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SYNOPSIS OF COURSE

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FEATURES IN THIS ISSUE

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Songs Which Enlivened the Old Political Campaigns

By Sidney Williams

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Playing the Picture

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Romance for Piano

Meteor Rag. By Arthur C. Morse

For Piano

Over the Top. By H. J. Crosby

March for Piano

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Waltz for Piano

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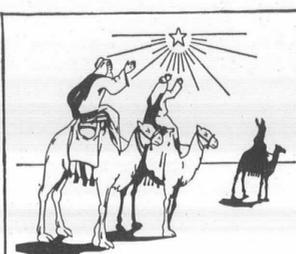
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Peeps at the Publishers

"Rose of Virginia" is the title of a new song recently published by Fred Fisher, Inc., that is receiving popular recognition. Two new fox-trots that have also been placed with this firm are "Waiting for Me" and "Gingham Girl."

"The Spell of the Night," from the new popular catalog of Huntzinger and Dilworth, is being prominently featured by Fritz Scheff in her vaudeville tour. The "Doyle and Dixon Waltz" is a number used by Doyle and Dixon in the production "Jack-O-Lantern." Other popular production numbers that are published by Huntzinger & Dilworth are "Only a Little Moss Rose" and "The Gypsy's Prophecy," both being featured by Grace La Rue in the musical show "Dear Me!"

A new ballad is permeating the atmosphere of Tin Pan Alley. This song suddenly burst on the musical horizon and its rays of popularity are shining broadcast. In the professional vernacular it's a "natural." "Broadway Rose," by the writers of "When You're Alone," may well be termed "a ballad with a real Broadway thrill." It is a story-song full of heart interest and is coupled with a beautiful melody. It is an overnight hit in the true sense of the word, as hundreds of Broadway's most discriminating performers have been flocking to the doors of the publishers for orchestrations and other professional material. Fred Fisher, Inc. are the publishers.

Chappell & Harms, Inc. have taken over the English rights to the big hit "Cuban Moon" published by Jack Mills, Inc.

J. A. MacMeekin, New York Publisher, has just released a new song entitled "Pocahontas," which is described as a new idea in Indian one-step. It has already made a favorable impression upon devotees of vaudeville and the dance hall.

G. W. Goddard, the Port Huron (Mich.) publisher, has released two songs of his own composition. They are "Night and Morn," a lullaby with a catchy lyric by Rub B. Nason, and "Mollie," an Irish song that is quite different in arrangement and effect from the usual Irish popular song.

"Babe Ruth Blues" is the title of a new song that Jack Mahoney and Carey Morgan have placed with Jack Mills. Mills is also boosting a number, "Welcome Stranger," written around the Aaron Hoffman play of the same name.

Max Rival, last chief road man for A. J. Stasny, will re-enter the publishing field "on his own hook" with a new number, "Back Home in Your Heart," written in collaboration with Charles A. Snyder.

The Orpheum Music Co. has been organized in Boston by Billy Lang, formerly general manager of the Broadway Music Co. of New York. He has released two songs entitled "In Your Eyes" and "Dear Little Buddy of Mine."

"The Moan" and "In Babyland" are now the leading sellers of the Henry Burr Music Corporation.

Joe Meyer, writer of "Algiers," now featured in the Ziegfeld Follies, is developing two new hits. One is a fox-trot, "Haunting Strains," with lyrics by Phil Furman. Meyer's songs are of the production type, as he aspires to write musical comedy and is waiting for an inviting offer. "Down in Chinatown," another of Meyer's latest, has been published by Feist. "Idling" is still another Meyer song, the lyric of which is by Ide Black.

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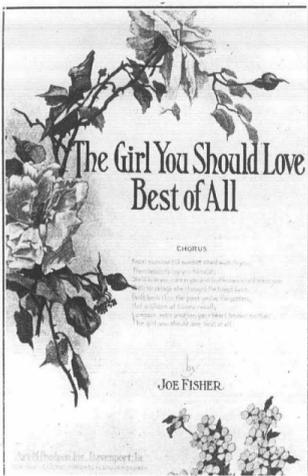
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Then tenderly lay you to rest;
She'd kiss and caress you and God knows she'd bless you
With blessings she thought He'd love best—
Drift back thru the past you've forgotten,
Her millions of favors recall;
Compare with another, your heart broken mother,
The girl you should love best of all.

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Babe Ruth, the baseball wizard, made a hit recently when he showed his admiration for "Grieving for You," the striking new Feist song, by calling for several copies and placing his autograph upon them.

"Somebody" is a Richmond Music Co. number that is coming rapidly to the front. It is on the Columbia and Victor records.

A new Chas. K. Harris song is "Why Did You Make Love to Me?", a syncopated ballad by West and Spencer.

Jack and Aaron Neiberg, those prolific brothers-in-arms in the popular song game, have entered the publishing field under the name of Neiberg Brothers Music Co. and are planning a campaign to exploit numbers particularly from their own pen. Three of their latest releases are "Roses Just to Say I Love You," a fox-trot song, "Please Come Back to Me," in waltz tempo and "Ireland's Rosary," an Irish ballad.

The Broadway Music Corporation has released a ballad entitled "I'll Be With You in Apple Blossom Time." The number is going big, though it seems a shame to make the girl wait so long—apple blossoms won't bloom for some months in this climate, at least.

Lee David, the popular young composer, has written a new number called "Sweet Lavender," which B. D. Nice & Co., Inc., the New York publishers, describe as a fragrant hit.

(Continued on page 26)

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MELODY

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Volume IV

DECEMBER, 1920

Number 11

Editorial

NEGRO MUSIC

ONE can hardly imagine a more romantic episode than that of the origin and development of the songs of the negro—than which there are none more original and more appealing—a spiritual battle interwoven with glowing adventure, courage, faith, patience, sorrow and optimism. Negro music expresses the entire history of a race who, enduring the vicissitudes of slavery, emerged with their songs to a plane of liberty and freedom. As expression is the ultimate aim of music, how wonderfully does the lyric quality of their melodies express the latent hopes and aspirations of a people who had no other weapons than their songs with which to fight against so great odds.

The chief expression of Negro music is the folk songs, peculiarly characteristic of the race. If the many songs that were sung by the Negro during his long period of slavery had been founded on songs from other peoples, they could not have been Negro folk songs.

Speaking of the truly Christian spirit of Negro music, Professor Work, author of the "Folk Songs of the Afro-American," says: "Another characteristic of the Negro song is, as has been stated before, that it has no expression of hatred or revenge. If these songs taught no other truth save this, they would be invaluable. That a race which had suffered and toiled as the Negro has, could find no expression for the bitterness and hatred, yes, could positively love, is strong evidence that it possesses a clear comprehension of the great force in life, and that it must have had experience in the great fundamentals of Christianity. One shriek of hate would jar all the hymns of heaven."

These songs were sung on the Southern plantations for many generations without receiving due recognition until 1871, when Fisk University, founded at Nashville, Tennessee, sent out a group of young colored men and women to introduce these songs and leave it to the world to pass judgment on their proper value.

Their work opened a new vista of musical light to lovers of music, who were filled with wonder at the remarkable pathos, harmony and sympathy in these songs, at their peculiar originality and marvelous lyric quality. After touring the United States, England and Europe singing their songs before King and Queen, these Fisk singers had the whole world stirred with the deep spirit of their music.

Walter Damrosch, one of the most famous authorities on American music, says in an article contributed to *The Southern Workman*: "But if proof positive of a soul in the Negro people should be demanded, it can be given, for they have brought over from Africa and developed in this country, even under all the unfavorable conditions of slavery, a music so wonderful, so beautiful and yet so strange, that like the Gypsy music of Hungary, it is at once the admiration and despair of educated musicians of our race."

