, Allah be praised!), Schumann, and Rubinstein. Among the works of this latter gentleman, a list of which takes up numerous pages in our musical encyclopedia, should be discovered much material suitable for radio consumption. Musically speaking, the gentleman was respectable if not profound. He was a natural melodist who seldom allowed technic to destroy the bounce of his inspiration. This is not saying that Rubinstein was not an accomplished artist in composition—he was all of that—but his talents were purely lyric, and it was his lack of significant utterance when attempting the more grandiose and swollen forms of music that kept him from breaking bread at the table of the gods. However, his writings in the smaller forms are most successful, and, as said before, should offer rewards for such of the radio orchestral directors as would take the trouble to uncover them. His *Trepak*, far from a novelty on the air, was the number selected by the leader of the Stromberg Carlson Hour for the occasion to which reference is being made in this note.

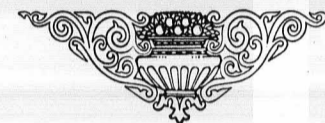
This gentleman, Victor Wagner, wields an authoritative stick, to which his men respond with satisfying enthusiasm. He was a bit late for ageing persons, such as ourselves, taking the air at 10:30 E. D. S. T. Those living further west than the Atlantic seaboard fare better. On the West Coast the program partakes of the nature of supper music, the vagaries of the clock in that remote region placing the Stromberg Carlson program at 6:30 P. S. T.

After saying, "Actors, alarmed by the much-talked-of tottering theater, have turned to talking motion pictures and broadcasting. The Talksies demand the biggest names plus personal beauty. Thus some of the finest actors, unable to stand the movie's critical close-up, have discovered that radio offers them a real outlet for their talents, a good wage for the work done, and a vast appreciative audience," an NBC press release goes on to list the legitimate actors and actresses who are seeking out the mike as a refuge from the inquisitorial glare of Hollywood lighting. *Tactless, we call it.*

FRANK BLACK, the well-known orchestra leader and arranger, has a nice talent in the matter of writing those thick, syrupy, chromatically harmonized string arrangements of the type first introduced over the air, if we are not mistaken, from *Capitol Theatre*, New York, when the one and only Roxy was at the helm. The other night we listened to the *Londonderry Air*, arranged in this

The ETHER CONE

In the main, this month, we find ourselves at peace with the programs reviewed. Perhaps this is because we have equipped our set with new tubes—or maybe programs are getting better. Who knows? Those that we have mentioned all happen to be from the same case of NBC, and, therefore, to offset somewhat our apparent neglect of the Columbia System, we have for this issue given them exclusive pictorial rights on the page. Thus do we attempt to rival the sapient Solomon of old by going him one better and actually dividing the child.



manner by Mr. Black, and in consequence now pay tribute to his cleverness in such matters. While cloying at times to the point of satiety, this number drew from us more than a sneaking regard—if the truth be told we wallowed in it. When its rosy harmonies enraptured us we were as content as a cat having its head scratched. We almost purred—literally! We know that the classicists amongst our readers will from now on regard us with a proper scorn. It cannot be helped—murder will out.

Great strides in the matter of instrumentation as reported by the NBC Press Relations Department:

"Edwin Franko Goldman, New York's favorite bandmaster and conductor of the *Pure Oil Band* in its weekly concert for the National Broadcasting Company system, introduced a brand new instrument during a recent broadcast. The instrument was merely a pair of coconut shells and it was used for *Coconut Dance*, a favorite of a decade ago."

IN THE *Williams Synchronics* orchestra, directed by Josef Koestner, we find a model which, for us, closely approaches the ideal insofar as the presentation of popular music is concerned. Termed a "novelty orchestra" in the NBC press release, we should say that the "novelty" was largely expressed in terms of Mr. Koestner's excellent musicianship and taste. Here is the music of the masses presented in a form that is neither addressed solely to the itching hood (although in many cases it is quite suited to assuage that almost universal malady), nor smothered in a spurious or, to use antithetical terms, feeble grandiosity. The music of the *Williams Synchronics* orchestra is unadulterated popular music, but popular music played with a flexibility on the one hand and crisp rhythmic pulse on the other that makes it stand out from the run and ruck of such efforts as would a Rubens amongst the brewery calendars of days now past, if not entirely forgotten. We have a strong suspicion that Koestner is quite worthy of the term "musician"—and this on the strength of a program of popular music!

The vocal portion of the hour is by Jack Frost (can this be an avatar of Paul Oliver of school girl complexion fame?), whose voice lends itself complacently to the temperamental idiosyncrasies of radio reproduction. Possibly the weakest spot on the particular broadcast to which we listened was a four-hand piano number, which lacked notably in that neatness disclosed by the balance of the program. But why mention a matter like that in connection with an otherwise almost flawless presentation in its class?

Distressing flop on the part of the research department of the NBC exposed when Phillips Carlin, on a recent *Edison Hour*, after referring fulsomely to the waltzes of Johann Strauss, announced Pizzicato Polka by the same, and the orchestra swung blithely into the Pizzicato of Delibes.

IMEDIATELY following *Williams Synchronics* was the *C. A. Earl Orchestra*, under Phil Spitalny, which opened its broadcast by a pun in the most execrable of taste—a pudgy, malformed travesty of Schubert's *Erl King*, in dance rhythm. The monumental impudence of this piece of mayhem, committed on a work of art for the purposes of advertising, put us in the worst of humors; we

turned the switch and went to bed to dream of cauldrons of boiling oil, red hot pincers, and other corrective agencies of less effeminate days.

A RECENT *Evening Hour* on which we tuned in held us for the entire period, and higher praise than this we, personally, cannot bestow, as doubtful as the compliment may appear to some. In the matter of variety of conception and excellence of presentation, we doubt if this program could have been bettered. The announcing was kept within the bounds of a decent restraint, the vocal numbers by the Countess Albani and *The New Yorkers* were well selected and of pleasing contrast, while the orchestra, under the leadership of a gentleman whose name I was unable to catch, and up to the time of this writing have been unable to discover, was more than equal to the varied tasks to which it was assigned, playing with warmth and brilliance in the concert numbers, and with proper inebriation in the dance selections.

There were three numbers on this program widely diversified in character, which because of themselves, as well as their manner of presentation, held for us particular appeal. The first was the *Habanera* from "Carmen," sung by the Countess above mentioned with the assistance of *The New Yorkers* and the orchestra. This number, the melody of which, if our memory does not play us false, was not original with Bizet, but was taken in the whole cloth from a song popular in Spain at the time Carmen was written, is its own exercise on any program. It suffered nothing at the hands or perhaps we should say "voices," of the present singers.

The second number to interest us was an arrangement for five violins and piano of *Peg O My Heart*—one of those creamy string affairs mentioned elsewhere on this page. This popular song of yesteryear, in its attractive modern dress, was able to compete quite successfully with the work of any of the modern super-songs.

The third was *Mardi Gras* from Ferdie Grofé's "Mississippi Suite." The dean of arrangers in the "American

Continued on page 13



ARNOLD JOHNSON AND HIS MAJESTIC ORCHESTRA. Arnold puts up a very neat job, and we will have more to say about this anon. If the words of the broadcast in which he and his team function were as good as the music everything would be lovely. We will have more to say about that anon, too. This is a Columbia System Program.

Buy It In The Can

GOOD evening, ladies and gentlemen of the radio audience. This is Station BVDD, the Interurban Haberdashery Company of Keokuk, broadcasting on a permanent wave of sixteen and seven-tenths kilograms. Your announcer is Claude Gillingwater, and the program on which you are about to tune out is a group of Neapolitan folk songs played by the *Seven Little Fairies*, sponsored by the Fairy Soup Co. Fairy Soup, as you well know, comes in seven pastel shades fashioned to blend with the color scheme of your luncheons. We have testimonials from the heirs of hundreds of users telling us that after once tasting our rainbow soups they never tasted anything else. The *Seven Little Fairies* will now play as their first number the Fairy Soup theme song, *Muddy Waters*.

With such announcements as these does the evening's ether entertainment seep into thousands, nay, millions of homes, ushering in a new standard of conversation, a standard set to blend with, and yet not completely drown the radio noises against which it has set itself in competition. Contralto solos, correct time announcements, jazz bands, symphony orchestras, lectures on thermo-dynamics, jew's-harp virtuosos; it's all one to the synthetic audience. Radio is now just a static background to the home, like the wallpaper and the electric lights. Bring out the bridge table, mix a highball, and we'll have a little music with our gossip. The synthesis has become complete with the trilogy of audience, concert, and gin.

Listeners and Others

I suppose there are enough exceptions to justify the immense amount of organization which is necessary to smooth radio performance. I know of housewives whose day is entirely blotted without the uplifting influence of *Cheerio*. I know of white collar men who can't drag through the day without the stimulating push-off provided by the early morning setting-up drills. I know of families to whom the *Soconylaud* sketches and the *True Story* hour are worth a hundred Jed Harrises, Arthur Hopkinses, Winthrop Ameseseses, and Philip Moellers. I knew I could find one unsibilant producer if I kept at it long enough.

On the other hand there was the Boston Symphony Orchestra. Season before last the entire Saturday night series was broadcast under the sponsorship of a Boston coffee merchant at a cost of some \$130,000. Or maybe it was \$13,000,000. I am no good at radio commercial figures. To me, they all sound fantastic. All season I tried to listen to those concerts both at home and abroad, to no avail. The nearest I ever got to it was one evening at home when I threw courtesy to the winds, poked my head inside the loud speaker, and covered said head with a blanket after the manner of a bronchitic inhaling Benzoin Comp. (not an advt.). The music thus gained temporary ascendancy over the social noises, but the combination was not ideal.

I know people who are so optimistic as to believe they can get guests to listen to their favorite Victrola records. You begin to observe, I trust, that I know vast quantities and



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varieties of people. This is, in a sense, an exaggeration. I know most of them in the sense that Joan Lowell experienced the harrowing details of life on the ocean wave. Nevertheless I assume you will assent to the hypothesis that there are such people. The only reason I mention them is for the purpose of pointing out that their optimism is a bit thick. Favorite records should no more be shared than one's tub. They are purely intimate and personal in their associations.

The Mob Complex is Complacency

And yet I am not satisfied that that is the correct answer. The fact is, people will go into what were once movie theatres in the good, dear, dead old days and listen to records politely and silently. If they feel the impulse to conversation they limit it to comparatively well bred whippers. Is this because the records are accompanied by synthetic television? I think not. The animated mouthings of the singers are neither natural enough nor pleasing enough to promote a respectful silence. My theory is worth little, but on that very account should be accorded sympathetic consideration. It is that the expansion is mob psychology.

When people are gathered together in sufficient numbers for the purpose of hearing or seeing something, particularly if they have paid for the privilege, they fall under the influence of Rule 24, Sec. C, of the Social Code, which reads: "Any goof who annoys the audience is liable to rebuke and chastisement by Publix Service, with a penalty of expulsion and the refunding of all moneys." In Chicago, where the citizenry are at the mercy of not only the Publix staffs but also of local gunmen, the twenty-third Psalm has been adapted to read: "Thy rod and thy staff they punish me." Oh well, I'm sorry I mentioned it.

Anyhow the fact remains that it is only on extreme occasions that audiences are provoked to the point of applying the *Razoo*, the *Bird*, or the *Gooseberry*. Ordinarily they will suffer in apathetic silence rather than be unconventional. Certainly they have enough to bear. It may be said fairly and without equivocation that audiences which have looked uncomplainingly at the drool which has seeped over this country's moving picture screens through the last two decades are trained and professional sufferers, inured to anything. The mere addition of screen noises to the standardized hokum cannot make it harder to bear. Rather does it appear as comedy relief, if the reaction of our audiences to such stuff as Billie Dove in *Careers* or Myrna Loy in *The Squall* is any indication.

And while on the subject, let us poke a sardonic finger or two at the plots. You thought the dumb drama was standardized enough, did you? Boy, you ain't had done heard nuthin'. To date my research department has discovered that 87 $\frac{3}{4}$ % of talkie plots fall into just four compartments. The remainder, such as *The Doctor's Secret*, *Madame X*, *Coquette*, *Gentlemen of the Press*, *The Trial of Mary Dugan*, and *The Letter*, are simply lifted from the legitimate stage and don't really count in the analysis. Incidentally they are the cream of the lot.

As for the rest, Compartment A holds the *Mystery Thriller*. The ingredients are too well known to need iteration here. The comedy crook with the chicken heart is sometimes substituted for the comedy detective beneath whose vacuous exterior works one of the keenest brains in Scotland Yard. The rest of the paraphernalia, with the cobwebs and the maniac and the hidden door and the defective lighting system, really bore me. I'd rather say no more about it.

Compartment B holds in its cruel grip the professional who must do his stuff and laugh-clown-laugh although his heart is breaking. Either his girl has done him dirt (we out front know she really has a heart of gold but he doesn't), or his little one has passed on, or his Mammy (take it either way) has left him, or Boston Common has been sold short and wiped him out, or the cook has put too much Worcestershire in the spinach. Sometimes he's a hooper, sometimes a prizefighter. Generally he's Al Jolson. Or his sex may change to a night club hostess. In that case he's Sophie Tucker or Louise Dresser. Let us pass on quietly to the next exhibit.

The Horrors of Compartment C

Compartment C gives us the strong man with the faithless wife. She is either bored with too many pearl necklaces on Park Ave., or bitten up by mosquitoes in the heart of the Congo. In any case she falls hard for her husband's handsome pal. Death generally provides the most satisfactory solution for everyone concerned, including the producer. Incidentally, my research department has not yet discovered why producers are so embittered about marriage. If the hero is only engaged, you know that his girl is true to him, no matter how black things look. But once he's married to her it becomes clear that he has nursed a viper in his bosom. 'Stough, the effect marriage has on nice girls.

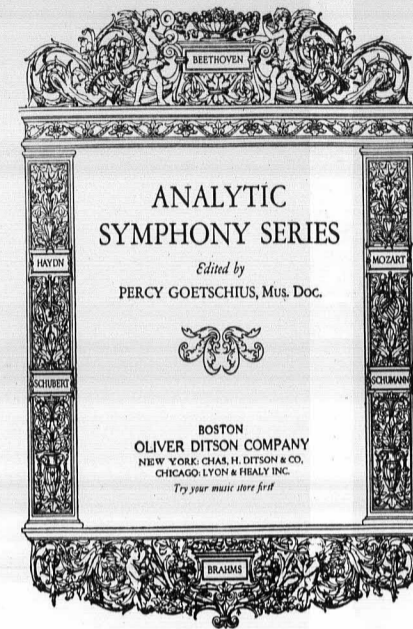
Anyhow, this brings us to Compartment D, holding the modern flappers, bless 'em. How wild they are, but oh, how good and pure! Boozing and necking are just good clean fun to their dear little innocent minds, and how shocked they are when the complications of Reel 4 drive home to them what naughty thoughts abound in this bad sophisticated world. Ugh! Nasty little cheaters!

On looking over this résumé I find I am a little annoyed with my research staff. I see they have overlooked a new class of bellow-drama which is in the process of growing stronger and more popular. I refer, friends, to none other than the *Musical Comedy*. Here I

For Earnest Music Lovers

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must part from the Intelligentia and Critical Esthetes who find this a low form of life appealing only to those yokels in Hay Corners, Montana, who have never been able to see a real musical show in the original fleshings.

Personally I get an awful kick out of being allowed to see the show from various vantage points instead of being chained down to Orch. G 13 or Gal. K 24 according to the state of my purse. Now, for four bits I am allowed to browse like a contented cow, accompanying the camera hither and thither. On the dances I can stand in the orchestra pit or nestle quietly in the footlights, while Mr. Fox or Mr. Zukor rewards me with anatomical revelations never conceded even by Mr. Ziegfeld or Mr. Carroll. On the songs I take a firm stance seven inches from the singer's nose and examine with a critical eye his or her tonsillectomy. Even if he should happen to be one of the unlucky four out of five, I am not disturbed. On the ballets and ensemble effects, I can fly around and get an eyeful from all sorts of queer angles — the wings, the bridge, the proscenium arch.

Yes, I am quite sold on the talkies for musical comedy. As fond as I am of musical shows in the original, I fear that hereafter I will miss the back-stage revelations, the reckless abundance of talent and sets, the repartee, chit-chat, and other disclosures in the chorus dressing rooms, and the number of gold fillings in the ingenue's molars. Above all I will miss the facility with which an elaborate set the size of the Grand Central can be changed to a beach with real sand and real water, or a jungle with honest Injun palm trees and what-nots. What I am getting at in my clumsy way is that time and space mean nothing. By the time a movie producer finishes shooting the panorama of what is presumed to be a seventy-foot stage, he has covered about five city blocks.

But it is the revelations of the remarkable professional relations backstage that really intrigue me. I don't mean what you mean. I'm thinking now of the actual business of production. I have seen an electrician throw a massive flood light down on to the stage from the fly bridge as an expression of disapproval over some chance remark. I have seen a twenty-five piece orchestra *ad lib* the accompaniment to a new song from a piece of manuscript handed to the director. I have seen a stage crew walk out in the middle of the show, leaving the remainder to be set by laymen. And of course I have seen quantities of unknown understudies go out and fill in an important hole in the show without preparation, and bring down the house. Dam clever, these Chinese!

