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Music Mart Meanderings

"We are glad we were absent when the Kentucky Senate sang 'My Old Kentucky Home,' for nobody can do that sacred song justice with the lights out in the tavern." Such is the way that the *Columbia Record* rejoices and regrets in the same breath.

Speaking of the old songs and their writers: On March 26th a benefit performance was given in New York City for Charles B. Lawlor—the man who wrote the once famous song, "The Sidewalks of New York."

Besides being a word-writer for his own songs, a composer and popular publisher, it seems that Charles K. Harris is also a vocalist. He recently radiophoned his latest "mother" song, "My Mother's Melodies," to a "listening-in" audience estimated at more than a million people. Versatility hitched to "get there" ability will about fill the bill.

"The Angel Child!" Have you ever been introduced to one of these precocious prodigies? Generally speaking it's the wonder kid that fool-parents are always trying to show off before bored people, and who in the showing usually makes only a holy show of itself as a noxious nuisance. But there are exceptions, and one such (as regards both parent and progeny) is "The Angel Child" for which M. Witmark & Sons stand as the publishing parent—a song which seems to stand any amount of showing off without falling down on the showing. Its advent into the song-world was celebrated by a big "Angel Child" week in the United States and Canada (April 3d to 8th), and now there comes another big showing off through such recording companies as the Victor, Edison, Brunswick and Columbia—the latter company on one side of a double record showing the song as sung by Al Jolson, while the reverse side shows it arranged as a fox-trot dance. Some showing off!

"Coo-Coo!" Every time you hear this fool-chorp from some simpering silly on the street you probably feel like smashing the "Willy" who chirps it, but when you hear it sung by some snappy singer (on the stage or through the records) you more probably will feel like smashing the speed limit to get the song. It's a new fox-trot novelty song by Al Jolson and Bud de Sylva that's now in the publishing hands of the Sunshine Music Company of New York, and is said to be a "Coo-Coo" of a song.

"My Wee Little Hut on the Hill," words and music by Horace Gleason, and "In the Tree Tops High" (both McCormack singing specialties); two novelties, "The Angel Cake" by Clay Smith, and "Two Frogs" by Mary V. and Dorothy Howell; "Little Brother's Lullaby," adapted from the Flemish by Adrian Ross; "Harlequin," a Wilfred Sanderson number; "A Road Song"; "A Little Coon's Prayer," and "The Hole in the Fence" are all recent releases to the music trade by Boosey & Company.

"People Like Us." That might mean similarity or popularity, just whichever way you interpret the word "like." It probably will mean popularity, however, because it is a clean comedy song with a laugh all through it. It's a new Feist novelty number with an attractive rhythm, and is also issued as a fox-trot dance number.

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MUSIC MART MEANDERINGS
Continued from page 1

They seem to be coming back, those good old sea-songs that used to give the heavy bassos such glorious vocal opportunities. The Sam Fox Publishing Company has recently accepted "Bells of the Sea" from Arthur J. Lamb and Alfred Salmon, the co-writers of those two old ocean standbys, "Asleep in the Deep" and "When the Bell in the Lighthouse Rings."

"By the Sapphire Sea" at first sight might conjure up visions of the blue Mediterranean, but this vision extends farther East than that. It's a new Oriental number music-vised by Ted Snyder as a follow-up song to "The Sheik" that has just been released by Waterson, Berlin & Snyder.

"Stumbling," a new number by Z. Confrey, is soon to be released in both instrumental and vocal form by Leo Feist, Inc. Confrey, who has made more than one very happy musical "stumbling," is the composer of "Kitten on the Keys" and other piano novelties. The Feist firm also reports that sales are continuing big with "Georgia Rose," a report that sure takes teeth out of the old saw about every "Rose" having its hidden thorns.

"When the Tide Comes In" is a recent Feist song hit that has been radio broadcasted by Vera McLean, the Canadian contralto.

"Harding Blues" has nothing to do with the temperamental condition of our Chief Executive. It's a new song by Harry Busse, the composer of "Wang Wang Blues" and at present a member of Paul Whiteman's famous orchestra.

"Just a Little Love Song," "Kiss Me Again" and "Leave Me With a Smile" would make bully chapter headings for an up-to-date love story. They are the popular song headings of some of the best sellers in Albany, N. Y., so say the music dealers in that city.

"Let bygones be bygones" runs the old saying and meaning literally "forget 'em"—a forgetting which doesn't apply to "Bygones," a new release by Harms, Inc., of New York. This same firm has also released a new fox-trot comedy song—"Oh Say, Oh Sue"—for which Irving Caesar and Joseph Meyer did the happy "Oh Say (ing), Oh Sue (ing)."

"All Babies Look Alike To Me"—according to James Quallan Dixon, the composer of this song. It's a bet that this particular song-baby from his own brain doesn't "look alike" other babies to him. The Sovereign Publishing Company of Buffalo is printing godfather to the baby.

"Night After Night" is the title of the first song release by the Princeton Music Company of New York City—a new publishing concern launched by Violinsky, composer of "When Francis Dances with Me," "Vamping Rose" and others.

STATEMENT

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- In the Sheik's Tent.....Frank E. Hersom
- Oriental Dance
- *Jazzin' the Chimes.....James C. Osborne
- Fox Trot
- Jewels Rare.....Frank H. Grey
- Yalse Lento
- Kikuyu.....Frank H. Grey
- African Intermezzo
- K'r-Choo!!!.....John G. Lais
- Fox Trot
- Lilette.....Norman Leigh
- Entr' Acte
- Love Lessons.....George L. Cobb
- Waltz
- Love Tyrant, The.....Bernisne G. Clements
- Waltz
- †Magnificent.....H. J. Crosby
- March
- Mazetta.....Thos. S. Alken
- A Gypsy Idyl
- Meteor Rag.....Arthur C. Morse
- My Senorita.....Frank E. Hersom
- A Moonlight Serenade
- *Over the Top.....H. J. Crosby
- March
- *Peek In.....George L. Cobb
- Chinese One-Step
- *Purple Twilight.....Bernisne G. Clements
- Novellette
- Rustic Twilight.....Walter Rolfe
- Reverie
- †Silv'ry Shadows.....Gaston Borch
- Waltz
- †Spring Zephyrs.....L. G. del Castillo
- Novellette
- †Stand By!.....Gerald Frazee
- March
- *Starry Jack, The.....R. E. Hildreth
- March
- *Stepping the Scale.....C. Fred'k Clark
- One-Step
- *Temple Dancer, The.....Norman Leigh
- Yalse Orientale
- *Umpah Umpah.....George L. Cobb
- One-Step
- †Venetian Romance.....R. E. Hildreth
- Barcarole
- †With the Wind.....R. E. Hildreth
- Galop
- Woodland Fancies.....Bernisne G. Clements
- Intermezzo
- Characteristic
- You Win.....Roy L. Frazee
- Fox Trot
- *Zamparite.....M. L. Lake
- Characteristic March
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Number 5

Playing the Movies

An Interview with Nathaniel Finston, Musical Director of the Chicago Theatre

By A. C. E. Schonemann

PLAYING moving pictures successfully may be regarded as an art, but it might better be termed a science wherein the human element plays the most conspicuous part, and it is with this thought—public taste—in mind, that Nathaniel Finston, musical director of the Chicago Theatre Orchestra, builds from week to week his musical programs. Mr. Finston contends that the greatest measure of success in playing the movies has come to him through his knowledge of and his success in fathoming public likes and dislikes.

The best book, the masterpieces of music, the great works of art and the mightiest achievements of man have invariably been dominated by this same force which is constantly asserting itself in one form or another. It reveals itself wherever and whenever one comes in contact with men, women and children. It is found in the family circle and in an audience of 20,000. It is the tremendous underlying force that makes life what it is; it is the human force that throbs and animates life.

Satisfying public taste according to Mr. Finston calls for tact and an understanding of human nature, and especially is this true in supplying any form of entertainment. Audiences as a general rule are responsive and ever alert to manifest approval when any form of entertainment appeals to them, but changes in taste are like conflicting winds that apparently blow from one direction and yet spend their force in the opposite.

"The people who visit movie houses today enjoy diversified forms of entertainment, and as for the music, when you play in the vernacular and play for the masses you can rest assured you will satisfy ninety per cent of your audiences," said Mr. Finston. "In other words, the American people know what they want and the answer to the question of what the public likes in movie music is to satisfy that want. Variety when offered in music invariably will find a response in an audience; sprinkle in the jazz, add a touch of Bach and Wagner, and set it all off with a dainty waltz, a ballet number and a tone poem and briefly you have the answer to what the public likes.