THE FOLK SONG

WILLIAM Maxwell, vice-president of the Edison Company, in an interview granted recently to a New York *Globe* reporter, deplors the lack of folk songs in America, and thereby has raised a great deal of critical comment, particularly from the editor of the *Musical Courier* and a Mr. Allison, a Louisville, Ky. music critic. Mr. Allison says in part:

"Folk songs are not compositions. They are the spontaneous creations of natural musical phrases and their accretions from time to time as other phrases and words are added. One wonders what Mr. Maxwell would call 'John Brown's Body,' 'Casey Jones,' and 'Ta-ra-ra Boom-de-ay'? There are dozens of different versions and they vary in different localities. There are books full of folk-lore songs that investigators have patiently hunted up in remote places and transcribed for posterity. . . . There are abundant wild notes of American music all over the West and South. You hear it in Foster, Hanby, Work and other early composers. It swells out in the old Negro hymns now called 'spirituals.' It abounds on steamboats, in remote mountain regions and in the secret slums of the cities."

We believe there is a great deal of vision and truth in Mr. Allison's comments. A folk song is a heart-throb—a great emotion that suddenly finds expression under a stress of play, work or suffering, and strikes a common note in the hearts of many—who take it up and add to it. A "seed" of emotion that is spontaneous, simple and elemental, when expressed at a psychological moment grows and becomes a folk song. There are many such songs in America, some of them quaint and peculiarly interesting from a musical point of view.

Songs Which Enlivened the Old Political Campaigns

By Sidney Williams

Oh, for a forty-parson power to chant
Thy praise—



RESENT-day aspirants to the presidency get more publicity than Byron dreamed of. The press agent is tireless. But the campaign song that so warmed the mood of our grand-daddies, and persisted to time within the memory of men middle aged, is a thing of the past.

It is safe to suppose that few warblers have strained their vocal chords for Cox or Harding. Our presidential timber of today lacks picturesqueness. Thus far in the twentieth century, Roosevelt was our only statesman of magnetic personality. Once there was enthusiasm for Wilson's policies, but none for the man.

Nor have issues of recent years invited to song. Who can imagine a ballad advocating the League of Nations? Or a syncopated gem worked over to boom the initiative and referendum; much less the judicial recall.

Whatever the cause, many regret the campaign song's disappearance. It robs politics of a zestful influence, and suppresses political history of a sort. The anthology of American campaign songs is entertaining and instructive to boot. They revive for us the spirit of a day, and its camouflage of issues.

The most sedate of all, and probably the first, is the one in which Paine extols "The Father of His Country":

Should the tempest of war overshadow our land,
Its bolts could ne'er rend Freedom's temple asunder;
For unmoved at portals would Washington stand,
And repulse with his breast the assaults of the thunder.
His sword from the sleep
Of its scabbard would leap,
And conduct with its point every flash to the deep!
For ne'er shall the sons of Columbia be slaves,
While the earth bears a plant, or the sea rolls a wave.

The jazz element entered campaign verse with the candidacy of Thomas Jefferson. And we note prefiguration of "One Hundred Per Cent. Americanism":

The Federalists are down at last,
The Monarchists completely cast,
The Aristocrats are stripped of power,
Storms o'er the British faction lower.
Soon we Republicans shall see
Columbia's sons from bondage free!
Lord! How the Federalists will stare
At Jefferson in Adams's chair!

Idolized and fiercely hated, Andrew Jackson stimulated the bard. His supporters fancied most a song celebrating his defeat of Pakenham in the battle of New Orleans:

You've heard, I s'pose, of New Orleans,
It's famed for youth and beauty;
There are girls of every hue, it seems,
From snowy white to sooty.
Now Pakenham had made his brags,
If he that day was lucky,
He'd have the girls and cotton bags
In spite of Old Kentucky!
But—
Jackson, he was wide-awake,
And was not scared at trifles,
For well he knew Kentucky's boys,
With their death-dealing rifles.

One of the highly picturesque presidential campaigns was that of 1840, when "Tippecanoe and Tyler, too" rolled on to victory with their log cabin and hard cider exhibits. Some pioneer of "barber shop" minstrelsy wrote for them a ditty with an undying line:

What has caused the commotion, 'motion, 'motion, our country through?
It is the ball a-rolling on, for Tippecanoe and Tyler, too.
And with them we will beat Van!
Van is a used-up man.

Let them talk about hard cider, cider, cider, and log cabins, too—
It will only help to speed the ball for Tippecanoe and Tyler, too!

Nowadays, this form of campaigning would encounter the prohibitory damper. Men old enough to remember neighborly barn-raising distinctly recall that the alcoholic content of hard cider was more than a half of 1 per cent.

A line of permanent significance in political hymnology we pluck from a long-forgotten song of the Clay-Jackson contest. Trusting himself to an Ohio boatman, who happened to be an admirer of Jackson, Clay was rowed up a creek called Salt River and missed an important speaking engagement. Much merriment among his political foes. And the phrase "Up Salt River" was born, to suggest the plight of one diverted on an issue.

Fremont was a candidate of rare pictorial charm. "The mustang colt," his supporters called him. And sedate Buchanan was "the old gray nag" that suffered by comparison:

The mustang colt is strong and young,
His wind is strong, his knees not sprung,
The old gray horse is a well-known hack,
He's long been fed at the public rack.
The mustang is a full-blooded colt,
He cannot shy! He will not bolt!
The old gray nag, when he tries to trot,
Goes round and round in the same old spot!
The mustang goes at a killing pace,
He's bound to win the four-mile race!
Then do your best with the old gray hack,
The mustang colt will clear the track!

But the "Old Gray Nag" got half a million plurality and a large majority in the electoral college.

The Lincoln of 1860 was a derided candidate. Pro-slavery men grew foul-mouthed in reflections upon his physical and mental characteristics. One of their sweeter efforts in doggerel went as follows:

Tell us he's a second Webster,
Or, if better, Henry Clay;
That he's full of gentle humor,
Placid as a summer's day.

Tell again about the cordwood;
Seven cords or more a day;
How each night he seeks his closet,
There alone to kneel and pray!

Any lie you tell, we'll swallow—
Swallow any kind of mixture;
But, O don't, we beg and pray you—
Don't, for land's sake, show his picture!

When Andrew Johnson made his "swing around the circle" seeking vindication, satirists made merry:

Just before the election, Andy,
We are thinking most of you,
While we get our ballots ready—
But be sure they're not for you!
No, dear Andy, you'll not get them,
But you'll get what you deserve—
Oh, yes, you'll get your leave of absence
As you swing around the curve.

When Grant first ran, the Republicans united in a parody of "Auld Lang Syne":

Should brave Ulysses be forgot,
He worked so long and well
On fields where fires of death were hot
And brave men fought and fell.

But when "the hero of Appomatox" encountered the third term argument there were songs of derision. One went thus:

"It will be a damned shame," said Fred,
"If father is not nominated";
And so when the shame
Came out through Jim Blaine,
Our Fred
Bowed his head.

Wept like a water-cart, it is said,
And howled like a bulldog under a shed.
He said with eyes red,
"The empire is dead;
They ain't got any use for our anointed head."

James A. Garfield's supporters found an argument for his election in his youthful service as a towboy. They warbled:

He early learned to paddle well his own forlorn canoe,
Upon Ohio's grand canal he held the hellum true,
And now the people shout to him, "Lo, 'tis for you we wait;
We want to see Jim Garfield guide our glorious ship of State."

Blaine's worshippers had sweet satisfaction in chanting his name—

Blaine Blaine Blaine!

Song writers found Cleveland attractive, but usually between elections. He was not to be snuffed out by a reverse at the polls. Singers of the variety stage turned to him for material. There was a parody of "Annie Rooney" in celebration of his friendly interest in the Hawaiian Queen:

She's my Lily,
I'm her Gro—
She's my sweetheart,
Don't you know—

There were no popular songs about Harrison. Men only remember the phrase of the "ice cart." And after Harrison the campaign bard languished. A few songs about McKinley. But they lacked flavor. In the last quarter century we find little possessing any reminiscent interest. It may be that frenzied vocalism belonged to times when political mass meetings radiated more spontaneous interest than rallies of our day. Now the newspaper is the forum rather than the stump. Vanished also the kerosene torch, that dripped so pleasantly upon marchers to the haven of mince turnovers and hot coffee. Such simplicity has naught to do with the heeler's stop-watch regulating canned applause in an artfully stamped convention.

In the *Boston Herald*.

