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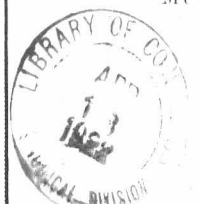
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Music Mart Meanderings

"Little Town in the Ould Country Down" is a Fred Fisher, Inc., song-hit that is being made a bigger hit by Collin O'More, the noted Irish tenor.

The Fisher Thompson Music Publishing Company of Butte (Montana) and New York City are campaigning strong with "Mammy's Loving Lullaby" and "Brown Eyes," two recent releases that already were moving well.

"Canary Isles," written by Ben Schwartz of the Ben Schwartz Music Company of New York City, is a new novelty fox-trot released by this firm that is being played by a number of orchestras throughout the country and featured by several head-liners in vaudeville. From that, we'd guess it's a "bird," all right.

"Pick Me Up and Lay Me Down in Dear Old Dixie Land," a new song by Harry Ruby and Bert Kalmar, carries the familiar suggestion of cradle-crooning and cuddling in its title, yet its publishers, Waterson, Berlin & Snyder, most emphatically insist that it is not a "Mammy" song.

There is a distinction between "extravaganza" and "extravagancy," but when the first is well done it will induce a lot of the second in the way of laughter and clean enjoyment. In "Leave It to Me," and probably following the full spirit expressed in the title, J. Fred Coots (score) and McElbert Moore (book and lyrics) have furnished the musical extravaganza. The "extravagancy" in well-spent laughter and enjoyment will undoubtedly follow when the new piece is produced for the first time at the Waldorf-Astoria Hotel by the Junior Society of Temple Emanuel in New York City. The production, which will be staged by Briggs French, will be for a limited engagement, commencing April 6th.

John Steele, the tenor and musical comedy star who has been the means of "popularizing" the songs of many writers by his singing, is trying the composing game himself in collaboration with Jerry Jarnagan, his piano accompanist. "Rose of My Soul," the joint work of these two men, has been accepted and published by M. Witmark & Son.

If you have a think-thought that community chorus singing means nothing but humdrum hymns and highfaluting "high-brow," just scan the list of what was sung in community gatherings at Albany, N. Y., during the week of song and get another thought-think. Here they are in a melodic bunch: "Kentucky Babe," "City of Dreams," "Say It with Music," "All Through the Night," "My Mary," "Pilgrims' Chorus," "Your Eyes Have Told Me So," "Battle Hymn of the Republic," "On the Road to Mandalay," "My Sunshine," "Yoo-Hoo," "Do You Ever Think of Me," "Believe Me If All Those Endearing Young Charms," "Why Dear?" "Peggy O'Neill," "I Might Be Your Once in a While," "The Sunshine of Your Smile," and "Au Revoir." Some singing numbers!

"Boo-Hoo-Hoo" quite frequently goes with too much "Teasin'," but the two new fox-trot songs that have been released by the Broadway Music Corporation of New York under those names will provoke smiles rather than tears.

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MUSIC MART: MEANDERINGS
Continued from page 1

"The Apocalypse," a dramatic oratorio that two years ago in manuscript form won the \$5,000 prize offered by the National Federation of Music Clubs, is now being issued in octave form by G. Schirmer, Inc., of New York City and making a worthy addition to this firm's standard collection of oratorios. The new work, which had an instantaneous success with its first public performance at the Tri-city convention of the Federation in the summer of 1921, was composed by Paolo Gallico to a dramatic book built upon a strong biblical text that was compiled and arranged into a libretto of great power by Pauline Arnoux MacArthur and Henry Pierré Roché, Mrs. MacArthur's share of the libretto being done in rhymed metrical verse while that of Mr. Roché follows the prose-poetry form used by Walt Whitman. The oratorio is divided into four parts: "Belshazzar's Feast," "Armageddon," "Babylon," and "The Millennium." Impersonal characters such as Narrator, A Man, A Spectre, A Voice, The Spirit of Drunkenness, etc., present in various voice forms the themes of Drunkenness, Idolatry, Babylon, Gluttony, War, etc. There is a Pagan Dance and a Bacchanal Dance.

"What's in a name?" What difference does it make whether you call it a "part" or a "portion" as long as you get a piece? In this instance it is a popular piece that is called "She-ik," "Shike," "Shriek" and even "Shrike," the name of a bigger bird that kills little birds, yet they all stand for "The Sheik," the present "biggest seller" of Waterson, Berlin & Snyder that is soaring high in sales and proving a "bird" for the publishers.

Everybody who knows "Oh, Johnny," and other compositions of Abe Olman, who writes exclusively for Forster, Music Publisher, will be interested to learn that this composer was recently married to Peggy Parker, the actress. Perhaps when facing the ordeal of "tying the knot" he was tremblingly thinking—"Oh, Johnny!"

In their new fox-trot song novelty, "You've Got to Keep Buying for Baby (Or It's Bye-Bye Baby for You)," Sam Landers, Bert Hanlon and Joe Myers have expressed a tenacious truth in the title. Irving Berlin, Inc., is publishingly expressing the song "Baby" that musically expresses a purchasing feat.

Here's another new comedy blues, "Fickle Flo" by Roy Turk and J. C. Robinson, that has just been released by Waterson, Berlin & Snyder and is being featured in vaudeville.

"I Like the Daytime Better than the Night-time" might be a plug for daylight saving, but it's a new novelty song in march tempo that will soon be released by Jack Snyder, music publisher of New York. Snyder wrote it.

"When Lips Meet Lips, When Eyes Meet Eyes" is sure some harmonic "meet." It's a new song by Will V. Cobb and Gus Edwards that is now being meted out by Harms, Inc., of New York, who bought it from Joe Mittenhal (the original publisher), and is said to be some "meat" musically.

Passilia's Orchestra at the Ambassador Hotel in New York is featuring the latest success from the S. C. Caine, Inc., catalog, "Cairo Moon," and making merry moonshine with the number for scores of enthusiastic dancers.

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America and Its Music

By George Hahn

Popular Music

POPULAR music has been growing more complex. From the tum-tum-tum strains of "After the Ball," the sentimental waltz sensation of its day, to the thick layers of near-Debussian harmony in some recent popular numbers, might be termed the quintessence of contrast. Nowadays, popular song composers are utilizing consecutive fifths, consecutive ninth chords, snatches from the whole-toned scale and other bits of modernistic frippery. Tunes supposed to simulate the languorous lilts of episodes in the life of far eastern peoples must perforce have harmonies suggestive of the mood of the piece—and there is no limit to what can be legitimately done with harmony to synchronize such a mental and tonal picture.

In music intended for general consumption this had to come a little at a time. The public had to be gradually "educated" up to the point of liking bizarre effects. Russian classicists, who perhaps were the first to specialize in oriental harmony, did so on a grand scale because they were writing for the intellectual minority who could stand an entire symphony or suite composed largely of oriental themes. But the popular composers have taken to them in small doses, and the public has liked it.

It's been a little difficult for the pianists, however, who have found that "unusual" harmonies usually require unusual technique. Some of the popular pieces of recent years have demanded much better pianistic ability than would have been considered prudent to demand a generation ago. To play some of the modern popular pieces in proper tempo and with a minimum of "blue" notes requires no small degree of skill.