But we were talking about radio, in case anyone cares. There, at least, the ear remains supreme, if any. Television has not yet come in, though he's expected any minute. Will you leave a message? In the studio the sartorial standards may be as relaxed as the actual inmates wish them to be. That means anything from full dress down to undershirts, depending on the swank of the station, the guest privileges, and the dignity of the talent. No less a person than Paul Whiteman was recently annoyed about this matter. You mean because the atmosphere wasn't formal enough? No, no, Horatio, you're wrong. Because the presence of spectators behind a glass panel prevented the orchestra from playing in its collective undershirts on a hot night. Paul is a regular guy.

The point at issue is as to whether Raddio

Continued on page 11

You Can Take It or Leave It

Random Notes on Nothing in Particular
 (Unpublished Thoughts of a Critic)

By ALFRED SPRISLER

Ushers We Have Met

IF WOMEN musicians relied less on personality and clothes, and more on practice, I'd be willing to spend more time at their recitals. Take that great pianist who improved on Chopin with new and strange harmonies; if she had prepared her program as carefully as she prepared her face, she'd be acclaimed with much gusto.

I can't enjoy the Flonzaley Quartet, which I heard in its "last public performance" before the godly Philadelphia Forum. They play with too much precision, and one almost wished someone to make a mistake, or break a string, or do anything to fracture the monotonously perfect playing. But then, in regard to chamber music, I'd rather play with the worst of them than listen to the best of them.

On an Elman recital recently held in Philadelphia, the inimitable Mischa played the César Franck Sonata in A major, with his sister, Liza, negotiating the difficult piano part. Mr. Elman donned spectacles, and had a music desk with the necessary notes put in position for this offering. The great violinist stood about ten feet away from the desk and consulted the notes thrice.

When Mischa had finally led Liza from the stage, after frenetic applause, the young music turner returned to collect the music from the piano and the desk. Some delicate humorist, perched up on the moulding of the amphitheatre, began to applaud, and soon the entire audience took it up. The young music turner bowed his acknowledgment. And I was thereby inspired to write the story of Sylvanus Moog; a tale of a music turner which appeared in the May issue of THE JACOBS MAGAZINES.

At the time the Belgian Guards' symphonic band played at the Philadelphia palace of fisticuffs, the Arena, about three hundred people attended. They were lost in that vast barn of a place. And one is inclined to shed a tear when one thinks that a couple of mediocre scrappers can pack that place with an enthusiastic mob, while one of the really unique bands to be heard can only draw three hundred listeners, most of whom, like myself, got in on passes.

And what's more, I haven't forgotten what Brother Parks, of the Chicagoana page, said aent critics some months ago. Watch for the manner in which we answer him. (Adv.)

Someone Steals Our Thunder

SINCE the writer insinuated himself into the sacrosanct pages of THE JACOBS MAGAZINES with his ramblings hither and yon over matters musical, he has from time to time invented many new instruments; some of them absurd, and most of them ridiculous. Careful, although not particularly gentle readers will recall the exposition of the square clarinet, the solid violin, the collapsible violoncello with attached outboard air compressor, the perforated French horn, and the workless piano. Other readers will remember the new and strange varieties of musical instruments mentioned in the series *What I Do Not Like in the New Music*. All this badinage and persiflage was in the spirit of fun. If you didn't like it, you could get your money back after the show.

As nonsensical as these inventions were, the writer finds that he has a competitor in his chosen line. This man has come forward, in all seriousness, with a novelty that, were you to read about it on this page, you would at once think intended to be funny. The account, written by one Laura Lee in the impeccable columns of the Philadelphia *Evening Bulletin*, shows that the person who has plagiarized matter appearing on this page, who has stolen our stuff, swiped our ideas, and pirated our style, is none other than Dr. Leopold Stokowski, conductor of the Philadelphia Orchestra, and a mighty man of music.

The story in *The Evening Bulletin*, whose motto is said to be PURE, CHASTE, AND ELEGANT, follows in part:

"The new instrument can play notes higher and lower than those of any other instrument now in the orchestra. When a group of such instruments has been added to the orchestra, as it will be in time, it will mean producing entirely new tone colors, said Dr. Stokowski. The quality of sound will be very different.
 "The new contraption is the outgrowth of one demonstrated here last year by the Russian inventor, Professor

Depravity
 He was born with the gift of music,
 He was born with the gift of song;
 But there entered his life a gay young uke
 And another good man went wrong.
 He was caught in the toils of his madness,
 He was punished by harmony's law,
 But when he was quit of the gay young uke
 He took up with a musical saw.

Leon Theremin, who brought music from the ether by waving his hands over a box-like apparatus.
 "This instrument is capable of much greater precision of tone than the earlier one," said Dr. Stokowski. "It is like a 'cello, but without strings. Mr. Theremin and I are working together very closely on the improvements. I tell him we want a little more of this or a little less of that and he makes the changes."

"The new device, which works very much like a radio, is controlled by electricity. It is a long slender black tube-like affair covered with celluloid. A handle, which moves up and down, placed toward the bottom of the apparatus makes it possible to increase or decrease the volume of sound.

"Mr. Zeise, who played the instrument last season, will continue to play it next, in whatever form it happens to take. "Though it is now a definite part of the orchestra, it is officially nameless.

"We call it 'it'," said Dr. Stokowski. "Others call it 'thereminovox,' 'electric 'cello' and 'stringless violoncello.'"
 "Stringless violoncello indeed! Does anyone remember our talking about a stringless harp? But Dr. Stokowski's confession as to the new instrument has caused a great light to break through the obfuscation darkening the mental repose of several people, for it has allowed a soul-satisfying diagnosis, albeit a tardy one, of numerous, strange, and unidentified sounds in the performances of last season.

But that is not all! Another newspaper, this time *The Philadelphia Inquirer*, has followed in our footsteps. While we once, under the name of Vincenzo Vitale, wrote that Gabriel van Trump studied second violin and other characters have done similarly peculiar things, we were surprised to read that

"Miss Rasco is a music teacher. She is a graduate of the University of Pennsylvania, where she specialized in the more advanced branches of music — harmony, counterpoint, and composition."

If counterpoint is a remedy for stage fright, Miss Rasco's achievement is indeed felicitous.
 And in conclusion:
 Returning once again to *The Evening Bulletin*, we find that the revered Board of Education is seeking co-operation with the newly-formed Philadelphia Music Bureau, a much discussed project of Hizzoner Mayor Mackey and a matter about which no one seems to know much. In passing we read that:

"We should see," said Congressman Welsh, "what can be done to stimulate the musical talent of our city. We do not want to see the new department go on in a routine manner. The time has arrived we should look more at home for our musical talent."

"Mr. Baldi in seconding the motion said he wished the Board of Education could do something to encourage the playing of the harp, 'the instrument of heaven.'"

Mr. Baldi, C. C. A. Baldi, to give him his due, an active member of the board, shows judgment in his selection. Every harp manufacturer in the world will agree with him.

Dickens and Music

I SHOULD have been in the artillery now, but for the old girl. Six years I hammered at the fiddle. Ten at the flute. The old girl said it wouldn't do; intention good, but want of flexibility; try the bassoon. The old girl borrowed a bassoon from the bandmaster of the Rifle Regiment. I practised in the trenches. Got on, got another, get a living by it."
 — Mr. Bagnet, in *Bleak House*

MANY times, during a decade of unglued contact with concert halls while in the capacity of either musician or critic, have we felt that our good deed to humanity was plainly indicated for us, and that, until what time we should adequately discharge that duty, our life would be but an empty thing. The world has been waiting, since the institution of concert halls, and indeed from the beginning of audiences' listening to music, for such a treatise as we propose laying before the startled eyes of all and sundry. We have no doubt that the work will go down to posterity, poor, unprotected posterity, as the ultimate in scientific disquisitions touching this particular phase of concert-attending.

In short, it is our intention to write a treatise on ushers. This compendious work will extend over many months, for, owing to the importance of the subject, no superficial discourse contained in a short article will suffice.

We shall begin with the installment on

1. The Benevolent Usher

There is, in the city of our birth, a venerable building invested by the synodical officers and administrative apparatus of a great religious sect. The first floor front is occupied by a bookstore managed by a personnel of superannuated ministers and ministers' widows, the second floor is entirely given over to a large auditorium, and offices are distributed on the other floors. In this large auditorium is the habitat of the usher now to be discussed. He is a type.

In appearance he seems to be somewhat similar to the president emeritus of a Swedenborgian theological school. We say this advisedly, since we once knew a president emeritus of a Swedenborgian theological school. Our usher has him beaten five ways for dignity, but the physical appearance is identical.

Our usher, decently garbed in a suit of gray, is a tall man with a constant smile of ineffable benignity. People have been known to grope their ways over the hall in search of their seats, for the system of seat enumeration there was devised by a past master of the Puzzlers' Guild, rather than humiliate that benevolent old man by thrusting tickets at him. Should a newcomer be so callous as to demand service, the clerical usher takes the tickets, adjusts his gold-rimmed glasses on the tip of his nose, looks over them at the tickets, nods learnedly as if he has found the answer to an abstruse theological problem, and guides the customers into the wrong seats, from which they are ejected when the rightful owner appears. And then the kindly old man looks hurt, as if he were about to break into copious tears.

He is getting old now, this benevolent usher, and his directing activities have been delegated to two acidulous women of uncertain ages of whom we shall speak later. He now dispenses programs, and he does it with a touch of old-world courtesy. He welcomes you, even if you bear a ticket plainly stamped *Press*, with a flourish of a program. You accept the menu reverently from his hand, and thereafter cherish it as a sanctified thing.

We engaged him in conversation one night, out in the lobby, while a youthful virtuoso was knocking spots out of some Chopin, within the hall. He told us, in a gentle voice, that he had been ushering at the hall for thirty years, and had heard all kinds of music and speeches. Sopranos, basses, harpists, 'cellists, violinists, travel-talkers, debates, singing societies, string quartets, lecturers, had all performed there for his delight. In his younger days he had once swung the grand piano for the great Balthasar von Proetzel, and he had helped the equally illustrious violinist, Nikolai Sergeevitch Shreepka, into his overcoat. He owned a collection of autographed programs from all the great artists of three decades of music and oratory. And, as he spoke on, he became an orator, partaking of some of the eloquence he had heard; he resembled a president emeritus of a Swedenborgian theological seminary more and more. His voice arose to declamatory heights; then fell to a pathetic pianissimo. He brought tears unbidden to our eyes, with tales of past musical grandeur; he dried them with stately anecdotes of famous musicians. And after a while he told of his life before he became an usher.

He had, it appears, been a policeman in the old Twelfth District.

A young clarinetist named Chew,
 Played one of those studies in blue;
 He played all his might,
 And when it was night
 His friends found him quite blown in two.

A Cornet Playing Pilgrim's Progress

Number Seventeen
HERBERT L. CLARKE

In this instalment of his interesting memoirs, Mr. Clarke discloses still further the painstaking care and open-mindedness displayed by him in his youth which, unquestionably, were responsible for his development into the artist that he later became.

DURING the summer of 1886 the band (the "When Band" of Indianapolis mentioned last month) was quite busy, principally with the regular band concerts in the park, parades, and picnics. The pay for these engagements, averaging about fifteen dollars a week, paid my living expenses, and yielded some extra money with which I purchased more music for the cornet.

By this time I had a good-sized collection of methods, exercise books, and cornet solos, many printed in Europe, which I obtained through the music stores in town. I wanted to get every author's ideas on the method by which he learned to play the cornet, for, as I worked on, I began to realize that no two cornet players play exactly alike, any more than there are two faces exactly alike in the whole world. Consequently, I, myself, must work out the easiest and most natural way to play. To do this, I determined to observe the different cornetists I met, talk with them and get their ideas, read all the text material in the standard methods, and practise according to the instructions given in each book. Carrying all this out required much experimenting on my part, but I was always careful not to abuse my lips, nor to play harshly.

Struggles Toward Perfection

I started to study music magazine advertising telling "how to become a good cornet player without any special practice" through the agency of a lip salve, embouchure ointment, or high C mouthpieces. Of course I sent for each article, trying it out according to the directions that accompanied each package. You see, I was bound I would become a good player, and when I saw the testimonials from prominent cornetists indorsing these artificial "helps," I thought they might improve my playing. After using them a while, my playing was no better, in fact I seemed to go backwards, so I resumed my practice of elementary exercises, playing as before, slowly and correctly, carrying in my mind each note before sounding it. Building a firm foundation, strengthening my embouchure, as well as purifying my tone, were the results of such practice, which has proved to me to be the best and surest road to success. I discarded all artifice and adhered to the manner most natural for me, practising for endurance and perfection.

To gain proper experience we must experiment with all kinds of suggestions offered by well-meaning friends. To this end, I believe, I have tried every manner of playing the cornet that one could think of in order to find out which best suited me. I tried many different theories, such as playing with wet lips, dry lips, puckered lips, loose lips, or rigid lips — about everything

I was told to do — and arrived at the point of almost complete discouragement. Yet I kept right on because I loved the instrument.

When looking back upon those days I feel glad that I tried all these different ways, for I could not have had better training in learning to think, to reason out by myself just which style was best suited to me, and to prove that my own method of practice helped me most. Thereafter, no matter who criticised me, I adhered to that style, being perfectly content to be called a "rotten player" when I could feel an improvement in my playing each week. In certain ways I must have been obstinate, but it was this very youthful stubbornness combined with common sense, which helped me, more than anything else, to reach success.

It is my advice to all interested readers that they listen to people who tell them how to play the cornet correctly, whether they think the adviser is right or wrong, as everyone has a new suggestion to offer. Sometimes it is amusing to ask a certain type of "know-it-all" to demonstrate, himself, the brilliant performance to be obtained from the knowledge of his "secret," for it will generally be found that no "demonstration" will be forthcoming.

While the band was preparing for the big State Band Contest, which was to take place early in October, 1886, I was working hard on the solo that I was to play for the cornet competition, rehearsing it carefully with the band in order to become thoroughly used to the accompaniment. When alone in my room I worked faithfully on one phrase at a time, playing it over and over before trying the entire solo, and soon I could play the whole fairly well.

My Caustic Critic Again

At this time I again heard from the man who had previously brought many errors to my notice. One day he came into my room and listened to my rendition of the solo. When I had finished playing it he again admonished me, "Why don't you play it in a brilliant style? You play every note, but use only one quality of tone, as though you were a machine, and not as a soloist should play. Put some 'ginger' into it!" By the way, he was our drum major, Will Manson, a fine looking man with a military bearing. When the band played a concert, he was our third alto, but his knowledge of fingering on the alto and his musical education were rather limited. Knowing this, it made me angry to think that he had the audacity to criticise my playing so much, and yet his finding fault made me work twice as hard, just to show him some day that I would reach my goal. In that way I believed I could square all differences between us.

I tried his suggestions regarding brilliancy

of tone, and found that it took so much effort and wind that when I came to the finish of the solo my lips just "petered" out, and I could not make a proper climax. Here was another phase of cornet playing which I must work on. It seemed to me that there were so many angles to the study of the cornet, and so many different styles, that I must begin a regular routine of practice to cover them all. Although it also appeared to me at times that I was not progressing, I really was gradually improving, and this gave me more confidence. I reasoned that I must practise for endurance, and not tire my lips with too constant playing. Alternating short rest periods with those of playing kept my lips fresh and pliable, and enabled me to finish a day's practice with more ease and comfort than ever before.

I Play Under a Famous Man

Prior to the band contest, our band was engaged as escort for a Knights Templar Commandery bound for the Triennial Conclave held at St. Louis, Missouri. We were in fine condition when we arrived, and made a very good appearance. The band received congratulations from all over the country from citizens and bandsmen alike, when it wheeled about in its different formations while playing on parade. The engagement lasted a week and there was plenty of playing to be done; it seemed these Knights Templar never went to bed, because we were kept up all night, serenading other Commanderies. There were at least a hundred bands in the city that week. Hearing the different groups play and mixing with their members, I learned much. And it was here I first met Fred Weldon, who came down from Chicago with the Second Regiment Band, at the head of a Chicago Commandery.

Gilmore's famous band was then playing at the Exposition, and all my spare time was spent listening to his wonderful concerts, which were an education for me. I heard Ben Bent play several solos, which also gave me more food for thought. He was an excellent cornetist, with the most natural and musical tone I ever heard. One morning Mr. Gilmore invited every band in town to report at the fair grounds for a massed band concert, and there must have been a thousand or more musicians playing under the direction of the great bandmaster. It was a wonderful experience, and my enthusiasm for band music mounted higher and higher. My! but I was proud to play under him! Perhaps some of my readers were present at this massed band concert, and remember the occasion.

This engagement was a great experience for us all, and we returned to Indianapolis with a wider scope of knowledge, and a much better band in every respect.

(TO BE CONTINUED)

Buy It In The Can

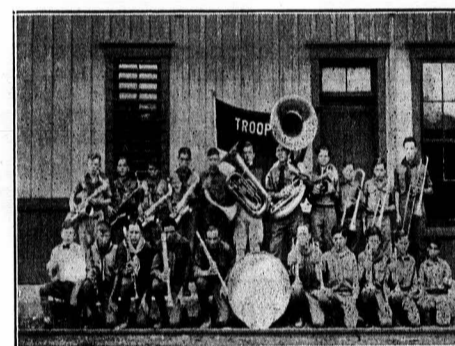
Continued from page 8

(I'm writing on a Smith typewriter) is to be the Great White Musician's Hope of the Future. From my present seat behind a pillar in the eighteenth row, I am inclined to think it will be. The movies, it is true, are going to support musicians in large numbers in order to furnish the necessary contrast to an entire canned program. This cannot take place, however, until the situation has stabilized economically, and the exhibitors don't have to pawn their bridge work and extra pair of pants in order to pay the exchanges gargantuan rentals.