"The average moving picture audience today is not composed of Beethoven fans or jazz fans; it would not be fair to call such an audience a highbrow audience or a lowbrow audience. The people that go to the movies today are high and low, rich and poor, and when you provide music for these people you must give them the things they like as well as the things that might strike a new musical thought. If you play

Brahms and Tschaiakowsky follow them up with something lively, and if an old familiar tune will add color and variety, play it."

Mr. Finston is an enthusiastic believer in varied programs, and contends that the best proof of the wisdom of his argument is the box office where the weekly receipts always reflect the success of the show. He argues that taking everything into consideration—even the weather and general business conditions—the box office is the barometer by which it is possible to determine public taste in regard to a show. He also believes in the appreciation of the audience as manifested in applause; also in the letters he receives from time to time and the casual opinions that pass from the audience as it files out of the theatre.

"Take any audience and it is an interesting and fascinating study," he said. "One must always be alert to know just how the public is going to accept your work; time and again there is the applause that is spontaneous, and often there is the handclapping that is sincere and expressive, and yet it is for the moment. I study audiences continually, and from past experience and from the audiences we meet from day to day we must draw our inspiration.

"Today a certain musical number, a big feature or bit of entertainment, draws an ovation; tomorrow it may fall flat or at least pass without any demonstration from the audience. Here is the human side of the human race; the quality that is apparent one day and vanishes the next. Here is a science in itself; the science of knowing what people like at the right time and then giving it to them."

An illustration of Mr. Finston's method of playing pictures occurred recently when the Chicago Theatre Orchestra under his direction opened the evening program with a Hungarian Rhapsody by Liszt, and the fifty or more men in the pit gave an excellent rendition of the number. A jazz number followed—a tantalizing bit of syncopation, minus blare and blat; then an old fashioned waltz number; later a delightful ballet arrangement; then an organ recital, followed by a group of Irish songs. Throughout the complete list intermittently appeared the various changes and effects. There was color and variety to the program; all the musical numbers seemed to blend with the scenes that appeared beyond the proscenium arch, and the soft glow of lights, delicate shades, beautiful harmonies were all a part of the plan that was outlined but a few weeks previous and all because the public is daily endorsing such an entertainment by its presence in the theatre.

Mr. Finston builds up his musical programs when a private showing of the picture is given in the theatre, and it is in the projection room that the work of scoring the picture takes place. From the time the orchestra enters the pit until the organ recital there is not a pause in the music of the orchestra. Every picture calls for special treatment from a musical standpoint, and the private showing of the films enables Mr. Finston to select his numbers, arrange his cues and work out every detail to round out the presentation of the picture. Other features that Mr. Finston has worked out from time to time have included the presentation of various scenes from a number of grand operas; stage pictures with a musical setting which have been Irish, Scotch, Indian or of a similar nature; countless ballet and singing features in addition to novelty acts.

Mr. Finston is ever on the lookout for talent such as a group of singers or dancers, a feature or special attraction that he can include in the entertainment or develop along a certain line for future use. There is nothing stereotyped about his plan of action or his methods; his policy is to profit by his experience in the past and capitalize the results of his work today.

"Every audience is a study," he said to the writer, "and when you draw conclusions about the people that come to be entertained you can't always be sure as to their likes and dislikes. Often we work between extremes; many times there is a happy medium, but you can't be sure of yourself at all times when you attempt to entertain the human family.

"Arranging musical programs for a big moving picture house in the down town district of Chicago in some respects is like a ball game; part of the crowd enjoys a home run, others are satisfied with a single and then there is always the bunch that calls for a three bagger. The fact that variety predominates is in itself sufficient to draw out thousands of people. Some people go to a movie for the pictures; others like the music and they want to hear something by Beethoven, Nevin, Irving Berlin, Luigini, Whiting and then Bach; many come because they enjoy being in comfortable surroundings; some like the color effects and with such a diversity of likes and dislikes there is but one thing to do and that is to satisfy the men and women who crowd into the theatre.

Mr. Finston is enthusiastic over the future of moving picture music. He believes that the seventy-five piece orchestra is going to supplant the forty and fifty piece orchestras that now inhabit the down town movie houses in the big cities. He is of the opinion that the moving picture public is going to demand variety just as it has in the past, and whatever is presented the public will demand that it be the best. If the orchestra is to render a symphony or a standard overture, it must be given with artistic skill and finish;

when the conductor of the orchestra calls on his men to play a jazz number it should be clean-cut jazz and of such a type as to be enjoyable rather than a series of muffled groans and subdued concussions.

"Some years ago when we had an eighteen piece orchestra in the Criterion Theatre in New York we thought we had the last word in orchestras; later, when forty and fifty men were providing musical programs in the Rialto, we again came to the conclusion that we had attained the nth degree, but the day of the seventy-five piece orchestra in the big movie houses is coming and it is not far off. The demand is now perfect and finish and the public will continue to insist on having them in the future.

"Men and women today do not object to paying the price if they receive value for their money, but to pay the price and receive only an entertainment that is standardized and commonplace does not appeal to their taste. The same applies to music that we play in the moving picture theatre. Musical programs must be of such a quality as to 'go over' with the audience and not with any particular group or class that visit the theatre. There is satisfaction in playing musical programs to the audience as a whole and one must give study and thought to put over such programs.

"The people who love grand opera and programs of the masterpieces, or just jazz, selections, can only satisfy their tastes by going to music halls and theatres where such music predominates. We as individuals can select the music we love, no matter how it appeals to others, but in the big movie house where the audience represents all classes of people who have a multiplicity of likes and dislikes we must cater to them all. We should not work to satisfy a class, but rather strive to please all the people and do everything possible to give the public what it desires."

The public is developing a finer sense of appreciation for the better class of music, largely through the influence of the musical programs given by the big moving picture theatre orchestras, according to Mr. Finston. Frequently the popular musical numbers and selections from grand opera are given in the Chicago Theatre, and inquiry will be made for the name of the number with the explanation that it might be available for the phonograph, or the opera or symphony from which the selection was originally taken has proved to be of special interest to the inquirer.

The men and women who visit the moving picture houses are now following the programs with greater interest, Mr. Finston contends, and the result is that audiences are being educated to a certain standard which the public has accepted because it is deriving enjoyment from the better music. There is also to be taken into consideration the fact that there are always educational and instructive fea-



Master Versus Pupil

By Frederic W. Burry

ENTER prospective girl-pupil into studio, accompanied by her mamma. Preliminaries all arranged, and mother gives her parting advice to professor:

"Now I want you to be very severe with her."

"Shall we say *strict*?" kindly suggests the maestro, "but hardly severe."

"Strict and severe," is the rejoinder, and the professor is given to understand that he must wield a strong hand over the timid-looking child.

In due course lessons commence, and he finds no apparent occasion for harshness. Perhaps it is his manner of handling his pupils that makes teaching on the one part, and learning on the other, both pleasurable and relatively simple.

The old-fashioned, brutal method of teaching and learning is no more—when children were aroused before dawn for hours at the piano over scales and dry pieces, with locked doors, corporal punishment, many tears, constant warfare and hard feelings.

We don't even like the term "master" nowadays. Nevertheless, if anything is to be done there must continue to be that relationship of director and follower, of command and obedience—at least, during the period of the lesson.

Machiavelli once said there were but two ways to deal with others, either with fear or with love, and that he considered the surest way to make the other do what you wanted him to was by fear, as most people were naturally contrary and generally bad. The old-fashioned mode of instruction in anything was generally garnished with considerable fear.

I know a teacher who, strongly disapproving of the "fear method," advertised what she called "Love Lessons in Music." Part of her plan was to make no definite fee, just de-

pending on free-will offerings. She said to me later: "I gave them pure gold and they treated it like pig iron." However, another might be more successful with "love" lessons.

Among the many jokelets of that witty musical savant, Emil Liebling, is the following:

"Dear Mr. Editor:

"My teacher never corrects me when I make a mistake. Now, I would like to know whether he is in love with me, or is he just careless?"

Some pupils, notably adults, resent what they consider as too much correction and fault-finding. Sometimes, their sense of self-approbation being strong, they insist that they were right in the first place, stopping to argue the point.

