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Peeps at the Publishers



The Maurice Richmond Music Co. has made Charles Rose its western manager, establishing offices in the Pantages Theatre Building at San Francisco.

The Winthrop Music Co. (with offices in Winthrop, Mass.) is the latest addition to the music publishing circles of Greater Boston. The initial release by the new firm is "Chips of the Old Block"—the joint work of C. T. Willock (lyric) and George Scanlan (music), the latter a pianist of some note who was with the Keith theatrical interests for a number of years. The new ballad is not as pugnacious as its title might suggest, but it is said to be putting a punch into the solar plexus of "old man success."

Frank Palma, western representative of the Sam Fox Company, has given "Blue Jeans" and "Najo" a big boost in San Francisco by getting them broadly listed by bands and acts all through the State of California. "Blue Jeans" is also being made a feature in the "Moulin Rouge Revue" in New York City by Earl Miller.

An aggregation which is becoming pretty well known to the popular music public of San Francisco is the "Witmark Three," under the direction of Barney Fagan. "Aggregation" may seem a whopper of a word for a trio, but this "Three" is aggregating a whopping success with "Crooning" and "Little Crumbs of Happiness"—the last named being Ernest Ball's latest waltz-ballad success.

The Riviera Music Company of Chicago announces that in the future it will specialize in semi-classic numbers and high-class ballads, as the firm is convinced that the public is becoming tired of the jazzy-raggy sort of songs. What's the answer?

The Charles E. Roat Music Co. of Battle Creek, Mich., publish a letter from the Kendree Concert Company, which says that "How I Love a Summer Day" is going big. They ought to know whereof they speak, for Ida Love-Kendree is singing the song as a feature number.

Two suits for infringements of copyright were filed in the United States district court at Boston on July 16th against the Palm Garden at Nantasket Beach—one by the Broadway Music Corporation, the other by the T. B. Harms Co., and both of New York City. Claims were made that the popular songs "I Used to Love You, But It's All Over" and "Sally" were presented on Palm Garden programs without permission from the publishers and in direct violation of the United States copyright laws. In each suit damages of not less than \$250 are asked, together with a restraining order prohibiting further rendition of the songs.

Leo Feist reports that he has three big successes in "Peggy O'Neil," "Nestle in Your Arms" and "Underneath Hawaiian Skies." And why not, when the three of 'em together would make one title for a fine love scene?

Continued on Page 27

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Volume 5

SEPTEMBER, 1921

Number 9

Song Plugging and Its Chicago Exponents

By A. C. E. Schonemann

PUTTING over a song in Chicago, as in New York City or any other big city, is not only a game—it's an art, and a fine art at that. It takes natural talent to write a song hit, genius to pick a hit, and pep, punch and power to put one over. The man or woman who would succeed as a song pluggers must possess personality, and with it a liberal supply of tact and driving power, while a combination of the three will go two-thirds of the distance necessary to put over a hit.

Consistency, as it applies in the writing, selecting and plugging of a song, has a great appeal to the big publisher who revels in putting over one smashing hit after another. To put over a number of hits in one, two, three order is considered a feat in the music publishing game, and even though the natural appeal of a song number may strike public fancy, it is not always possible to carry a song over the goal to "hit land" until an aggressive force of pluggers have concentrated their resources back of the song to insure its success.

There was a time when song hits were produced more or less spasmodically, and the song pluggers was not the highly developed man that he is today. The last eight or ten years have brought to the fore the publisher who spends his time and money in producing hits at intervals, and he works incessantly to this end. The pluggers has become a sort of middleman, who works between the publisher and the public. In order that he can place a certain amount of driving power back of every song to carry it over, the publisher calls on the song pluggers, and it is his duty to sing, play and otherwise resort to the numerous tricks of the game to put over the song.

In this day of specialization and highly organized systems the song pluggers is that dynamic ball of musical energy that lives, talks, argues and expounds the qualities of his product, and it is nothing more or less than a certain song or group of songs that he is plugging. He concentrates his efforts to put over his songs, and from the time he receives his lead sheets, even though they be manuscripts, his entire nervous system is backing up the songs of his firm day in and day out and wherever and whenever an audience can be found.

The song pluggers is in reality the man who makes hits, sells hits and produces writers of hits. Without exaggeration it might be said that the song pluggers is the man who often turns the trick by plugging at the psychological moment for a hit which otherwise might have taken its place among the great number of songs that never get off to a

start in the competitive race that exists in the song boosting game.

The song pluggers, and especially the successful pluggers, is a man of many methods. If he is the 100 per cent type he is of that brand of salesmen who are insuppressible, and who are persistently and everlastingly demonstrating their wares. The successful song booster must be familiar with the cabaret, the varieties, the dance hall, burlesque and what not, and above all he should be a mixer and a musician.

The song pluggers in most of the Chicago offices concentrate their efforts upon certain features in the world of entertainment. It may be the duty of one man to work entirely with vaudeville acts; another will specialize in cabarets, while a third will fill in at any time to sing his songs in public, and still another will fraternize with the band and orchestra men. The outside men in some offices do nothing but visit the theatres, cabarets, moving-picture houses, dance halls, cafes and other places of entertainment, where they keep in touch with all performers and musicians.

It is self-evident that to be a successful song pluggers one must possess tact and an understanding of human nature, and the ability to mingle and mix with the high and the low, the great and the near-great and the would-be-great who live in the realm of entertainment. That versatility is a requisite is apparent, and woe unto the pluggers who does make friends and is not true to them.

The layman who invades the song plugging quarters of any Chicago publisher may be somewhat awed at the din that seems to be prevalent; perhaps the glaring posters, the excitement and hurry, together with the incessant hum of voices, may serve to accentuate his curiosity and arouse his imagination. He may hear a soprano voice and then a contralto struggling with the complex harmonies of a new song, and perhaps both may give way to a quartet of male voices or a vaudeville team working out the fine points of some haunting melody.

Intermingled with countless voices is the accompaniment of pianos that seem to cry out from everywhere as they reveal their appealing chords, strange harmonies and tantalizing melodies with an impetuosity that is not only fascinating but at times even weird and uncanny. Meantime, vaudeville acts, cabaret performers, orchestra directors, lyceum workers and representatives of the great army of men, women and even children who entertain and earn a livelihood by their music file into the offices of the publisher for lead sheets, professional copies, orchestrations, slides and special arrangements, with the result that the song pluggers

may be called on to do almost anything—from handing out band numbers to demonstrating songs.

The song pluggers not only sell songs indirectly, but he tells the world how to put them over. Generally, when a song has been put over night after night, it attains a certain momentum as it gains in popular favor. The result is that every whistler unconsciously puckers his mouth for that particular melody, and every singer hums the strains of said melody until, as one pluggers tersely remarked to the writer, "the song is thoroughly popularized."

The crew of song pluggers that work in Chicago measure up with the best of the clan, and to meet them and mingle with them is to learn to admire them for their aggressiveness, their musicianship and their knowledge of the song game. The Chicago plugging aggregation is made up of both men and women, and for ability to put songs over the honors are about evenly divided between the sexes.

The army of Jerome H. Remick, as might be supposed, is large, and another pertinent fact about the Chicago hosts of Remick is that it includes a number of veterans who have been singing, playing and demonstrating Remick hits for a period of from 10 to 12 years. The Remick aggregation numbers among its force song writers, act specialists, arrangers and territorial workers with numerous "extras" that are added to the staff from time to time and especially during the fall and winter months.

Harry Worthen is general manager of the Chicago office for Remick, and J. B. Kalver follows next in order with the title of special salesman. Kalver sings the gospel of Remick successes to the four winds, and whether it be in Kanawha, Kokomo or Kalamazoo it is Kalver who meets and greets the trade and extols the virtues of Remick's songs.