But Raddio is distinctly, distinctively, and sometimes stinkingly, the music of the people, for the people, and by the people. That its audience is inattentive does not gainsay the fact that it is the vastest audience that has ever listened to a program. And no matter how inattentive that audience is, it is gradually absorbing musical literature little by little, and getting at least reconciled to good music. The same ears that listen to Minnie Gump sing *O That I Were a Butterfly* a quarter tone flat on the seven o'clock sustaining program will still be functioning an hour later when a symphony orchestra is playing Tchaikovsky or Brahms on a nation wide commercial network.

This concludes the study of the newsreel. Next month we will take up the principal points in playing for the Burton Holmes Travelogs.

A 100% Boy Scout Band



SCOUT BAND OF TROOP 1, LEWISBURG, TENN.
JAMES NEELD, Director

ABOVE is shown the only 100% Boy Scout band in the State of Tennessee, so we have it on the authority of Staff Sergeant James Neeld of the 109th Cavalry Band, Columbia, who is its director. The Scout Band is composed of members of Troop 1 of Lewisburg, and is sponsored by the local Rotary Club. Jack Harris, center top row in the picture, plays sousaphone in the organization and is also Scout Master of the troop.

First organized in August, 1928, the Band gave its initial performance three months later; previous to that time none of the boys had had any musical training. At present, it is supported by public subscription, although it is hoped that an appropriation from the town will be forthcoming shortly.

Lewisburg is a small community of about three thousand population, and the citizens have backed the Band unanimously.

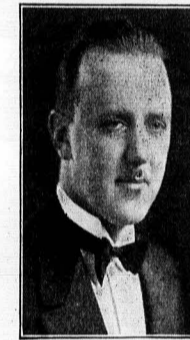
New York City — Students at the Music Department of The Columbus Hill Center, Isabele Taliaferro, Director of Music, recently gave a "Demonstration" divided into two parts, the first of which was devoted to the juniors who were presented in selections by the orchestra, children's chorus, "Tiny Tots Band," violin class, piano class, reed class, and the Junior Jazz De Luxe Orchestra; and the second to the seniors, represented by The Columbus Hill Symphony Orchestra, a reed ensemble, a string ensemble, and "The Modernists" who gave a selection of modern dance tunes. An address was given by Mr. E. H. Wilson, Director of The Columbus Hill Center.



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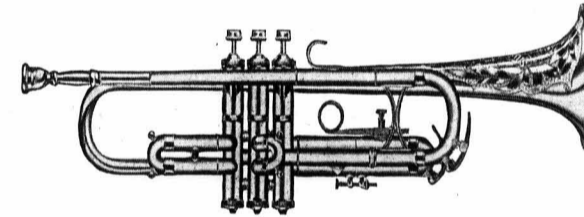
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New York Notes

By ALANSON WELLER

NEW YORK'S summer season is now in full sway with the Philharmonic Orchestra at the Stadium, and the Goldman Band in their usual open air concerts. A number of interesting novelties are promised for first performances at the Stadium this summer, including some new American works and several British novelties which Albert Coates is bringing over for his visit later in the season. As we write, the opening programs are being moulded along conventional lines. The best among Goldman's thus far, was an Italian offering including the seldom heard *Overture to Verdi's "Joan of Arc"* and the *Prelude from Mascagni's "Iris."*

Our neighboring resort of Atlantic City, N. J., offered a performance of Pergolesi's opera *La Serva Padrona*, with an American cast and sung in English, which was given on the famous Steel Pier. Gluck's *Orpheus* is scheduled for a later date this summer. New York is also enjoying the usual season of open air operas at Starlight Park. Music lovers in the metropolis fare better in the summer than during the winter, as prices are cheaper and free performances more plentiful.

Radio also offers much fine music these summer nights. The United Symphony Orchestra under Howard Barlow has given several good programs; a particularly enjoyable one included a prime favorite of mine, Debussy's *Suite Bergamesques*. The Master Musicians have also had some good offerings, including the quaint overture to *The Secret Marriage* by Cimarosa.

The first American School of Campanology or bell playing is to be inaugurated next season by the Curtis Institute of Music in Philadelphia. The students will be sent to Mountain Lake, Florida, to receive instruction from Anton Brees, carillonneur of the Bok Singing Tower. Mr. Brees is known to New Yorkers through his excellent performances on the Park Avenue Baptist carillon, and the first American school under his direction should prove highly successful and contribute to the development of the art in this country.

Among the month's interesting films must be mentioned *The Jade Casket*, a French importation and distinct novelty, somewhat a mixture of fantasy and philosophy, and quite refreshing. It was accompanied with an excellent score, including some Debussy and Rimsky-Korsakoff numbers. This was shown at the 5th Ave. Playhouse, while the 54th St. Playhouse offered *Adventure Mad*, an unusual melodrama.

Ramon Navarro's voice proved effective while singing the "Pagan Love Song" in his latest production, *The Pagan*. This star hopes to make his debut in opera soon, and as we write, another screen star, Hope Hampton, has just scored a decided hit in Paris in the operatic field. A few months ago she made her debut in American opera, and her European success seems to have borne out her early promise. However, all the screen stars who seem to sing in the sound pictures are not vocally gifted, and it has been generally admitted of late that Richard Barthelme did not sing "Weary River" in the picture of that name, nor did Emil Jannings render the "Trumpeter of Sackingen" in *The Sins of the Fathers*, nor Laura LaPlante the music of "Magnolia" in the screen version of *Show Boat*. The vocal doubling was done so effectively, however, that many people never suspected it, and after all, if properly done it makes little difference in the effectiveness of a picture if all is not truth that twitters from the silversheet. It is said also that Jose Mojica, Spanish tenor, has signed a film contract for voice pictures.

The birthday of Stephen Collins Foster falling on July 4th was appropriately celebrated in a broadcast on that date, which included many of his favorite numbers, several early, unfamiliar songs, *Jennie of the Light Brown Hair*, *Dolce Jones* and the *Tioga Waltz*, the latter, his first composition, written in his teens. It is interesting that the birthday of America's only composer of folk songs should fall on the nation's birthday, July 4th.

The ancient *Thalia*, one of New York's oldest theatres, was completely destroyed by fire recently. In its day it had seen early American performances of Italian opera, old time melodrama, and, more recently, of a Chinese stock company appearing in native dramas.

The recently formed American Bandmasters Association held its first meeting in New York early in July, a number of celebrities of the band field attending. A great many bandmasters throughout the country have joined the infant organization, and it should have a long and useful career.

Elkhorn, Wis. — The Holton-Elkhorn Band, H. I. Charlton, conductor, recently gave a concert under the management of the local Kiwanis Club. The soloists were Mrs. L. Clifford Howe, soprano, and E. R. Guilford, xylophone.

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Washington, D. C. — Lieutenant Charles Benter, leader of the United States Navy Band, was given an honorary degree of Doctor of Music by Columbus University at Commencement Exercises held the middle of June. It will be remembered that Lieutenant Benter was recently elected a member of the newly formed American Bandmasters Association.

Winona Lake, Ind. — In connection with the Sacred Music Festival to be held here from August 12-15 inclusive, there will be a band contest for amateur bands—school, industrial, and municipal. The contestants may enter in one of three classes, A, B, or C. The judge was to have been the late Patrick Conway; at this writing his successor has not been announced. James F. Boyer, secretary of C. G. Conn Ltd., assisted by Homer Rodeheaver, will act as chairman of the day.

THE ETHER CONE

Continued from page 5

idiom." Mr. Grofé, can always be depended upon to present one with nice sounds from his orchestra. Whether such things as the "Mississippi Suite" are to be accepted with the seriousness that it appears to be the fad today to accord them is a moot question. One must be very brain-hardened indeed, however, not to find them stimulating.

We cannot leave this hour without touching on one of the announcer's statements, in which it was averred that Victor Herbert's *Serenade* was "one of his best melodies." This particular time, as a matter of fact, is, perhaps, one of the most glaring blots on an otherwise well-nigh spotless escutcheon. Written in Herbert's youth, the main theme of this opus is a copy, and a none too successful copy at that, of Moszkowski's famous *Serenade*. To have this referred to as one of the composer's "best melodies" is a fair example of the utter meaninglessness of a good portion of radio announcing—the machine-like utterance devoted to the sole purpose of selling a program.

The *Eve-ready Hour* goes on the air, as all should know by this time, at 9:00 P. M., E. D. S. T., over an NBC chain

It is said that the material for *The Family Goes Abroad*, a "hilarious" series of broadcasts picturing the average American family in Europe, to quote the indefatigable NBC press hounds, is in many instances an actual transcription of things seen and heard by Katherine Leymann, assistant continuity editor for the company. It would appear that realism is beginning to fasten its tentacles on radio. Mr. and Mrs., of local fame, who broadcast, to the delight of thousands of married listeners, alleged imaginary biokings of the acidulous quality so familiar in marital circles, recently decided to go before an authentic and visible judge in an attempt to free themselves from mutual encumbrance: at least so we are told by our veracious newspaper. We had often wondered why their radio appearances sounded with such an authentic ring. We wonder no longer.

EXPERIMENTS are being made in the matter of broadcasting from a falling parachute the sensations of the jumper in a 10,000 foot drop, so we are told by a National Broadcasting Company release, and this proposed novelty may have become an established fact before we go to press. The move is a canny one on the part of the NBC because there is no question but that there will be attracted to the broadcast thousands of listeners who, deep down in their hearts and scarcely acknowledged even by themselves to themselves, will cherish a hope that something will go wrong with the jump and they be regaled by a horror all the more potent because invisible. Thus far and no more has civilization progressed since the days of Nero and the Christian martyrs.

In our fair city of Boston there is an aviator whom we should like to see take this 10,000 foot jump, and we conceal from no one the fact that our tears, in case the parachute should prove refractory, could be restrained with a minimum of effort on our part. This gentleman soars regularly above the office building which incloses the editorial spience of the JACOBS MUSIC MAGAZINES, and through a super-loud speaker, in a voice of peculiarly irritating and hollow timbre, broadcasts the virtues of somebody or other's coal. We have often sighed for the corrective blessing of an anti-aircraft gun. We have also listened eagerly for signs of a failing motor. To date we have been dolefully disappointed. We see no relief except in the suggested parachute jump with its happy potentialities. We admit that in this particular matter we are indeed very close to the humanities of the time of Nero.

Brooklyn, N. Y. — The Brooklyn branch of the Ernst Saxophone Conservatory recently gave an interesting concert at the Crescent Theatre. The student saxophone band of forty pieces, with W. A. Ernst and Charles Karsden as directors, was heard in five numbers. On the program were Ruby Ernst and her *Six Saxophone Sketches* in costume; nine year old Theodora Josephsen who did a difficult acrobatic dance while playing the saxophone; Stephen Pecha and Milton Schneider who won gold medals at the New York Music Week Contest; and many others. The audience expressed their approval of the numbers by prolonged applause.

Worcester, Mass. — The Fizztola Strummers have signed a contract to appear over radio station WTIC on a commercial broadcast. They will be known as the *Landay Revelers* and will be heard every Monday evening from 7:30 to 8:00 E. D. S. T.

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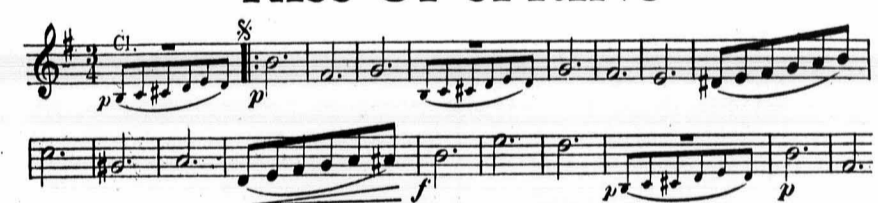
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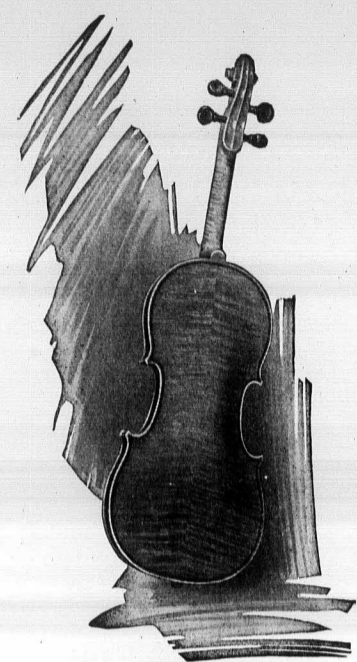
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AS GENERAL musical director of Radio Station WWAE, my thoughts have been so directed in newer channels that I have had little or no time to think of much else. Radio, particularly from the engineering standpoint, is no new thing for me. During the pioneer days, while a lad, I was a constant experimenter and went through the various stages of the coherer, crystal, electrolytic, and vacuum tube developments. In 1919, 1920, 1921, and 1922 I conducted a commercial station and transacted a consulting radio engineering business at Butte, Montana. I had gotten away from it during the past seven years, but the return was less hard than the initial entrance.

There is much in common between music and radio. Take, for example, the very theory by which each science is mathematically considered: the *Harmonic Wave Theory*. Each science accepts this theory, *in toto*, and the physical computations and underlying laws are identical. Radio engineering, like electrical engineering — and music — is a purely hypothetical science. Many of the mathematical calculations must be arrived at by algebraic hypothecation and higher mathematics plays a great rôle in these computations. This is also true of music. The only thing that must be segregated when music is considered is the emotional phase. And this phase is all that differentiates between virile, animated, emotional playing, and purely mechanized, or *robotical* music (though few musicians would personally admit it!).

Laying aside the pretty technicalities of radio, about which none of our readers are greatly concerned, and considering the interpretative, musical phases, we are confronted with many interesting problems in this great field of endeavor. Some of the many peculiarities of radio broadcasting that might be mentioned are here given: the extreme ranges of our musical scales cannot, as yet, be transmitted, the present range being limited, in the best tone quality, to about five and one-half octaves; *sforzandos* are practically impossible if played on a very large organ or with too large an orchestra (even a piano will come over with a tremendous roar on too heavy a *sforzando*); certain instruments will not record, or if they do at all, the tone is audibly unintelligible, i. e., the contra-bass, and other sub-bass register instruments; extremes of crescendo are to be done with the utmost care in order that the range between *fff* and *pp* shall not be too marked; orchestration on organs must be mixed much along the same lines, purity of family color used discriminatingly; and so on, *ad infinitum*.

Today, radio offers about the only opportunity to the musician. The moving picture situation having confronted the better class of these, he naturally turns to radio. This is improving the quality of broadcast programs and at the same time is diverting the public interest and attention to decidedly different channels. Radio scales are unjustifiably high, and in many cases unearned. This is a condition which existed in theatres before years of intimate contact gave union officials a different slant on the situation. Where the movie houses used to engross 90% of union officials' attention, now radio is the object of their solicitude, and they sometimes do some very strange things. This will adjust itself in time, however; the main thing, as I see it, is not to "kill the goose that lays the golden egg."

Radio has done more to bring the American people back to an appreciation of their home than any other single invention. The movies drew them away, and prohibition taught them to frequent the various places which dispensed the more lurid aspects of night life. The pendulum seems to be swinging in the opposite direction. It is no longer considered manly or womanly to make of one's self a human sponge or blotter; night clubs have been closed up by scores, not by Federal padlocks, but for lack of public patronage and because of public opinion; the movie business today is in the worst condition it has experienced since its metamorphosis into gigantic combines. And what has brought this about? The radio! I, personally, know a great many people who have not been to a movie in months, nor to a roadhouse in a couple of years, and whose drinking is done at the *fiestas familiares* to the accompaniment of an eight-tube radio outfit (sometimes less, as in my case; I can only afford a two-tube portable at present). The trend of the American nation is back to the home, and if radio has accomplished nothing other than saving America from what seemed, at least in the early post-war years, as certain moral destruction, it has done a great good. You have to sit down or be close to a radio to enjoy it. (I sometimes wonder if this holds on a hot night, when the folks in the flat above have the loud speaker going full blast far into the small hours!); at any rate, if you get pleasure from it at all, you cannot be too far away from it, and you have

to bestow upon it a certain amount of benign and constant attention. So, I am very much for the radio.

Not only that; but have you stopped to think that of all the mechanical means of producing music the radio is the only one which retains the human element? And does that concern you, Mr. Organist and you theatre orchestra men? I believe so. Think it over.

Alice Wortinger, who sang one of the leading soprano rôles in the cantata, *Love Triumphant*, composed by Paulsen and played last season with his People's Symphony Orchestra of Chicago, is a recent addition to the staff of WWAE. Possessed of a charming and very pleasing voice of semi-lyrical and semi-dramatical qualities, she is winning a huge following. She is a pupil of Monica Graham Stultz, and one of the leading sopranos of Grace Church Choir. Her first vocal recital was given jointly with an organ program by Louis P. Mackaye. Miss Wortinger hails from Constantine, Michigan.