It is difficult for the teacher to fight the matter out, especially when the pupil is perhaps the older in point of years. But one can correct graciously. Most pupils will respond to a suggestion made kindly, though none the less forcibly.

It is claimed by some that, in teaching music one must put aside all sentiment and treat art just like any ordinary trade or business. The pupil is considered an apprentice, and if he is to learn music there must be technic only—first, last and all the time. That there must just be thoroughness, and that it does not make any difference whether the exercises and pieces are interesting or not.

We have found by experience that results are quickened, and of a more excellent character, when a degree of interest is aroused. Technic there must be—even a goodly measure of the unalloyed scales and arpeggios—but a wise teacher will select pieces that are of artistic as well as technical worth.

Thus may learning be made an all-round pleasure and, withal, a success. He who would give orders, must first obey. Mastery comes after the prelude of obedience and of service.

tures that are introduced from time to time, and a field is offered in playing such features.

"It is surprising what a number of people there are who enjoy and who are enthusiastic in their appreciation of Bach, Brahms and the other masters when we present their works. Time and again we can give something from Liszt and draw an enthusiastic response from the audience, and perhaps inquiries by mail as to the name of the number in question. It isn't to be assumed from this fact, however, that an evening of Liszt or Chopin would go over with a moving picture audience, for we know by experience that such a program would be out of the question.

"An interesting experiment that might be mentioned in this connection is the symphony concerts that have been given every Sunday morning in the Chicago Theatre for several months. We have one hundred men in the orchestra and the musical numbers include the very best music. Thus far we have given a Tchaikovsky program and the works of Mendelssohn, Liszt, Dvorak, MacDowell, Bizet, Beethoven, Goldmark, Massenet, Humperdink, Leoncavallo and others, and apparently these programs are thoroughly enjoyed by the Sunday morning audiences in attendance, for the theatre is usually crowded and one and all remain to the finish with the privilege of remaining for the first show of the afternoon.

"From observation we have found that a few hundred usually remain only for the morning symphony concerts. This may be due to the fact that these people only enjoy symphony concerts or to any number of reasons that we know nothing about. The fact that the great majority of people remain for the first show of the afternoon is proof that the diversified program that follows is popular.

"Morning symphony concerts are an innovation, but up to date they have justified the effort and the work necessary for their presentation. There are thousands of people in a city who have their own time Sunday morning and they appreciate a symphony program. While there may be many people who crowd the theatre for the regular show, they must have some sort of interest in the works of the masters or they would not sit through a one-hour program of Liszt, Brahms and other such composers."

The average audience as a unit will not hesitate to express its approval of a musical number if it strikes a responsive chord, and Mr. Finston contends that by running the gauntlet of human emotions one can satisfy the public. He takes the position that to build up a musical program from the standpoint of touching the human side of life makes it possible to please the men and women who visit the movie theatre.

If a certain picture depicts a rural winter scene, with galloping horses, sleighs, and the spirit of good cheer predominating, Mr. Finston believes such a picture demands musical treatment that will harmonize with the setting. Pictures of marching soldiers, of children playing in a sand-pile, Oriental scenes, and all of the great variety of scenes that appear on the silver sheet call for special music, and the careful selection and presentation of this music is in itself one of the most interesting features of playing pictures. Mr. Finston takes the position that no matter what picture is being shown before the public it deserves a musical setting in keeping with the picture.

"Time and again the musical setting has created as much comment as the picture itself," he said. "Hasn't then the musical setting enhanced the value of the picture? No mat-

The Why of the Good Ol' Uns

IT was some umpty-ump odd years ago that "Claribel" (Mrs. C. C. Barnard) had all the singers of popular ballads in America wailing "I Cannot Sing the Old Songs," giving as lyric reason for the "cannot" that "heart and voice would fail me, and foolish tears would flow." As we do not pose as either physician or metaphysician it is not within our province to diagnose psycho-pathologic conditions of the "way-way-back" days, nor would we dare dilate upon the organic options held by human "pumps" or "pipes" or parts in those times. But in an editorial capacity, and as a sort of song-surgeon for the "popular" of today, we do dare assert that the reasons why more of the warblers of nowadays "cannot sing the old songs" is not to be laid to heart failure or voice slump or foolish "weeps." The big reason is that most of the "old songs" of those days are *not* in print these days, and you can't sing what you don't know or may have forgotten if you ever did know. As good old Bob Burdette once parodied the thing under title of "Tra-la-la-Loo" in the famous old *Burlington Hawkeye*:

"I cannot sing the old songs,
Though well I know the tune,
And I can carol like the bird
That sings in leafy June.
Yet though I'm full of music,
As choirs of singing birds,
"I cannot sing the old songs"—
I do not know the words.

I start on "Hail Columbia"
And get to "heaven born band,"
And there I strike an up grade
With neither steam nor sand.
"Star Spangled Banner" throws me,
Right in my loudest screaming,
I start all right, but dumbly come
To voiceless wreck at "streaming."

So, when I sing the old songs,
Don't murmur or complain,
If ti diddy ah da tummy tum
Fills up the sweetest strain.
I love the tiddy um dum di do,
And the tralala eep of birds,
But "I cannot sing the old songs"—
I do not know the words.

ter what the nature of the picture may be, I believe that a musical setting should follow along with it and yet not be obtrusive.

"One must everlastingly play for the audience and to the audience. If you lose sympathy with the audience, in return you can expect a reaction in less attendance. It isn't always possible to detect the changing moods of the audience but to know what appeals to people and to give them the things that strike their fancy and satisfy their desires is the keynote that brings the best results.

"Men and women come to the moving picture theatre to be entertained, and all the time you attempt to entertain them you must study them, because next week or the week after these people may come again with new desires, new hopes and aspirations, and the part we all must play is to know what these people want and to give it to them. We make mistakes in supplying music for the public, but we try to profit by them; we always must work with the human element ever in mind and on whether or not we satisfy the demands of the people depends the size of the crowds that come to hear us.

"When we play the old-fashioned melodies, the delightful waltzes that have been popular for years, and the selec-

But we should worry over either tune or words when chances loom large in favor of having many of these "old ones" once more in print, with everybody singing them in a sort of old-time song revival—that is, if the music vanes point right.

What are the vanes? As a rule, publishers of the "popular" and public singers of it are vanes of tonal "pointers" which show which way the wind of musical popularity is blowing, and here are three popular pointers:

Firstly (as the old-time preachers would put it), one of the latest Charles K. Harris song hits is "My Mother's Melodies," a song which includes strains of "When the Corn Is Waving, Annie Dear," "Sweet Genevieve," "The Bloom is on the Rye," "In the Gloaming," "The Bells Go Ringing for Sarah" and "Maggie May"—the whole comprising a song pointer that is said to be pointing well in sales.

As a second pointer, under title of *Fifty Famous Favorites*, Richmond-Robbins, Inc. has recently issued a collection of old-time popular songs that embraces such good old ones as "The Sidewalks of New York," "On the Banks of the Wabash," "Mandy Lee," "Just Tell Them That You Saw Me," "Give My Regards to Broadway," "In the Good Old Summer Time" and forty-four more of the same sort. A third pointer is in *The Stars of Yesterday*. This is a new vaudeville act sponsored by Hocky and Green, with old-time artists in the act singing such popular old "ringers" as "My Gal's a High Born Lady," "Rosie, You Are My Posie," "Where Did You Get that Hat?" and a lot more like that.

There is an undeniable melodic charm and word appeal in many of the old "songs of yesteryear," and (possibly the surest pointer of all) as music publishers and vaudeville managers watch the vanes and are not taking any very long chances of sinking good money in bad ventures, it seems probable that we are to have a song renaissance in which we shall hear sung many of the songs our mothers used to sing. Well, let 'em come and we'll all be singing 'em—even that "cannot" one by "Claribel."

tions that seem to never die, we always find a response from the audience because such music is understood by the masses. If we go beyond this type of music we invariably find men and women who are appreciative but not always enthusiastic, and at best we cannot overstep the bounds of what we know is the class of music that people enjoy."

Mr. Finston has devoted the greater part of his life to music, yet he admits he is "Working on new musical ideas every day and constantly learning more about the music people want." He argues that the producer is always confronted with the questions: "Shall we entertain or shall we educate?" and by going a step further there is the question: "Shall we educate while we entertain?" Finston admits that one of his problems is to answer these questions.