The other Remick song boosters are Salvatore Stocco, an Italian who is not only a pianist of ability, but a capable arranger; Art Sizemore, a pianist and writer who has a number of song successes to his credit; Merle Yagle, pianist; Ruth Leslie, a Chicago girl who has been singing Remick songs for some years, having started in her 'teens; Sidney Lachman, whose success with Remick is evident by his record of 13 years of service, and Margaret Felch, whose forte is publicity and information in general about Remick hits.

Another Remick worker is Gus Kahn, who is a lyric writer of the first calibre. Kahn specializes in features, and he has to his credit a number of Remick hits. Two other members of the Chicago staff are C. Wilson Reed, a general utility man, and Charles Cook, an arranger.

The Feist organization consists of 20 or more people who include among them a half-dozen piano pluggers and the same number of song artists, in addition to a corps of arrangers, store pluggers and office attaches. The entire Feist crew constitutes a sort of interlocking triumvirate, it being the duty of one group to produce the songs, the other to put them over and the third to sell them. Rocco Voeco has led the Feist workers in Chicago for a number of years, and his right hand man is Chester Cohen.

The Feist plugging crew is not given to frequent changes, and it seems to be the rule in the Chicago office that once an employe becomes a Feist booster he is always a Feist booster. As a result there is considerable permanence about the Feist organization, and in the music plugging game, where friendship plays such an important part, it is apparent that the old established working crew has many advantages in its favor.

Bert White books the singers and pianists for Feist; Chef Cohen supervises the professional work, and Voeco officiates as chief of the entire working force. The above named trio constitutes the driving power in the Feist quarters, and the other members of the crew are responsible for not only showing the goods but delivering them.

The Chicago piano crew includes Harry Coon, a Chicago boy who specializes in lyceum, chautauqua and quartet

work; Fred Koehler, who writes acts and plugs songs; Ernie Erdman, the band and orchestra man, who now and then turns out a song hit; "Lucky" Wilbur and Stanley Murray who work with acts, and Hazel Wilbur, also a pianist of unusual ability. Wilbur is a capable song writer and Murray has charge of an orchestra at a local cafe.

The song force includes Tom Faxon and Louis Schneider (baritones) who have been with Feist eight or nine years, and both of whom have put over Feist songs in practically every stadium, auditorium and amphitheater in Chicago. The other song pluggers are Fred Miller (tenor), who has been with Feist but a short time; Bob Allan, on leave and in vaudeville; "Nubs" Allan, a sister of Bob with a soprano voice who features in theater work, and Billy Lund, a Chicago boy who devotes his time to cabaret, cafe and dance work. The selling end of the work is carried on by Dave Allen and the arranging is handled by Messrs. Baker and Fry.

The song boosting aggregation of Waterson, Berlin & Snyder is headed by Frank Clark, who has directed activities in the Chicago office for 12 years. Clark came from New York City to Chicago and at present he is the pluggers *de luce* of the Waterson, Berlin & Snyder office. His chief assistant is Jimmie Eggert, whose glad hand, broad smile and warm personality have made him countless friends. The all-around hustler of the Chicago office is Mary Murray, secretary to Clark, who supervises many of the details incident to the plugging activities of the W. B. & S. force.

The other members of the plugging outfit of Waterson, Berlin & Snyder include eight singers who do cafe and cabaret work, and a piano staff which rehearses the acts. Four members of the piano staff work throughout the day and two men are assigned to the night work.

Dick Satchell and George Offerman have about 10 years of service to their credit with Waterson, Berlin & Snyder, and today both men are numbered among the most consistent result-getters in the W. B. & S. family. The piano organization includes Charles Grow and Phil Dahm, and Charles Dale, who has the title of "chief act-getter," which is self-explanatory. From the standpoint of experience Dale is a veteran, having been in the game for 10 years. Lew Butler directs the orchestra field and Paul Church has charge of the arranging department.

The Chicago pluggers for Waterson, Berlin & Snyder devote their time entirely to "popularizing" their songs, and the arrival of a new number from New York is a cue for an intensive drive to put the song over. The question of production devolves upon the New York staff, and upon the Chicago contingent rests the responsibility of putting the song over in the West. A number of extra workers are used from time to time during the heavy season in the winter.

The plugging force of Irving Berlin in Chicago works under the direction of Milton Weil, general western manager, who has about 16 years of experience in the music game in his favor. Mort Brosley is assistant manager. Brosley at one time was road salesman for Fred Fisher.

Al Dodson has charge of the road work in the middle west for Berlin. Dodson was formerly with the Morrison Music Company of Detroit. Other members of Berlin's Chicago crew include Scotty Middleton, formerly a song demonstrator in Chicago stores; Jack King, band and orchestra pluggers and at one time a member of the vaudeville team of King and Weir, and several pluggers who assist from time to time.

A recent plugging stunt of Irving Berlin's workers in Chicago was staged during the Pageant of Progress parade that was given by the merchants of Chinatown, at which time the Berlin song boosters were out *en masse*, singing Berlin's latest hits accompanied by a set of Deagan electric bells.

(Continued on Page 26)

A Mission in Memoriam

IN the name of music, ministrations! In the name of melody, mitigation of misery! In the name of folk-songs and home-songs, fellow friendliness and the helping hand! In the name of an American song-writer—A *Bowery Bread Line!*

On our great universal American holiday, on the Fourth of July in the year 1826, America celebrated the fiftieth anniversary of the signing of the Declaration of Independence in the City of Philadelphia; on the same day in that year two of the signers of that great "Declaration," John Adams and Thomas Jefferson (the one at Quincy in Massachusetts, the other at Monticello in Virginia), passed from time and the world. On the same day of that same year, in the little town of Lawrenceville in Pennsylvania (a part of which afterwards was incorporated into the City of Pittsburgh), there entered into time and the world one who never succeeded in gaining independence over himself—freedom from temptation and temperament; yet on that day there was born one who was to become a composer for futurity, a future musician whose name and memory it is now designed to perpetuate by the establishment in the City of New York of a memorial mission for unfortunates—a bread line on the Bowery. To establish such a mission in such locality is in truth a most strange and unique memorial to the man who, when living near the famous "Old Bowery," himself often lacked bread, yet the man who has given to America its nearest approach to an established folk-song—Stephen Collins Foster.

Stephen Foster was a musician more through intuition than by tuition, for more than in a desultory way he never really applied himself to the serious study of his art. Foster's biographers relate that at the age of four years his talent and temperament for music disclosed itself by his picking the strings of his sister's guitar, much to the mental worry of the sister and probably more to the out-of-tune worry of the instrument. At the age of seven, the story goes that when taken one day by his mother into a music store, the lad astounded all present by picking up and playing a flageolet. At the age of ten he is said to have played the flute with remarkable skill, and at thirteen he composed the "Tioga Waltz" for four flutes. This was followed by a song, "Sadly to My Heart Appealing," and although giving no evidence of that peculiar music strain which was to make his name famous, in those two early numbers Foster is said to have revealed a sense of poetical phrasing that some authorities declare never to have been equalled by any other native American composer.