The Chicago Musical College gave its sixty-third Commencement Concert and Exercises at the Auditorium Theatre on June 19th. A glittering array of professional talent contributed besides the usual students who were graduating. Among these to be mentioned specifically, are Leon Sametini, who also conducted the College Symphony Orchestra with impeccable taste and profound musicianship, and Rudolph Ganz, Edward Collins, and Moissaye Boguslawski, who played the Bach *Concerto in C* for three pianos and strings, which was the major *pièce de resistance* of the evening, as well as being the concluding number of this comprehensive program. The program also included major works of Brahms, Saint-Saëns, Verdi, Tchaikovsky, Blanchet, and Chabrier. The various prizes, which included one Steinway and two Lyon & Healy grand pianos, a Lyon & Healy old violin, and many valuable cash and scholarship emoluments, were distributed, Mr. Ganz acting as master of ceremonies (Ye Gods! may I use the term "master of ceremonies" here without casting a reflection upon the very erudite and gentlemanly Ganz?). An

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address by Herbert Witherspoon, the president, was characteristically brief in deference to the remarks which Mr. Ganz made to the graduating students regarding the present status quo of music and the students themselves.

Having heard most of the commencement programs given this year, I believe that I am qualified to make comment upon the high standard of this one in particular. It was, without doubt, from every standpoint, the most interesting event of its kind of the season. The very high quality of musical excellence demonstrated by the various student soloists made a tremendous impression upon an audience which was severely critical. To Mr. Sametini special praise is due. He conducted the greater part of the program from memory. In addition to being one of the three foremost violin teachers living today, he is a conductor of the first class.

The Chicago Federation of Musicians, acting by the inspiration of its president, James C. Petrillo, is concentrating its attention on the band situation. The Chicago *Daily News* and the Chicago World's Fair Bands are in process of formation. The Federation is also financially underwriting one-half of the cost of summer park band concerts for the month of August. This will prove not only of great economic benefit to the players concerned, but will mean much to the art of music, for the public will hear the cream of talent playing the best band literature. Mr. Petrillo has no easy job on his hands. Many musicians are disgruntled and appear to act and think as though he should wave some magic wand and provide them with work. This, obviously, he cannot do. Nor can any man accomplish such a miracle. It is going to take much collective thinking to solve the present problems. Considering his unimpeachable honesty and reputation for securing and maintaining excellent working conditions and prices, Mr. Petrillo should have at least two or three year tenures of office rather than be forced to spend one month out of each year campaigning to retain office. I have great faith that he will eventually work out the problem of unemployment, or at least ameliorate the distressing condition which now obtains, and am very much in favor of placing his mind at rest for at least two years, maybe three, if the majority wills it, so that he may continue the sensible programs he has in mind. As Lincoln put it, one shouldn't swap horses when crossing a stream. I do believe, however, that Mr. Petrillo would lighten his burden of responsibility, as well as dissipate much of the malicious criticism which abounds, if he would consider others' opinions either privately or through a board organized for the specific purpose of providing employment for Federation members. This is intended only as a suggestion, however.

Outside of the fact that it is an exceedingly dull summer in the music business — the worst I have ever seen — and it is very sweltering today as I write, this is a pretty good world to live in, after all. And that's that.

Interlochen, Mich. — Among the activities scheduled at the 1929 National High School Orchestra and Band Camp are the production of Gilbert and Sullivan's *Pirates of Penzance* by the choral group assisted by the orchestra; a massed band concert for which the school bands of the Grand Traverse region have been prepared during the winter; a massed chorus production of *Elijah*, with visiting soloist artists; and popular request programs every Wednesday night, with the band and orchestra alternating. These latter in addition to the regular Sunday afternoon and evening concerts so successful last year, and which are to be continued the present season. The events, of course, are to be held in the Bowl.

The announcement has been made that the guest conductors at the Camp this year are to include Frederick Stock, Leo Sowerby, Howard Hanson, Edgar Stillman-Kelley, Earl V. Moor, Carl Busch, Albert Stoessel, and Professor A. A. Harding. Both Dr. Hanson and Mr. Sowerby are engaged on symphonic works which will receive their initial performance at the Camp under the direction of the composers. Ernest Hutcheson and Theodore Harrison are listed as the soloists to be presented at the Bowl concerts.

Elkhart, Ind. — At the convention of C. G. Conn Ltd. Dealers, recently held here, an impromptu band made up of these same assembled gentlemen was organized and proved to be one of the highlights of the affair. At least two of the players were ex-Sousa men, Al Knecht, of Philadelphia, and Charles C. Caputo of Pittsburgh. James F. Boyer, Secretary of C. G. Conn Ltd., directed the band. This was no new experience for Mr. Boyer, as he is an old timer with the stick, having acted a number of years ago in the capacity of conductor to many well-known organizations in the East.

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* † See Explanation
of these marks at
bottom of page

Angel's Serenade Braga	C
Angelus, From <i>Scènes Pittoresques</i> Massenet	A
Anitra's Dance, From <i>Peer Gynt Suite</i>	..... Grieg	A
Aubade Printanière	..... Lacombe	A
*Amaryllis, Gavotte Louis XIII	..... Ghys	D
*Anvil Polka	..... Parlow	D
Barcarolle, From <i>Tales of Hoffmann</i>	..... Offenbach	A
Berceuse	..... Schytte	A
Berceuse, From <i>Jocelyn</i>	..... Godard	A
*Berceuse	..... Gounod	B
Blue Danube, Waltz	..... Strauss	E
Bridal Chorus, From <i>Lohengrin</i>	..... Wagner	C
Butterfly and Erotic	..... Grieg	A
*Bolero, From <i>Sicilian Vespers</i>	..... Verdi	D
Carnaval Mignon (Columbine's Lament and Harlequin's Serenade)	..... Schuett	A
*Chanson Triste	..... Tchaikowsky	B
*Chinese Patrol	..... Fliege	D
*Clock, The, Descriptive	..... Welles	D
Consolation, No. 6	..... Liszt	A
*Coronation March, From <i>The Prophet</i>	..... Meyerbeer	F
Crucifix	..... J. Faure	A
*Czardas—Last Love	..... Gungl	D
*Flirting Butterflies, Moreau Characteristic	..... Aletter	A
Funeral March of a Marionette	..... Gounod	A
Funeral March	..... Chopin	A
*Gavotte, From the Opera <i>Mignon</i>	..... Thomas	D
*Heads Up, March	..... Hersom	D
Herd Girl's Dream	..... Labitzky	A
Humoreske	..... Dvorak	A
Hungarian Dance, No. 5	..... Brahms	A
*Jinrikisha, Scene Japanese	..... Benkhart	D
Kamennoi-Ostrow	..... Rubinstein	A
*Kiss of Spring, Waltz	..... Rolfe	A
La Castagnette, Caprice Espagnol	..... Ketten	A
La Fontaine, Idylle	..... Lysberg	A
La Paloma	..... Yradier	A
*Largo	..... Handel	B
Last Hope, Meditation	..... Gottschalk	C
Liebestraum (Nocturne No. 3)	..... Liszt	A
Lost Chord, The	..... Sullivan	A
*Marche Aux Flambeaux (Torchlight March)	..... Scotson Clark	B
Marche Militaire	..... Schubert	A
March of the Dwarfs	..... 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, <i>Samson and Delilah</i>	..... 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 <i>Tannhauser</i>	..... Wagner	B
*Pilgrim's Song of Hope (Communion in G)	..... Batiste	B
Pizzicato Polka	..... Strauss	A
Polonaise Militaire	..... Chopin	A

*Prelude in C# Minor	..... Rachmanoff	B
*Pretorian Guard, Triumphal March	..... Luscomb	D
*Pure as Snow, Idyl	..... Lange	D
*Rakoczy March	..... Berlioz-Liszt	D
*Romance in Eb	..... 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	..... Piené	A
Serenade	..... Titi	C
Serenade	..... Drdla	A
Souvenir	..... Teilman	A
Swedish Fest March	..... Grieg	A
To a Star, Romance	..... Leonard	A
Traumerel and Romance	..... Schumann	C
Triumphal March, From <i>Aida</i>	..... Verdi	A
Turkish March, From <i>The Ruins of Athens</i>	..... Beethoven	B
*Unfinished Symphony, Excerpt from <i>First Movement</i>	..... Schubert	B
*Valse des Fleurs, From <i>Nutcracker Suite</i>	..... Tchaikowsky	B
Valse (Op. 64, No. 2)	..... Chopin	A
*Veil Dance, From <i>The Queen of Sheba</i> Goldmark	B
Wedding March, From <i>Midsummer Night's Dream</i> Mendelssohn	C

OVERTURES

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Health and Wealth (Grade I) Weidt	C
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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.

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Musical score for piano on page 26, featuring six systems of music. The score includes various dynamics such as *f*, *ff*, *mf*, and *fz*. It also contains performance instructions like *Più mosso* and *Tempo I*. The music is written in treble and bass clefs with a key signature of one sharp (F#).

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Musical score for piano on page 27, featuring six systems of music. The score includes various dynamics such as *f*, *ff*, *fz*, and *mf*. It also contains performance instructions like *Con spirito*. The music is written in treble and bass clefs with a key signature of one sharp (F#).

Musical score for page 28, featuring piano accompaniment. The score consists of five systems of music. The first system includes dynamics *f* and *mf delirato*, and the articulation *marcato*. The second system includes *f*. The third system includes *crest.* and *f*. The fourth system is marked **TRIO.** and includes *f* and *mp*. The fifth system includes *f*. The music is in a key with one sharp (F#) and a 3/4 time signature.

MELODY

28

Continued on page 37

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29

MELODY

Musical score for page 30, featuring piano accompaniment. The score consists of seven systems of music, each with a treble and bass clef staff. Dynamic markings include *ff*, *mf*, *f*, and *ff*. The sixth system includes the instruction *poco a poco dim.* and dynamic markings *p*, *ff*, and *mf*. The seventh system features a triplet of eighth notes.

MELODY

30

Continued on page 35

For Miss Leona Rubcock
OLD LAVENDER

CHARLES HUERTER

Musical score for page 31, titled "OLD LAVENDER" by Charles Huertur. The score is for piano and includes tempo markings such as *Tempo di Valse espressivo*, *a tempo*, *rall.*, and *rit.*. Dynamic markings include *p dolce*, *col Ped.*, *mf*, *ten.*, and *mp*. The score consists of seven systems of music, each with a treble and bass clef staff. Fingerings and articulation marks are present throughout.

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31

MELODY

Animando

a tempo

cresc. p

rit. mf

ten. ten. a tempo f ten. ten.

rit. ten.

MELODY

32

Tempo I

rall.

a tempo ten. mf

ten. cresc.

rit. ten. a tempo

MELODY

33

No 5

Furioso

For Storm, Combat, Battle, Etc.

HARRY NORTON

Allegro

PIANO

Musical score for page 34, measures 1-8. The score is written for piano in G major, 2/4 time. It features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Allegro'. The piece is titled 'Furioso' and is by Harry Norton. The score is labeled 'PIANO'.

MELODY

34

Musical score for page 35, measures 9-16. The score continues from page 34. It features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Allegro'. The piece is titled 'Furioso' and is by Harry Norton. The score is labeled 'PIANO'. Dynamics include *f*, *mf*, and *p-f*. There are also markings for triplets and first/second endings.

3436-4

35

MELODY

MELODY

36

37

MELODY

MELODY

38

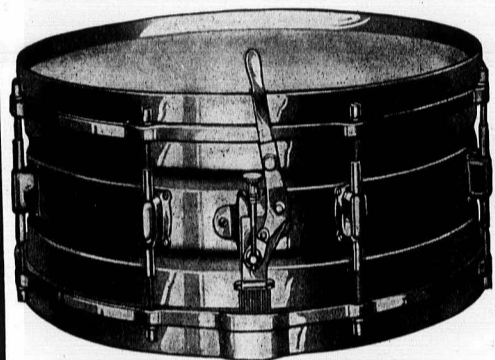
Meno mosso

39

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2d Tenor and Plectrum Banjos (d)75
2d Mandolin Banjo (d), 2d Mandolin (d)75
3d Tenor and Plectrum Banjos (e)75
1st Tenor Mandola (e), 1st C Tenor Saxophone (e)75
4th Tenor and Plectrum Banjos (e)75
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(a) Full harmony. Rhythmic stroke indicated.
(b) On separate staff. Chords lettered (also for Uke).
(c) Melody only. (d) Duet part. (e) Obligato.

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Frank Holt's Diary Concluded

I wasn't sorry to leave Clovis on our special train at 8:30 A. M., for Lubbock, Tex. We put our watches ahead another hour. Now we were only one hour behind the folks at home. A good shower greeted us on the way to the station the next morning, and then we left for Brownwood, Tex. Had a long ride, so wrote a few letters on the train. Left on sleepers after our night concert. Arrived in Commerce about 11:45 next day and played at the Teachers' College. Another sleeper ride out of here to Waco, and we played at the Cotton Palace out at the Fair Grounds. Monday, we had a four and one-half hour ride to Fort Worth, and played at the Baptist Church Auditorium. Met a Johnny Grimes there, and he showed some of us the town. He was one of the local theatre drummers, and he told me where I could get my guns repaired. Next morning on our way to Denison, Tex., our train came to a stop, and we found that the section gang, due to a mistake of the dispatcher, had taken up five lengths of track, not expecting any trains to come through; but they got busy and had them back in forty minutes, so we could go along our way.

Headed East

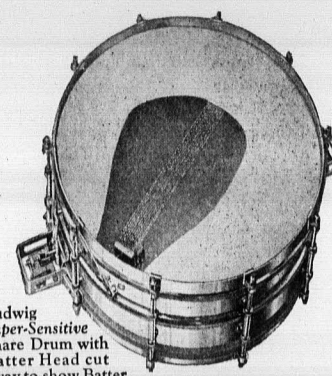
Left on sleepers, and sat up with the passenger agent until nearly 2:00 A. M., but it was nearly 11:00 A. M. when we arrived in Springfield, Mo., and I came out of my berth. Two very good boys' hands played for us there. Left on sleepers again for St. Louis, Mo., where we played East St. Louis in the afternoon and St. Louis in the evening. Had a fast train to Indianapolis the next morning, and we were met at the station by George Way and Sam Rowland of the Leedy Mfg. Co. Both of the boys came to our concert, and then drove us to Mr. Leedy's home, where Mrs. Leedy had prepared a fine dinner for us. This was my first visit among them, and one I will remember. Most of them came to our evening concert and saw us work. That night we went to Mr. A. W. Kuest's home and had a little chat. Next day, Mr. and Mrs. Way called for us at the hotel and drove us over to Louisville, Ky. The races had just started in Louisville, and our hotel service, for some unknown reason, was very bad, but we had to put up with it. We played in a fine new K. of C. building and met a couple of fellow drummers who play with the K. of C. Band, and I hope they enjoyed our chat as much as I did. Next day, Mr. and Mrs. Way drove us to Cincinnati, O., and here they had to leave us so as to get back to their work at the factory, and also to arrange to meet the Paul Whiteman boys, who were then playing through this section. Did two-a-day next, one at Wilmington, the other at Dayton, O., and it was a sell-out in each city. Left at 11:00 A. M. for Muncie, Ind., and there met a fellow named Elkins who makes drums, and we exchanged a few of our views.

Left on sleepers for Youngstown, O., and the boys were telling how speedy our ride had been, but I didn't notice it. The Stambough Auditorium is a fine place. Next came Cleveland, Ohio., for Thanksgiving Day, and much to my surprise an old friend from Lawrence, Mass. (Bill Gens), came in to see the boys, but not expecting to see me. He made the Cuban trip with Sousa in 1922, so he was interested in the band. He is now a successful wholesale hat dealer in New York City, but only a few years ago we were doing jobbing around Lawrence and Haverhill, Mass., and we had many pleasant times together. We had a real German supper with all the fixings. A short ride brought us to Canton, O., the next day, and here we saw many moments of President William McKinley. Another short ride next day brought us into Akron, O., the "Rubber City."

Left here on sleepers at 12:30 A. M., and got into Milwaukee, Wis., about 8:00 the next morning. The City Council made Mr. Sousa an honorary citizen of the City of Milwaukee. We had a real feed in a German café, same as usual. Marvin Nelson, whom Frank Fancher says is a marvel on rudimental drumming, came in to pay us a visit. Howard Goulden missed his footing on the platform, and got a bad fall. Next came Gary, Ind., and we did a wonderful business there. Met a friend from home who is manager of a chain clothing store. We had snow the next day when leaving for Notre Dame, Ind., where we played at the famous college. Our train was late next day, and we arrived in Grand Rapids about 1:30 P. M. Here we hunted up Leon Knapp, a well-known drummer and teacher. He has a fine drum shop, and sure knows his P's and Q's. We went over to his apartment after our concert, and spent a very pleasant evening with Mr. and Mrs. Knapp and Mr.

Continued on page 60

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The Tenor Banjoist

Conducted by A. J. Weidt

Old Heads for New?

A few months ago I had my plectrum banjo reheaded. Several times since I have had occasion to tighten up on the nuts, and find at the present time that the head has been pulled down as far as it will go. I have a hunch that you will advise me getting a new head. That's easy. But the thing I would like to know is whether there is a way of softening and using the same skin to rehead the banjo?
—D. C. W., Rutland, Vt.

It is apparent that the man who reheaded your banjo has had very little experience in that particular work, otherwise you would not have had the trouble of which you complain. In the first place, the hoop that is used to pull down the head should have been left at least an eighth of an inch above the rim after the head had been put on and while it was still wet. By letting the skin dry in this position there would have been plenty of room for you to tighten up many times.