To most people music is a form of entertainment; to some it is an art, but to men like Finston it is a science in which music is one part and human nature is the other with each dependent upon the other. If Finston has an ideal it might be best expressed in the trite phrase: "Give 'em what they want and all they want," and the measure of his success has been due largely to the fact that he is ever on the alert to meet and to satisfy the desires of the great music loving public.

To Charlotte Kingsbury

Nakhla

ALGERIAN DANCE

R. S. STOUGHTON

Molto Moderato

PIANO *mf*

Molto sostenuto

f

Allegro Moderato

f *mf* *mf*

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First system of musical notation on page 10. The treble staff begins with a piano (*mf*) marking and contains a triplet of eighth notes. The bass staff provides a rhythmic accompaniment with eighth notes.

Second system of musical notation on page 10. The treble staff features a triplet of eighth notes. The bass staff continues with eighth-note accompaniment.

Third system of musical notation on page 10. The treble staff includes a triplet of eighth notes. The bass staff maintains the eighth-note accompaniment.

Fourth system of musical notation on page 10. The treble staff has a triplet of eighth notes. The bass staff includes a forte (*f*) marking and continues with eighth-note accompaniment.

Fifth system of musical notation on page 10. The treble staff features a triplet of eighth notes. The bass staff continues with eighth-note accompaniment.

Sixth system of musical notation on page 10. The treble staff includes a triplet of eighth notes. The bass staff continues with eighth-note accompaniment.

MELODY

First system of musical notation on page 11. The treble staff begins with a piano (*mf*) marking and contains a triplet of eighth notes. The bass staff provides a rhythmic accompaniment with eighth notes.

Second system of musical notation on page 11. The treble staff features a triplet of eighth notes. The bass staff continues with eighth-note accompaniment.

Third system of musical notation on page 11. The treble staff includes a triplet of eighth notes. The bass staff maintains the eighth-note accompaniment.

Fourth system of musical notation on page 11. The treble staff has a triplet of eighth notes. The bass staff includes a first ending bracket and continues with eighth-note accompaniment.

Fifth system of musical notation on page 11. The treble staff features a triplet of eighth notes and a second ending bracket. The tempo marking *Allegro fuoco* and dynamic marking *ff* are present. The bass staff continues with eighth-note accompaniment.

Sixth system of musical notation on page 11. The treble staff includes a triplet of eighth notes and a dynamic marking *fff*. The bass staff continues with eighth-note accompaniment.

MELODY

Meditation

VALSE POETIQUE

Andante Maestoso

GERALD FRAZEE

PIANO

f

rit *p* *Valse Moderato* *L.H.*

VALSE *Slowly and Meditatively* *p*

poco a poco rit *a tempo*

MELODY

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Appassionato *f*

L.H.

rit

MELODY

Tempo I

TRIO

MELODY

D. C. False al

CODA

MELODY

Hop Loo

CHINESE NOVELTY

FRANK E. HERSOM

PIANO

The piano accompaniment for page 16 consists of seven systems of music. Each system includes a treble and bass clef staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf*, *f*, and *ff* are used throughout. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The piece concludes with a double bar line and repeat signs.

MELODY

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The piano accompaniment for page 17 continues from page 16. It consists of seven systems of music. The notation includes treble and bass clef staves with various rhythmic figures and dynamic markings like *ff*, *f*, and *mf*. The key signature remains one flat. The piece ends with a double bar line and repeat signs.

MELODY

TRIO

Musical score for Trio on page 18. It consists of seven systems of music. The first system is labeled 'TRIO' and includes piano and melody staves. Dynamics include *mf*, *f*, and *mf*. The second system has dynamics *f* and *mf*. The third system has dynamics *f* and *mf*. The fourth system has dynamics *f* and *mf*. The fifth system has dynamics *mf*, *f*, and *mf*. The sixth system has dynamics *f*, *mf*, and *ff*. The seventh system has dynamics *ff*, *f*, *ff*, and *ff*. The melody line is labeled 'MELODY' at the bottom left.

MELODY

D.C. Trio al C

The Dixie Rube

CHARACTERISTIC MARCH

THOS. S. ALLEN

PIANO

Musical score for Piano on page 19. It consists of seven systems of music. The first system is labeled 'PIANO' and includes piano and melody staves. Dynamics include *f* and *ff*. The second system has dynamics *mf* and *ff*. The third system has dynamics *mf* and *ff*. The fourth system has dynamics *mf* and *ff*. The fifth system has dynamics *f* and *ff*. The sixth system has dynamics *f* and *ff*. The seventh system has dynamics *f* and *ff*. The melody line is labeled 'MELODY' at the bottom right.

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MELODY

TRIO

MELODY

D.C. Trio al C

The Dixie Rube

CHARACTERISTIC MARCH

THOS. S. ALLEN

PIANO

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A Ten-Lesson Course In Motion-Picture Playing

By MAUDE STOLLEY MCGILL

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LESSON NO. 3 Memorizing.	LESSON NO. 8 Military Dramas. Scenic Pictures.
LESSON NO. 4 Faking or Improvising. The Chord of the Diminished Seventh. Indian Tom Tom. The Value of Silence. Change the Key Frequently. Carry on Theme Throughout the Picture at Intervals. Listen to Other Photoplay Pianists.	LESSON NO. 9 Classic Music for Pictures. Music for Tragedy.
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LESSON No. 4

FAKING OR IMPROVISING

Improvise: To produce or render music on the spur of the moment, or without previous study; hence, to play something offhand.

Fake: This word is slang in all its senses. One definition gives the word fakers—"To cheat, to swindle"; a second defines it as—"To make, to construct, to do"; still a third is as follows: "To manipulate fraudulently so as to make an object appear better or other than it really is."

The first and third definitions give the word fake a similar meaning, leaning toward either active fraud or pretense (sometimes called four flushing), while the second expresses action only. So, applying one or all three definitions to music, we gain the information that faking consists in performing on an instrument either without study of that particular selection or without correct knowledge of the instrument or the art of music, yet giving to one's listeners the impression that one is learned in what he is undertaking.

You will notice that improvising and faking are very similar, with the difference that improvising *seems* higher-class than faking. It appears to be a generally accepted fact among musicians that improvising is the art of taking a musical idea or theme, not your own, and rearranging or developing it in some manner without previous study, either by altering the harmony, changing the time or trimming the theme with variations.

Also, by general acceptance, improvisation deals with more difficult music and requires from the performer a greater knowledge of the science of music and a greater degree of proficiency in its performance. Years ago faking was lim-

ited to "chording" an accompaniment on organ or piano for well-known songs, waltzes and jig tunes. In those days the popular music was very simple as compared with the elaborate arrangements of the present time. Sentimental songs, southern melodies and patriotic airs, while most tuneful, were yet so simple that the three chords belonging to each key—tonic, dominant and subdominant—were quite sufficient to furnish an accompaniment.

All popular music of that period was almost or equally as simple, therefore it was an easy matter for anyone having a fairly good ear and a slight knowledge of the keyboard to fake an accompaniment to any of these pieces. But with the growth of musical knowledge came the desire among composers to create something different, original, more pretentious, which would still be so tuneful and catchy that it would become popular with the masses; therefore, many pieces were composed calling for a chord of the dominant seventh or perhaps a chord from the key most closely related.

This style of arrangement becoming old, composers introduced pieces carrying modulations into other keys. These modulations consist of a change of key, either transient or until the music becomes established in a new key. It is really the art of transition from the original key, into one quite remote from the one in which the performer begins, by a series of successive changes from the original to one closely related.

On the same principle that many combinations of color, which would not have been tolerated twenty years ago because of their daring, are now deemed highly artistic, so there are many sudden and unprepared modulations which have been made desirable on account of their very unexpectedness. Popular

music has thus developed, until today it bears little resemblance in either tune or arrangement to the simple, harmonious melodies of long ago.

The foregoing remarks may seem to you a needless, long drawn out discourse, but we consider them indispensable, in that you may more fully understand the suggestions following.

We have told you how the old-time faked accompaniment has developed from a mere "plunking" of three chords to a performance much more elaborate, but still an accompaniment. With the advent of moving pictures, the word fake was applied to the music furnished for said pictures in the form of solo work, especially where the musician followed the pictures. To follow the great range of subjects and emotions requires music of every description, even a certain knowledge of the music peculiar to every nation. The ability to use this knowledge and pass smoothly from one number to another without notes is popularly called faking.