From this it can be surmised that pianistic skill by the average amateur has developed wonderfully within the last two decades. It is no longer necessary for popular music publishers to worry about strains being too difficult for popular use. So long as it does not go beyond reason and demand virtuosity, exotic harmony meets with no general complaint of being "too difficult." Besides, so long as the effect is pleasant and the emotions are stirred the average amateur pianist will be willing to put some effort into learning a popular piece, in the same manner that he is ordered by his music teacher to learn a classic number.

American Grand Opera

American composers have written grand operas of merit, some of which have been produced with success, but critics have pointed out that they did not equal the foreign operas. All of this may be true, yet it isn't due to characteristic inferiority but rather to the fact that the foreign operas heard in America are the cream of the foreign operas produced in Europe. American opera managers do not produce all the new foreign operas, but only those that make outstanding successes abroad. There are dozens of foreign operas produced which score but a mediocre success, and these are not produced in America. The result is that the comparatively few American operas written—good, bad and indifferent,—are compared with the best from Europe. It isn't exactly fair, but the time is approaching when some American operas yet to be written will equal the best of new foreign operas and surpass the average.

The same condition existed years ago in the light opera field. There was a time when foreign light operas held undisputed sway on the American stage, and the domestic light operas were woefully inferior. It came about, however, that the American light opera ultimately surpassed most of the foreign product, and beginning with De Koven's "Robin Hood" many American light operas were produced in Europe. Some American light operas—not the "reviews" and "extravaganza" kind produced in recent years—became as well known in Europe as in America. That the same experience will follow in the realm of grand opera is the opinion of many musicians.

A Musical Nation

The discussion often waxes warm as to America's claims to being a musical nation. Artists with a foreign predilection assert that America lacks the musical atmosphere to be a genuinely musical nation; others who are inclined to favor Uncle Sam's domain think we are quite musical.

It all depends on what is meant by the term "musical." The masses in Europe are no more musical than in America, and the musical intelligentsia on both sides of the ocean compare about evenly. We have great orchestras, great opera companies and thousands of artists who tour the country and are generally well appreciated. We have millions of earnest musicians in large towns and small; every town has

Record Review of Rubber Records

ON Saturday, February 11th, 1922, Thomas A. Edison, the pioneer who "blazed the trail" that has made possible the present perfection of phono-reproducing that preserves vocal and instrumental tones for future generations, celebrated his seventy-fifth birth anniversary by going to work as usual. Seventy-five years of solid service, and still "going strong," is some record for the man who originated "records," but what of the industry itself—the making and selling of machines and records? The following quotations from the *Boston News Bureau* of March 9, will give the readers an idea of the industrial strength of this line of commercial products.

The Phonograph Industry

N. Y.—The last 40 years have witnessed the development of the phonograph industry from production of a few impractical devices to record the human voice to the point where estimates for 1922 indicate 1,500,000 highly perfected machines will be sold to the American public. This would mean one new machine for every 72 inhabitants.

Music is now an important factor in American life, and the phonograph offers about the cheapest entertainment available. Records produced by leading artists, selling at about the admission price of a movie or vaudeville show, can be used hundreds of times without slightest variation in quality. Caruso's voice is permanently preserved for all generations. Sales of his records have increased about 200% since his death.

Over 6,000,000 phonographs have been sold in the United States. In 1919 phonograph companies manufactured over 2,225,000 machines. In 1917 sales were estimated at 900,000, in 1916 600,000 and about 540,000 for 1914. There are today around 100 manufacturers of various types of talking machines. Experts in the industry estimate that when production was at the peak and demand too great to be satisfied, there were 286 concerns making phonographs. Of all those makers, less than a dozen are known to the rank and file and only about half that number are nationally advertised. Among the leaders today are Victor, Columbia, Brunswick, Sonora and Edison.

As to records, average purchase is about 35 records to each machine. One of the largest individual collections is that of a New York banker, numbering 2100. Victor and Columbia each release around 25 new records a month. About 85% of all records include popular songs and dance music. One of the largest record-makers reports prices off 26% from the peak. Recently 85-cent records were reduced to 75 cents and \$1.35 records to \$1.25.

Distribution of Business

It is estimated that 95% of all phonographs are sold on the instalment plan. Reports from a number of the largest department stores handling phonographs indicate, accord-

one or two bands; many towns have amateur orchestras of quality; pianos are played by the million, and there is no question but that more people own pianos in this country than in any other two countries. Hordes of European artists come to our shores to accept our dollars. How can anyone in his senses claim that we are not musical?

What this nation needs more than anything else to emphasize our musical inclinations is to keep foreigners from controlling our musical destiny. There are uncounted foreigners in the country who have no interest at all in American music and American aspirations—they boost the foreign article at every opportunity. There are some foreign orchestral conductors, for instance, who go to Europe and secure third-rate works, among others, and play them in

ing to a survey of the industry by research department of the National Retail Dry Goods Association, that approximately 90% of the purchasers on instalment plan pay the full amount, and about 30% use the full time. About 10% pay the full amount in four months and around 20% pay in half the allotted time. Only 10% of machines sold on instalment plan are taken back by retailers. Of 30 large stores, net profits of phonograph departments in 1919 averaged around 8½% on sales. Of gross business done by those stores, about 70% was average for machines and 30% for records. Certain large stores showed sales in 1919 of phonographs in excess of \$300,000 and record sales of over \$100,000. Figures collected from 400 farmers in a representative district show that about 67% buy phonographs of a local store, 28% at the nearest town and 5% from mail order houses.

Small mail order houses sold machines allowing a trial period after which the machine could be returned. It is reported machines returned to one house could be counted in six figures.

Most popular models of phonographs, according to dealers, are selling around \$100 to \$125. Dealers' profits are not large, as is sometimes supposed. It is figured in the trade that the discount to the dealer is about 40% of the selling price, but it costs around 30% to 33% to do business on the instalment plan, under which over 9-10 of all phonograph sales are made.

Price-Fixing Question

Decision rendered in the suit of R. H. Macy & Co. vs. Victor settles the question of price-fixing. The manufacturer selling to the jobber cannot fix jobber's price. Victor sells machines to about 84 jobbers. Columbia does its own jobbing through 25 agencies, maintaining their own warehouses, which accounted for the heavy inventories on hand when the "buyers' strike" became effective. Victor and Columbia use lateral cut in manufacturing records—the vibrations are taken from the side of the groove cut into the record. Edison uses the vertical cut in which the vibration is taken from the bottom of the groove.

Selling phonographs is different from that of most commodities, and nationally advertised machines are the ones mostly sold.

Just now the phonograph industry may be termed stagnant. While sales are holding well, large stocks of machines in hands of agents, jobbers and dealers are yet to be liquidated before demand will be felt by the manufacturer. Recently four executives of Edison phonograph division resigned as result of dulness in the industry. Edison works is now employing around 3000 men as compared with a normal force of approximately 10,000. Improvement in prices of farm products and readjustment of living costs for laborers will go far to stimulate buying of graphophones.

preference to any native composition whatsoever. This is not true of Director Stransky of New York, however, who has produced more American works than all the other orchestra conductors in America combined. If all of them followed Stransky's example, a distinctive American school would soon develop—at least, more able American musicians would write in the larger forms if they felt reasonably sure that their works would stand a chance of being performed.

Jazz Conductors

"Prima donna" jazz conductors have developed in the last few years. There was a time not so long ago when the conductors of orchestras playing light and dance music were scarcely known—certainly not known nationally as is the case at the present day.