As a 16-inch head is used for a 12-inch rim, you will see that an allowance of two inches all around is made to permit pulling down the head around the flesh hoop, and up again between the hoop and the rim; also enough for the pliers to take up the slack. My reason for giving you these details is to show you that it is not possible to rehead a banjo with a used skin unless one leaves the flesh hoop in place.

Now for the remedy: First remove the head (with the flesh hoop attached) and lay it on a table, or in the kitchen sink, edge up like a saucer; fill not quite to the brim with water, and let it soak for ten to fifteen minutes. Next remove the water, replace the head on the rim of the banjo, and pull down the hoop to within an eighth of an inch above the rim. Then dry for twenty-four hours or more. As the hoop, when the head is dry, will still be an eighth of an inch above the rim, you will have plenty of room for tightening the head for some time to come, as explained in my first paragraph.

The Buzz

I have noticed lately that the A string on my tenor banjo buzzes when I finger the third fret. Can you tell me the cause and give me a remedy?
—R. M. C., Fresno, Calif.

The Cause

It is possible that there is more than one reason for your trouble. First: The third fret, which is the one most commonly used, may have a groove worn in it. If this is so, a buzz would result from the string touching the next highest (fourth) string. Second: You may be using a new bridge lately that quite possibly is slightly lower than the old one. Third: If there has been a spell of damp, rainy weather, this would relax the head, thereby lowering the bridge considerably. Fourth: Your trouble may result from a combination of the above possible causes.

The Remedy

There is a specific remedy for each of the above outlined possibilities. Either insert a new fret to replace the old one; or get a higher bridge; or tighten up on the head, which will raise the bridge to its original position; or try all three of these cures.

Harmony for the Banjoist

The readers of this department should remember that it is their privilege to ask any questions on the subject of harmony that may occur to them. I will be only too glad to be of service in this matter.

THE Jacobs Triad of magazines, JACOBS' ORCHESTRA MONTHLY, JACOBS' BAND MONTHLY, and MELODY, find readers the world over. Just recently a letter was received from the Tung Wen Institute, Amoy, China, ordering subscriptions for all three magazines. This institute was founded in 1898 and the members of the board of governors, as well as trustees, both resident and non-resident with the exception of two, are Chinese.

THE article, "The Spirit of Jazz," by Gomer Bath in the June issue of MELODY, is certainly a most intelligent and comprehensive answer to that inevitable question, "What is Jazz?" The writer suggests that all musicians, classical and jazz, read Mr. Bath's impartial clearing up of muddled viewpoints on this widely discussed subject.
—Lloyd Marin, Director Marvin School of Popular Music.



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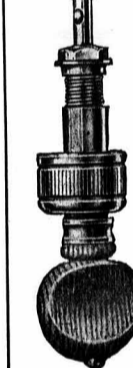
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The Tenor Banjo Symposium

Conducted by GIUSEPPE PETTINE

IT LOOKS as if we are going to collect some very useful data to be used in a final standardization of tenor banjo notation and technic. Last month were printed letters from R. H. Ferrand of Gardenville, N. Y., James H. Johnstone of Kalamazoo, Mich., Zarh Myron Bickford of Los Angeles, Calif., Claud C. Rowden of Chicago, Ill., Joseph Pizitola of Holyoke, Mass., and C. M. Rothermel of Chicago, Ill. This month are given communications from A. J. Weidt, Charles McNeil, and Wm. L. Lange. These last three gentlemen should be known to readers of the JACOBS MUSIC MAGAZINES, and their views on the retention of the symbol for accompaniment parts are of authentic interest. There is much experience and knowledge of the tenor banjo represented by the names above given, and their opinions should command everybody's attention. I hope that all who are interested in the future of the instrument will break a lance either in support of or against the views presented.

Next month we shall print letters from other persons of national reputation. The writer finds these letters very interesting from every angle and urges you to read them in their entirety.

—Giuseppe Pettine.

[The questions asked by Mr. Pettine in his open letter, which appeared in the May issue of the JACOBS MUSIC MAGAZINES, were as follows: 1. Should the present "symbol" writing be entirely discarded? 2. Should the tenor banjo be considered as an "accompaniment" instrument only? 3. What system of fingering and notation should be recommended? —Ed.]

A. J. Weidt—Belford, N. J.

A review of the answers so far presented concerning the standardization and advancement of the tenor banjo, brings up the question as to whether it would be a wise thing to discard, without a moment's warning, the symbols indicating the names of the chords. Would the publishers of dance music consent? Would the publishers be willing to go to the expense of publishing the extra parts for the plectrum banjo and the guitar, which would be necessary if the symbols were discarded? How about the large majority of professional banjists? Would they be prepared at a moment's notice to play from notation without the help of the symbols? In my opinion, about the only way a tenor banjist can be made to realize the importance of reading from notation is for the arrangers to add a special stunt chorus with fill-in "runs," and so forth. It may be that banjists will then begin to see light. Let's hear from the other side first, and not be too hasty.*

In regard to the question as to whether the tenor banjo should be used solely as an accompaniment instrument, my answer is "No." There are plenty of players not playing in orchestras who cannot get a kick out of the tenor banjo unless they play solos. Of course, I don't mean melody only, but with full harmony. In fact, WCS teaches the player to play with harmony and melody combined, direct from the piano score.

In dance rhythms, the chords are the most practical for general use, with the exception of an occasional stunt chorus with "runs," but to be able to fit in where any other style is called for, a banjist should be able to play from notation, as the parts demanded by music of this kind would be written mostly in single note style. Also, it would be necessary for the player to have perfect control of the plectrum and be able to play sustained notes with a tremolo, or to play fast passages smoothly, the latter something that the average chord player is unable to do.

In regard to notation, the pupil should be taught both actual and octave pitch. See *The Tenor Banjoist* in the April issue of THE JACOBS MUSIC MAGAZINES.

I agree with Claud C. Rowden in regard to using the mandolin or violin style of fingering for single note passages on the twenty-one inch scale banjo, which, in time, may become the standard for the player who is ambitious to become more than a chord player. I believe that for solo playing this scale is the most practical, as it enables the player to use either the mandolin style or the use of the little finger at the fifth fret, according to the score. When playing solos with full harmony, I use both. For a rapid chromatic scale passage, the mandolin fingering is best, as it also is for the flat keys. E₇ and A₇ must be made with the little finger and the third finger at the fifth fret. The only way to play on the long scale banjo would be as on the five string; shift the position of the hand to suit the particular passage one is playing.

There is, however, no doubt that the twenty-three inch

*It will be noticed from the tenor of other letters on this page that the "symbol" adherers are having their innings this month. —Editor.

scale will remain popular with the chord accompaniment player. A banjo quartette, made up of good readers and performers, would, if one of the instruments were a cello banjo, be a distinct novelty in a symphonic orchestra. The usual chord accompaniment would then have to be eliminated. For an arrangement of this kind, the actual pitch clef, with occasional use of the 8va sign, would be the most practical. For solos arranged with full harmony, the transposed or universal clef, in my opinion, will always be used.

Zarh Myron Bickford mentions the so-called style of "cross picking," i. e., playing in consecutive order a down stroke on the A string and an up stroke on the D string. This subject has been fairly well covered in the department in this magazine conducted by the writer, in which he has advocated beginning a measure with an up stroke in order to avoid cross picking, although he has found spots where it is was absolutely necessary to use the latter.

We will, no doubt, hear from more teachers who want the symbols discarded, but why not give the interested parties a chance to tell their side of the argument? I mean the professional dance orchestra banjist who is going to be more or less affected by this new law of prohibition against the use of the symbols

—A. J. Weidt.

Charles McNeil—Chicago, Ill.

1. "Should the present 'symbol' writing be entirely discarded?"

No. At least, not until the present music arranger learns the possibilities of the tenor banjo and writes a more legible banjo part for the orchestration. The banjo teacher has had to cope with (in the vulgar, "scratch his head over") banjo parts with chords written too high in pitch; some written in octave notation; some in actual notation; some in both and no sign to indicate a change; some with impossible chords; some with top notes too far apart; some with typographical errors, wrong notes or accidentals omitted; and WHAT-NOT! A symbol placed above the chord (if not itself wrong) might help the teacher or player to identify the chord.

Symbol writing has been the means of starting many players on the banjo who otherwise might have become interested in some other instrument. Misinterpretation of the symbol-written banjo part has brought me many students; young fellows who had either taught themselves, or taken lessons from some inferior teacher, and had started to make a little money playing in amateur orchestras, but who had enough ambition to want to learn to read, but who had no sign to indicate a change, as well as the "chord image."

How many teachers know the secret of reading chords at sight? Let me quote from "Sight Reading," by Leslie Fairchild, an eminent authority on piano teaching:

"Those who wish to increase their ability as sight readers must familiarize themselves with various types of chords and their inversions, so that they can recognize them instantly by their architectural form, or in other words by the intervals upon which they are built.

"Recognize chords by their architectural form. When reading a chord the attention should be focused on the top note, instead of on each individual note in the chord. If the top note is properly located and the pianist is familiar with the structural appearance of the chord, he will find that his hand will unconsciously form itself to the other notes of the chord."

I mention this because the same thing happens in reading banjo symbol-written chords, only in a modified manner. To sight-read the modern banjo part, the banjist must be thoroughly familiar with common types of chords and their inversions. He should also know the standard finger formations; 3 major, 3 minor, 4 7th, diminished, and augmented. By reading the top note and symbol his fingers automatically "shadow" the form that is intended. In a short while he may eliminate the symbol and read the chord in the same manner as the pianist does.

The symbol as used in our modern banjo parts was started by the arranger who realized this "new-way harmony" as being a practical and quick way for the player to identify his chords and not to hold back the popularity of the tenor banjo. I do not favor the symbol in published tenor banjo solos because I do not think it is necessary, and besides no one is expected to read these numbers all at sight. However, the symbol has proven to be an excellent medium for making quick arrangements of melody and chord solos from piano score.

2. "Should the tenor banjo be considered as an accompaniment instrument only?"

Again I say no. While it is true that the tenor banjo furnishes a rhythmic tone quality accompaniment that

cannot be exactly duplicated by any other instrument in the orchestra, it is also a very capable solo instrument when properly played.

The possibilities of solo work on the tenor banjo in the hands of an accomplished performer are almost unlimited. Unfortunately, there is a dearth of worth-while published tenor banjo solos on the market. However, by careful arranging, most piano figurations may be worked out to produce practically the same effect by inverting the harmony. Some piano chords may be played "as is." I have found that by utilizing 3-tone chords with the top note on the 2nd string, better chord progressions are obtained, placement of the fingers are expedited, and the tone quality thereby produced is more "banjoistic." I am not averse to the employment of 4-tone chords where the range of the top note (which is generally the melody) warrants it.

Enhancing the arrangement of a "hot" number with strokes, fill-ins, breaks, and other embellishments where same is fitting, certainly tends to develop the tenor banjo into a solo-instrument class, all its own. The arrangement is very complete when played in duo-form style, melody on top, or melody on the bottom.

3. "What system of fingering and notation should be recommended?"

After ten years' teaching and twenty years' playing experience, I advocate cello fingering in the 1st, 2nd, and 3rd positions, with violin or mandolin fingering in the 4th, 5th, 6th, and 7th positions. There are times, however, when mandolin fingering is advantageous in the 1st position. Stopping the open tones (A, D, G, C) when the rhythm is quick will help the right hand technic and avoid bothersome entanglements of the pick.

I believe the old problem of notation is logically settled right now. I have found that the use of octave and actual notations are practical. The actual pitch is preferable for orchestral banjo accompaniments and for interpretation of piano scores. It is my opinion that 3-tone actual chords written within the staff, with casual top notes that employ one ledger-line above the staff are the easiest to read. The octave notation suffices splendidly for published tenor banjo solos by employing the 8va sign in expressing phrases of music higher in register than F, 8th fret, 1st string. I have noticed that my own students after they have first learned the actual pitch can soon master the octave notation without any confusion whatsoever.

In conclusion, I think that to keep the popularity of the banjo alive, it is up to the teachers of this instrument. None of us want this typically American instrument to die out as did the five-string banjo, so many years ago. We want to develop teachers who "know their business." Those who are lacking in knowledge of the banjo should make up their minds right now to become fully cognizant of every phase of banjo playing and be able to impart expert instruction, the same as is done on any other standard instrument. The teacher should be up-to-date in every sense of the word. The tenor banjo is a sort of cross between a mandolin and guitar, yet it has characteristics and dollar-earning power that have never been enjoyed by any other plectrum instrument.

Judging from some of the students who have come to me from other teachers, there are a lot of the latter who are taking the student's money under false pretenses. If the tenor banjo becomes ostracized, I know who will be to blame.

—Charles McNeil.

Wm. L. Lange, New York City

I have just finished reading *The Standardization of Tenor Banjo Music and Technic* and it is certainly good stuff.

You are carrying on admirably the theme which you started, and there can be no question but that the Round Table discussion idea through letters from recognized players was an inspired one. You received some most interesting replies and what impresses me most is the fact that they have all seemed to catch on to the idea which you have in mind and show evidence of having read previous articles in THE JACOBS MUSIC MAGAZINES.

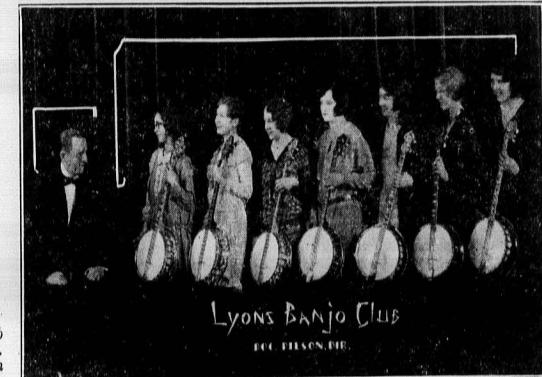
Johnstone's No. 2 is a pointed suggestion of a practical kind. I am heartily in agreement with it. One of the best methods of developing musicians from the regular run of banjists would be to introduce into the dance orchestra arrangements, counter themes and melody in two or three notes chords, as well as the rhythmic accompaniment where it was needed.

Because the dance orchestra at present represents the only opportunity for the banjo to show publicly the stuff it is made of, it would be great if some arranger could be persuaded to write this sort of material.

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The Saxophonist
Conducted by W. A. ERNST

CUE notes have ever been a source of wonder to the average student. These notes are the small ones so often written in with the regular notes in an orchestral part, whether a concert number or a dance tune. Under or above these cue notes you will generally find the words, "trom," "trumpet," "oboe," or the name of some other instrument.

Example I
Tromp.

Example II as written
The Solo

as played

Example III
Trom.

Students have asked repeatedly "What are these notes here for; do you play them, and if so, how?" In a full orchestra where no instrument is missing, a saxophonist need not worry about the cue notes. They are, however, very valuable as an aid to the player in following the orchestra, because he can see just what the other instruments are doing. A student is quite apt to find it a difficult matter to keep his place when first playing with an orchestra; when cue notes are generously sprinkled throughout a number, it will help him to find his place again if he gets lost.

In a small combination a saxophonist should help to make the band sound full. Therefore, all cue notes possible should be played, and if necessary one or two more parts should be on the music stand to fill in any gaps that may occur. By this, I mean that if there is only one saxophone in the orchestra, look over the other important parts and pick out those that are necessary for a good rendition of the number.

Time must be watched carefully when cue notes are played, however. Many students make the mistake of giving the regular notes their full value and then playing the cue notes also, which often gives seven or eight counts to one measure, where, of course, there is only room for the regular number of beats. The above illustrations may help to make the combining of the two parts easier for the student to comprehend.

Sometimes, as in Example III, the cue notes cannot be played successfully with the saxophone part. Then it is generally best to play your own part, unless the cue notes are more important and give a better rendition of a number in general.

There are many students who do not observe any markings at all, much less pay attention to cue notes. Do not be one of them. Look around and find some accents to accent and some cue notes to play. It will make the music more interesting for you and more pleasing for the listener.*

Many dance orchestrations sound well only with ten or twelve men. There may be effects and fuller harmony in the third saxophone part or even the cello or trombone part than that which you are playing. If you will segue into these parts, you will get the effect of a much larger orchestra. (Segue means to jump from one part or number to another without making a break or missing a count.)

However, all the cue notes in the world cannot make a symphony orchestra out of a five- or six-piece combination. Small orchestras often attempt an arrangement too difficult to play successfully without the required number of men. Because they have heard a big band play a number successfully, the little five-piece amateur band will often attempt to put it over in the same grand style. Of course, I admire their courage, but my advice is for you to stay in your own sphere, playing numbers suited to your ability and the size of your team. In that way you will always remain safe.

*It must be stressed, however, that cue notes are to be played only when the instrument which normally would play the part is missing. Nothing so upsets the balance of an orchestration as the promiscuous and ill-judged playing of cues. As a matter of fact, it is up to the leader of a team, if he at all knows his business, to decide on the question of "To play or not to play" cue notes.

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I know that I have lectured previously on orchestra etiquette and dress, but I see so many rules transgressed that I am prompted to take to the platform again.

In the matter of dress, it might be said by some that if the musician plays well, it is immaterial how he looks. That is not quite the entire story. The musician who is to go into an orchestra or play a solo must remember that appearances count a lot. The professional soloist would not go out to play a solo unless dressed for the occasion, therefore, an amateur only tells the world that he is an amateur by carelessness in this matter.