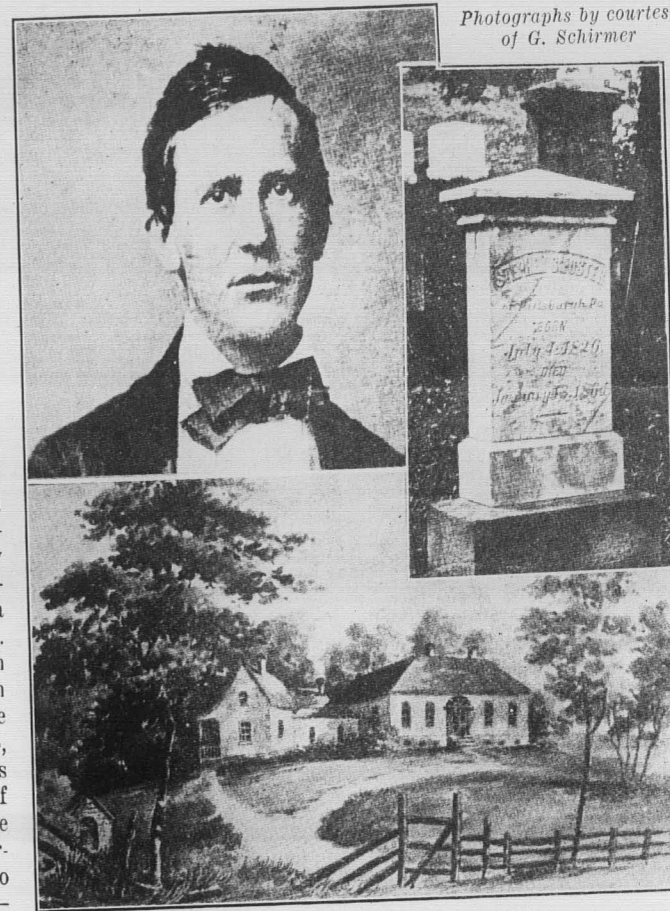
In his early days at school the temperamental idiosyncrasies of Foster were strongly pronounced, perhaps the most pronounced being his tendency to hold himself aloof from all companionship. Even at the two colleges, whither he was sent later, "melancholy mark'd him for her own." There his disposition for solitude and his flute, coupled with his continued distaste for even the ordinary college fellowship, caused his sudden and early return home. Foster's parents were (even if not affluent) in more than "comfortable circumstances," his father being well established in a commercial business that flat-boated merchandise "down the

river" as far as New Orleans. To this circumstance it requires no stretch of imagination to trace the theme of his lyric beginning—"Down on the Mississippi Floating."

In their discomfiture over the son's unexpected return home and their disappointment at his failure to complete the college course, and with all the bias of the Scotch-Irish mind against "frivolous music," probably attributing Stephen's dereliction to what they naturally might suppose to be only a morbid musical tendency, his father and mother determined to definitely and finally alienate the boy from music by sending him to learn the mercantile at the establishment of his brother Morrison in Cincinnati. Thither the lad went, dutifully endeavored to assimilate the commercial, musical and poetical, and—not at all unnaturally—failed.

This commercial failure was not without its happy results, however, as through the short yet more intimate acquaintanceship with his younger brother, Morrison intuitively sensed the strange difference between this lad and other lads, in a way sounding the reason of the boy's shy and sensitive nature—the happy result of this bringing about what in the end proved to be the first factor in Foster's future career. Many times it is upon what apparently seem to be trifles that one's whole life is hinged, and it is to this sensing by his brother Morrison of the boy's hidden nature that Stephen's final and entire entrance into the field of music may be traced.

In 1845 (negro minstrelsy was then about twenty-five years old, while Stephen was nineteen) a minstrel company was playing in Pittsburgh, and connected with this company as singer, banjoist and piano player was none other than Nelson Kneas, the composer of the famous old song, "Ben Bolt." To stimulate public interest in the show a silver cup was offered as a prize for the best and most (mark the word) original negro song. Morrison Foster (now having a sense of the poetical and musical vein innate within



Photographs by courtesy of G. Schirmer
Stephen Foster at the age of thirty-three. Foster's birthplace in Lawrenceville, Pa. Foster's burial place in Pittsburgh, Pa.

his younger brother) at once urged Stephen to compete for the prize, so the young fellow wrote and submitted his first negro song—"Way Down South Where the Cane Grows."

Indubitable records were not kept then as now, yet it is related that the minstrel show at which this song was produced was given in a saloon, that its singing was greeted with instantaneous acclamation and applause, entering immediately into popular favor. Foster did not acquire the cup, however, and it is told that on the day following the song's popular acceptance the leader of the minstrel troupe was caught red-handed at playing the age-old game of "pirating," trying to fraudulently copyright Stephen's composition. And here again may be said to enter the inexplicable, the hinging of a life upon the apparently trivial. For who can assert that this first failure to receive what was his just due, together with the environment wherein the song made its initial public bow, was not in a way indicative of Foster's later and most unhappy music life!

The prize song was followed by the "Louisiana Belle" which leaped at once into popular favor, then came "Oh Susanna" that also caught the public popular taste, and which was written in the then popularly accepted style of minstrelsy—a mere farrago of words set to a catchy tune. Other songs of like nature followed, including "Angelina Baker," the "Camptown Races" ("Doo-dah, Doo-dah"), "Nelly Bly," "Dolce Jones," "Oh, Boys, Carry Me 'Long," "Hard Times Come Again No More" and others. Other compositions of a better class and without the negro touch were, "Beautiful Dreamer Awake Unto Me," "I See Her Still in My Dreams" and the famous quartet, "Come Where My Love Lies Dreaming," which achieved a marvelous popularity.

Although Foster failed to acquire the coveted cup as prize for his first negro song, the incident itself seemed to turn his mind into a new (or hitherto hidden) train of musical thought, namely, the transmuting the negro from a stage tatterdemalion of low buffoonery and gross caricature, into a picturesque figure that should form the basis for plaintive and melodic song. Definite data as to the times of Foster's various compositions may not be had, the Foster chroniclers differing widely as to day and date, yet it seems definitely certain that up to the time of "Uncle Ned" no other one had conceived the idea of translating the southern darkey into songs more genuinely characteristic of himself and race—melancholy-musical, melodic and rhythmic—and following the train of his new thought, with this song Foster made his first attempt at such musical translating or transmuting. As with his earlier songs this one was in manuscript only, but was caught by ear from hearing it constantly sung. Yet within a short time Pittsburgh and other cities were echoing the plaintive, appealing melody and quaint words of

"There was an old nigger
And his name was Uncle Ned,
He died long ago, long ago."

With this song Foster (perhaps all unconsciously) had accomplished two things: he had not only founded a new school of minstrel music and transcribed the negro into song as no other musician had dreamed of doing, but he likewise had transcribed and found (or founded) himself in music. J. C. Peters, a publisher in Chicago, wrote to Foster requesting copies of his songs for publication. He sent three—"Oh Susanna," "Uncle Ned" and one other—receiving \$100 for the first named and nothing for the other two. However, he had achieved the ultimate object that might lead to fame and fortune, and that object was publication. It is claimed that from "Uncle Ned" alone the publisher made what in those days was considered a fortune, but in that the composer shared not at all.

Then came "Lubly Nell" ("Nellie Was a Lady"), written at the age of 22. In this song the sweet singer is found more certain of himself, with a touch more sure and more highly developed, yet showing a deeper strain of melancholy

in the man himself by the strangely haunting lilt in tune and words of

"Down on the Mississippi floating,
Long time I trabbel on de way;
All night de cotton wood a-toting,
Sing ob my true lub all de day."