Bert Williams, Negro Comedian

EGBERT Austin Williams, who prior to the death of his former colleague was principal in the famous stage team of Williams and Walker, died in New York City on Saturday, March 4th, after less than a week of illness. He was stricken with pneumonia in Detroit, where he collapsed on the stage during a performance on Monday, February 27th; was taken to his New York home on Tuesday, and following an unsuccessful attempt at blood-transfusion on Friday night, suffered a relapse to which he succumbed on Saturday morning.

The first funeral services were held in St. Philip's Episcopal Church on Monday, March 7th, and while a thousand people were gathered in the church at the services, fully 4,000 more knelt outside in the street in the rain—paying their last tribute to the famous comedian. The full Episcopal rites for the dead were solemnized by the Rev. Hutchins Bishop, rector of the church. The casket was literally buried beneath a mass of flowers—the simple floral tributes from negro friends mingling with the elaborate wreaths and designs sent by the Friar's, Lambs' and Clef Clubs and many others, prominent in the theatrical world. Among the throng gathered in the church were Charles Donavan, the late comedian's first manager; members of the first Williams company; Charles W. Anderson (negro), supervisory agent of the Department of Agriculture; Henry T. Burleigh (negro), noted as a composer and singer, and the baritone soloist at St. George's Episcopal Church and who was selected by the late J. Pierpont Morgan to sing the latter's favorite hymn at his funeral; Leon Errol; Gene Buck; Charles Canfield; and many other life-long friends.

On Tuesday (March 8th) another vast throng that filled the auditorium of the Masonic Temple and overflowed into the street, gathered for a second service of respect, this one, conducted by St. Cecile's Lodge under the solemn and beautiful ritual of the Masons, for the late comedian was a member of Waverly Lodge of Scotland. This, according to officers of the order, was the first time in New York that a negro had been buried with the regular Masonic ritual but it was at the cabled request of the Grand Lodge in Scotland that the services were held by St. Cecile's—known as the

theatrical lodge of the city. The funeral dirge was rendered by an orchestra from a Broadway musical show and noted soloists from some of the most exclusive churches in New York chanted the Lord's prayer. Many of the late comedian's former theatrical associates, officers of the lodge and prominent members of his own race, many of whom had come from the South and West, made up the funeral cortege to Woodlawn Cemetery where the body was buried.

This most successful and best known of negro comedians has passed from a sphere of stage life in which he was a unique figure, not only unsurpassed but unequalled; depicting the simple credulity and the happy, indolent side of the negro character as none other has ever done. He was born in the West Indies, but was reared in San Francisco, and although it has been claimed that in his veins the blood of the white race predominated over that of the black, he accepted the strain of the black as the determining factor in his life and career and made for himself a place on the American comedy stage where he stood as a Star.

Williams has been accused by some critics as having refined his stage artistry to a degree which robbed it of the negro spontaneity, yet he never failed in "putting over" his work with a clarity and distinctness which left no doubt as to his meaning, and in this he was inimitable. When intoning one of his melancholy complaints that luck was always against him he was irresistibly humorous, and the listener not only understood every word of the song-text, but also caught the full sentiment in its singing. As a teller of stories he was without a peer, and notwithstanding his bringing up in a far western locality which threw him out of personal touch with the life and dialect of the southern darkey, he nevertheless created a broad, country-wide, theatre clientele through his skill as a negro delineator and entertainer.

Bert Williams has passed, and leaves no successor among his own race. He was not born to the career he made so marked, but self-made it through hard work and clear insight—a clever, well-liked stage comedian who created his own "vogue," and who will be greatly missed by thousands upon thousands of theatre-going people in this country.

Jazz conductors owe much of their national reputation to the advertising value of phonograph records. The canned music manufacturers love to lean upon somebody with a reputation. It helps to sell the records. The conductor who makes a local reputation in some city, whose name is placed upon the phonograph discs and featured in the advertising, acquires a national reputation quickly. The press agent gets busy with tales regarding the thousands of dollars earned weekly. However, there is no harm done to anybody. The directors whose names never get on the phonograph records experience an incentive to equal the "prima donna" directors, and even the small fry acquire pointers from the discs.

Jazzing Jazz to Death

They say the jazz craze is passing. Exactly what is meant by jazz is not always clear. It is a much abused and misused word. Jazz, such as darkened the musical sky of four or five years ago, is now seldom heard even in the alleged jazz records. Many people mistake the fox trot rhythm, or any marked rhythm, for jazz. Some go so far as to call all dance music by that term. This is in error, just as it was in error before the jazz craze started to term every bit of live music "rag time." Some instrumentalists think they are "jazzing" a tune when they play a species of grace notes to which their instruments are specially adapted. It is a matter

of opinion whether this is really jazz, certainly if not done to excess it will be scarcely objectionable. The so-called jazz effects of the best dance orchestras today are mild in comparison with the out-and-out jazz orchestras of a few years ago. This may be evidence that the jazz craze is really dying out, slowly but surely.

Humor in Our Music

American popular music is essentially humorous, even the "blues" are often so funny that everybody laughs. From the "laughing trombone" to the "moaning saxophone" everything is performed with an eye for sprightly humor. Negroid tunes and manner of interpretation, featured in many current musical styles, often yield a humorous way of rendering a basically sad subject. The negroid melody and words coupled with it may emphasize a troubled heart over some unfaithful lady love, but the heaviness of heart is usually interpreted in as funny a way as a negro camp meeting song.

No one can claim that American native music is surfeited with the biting weariness and cynic languor of—say, Russian music. We emphasize optimism in our tunes and the way we interpret them and not the crass pessimism of some foreign schools which the unthinking sometimes hold up as models. Perhaps we have some faults, but we'll remain optimistic with our music.

Pedagogy Prodigious!

The Story of a Study

IF a work of some five hundred pages in manuscript should be submitted to a music publishing house for reading, and when opened the work proved to be a piano Study or School, the publisher might look askance at the pile of pages to be read and perhaps murmur, *sotto voce*, "Preposterous!" Now, if the same publisher were to receive two dress-suit cases filled with what he knew or might suppose to be manuscript of some sort, he most likely would exclaim aloud, "Prodigious!" Then, when the two cases had been opened and were found to contain fifteen hundred pages (three times five hundred) of manuscript of a pedagogical work pertaining to the pianoforte, after regaining his breath, he might shout "Pedagogy Prodigious!" Neither would it be anything strange if there were a tearing of the publisher's hair to the accompaniment of a few words in *fortissimo* not at all linguistically related to his previous double "P's."

It was some four years ago that this most unusual dress-suit case episode (minus the hair and word-tearing) manifested in the offices of a music publishing firm with a national and international reputation, namely, Carl Fischer of New York City. A preliminary examination disclosed the manuscript to be the work of a master in piano technique and theory—a colossal Study for the pianoforte by one of the foremost of living piano virtuosi, a musician and performer who during a long residence in Berlin, Germany, also had won renown as the teacher of many famous concert pianists.