In faking or accompanying moving pictures the changes are so many that you may at one minute be playing a scene or series of scenes of such sentiment that you can use the same selection; then in rapid succession you may require a bit of some old, half forgotten song, a few measures of agitato, clanging of fire bells, a lullaby, followed by a school-room scene. Next an Indian village may be shown, then a scene disclosing a party of society people dancing the one-step, and so on *ad infinitum*.

The better your knowledge of the piano the more complete your control over it, the better you can follow the pictures. Therefore, practice scales, chords, arpeggios, etc., diligently and thereby gain as thorough a technical training as possible. You will then be able to devote your entire attention to accompanying the pictures effectively without being hampered by the necessity of watching either your fingers or the keyboard. In following pictures be careful to change your music at the same instant the scene changes. In this way the break will not be so noticeable.

Sometimes you will be unable to complete a strain because of the scene changing. In such case slide smoothly into the music for the next scene. At the same time, to avoid giving a choppy effect, take care not to change the music *every* time the scene changes. Many times a number of different scenes, each lasting but a few moments, succeed each other so rapidly it is impossible to change for each one. In instances like that use the same number right through the changes unless the situations require something *decidedly* different. Even then you can often give a very

satisfying effect by employing one number, but hurrying or retarding the movement to suit the action on the screen. When you first begin accompanying the pictures you may feel that your musical education has been for naught, that time spent in studying classic music, musical history, etc., has been wasted, but rest assured that after you have worked a while, thought a while and observed a while, you will realize that to accompany pictures successfully is an accomplishment worthy of an artist.

Take something you partly know, play as much of it as possible from memory; imagine that the scene changes after a few measures, then from that point try to "make up" something. Again, take up the numbers contained in the collection of moving pictures music spoken of in *Lesson No. 2*. Select some number on which you wish to work. Play it over several times, paying strict attention to the time and arrangement of the notes, then from memory try something else in the same general style and time but change the arrangement of values and occasionally reverse the order of the notes in the measure. In fact, change the music just enough so your listeners will not recognize it as an old, hackneyed tune. At the same time you will be able to preserve the general character of the number, thus making a certain piece always suitable for a certain situation by varying it in this manner.

You may say that you have no gift for composition, that you are not original. This is not composition. It is simply taking a strain or number composed by someone else and rearranging or changing it around just enough to suit your own requirements. The two suggestions just given do not require originality, merely stick-to-itiveness.

Keep trying. After each effort, listen to the result. If it does not seem good to you, try something else, but *keep at it* and you will be certain to make a success of "faking."

THE CHORD OF THE DIMINISHED SEVENTH

One of the most useful aids to dramatic effect is the chord of the diminished seventh built up from the lowest. This is very appropriate to a situation requiring a sudden, sharp crash, as a blow struck or a pistol shot. Use it also in tremolo to represent an explosion or a falling building, and so long as there is smoke or flying debris keep up the tremolo, letting it gradually die away as the scene clears.

This chord is especially suitable for battle scenes as it gives so *much* sound for the number of notes used. To those who may not have worked along this line we will explain the formation of

the chord of the diminished seventh. Building from middle C or C sharp or D as the lowest notes, gives us the following:



Building up from any other pitch besides the three given, you will find that it gives you one of these three chords, only in different order—that which is the lowest note in one of the given chords will be the highest in your new one. For the bass use any one note belonging in the chord. In playing agitato, as for battles, riots, etc., strike two or three notes of the chord alternately with the remaining one or two notes played very rapidly. Use an octave in the left hand, alternating the two notes of the octave rapidly just as in the right hand, thus giving a muddled confused result.

INDIAN TOM-TOM

An excellent imitation can be given of the Indian tom-tom by striking the 1st and 5th in the bass of whatever minor key you wish to use, at the same time playing a minor Indian air in octaves in the middle register of the keyboard. The bass notes should be struck together in light note value, and should be played not higher than the 3rd line of the bass clef.

Example: If you wish to play in G minor, strike G and D in the bass, repeating as eighth notes, two to one count, and fake a slow, serious air in octaves in the right, using *only* the notes belonging to the relative *major*, which in this case would be B-flat, as follows:



Note: The keynote of the relative major belonging to any minor key is *always* found one and one half tones *above* the minor keynote, and vice versa.

As before mentioned, the pictures often show widely diversified situations. For example: One scene may show the home life of the heroine, Mary; the next gives us some business dealings transacted in the office of Mary's father; a third shows a battle scene with its attendant confusion and noise; and the next presents Mary searching the battlefield in the twilight for her lover. Between this scene and the one following, twenty years are supposed to have elapsed; Mary is seen sitting before the fireplace dreaming of the past.

Let us plan the music appropriate to the scenes just mentioned. For the first, a pretty waltz will do nicely, though such pieces as "Home, Sweet Home," "The Little House Upon the Hill," etc., will be good, until you, personally, have worn them threadbare. Also whenever you can play anything bearing on the picture shown which has in its title the name of the actor as he or she appears in the play, do so, by all means. To explain: In this picture under discussion the heroine's name is Mary. Whenever possible, play one of the many pretty songs written relative to Mary—"I Love the Name of Mary," "So Long Mary," "Mary, You're a Little Bit Old Fashioned," etc.

For pictures showing office and business deals among men, marches are desirable. On the principle that many things characteristic of femininity are graceful and pleasing, therefore are best depicted by waltz tempo, or a dainty movement in 6-8 time such as "Laes and Graces," so many characteristics of masculinity tend toward strength and solidity and can be best portrayed by marches. Don't play them forte; just moderate and *firm*.

We speak at length in *Lesson No. 8* of playing for a battle scene, so will pass on to the scene of mournful calm following. It will probably be difficult to find anything in print relative to searching for the slain, so during this scene play some plaintive air such as, "We Shall Meet But We Shall Miss Him" or, if preferred, a funeral dirge in the minor. As Mary dreams before the fire, play "Forgotten," "A Dream," or any one of the hundreds of songs relating to lost love or parted lovers.

THE VALUE OF SILENCE

Many things have been written of the value of silence in the speaking world. Carlyle says, "Speech is silver, silence is golden." As absence of speech is often of great aid, so absence of sound is often most effective in moving picture playing. For example: Let us imagine the action on the screen shows a party in full progress, music playing, merry dancers enjoying themselves, all is mirth and hilarity; suddenly a shot rings out; at the same instant the dancers look up to see a desperado standing among them; for a few moments everyone seems paralyzed. Now, at the

Continued on Page 26

An American School of Music

By George Hahn

TO create an American School of Music has long been the goal of serious American composers. They have been encouraged in their efforts by music critics, who at least wish them well but who hold out little hope that it will be accomplished in our generation or in the next. A few critics have made bold to proclaim that the "American school" may already be in the making, but as they referred to ragtime and the peculiar rhythm idiosyncracies of the music that most interests the masses they were quickly howled down by their more conservative brethren, who opined that a respectable American school of music would have to be "artistic."

It will be noticed that every time a critic enunciates an original thought he is denounced by the disciples of "what is, is best." If there is to be an American school, they expound, it will have to be built upon classical foundations, yet he unlike the classics. They say that some American composers write German music, others French, others Russian, and others Italian. None of the aspiring and ambitious who occasionally interest symphonic conductors write strictly American music because "there ain't no such animal," according to our conservative critics.

Comes Richard Strauss to America for a trip, and has a few opportunities to hear the kind of music the American people demand and get in copious quantity. He heard hotel orchestras and phonograph records and, being a law unto himself as regards both music and criticism, declared that the music was totally unlike any heard in any other country. He said it was a distinctive type of music. The world's greatest living composer took cognizance of this American music with an unprejudiced mind, thus setting a good example to others who know less but talk more.

The editor of the Gramophone Department in the *Musical Times* of London recently made humorous note of the fact that by accident a batch of American dance records were sent him for review. He had never heard such music before, he said, and concluded by confiding to his readers that he rather liked them and placed the discs on his phonograph a good many times. He said they made something or other creep through his system that much other music didn't, and therefore he couldn't help thinking they were very much worth while.