In 1850, some two years after "Nellie Was a Lady" was written, the composer married Miss Jane D. McDowell, daughter of a Pittsburgh physician, and in that same year there came from his brain a living song that today, 71 years later, is loved and sung everywhere—"My Old Kentucky Home"—written during a trip to Bardstown (Kentucky), the house wherein the song was written now being cherished by that State as a precious Foster relic. Apropos, Governor Edwin P. Morrow of the State recently issued a proclamation asking all Kentuckians and "fond expatriates" from Kentucky to contribute to a fund designed to purchase and beautify the old mansion where Foster wrote the song. The first to respond to the call, with a check for the neat sum of \$2,500, was a former native of the State, now a well-known theatre manager in New York and a colonel on the Governor's staff. A \$100,000 drive has been started in Kentucky, and Louisville (near the now famous Bardstown estate) raised \$4,000 for the project in one entertainment alone—and all in the memory of the man who wrote and composed:

"The sun shines bright in my old Kentucky home,
'Tis summer, the darkies are gay,
The corn-top's ripe and the meadows are in bloom,
And the birds make music all the day."

In 1851 came the imperishable song which ranks Stephen Foster as America's first great native composer, and which justly may be called an American folk-song—the plaintively melodic "Swanee River," or "Old Folks at Home." For this song the composer himself has been credited with the statement that he received only \$2,000, yet more than 300,000 copies of it were sold at that time and since then many of our renowned cantatrices have sung the "Swanee River" as a concert encore song.

The creative efforts of Foster reached their lowest ebb in 1856 and 1857, and in 1860 the composer and his wife took up their residence in New York City at 83 Greene Street, where he wrote "Old Black Joe" with its significant touch of "Gone are the days" and "Gone are the friends." Owing to the precariousness of his position as home provider, his wife soon afterwards returned to her home in Pittsburgh, and then began Foster's darkest days—days of drifting and drinking yet with pride too great to seek help from family or friends. Step by step he drifted downwards from one life tragedy to another, even living for a time (it is claimed) in a miserable room in a cellar on Elizabeth Street and wholly without adequate food. It may be true that he drank deeply, yet those of us who are possessed of a stronger control over temperament and circumstances should not condemn the man too severely. Next he went to live in a cheap lodging house at 15 Bowery, doing hack work for a concern publishing hymns and religious songs. He died at the Bellevue Hospital on January 13, 1864, at the age of 38 years, and was buried in Allegheny City (now the North Side of Pittsburgh), where his body rests.

Stephen Collins Foster, although small in stature and possessed with a nature that much preferred retirement to publicity, was said by those who knew and associated with him to have been a man of strong magnetic personality, yet strangely reserved and diffident to no small degree. Inherently musical and poetical, he was a lover of the highest in poetry—particularly of the works of Heinrich Heine (German) and that other unfortunate genius, Edgar Allan Poe. The music and the memory of Stephen Foster remain with us, as does the ever present host of life's unfortunates, many of whom will now be benefited by the establishment of a "Bowery Bread Line" on almost the very spot where the composer lived in the abject misery of direst poverty—a mission of light for the living, and to the dead musician "A MISSION IN MEMORIAM."

Toddle Top Rag

FOX TROT

NORMAN LEIGH

Toddle Tempo

PIANO

f

ff

Crisply

mf

f (Shimmie Shake)

(Shimmie Shake)

mf

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MELODY

Musical score for page 10, featuring piano accompaniment and melody lines. The score includes various dynamics such as *mp-f* (1st time dolce), *marcato*, and *f*. It also features articulations like *marcato* and *Crisply*. The piece is in a key with two flats and a 3/4 time signature. The piano part consists of chords and rhythmic patterns, while the melody part features eighth and sixteenth notes, often with slurs and accents.

MELODY

Musical score for page 11, featuring piano accompaniment and melody lines. The score includes dynamics such as *f* and *mf*. It features the instruction *(Shimmie Shake)* in two places. The piece is in a key with two flats and a 3/4 time signature. The piano part consists of chords and rhythmic patterns, while the melody part features eighth and sixteenth notes, often with slurs and accents.

MELODY

Danse Moderne

NORMAN LEIGH

Moderato

PIANO

f *mf*

f *mf*

f *mf*

MELODY

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f *mf*

f *mf*

f *mf*

mf

MELODY

Musical notation for the first system on page 14, featuring piano accompaniment in the left hand and chords in the right hand.

Musical notation for the second system on page 14, featuring piano accompaniment in the left hand and chords in the right hand.

Musical notation for the third system on page 14, featuring piano accompaniment in the left hand and chords in the right hand.

Musical notation for the fourth system on page 14, featuring piano accompaniment in the left hand and chords in the right hand.

Musical notation for the fifth system on page 14, featuring piano accompaniment in the left hand and chords in the right hand.

Musical notation for the sixth system on page 14, featuring piano accompaniment in the left hand and chords in the right hand.

MELODY

Musical notation for the first system on page 15, featuring piano accompaniment in the left hand and chords in the right hand.

Musical notation for the second system on page 15, featuring piano accompaniment in the left hand and chords in the right hand.

Musical notation for the third system on page 15, featuring piano accompaniment in the left hand and chords in the right hand.

Musical notation for the fourth system on page 15, featuring piano accompaniment in the left hand and chords in the right hand.

Musical notation for the fifth system on page 15, featuring piano accompaniment in the left hand and chords in the right hand.

Musical notation for the sixth system on page 15, featuring piano accompaniment in the left hand and chords in the right hand.

MELODY

Big White Top

GALOP

VICTOR G. BOEHNLEIN

PIANO

Musical score for piano accompaniment on page 16, measures 1 through 12. The score is written in 2/4 time and features a variety of dynamic markings including *f*, *mf*, *fz*, and *ffz*. The music consists of chords and rhythmic patterns in both the treble and bass staves.

MELODY

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Musical score for piano accompaniment on page 17, measures 13 through 24. The score continues from page 16 and includes dynamic markings such as *mf*, *fz*, *ffz*, and *f*. It features complex rhythmic figures and chordal textures.

MELODY

Cupid Enters

IDYL D'AMOUR

FRANK E. HERSOM

Moderato

ff
L.H.
mp
rit
a tempo
rit
a tempo

MELODY

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Più mosso
Meno mosso
ff
Più mosso
Meno mosso
Tempo I
mf
cresc. e accel.
poco a poco
ff
rit
f a tempo
ff rit

MELODY

appassionato

f *mf* *f* *cresc. e accel.* *poco a poco* *rit.* *a tempo* *L.H. mp* *D.S. al fine* *Meno mosso* *ff* *fff*

CODA

MELODY

MUSICAL MUSINGS

By C. F. C.

(Apologies to K. C. B.)

SHE LIVES in the APARTMENT opposite OURS AND for months WE HAVE heard her PRACTICING diligently AT LEAST two and often FOUR HOURS a day and AS IT is good and hot IN WASHINGTON now she LEAVES HER door open AND WE are on the FIRST FLOOR near the PHONE switch-board and OFTEN SHE gets so STRENUOUS that the OPERATOR can't hear HIMSELF or anybody else AND HE gets peeved AND GOES and closes HER DOOR himself AND SHE thinks it is THE WIND—as if we EVER GOT enough wind IN WASHINGTON in AUGUST to close any DOOR—and gets up and OPENS THE door again AND GOES back to her CHOPIN with more vigor THAN EVER and he goes AND CLOSES it again AND I suppose they'll KEEP THIS up till it GETS TO be a kind of a GAME AND I'm waiting TO SEE who's going to WIN BUT she is already an ACCOMPLISHED pianist AND I wondered why I HAD NEVER heard of her IN A professional way AND SHE finally became ACQUAINTED with Mrs C AND WE learned that she CAME TO Washington during THE WAR to become one OF THAT small army of GOVERNMENT clerks that