Recently there was a very promising young saxophonist who, because there was one act which was not showing up, was asked to play a group of solos at his neighborhood theatre. When he came out on the stage he was wearing an "ice cream" or "taffy" colored suit, tan and white shoes, and a beautiful red tie. He played his difficult numbers well, and was warmly received, but he would have impressed his audience as being much more of an artist, had he dressed like one. A dark suit (it need not have been a tuxedo), dark shoes, white collar, and black bow-tie, would have given the audience a good first impression of this artist before he even had started to play. One would not think of going on a golf course in a tuxedo—one would not violate this rule of dress—so why not be equally as meticulous in the role of a musician? That is, if one even expects to become one and be successful as such.

Another point that is continually being brought to my attention: An amateur or semi-professional band gets a chance at a job and queers it by lack of orchestra department. The players come in on their initial session; the saxophonist starts trying out new reeds, the violinist putting on a fiddle string, the pianist is fishing out a new break,

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with harmonies à la Gershwin, and the drummer comes in late, making it necessary for the rest to wait for him to set up his outfit. Then an argument is started as to what number shall be played first. This ends ten minutes later, and the team plays its "knock out" arrangement that has been used at seventeen previous try-outs. The manager takes one look, glances around at the multi-colored suits, and this outfit is practically through before it plays a note. With such an entrance, it loses fifty per cent of its chance to keep the job.

If one is going before the public and is to be on exhibition, one must go before it in a style befitting the occasion. The first thing a vaudeville thinks of is dressing his act and proper stage deportment. Apply the same principal to your band, be it ever so small.

Your first appearance in a new place means so much that it should be given thought. Have your music laid out, everything set up, and the instruments in perfect order. Enter, tune up quietly, avoid unnecessary delays, and you will find success coming faster, and jobs more plentiful.

New York City — Andy Sannella, the popular saxophonist, has recently inaugurated a series of saxophone solo recitals over station WJZ, Jack Shilkret acting as his accompanist. The initial program was so successful that it was decided to continue the broadcast as a weekly feature over WJZ and associated stations, to be on the air every Wednesday evening from 7:45 to 8:00 P. E. S. T.

THE PIANO ACCORDION
By CHARLES EDGAR HARPER

THE Piano Accordion is well adapted to the playing of syncopated music. If the player has a knowledge of syncopation, is careful to secure correct tonal balance between treble and bass, pays attention to correct accents, and will play musically, the effect is very pleasing.

As on all instruments, there is bound to be a certain type of player whose conception of modern jazz and syncopation is a loud, blatant, nerve-jarring noise, so filled with "blues" and "hot notes" that even the composer would have difficulty in recognizing his own number. Although these players are but few (for which I am duly thankful) they have caused much unjust criticism of this type of music, as well as of the instrument.

C. E. HARPER During the last month it was my privilege to hear a remarkably fine rendition of excerpts from Gershwin's *Rhapsody in Blue* on the accordion. There were no forced tones, there was no attempt made to get as much noise as possible from the instrument. "Blues" and "hot notes" were conspicuous for their absence only. The player had carefully analyzed the number in every respect. The basses were absolutely correct, the tonal balance was perfect, and the rhythm and accenting were beyond criticism. Very careful attention was paid to the shading also, and these points combined with excellent technic made it truly a masterly performance. Anyone, whether an accordionist or not, who is at all familiar with the composition will realize the difficulty of the number and the careful practice that was necessary to adapt it to the instrument. It is this type of playing that is bringing the accordion into its own, and that is helping, in large measure, to overcome the antagonism aroused by the sort of performance first mentioned.

Accordionists who desire to play popular music, novelty piano solos, or, in fact, any of the modern music, are earnestly advised to study harmony, in order that they may be able to recognize the correct basses, chord inversion, modulation, and progression. They should also make a thorough study of rhythm and accent. These subjects are of particular importance in securing the right effects. Play the numbers carefully, pay attention to the expression, play musically. If we are going to do a thing, let's do it properly, or not at all.

Two Against Three

In *La Paloma*, I am having difficulty in playing triplets against two eighth notes, and also against a dotted eighth and sixteenth. I cannot seem to get the comparative values of the two formations. Can you suggest a method by which I may get a better idea about the matter? I can count each one separately, but find it very difficult to place each note properly when playing both hands together.

— G. P. R., Schenectady, N. Y.

I find that many players have the same difficulty you are having with *La Paloma*. If you will make a graphic chart in the following manner, I think the relative value of the notes will be clear to you. Draw four lines of equal length under each other. Let these represent quarter notes. Divide the top line in halves. This will represent two eighth notes. Divide the next line into three parts to represent the triplet, and the relation of the two will be immediately apparent. Divide the third line into four parts to represent four sixteenth notes, and the line under that into thirds, and you will see the relative value of the dotted eighth and sixteenth against the triplet. Of course, it is taken for granted that the value of the dotted eighth is known to be that of three sixteenth notes, as shown in the final diagram.

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5. BOSTON HIGH SCHOOL, CADETS, March... *Sordillo*
6. SAHARA, A Desert Epitaph... *Crosby*
7. FADED FLOWERS, Mazurka... *Dorn*
8. KIDDIKINS, Doll Dance... *Wald*
9. GOLDEN GLOW, Waltz... *Wald*
10. CHERRYTIME, Gavotte... *Crosby*
11. THE BLACK PRINCE, March... *Spaulding*
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MUSIC REVIEWS

By L. G. DEL CASTILLO

Orchestra Music

NOCTURNE, by Borodin (Schirmer Gal. 357). Medium; quiet emotional 3/4 Andante in A major. A lovely theme, given out by the horn, ushers in this effective transcription, by William Strasser, of the slow movement of Borodin's second string quartet. The entire movement is haunting and arresting, without the sugary insipidity that is sometimes apt to characterize the Russians. The main theme is broad and sweeping in outline, with the middle section rather more animated.

MARIPOSA, by Wright (Schirmer Gal. 358). Easy; quiet Spanish 2/4 Andantino con moto in F major. The composer of the popular *Late Song*, long a standard in the photoplayer's library, here turns to the familiar tango rhythm for her appeal. This number exhibits the same facility previously shown by this composer for lucid simplicity of outline backed by direct and effective construction.

INTERMEZZO, by Strauss (Schirmer Gal. 359). Medium; light 3/4 Allegro moderato in D major. An Intermezzo from the opera *One Thousand and One Nights* by the waltz king, Johann Strauss. A very effective concert number in the dramatic sense, as so often demonstrated in the introductions of Strauss waltzes, and equally effective melodically, as one would expect. It is, all told, a thoroughly enjoyable concert number for any purpose. I recommend it highly as a concert piece in the Viennese idiom.

MANHATTAN MARCH, by Hartman (Crawford F6). Easy; 6/8 Tempo di marcia in Eb major. A vigorous street march in the accepted formula.

A TRAGIC END, by Kriens (Crawford S12). Medium; heavy agitato 4/4 Maestoso tragico in G minor. Conventionally but effectively written, it is difficult to trace this piece to its origins. It is as improbable to assume that Christian Kriens has taken to writing movie music as it is to assume that this piece was not written for movie music. Anyhow, the composer's name should be a guarantee.

DAMNATION, by Lovitz (Crawford S10). Medium; furioso 4/4 Con fuoco in G minor. A run-of-the-mill furioso by a seasoned writer of incidental music.

IMPASSIONED SUPPLICATION, by Violin (Crawford S7). Medium; heavy emotional 4/4 Andante patetico in D minor. From the first Andante, the number develops through a 3/4 Piu mosso to a 2/4 Allegro molto, and rises to a climax which then breaks back to the original Andante material for a coda.

STAND BY, by Frey (Robbins S20). Medium; light active 2/4 lively in F major. A one-step by an accomplished master of this branch of the movie music factories. It might truly be said that when better one-steps are made, Hugo Frey will make them.

PRAYER, by Berge (Robbins FF10). Easy; quiet 2/4 Andante religioso in Bb major. This religious meditation is made interesting by intriguingly knit harmonies and smooth development. It mounts steadily to a climax, and then gradually recedes toward its more ending.

ELEGIA, by Miceli (Fassio). Easy; quiet 4/4 Adagio in C major. An Italian importation of genuine musical worth, yet simple in construction. The general pattern is like the *Thais Meditation*, which it resembles in broad outline. The scoring, as indicated by the piano part, is simply for piano, harmonium, and strings.


Organ Music

ORGANETTES, by Velazco (Berlin). Five loose-leaf novelty intermezzos of the conventional idiom. And if you don't know what that is, I'll have to refer you way back to the granddaddy of them all,—"Nola." The titles are *Tickling the Tibias*, *Consoling the Console*, *Diapason Ditties*, *Kidding the Kinura*, and *Massing the Manuals*. Incidentally, Velazco now has four of these folios on the market, the first two of which were the *Komedy Kartoons* and "Novelty Intermezzos."

CRADLE SONG by Rebikoff, arr. Clough-Leighter (Schirmer). Easy; quiet 4/4 Poco andante in Ab major. Quiet, sentimental melodies seem to me to fare better in the hands of Russians than any other race. This should put any baby to sleep.

PARCE-QUE, by Parr-Gere (Schirmer). Easy; quiet 4/4 con moto e cantabile in Eb major. A simple and straightforward melody appearing in the lower register under arpeggio figures in the accompaniment.

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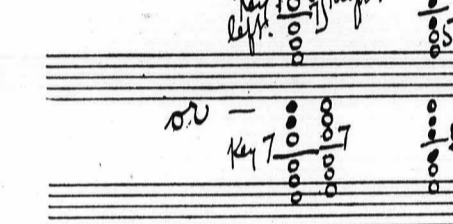
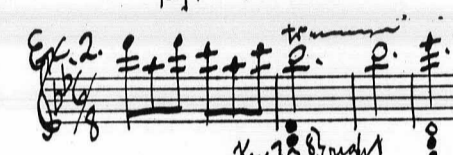
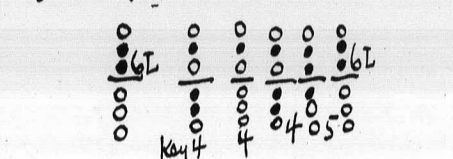
THE CLARINETIST

Conducted by RUDOLPH TOLL

A Matter of Fingering

Kindly help me out by showing me the correct fingering for the enclosed examples.

In Ex. 1, I would like to know the fingering for F-G-F#, G, Eb, F. In Ex. 2, how do you trill Bb followed by Eb?
—F. L. P., Port au Prince, Haiti.



The fingerings shown in Ex. 1. really are the best in tune, and the ones I should use.

In Ex. 2., the Bb to C trill may be made two ways: First, by holding Bb with the first two fingers and key 7 of the left hand and trilling with keys 7-8 of the right hand. It is really key 8 which produces the C, but one cannot press key 8 without pressing key 7 also; therefore the two are pressed at the same time. I prefer this fingering; the other is more awkward. However, that may be only a personal opinion. Hold Bb with the first two fingers of the left hand and key 7 on the right, then trill C by raising the first two fingers.

A or Bb Instrument—or Both

To what extent may the Bb clarinet be used to play parts written for the A clarinet? Do any of the highest class players use the Bb clarinet only? If not, why not? You see, I am about to purchase a clarinet and I am wondering whether or not I should get the full Boehm system with the low Eb key. If the time should ever come when I will need an A clarinet then I do not wish to get the Bb with the low Eb key. If, on the other hand, one can become proficient at transposing all A parts on the Bb instrument, and should there be no objections in doing this, then I will wish to get the Bb instrument with the low Eb key. But I suspect that there is a "nigger in the wood pile" somewhere—I note that the symphony players use an A clarinet for playing the A parts. There must be some objection to transposing with the Bb instrument.

Your clarinet department in THE JACOBS MUSIC MAGAZINES is much appreciated and I hope that my questions will receive your prompt reply. —A. E., Evanston, Ill.

I believe that the majority of "high class" players use the A clarinet, although they might be very proficient at transposing. In many instances they will not take the chance of playing a wrong note, especially in a public symphony concert. One might know the music almost from memory, still, at the time of the performance, one is likely to be in a more or less nervous state, and at such times it is very easy to take a false step. Nevertheless, there is much of the classic music where the A parts are played on the Bb instrument. Then too, I know of some conductors who object to substituting the Bb for the A clarinet on account of the more mellow quality of tone produced on the A instrument. Mozart wrote his concertos for the A clarinet because he preferred the quality to that of the Bb. It is said of Johannes Brahms, at the time he was engaged as accompanist to Remenyi, the famous violinist, that on one occasion when Remenyi was to play the Kreutzer Sonata, the piano was found to be a half tone below the pitch. Brahms transposed the music from A to

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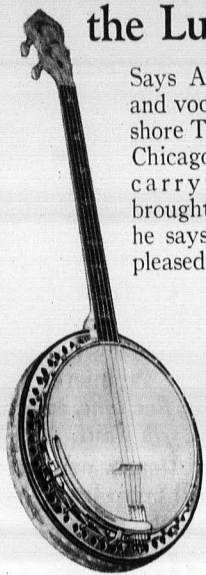
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Bb in such a manner that it attracted the attention of Joachim who insisted upon meeting him, thus laying the foundation for a lifelong friendship. To the younger readers who may not know who Joachim was, I might state that he was another of the older and greater violinists. Also, for the benefit of those who do not know what a sonata is, I will explain as clearly as possible in a few words so that the wonderful performance of Brahms may be more appreciated. A sonata is really a small symphony in three and sometimes four movements. In other words, a symphony is an enlarged sonata for orchestra. Imagine anyone transposing a piano part to a sonata, a composition of three movements. It is a tremendous task.

New Bedford, Mass.—The New Bedford High School Orchestra, under the direction of Clarence W. Arey, and assisted by Elizabeth C. Perkins, pianist, Clinton H. White, tenor, Betty Ware, violinist, and Laura Ware, accompanist, gave a program in the High School auditorium, late in June. The concert was well attended and the various numbers enthusiastically received.

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OUR YOUNGER SET

WHILE summer vacations are still in session and things are happening right and left, tell us about them, send in your letters, and see how you will enjoy reading them in the Younger Set page later on when school has begun in earnest. It will be just like bumping into a former camp mate on a crowded street and having a whole summer gloriously brought back by the words "Hi, there—remember the time we rolled you into the water at 3 G. M.? or, "I'll never forget how scared you looked when you started a solo on the new instrument you'd taken up, and how proud you were when you finished without a squawk or a stumble!"

Don't forget to slip in some snap-shots with the letters!

Dear Younger Set:

I am glad of this opportunity to write of my experience in the New England Festival High School Orchestra. There were indeed many incidents which occurred during the short time I was in Boston.

When I arrived I felt I was the happiest boy in the world. In the hall of the Boston Trade School where we gathered, I met many very agreeable people from different New England cities and towns. It seems that in all my life I never met as many people as I met in Boston.

I enjoyed the rehearsals immensely, and also enjoyed playing under Mr. Findlay, who, in my opinion, is a wonderful conductor. I remember having the very last stand in the viola section when I first entered; but I finished with the fourth bench. I did my utmost to play as I had never played before. I followed instructions, listened to the conductor when he spoke, and did my best to carry out his wishes.

Mr. Rudolph Fiebig, my violin teacher, taught me to play the viola. I played one week, and then entered the advanced orchestra of Rhode Island High Schools. Not long after that I entered the New England Festival High School Orchestra, and was offered a half-scholarship to the National High School Orchestra Camp at Interlochen, Michigan, but was very sorry not to be able to accept it.

Now we shall return to Boston. I had the time of my life, and know that everyone else did too. Mr. Findlay had a rather difficult task in autographing the numerous pictures.

The day of the concert was the great climax! Everything was being done at the same time. We practised hours each day for this event. The program received hearty applause, and officials congratulated the orchestra for the splendid work it had done.

The evening before we left there was a farewell party, with dancing and a general good time. We all bade Mr. Findlay and the other officers good-bye, and left for home. That was the only unfortunate incident—we hated to go. I hope that I will be able to attend a similar event next year.

IRA MENDELWITZ.

Providence, Rhode Island.



ARTHUR ALLAN

Mr. Allan is clarinet soloist with the Lenoir High School Band. He won first place in this year's state contest (all classifications), in North Carolina.



BRASS QUARTET OF THE LENOIR HIGH SCHOOL BAND, NORTH CAROLINA

This section won first place in the 1929 state contest (all classifications). It is composed of the following boys: Howard Whisnant, Bill McCauley, Bill Maynard and Hal Marley.

A Hard-working Band

Dear Younger Set:

Since I have been reading *JACOBS' BAND MONTHLY* I have become especially interested in the page devoted to "Our Younger Set."

I have been playing clarinet in the Lenoir High School Band for three years, and I should like to give you a little of the band's history.

The American Legion Band in Lenoir had made a good showing, but early in 1924 it began to decline. A movement was started to have the Legion Post donate its entire set of instruments to Lenoir High School, in order that a high school band might be started. Many disapproved the idea on the grounds that schoolboys would not take care of the instruments, and would never learn to play them right.

The Legion finally consented to donate the instruments and other band property to the High School, on condition that the band started would prove a success.

Mr. James C. Harper, a member of the Legion Band, volunteered to direct this new organization, and several other members agreed to play with the beginners until they got on their feet.