JAZZ MUSIC AND THE MODERN DANCE

THE attitude representative of that class of musicians which is the "nerves and sinews" of the profession towards the "jazz" question was firmly and broadly expressed by Fenton T. Bott, president of the American National Association, Masters of Dancing, who was recently in New York to attend the thirty-seventh annual convention of that association, at the Hotel Astor.

"We do not recognize the term 'jazz,' which is purely a coined word," Mr. Bott told the *Tribune*. "We do, however, recognize syncopation, and we have nothing against certain forms of syncopated music. It can be played brilliantly if played

right, and then again it can be played in another form so sensuous and evil that it harks clear back to the wild and irresponsible barbarism of the dark ages. We have tried to teach and preach moderation. Civilization has begun to revolt against the wrong kind of syncopation, this so-called 'jazz,' which during the more unrestrained period of the war swept the country with a crop of immodesty in both song and dance in its wake. It first appeared on the stage, and eventually it audaciously entered the public dance hall and private ballroom alike.

There is a decided upward trend in music now, as compared with a year ago. New York, a leader in entertainment whose example is followed everywhere, is setting a cleaner pace. Compare New York's roof gardens of some of the leading hotels, compare the theatres, the moving picture palaces and even the dance halls now with a year ago. Twelve months ago the 'jazz' craze was everywhere. It was reflected from the stage and the dance floor and in a wave of ribald, suggestive songs written and distributed to every corner of the land.

"Today we find 'jazz' dying a natural death. This form of syncopation is giving way in motion picture houses to pipe organs and great orchestras playing real and beautiful music. It is to be heard less in all the theatres. The roof garden dancing enclosures are reflecting less and less the ridiculous movements of dancers inspired by slow, barbarous music. Public dance halls are far cleaner, if we are to believe the authorities. And all of this is not only true of New York, but of the country at large.

"Dancing is an essential. What would tens of thousands of people do nightly in New York if they were not permitted to go somewhere, meet socially and dance? If the places where these people meet are decent there can be no finer, more healthful or enjoyable recreation anywhere.

"Clean dancing is an efficient form of exercise, amusement and recreation for both sexes. It develops muscle co-ordination which results in grace of movement. Girls run, roll hoops and skip the rope during their more youthful years, but later their play becomes more sedentary and should be supplemented by class exercises and games. Dancing is one of these. Dancing is likewise a mind quickener. By fixing the attention, bringing to bear the force of will on the complicated actions of the body, it educates the mental faculties. This is especially true of esthetic dancing, during the performance of which the muscles of the arms and trunk are used, as well as those of the legs.

"Dancing is older than Christianity. It will live so long as there is music. It is our struggle to keep this form of amusement clean and moral, and we feel that the Methodist Church can do more for humanity by helping us than by opposing dancing in general. It is only the older and more conservative Methodists who now oppose dancing. Younger Methodists favor it.

"The American 'jazz' craze has been like a popular celebration—for a day or two all is enthusiasm, flags and speeches. Soon it wanes and dies its natural death.

"'Jazz' is now dying that natural death, and European nations which so quickly adopted the American craze will see its American demise spread across the seas. 'Jazz' has had its day."

THESE CRAZY JAZZ TIMES

Strike and the world strikes with you, work and you work alone; our souls are ablaze with a Bolshevik craze, the wildest that ever was known. Groan and there'll be a chorus, smile and you make no hit; for we've grown long hair and we preach despair and show you a daily fit. Spend and the gang will cheer you, save and you have no friend; for we throw our backs to birds and ducks and borrow from all who'll lend. Knock and you'll be a winner, boost and you'll be a

frost; for the old sane ways of the pre-war days are now from the program lost. Strike and the world strikes with you, work and you work alone; for we'd rather yell and raise blue hell than strive for an honest bone. Rant and you are a leader, toil and you are a nut; 'twas a bitter day when we pulled away from the old-time workday rut. Wait and there'll be a blow-up, watch and you'll see a slump, and the fads and crimes of these crazy times will go to the nation's dump.

—New York Sun

STRINGY

Customer (in music seller's):—"I want a copy of the 'Stolen Rope'."

Assistant:—"I am afraid I don't know of such a song."

Customer:—"Why, it goes tum-tum-tumty-tum."

Assistant:—"Oh, you mean the 'Lost Chord.'"

Customer:—"Ah! that's it!"

—Indianapolis Star

TEASING THE IVORIES A Syncopated Travelogue

By AXEL W. CHRISTENSEN

AT this writing the Chicago office of MELODY is temporarily located at Emporia, Kansas, on account of a heavy rain which has made the roads impassable for the time being. We could, of course, proceed with our journey were it not for the fact that we might then be compelled to locate the Chicago office of MELODY in the middle of some Kansas prairie for the night.

It is truly a ragtime aggregation that I am traveling with along the old Santa Fe trail enroute to the Pacific coast—you would easily think so could you be present at the nightly rag concerts and vaudeville shows that are being put on by us in the various hotel parlors.

In fact, at Glava, Ill., the manager of the hotel said that if we would stay over another day he would hire the "Opry" house for us. He assured us we would make a lot of money because we were the best troupe that had ever struck the town. We made such a hit there the night we stopped at the Best Hotel (so named because it is owned by a Mr. Best and for that reason only) that we were the talk of the town the next morning. Lots of people came to the hotel for breakfast that morning just to watch the "show-folks" eat.

There are nine of us in this merry party taking a leisurely ramble across country. Possibly the one whose personality stands out the strongest is Mr. B. S. Williams, of Boston, New York, Los Angeles, Hot Springs and North Fairfield, Maine, as well as many other places too numerous to mention. "B. S." is an old-time showman and impresario, having played all the big circuits many times. He has just organized another moving picture company and is on his way to the West to give it his personal supervision this winter. His past experience as vaudeville artist, singer and piano player makes him the life of the party.

Then there is with us Florence Farrington, dancer of note, and Elen Bixler, singer of reputation, both on their way to try their fortunes with the pictures. B. S. is going to make on the coast. Also we have Mr. and Mrs. William Perry, both well-known in musical comedy, and finally, Axel Christensen, erstwhile pianist, Mrs. Christensen, who can play the violin when she wants to, and Master Carle A. Christensen who can do a little of everything.

The trip is young yet, so we have had no adventures to speak of, but we doubtless will, and if they are worth-while you'll read about them in a later issue.

At one town where we stopped we went to the local movie theatre. I figured it might make interesting reading if I could write up the local orchestra (with photographs and so on) but this plan was knocked in the head. All we got was canned music from an automatic piano.

Oh, yes, I forgot to mention another member of our party—"C Sharp Major," our Pomeranian dog and mascot. I have reason to remember him because one day while we were eating a roadside lunch, Major gobbled down my only ham sandwich when I wasn't looking. As there was nothing else to eat I had to get even with Major by eating a couple of his puppy biscuits.

Last night a repertoire company opened at the Star Theatre in Emporia and, of course, we all went. It surely reminded me of my own one-night stand days.

Naturally, all the good theatre buildings in the town are running pictures so I guess the Star is the same old "Opry House" of bygone days.

The first thing we heard on entering the ancient lobby was an argument between the house manager and the fellow that owned the show. It was a chilly evening and the show fellow wanted to know why they couldn't get some more heat. House manager said he wasn't going to "squan-

De Melodye Almanacke

For December, which hath XXXI days.