The disclosure of the authorship somewhat mitigated the mental perturbation of the publisher at the multitudinous task of reading, yet staring at him from the two suit-cases were the 1,500 pages of piano pedagogy in manuscript—presumably as dry as dust and dreary as a desert—waiting to be read. No wonder, then, that the publisher went at the reading with dubious whistle, wrinkled brow and down-drawn mouth. But, Wonder of Wonders! as he read into the work a new and strange interest began to develop, for the supposed desert was rapidly transforming itself into an oasis of technical beauty that was no mirage.

The publisher was now reading page after page, utterly oblivious of place or time as the scope, breadth and novelty of the work passed before his mental vision. Pedagogy? Of a surety, yes, yet pedagogy vividly and tersely expressed in new thoughts and new ideas; in new, and better, methods; in a broad and comprehensive grasp of all that constitutes modern pianoforte exposition, with a strong and vibrant tone ringing through the whole work; in a score of technical discoveries; in a score of chapters on the aesthetics of piano playing that never until now have appeared in any work extant—in short, the pedagogy of piano playing viewed from every possible angle of perspective.

A CRITICAL CRITIQUE

IF any of our present-day critics should ever find themselves at a loss for windy words and phonetic phrases when covering a concert, they might copy verbatim from the linguistic acrobatics of the late Eugene Field—American poet, journalist and humorist. Away back in 1884 Field reported for the *Chicago Daily News* an operatic appearance in that city of the glorious Marcella Sembrich, covering it in the true and inimitable Fieldian manner.

Perhaps the funniest part of the thing is that an English theatrical journal, the *London Stage*, actually detected it as being funny and recently reproduced the entire article. Following is the critique as turned in by the word-sportive Eugene:

It is not at all surprising that Mme. Sembrich caught on so grandly night before last. She is the most comfortable-looking prima that has ever visited Chicago. She is one of your square-built, stout-rigged little ladies with a

Not a technical loop-hole had been left open by the writer of the manuscript, for reinforcing his own remarkable knowledge and insight gained through years of public playing and private teaching the author had ingeniously incorporated into his own work the best from older methods by such masters as Czerny, Clementi, Liszt, Tausig, Hanon, Pischner, Philipp, Germer, Moszkowski, Rosenthal and Schytte—all of this, together with nearly a thousand examples, judiciously gathered from the entire classic and modern piano literature and generously supplied with annotations, fingerings and pedal markings for their complete elucidation.

As if to further prove himself a master of his subject, the author of the work had assumed the colossal task of writing his huge and comprehensive masterpiece of piano pedagogy in four languages—English, French, Spanish and German. Not only the hundreds of explanatory notes (such as are to be found in scanty numbers in many modern editions of the classics), but hundreds of pages and whole chapters were written with a command of each language and a literary skill that disclosed the author to be a gifted writer and one of the most accomplished of linguists.

Nor was this all that the reading unfolded to the astonished publisher. The author had submitted his work for a reading in manuscript to practically all of the greatest living pianists, who had expended hours and even days upon its perusal, all of whom had *actually collaborated* with him by contributing to his work a wealth of original examples. Ferruccio Busoni, Alfred Cortot, Ernest von Dohnányi, Arthur Friedheim, Ignaz Friedman, Katherine Goodson, Leopold Godowsky, Ossip Gabrilowitsch, Rudolf Ganz, Josef Lhevinne, Moriz Rosenthal, Sigismond Stojowski, Emil von Sauer and Fannie Bloomfield-Zeisler have all established a precedent unparalleled in the history of music by contributing to this epoch-making work *their own technical exercises*—not a mere measure or two, but enough to fill more than two hundred pages!

This masterpiece of piano pedagogy is to be issued in three parts, at an estimated cost of no less than fifty thousand dollars for the entire work, and will be exploited in every musical country of Europe, as well as in North, Central and South America. Publication has necessarily been delayed by the war and conditions which have followed, but announcement is made that the *first part* is now ready to be presented to the music world in two artistically engraved and handsomely bound volumes.

Such is the story of how there came to the house of Carl Fischer the manuscript of which this firm is now the proud sponsor—*The Master School of Modern Piano Playing and Virtuosity*, by Alberto Jonas, a monumental work of "Pedagogy Prodigious!"

bright, honest face and bouncing manners. Her arms are long but shapely, and in the last act of "Luceer" her luxuriant black hair tumbles down and envelopes her like a mosquito net. Her audience night before last was a coldly critical one, of course, and sat like a hump on a log until Sembrich made her appearance in the mad scene, where "Luceer" gives her vocal circus in the presence of twenty-five supposedly Scotch ladies in red, white and green

Continued on page 25

Pasha's Pipe

A TURKISH DREAM

GEORGE HAHN

Moderato

PIANO

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MELODY

Musical notation for the first system on page 10, featuring treble and bass staves with dynamic markings *mf* and *ff*.

Musical notation for the second system on page 10, featuring treble and bass staves.

Musical notation for the third system on page 10, featuring treble and bass staves.

Musical notation for the fourth system on page 10, featuring treble and bass staves with dynamic markings *cresc.* and *f-fff*.

Musical notation for the fifth system on page 10, featuring treble and bass staves.

Musical notation for the sixth system on page 10, featuring treble and bass staves.

Musical notation for the seventh system on page 10, featuring treble and bass staves with a first ending bracket.

MELODY

Musical notation for the first system on page 11, featuring treble and bass staves with dynamic markings *f* and *ff*.

Musical notation for the second system on page 11, featuring treble and bass staves with dynamic markings *mf*.

Musical notation for the third system on page 11, featuring treble and bass staves.

Musical notation for the fourth system on page 11, featuring treble and bass staves with dynamic markings *f* and *ff*.

Musical notation for the fifth system on page 11, featuring treble and bass staves with dynamic markings *f*.

Musical notation for the sixth system on page 11, featuring treble and bass staves with dynamic markings *ff* and *mf*.

Musical notation for the seventh system on page 11, featuring treble and bass staves with dynamic markings *ff* and *f*.

MELODY

Polish Festal

DANCE JOYOUS

FRANK E. HERSOM

PIANO

Allegro

L.H. *ff*

f

Allegretto con Spirito

ff

f

ff

meno mosso

L.H.

f

f R.H. *atempo*

ff

f

ff

meno mosso

f R.H.

f

Più animato

rit.

mf

MELODY

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Tempo I

rit.

f

f

ff

f

ff

meno mosso

f

Meno mosso

mf

cresc.

f

rit.

mf *tempo*

cresc. e accel.

f

MELODY

Espressivo

Musical notation for measures 14-15, first system. Treble and bass clefs. Dynamics include *p* and *f*.

Musical notation for measures 14-15, second system. Treble and bass clefs. Dynamics include *mf* and accents.

Musical notation for measures 14-15, third system. Treble and bass clefs. Dynamics include *p*.

Musical notation for measures 14-15, fourth system. Treble and bass clefs. Dynamics include *f* and *accel.*

Musical notation for measures 14-15, fifth system. Treble and bass clefs. Dynamics include *f* and *rit.*

Musical notation for measures 14-15, sixth system. Treble and bass clefs. Dynamics include *mf* and *meno mosso*.

MELODY

Musical notation for measures 16-17, first system. Treble and bass clefs. Dynamics include *f*, *rit.*, and *mf a tempo*.

Musical notation for measures 16-17, second system. Treble and bass clefs. Dynamics include *f* and *cresc. e accel.*

Musical notation for measures 16-17, third system. Treble and bass clefs. Dynamics include *f* and *Tempo I*.