The first public appearance of the band was at Commencement. To the surprise of the whole audience, the band made a remarkable showing for the short time it had been organized. When a circus came to town, the band played in the parade, and were guests of the circus at the performance. The band uniform was a ticket to everything within the circus grounds.

Besides playing for the circus, the band has co-operated with the local organizations, dedicated bridges, welcomed distinguished visitors, accompanied tours and celebrated athletic events, broadcast, led massed singing, drilled and paraded with the local National Guard Battery, assisted the American Legion, the Chamber of Commerce, and the Kiwanis Club. The band has played twice for the Charlotte Automobile Races. Amid about 30,000 spectators, the band played for the annual Thanksgiving Day football game between the University of North Carolina and its ancient rival, Virginia.

The band has taken every state trophy offered in its class (high schools with 500 or less enrollment, Class B), and this year it entered Class A (high schools with over 500 enrollment). Although Lenoir High is still rated as a Class B school, the band took a close third place in this year's state contest in competition with five Class A bands.

As well as receiving compliments on its playing everywhere it goes, the band draws attention by its snappy uniforms, consisting of white suits, blue capes with scarlet facings thrown over the shoulders, and military caps.

By giving concerts at home and in nearby towns, and by sponsoring picture shows and outside attractions, the band has made enough money to increase its instrumentation from about twenty-five original pieces to fifty-two. We are now working to increase and improve the instrumentation, and the seventy-two piece symphonic band, as prescribed by the Music Supervisors' National Conference, is our goal.

I must say that the Lenoir High School Band owes its success to the untiring efforts of our beloved leader, Captain James C. Harper.

I wish the Younger Set the best of success.

HARRIS BRADLEY.

Lenoir, North Carolina.

Send in Vacation Snaps!

Irene's Washington Letter

Hello, Warm Weather Friends:

Still fair and much warmer here. Dance bands at the lakes and parks are working overtime, but the theatres are folding for the summer. *Rialto* closed June 30th. Harlan Knapp and Jean Hoffman, organists, and an orchestra of eighteen are again men of leisure. The *Empire* and *Little* also closed, along with the *National* (stock house). . . . Sydney Lust took over the *New* from the Stanley local chain. Stanley is also building a house at Laurel, Maryland. The *Park* was dismantled, Lust buying the entire equipment. This included the Wurlitzer organ, chairs, wall tapestries, stage furnishings, and projection booth equipment. It all was put in storage pending future use. Market and bowling alleys will be put up where the *Park* used to be. . . . The *Daily Post* has a tie-up with Fox on search for screen talent. It seems to be going over big, as mamma always wants to see little Jimmy in moving pictures. . . . Adrienne Wells is at the *Leader*, replacing Arthur Manvell who was transferred to the *New*. . . . Harry Manvell is supervisor of music for the Lust chain of theatres. . . .

Mary Bessemer is vacationing this summer due to the matinees being cut at the Hippodrome. . . . Glenn Ashley is temporarily back as associate organist at the *Tivoli*, replacing Edwin Cruitt, who was moved to first organist, replacing Milton Davis, gone, no one knows exactly where. He is rumored to be Vitaphone bound, some place. . . . Marian Rouzie replaced Effenbach as first organist at the *Colony*. Rouzie came here from the West Coast Theatre Chain. . . . Last meeting of the C. C. Theatre Organists Club was devoted to squabbling over some place to go and something to do for entertainment this summer. Many voted a swimming party at Chevy Chase Pool, but President Harry Manvell objected—probably with an eye to retaining the admiration of the female contingent and their subsequent votes in the fall. Right now we are planning a big picnic at Herald Harbor, using a parade of organists' cars, enlightening banners, police escort (not exactly necessary), and a harmonica band on leaving and entering our little town of D. C. . . .

Pearl and Fritz Hauer have moved their Bethesda studio back to their home for the summer, and they had a little party the other night. Ask "Polly" who won the obbligate. There is always plenty of music where the Hauer are. At present Fritz is most interested in "Louise"—the song, not the girl. . . . Jerry Jernigan came in from Florida and is acting as associate with Laura Wallace at the *Carolina*. . . . Richard Kloeder is a new member of the C. C. Organists Club. Mary Wells also put in an appearance at the last meeting, and President Manvell called on her for a speech. Mary did well, as did Ida Clarke. Bill Isel was called next, and Manvell took part in a discussion while Isel had the floor. Bill very cleverly easing out of a speech said "That's just what I was going to say, Harry," and sat down to much applause. . . . Mary Horn, a tiny little girl organist, is a cornetist. If you don't believe it look in your union book. . . . Clara Humphreys, who was treasurer at B. F. Keith's for ten years, is head of the Distance Department at Harris & Ewing, Washington's most exclusive photographers. Kemp Cowing, erstwhile Keith press representative, is doing publicity work for said photographer. . . . *Chevy Chase Theatre* has been renamed *Andon* by vote and awarding of cash prizes. Please note that I might be induced to change my name if the prize were big enough. . . . George Gaul, local violinist, is furnishing band and orchestra music for all events. He has some tricky blotter announcements of the fact. . . . Sophocles T. Pappas, local musician and composer, uses his family name Eapadopolia when entertaining for the diplomatic set. He is the limb of a well-known Greek tree, and often entertains the Greek minister and his wife. . . . Madylyn Hall, please note: Gus Bently is seriously ill at the Naval Hospital. Mrs. Gus would like to hear from you. Sends her best regards. Bently was formerly pianist at the *Strand*. . . . The Army Band returned from a six weeks' trip to Spain, during which time it played many concerts, including a private one for the King and Queen. . . . Dan Breeskin recently had forty violinists, advanced pupils of Josef Kasper, in a recital on the stage of the Earle Theatre. The pit orchestra, with Ida Clarke at the organ, accompanied them in *Largo* by Handel. This is one of the many features Mr. Breeskin has arranged to stimulate the interest of the theatre public in music, and it was met with instant approval. The recital was used as part of the regular performance, taking the place of the usual overture.

IRENE.

On the heads of the *Boston Herald* editorial staff rests the responsibility for the following which appeared in that paper, issue of May 6, 1929: "This is National Music Week. Let every one of us reflect that as Greece had her lyre and Erin her harp, so America has her saxophone."

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IN BOSTON

OUTDOOR concerts in summer are quite as much a part of European musical life as the winter's music under cover. Many foreign things have been adopted by Americans, such as golf, Paris fashions, one-piece telephones, and the cover charge; but for some reason, as a nation, we have been slow to appreciate summer concerts. In New York, to be sure, they have the Stadium concerts, and for years Philadelphia has had the Willow Grove series, but Boston has not taken the matter very seriously.

There are, of course, the rather standardized Sunday afternoon band concerts in the parks, and several years ago Stanislas Gallo, the Italian composer, conductor and authority on symphonic bands, tried to raise the standard of his own programs both in the size of the band and the quality of performance; but there seemed to be either too much politics or too little appreciation of his purposes. Anyway, he had to give up the project, and decided to return to Italy where the band is developed along with the orchestra as a necessary part of the nation's music.

Then also, several years ago, someone put up a bandstand at one end of the Esplanade and arranged for a number of evening concerts during the warm weeks of July and August, if I remember correctly. My chief recollection of the concerts, however, is that they were not markedly successful. A certain number of people did sit around on the grass and near-by benches to hear the programs, but on the occasions when I attended I found it impossible to get much pleasure in listening, because it was only to windward that the band was completely audible, and the musical effect was spoiled by conversation among the grown-ups, and the strident yelling of uncontrolled small boys tearing about and fighting with each other.

So it was with interest, but also with some misgivings, that I read of the plan of Arthur Fiedler, assistant conductor of the Boston Symphony Pop concerts, to give a series of evening concerts this month on the Esplanade. Would many people go, would they keep quiet, and would an orchestra in that location have sufficient carrying quality to be enjoyable?

Rather to my surprise (and I am glad to admit that my anticipations were wrong) the answer to the above three questions has proved to be "Yes," and an emphatic Yes, at that.

The 5,000 people who it was estimated attended the opening concert on July 4th, may have been drawn partly by curiosity about something new, particularly the feature of hearing fifty members of the Boston Symphony Orchestra out-of-doors, and free. But a visit to the Esplanade after the concerts had been in full swing for a week showed mere curiosity to be a negligible factor. The scene was indeed very encouraging to those who care for outdoor concerts, and to those who believe that in spite of the radio and phonograph the bulk of the public really prefers to listen to music in the presence of the musicians.

The Esplanade on a warm summer evening is an ideal place for music. What better background could you have, at least in Boston, than the basin, framed by rows of golden lights, and a new moon in the soft sky overhead? A new shell had been constructed for these concerts and placed at the lower end of the Esplanade, near the water and far enough away from the drive so that noise of motors would not be obtrusive. The large open space extending from the shell along the water-side was filled with an audience of some 8,000 persons, many of them seated on folding chairs brought in by some enterprising dealer, others seated on the grass, or standing. Around the edge of the crowd there was

naturally more or less moving about and some conversation; but the far greater part of the audience was quiet and evidently there to listen to the music. Park police were in sight at intervals, and possibly their influence was responsible for the absence of free-for-alls among whatever youngsters with hoodlum instincts were present.

During the first week of the concerts, Mr. Fiedler made several changes in the seating of his orchestra when it was discovered, for instance, that the strings carried best seated in the centre of the shell, instead of in the usual symphonic arrangement. A strong wind, of course, always plays havoc with outdoor music, but the recent night I was there the air was quiet, and the orchestra could be heard distinctly by those directly in front of the shell, and even to one side, when not too far away.

What the future of the concerts will be, it is impossible to say. They were inaugurated under Mr. Fiedler's initiative by private subscription. If the city should continue them, the taxpayers would get the best music for their money that has so far been offered them.

It takes courage to start something new musically in Boston, for those who get more than their fill of winter music are prone to throw cold water on any project to provide additional concerts. I imagine Mr. Fiedler had to overcome considerable apathy, not to say direct opposition, in starting these summer concerts, so I am glad of his success thus far, and wish him a lot more.

And incidentally, if you think of dropping around by the Esplanade some evening to hear one of the concerts, you'd better go early, for I understand that the folding chairs (at 10c.) and the "orchestra" locations are apt to be taken sometimes as long as an hour before the beginning of the program.

The Boston Symphony Pops have closed another season, and Maestro Alfredo Casella has departed after playing for us, in the course of nine weeks, among other things, 112 pieces by Italian composers. Included in the 112 are: 10 performances of his own rhapsody, *Italia*, and 9 of his other works; 29 overtures by Rossini (!); 24 pieces, mostly old overtures, by Verdi; 10 Ponchielli, 7 Mascagni numbers, and 23 selections from miscellaneous Italian writers.

Wagner was the most played single composer, having 57 items, but Tchaikowsky, one of the most popular with the public, was down for 30 numbers — only one more than Rossini!

Mr. Casella is, indeed, a good friend to his own countrymen, especially his old friends Rossini and Verdi, but unless he is giving these concerts to please himself instead of his audience, where does he get the idea that an American city in the summer of 1929 cares a whoop about those musty Rossini overtures, with the possible exception of that old war horse, *William Tell*? Isn't it characteristic of Europeans to like anything that happens to have been written by their standard composers? I am long familiar with the unquestioning and undiscriminating devotion of the Beethoven and Brahmsites, which gets tiresome, too. But, after all, Beethoven and Brahms are somewhat superior to Rossini.

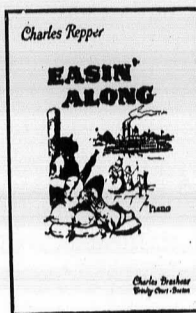
American compositions were, as might be expected, so few and far between as to be scarcely noticeable. Possibly Mr. Casella's idea of American music may be similar to that of the late Theodore Stier, for many years conductor for Pavlova. I once ventured to suggest to the latter gentleman that considering the amount of money Pavlova had made in this country, as well as glory, it might be a graceful compliment

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in return to see, say for a divertimento or two, a piece by an American composer. This idea seemed quite shocking to the conductor, whose reply was that Pavlova's public expected to see on her programs only music by composers of high standing, and what American composers were there who had written anything worthy of appearing on the ballerina's programs? Considering that on Pavlova's programs are found such pieces as the *Glow Worm*, by Lincke, it did seem that Mr. Stier had a rather depressingly low opinion of our composers. Have we really no writer whom we might presume to place beside Lincke? And having formed that estimate of American music, the conductor apparently felt under no obligation to trouble himself further about a quite unimportant matter.

Is it possible that Mr. Casella's attitude is not unlike that just described? And having we then no composers who could stand the strain of being placed, on a Pop program, alongside old man Rossini?

The last week of the Pops, I admit, Mr. Casella did recognize our musical aspirations by playing Gershwin's *American in Paris*. Whether he thought something specially classic was needed to offset this heathen Americanism, or what it was I can't tell that lead him to choose as a companion piece in the group with Gershwin's fantasy — you'd never guess it — the Bach *Brandenburg Concerto No. 11*. This certainly wins first prize for the most original combination ever concocted in (or out of) Symphony Hall, to the best of my recollection.

This was announced to be Mr. Casella's last season at the Pops. Now that a change is in order, why not an American conductor next year (if the orchestra does not go abroad), or at least when the Pops next reopen?

IT IS to sigh. For the days of a restful two-hour session in a movie-house, with only the well-bred voice of a unit organ audible, are gone forever! There have been some compensations, of course, but *Careers*, with Billie Dove and Antonio Moreno, was not one of them. Which is surprising, considering that the motion-picture magnates, who with elaborate gestures presented the fast-blooming Talkie Plant to the public last fall, gave one to suppose at that time, that even the near future could never produce such a puny blossom.

The highly-colored, but fairly plausible plot dealt with the unfortunate manner in which promotions for lawyers in an eastern possession of France had to be gained under the unprincipled rule of the "Inhabitant." With Billie Dove's undeniable beauty, and minus her silly lines, *Careers* might have been a passably fair picture. In its present form it offers itself as a succession of domestic scenes and painful situations made squirm-conducive and uncomfortable by the driving dialog. To relieve the asinine note, here at last was Noah Beery as the sinister, promotion-controlling Inhabitant who had "gone native," and who was now strongly attracted to the innocent Billie, wife of one of the promising young lawyers (Antonio Moreno). But alas, when the villain laughed it sounded like empty barrels bumping off an overloaded wagon, and all illusion of horror was dissipated. Antonio Moreno, who of late years had dropped into obscurity, weathered the dialog better than his co-actors, and apparently will join that group of old troupers who have received a new lease of screen life through the talkie-demand for voices.

A pleasant surprise was revealed when the program brought the Grand Orchestra in view, playing a group of selections from *Aida*. The instrumentation has been augmented, the violin section being satisfyingly normal in appearance, and Guy Harrison with somewhat florid arm-wavings brought warmth and effectiveness to the performance

he conducted. Inserted about in the middle of the *Aida* group was a bloated-sounding record of a tenor voice, through which, without the necessity of one's listening too intently, could be described a steady and irritating needle scratch. The effect could be compared to nothing else but a giant sitting behind the curtain, sticking his head out from underneath the proscenium arch, and dwarfing with his voice all the combined efforts of brass and tympani below him.

Radio Romance was a cleverly fabricated presentation, holding the slimmest thread of musical comedy plot, and containing regular vaudeville features. The well-trained Met choruses, as uniform and of-a-size as chain store eggs, performed with the usual facility and charm of the Public-trained dancing groups. The rest of the program included the comedy, news reels, and, taking the place of the organ solo, an all-sing-together novelty with mechanical music accompaniment, to which there was only a half-hearted response. — A. F. B.

DEL CASTILLO, president of the Boston Theatre Organists Club, for years featured organist at a number of leading theatres throughout the country, and head of the Del Castillo Organ School of this city, has just accepted an appointment as staff organist at radio station WEEI, of which Will Dodge, the well-known orchestral leader, is musical director.

Mr. Del Castillo will broadcast from the Frazee organ installed in the Houghton and Dutton studio of the station. It is planned to use this instrument not only for solo and accompaniment work, but also in combination with other instruments, especially in reference to the present orchestral line-up, where its addition to the instrumentation will result in giving the effect of a much larger orchestra. Contrary to a report wrongly circulated, Mr. Del Castillo's new duties will not interfere with the conducting of his organ school to which he will still give his personal attention as heretofore.

Boston Theatre Organists' Club

THE July gathering of the Theatre Organists' Club of Boston was held successfully at one of the Public theatres, the *Sealys Square Olympia*, on Tuesday the 9th. Before the customary midnight buffet supper, the members were cordially greeted by Mr. Berg, the house manager, and Del Castillo, who was presiding officer, pointed out that Publix has effectively demonstrated its good-will toward the Club by providing theatres for four meetings this season.

The evening's entertainment was opened by Willie Frank, house organist, who played a group of three organ numbers, beginning with MacFarlane's *Spring Song*. He followed this with Bellerby's *Cradle Song* and *Angel Choir*, in which he gave an expert demonstration of thumbing, and in his final number, the Bach *Prelude and Fugue in C Minor*, he showed an equally agile technique in pedalling. The members applauded him enthusiastically, but here refused to play an encore.