WE CALL "war-workers" AND WHAT with her lessons AND THE rented piano AND THE rather expensive LITTLE furnished apartment SHARED WITH two others WE KNOW it isn't all SO EASY and it is all SO FOOLISH because she IS PERFECTLY capable OF OBTAINING and HANDLING almost any SORT OF professional PIANO PLAYING being A GOOD sight-reader IMPROVISING well and HAVING all the essentials OF A good accompanist SHE MUST have spent A SMALL fortune on her MUSICAL education and IT IS time it brought HER SOME return and ALL SHE has to do is MODIFY her high ideals A LITTLE and develop AT LEAST a speaking ACQUAINTANCE with THE KIND of music THE PUBLIC wants instead OF PLUGGING away at HOME in the vain hope OF SOME day getting a CHANCE TO play a CONCERTO with a SYMPHONY orchestra WHILE A government CLERKSHIP furnishes a PRECARIOUS livelihood BECAUSE THIS is the DAY OF "applied art" AND IN this land OF THE ALMIGHTY dollar ONE MUST needs be WEALTHY to follow ART FOR art's sake BUT IT'S her life LET HER lead it I'M MUCH obliged

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The Cue-Sheet and Synchronizing

By **Alice Smythe Jay**

Publishers Note: As originator of the cue-sheet for synchronizing music to the film, the writer of this interesting article (suggested to her by the letter of Miss Grace Yordi in the April issue of MELODY) should know whereof she writes. In a letter accompanying her article, Mrs. Jay says in part:

"I WISH to state that the cue-sheets were originated by the writer. Having been music director, pianist and organist to the pictures for some time, the idea of synchronizing music simultaneously with the picture originated in 1913, culminating with a simultaneous production being given on November 30, 1915. The witnesses present were D. P. Simon (at that time president of the Masterroll Perforating Machine Co. and now of the Filmusic Co., Los Angeles), F. L. Grannis, G. W. Meyers, Ralph G. Jay, Raymond H. Rehm (picture machine operator for the Atlas Educational Film Co., of San Francisco) and myself at the piano synchronizing the film 'Bank Messenger.' The method is now patented under No. 1381641, issued June 14, 1921.

"The cue-sheet universally used is a facsimile of the patented method of synchronizing music to picture by automatic player-rolls to be used in picture presentations. The timing and cuing is approximately fourteen minutes to a thousand feet of film, underwriters schedule 16 to 1, being the time set by myself to synchronize the music. The roll is playable at the time set. The timing and cuing done simultaneously is the only correct way to determine the cuing and timing schedule for a picture, and this was evidently an innovation to film producers. I use classic for classic, and characterize my music always with the tempo portrayed on the screen. Pictures have a time the same as music, and there is where so many people fail."

It pleases me greatly to know that there are some people who really realize the value of a cue-sheet, yet when one has come to realize its value, has it ever occurred to them that oftentimes the inventor's intentions were demoralized by would-be musicians, with the true intent and purpose of the article itself not demonstrated? It is a point in evidence that, aside from a suggestion as to the music one should use, the cue-sheet has been adopted by every film producer. To the feature film there is a positive value demonstrated by the popularity of the cue-sheet. If it had

no value it never would be criticised, even though the true value is in the "fourteen-minutes-to-a-thousand-feet-of-film." Its scene cue and sub title cue are listed under T. & D.

How many ever stop to think of the process by which this information has



Alice Smythe Jay

been obtained, of the study and time that it took to perfect this system? Criticism upon it is founded on the poor selections of music generally set to the cues (which in most instances) seem indicative of an uneducated musician, or a musician who never has given any thought or study to character music, and has no conception of dramatic nuances more than a big noise or the display of some concerto or overture—losing complete sight of the picture, its movement and tempo. I have taken a music score (or supposed to be a score) and have attempted to follow the various cues, directions and music supposed to fit (at least, the music was printed and cued for the scene), and am safe in saying that in every score I have attempted to use there was no modulating—changing from sharps to flats, from heavy agitato music to lento, etc. What can any orchestra accomplish with these misfit cues? One cue-sheet that I attempted to use

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complete was "Two Weeks." Rachmaninoff's "Prelude" was the selection for a quiet scene where two men are seated on a lawn mourning the departure of Lillimus—cue, "Last Days." Both cue and scene suggest a lento, and that by Thorpe would have been suitable. It offered agitato for the scene "You're a Cad." The "Prelude" would suit "Yellow Typhon"—scene aboard ship dropping drugged sponge into cabin. The first measure should be slow and weird. We have 2-4, 6-8, 2-2 and all grades of timed music, but how about the rhythm and movement of compositions designated with these times when making selections for a cue-sheet. This point is entirely lost. Another criticism on playing to the picture is that, instead of following the people on the screen who are committing a murder or dancing or what, many orchestra leaders and organists carry an atmosphere of "I'm playing a selection. Now listen to this." The word synchronization, as I understand it, means to adapt—in other words to blend.

Quite some time ago I attempted to use the music selected for "God's Country" and "The Woman." The screen scenes were mostly laid in the Western hemisphere, and portrayed woods and snow—the music selected was "Oh, that We Two Were Maying!" This cue-sheet came with a Metro picture, and I think was produced by the Filmusic Company. To the persons who selected the music the scenery must have suggested a duel and the wish that it was "Maytime." The music itself suggests "Maytime," and would be suited to the "Daisy" scene in "Flower of Faith" production.

It would be possible to go on indefinitely and criticize the cue-sheet as generally put out. I have no doubt they will disappear, or else the film producers will awaken to the fact that, while the time and cue-sheet are a valuable asset, the musician will stand an investigation from a dramatic point of view. The cue-sheet as originally put out by the inventor has never been put into published form, but it is possible to give a perfected cue-sheet and music score for the pictures without reading a book on cue and suggestions.

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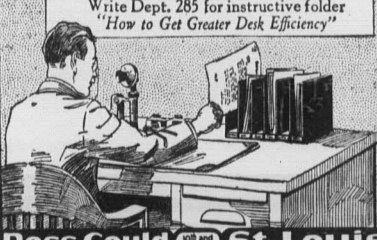
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GOSSIP GATHERED BY THE GADDER

THE recent decree of the Italian courts, whereby the heirs of Donizetti were refused back royalties of sixty years on the operas of that famous old composer, must have had a syncopating effect on the musical temperaments of the Donizetti descendants. "Wouldn't have been a bit surprising if they had ragged the wonderful 'mad scene' from Lucia right before everybody, or jazzed the 'Di Sulla Tomba' (By the Lone Tomb) from the same opera. Maledetto!

Al Jolson has jumped over to "Yurru" to jolly well song-jaunt it for the Johnny Bulls, and we'll put up a Jacobs' journal 'gainst a jazz jamboree that Al has every bloomin' John and Jane in the British Isles "Jolsoned" to a jelly from "lafling" at his joking jocularity. The ancient name of Britain was Albion, and it's 'nother big bet that Al 'll "be on"—How Come? Who handed us that wallop?

What is claimed to be the largest xylophone in the world will be a feature at all Sousa band concerts next season. This instrument, which is reported as measuring twelve feet in length and costing in excess of \$5,000, has been delivered to George Carey, the xylophone artist of the Sousa aggregation. The instrument can be played by eight performers simultaneously, and a special "symphonic xylophone" feature led by Mr. Carey is to be rendered at every concert. As this is the period of big things in America, and this is the biggest xylophone in captivity, why not call it a "xylophone-megatherium" after the biggest quadruped never in captivity that dominated the earth some few thousands of years ago?

We didn't have to go a-gadding for to get this one—'twas wished on us via the mail just before going to press: "Please don't send melody any more as I cannot use the music in it unless you can put sacred songs in it, as I have felt the call for to preach for the Lord." We have the deepest respect for religion and religious views, as we also reverence much of the *musica sacra*, but we can't quite see the Dology doing duty in MELODY and don't believe that it worries the Lord overmuch if we can't.