Some years ago attempts were made to delve into the peculiarities of American Indian music, with the hope of bringing something original and American to the surface. MacDowell wrote an Indian suite or two built upon Indian themes, while a good many songs (some of them very beautiful) and one grand opera have been woven around Indian themes since MacDowell's first attempt at "native" American music. Why American Indian themes should be desirable as the foundation of an American school, however, has never been made clear. The method has been to take an Indian theme and garnish it with modern harmony, which to an Indian must appear like a "pale face" accomplishment.

A type of negro tune, often found in connection with religious events of slaves before the Civil War, has been utilized much during recent years. But no one claims it can be used as the basis of an American school of music. If there ever is to be such a type it will have its roots in the soil, so to speak. A great many Americans may not be musically wise, but it is a fact that nine out of ten will react favorably toward the

type of music that is being played the most, and which Strauss deemed distinctive.

The question then arises, must a national school of music be of a "heavy" type or can it be of a light texture? If the coming, growing or developing, American school of music is to consist of massive, grave, slow-going intellectualism, then it is unlikely to evolve—the main reason being that we as a people are not built that way. But if a national school can be light and airy, then the time for a general recognition of what we already possess is here.

No one, not even the musically elect, will deny that Spanish music is of a distinctive nature, that it has national traits universally recognized as such and that it is light in character. There is a plenitude of beauty in it, and much high art has been identified with it. Moreover, it is easy to listen to and is liked by both "high brows" and "low brows." It has found its way into Bizet's *Carmen*, and this characteristic has helped to make this selection the most popular of grand operas. Albeniz has taken its dance forms and artistically placed them in the idiom of the piano—and they are popular among all classes. The same writer's "Caledonian Suite" for orchestra is a greatly prized artistic work. Books have been written about Spanish music, and it has been held up as a very distinctive contribution to the world's music literature.

The writer gives it as his opinion that the American national school of music will be as light as the Spanish school. Its dance themes some day will be idealized by an American "Albeniz," and then idolized by the upper strata of musicians. The idiom already exists. It is quite as distinctive as the Spanish idiom. Some of our higher critics may regard it lightly because it is native, but maybe the higher critics in Spain once felt the same way about that which is now Spanish music.

Such a national school of music does not mean that the heavier types of music would suffer. They have Wagnerian opera and listen to classic symphonies in Spain, and they have more of both than is generally supposed. But the Spanish type of music remains the pride of the nation, and everybody—from the unsophisticated guitarist in the mountains to the concert pianist—knows how to dabble in it.

No one will question the strong national trait in the music of Hungary. Basically, the themes are not of an unmelodic character. Liszt used them in his Hungarian Rhapsodies and others of his works, and consider their standing in the world of music!

The American type of music of which Dr. Strauss spoke, and which most of us play and hear, may be as yet in a more or less crude form. But it's there. It not only exists, but gets attention. Few Americans need to be educated up to it—they take to it like a duck to water. That is one way of testing its nationality. Americans by nature are no sticklers for moroseness, melancholy, pessimism or cynicism, all of which appear to be a characteristic of some national music.

The American likes sunshine, brightness, humor. We enjoy cartoons and the comical pictures in newspapers as do no other people. Mark Twain became a national character because he was funny in an American way. In no other land have humorists such easy sailing—even a politician is thought to be a great man if he can crack plenty of jokes. Then why, if this trait is so conspicuous, should our national music be otherwise?

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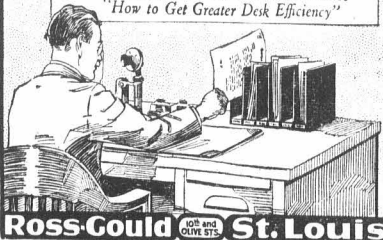
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THE MOUTH-ORGAN

(The following poem was written by Lance-Corporal Joseph Lee of First-Fourth Battalion Black Watch. "Jimmy Morgan" was William Brough, Private 2203, D Company of this famous regiment.)

When drum and fife are silent,
When the pipes are packed away,
And the soldiers go
Too near the foe
For the bugle's noisy bray;
When our haversacks are heavy,
And our packs like Christian's load,
Then Jimmy Morgan
Plays his old mouth-organ
To cheer us on our road.
"It's a long, long way to Tipperary—"

When by the shrunken river
Reclined the great god Pan,
And to his needs
Cut down the reeds—
And music first began;
Then all mankind did marvel
At a melody so sweet;
But when Jimmy Morgan
Plays his old mouth-organ
Even Pan takes second seat!

When Orpheus, of old time,
Did strike his magic lute,
He lorded it,
As he thought fit,
O'er boulder, bird, and brute;
And great trees were uprooted,
And root-marched, so to say,
But when Jimmy Morgan
Plays his old mouth-organ
You should see us march away.

When the Pied Piper of Hamelin,
In the legend of renown,
His pipe did play
He charmed away

The children from the town:
But behold our whole Battalion—
To the joy of wife and wench—
Led by Jimmy Morgan
And his old mouth-organ,
March forward to the trench.
"Here we are, here we are, here we are
again!"

Oh, an overture of Wagner
Strikes sweetly on mine ear,
And that noble three,
Brahms, Bach, and Beethoven,
I love to hear;
But when the rains are falling,
And when the roads are long,
Give me Jimmy Morgan
And his old mouth-organ
To lead our little song.
"A-roving, a-roving; we'll gang nae
mair a-roving!"

Sometimes he pipes us grave notes,
Sometimes he pipes us gay;
Till broken feet
Take up the beat
Of quick-step or strathspey;
But he plays upon our heart-strings
When he plays a Scottish tune—
Hear Jimmy Morgan
And his old mouth-organ
At "The Banks o' Bonnie Doon!"

He has a twist upon his mouth,
A twinkle in his e'e;
A roguish air,
A deil-ma-care,
Like the Piper o' Dundee;
Faith! we would dance thro' half o' France,
And a' the trenches carry,
If Jimmy Morgan
On his old mouth-organ
Did but give us "Annie Laurie!"

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And when the war is over—
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And Kaiser Bill
Has had his pill,
And we boys march thro' Berlin;
"Unter den Linden" going,
We'll need no pipes to blow—
Just Jimmy Morgan
And his old mouth-organ
Leading us as we go!
"Highland laddie, Highland laddie, whar
have you been a' the day?"*

And when this life is ended,
And Morgan gone aloft,
He will not carp
Tho' he get no harp,
Nor trumpet sweet and soft;
But if there be a place for him
In the angelic choir,
Give Jimmy Morgan
His old mouth-organ
And he'll play and never tire.

* The regimental march of the Black Watch.

HARRY VOKES

Harry Vokes, one of the partners in the formerly celebrated vaudeville team of Ward and Vokes, died on April 11th at the Massachusetts General Hospital in Boston from burns and injuries received the afternoon before in an explosion that occurred at the plant of the Beacon Oil Company in Everett, Mass., where he had been employed. The funeral services were attended by a host of relatives, friends and acquaintances who filled the Church of the Immaculate Conception in Everett, where a solemn high mass of requiem was celebrated by Rev. Father James F. Bonner. Among the dead actor's one-time associates who attended the funeral were "Sandy" Chapman, Anna Eva Fay, David Pingree and "Hap" Ward, the latter rendering last service to his former partner as one of the pall bearers. As a token of the respect and esteem in which the former actor was held by his townspeople, the city flags were half-masted throughout the day of the funeral.

The late actor began his professional career at the age of ten years as a circus clown in the famous Vokes family, but became internationally celebrated in his connection with "Hap" Ward, the other partner in the team. They toured in vaudeville from 1886 until 1904, at which time Ward retired from a stage partnership that had built up a tremendous popularity in such farces as "The Governors," "A Run on the Bank," "Perey and Harold" and "A Pair of Pinks." Vokes continued on the stage for about ten years longer, when he too retired and turned to mechanical pursuits.

"The Golden Long Ago" is a timely today song of "yesterday time." Words are by E. G. Smith, music by C. L. Sumner, composer of "Smile On." The C. W. Thompson Music Company of Boston is the publisher.

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GOSSIP GATHERED BY THE GADDER

Mayflowers and medicine!
"Let us have peace!"—Gen. U. S. Grant!
Peace means music, melody, mirth, merry-making, merit and the onward march of progress with more money for it all. Let us have it, indeed.

1822-1922! The great national event of the month of April was the celebration on the 27th of the centenary anniversary of the birth of Ulysses Simpson Grant—tanner boy, citizen, soldier, commander and eighteenth President of the United States. His plea for peace was uttered more than half a century ago, but man is still at war with himself.