Musical notation for measures 16-17, fourth system. Treble and bass clefs. Dynamics include *ff*, *f*, *meno mosso*, and *f*.

Musical notation for measures 16-17, fifth system. Treble and bass clefs. Dynamics include *ff* and *Grandioso*.

Musical notation for measures 16-17, sixth system. Treble and bass clefs. Dynamics include *ff*, *meno mosso*, and *Presto*.

MELODY

'Round the Ring

GALOP

THOS. S. ALLEN

PIANO

MELODY

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TRIO

D.C. Trio al
MELODY

In June Time

WALTZ

C. FRED'K CLARK

Valse Moderato

PIANO

MELODY

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MELODY



MELODY

"WHAT METHOD DO YOU USE?"

By Frederic W. Burry

THIS question is put more or less frequently to every teacher of music by prospective students of somewhat saucy temperament; or, as a variation, "Where did you graduate?" "Show me your medals." Other "prospectives" come along whose highest ambition is to play "The Maiden's Prayer." "Teach me that," they say, "and I'll learn the notes afterwards."

A different method should be used for every pupil. Text and instruction books may be the same for certain grades, but there must be special individual and differing treatment, if the best teaching results are to be gained. In using the word "grade" there can be no hard and fast classifying here, and that is why examinations are so often poor makeshifts.

Music, being a fine art, cannot be prescribed and cataloged into any defined area or limitation. Classification is often simply dishonest. One never "finishes" with music. That is the beauty of it. Those old-fogy "professors" who tear up a piece of modern music that a lover of melody brings along certainly have not the masters and savants of the present on their side, some of whom go so far as not only to endorse ragtime, but even that *ultra* form of popular music commonly called "jazz."

The real musician is not exclusive in his tastes. He looks for and finds the beautiful everywhere. Music is the great eye-opener. It arouses thought. If you are perplexed—go to the piano, play a few bars and lo, an inspiration arises to the surface, perhaps a solution of your difficulty. And, if you keep on moving, do you not find yourself whistling, humming, singing something? Truly, the foundations of life have a musical base.

It is a mistake to forbid a pupil to "play by ear." That shows latent talent, and would you blockade its expression? There is too much bondage to the printed page, in certain quarters, a too limited horizon.

We find schools of music insisting on "commencing all over again," that which hitherto has been studied being declared not only useless but "wrong." Then there are pompous professors who likewise condemn the academies and announce theirs to be the only "right" method. Such humbug! The most sensible plan is to be your own doctor, whether one is looking for health or instruction. This is not decrying the value of outside assistance.

Let us co-operate. A teacher (doctor and teacher mean the same thing) can help you because of his experience. He cannot give you much, but he can assist to draw out what is within you.

WHEN I first started
LEADING A vaudeville
ORCHESTRA, ONE of the
ARTISTS who had
FORMERLY BEEN a
LEADER TOLD me at
REHEARSAL TO be sure to
SMILE AT him when
HE WAS on, as it
GAVE HIM courage and
CONFIDENCE when the
AUDIENCE WAS cold
AND I did it just
TO HUMOR him and
IT PLEASED him
SO MUCH that we
BECAME GOOD friends
AND HE told me that
WHEN HE was a leader
HE ALWAYS wore a
"BULL SMILE" in the
PIT AND it saved
HIM A lot of trouble
WITH THE performers
AND I thought it
WAS GOOD advice
SO I tried it and
FOUND HE was right
AND for twelve years I've
GRINNED and GRINNED
UNTIL IT has become
A HABIT, even though
I'M AFRAID my wife
WONDERS, AT times
WHEN SHE comes to

MUSICAL MUSINGS

By C. F. C.

(Apologies to K. C. B.)

THE SHOW, whether
I'M FLIRTING with
SOME OF the lady
ARTISTS, BUT dozens
OF ACTS have told
ME MY smile was
A LIFE-SAVER and
I KNOW it has saved
ME MANY a fight
WHEN I haven't
PLAYED THEIR music
EXACTLY AS they
WANTED IT on the
FIRST PERFORMANCE and
I THOUGHT it was a
PRETTY GOOD scheme
UNTIL LAST week
ALONG CAME a tricky
DANCING ACT and I
PLAYED SOMETHING
TOO FAST or too slow
OR TOO loud or too
SOFT OR something
LIKE THAT and when
THEY CAME off one of
THE STAGE crew heard
ONE OF them say,
"YOU MIGHT know a
LEADER, WHO grins all
THE TIME couldn't
HAVE ANY brains.
WHAT DOES he think
OUR ACT is—a joke?"
SO WHAT'S the use?

C. F. C.

Unfortunately, the honest teacher who just endeavors to do this receives little thanks for his pains.

Some of the virtuosi before the public had obscure teachers who leaped into fame through the successes of their brilliant pupils. Some of these teachers have deserved the credit given to them. Some of the pupils were great in spite of their teachers! A wise teacher will neither look for nor expect gratitude in general, then he will not be disappointed.

To make every pupil go through the same identical routine is ridiculous. Each one is a "case" that calls for special "treatment." Joy is then found in both teaching and studying. It will never be found elsewhere than in one's own work and exercises. We are learning now to labor without the "sweat of the brow." Nevertheless, a little perspiration is healthy. The ancient

Greeks considered it essential to perspire once a day.

Discipline has its place, and obedience is a necessary apprenticeship. One can become a master only through the gateway of service. This does not call for domineering on one side or blind following on the other—teacher learns as much from pupil as the latter from the former. It is all co-operation. We learn by doing, hence it was discovered long ago that Experience was the best, if not the only, teacher.

In due course, the teacher learns more to depend upon himself and that priceless capital, Experience. He knows that he must keep his eyes open and constantly renew his method, yet this need not become vacillation. Standardizing is all right in its way, only let it be flexible. Nothing has yet been settled "once for all." Life first, then—growth and development.

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MUSIC IN THE MOVIES

By Frederic W. Burry

THE extraordinarily high class of musical art and music artists that now simply abounds in the "movies" is there because the people want it, and the music is not confined to any one special order or class. All phases of music are represented—from jazz, to what is commonly called the "classics"—for all music is welcome as long as its execution is well done.

There are only twelve notes to juggle with, although the kaleidoscopic possible varieties are legion, and you often discern a classical reminiscence in many popular modern pieces, for that which is worth while in music lives on even if it is only a phrase or a few notes—haunting melodies that, phantom like, keep appearing and repeating themselves. These are expressed again and again, as jewels in new settings, by popular music writers who are not as original as they may think themselves. As has been said before—there is nothing new under the sun.

The remarkable rise of the movies, with literally millions of dollars expended on single establishments, has music to thank for much of its attainment. The pictures of the last few years are undoubtedly finer and in a complementary manner music has kept pace with the wonderful improvements on the screen. It, no doubt, would be too much to assert that music has been the cause of the movies' advance, for cause and effect are difficult to place. Yet it is certain that without music's aid and influence, the pictures would never have attained their present pre-eminence.

And so, to augment the attractions of the picture houses, we find the best musicians are called for at the highest salaries, and even occasionally artists of international renown are engaged at great expense. The silent drama thus embellished becomes a healthful lure for the tired individual who used to even shun the theatre because its alleged amusing features so often proved tedious and boring. All shades of emotion are evoked at the movies, so music is of great assistance.