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Who says there's no money for music? Forsooth! listen to this and then plug up your pessimistic propaganda. The Victory Theatre—a new motion-picture house opened very recently at Evansville in Indiana, and at a reported cost of \$1,000,000—has been musically equipped with two grand pianos costing in total \$2,300 and a \$10,000 pipe organ, which certainly is money to "blow" if not to "burn."

"Inspiration" comes not only at times to the music composer, but sometimes it happens to hit even the type compositor, as listen to this one from the Boston *Evening Transcript* of a recent date: "An eminent preacher announced through the press three sermons on three successive Sundays on the three parables from St. Luke—announcing them as 'The Lost Sheep,' 'The Lost Coin' and 'The Lost Son.' Imagine his feelings when the headings appeared in print as 'The Lost Sheet,' 'The Lost Cow' and 'The Lost Sow.' Pretty bad case of 'lost,' but it may be that the 't.c.' had lost his 'last sou' by trying to locate 'inspiration' which ordinarily doesn't come from a cow.

Speaking of cows, how's this for a "critter of comprehensive cream"? An advertisement in a local paper reads: "For sale, a cow that gives ten quarts of milk a day besides two grindstones, a lot of farm tools and a set of harness all in good shape." Well, the harness may have been in "good shape," but—say, talk about cow bells and tin cans jazzing in a jazz band! this cow has 'em jazzed to a jazz-berry cocktail.

"Keeping Step With the Union" is the rhythmic-stepping, patriotic title of the latest march by John Philip Sousa and which is patriotically dedicated to Mrs. Warren G. Harding, otherwise the present "Lady of the White House."

When "Chu Chin Chow" closed its engagement in London on July 22d of this year, this famous show had concluded a phenomenal run of five years, scoring a record of 2,222 consecutive performances that played to approximately 3,000,000 people with an approximate cash return of about \$3,750,000. Another phenomenal run has been that of "Lightnin'," which recently closed its engagement in New York City with a record of 1,291 performances in three weeks less than three years, and this not through any waning of its popularity in the big Metropolis, but because Chicago claims the show under an old contract made some two years ago.

Both "Chu Chin Chow" and "Lightnin'," which seemed to be emulating Tennyson's "Brook" in that they bade fair to "go on forever," might be recorded as literal examples of "some runs for the money" and vice versa!

In this connection it may be statistically interesting to some readers to compare these two record-breaking runs with some New York runs made in past years. Charlie Hoyt's skit, "A Trip to Chinatown," held the record with 658 consecutive performances for 25 years until overtaken and passed by "Lightnin'" on its March 17th performance in 1920, while the next best record seems to be that made by "Peg o' My Heart" with 605 performances. Next in order would come David Warfield in the "Music Master" with 541 performances, followed by the old spectacular "Black Crook" show—a hodge-podge of girls, tights, devils, dancing, singing and acrobatic stunts—which startled the theatrical world of those days with a run of 476 consecutive nights. Then comes Denman Thompson in "The Old Homestead" with 372 nights to its credit, while before that the famous Kate Claxton (noted for fire experiences in theatres) as the blind girl in "The Two Orphans" scored a run of only 218 nights, yet considered astounding for those times. It is more than probable that, but for the contract claimed by Chicago, "Lightnin'" (which closed because it must) would have broken the London record of "Chu Chin Chow," for at the time of its closing it was still going strong.

During the post prandial proceedings at a dinner given by the National Concert Managers' Association at the Edgewater Hotel in Chicago, Mr. Frank B. Morton (acoustic engineer for the American Steel & Wire Co.) stated that: "Classical music, by virtue of its foundation on tragedy, is to blame for its present day lack of popularity. Music as a profession is where it is because of what it is." Mr. Morton is right in his statement, for music no longer can hold stage-centre as the tragedy-king of the tonal drama—rather does it mold its modes to fit the moods of Comus, Melpomene and Terpsichore.

At a concert given a few months ago in Buenos Aires, the performing pianist played on two Chickering grand pianos—one of the instruments being that used by the once famous Creole pianist, Louis Moreau Gottschalk (1829-1869), on his last concert tour; the other was a modern concert grand. On the old instrument were played some of the numbers composed by Gottschalk and performed in public by himself. Probably the Gottschalk composition, which is most remembered by players of today, is the once universally played "Last Hope."

In an old Boston Theatre program dated Monday evening, May 8, 1871, an item that is given printed prominence reads: "The Magnificent Chandelier of this Theatre will be lighted Every Evening at 7.35 by Electricity." That was only 50 years ago, yet in these days what theatre manager would think of using such an item as a possible drawing attraction—more particularly so, when the stage attraction was famous old Joe Jefferson in the title role of "Rip Van Winkle"? And how the modern theatre "fans" would scoff and

sneer at any manager who estimated them as so many unsophisticated "rubes" who would gape open-mouthed to see the pretty "lights go up"! Writing in connection with this program, William Seymour, a sterling actor of that day, says:

"The announcement that the Magnificent Chandelier would be lighted by electricity each evening might strike the modern theatre-goer as a rather primitive bid for an extra attraction, but the same item appeared in the programs of the Booth Theatres in New York City, with which at that time I had the honor and great good fortune to be connected. The lighting of the gas fixtures throughout the auditoriums of these two magnificent theatres was by electricity, then the first application of its kind in our theatres, and it was indeed a wonderful sight to see the tiny spark flicker from gas jet to gas jet, then suddenly the whole beautiful crystal structure blaze forth with brilliant light."

"Is it necessary to use a pick in playing the Jew's-harp?" is a query signed M. U. S. E. in a contemporary magazine, and answered: "No. Only fretted instruments are played with a pick." Why didn't they tell the young woman (only a young one of the genus feminine would punctuate her "muse" to make it fit her own initials) that, although not necessary to use a "pick" when playing a Jew's-harp, before commencing to play one it might be better to use a toothpick.

At the thirty-eighth annual convention of the American National Association of Masters of Dancing, held at the Hotel Astor in New York City during the first week of August, the directors of the Terpsichorean art were unanimous in their opinion that the days of toddling and teetering and twisting are numbered, and that the old dances are coming back. One of those present at the convention was Mr. Louis Kretlow, a venerable dancing-master veteran who is in his eightieth year and still active. Mr. Kretlow, who thinks that "people are now getting some sense about dancing," is also sure that the tendency is strongly toward the older and more graceful forms of dancing. He stated that: "I allow no jazz or toddling in my school, and I haven't lost any pupils by taking that stand."

"AFTER CONVENTIONS — WHAT?" queries the New York *Music Trades* in the caption to a pertinent and well-pointed editorial that probably was inspired by the piano men's big convention, the Edison Caravan-Convention on the tail-ends of that, the Victor jobbers' convention on the tail-end of that and so on with tail-ends to the tail-end of the season. A strictly conventional reply to the caption-query would be: more conventions, of course, to conventionalize plans for more conventions; or, and broader, sitting conventions that do not lie down to standing contentions.

When it comes to matters musical for mutual benefit, it would seem that the Houstonites (dwellers in the city of Houston, Texas) have all the pep and go of an unbroken Texas broncho in working out a dream-scheme that promises soon to be a waking reality. The Treble Clef Club of that city has put a new signature on the Houston music staff by inaugurating

a movement to build by popular public subscriptions a big music hall for the exclusive use of musical entertainments and opera (that of course excludes fist, grip and mouth bouts), and to put the scheme over they have adopted the novel method of selling "bricks" to raise a building fund. Dealers in music and music-merchandise are co-operating with the music clubs of the city by lending material aid in advertising, and by furnishing pianos for concerts by such leading artists as Madam Galli-Curci, Leopold Godowsky and others of like prestige. A one-hundred-dollar "brick" already has been contributed by Galli-Curci, while other noted contributors are Madam Marcella Sembrich, Frank La Forge, and many more who are neither Texans nor Houstonians. The building "bricks" are on sale at the Victrola shop of Bush & Gerts, makers of the piano of that name.