The next section of the program was devoted to three interesting and enjoyable speeches by a group of famous guests brought by Frank Cronin, vice president of the Club. The first was Ernest M. Skinner, who made one of his customary forceful addresses, devoting considerable of his attention to unit organs. G. Donald Harrison, a former associate of the English builder Willis, but now connected with Mr. Skinner, followed with an amusing account of his observations and experiences on the development of the theatre organ in England. Marshall Bidwell, former Boston organist, who is now head of the organ department of Coe University, Cedar Rapids,

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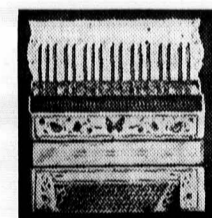
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THE DRUMMER

Continued from page 38

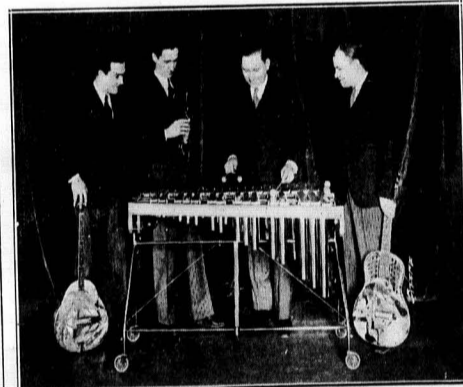
Watterson. Don't fail to look Mr. Knapp up, if you ever hit Grand Rapids. We had the next afternoon off at Battle Creek, Mich., and that suited me for more than one reason. A few of the boys went through the Kellogg plant. A little time was well spent in the lobby of the Post Tavern Inn, owned by Mr. Post of Post Toasties fame. There is a very fine collection of paintings and antiques on view there. Next came Lansing, Mich., and it was a very chilly town on this date. A few of the boys left us here, as our regular tour had ended, and we left for a week in the Chicago Theatre, Chicago, Ill. There was a lot of handshaking after our last concert that night, and many of us will, no doubt, never meet again. It is a little hard to part after being constantly together for five or more months.

We left on sleepers for Chicago, and went over to the theatre for rehearsal, but, as usual, we didn't open our cases. I believe it is in the contract that all acts have to show up at rehearsal time. Did five shows on Saturday and Sunday, and the rest of the day we had to ourselves. Seemed natural to be back there again. We did four shows a day the rest of the week. Frank Fancher paid me a visit during the latter part of the week, and Mr. Grothenick, of Ludwig & Ludwig, dropped in one evening for a chat. Johnny Lind and Joseph Seitz, the well-known tympianist, paid Gus and Howard a visit, and a few other drummers came in to say "hello." Gus and I took a walk to the Dixie Music House. On Thursday, a few of us played a small band act for the Western Booking Agent, and he seemed well pleased with it; we may do some business with it later between seasons. On the same day, we had the different passenger agents from the railroads after our bookings for the homeward journey.

We closed at the Chicago Theatre on Friday, Dec. 14, and the next day we went to Freeport, Ill., for two concerts in the new Consistory Temple, and there, on December 15, 1928, ended the Golden Jubilee Tour of the Sousa Band. On our ride back to Chicago that night, we exchanged farewells before going to our respective homes. Our party consisted of Mr. and Mrs. "Jake" Knutteman ("Jake" opened at the new Keith-Memorial Theatre in Boston as solo trumpet), Georgia Fee (who took Oscar Short's position this season as solo cornet with Arthur Pryor's Band at Asbury Park, N. J., and later joined us in Minneapolis), and yours truly. We made the twenty-five and one-half hour trip from Chicago to Boston, and then I had my first view of the new mammoth North Station.

[Thus ends Mr. Holt's diary of the Sousa Golden Jubilee Tour from Maine to California, which took us to the cities of twenty-eight States, and carried us nearly 30,000 miles in twenty-two weeks. — *The Drummer*.]

Four Clever Boys



A quartet of the boys from Walter Davidson's Louisville Lorry, a feature band of Kansas City, Mo. The picture shows O. W. Clemens, the drummer, at the Vibra-Harp, in a special quartet featured at the Main Street Theatre.

Army strong men have supplanted the drummer boys of yore, says the *New York Herald Tribune* and then goes on to quote George A. Murray, drummer with the 16th infantry band on Governor's Island, as of the opinion that jazz did it. Here follows a list of things that George staggered out under for a recent impromptu inspection.

Snare drum, bass drum, crash cymbals, tambourine, Chinese tom-tom, steamboat whistle, railroad train imitator, cow bell, cow bawl, orchestra xylophone, kettle drum, castanet, sleigh bell, Chinese gong, wood block rattle, bob white whistle, wire brushes, triangle, triangle beater, muller and bell, cuckoo whistle, canary whistle, strainer, slap-sticks, and steam exhaust whistle.

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BOOK REVIEW

MUSIC IN INDUSTRY
By Kenneth S. Clark

National Bureau for the Advancement of Music

THIS book is the result of a survey made by the National Bureau on "musical activities among industrial and commercial workers." In an editorial note, warning is given that the book may not represent the current status in each of the industrial plants represented, and that neither can it be looked upon as an exhaustive presentation of the title subject — the former statement deriving from the fact that the survey consumed two years in accomplishment and, therefore, inevitable turnovers in personnel have since taken place, and the second allowing for those numerous concerns from which the Bureau received no report, although undoubtedly, many of these do maintain musical activities. It is felt, however, by the publishers, that the book as a whole presents an impressive picture of what is going on musically, today, in industry.

For instance, there are 679 industrial or commercial establishments listed — and from these plants represented one finds that there are recorded 267 bands, 182 orchestras, and 176 choruses; 133 plants have community singing, and 273 provide musical instruments for their employees. This will, no doubt, be a surprise to those with only a casual or superficial knowledge of the subject. There is scarcely any field in commerce unrepresented, and the first half of the book presents many of the reasons why music is looked upon as a valuable asset by industrial concerns, as well as the methods used in adapting it to individual needs. The latter half lists the various concerns by states, with data furnished by themselves.

The heading of the first chapter "As Oil is to the Machine, So is Music to Work" is really the theme on which the entire book is written, and the experiences of various concerns as gathered by Mr. Clark, who have adopted the practice of "spraying" the factory worker with music by means of amplifiers and loud speakers, bears out this contention. It has been established definitely that music is a great counteractive agent in the matter of fatigue, and this discovery is carefully traced in the course of the book.

Among the interesting data collected by the author, one finds that railroads lead the field in the number of operations from which musical activities are reported — their total of 115 is seconded by the department stores with 89. It appears that bands are more favored by the railroad, while choral work leads in the department store field. Mr. Clark points out why these chosen activities are peculiarly fitted to the industries which cultivate them, and amplifies the discussion by drawing attention to the fact that while in other fields bands are in the lead, nevertheless they have close on their heels different musical operations appealing to the specific industry.

The book contains one chapter headed with an expression redolent of the unregenerate past, "Here's How," the application of which, however, is quite innocuous, as in it the author explains procedures for the benefit of industries which might care to follow in the footsteps of the concerns whose experiences are set forth in the balance of the work. In it are to be found recommendations in the matters of organizing and carrying on musical enterprises in the fields discussed.

Music in Industry is well worth the careful attention of not only those interested in the advancement of music generally, but also such business houses as are at present considering the subject as applied to industrial welfare work, but have not as yet included it amongst their activities. It is priced at three dollars with a special discount to the music trades.

The confraternal spirit should be mutually existent between all musician colleagues. — *Herbert L. Clarke.*

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THE *Keefe-Williams Trumpet and Keefe-Simons Trombone*, manufactured by The Brua C. Keefe Manufacturing Company, Williamsport, Pennsylvania, according to a piece of literature recently mailed us, were designed respectively by Ernest S. Williams and Gardell Simons. There are a number of interesting statements made by the manufacturer, in the folder above mentioned, concerning these instruments, both as to mechanical construction and the metals of which they are built. Other models of trumpets we found listed were the *Grenadier* and *Chorister*, and we learned that Keefe instruments are offered in a variety of finishes to suit all tastes. This concern also manufactures saxophones, alto phones, baritone, clarinets, and basses, and we suggest that you write them for full information concerning their line.

* * *

TOY-SYMPHONY Orchestras and How They May Be Developed, by Irene St. Quentin, published by Oliver Ditson Co. of Boston, has just reached the desk of this K. P. editor. The book is compact and clear, covering the ground from *Organization* (with an outlined constitution and by-laws) through *Repertoire, Instruments, Rehearsals, Conducting, and Uniforms*. The mistaken impression that all toy instrument work is toy-symphony work receives its proper due, the author pointing out the difference existing between toy-symphony orchestras and rhythm orchestras—the former having real parts demanding reading ability, while the latter are quite elementary in this respect, the work often being done by ear. The distinction is worth noting.

In looking through the repertoire now available, it is quite astonishing to note the composers represented who have either scored for toy-symphony themselves, or whose works have been thus treated. Among those having written for this instrumentation, Haydn, of course, with his familiar *Kindersymphony*, tops the list. In the second class one finds such composers as Beethoven, Schubert, Mozart, Tchaikovsky, and Grieg. The book includes the score of *The Household Orchestra* in which is introduced "Old Folks at Home" and Dvorak's "Humoresque." The instrumentation of this particular number is as follows: Violin (or whistling), comb. saucers, sugar tongs, preserve crocks, fire irons, metal tray, and piano. This, of course, is not orthodox toy-symphony instrumentation—it is that of the lowly kitchen-orchestra, but, as the author points out, the ensemble offers opportunity for much amusement and is intended solely for this purpose.

The benefits to be derived from toy-symphony work are manifold, and this fact is becoming more and more recognized among educators. To anyone contemplating entering on the work, this little book, written by one who has successfully organized and maintained what is possibly the largest (about 52 members) and only permanent self-supporting ensemble of its type, should prove of inestimable value.

* * *

SUPERSENSITIVITY, while not a thing to cultivate in dispositions, is nevertheless a welcome matter to discover in drums," says William Ludwig, president of Ludwig & Ludwig, 1611-27 No. Lincoln St., Chicago, Ill., in reference to the new Ludwig Super-Sensitive drum. "It allows for extra crisp rolls from the softest *pppp* to the most piercing, crack, snap, and thunder of the open *ffff* roll." This extra sensitivity, which Ludwig & Ludwig claim to have incorporated in their new drum, has been made necessary, so it is alleged, by modern demands on the instrument. We quote again from Mr. Ludwig, "Fifteen years ago when I was still playing drums professionally, what we drummers called soft (*pp*) was easily possible on the average drum with gut snares. Today, with the modern style of playing, what we called soft is now considered loud." Mr. Ludwig goes on to say that even the use of wire snares was insufficient to meet conditions, and therefore, the Super-Sensitive model was developed. Probably more authoritative information can be gotten first hand. If interested, why not write to Ludwig & Ludwig for further details?

* * *

BY THE time this issue of the magazine appears, and in accordance with an announcement appearing elsewhere, the new Deagan Catalog 'X' will be ready for distribution. In it, we understand, will be listed new instruments and new features. The promise is made that it will contain great interest, and of course it is free. All that it is necessary to do is to advise J. C. Deagan, Inc., 1772 Ber- teau Ave., Chicago, Ill., that you wish a copy, and they, with the assistance of Uncle Sam's cohorts in the Postal Department, will do the rest.

THE *General Catalogue of the Crawford Music Corp.*, 145 West 45th St., New York City, includes orchestral music and instrumental novelties—*Crawford Publications*, and the *Editions Francois Salabert and Gaudet*. It is compiled by Erno Rapée, and that means much. The portion devoted to *Crawford Publications* reveals the names of such composers as Mr. Rapée, himself, Hugo Felix, Walter Schad, Erno Balogh, Max Herzberg, W. W. Lowitz, Jack Press, Leo Russotto, and Mischa Violin. The orchestral arrangers are Walter Schad and George Torke. Andy Sannella is represented by original sax solos, while Ruby and W. A. Ernst (the latter, conductor of our *The Saxophonist* department) have written for this catalog an instruction book, *Playing Hot on the Saxophone*. Velazco, virtuoso organist, is found with his *Komedij Tid-Bits*, a loose-leaf folio of organ novelties. A listing is also made of the *Presentation Series, Synchro Series, and Film Topic Series*, each for the purpose denoted by its title, available for small and full orchestra, and piano or organ solo. The *Salabert and Gaudet Edition* includes works from the standard classics, as well as those by such composers as Debussy and the ultra-modern Honegger, with a section, the *Adaptofilm* series, devoted to picture music *per se*.

* * *

MR. M. BERTRAND HOWARD, inventor and manufacturer of the Howard Tuner for saxophones, clarinets, and all reed instruments, recently moved to new quarters at 935 Market Street, San Francisco. The change was necessary to secure larger space required by the increased demands for the Howard Tuner—a device which has been advertised in this magazine for a number of years, and which is used by reed instrument players the world over.

* * *

THE July issue of the *Master-tone*, published by Gibson, Inc., Kalamazoo, Mich., still clings to the pace set by earlier issues. We consider that somewhat high praise and are going to let it go at that, only mentioning that in addition to the usual reader interest always evidenced by this publication, there was for us one feature which arrested our attention—a double page spread devoted to Bert Tremaine of Los Angeles, with a picture of the same. We blush to mention it, but our interest centered on Mr. Tremaine, not so much for his standing in banjo pedagogy, which in itself would warrant notice, but because we have reason to believe, and the evidence lies in our picture file, that Mr. Tremaine holds the record for students in the form of personable and eye-intriguing damages. We have from time to time given our readers opportunities of judging if we were right in this matter—as for ourselves we have never had any misgivings. It is possible that all *Los Angelesians* look like candidates for the Ziegfeld seminary—or, doleful alternative, that Mr. Tremaine's pupils patronize a skilful photographer, one Paralta, by name. Regardless of such speculations we could not but regard with awe and respect the genial features of Bert Tremaine, himself. Thought we, sadly wagging our incipiently tonsured and silvering dome, "It's a gift."

* * *

OUR readers are aware that DeMoulin Bros. & Co., of Greenville, Illinois, manufacture uniforms. But how many know that this same concern manufactures and deals in lodge supplies, lodge and church furniture, dishes, silverware, dinner chimes, prize cups, and trophies? We just learned this ourselves through the medium of a circular in which these articles were presented. We, therefore, pass the information along as part of the service offered to the readers of our magazine.

* * *

NUMBER Eighteen of *Leedy Drum Topics*, issued by Leedy Mfg. Co. Inc., Palmer St. and Barth Ave., Indianapolis, Indiana, is at hand. As usual this paper is crammed with interesting pictures, news bits, informative matter, and a good measure of humor, the latter, by the way, 100% vintage of 1929. A portion of this issue is devoted to the "sound" situation. All in all an extremely readable number. The cover bears a picture of Paul Ash, Herman Fink, and Victor Bertoin, the latter two now playing drums with the maestro at the *Paramount*, New York City. Are the drums that surround these gentlemen Leedy products? We feel strongly the urge of an affirmative. Do you wish a copy of this issue of *Leedy Drum Topics*? Let your yen be known to the Leedy Mfg. Co., at the above address, and they will not turn a deaf ear to your plea.

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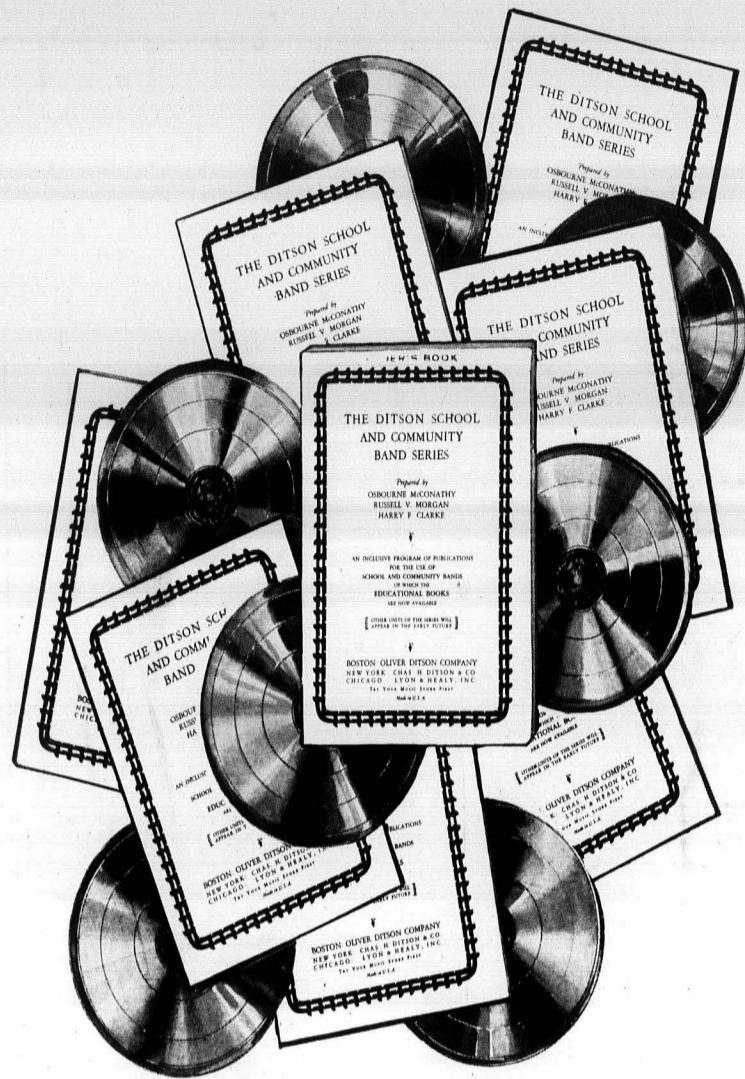
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BOSTON, MASS., U.S.A.

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