If faithfully carried out as now authorized by enacted law, in the noble building to be erected by public subscription New York City will have an enduring "Peace Memorial" that will be well worthy of the name. On April 11th Governor Miller signed the Donahue bill which authorizes the big Metropolis to purchase a suitable

site for the proposed building that is to be devoted to the "advancement of education in music, drama and other arts." Music, Drama and other Arts! What better and more befitting monument could be dedicated as a "Memorial" to peace and those who died for it in the World War?

LESSON NO. 4

Continued from Page 22

moment the action ceases on the screen, let the music cease with a crash, and so long as the actors remain immovable let there be dead silence. You will find this wonderfully effective.

In all things concerning playing for moving pictures put yourself in the actor's place. Cultivate imagination, think how you would feel under the same circumstances. You will play much better by doing this, and through your interpretation of the pictures the audience will receive their impression and judge the theatre as a place of amusement accordingly.

Now, in accompanying these different scenes you should play continuously (with such exceptions as just written of) as though you were carrying one and the same piece through the entire picture. Pass from one tempo into another easily, without either pause or hurry as the scenes change. A person making a study of the pipe organ employs a teacher who explains the uses of the foot pedals, the different manuals and the combinations of the stops. Such instruction is imperative, but after this is given, the student must use diligence combined with whatever originality he may possess and figure out combinations and effects which would never come to him without such effort on his part.

So, in faking accompaniments to moving pictures, we give you general instruction; we tell you to pass from one tempo to another without either pause or hurry. That is all the help anyone can give you, then you must work it out for yourself. When you wish to change the tempo, don't come to a dead stop. On the other hand, don't rush nervously over the change. If you wish, you can retard the time a little, but you should really slip smoothly and easily from one movement to another so the change will not be really noticeable. Work out these passages as you think they should be played, listen to the result, decide if it is effective. If not, try something else, either original, faked

or copied, until you accomplish something reasonably effective.

CHANGE THE KEY FREQUENTLY

Change the key frequently, passing smoothly from one to another. You can make these changes of key either by modulation, of which we have written earlier in this lesson, or by introducing a cadenza in passing from one key to another. "Cadenza" is defined as "an ornamental passage introduced into a composition." You should make these cadenzas very simple, just enough to shift from one key to another without making the change abrupt.

CARRY ONE THEME THROUGHOUT THE PICTURE AT INTERVALS

The charm of picture playing can be greatly increased by carrying the same theme throughout a picture at intervals. Like a haunting happiness, this should recur frequently, especially where the picture requires something quaint or dainty. The same air repeated two or three times during one reel will be found effective; so during the progress of a three, four or five-reel picture, there will be several repetitions of the same number.

LISTEN TO OTHER PHOTOPLAY PIANISTS

One of the most important bits of advice we can give you in this lesson is: Listen to other moving picture players whenever you have the opportunity. Whenever possible make it a duty to visit some moving-picture house which has the reputation of employing good musicians; listen closely to the music, notice what is played to the different situations and think if it affects you as being the proper accompaniment for the action shown. If not, why not? Also, if the music you have just heard is not fitting, according to your idea, what would you play that would better suit the action of the picture? In this way ideas can be gained. If the other music is lacking, you can improve upon it by making comparisons. If it is better than yours, you will gain an idea of how to improve your work.

As you play the first performance each day at your own theatre try out different effects. Endeavor to put yourself in the place of the patron and listen to your own music with his ears. In this way you can judge just how effective your playing is and for improvement you will be able to criticize your own work.

Meritorious Melodies

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...FOR...

PIANO SOLO

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*A Frangosa March..... Mario Costa	*Calcutta..... George L. Cobb	*East o' Sunz..... R. E. Hildreth	*Hang-Over Blues..... Leo Gordon
*African Smiles, An..... Paul Eno	*Oriental Fox Trot..... George L. Cobb	*Marche Orientale..... R. E. Hildreth	*Jazz Fox Trot..... Walter Rolfe
*Characteristic March..... George L. Cobb	*Call of the Woods..... Thos. S. Allen	*Eat 'Em Alive..... Allen Taylor	*Happy Hayseed, The..... Walter Rolfe
*After-Glow..... George L. Cobb	*Waltz..... Frank H. Grey	*Jazz Fox Trot..... Walter Rolfe	*Happy Jap..... Lawrence B. O'Connor
*A Tone Picture..... George L. Cobb	*Cane Rush, The..... Frank H. Grey	*Novelty Two-Step..... Walter Rolfe	*Gosh! Gosh!..... George L. Cobb
*Aggravation Rag..... George L. Cobb	*Novelty Two-Step..... Valentine Abt	*Carmenita..... Valentine Abt	*Hawaiian Sunset..... George L. Cobb
*Ah Sin..... Walter Rolfe	*Spanish Dance..... A. J. Weidt	*Elopement March, The..... Valentine Abt	*Heavenly Moments..... George L. Cobb
*Eccentric Two-Step Novelty..... George L. Cobb	*Chain of Danies..... A. J. Weidt	*Lily of Amour..... Raymond Howe	*Heavenly Moments..... George L. Cobb
*Alhambra..... George L. Cobb	*Cheops..... George L. Cobb	*March and Two-Step..... Norman Leigh	*Heavenly Moments..... George L. Cobb
*All for You..... Lou G. Lee	*Egyptian Intermezzo (Two-Step)..... Thos. S. Allen	*Expectancy..... Norman Leigh	*Heavenly Moments..... George L. Cobb
*Mazurka..... Frank E. Hersom	*Chicken Pickin'..... Chas. Frank	*Fair Confidantes..... E. Louise McVeigh	*Heavenly Moments..... George L. Cobb
*All-of-a-Twist..... Frank E. Hersom	*Dance Descriptive..... Chas. Frank	*Fairy Frenzies..... Victor G. Boehlein	*Heavenly Moments..... George L. Cobb
*Rag (Apologies to Dickens)..... E. E. Bagley	*Ambassador, The..... E. E. Bagley	*Dance Caprice..... R. E. Hildreth	*Heavenly Moments..... George L. Cobb
*March..... E. E. Bagley	*American Ace, The..... R. E. Hildreth	*Columbia's Call..... George L. Cobb	*Heavenly Moments..... George L. Cobb
*March..... R. E. Hildreth	*Among the Flowers..... Paul Eno	*Farmer Bangtown..... Fred Lounsbom	*Heavenly Moments..... George L. Cobb
*Caprice..... Thos. S. Allen	*Anita..... Thos. S. Allen	*March Humoresque..... George L. Cobb	*Heavenly Moments..... George L. Cobb
*Spanish Serenade..... Max Dreyfus	*Antar..... Thos. S. Allen	*Feeding the Kitty..... George L. Cobb	*Heavenly Moments..... George L. Cobb
*March..... Max Dreyfus	*Assembly, The..... Paul Eno	*Fighting Strength..... Thos. S. Allen	*Heavenly Moments..... George L. Cobb
*Intermezzo Orientale..... Paul Eno	*At the Matinee..... Raymond Howe	*Fly and the Star..... Norman Leigh	*Heavenly Moments..... George L. Cobb
*March and Two-Step..... Paul Eno	*Waltzes..... Chas. A. Young	*Fleur d'Amour (Flower of Love)..... George L. Cobb	*Heavenly Moments..... George L. Cobb
*Waltzes..... Raymond Howe	*At the Wedding..... Chas. A. Young	*Hesitation Waltz..... Arthur A. Penn	*Heavenly Moments..... George L. Cobb
*March..... Chas. A. Young	*Aurora..... Arthur F. Kellogg	*Hickory Friedlight..... Thos. S. Allen	*Heavenly Moments..... George L. Cobb
*March..... Arthur F. Kellogg	*Aviator, The..... James M. Fulton	*Hoop-o-Kack..... Thos. S. Allen	*Heavenly Moments..... George L. Cobb
*March and Two-Step..... James M. Fulton	*Baboon Bounce, The..... George L. Cobb	*Hippo, Hop, The..... Oswald B. Wilson	*Heavenly Moments..... George L. Cobb
*Waltz..... George L. Cobb	*Ball des Fleurs..... Arthur C. Morse	*Horse Marines, The..... Thos. S. Allen	*Heavenly Moments..... George L. Cobb
*Rag-Step Intermezzo..... Arthur C. Morse	*Bantam Strut, The..... Arthur C. Morse	*Hurry, Hurry, Hurry..... Thos. S. Allen	*Heavenly Moments..... George L. Cobb
*Rag-Step Intermezzo..... Arthur C. Morse	*Barbary..... George L. Cobb	*Idle Hours..... Carl Paige Wood	*Heavenly Moments..... George L. Cobb
*Waltz..... George L. Cobb	*Barcelona Blues..... R. E. Hildreth	*In a Barber Shop..... Jesse M. Winne	*Heavenly Moments..... George L. Cobb
*Waltz..... R. E. Hildreth	*Barn Dance..... Neil West	*March Novelty..... Ernest Smith	*Heavenly Moments..... George L. Cobb
*Waltz..... Neil West	*The Bum's Gambol..... Paul Eno	*Fascin' 'Round..... Wm. C. Isel	*Heavenly Moments..... George L. Cobb
*Waltz..... Paul Eno	*Bean Club Meetings..... Paul Eno	*Garland, The..... Victor G. Boehlein	*Heavenly Moments..... George L. Cobb
*March Characteristic..... Paul Eno	*Beautiful Visions..... Elizabeth Strong	*Gay Gallant, The..... Walter Rolfe	*Heavenly Moments..... George L. Cobb
*Reverie..... Elizabeth Strong	*Beauty's Dream..... Lester W. Keith	*Georgia Rainbow..... Leo Gordon	*Heavenly Moments..... George L. Cobb
*March Characteristic..... Lester W. Keith	*Behind the Hounds..... Edwin F. Kendall	*Glad Days..... Harry L. Alford	*Heavenly Moments..... George L. Cobb
*March Characteristic..... Lester W. Keith	*Belles of Seville..... J. Bodewalt Lampe	*Girl of the Orient..... Thos. S. Allen	*Heavenly Moments..... George L. Cobb
*March and Two-Step..... Lester W. Keith	*Bells of Moscow..... W. Aletter	*Glad Days..... Harry L. Alford	*Heavenly Moments..... George L. Cobb
*March and Two-Step..... Lester W. Keith	*Bermuda Blues..... Bernise G. Clements	*Golden Dawn..... George L. Cobb	*Heavenly Moments..... George L. Cobb
*March and Two-Step..... Lester W. Keith	*Big Ben (Descriptive)..... Thos. S. Allen	*Gossip, The..... Walter Rolfe	*Heavenly Moments..... George L. Cobb
*March and Two-Step..... Lester W. Keith	*Blue Sunshine..... George L. Cobb	*Got 'Em..... Thos. S. Allen	*Heavenly Moments..... George L. Cobb
*March and Two-Step..... Lester W. Keith	*Bolshakus..... George L. Cobb	*Grandfather's Clock..... Louis G. Castle	*Heavenly Moments..... George L. Cobb
*March and Two-Step..... Lester W. Keith	*Bone-Head Blues..... Leo Gordon	*Guardman, The..... Thos. S. Allen	*Heavenly Moments..... George L. Cobb
*March and Two-Step..... Lester W. Keith	*Bostonian, The..... W. D. Kenneth	*Guest of Honor, The..... Edwin F. Kendall	*Heavenly Moments..... George L. Cobb
*March and Two-Step..... Lester W. Keith	*Bread of June..... Ted Hamilton	*Hickory Friedlight..... Thos. S. Allen	*Heavenly Moments..... George L. Cobb
*March and Two-Step..... Lester W. Keith	*Buckin' Broncho, The..... Robert A. Hellard	*Hippity Hoppity..... Thos. S. Allen	*Heavenly Moments..... George L. Cobb
*March and Two-Step..... Lester W. Keith	*Bucks and Blossoms..... George L. Cobb	*Hippity Hoppity..... Thos. S. Allen	*Heavenly Moments..... George L. Cobb
*March and Two-Step..... Lester W. Keith	*Butterflies..... Bernise G. Clements	*Hippity Hoppity..... Thos. S. Allen	*Heavenly Moments..... George L. Cobb
*March and Two-Step..... Lester W. Keith	*By the Watermelon Vine..... Thos. S. Allen	*Hippity Hoppity..... Thos. S. Allen	*Heavenly Moments..... George L. Cobb
*March and Two-Step..... Lester W. Keith			