"WHO'S BABE?"

IT'S some advertising stunt when the advertiser gets the attention of people by stirring up their emotions, particularly the MAD ones that every jealous woman is said to have lying dormant. The latest press-agent stunt is the sending of thousands of postcards meandering through the married mart of New York and New Jersey, a stunt that threatens to "rile" the placid waters of domesticity in every home it reaches, even if it doesn't dam the divorce sluice-way with a piled-up mass of suits. Hence the stunt as told by the Boston *Harald*, with a sample of one kind of card:

"Atlantic City, Sunday—Dear Honey: Down for the week end. Lots of fun. The orchestras down here are all playing—and— Love and kisses,

"Babe."

Invariably the pieces that the orchestras are said to be playing are new song hits which the publishers are pushing with every means at their disposal and then some.

Here's what happened in one New Jersey family. The tired business man went home last night on the 5.15 and was met at the door by his wife, whose cold stare of disapproval was unlike her usually warm kiss.

"Whom do you know in Atlantic City, Edward?" she asked.

"Why, no one in particular, my love," he replied. "What's all the shooting for?"

"Who's Babe?"

The husband looked at his better half in astonishment.

"I don't know any Babe and don't want to know anyone by that name. I have better sense."

The wife then flashed the postcard from Atlantic City on the commuter. It was addressed on a typewriter, but the message was in a girl's handwriting, obviously. The husband was astonished. The wife was angry. A closer examination of the card showed that Babe's handwriting was phony, as the card was a printed one. So a matrimonial tragedy was averted and the happy couple sat down to their meal.

These postcards are being sent all over the East, it is said, and the publicity agent who first thought of the scheme probably believes it's a "corker." That remains to be seen if he meets some of the husbands who have been victimized.

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SONG PLUGGING AND ITS CHICAGO EXPONENTS

Continued from Page 6

A versatile song plugging organization is maintained by Harry Von Tilzer in Chicago, for members of the Von Tilzer battery are capable of filling any breach from coaching acts to singing in picture houses. Eddie Lewis, the general western manager, has been in the song boosting game for 19 years, and has worked with Feist, Shapiro, Bernstein, and others. Lewis has been associated with Von Tilzer for five years, and practically all of this time has been spent in the Chicago office.

The other Von Tilzer song pluggers in Chicago are Gertie Cole and Irene Mettler, pianists and song demonstrators. Both are Chicago girls, and each have hung up a record of five years' service with Von Tilzer. The other members of the plugging crew are Jack Stack, Phil Howard, Mat Klein, Gertie Von Lear, Rose McManus and "Buddie" Weston.

Walter Wilson is the Chicago representative of the Joe Morris Music Company, and the other members of the Morris family in the western office are Harry Davis and Paul Lougher, song demonstrators; Mrs. Wilson, assistant mana-

RUBINSTEIN AND THE FARMER

By Frederic W. Barry

WHEN Rubinstein stormed America with his colossal playing, people came from far as well as near—all classes, the farmers as well as the "gentry" of that period. Rubinstein and Rube met to indulge in a glorious music fest; the great conjuror with the ivories drew forth harmonies that appealed both to poet and to peasant—and how the "folk" did enjoy themselves! For Rubinstein was not conventional. Like all real masters, he simply expressed himself in his own way.

Remember, the piano of that time was no such wonderful mechanism as we have today. You have only to look at the old-fashioned relics, to sympathize with the limitations an executant would have had with a piano of fifty years ago. It is mainly through Liszt that we have our present piano. His musical ideas demanded an instrument of great scope—hence, machinery had to be constructed to allow the means of expression.

The poet comes first. Through the medium of language—whether of letters, music or painting—fine art calls for a physical medium which will make the subjective vision live. And so, among other inventions, the piano of today.

Yes, Rubinstein was decidedly unconventional, in more ways than one. They used to say that he didn't practice. Too much bother! hence, the early selections of his programs were a mass of blunders. Did he not himself admit that he "missed enough notes in six concerts to make up a seventh"?

Nevertheless, the people—including the farmers or the peasants—went wild over Rubinstein. What to them did a few notes matter one way or another, or whether they did or did not always come in just on exact time or in exactly the right place? The audience was carried on the wings of his music right up to heaven, and surely that atoned for all the wobbly technic.

Then they used to say that he held his hands flat, which to the professors was unpardonable. Did not the instruction

ger and act-catcher, and Fannie Cavanaugh, pianist. Wilson has been exploiting songs for Morris for 10 years or more, and has done a great amount of work in the five and ten cent stores. He is both a singer and pianist, and is endowed with a personality that has won for him not only the confidence and respect of members of the theatrical clan, but of the song loving public.

Egbert Van Alstyne and Loyal Curtis, of the firm of Van Alstyne and Curtis, while in and out of the Chicago office from time to time, have committed the supervisory work in the "Windy City" to the care of Billy Thompson. Thompson was formerly with Remick and the Broadway Music Corporation. Clem Dacey is the chief song pluggler for Van Alstyne and Curtis, and Del Symonds and Ray L. Clutterham handle the piano work.

The responsibility for plugging the songs of the Broadway Music Corporation rests upon the shoulders of Irving Ullman, who is manager and general supervisor of the Broadway's activities in Chicago. Ullman hails from New York City and has been a resident of Chicago but a short time.

books have pretty pictures showing how the digits should be placed—the fingers above the keys, their tip-tops poised for the stroke, with only the back of the hand flat and that as level as the proverbial pancake?

The teachers indeed would place coppers on the backs of the hands and, if one of these should chance to fall off—down would come the pointer on one's knuckles. No, learning the piano was no easy task in those days, for sometimes the dear teacher would bang down the lid of the instrument right on the wrists, paralyzing them for weeks. The greater the severity, the higher the fee!

Liszt, who for ten years practiced ten hours a day on "nothing but scales and exercises," used to knock a piano out of business every two years. Such is the tradition, and we can at least accept quite as truth the premature demise of the instrument when we look at those delicate affairs now stored in the museums.

But there came a reaction. Pianos were manufactured to withstand all this assault. "Actions" were constructed that demanded quite a considerable muscle to make them move at all, and there came into vogue for a while a corresponding "finger stroke" which we are told reached such proportions with some players that they could shatter to bits a piece of plate glass an inch thick!

Rubinstein, the lonesome! His head shows it, for most heads carry on their outside an index of what is indoors. Nobility without snobbery! The latter quality, with its affectations, is too often a fault among musicians.

To listen to an artist-musician, who is in that delightful mood of earnestness that is so different from being merely serious, is to be infected as through a contagion, and we go home with an inspired wish to do something likewise. And just as Rubinstein in his day gave pleasure by his playing to all classes, so has he left written records for those who live after.

Thus, do man's works live after him. The musicians of the past, even as those of the present, live on and their influence abides—all for the unfolding of the Future; this is the one real world of the Ideal of Beauty that Music fore-shadows.

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Julius L. Pollock 1459 W. Lake St. Chicago, Ill.

Music Mart Meanderings

PERHAPS Colorado may not reckon herself as being included in the "wild and woolly West," nevertheless Don Shriber, a writer and publisher of music at Fort Collins in that State, recently has released a new novelty number called "Mammy's Little Lambkin Man."