At some theatres, where for certain hours there is no regular orchestra, the solitary performer at piano or organ

is called upon to fill a versatile role. Besides the telling musical accompaniment, his (or more often her) dramatic ability is displayed in look, gesture, or attitude, in keeping with the picture and with a flair that conducts the audience into appropriate moods. The "one-man orchestra" has everybody's eyes more or less fixed upon him, for one cannot glare at the screen every moment.

In many ways the influence of music is to be noted at these myriad picture shows. A large portion of the patronage consists of those who go expressly for the music and it is not too much to say that—taking quantity and quality together, valuing and reckoning in just proportion—nowhere is musical art displayed to such an excellent degree as at the movies.

The pictures have aroused the dramatic faculty in the orchestra, which now have to be wide awake to so many features. The pictures likewise have made the orchestras more spirited and just think of the impetus in sheer numbers—the great army of musicians that has been created simply because of the wide extension of the movies.

Supply follows demand. Masterpieces of art in fields of sculpture, painting, architecture, and literature have come down to us from the ancients, but music is comparatively a modern art. It is only very recently indeed that this latest of the arts has been what might be termed popular, particularly and naturally so in our democratic America where, as in no other land, every home possesses its musical instruments and where music is considered a requisite factor even in an elementary education. Allied with the movies, music is doing its work of making America a United States of Culture.

It is so easy and simple, after a hard day's work, to sit in a comfortable theatre, and through the senses of hearing and vision absorb the entertaining and instructing message that has cost such stupendous outlay of labor, time, and money.

Works of art appear wholly foreign to drudging toil, yet art is built on deep foundations, so deep that all kinds of exertion and sweat and bodily destruction have had to offer up their sacrifice, an offering well worth while for the pictures—the portrayal of the beauty.

A Ten-Lesson Course In Motion-Picture Playing

By MAUDE STOLLEY MCGILL

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MEMORIZING

Lesson No. 3

TO be a thoroughly GOOD photoplay pianist, you should play practically without notes. Many times a picture or situation is shown on the screen for a few moments only. You can play to these situations most fittingly if you have memorized your music so that your fingers will respond instantly to the mental impressions suggested by the picture, but if you are obliged to use your notes you will find yourself unable to arrange music suitable to the changing scenes, to turn the pages, watch the screen and follow the pictures properly at the same time.

To those who memorize readily and already have a large repertoire at their finger tips, this will be the one lesson in the entire course that will NOT be worth its weight in gold. However, there are comparatively few musicians—probably not more than one in fifty—who do not require notes almost constantly. Therefore, we feel that this significant factor in moving-picture playing should be treated upon and given the full attention it deserves, because of its great importance in the successful musical interpretation of moving-pictures.

Now, in case you are not accustomed to memorizing your music do not be alarmed. We do not mean for you to begin at once playing an entire program, or even an entire reel, from memory. On the contrary, if you can play just a few measures by heart use them in your work wherever or whenever they will fit the picture. When you have memorized a few more measures add them to the first few, if they are from the same selection. If NOT, tuck them in somewhere else where they will fit the action, and before you realize it you will have memorized quite a repertoire.

As to the method of memorizing. It is really a matter depending largely upon YOU, individually, and upon your mental and musical attainments. Instruction or advice which might be readily understood and prove almost instantly beneficial to ONE student might not help another in the slightest because it does not appeal to the second pupil's idea of what is required, and therefore cannot be utilized by him musically. We will, however, give the methods generally followed in learning to memorize, and you shall decide upon the one best adapted to your individual requirements.

Number one, which is used with success by many, consists of playing one or two measures, possibly an entire strain, over and over from the score until you think you are able to play it without the notes. Try to do so. At first you will doubtless make mistakes, in which case look at the music, practice sufficiently to clear up the mistakes, then try it again without the notes. Repeat in this manner until you have thoroughly memorized the one or two measures or entire strain that you started out to learn, then go on and take up a little more in the same manner.

Be sure to memorize each portion perfectly before taking up a new bit, or you will become confused, the results will be muddled and consequently discouraging if you try to take up new strains before you have fixed the preceding portions firmly in your memory. But keep steadily at it, a little each day, and you will be astonished at the rapidity of your progress, both in the additions to your repertoire and the added ease with which you will memorize from day to day.

A second method of memorizing is by means of visualizing. The word "visualize," as defined by Webster, means "To make visible; to see in fancy."

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You will almost get the idea of the manner in which to study this important adjunct of moving-picture playing from the latter part of the definition. As applied to music, it means really SEEING in your mind's eye the measures or strains you are seeking to commit to memory.

Make your start on this second method in the same way as in the first,—that is, by playing a few measures over and over from the score. Look carefully at the notes as you play and notice the positions they occupy on, above and below the staff. When you think you have gained a pretty good idea of the "lay of the land," so to speak, close your eyes and try it without looking at the music, but always endeavor to CARRY the IMAGE of that printed page in your MIND. After even a few days of close attention and careful practice you will find yourself able to memorize an entire strain in less time than you would now require for only two or three measures.

A third method of memorizing is by a so-called analytical system which might prove very satisfactory in its results to a highly educated musician. To use this system successfully, one must be well versed in the science of music and understand the formation of the different scales and chords. One must have a knowledge of composition and thorough bass. One must be capable of instantly grasping the import of anything musical and be sufficiently skilled in the art to play practically any piece on his or her chosen instrument, though it may be technically difficult. Many technically capable musicians have no knowledge of or experience in following pictures, and have never learned to play without notes. Therefore, we will explain the art of memorizing by analysis as follows:

As you practice the measures or

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strains which you intend learning by heart, observe carefully how each measure is composed. Take a number in four-four time, for instance. One measure may be filled by four tonic chords ascending, followed by a measure containing four dominant sevenths descending; a third measure may hold a trill on the fifth, and the musical sentence may be completed by a fourth measure carrying an ascending tonic arpeggio of eight sixteenth notes, followed by the key note in quarter-note value, and a quarter rest. If a long run is to be memorized, notice whether it is a straight major or minor scale, or if at a certain point or points in each octave the regular order of the regular scale is broken. If so, in what manner.

Perhaps a passage is made up of octaves. Notice the order in which they are arranged, whether ascending or descending; observe the relative value of the notes and what theme or tune they carry, also, how many measures are filled by the octaves and what style of composition is used when the octave passage is ended. When practicing, take careful heed as to what relation the notes bear to each other, and each time you play over the self-allotted portion learn all you can by heart.

Many times, when a person is unable to spell a word correctly, he WRITES it correctly and it is said he can always spell it thereafter. This way of fixing a WORD in one's mind is duplicated by this analytical method of memorizing music. By the time you have figuratively picked a musical passage to pieces and built it up again with hand and brain, you will probably remember it, with this difference—that while in the spelling one deals with ONE only, or a very FEW unknown words at once, in music you may be working on SEVERAL unknown musical ideas and combinations at the same time. Your progress will therefore SEEM to be slower, and you must practice with patience and perseverance.

We will now speak of a fourth method of memorizing. It is one very popular with a musician having a good ear and a reasonably retentive mind. There are really no rules. He plays (with the notes) or hears a piece of music which appeals to him. By means of his sense of harmony he retains the tune in his mind; his sense of rhythm gives him ability to repeat the swing and lilt of the time; his musical talent, practice and knowledge give him power to remember and reproduce without music the tune and time he wishes to play; the knowledge of that power gives him confidence to keep at his practice and, later, allow others to enjoy the results of his labors. A musician of this type plays brilliantly, learns readily and memorizes easily. Ask him as to his METHOD for committing music to memory

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and he can't tell you. He just "DOES it."