1. Wed. —Nebuchadnezzar witnesseth ye first performance of ye shimmy, in ye year ante Christum, 4559. Ye shimmy yieldeth to ye "Cat Step," 1920.
2. Thu. —Nev. R. Wright, ye prominent interpreter of ye photoplay, playeth Charlie Chaplin picture to ye theme "Largo," by ye great Handel, 1919.
3. Fri. —Geo. L. Cobb setteth "Funeral March," by ye famous Chopin, to syncopation, 1938.
4. Sat. —Having managed to purchase ticket for ye evening performance of ye "Follies," we faint of surprise, 1920.
5. Sun. —Ye American Societe of Broadway Divines solemnly decide to set church hymns, yea, even ye "Rock of Ages," to syncopation, being aroused by ye desire to "jazz up" collection funds, 1943.
6. Mon. —Ye MELODYE musicke editor faileth to receive a single song that concerneth "Dixie," 1967.
7. Tue. —Ye inimitable Fred Fisher releaseth new song entitled "When ye Chickens Start to Vote, We Won't Have No More Eggs for Breakfast," 1921.
8. Wed. —Composer writeth popular song and admitteth it may not become a hit, 2020.
9. Thu. —Mutual friend inviteth "Follies" maid to Copley Plaza for dinner and she declineth, saying, "Verily, what's ye matter with Childs?" 1999.
10. Fri. —Lyric writer forgetteth to rhyme "spoon" with "June," 1975.
11. Sat. —We curse ye "pote" who doth not know that ye Spanish wars are over and raveth on about ye "boys in blue," 1919.
12. Sun. —John Doe had lyric set to music by a "Three-Bones-a-Crack" house, and now played for ye first time everybody taketh it for ye "Star Spangled Banner" and standeth up, 1919.
13. Mon. —A man on Broadway admitteth he had never heard of Flo Ziegfeld and asketh whether "she" is a blond or brunette, 1920.
14. Tue. —Eighty-seven new popular musicke publishing firms incorporated, with professional offices on Broadway, 1928. Eighty-seven popular musicke publishing firms go into bankruptcy, 1929.
15. Wed. —B. A. Highbrow, graduate of ye Divine Conservatory of Serious Musicke and conductor of fashionable "some-phoney" orchestra, receiveth, during intermission, a note in an old lady's wobbly hand writing, requesting him to play "Yaaka Hula Hickey Dula" and "Put a Nightie on Aphrodite," and dieth from ye shocke, 1923.
16. Thu. —Irving Berlin composeth a grand opera, 1929.
17. Fri. —Padewski becometh conductor of a jazz orchestra, 1931.
18. Sat. —Axel Christensen establisheth new course entitled "Ragging Classical Musicke" in ten lessons, 1925.
19. Sun. —Thomas Edison inventeth wireless player-piano, 1927.
20. Mon. —Ed Wynn inventeth jazz instrument to take ye place of ye derby hat, 1928.
21. Tue. —Ye Irish harp and Jew's-harp vie for supremacy as ye American National instrument, 1931.
22. Wed. —Birving Erlin born, 1881. Ceddie Antor born, 1882. Several other persons born 1801, 1492, 1776, 1555.
23. Thu. —Composer findeth pint of old gin in medicine chest and, deciding world is not so bad after all, writeth popular song entitled, "Good-bye, Moonshine, Hello, Sunshine," 1936.
24. Fri. —Ernest Ball acquireth his first Rolls-Royce, 1899; a quart of wine, 1918; and hay fever, 1920.
25. Sat. —Fuller Bull, musical critic, actually seen attending a concert at Aeolian Hall, 1985.
26. Sun. —I. R. A. Nutt, well-known writer, composeth ye lyrics for "Strike Up ye Grape Nuts, Here Comes ye Squirrel," 1958.
27. Mon. —MELODYE associate editor giveth birth to famous maxim, "If at first you don't succeed, don't be a sucker ye next time," 1917.
28. Tue. —Ye composition "When it's Garlic Time in Italy," musical theme of ye great screen production, "Ye Breath of a Nation," performed for ye first time, 1996.
29. Wed. —Johnny Black purchaseth adding machine for ye purpose of computing royalties from ye sale of "Dardanelle," 1950.
30. Thu. —Mr. Lowd Jazz Bowe appointed official cow-bell tuner of Broadway jazz orchestras, 1924.
31. Fri. —Ye day before New Year's, A. D. 2 to 1920, incl.

der no money for fuel" until he found out if anybody was coming to the show or not.

"Well, for the love o' Mike, can't you get a hold of some wood for that stove over there?"

"All the wood in the house is in the stove right now," said the opera house manager. And that ended the matter.

It was a cozy little company of players. In fact, the smallness of the aggregation gave you a feeling of cheery thrift—on their part. One felt that with only six people to haul around it would be well-nigh impossible to lose money. Surely, one could count on enough business to carry that "nut." (To the uninitiated I will

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explain that the "nut" is the amount of money that must be taken in at the box office to pay the actual running expense—in other words, the "overhead.")

But the night we were there they didn't make the "nut"—unless some of the players worked for nothing and paid their own traveling expenses into the bargain. I spoke to the owner of the company and as a brother craftsman he confided to me that he was terribly disappointed in the opening business at Emporia—that in the last town they had packed 'em in every night and that in previous stands the people had liked their shows so well that they followed them along in automobiles to the next stand to see and hear them again.

None of our party ever found out what the name of the play was that they obliged us with on the opening night. Their stock window posters only mentioned that the company would present "comedy-dramas"—a new one every night together with "specialties." Nevertheless, it was a pretty fair show, and considering the small number of people employed in it, it was fine.

Of course, it was a little hard on one's imagination to have the entire company come out in their stage make up and take the place of the orchestra (they all "doubled in brass," to use an old circus term), were it not for the fact that one had to give them credit for being clever enough to do more than one thing.

It really was a novel sight to see a company of dramatic players sit down in front of the curtain and play their own opening overture, then walk back stage again, pull up their own curtain and proceed with the play. But they did it and got away with it, too.

During the action of the play I said to myself that the saxophone player who played the lead in the play (I might have said the leading man who played saxophone, only one's first impression is apt to stick and I saw him first as the saxophone jazz artist in the orchestra) I repeat, I said

(Continued on page 21)

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CHRISTENSEN SYNCOPATIONS

FROM CHICAGO

Oak Leaves, the leading publication of Oak Park, Illinois, gave us some publicity recently. Here's what they published about us:

RAGTIME KING TALKS

Axel Christensen announces the reopening of the Oak Park branch of the school of popular music which bears his name. He further announces that he will take personal charge of the Oak Park branch on certain days each week during the coming season.

Mr. Christensen is the pioneer in the teaching of popular music, and founded his first school in Chicago in 1903, from which small beginning he has built up an organization that now extends over the entire country. When asked how he happened to invent his system of instruction, Mr. Christensen replied:

"Years ago, when I was traveling around the country with one-night stand shows, I used to play the piano between the acts. This was in the days that the 'Maple Leaf Rag' made its appearance. I soon discovered that the audiences preferred ragtime and got so I played it most of the time. Finally, I found that I could convert any piece into ragtime, although I didn't know how I did it. Other players were doing the same thing, and they didn't know just how they did it, either. It was, in fact, the general opinion that real ragtime could not be written—one just simply had to acquire the knack of it.

"It finally dawned upon me that I was using certain rhythms over and over again. I then proceeded to analyze carefully these rhythms and discovered that any measure of what was then known as real ragtime was simply one or more chords that had been broken up according to some formula or other. Knowing this, it was easy to arrange a set of movements, or rhythms, as a basis for a system of playing or teaching ragtime. Years of experimenting enabled me to revise and improve the system—and there you are."

A novel service is offered by the Christensen schools in that a course of lessons may be started in one city and continued or completed in almost any other city, the system of teaching being standardized. If one goes away for the winter, one can continue the course in Los Angeles, San Francisco, or even Honolulu, at which latter place the quaint Oriental studio of the Christensen school was recently used for a moving picture setting.

The school numbers among its pupils many traveling men and vaudeville performers, who take their lessons in a different city every week.

Lloyd Marvin, manager of the North Side Branch, went in to Lyon & Healy's the other day to buy a baton. Marvin didn't want this baton to lead an orchestra with, simply to use as a pointer in giving lessons. He asked the doorman at Lyon & Healy's to what department he would have to go to get this baton.

The man answered, "I haven't been here very long, sir, so I am not acquainted with the place as yet, but would you mind telling me what kind of an instrument is a baton?"

Mr. Ralph (Nigger) Williams, writer of the famous "Sweet Baby Blues," has returned to Chicago and is now playing in the orchestra at the Marigold Gardens.