Of the many thousands of people who have ever heard fairly rendered that once most popular of popular songs, "Silver Threads Among the Gold," there are few who do not soften and respond to its pathetic touch of youth's golden love living through life's silver age, yet now comes a new pathos to the song, that was developed in the Surrogate Court of New York only the other day. It was brought out in the court that not only has this song by the late Hart P. Danks paid royalties amounting to nearly \$50,000 during the past ten years, but that the composer's daughter, Miss Gertrude L. Danks, was unable to purchase for herself a much needed pair of shoes. The daughter has brought action through the courts to compel the son (her brother) to render an accounting of the late composer's estate, and therein lies the most pathetic touch of all.

A well-known lyric writer of the West is to make a "Music Mart Meandering" through the East. Jesse C. M. Glick, famous as the author of many song lyrics, and more particularly as the poet who created the words of "Pale Moon," left San Francisco on August 15th for a tour through the eastern cities. This is the first trip to his home and the Atlantic sea coast made by Mr. Glick since becoming connected with the firm of Sherman, Clay & Co. some years ago.

It is stated that, owing to the foreign demand for music numbers which in times present and past have "caught the crowd" at the New York Winter Garden, the Messrs. Shubert have commissioned Al Goodman (general music director of the "New York Whirl") to compile for publication in book form all the musical hits from the various shows played at the Winter Garden Theatre since its opening in 1911. There also has been suggested the compiling in a separate volume of all the songs made popular by Al. Jolson.

Al. Jolson and Bud de Sylva have been collaborating on several popular songs. Both have recently sailed for Europe, Jolson to fill a number of engagements in England.

Jesse Greer and Sidney Holes, the sponsors responsible for "I'm Missin' Mammy's Kissin'," have sponsored another responsibility in "Forgive and Forget," a new song that has just been released.

The Export Bureau of Music Industries of the New York Chamber of Commerce is rumored to be making strenuous exertions for the repeal of a ruling in Italy against the importing of American pianos into that country, also to secure the releasing of two instruments bought by an Italian in New York City and now held by the government in the custom house at Genoa. If the two instruments "in hock" sound anything like some of the "stencil" pianos we've heard out of "hock" more than once,

perhaps the Italian government isn't so much to blame after all. However, if a reprisal is necessary, this country might retaliate by a ruling that in America hereafter street pianos shall not be played by either naturalized or non-naturalized players. It might also be well to include mouth-organs and de-naturalized "cits," should Bergdoll ever "come back."

J. Will Callahan, the lyric writer who is best known by his "Smiles" and "Tell Me," has placed with Jack Mills, Inc., his latest song "All The Time," music by Max Cortlander. The same firm has secured the publishing rights for "I'm the Man That Mr. Kipling Wrote About."

"Keep the Home Buyers Yearning" is a song slogan suggested by the Boston Evening Transcript for the Building Trades, but it would fit in any old mart these days.

Belwin, Inc., music publishers of New York City, announce the release of two new songs: "I Want My Mammy" (fox-trot) and "When Sweethearts Waltz," a catchy song with a waltz melody. Eddie Cantor, the Watson Sisters and other vaudeville teams are using "I Want My Mammy."

There is a subtle affinity between flowers and music, the first blooming in silence of glorious colors and the second blossoming in colors of glorious sound. Perhaps realizing this affinity, a Sydney (Australia) nurseryman has produced a beautiful new specimen of the carnation which he has named the "Lagonda," after a well-known piano. If (as described by one writer) "flowers are God's smiles," surely music is one of God's wiles to happily beguile.

Start the fall with "Smilin'" and by spring you will "have forgotten" whether the winter was "smilin'" or not. Sherman Clay & Co. will soon release "Smilin'" and "Have You Forgotten," two new fox-trot songs numbers which it is predicted will "knock 'em dead."

"I Wonder Who?" There's no need to wonder, for Joe Goodwin, Buddy Green and Al Plantadosi are the "who" in a collaboration on a new ballad by that name, placed with Stark Cowan.

The Music Publishers' and Dealers' Association of Greater New York held its annual summer outing at Glenwood Lodge in Glenhead, L. I., on August 16th. It isn't even rumored whether or not they chorused together on the "Stein Song," "Landlord Fill the Flowing Bowl" or "We May Have Seen Wetter Days."

PEEPS AT THE PUBLISHERS

Continued from Page 4

Irving Berlin, the New York song-writer and publisher, has leased for a long term of years the larger part of the top floor in the building on the southeast corner of Broadway and Forty-ninth Street (formerly Churchill's Restaurant), for its new professional and shipping departments. At present the Berlin headquarters are at 1587 Broadway.

The Edmund Braham Music Company of Chicago has just released "Miss Chicago," a song that sings the praises of the "Windy City" and one that is more than likely to be widely sung and played during the Pageant of Progress, which is to be presented in that

city from July 30 to August 14. The song is a one-step, with a clever lyric by W. S. Greelish and music by Edmund Braham.

Of the new Richmond offices in the Broadway Central Building in New York, in his monthly Musical Review in the Jacobs' Orchestra-Band Monthly Ernest Erdmann says of them: "They look more like those of a bank than mere music publishers. There must be money in the music publishing business." There is, Ernest, if it comes your way!

Another suit, with damages not exceeding \$5,000, has been filed by Sherman, Clay & Co. of San Francisco against two Boston concerns—the Goodman Brothers, Inc., for issuing and the New England Music Supply Company for receiving and selling counterfeit copies of the song "Whispering." The bill as filed alleges that the Goodman Brothers are in possession of a matrix, mould, plate or other means of reproducing counterfeit copies of a copyrighted song, and further alleges that the New England Music Supply Company has in its possession not less than 500 of the counterfeit copies, while the Goodman Brothers has not less than 100 such copies. The bill further requests that, pending the outcome of the case, the Court shall seize and impound plate, mould, matrix or what that is alleged to have been used by the Goodman Brothers, and asks for an accounting of profits from the sale of the song in order that damages may be assessed.

Fred C. Grau, manager of the music-roll department of the Otto Grau Piano Co. in Cincinnati, in collaboration with his wife (Helen E. Wiley) has composed a waltz song which promises to become one of the season's big hits. The song is "Dreams of My Sweetheart," published by the Grau Co. and released on the records of the Vocal-style Music Roll Co.

A firm that is rapidly forcing itself to the front in the music publishing fraternity in New York City is that of Harold Flammer, Inc., a house that will be only four years old in the music business on the 6th of this month. Ten years ago, the head of the present house was a young college student who conducted the university orchestra at Princeton and had determined to make music his life work. He first studied the cello under several masters of that instrument, and went *en tour* as a concert soloist. Finding this unsatisfactory as a means to an end in the career he purposed following, he dipped into the book-publishing business with the publishers of the *Century Magazine*. In 1913 he entered the publishing house of G. Schirmer to acquire a broad general knowledge of the music publishing business; supplemented this work by studying theory, making song transcriptions and contributing music articles to different magazines, and on June 6, 1917, incorporated his own concern with the definite and idealistic purpose of bringing to the front numbers of a high standard by American composers.

In the Harold Flammer catalog today will be found the names of such composers as the late Reginald De Koven, Henry K. Hadley, John Philip Sousa, Karolyn Wells Bassett, J. Rosamond Johnson, Harriet Ware, Louis A. Coerne, C. Whitney Coombs, Harry Rowe Shelley, John Pringle Scott and many more. Some of the better known Flammer publications are "To You" (Rodenbeck), "Supplication" (La Forge), "The Icicle" (Bassett), "The Song of the Robin" (Case), "Mother, My Dear" (Treharne), "Fairy Bark" (Ware), "O Little Town of Bethlehem" (Scott).

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