Let us warn you, though, against a fault which is too common to players of this type, and that is CARELESSNESS. When they have played a piece two or three times from the score, they have gained a clear enough idea of it to play the "general" tune and time from memory and that much often satisfies them. A misplaced rest, a mistake now and then in pitch or value of notes, does not worry them. The result is a jumbled mess of music full of "blue" notes

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which annoy and weary the listener, where pleasure might have been given if the performer were not so easily satisfied with himself.

Let us repeat, if you use this or one of the other methods for memorizing, DON'T be satisfied with having learned a piece by heart "well enough." Learn it RIGHT, just as it is written.

Read carefully the description of the different methods given. Put each into practice so as to decide which YOU can use to the best advantage. After making your decision, get busy and stick to it. Let us emphasize the fact, however, that you MUST NOT be too ambitious right at first. Go slowly and THOROUGHLY. Remember the old story of the hare and the tortoise, and bear in mind, as you work along this line, that each number you memorize will make it easier for you to memorize the next one. There are many musicians who, through years of musical work, have memorized hardly a single strain—in fact, many teachers strongly disapprove of playing without one's notes. Consequently, the pupils of said teachers are obliged to carry their music wherever and whenever they wish to play.

If you have never played without notes, it would be as unreasonable to expect you to do so off-hand as to ask a person who speaks only English to carry on a conversation in some other language. But if you will follow ONE of the methods previously explained in this lesson, working steadily and conscientiously, we guarantee that within six months from the time of your starting you will be able to memorize any of the popular, catchy numbers at the rate of two or three each week.

A Critical Critique

Continued from page 8

dresses, and twenty-five suppositious Scotch gentlemen in costumes of the court of Louis XIV.

Instead of sending for a doctor to assist "Luecher" in her trouble, these fantastically-attired ladies and gentlemen stand around and look dreary, while "Luecher" does ground and lofty tumbling and executes pirouettes and trapeze performances in the vocal art. Then the audience began to wake up. The comfortable-looking little prima donna gathered herself together, and let loose the cyclone of her genius and accomplishments. It was a whirlwind

of appoggiaturas, semiquavers, accenturas, rinforzandos, moderatos, prestos, trills, smorzandos, fortes, rallentandos, supertonies, salterellos, sonatas, ensembles, pianissimos, staccatos, accelerandos, quasi-innocentes, cadenzas, symphonies, cavatinas, arias, counterpoints, florituras, tonies, submediants, allegrisimos, chromaties, concertos, andantes, etudes, largettos, adagios and every variety of turilural and dingus known to the musical art.

The audience was paralyzed. When she finally struck high F-sharp in the descending fourth of D in alt, one gentleman from the south side, who had hired a dress-coat for the occasion, broke forth in a hearty "Brava!" This encouraged a resident of the north side to shout "Bravissimo!" and then several dudes from the Blue Island district raised the cry of "Bong!" "Tray-beang!" and "Brava!"

The applause became universal—it spread like wildfire. The vast audience seemed crazed with delight and enthu-

Kaufman Brothers, well-known as a vaudeville team, have recorded for the Emerson Company the novelty comedy song, "Mr. Gallagher and Mr. Shean."

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MUSIC COCKTAILS VERSUS MANHATTAN AND MARTINI

A writer in the *Baldwin Keynote* quotes an eminent scientist as recently stating: "Music will take the place of intoxicating beverages with men. Music is wonderfully exhilarating and causes one to forget one's troubles. All men in time will learn to crave it."

Much has been written concerning music as a mental and moral medicine, but so far not much has been said regarding music's exhilarating power as a physical and metaphysical stimulant—a sort of "music-cocktail." "Horrible diet!" howls the scandalized savant of classical music. "What! link the sacred name and honored lineage of music with booze? 'Music-cocktails' forsooth! Sacrilege! Blasphemy! Profanity most Profane!"

Well, why not the music-cocktail? Cocktails were (note the past tense) variegated mixtures of strange and vivid tastes concocted from things of straight tasting; a manhattan or a martini (according to taste) used to be served with meals as stimulants to appetite and are we not now served with strange mixings of semi-jazz, ultra-jazz or just plain straight jazz with meals—before, behind, and in between—to take the place of the vanished (?) cocktail as an appetizer? And in our dancing (with or without the "cats") does not this music-mixing furnish strong stimulus to over indulging, even to the verge of physical inebriation through mental intoxication? The manhattan and the martini are (supposedly) gone, so now we are served with our cocktails of music. Whoop.

"Music causes one to forget one's troubles," says this eminent scientist. What a glorious vista of tuneful tiptling and tonal tipsiness is opened to the tone-thirsty in those words! "Let's match for the next round of rag," says one. "Make mine a syncopated seltzer this time," hiccoughs another. It sure sounds all to the merrily, and most assuredly the quoted e. s. is right in a way, for through its mental stimulus, music may become a physical stimulant to the average person of normalcy; a terpsichorean "brazer" to the abnormal hoof-shaker or a "jazz-jag" to the musically bibulous, while to the super-normal savant—well, the writer knows of one man for whom an evening jamboree with Wagner's *Parsifal*, or a sedate Sunday afternoon tittle with the Bach "Passion Music," was the mental equivalent of a physical three-day drunk with others—nor is it to be wondered at, considering the kind of music-drinks.

But to return to our "cocktails"—

where shall we serve them and what shall they be named? The writer in the *Baldwin Keynote* solves the first question by having them served at home "to entertain friends and make them stay later than nine o'clock." He writes: "The host can load up the trusty old player with music rolls, and within ten minutes the whole gang will be singing, 'We Won't Go Home Till Morning.'" As for the names, listen to what he says:

"What do you say to a couple of rounds of Beethoven before we start playing cards?" the host will ask.

"Bully," everybody will reply. "Mumma's never had a thing on Beethoven and Osear Pepper never had the kick of Chopin."

"Give us a little Schubert Serenade," somebody will ask and somebody else will say: "Naw, I had a couple of etudes down town off'n a street piano player and I never mix my music. Give me another etude."

During the evening: "Give me anuzzer shymphony, George. I promised the wife I would take only two shymphonies tonight and now look at me. Great stuff to take, shymphonies—no head in the morning."

"I stopped in the movies and had a couple of arias before I got here. Ain't you got no arias? I gotta stick to the same thing. I got some important work to do tomorrow."

"I took a couple of Sousa's marches yesterday. Some punch! I couldn't see straight all the afternoon. I'll just take something light tonight. Gimme a short etude, George."

"Did you hear about Jim? He was goin' straight and hadn't taken any music for a month, but yesterday he got sore at his wife and went and bought a player-piano and has been soused ever since. He's takin' all the hard stuff."

"Let's have another andante, George!"

"This is a private house, not a saloon. You've had enough. Go home to your wife and when she smells that Lohengrin on you don't tell her where you got it."

"Hain't you got no Puccini in the house, George?"

"Naw, somebody got tangled up in the music roll and broke it."