Miss Helen Rose, who has been teaching at the Main and Belmont Avenue Schools in Chicago for some time, was married to Mr. James Bannon last Saturday. Mrs. Bannon, who will live in Joliet, has promised to come in to help us out for at least one day a week until we can get some one to take her place—which will be a very hard one to fill, as Miss Rose has been one of our most dependable, as well as capable, teachers.

Peggy Sloan, of the Main School, will teach one day each week at the Oak Park Branch.

FROM DETROIT

It will be a pleasing bit of news to the pupils of the former Miss Esche, now Mrs. Gove, to know that she is again assisting Miss Smith at the Detroit School.

Miss Mary Baumgartner is also teaching at the Detroit School.

Miss Smith reports a very good business for the Fall, and has a very hard time getting books and supplies from the Main Office fast enough to supply all of her new pupils.

FROM BUFFALO

Jacob Schwartz, Buffalo's foremost band master and piano instructor, writes as follows: ". . . The enrollments kept coming in as fast as in the winter months even up to the middle of August. My doctor having told me to take a vacation in the country or in the woods, anywhere so long as there was no piano near me and no chance to give ragtime lessons, I found a place down in the middle of the state, on a farm right in the apple belt, and it was *some* farm.

"After loafing a few days I became lonesome—going to bed at 9:00 o'clock and getting up at 4:30 (that is the time a banty rooster seems to delight in singing under my bedroom window) was getting monotonous. I used to wander down to the pig pasture to pass away the time humming to the porkies.

"One day the farmer thought that the pigs would like to hear a little ragtime on the melodian—oh, yes, they had one, and though I had never met the farmer or his family before and did not tell them what my profession was (travelling incognito as it were) they found it out the second day I was there. I left my satchel open and some of my cards were lying loose. Mrs. Farmer got wise.

"That evening we were invited to a neighbor's house where there was a weiner roast in full swing, at the end of which the host announced that Brother Schwartz of Buffalo would favor them with a few selections on the "pianner." After playing all I could think of I was asked to play a Virginia reel. Talk about getting away from the game—here I was playing a regular job!

"Well, I'm back on the job in Buffalo again and certainly am making things hum.

"I am enclosing a snapshot taken of me in the country, entitled "Pumping Water for the Pigs" and, to insure identification, that's me at the pump. The pigs are on the other side of the board fence and do not show in the picture. "I intend to start a branch studio soon."

FROM LOUISVILLE, KY.

The Forrest Thompson-Christensen School of Popular Music is now occupying the entire third floor of 231 South 4th St., and is located on the Main Street directly across from the Star Theatre.

Perry Stapleton is taking the advanced course and is doing splendidly.

Miss Hortense Rhoades took one lesson in ragtime at our school and immediately secured a position in one of the music stores in town. Her ability to play ragtime enabled her to qualify for the position.

Miss Margaret Liggett is not only a musician but a wonderful classical dancer, and is using the "Star and Garter Rag Waltz" and the "Forrest Waltz" for her solo dances.

Miss Catherine Ganote leaves for Pittsburgh, Pa., shortly and expects to resume her ragtime lessons there.

Mrs. C. B. Best, one of our associate teachers, a good ragtime teacher and a wonderful player, is steadily gaining popularity among our many pupils.

I told one of my pupils the day I received the current issue of MELODY, that I had a new MELODY and he, being somewhat of a song writer, immediately said, "Oh, let me write the words for it!"

Avery Gibbs, one of the best ragtime pianists in the South, has had several big offers to go into vaudeville but he is undecided, as he has been playing in one of our foremost theatres here at a salary that is truly magnificent.

Harlan Christie has had only seven lessons and is playing "Home Sweet Home," "Swanee River," and "So Long Oolong" in good ragtime.

KNEW HIS JOB

Leaning against the fence of a cottage garden stood a diminutive urchin, sobbing as though his heart was dangerously near the breaking point.

A benevolent old man approached him. "What is the matter, my child?" he inquired, soothingly.

The youth only roared the louder. "My father," he howled, "has been beatin' me!"

"Come, come!" said the old man, "you mustn't cry like that! All fathers have to beat their boys at times. You must cheer up and forget all about it."

Then the youth looked at him with a scornful glare.

"Ah!" he said slowly. "I might forget it if father was an ordinary sort o' man; but"—and here the tears burst forth once more—"he plays the big drum in a brass band!"

SURPRISING CURE

"Do you think I will be able to play the piano when I get well?" asked the patient who had broken his wrist.

"Sure," agreed Dr. Agramonte. "That's funny," said the patient, "I never have been able to."

—Times of Cuba

Drift and Dream

ROMANCE

R. E. HILDRETH

Andantino con moto



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MELODY

un poco animato

Tempo I

MELODY

D.S. al

CODA

MELODY

Meteor Rag

ARTHUR C. MORSE

PIANO

MELODY

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MELODY

TRIO

Musical score for Trio on page 14. It consists of eight systems of piano and bass staves. The key signature has one flat (B-flat), and the time signature is 2/4. The score begins with a *mf* dynamic. The melody is primarily in the right hand, with accompaniment in the left hand. Dynamics increase to *f* and *ff* towards the end of the piece. The piece concludes with a final chord marked *ff* and a fermata.

MELODY

Over the Top

MARCH

H. J. CROSBY

PIANO

Musical score for Piano on page 15. It consists of seven systems of piano and bass staves. The key signature has one sharp (F-sharp), and the time signature is 6/8. The score begins with a *ff* dynamic. The melody is primarily in the right hand, with accompaniment in the left hand. Dynamics fluctuate between *ff* and *mf*. The piece concludes with a final chord marked *ff* and a fermata.

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MELODY

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D.S. al
MELODY

Silv'ry Shadows

WALTZ

GASTON BORCH

Moderato

PIANO

The first system of musical notation for 'Silv'ry Shadows' is in 3/4 time, key of D major. It features a piano accompaniment with a melody line in the treble clef and a bass line in the bass clef. The tempo is marked 'Moderato'. Dynamics include piano (*p*) and mezzo-forte (*mf*).

Valse Moderato

The second system of musical notation continues the piece with a 'Valse Moderato' section. It includes a treble clef melody line and a bass clef accompaniment. Dynamics are marked with piano (*p*).

The third system of musical notation continues the piano accompaniment with treble and bass clef staves.

The fourth system of musical notation continues the piano accompaniment with treble and bass clef staves.

The fifth system of musical notation continues the piano accompaniment with treble and bass clef staves. Dynamics include mezzo-forte (*mf*).

MELODY

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The first system of musical notation on page 19 continues the piano accompaniment with treble and bass clef staves.

The second system of musical notation on page 19 continues the piano accompaniment with treble and bass clef staves. Dynamics include piano (*p*), piano dolce (*p dolce*), and mezzo-forte (*mf*).

The third system of musical notation on page 19 continues the piano accompaniment with treble and bass clef staves.

The fourth system of musical notation on page 19 continues the piano accompaniment with treble and bass clef staves.

The fifth system of musical notation on page 19 continues the piano accompaniment with treble and bass clef staves. Dynamics include forte (*f*).

The sixth system of musical notation on page 19 continues the piano accompaniment with treble and bass clef staves.

MELODY

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Teasing the Ivories

(Continued from page 7)

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THE BATTLE SONG OF LIBERTY

(Vocal adaptation of "Our Director" March)

A LITTLE LATER ON
WHAT MORE CAN YOU ASK OF ME?

SUNSHINE

(Spread All the Sunshine You Can)



Walter Jacobs

8 BOSWORTH ST., BOSTON, MASS.

to myself that the saxophone player had developed a wonderful southern dialect, a hard dialect for many to acquire. After the show I got to talking with him and found that the dialect was his own—namely he couldn't talk any other way. This I thought would be tough on some of the other characters he was supposed to play during the week, because all leading characters are not supposed to talk like Kentucky colonels.

After the first act the leading man came out and did a saxophone solo. Outside of a few "goose-necks" which he blew now and then, it was a good act and we applauded him heartily. The hearty applause brought to mind a small town I once played in Montana where all through the show there was not the slightest ripple of applause—nothing but oceans of silence. After the show I asked the house manager why it was that nobody clapped and he answered "Say, a feller tried that once here about four years ago and, by heck, we put him out."