"My Wee Little Hut on the Hill" is claimed by its publishers to be a "big house" in the song world. It's a new melody ballad with words and music by Horace Gleason that was introduced in America by John McCormack, and is being made the feature of a special drive by Boosey & Company.

"In My Dream of That Old Girl of Mine" and "Won't You Take Me Back Again" are the two first song releases of the American Music Publishing Company, a recently incorporated firm of Wilkes-Barre, Pennsylvania.

At the quarterly meeting and dinner of the Boston Music Publishers' Association that was held in the Parker House on Wednesday evening, March 1st, the guests of honor who addressed the 80 persons assembled were Charles Wakefield Cadman, the noted composer of songs and remarkable Indian music; Tsiatina, the famous Cherokee Indian princess and sweet singer who is visiting the East in the interest of her people and interpreting Mr. Cadman's Indian songs; and Blanche Dingley Matthews of Denver, Colorado, who is a personality in music propaganda. The dinner had been postponed from its regular date in order to insure the presence of these three notables, each of whom gave an interesting little talk on music and mutual affiliation in the cause of music. Princess Tsiatina appeared in native Indian costume.

What will they try to do next with all our fond fancies that have become mentally entrenched in traditions? If we are to believe the stony-hearted iconoclasts, there "ain't no Santa Claus"; there never was no Adam, no Eve, no garden of Eden, no apple, nor "no nawthin'" but our ape ancestors; Washington's father never owned any cherry tree, consequently George didn't hack with a hatchet; St. Patrick was a Scotchman; Washington's grandfather many generations removed was an Irishman; Columbus was a Portuguese and wasn't financially fixed by Ferdinand and Isabella of Spain; our indubitably "Yankee" melody, "When You and I Were Young, Maggie," has been published in a volume of "Scottish" folk-songs, and now, according to the *New York Times*, come the Teutons with a mallet to smash the English Shakespeare. Germany claims that the great dramatist was the descendant of a man of that nationality who bore the name of Jacob Speer, that this was colloquially shortened into "Jake" Speer and then transmogrified into Shakespeare. Can you beat it? Maybe perhaps pretty soon (because of the suggestion and spelling of their two last names) they will try to claim Irving Berlin as a German and stamp Percy Wenrich's "Where Do We Go from Here" as having been "Made in Germany" as a marching song to sing on the road to Paris. Oh, Potsdam!

"Backward, turn backward, O time in thy flight!" On March 10th some sixty successful business and professional men of New York City played that once again they were boys, and for three hours these old "youngsters" sat at the same old desks and went through the same old routine in the same old classroom where once they "raised ructions" while struggling with "readin', ritin' an' rithmetic," but who now made the old room ring with much talking, laughing and cheering—old boys, who were still young boys, and for this time "all boy."

These old-young "fellers" had assembled in the old school building on West Fortieth Street in New York to pay tribute of honor to Miss Isabella Makewen on her 50th anniversary as a teacher in Public School No. 28. Julius Witmark, the well-known music publisher, sang "Dear Old 28," written by himself for this occasion and set to music by his brother Isidor, who also officiated at the piano. After "school" had closed, "teacher" was presented with a resplendent harp-in platinum set with diamonds by the assembled bunch of her young "oldsters."

"The Broadway Promenade," words by C. K. Sunnyside and music by Carl Zerbe, is the latest release of a song in march tempo by the St. Louis Music Publishing Company of St. Louis, Mo. The song aims a few jabs at "rolled down socks and shortened frocks."

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*After-Glow.....George L. Cobb	*Carmecita.....Valentine Abt	*Eating Time, The.....Walter Rolfe	*Happy Jap.....Lawrence B. O'Connor
*A Tone Picture.....Walter Rolfe	*Chain of Daisies.....A. J. Weidt	*Eloping Moments, The.....Valentine Abt	*Hawaiian Sunset.....George L. Cobb
*Aggravation Rag.....George L. Cobb	*Chango.....George L. Cobb	*Enchanted Moments, Bernise G. Clements	*Hear! Hear! Injun.....Henry S. Sawyer
*Ah Sin.....Walter Rolfe	*Chickens Peckin'.....Thos. S. Allen	*Idyl d'Amour.....Raymond Howe	*Hippie Hop, The.....Oswald B. Wilson
*Alhambra.....George L. Cobb	*Chips, The.....Chas. Frank	*Excursion Party.....Norman Leigh	*Horse, Sweet Home.....R. E. Hildreth
*All for You.....Lou G. Lee	*Chirpers, The.....Chas. Frank	*Expectancy.....Norman Leigh	*Horse, Sweet Home.....R. E. Hildreth
*Alma.....Lou G. Lee	*Chorus, The.....Chas. Frank	*Fair Goodnights.....E. Louise McVeigh	*Horse, Sweet Home.....R. E. Hildreth
*Alma's Twist.....Frank E. Hersom	*Chow Mein.....Frank E. Hersom	*Fairy Flirtations.....Victor G. Boehlein	*Horse, Sweet Home.....R. E. Hildreth
*Ambassador, The.....E. E. Bagley	*Cloud-Chief.....J. Ernest Phillie	*Dance Caprice.....R. E. Hildreth	*Horse, Sweet Home.....R. E. Hildreth
*American Ace, The.....R. E. Hildreth	*Columbus's Call.....Bob Wyman	*Fancies.....George L. Cobb	*Horse, Sweet Home.....R. E. Hildreth
*Among the Flowers.....Paul Eno	*Commander, The.....R. B. Hall	*Farmer Bungtown.....Fred Lusemb	*Horse, Sweet Home.....R. E. Hildreth
*Anita.....Thos. S. Allen	*Cone Head.....John Carver Alden	*Feeding the Kitty.....George L. Cobb	*Horse, Sweet Home.....R. E. Hildreth
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*Aria Spanish Serenade.....Max Dreyfus	*Crytal Currents.....Walter Rolfe	*Fire-Fly and the Star.....Norman Leigh	*Horse, Sweet Home.....R. E. Hildreth
*Aria.....Max Dreyfus	*Cupid's Asphy.....Walter Rolfe	*Fleur d'Amour (Flower of Love) George L. Cobb	*Horse, Sweet Home.....R. E. Hildreth
*Assembly, The.....Paul Eno	*Cupid's Glance.....Paul Eno	*Flipping Firelight.....Arthur A. Penn	*Horse, Sweet Home.....R. E. Hildreth
*At the Matinee.....Raymond Howe	*Daisy Dandel, The.....Alessandro Onofri	*Flourish.....W. M. Rice	*Horse, Sweet Home.....R. E. Hildreth
*At the Wedding.....Chas. A. Young	*Dance of the Daffodils.....R. H. Isherwood	*Flower of Night, The.....Norman Leigh	*Horse, Sweet Home.....R. E. Hildreth
*Aurora.....Arthur F. Kellogg	*Dance of the Lanatics.....Thos. S. Allen	*Forever.....Alessandro Onofri	*Horse, Sweet Home.....R. E. Hildreth
*Avalanche.....James M. Fulton	*Dance of the Morning Glories Frank Wegman	*For Her.....Norman Leigh	*Horse, Sweet Home.....R. E. Hildreth
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*Bantam Strut, The.....Arthur C. Morse	*Darkey's Dream, The.....Geo. L. Lansing	*Francine Half-and-Half.....Norman Leigh	*Horse, Sweet Home.....R. E. Hildreth
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