The saxophone act was followed by the stage villain who played a right smart tune on a set of water glasses, accompanied by the ingenue on the piano. Then he explained how he did it. He had just got through treating his wife something shameful on the stage, and as the people had not yet got over his stage character they didn't care much for his vaudeville act. To most of that audience he was a black-souled rascal and the tune he played on the water glasses was not strong enough to erase this impression.

Then we had the second act, followed by some songs by the juvenile man and some stories by the other actor.

These stories were all mighty good, and they are being used right now by some of the best Broadway attractions.

He told the story about the young fellow who had lived all his life among horses and didn't know a thing *but* horses. Never met a woman (his mother died in his infancy) until his dad finally took him to Duluth and got him married to a nice girl. Then the old man gave them a farm to live on and went along about his business. A few months later he visited his son who was still busy raising horses and knew about nothing else.

"Son," said he, "how's everything?"
"Fine, Dad."
"How's the wife?"
"Oh, she broke her leg last week and I had to shoot her."

I would have laughed a lot more at this wheeze had I not heard it a couple of weeks before at the Illinois Theatre in Chicago with the Ed. Wynn Carnival Show.

Then we had the third act, after which the company of players became an orchestra again and jazzed us out of the building in snappy style.

PROTEST FROM PURGATORY

"Oh, that 'Melody in F'!
How I wish that I were deaf!
Once I thought it rather fine"
Said the ghost of Rubinstein.

"Cease your dolorous self-pity
For your cheap and tawdry ditty;
'Twas for groundlings only made,
Quick responded Chopin's shade.

"But it is the worst of crimes,
When each day a dozen times
My C. Minor Prelude's mangled
And its lovely chords are jangled."

Thus the ghosts with futile wailing
Went on impotently railing,
While the player, quite at ease,
Pounded the unhappy keys.

—London Punch

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DO YOU KNOW

That Lada, the celebrated dancer who in spite of her Russian name and appearance, is an American girl born in Duluth, Minn., says jazz music is just beginning to come into its own.

"There is a particular rhythm about jazz music," says Lada, "which creeps into the very soul of humans even against their will and exhilarates them with an emotion as no other sensation or musical harmony will do. It is the music of the masses, music that thrills you. It will not die as a great many have predicted, but will live. Jazz music is today in its first state of evolutionary development."

That an English critic is said to have once taken to task the late Dr. G. Gauntlett, composer of "St. George" and other hymns, in the following fashion:

"Gauntlett, the omnibulbous and self-congratulatory individual, has distinguished himself lately by a circuitous perregination whose purport is known only to himself and such as exult in multifarious mummeries, and teratologic displays of officious interference in matters extraneous. The spheres themselves must uncircle their roundity before the bulbous belligerence and circuitous circumference of this oily organist, whose glabritous physiognomy is ever redundant of reminiscences otherwise unremembered."

That Lorenzo Camilieri, a graduate of the Royal Conservatory of Naples and now in New York as conductor of the People's Liberty Chorus, gave birth and nurture to his magnanimous idea because of his desire to serve broad social ends through the art of choral music. He believes that when people sing together they are brought into harmony with each other and that harmony leads to their happiness, and that the attainment of happiness should be the ultimate end of endeavor.

"In his attitude toward the popular air," says Miss Lowden, secretary of the Chorus, in *MUSICAL AMERICA*, "he displays a breadth not shared by all musicians of equal education and tradition. He sees in the popular song the key that opens the heart of the public to an appreciation of better things. Again and again he has proved that good popular music well performed may appear side by side on the same program with its classic sisters."

That when recently Mme. Schumann-Heink sang in English before 3000 immigrants housed on Ellis Island, her singing was so much appreciated that she had to accept police protection from the hundreds who, in tears, rushed up to embrace her.

That a certain rhythmic specialist says he can tell from the way a boot-black does his work whether or not he has music in his soul. Advertising men, attention: How about RUBATO as a name for a new brand of shoe polish?

It is said Paderewski's hobby now is farming pigs. One day in passing a model farm he stopped to look at a piggery. The proprietor, in salesman-like fashion stepped forward, and earnestly whispered, "Yes, indeed, these are fine animals. We just sold some exactly like them to M. Paderewski. You know who he is, of course—that great pig-dealer!"

That a little ten-year-old girl was recently asked how she liked classical music. She replied: "Oh, it don't bother me much, but I'd rather skate."

That Esther Scott, a blind musician of New Orleans, recently staged a minstrel show with eleven blind boys.

That Edward Bok, ex-editor of the Ladies' Home Journal, is one of the greatest philanthropic music lovers in the United States. In the past four years Mr. Bok has donated a quarter of a million to the Philadelphia Orchestra Association.

That Mexico is truly the land of song and music, as its people turn to poetry and song by instinct. That soldier is most respected and admired who can play a guitar well and sing a song with gusto before "taps" are blown. Their first thought as a battle begins is to tuck the guitar away in a safe place. "Ah— and what would be life without music?"

That Wilma Bryant, ten-year-old wonder girl violinist of Alaska, "discovered" three months ago in a governmental railroad settlement near Seward, is en route to New York where she hopes to receive instruction from Leopold Auer.

That William F. Sudds, seventy-seven, composer of more than two hundred vocal and instrumental pieces, died last week at his home in Gouverneur, N. Y. He served as a musician with the Union in the Civil War.

That American dance music is proving very popular in France, according to U. S. Vice-consul Square, stationed at Nantes. The French are enthusiastic over the marked rhythm and uniform tempo of American compositions, and it is believed that American popular songs would also find a ready market in France if the publishers would print a French version of the words together with the English version.

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DESCRIPTIVE SYNOPSIS

WHEN the soul is moved by Love's Awakening, it is as if some enchanting voice had spoken within with more power than words can ever convey. It thrills through every nerve and passes to the heart like some dissolving strain of Sweet Music. This may be said of

SCENE FIRST wherein is portrayed "The Meeting at the Ball," and where the enchanting Waltz so delightfully pictures the fascinating charms of Love. Its captivating grace, and dreamy Love Melody ever floating before the mind, luring the lovers on and on throughout the mazes of the dance.

SCENE SECOND is "The Wooing," in which we have a Romance wherein Love's pure emotions, with all its fond and tender glances, its hopes and longings, now find their utterance, and in most charming manner tell their tale.

SCENE THIRD is one of "Perturbation," for a while the course of true love never did run smooth, however strong the affection or intense the passion! Here we find our lovers are highly agitated. They quarrel! Emphasis takes the place of gentleness! The scene is graphic, and although, towards the end, the storm is abating, and a Pleading is perceived, yet peace has not fully calmed the troubled waters.

Happily, however, a Reconciliation takes place as pictured in

SCENE FOURTH where Love again asserts its sway. Here in accents sweet and tender the Lover now sings a charming Barcarolle, and with renewed ardor pours forth the affections of his heart. Here the light guitar, as it were, plays accompaniment to a beseeching melody. All is forgiven and forgotten. The Lovers are fully reconciled.

And now the Denouement. This is finely portrayed in

SCENE FIFTH where merry Wedding Bells peal forth the finale to our little Romance. Here a Wedding March is heard in grand proportions throughout the entire scene. In this wonderful pouring forth of sound are perceived congratulations, and all the joys of the nuptial festivities. It is a grand and fitting close to the whole. But hark! At the end are heard once more those dreamy strains of the opening waltz; in these Sweet Memories the scene now dies away.

Published by **WALTER JACOBS** Boston, Mass.

PLAYING THE PICTURE

Mr. Movie Pianist and Organist:
MELODY is going to build to be INDISPENSABLE to you and we ask you to do your mite in helping us to become the BIGGEST AND BEST EVER. Therefore, keep us posted on the pictures that are running in your theatre, the music you are featuring, etc., etc. In return we will give you personal publicity through our magazine. Send in YOUR PHOTO by return mail, accompanied by ample data concerning yourself—your history and line of action from your advent in the moving picture field as a pianist or organist.

PLAYING THE PICTURE

MR. M. B. Seaver, for the past six years organist at the Beacon Theatre, Boston, was born in Charlestown, Mass., in 1886. He is better known to the fraternity as "Mac" and is one of those old timers who were engaged in theatrical work long before the "movie" was born, so to speak. "Mac" Seaver kept pace with the "movie" game from its earliest infancy—when slap-stick comedy was a predominating feature and the pipe organ was unthought of—to its present highly developed stage of perfection.

In the "good ole days" "Mac" played stock and burlesque in various parts of the state. Later, when the "movies" came into vogue, he played vaudeville, and interpreted the "movies" at the Star Theatre, Boston, leaving that theatre to become Musical Director of the Savoy Theatre, of the same city.



"MAC" SEAVER

Mac has composed some mighty good popular marches. He is also official organist of the Medford Elks.

When we asked "Mac" to give us a few pointers on "playing the picture" he said:

"When I am asked to give my views on organ playing in the interpreting of the motion picture, the question that is foremost in my mind is 'Does the average organist realize that his playing can either make real or mar the picture?' I have always believed in using music to fill the picture, regardless of whether it is standard or late jazz.

"Some organists believe they are not doing the right thing unless they are drilling through some ancient work that is entirely foreign to the action of the picture. I have had occasion to listen to an organist, who was clever in his

own line but entirely out of his sphere in theatrical work, labor through a Charlie Chaplin picture with Handel's 'Largo' as his selection. There was more comedy in his music than in the picture, and yet he thought the audience appreciated his playing.

"I believe that if a picture calls for light popular music one should play a popular piece. If, on the other hand, the picture is of a serious type, it is better to resort to the classical. My teachers used to remark: 'Use your bean.'

"A great many organists are handicapped because they cannot memorize or improvise. These qualifications are two of the most wonderful assets that an organist can possess. Every musician who has 'played the picture' will realize that on the screen incidents often arise that demand quick thinking. On such occasions the organist who can improvise or has memorized is one who makes good, rather than one who must pick over the library and dig out something or other.

"I believe an organist should depend upon his natural ability, rather than to gain applause from the gallery for some 'comedy music' that is entirely foreign to the picture. I never use the music synopses that are usually sent out by film companies and depend entirely upon my natural ability to interpret the 'silent drama' as I would the real stage.

"A good motion picture organist should have a well stocked library of standard works, since the majority of people appreciate high-grade music.

"Of course, the grade of music a musician is prone to use depends upon the class of its patrons. Some houses do not tolerate the ordinary popular selections, as they cater to a particular class of patrons, whereas others insist on the lighter musical comedy numbers. At the Beacon Theatre, Boston, where I play the three Manual Estey Organ, I am called upon to play everything—from Tchaikowsky to the latest popular song of the day."

MOVIES MAKE THE PIPE ORGAN POPULAR

THE pipe organ, which long existed to fill in breathing spells in weddings, funerals and sermons, at last has come into real popularity, says Frederick J. Haskin in an article printed in the Chicago Daily News. No longer is it associated only with dreary Bach fugues and solemn accompaniments to the clatter of the collection plate. The king of instruments has, after a thousand-odd years of stately existence, taken on a livelier air, for all the world like a gray haired bachelor scientist who suddenly learns to flirt.

The movies are, as everybody knows, responsible for the organ's new mood. What is not so generally known is that a remarkable interest in organ music is being manifested, and schools which teach organ playing expressly for the theatre have sprung into existence. More pipe organs are being built, too, though the cost of pipes is about 75 per cent higher than before the big organ boom. The owners of moving picture palaces do not seem to mind this. Five or six thousand dollars for an electric action, eighty-stop, guaranteed-not-to-break-down-often organ is a good investment, if only for the fact that it gives the theatrical publicity agent something new to write about. Thus, when the theatre owner decides to install the biggest and

most expensive organ in America—or in the state, or town—there is material for a hot news item. When the instrument is set up it is good for many more snappy descriptions and instructive statistics. Then the theatre engages a genius who wears a No. 12 shoe and can hit more pedals at a time than any other organist in the country. And so it goes. The theatre gets publicity, the patrons get the music and the organ gets out of repair with a frequency that would discourage any one but a movie magnate.

Church organs usually are visited once a month by a repair man, to keep them in playing order, but the theatre instrument has to be looked over once a week, and the repairer is called in from one to three times a week besides, to take care of unexpected casualties. This is all a part of the upkeep of the theatre and one of the numerous factors which help to boost the price of a movie ticket. The theater organ does not suffer from being in a damp and unheated hall six days in the week, as a church organ so often does, but it is worked hard, so that its parts wear out faster. Withal, its lifetime at hard labor is estimated at twenty-five years. By that time, the theatre magnates figure, the vogue of the organ may give place to a leaning toward the accordion or the xylophone.

And speaking of xylophones, the theatre organ has special attachments which the conservative church instrument never dreamed of. The organ is an imitator. A lengthy pipe of wood gives an entirely different character of tone from a similar pipe of tin or lead, and a short thick pipe gives a still different variation, so that from the pipes the organ gets not only its different notes, but also the different tones resembling the oboe flute, violin and other instruments. Of all the pieces in an orchestra, the violin has been the most difficult to reproduce on an organ, and it is one of the more recent tones represented on the stops. The xylophone stop is a new and strictly theatrical attachment, as are stops giving the effect of drums, bells and other accessories of an orchestra. With all these devices the movie organ is an orchestra in itself, and some instruments are provided for extra emergencies by stops representing wind, rain and thunder.

To musicians, the interesting thing about the organ's plunge into secular affairs is the revolution in the theory of organ music. It always has been held that the organ could be played only in legato, flowing style. Hymns, marches, symphonies, "Here Comes the Bride," and an occasional minuet made up the repertory of the church or concert organist. Now the theatre organ rolls out anything from Hawaiian love songs to jazz as a means of intensifying emotions portrayed by screen action. A few effects called for by orchestra scores are practically impossible to obtain. Such an effect is the violin tremolo. But the skilled organist manages to master almost any score set before him, though it is said that three-fourths of the music he uses is written for piano and has to be arranged by the player for organ rendition. The organ is preferred to the piano as an accompaniment for the silent drama, because it is capable of a much wider gamut of tones. Then it is more easily subdued into a harmonious accompaniment to the picture, and the deep steady tone is more restful than the shrill babble of the piano still heard in so many of the small theatres.

Music for the movies is an important matter nowadays. We have advanced beyond the stage where a caller's ringing of a door-bell in the picture had to be interpreted for the audience by a real bell manipulated by the snare drummer. Nor is it thought good taste any longer to play facetiously a few bars from "Good Night Ladies," when the harsh father of the heroine orders the butler to remove the poor, and therefore unworthy, Romeo. Instead, the up-to-date organist shifts a few stops and drifts into something sweet and sad, and your sympathy for the abused and misused hero remains intact.

Mostly, the musicians are provided with a regular program of music suggested by the

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difficult—and the endless grind of practice in trying conditions is extremely discouraging. But there is more incentive to an organ career now than ever before. Any organist can tell you of the struggles he had when he was studying. Few students have access to an organ in a private home, so they have to go to a church to practice or in a hall often unheated or stuffy. It is an exacting apprenticeship, especially as organists claim they have always been worse paid than any other class of musicians.

But now conditions are changing. A skilled organist has as good a chance of rising in the financial scale as a plumber or a carpenter. He joins the musicians' union, concluding that it is better to be an affluent laborer than a starved and struggling artist. He may climb to his church position, as sacred services offer a great opportunity for originality and solo playing, but on week days the organist turns from pupils, an office desk, or any other pot-boiling vocation and seeks out a job in the movies. Not all musicians who pedal a big theatre organ drive their own airplanes, but the movie industry has been kind to organists as well as to stars, scenario writers and photographers. It has placed them in the class of those engaged in truly remunerative occupations.

Moe V. Dope says:

"Watta life you movie organists have to lead! Ain't you tired of seeing Theda vamp the poor innocent leading man 'steen times in three days? And when Charlie Chaplin skids and slips on his nut fifteen feet from the end of the 'picher' not once, but four times, for a week! And when at the end of a perfect night you're fast bound in the arms of Morpheus, it's tough to have that mole on Clara Kimball Young's neck haunt you in your dreams, and the next day lamp that mole fourteen times in the same place. I sure am sorry for you guys who 'play the pictures'! You betcha! You want a change! Like the guy who after paying the price to see the same program six times without a break, was asked by one of the ushers to tell 'em the wherefore. And his lamps lit all up as he explains, 'You know that scene when them girls are undressing to go in bathing, and that darn train goes by just when it gets most interesting. Well, some day that train is going to be late, and I want to be here when it is.'"

The Filmusic Co. of Los Angeles, Calif., are well-known manufacturers of music rolls of dramatic music, particularly for use in interpreting the photoplay. They also issue educational pamphlets that are decidedly helpful to the movie musician. While looking through a recent catalog the editor noted the following slogans that are timely for the "picture player."

"Don't use any traps on features—except with comic scenes, and then be modest.

"Forget the telephone bell stuff. It's punk! "Don't try to imitate any sounds in the pictures. That would be all right if all sounds were reproduced—but, 'movin' pitchers' are the silent drama and it's th' bunk to pick out a sound here and there and try to imitate it and forget the rest.

"No—the real art of playing pictures is to play on the same thought or emotion that the actor or actors are expressing.

"In this way, you help tell the story. "If you must use traps, save 'em for slap-stick comedies and exit marches, and then go as far as you like." In their catalog may be found many excellent selections, some of which are:

"Mignonette," by Friml, a dainty intermezzo; "Hunkatin," by Levy, a half-tone one-step; "Mysterious Nights," by Berg; "Dramatic Agitato No. 38," by Minot, fine for short fights and dramatic climaxes; "Mandarin Dance," by Kempinski; "The Pearl of Iberia," by Helmesberger, a bright Spanish intermezzo; "Serenade Romantique," by Borch, light dramatic; "Galop No. 7," by Minot; "Little Serenade," by Grunfeld, a girl theme; "Ariana (waltz)," by Don P. Jones.

Every organ and piano player should possess the catalog of the Filmusic Co.

PEEPS AT THE PUBLISHERS

Continued from page 2

Saginaw, Michigan, now known to students of geography as a manufacturing town of considerable activity, will further be known in the near future as the "home of real popular songs." Truly, the Wolverine Music and Publishing Co. have pinned the old town conspicuously on the map. To have picked a number of songs that possess indelible marks of popularity is an achievement highly commendable, considering that Saginaw is a long hike from "Broadway," New York. Here are some of the songs that promise to vend their way into the well-known New York song palaces and thence into the homes of popular music lovers from coast to coast: "Eyes, the Kind You Rolled at Me," "I'd Rather Be a Shamrock Than Any Flower That Grows," "You Came Into My Heart Just Like an Inspiration" and "It's You That I Meet at Twilight."

"I owe a hit—for Art's sake" would be a likely slogan for our progressive Iowa publishers, Art M. Fredeen, Inc., of Davenport. And, by the lyre of Orpheus, they've come across with a "natural" that is featured by over a hundred first-class vaudeville acts and scores of orchestras in many parts of the country. It's a sweet, simple little ballad entitled "The Girl You Should Love Best of All"—a "mother" song just teeming with tender sentiment and glorious melody that is destined to find a permanent place in the hearts of all good music lovers.

W. A. Quincke & Co., Los Angeles, Calif., are out on the firing line with a "Book of Good Music" and it's *some* book! The pieces are semi-popular in character and of the type that once heard are never forgotten—tone poems for piano solo, composed by Walter A. Quincke, of harmony so masterly, of strains so original and of construction so capable as to render them invaluable to those who really appreciate good music. In our opinion this book of compositions deserves a prominent position among the constantly used treasures of every music lover, teacher, student and motion picture artist.

We'll say "Shekana!" Yea, bo! "Beneath the Syrian Moon"—or any other kind of a moon, for that matter. It's an oriental fox-trot by Jack and Aaron Neiberg, and is arranged by R. E. Hildreth. "Shekana" is featured by the famous Six Brown Brothers and is the song hit of Fred Stone's "Tip Top" show now playing at the Globe Theatre, New York City.

Two of the most popular songs in Boston today are "In Your Eyes" and "Dear Little Buddy of Mine." The former is an entrancing fox-trot song that is featured in vaudeville and is of the sort termed by the profession as a "natural." The latter is a delightful waltz ballad that is described as "a real pal song," the music of which is wonderfully melodious. The Orpheum Music Co., Boston, are the publishers.

"China Moon," released by Carl Fischer, is said to be the first popular number to take its inspiration from the world-famous "Drigo Serenade." The lyrics were written by Don Everett and are consistent with the music to a remarkable degree. A long list of player roll and talking machine record companies have already recorded this number.

Jos. W. Stern & Co. are publishing the score of "Little Miss Charity" a musical comedy having a good run in New York City at the present time. Among the hits are "That Certain Something," "When Love Comes to Your Heart," "Little Miss Charity," "I Think So, Too," "Poor Working Man," "Revenge" and "Crinoline Girl."

"Tell Me, Little Gypsy," the song hit from the Ziegfeld "Follies," is being featured by Irving Berlin, Inc.

The Pace and Handy Music Co. are featuring "Chasin' the Blues," "Saxophone Blues" and "St. Louis Blues," which really give you your choice of blue, indigo or violet.

Maurice Richmond, Inc. report that "Grenada," described as a Castilian fox-trot, is still going big after an excellent season of popularity.

"Do You?," asks the McKinley Music Co. in their latest fox-trot by Harold G. Frost and F. Henri Klickmann. If the question has anything to do with a certain amber-colored liquid, our answer is in the affirmative.

Devotees of the great American pastime can now pay homage to the great "home run" artist by singing the "Babe Ruth Blues," published by Jack Mills, Inc.

Jos. W. Stern & Co. have just issued "Querida," by Albano Seismit-Doda, a Spanish composer. The song has already been selected by Tita Ruffo for use in his concert programs.

The McKinley Music Co. has been featuring "Venetian Dreams," which perhaps will come in the "Sweet Hawaiian Moonlight," provided you are not too particular about your geography.

The Riviera Music Co. of Chicago, which recently brought out the hit "Desertland," is launching a campaign on its latest number "Rose of China." Evidently the desert has blossomed into a rose.

"Let The Rest of the World Go By," the latest ballad by Ernie Ball, is sweeping the country, according to M. Witmark & Sons.

Art Hickman, the jazz king, is using "Gypsiana," published by the Charles E. Roat Music Co., of Battle Creek, Mich., with much success.

In addition to all its other attractions, Cuba has a moon worth while singing about, in the opinion of Walter Smith, a San Francisco composer, whose "Havana Moon" has just been released.

"Avalon," the oriental fox-trot published by Jerome H. Remick & Co., is a big hit everywhere. Al Jolson and Vincent Rose sat up one night and wrote the words and music.

T. B. Harms & Francis, Day and Hunter are publishing the musical numbers from "Mecca," the new Comstock & Gest spectacle which recently opened at the Century Theatre. Among the hits are "A Fool There Was," "My King of Love," and "When Love Knocked Upon the Door."

Al Jolson used to tell about a "Doggone Dangerous Girl." Evidently Waterson, Berlin & Snyder have found a female of the species even more deadly than Jolson's lady friend, for they have a number called "Look What You Have Done with Your Doggone Dangerous Eyes." If her eyes are that dangerous we wonder what kind of damage the lady would do if she really got under way.

Van Alstyne and Curtis, the Chicago publishers, are pushing "Yearning and Waiting," a fox-trot recently purchased from Williams & Curtis of Lincoln, Neb. Other hit numbers from the Van Alstyne and Curtis catalog are "Don't Be Cross with Me," waltz; "Dreamy Paradise," Hawaiian fox-trot novelty; "By Your Side," fox-trot; "Railroad Blues," fox-trot; "Mississippi Shore," waltz, also "San," a new and original oriental fox-trot, for which \$10,000 it is reported was paid for the publishing privilege.

It is rumored that the sales of "Desertland," the fascinating fox-trot published by the Riviera Music Co. of Chicago, have passed the 200,000 mark and are still climbing.

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