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*Kangaroo Kanter.....Arthur C. Morse One-Step or Fox Trot	*Military Hero, The.....W. D. Kenneth March and Two-Step	*Queen of Roses.....A. J. Weidt Waltz	*Stars and Flowers.....R. H. Isherwood Mazurka
*Ken-Tac-Kee.....A. J. Weidt Fox Trot	(Mimi).....Norman Leigh Danse des Grisettes	*Queen of the Night.....Everett J. Evans Nocturne	(Step Lively).....Thos. S. Allen March and Two-Step
*Kentucky Wedding Knot.....A. W. Turner Novelty Two-Step	*Mona Lisa.....George L. Cobb Valse	*Rabbit's Foot.....George L. Cobb Fox Trot	*Stop It.....George L. Cobb Fox Trot
*Kiddle Land.....A. J. Weidt One-Step or Two-Step	(Monstrat Viam).....Alfred E. Joy March and Two-Step	(Rainbow).....Bernard Fenton Novelty	*Story-Teller Waltzes, The.....Van L. Farrand A Plantation Dance
*Kidder, The.....Harry D. Bushnell Characteristic March	(Moonbeams).....George L. Cobb Nocturne	*Rain of Pearls.....Walter Wallace Smith Moroccan Characteristic	*Summer Dream, A.....P. Hans Flath Moroccan Characteristic
*King Revnard.....Louis G. Castle Fox Trot	(Moonlight Woogie).....Bernise G. Clements Valse d'Amour	(Summer Secrets).....Theo. O. Taubert Waltz	(Summer Secrets).....Theo. O. Taubert Waltz
*Kismet Waltz.....Pearl S. Silverwood Knights and Ladies of Honor.....E. J. Evans March and Two-Step	(Moore, The).....P. Hans Flath Waltz	(Sun-Rays).....Arthur C. Morse Characteristic Dance	(Sun-Rays).....Arthur C. Morse Characteristic Dance
*Knock-Knees.....George L. Cobb One-Step or Two-Step	(Musca, The).....Alessandro Onofri Waltz	(Sunset Frolics).....John Francis Gilder A Plantation Dance	(Sunset in Eden).....John T. Hall Waltz
*K. of P. The.....Ernest S. Williams March and Two-Step	(Musidora).....Norman Leigh Valse	(Swedish Fest March).....Albert Perfect Sweet Illusions.....Thos. S. Allen Waltz	(Sweet Memories).....Valentine Abt Oriental Dance
*Koonville Koonlets.....A. J. Weidt Characteristic Cake Walk	(Myriad Dancer, The).....Thos. S. Allen Valse Ballet	(Sandy River Rag).....Thos. S. Allen Fox Trot	(Sandy River Rag).....Thos. S. Allen Fox Trot
*La Danseuse (The Dancer).....Valentine Abt Valse	(Nautical Toodle, The).....George L. Cobb Fox Trot	(Saddle Back).....Thos. S. Allen Galop	(Saddle Back).....Thos. S. Allen Galop
*Ladder of Love.....George L. Cobb Waltz	(Near-Beer (How Dry I Am)).....L.G. del Castillo March	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*Lady of the Lake.....George L. Cobb Waltz	*Near-Beer (How Dry I Am).....L.G. del Castillo March	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*La Petite Etrangere.....P. B. Metcalf (The Little Stranger) Valse Lento	*New Arrival, The.....Anthony S. Brazil March and Two-Step	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*Las Caricias.....John Itzel Danza Tango	(New Arrival, The).....Anthony S. Brazil March and Two-Step	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*La Sevillana.....Norman Leigh Ente' Acte	(Nana).....Thos. S. Allen An Algerian Intermezzo	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*Laughing Sam.....Walter Rolfe Characteristic March	(Nymphs of the Nile).....Frank E. Hersom Air de Ballet	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*L. A. W. March.....Yess L. Osman Law and Order.....George L. Cobb March	(O'odisque).....Frank H. Grey Valse Orientale	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*Lazy Luke.....Geo. J. Philpot A Raggy Rag	(Omeoni).....Sammy Powers One-Step or Two-Step	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*League of Nations, The.....Joseph F. Wagner March	(On and On (Mazurka Dance)).....Valentine Abt Two-Step and March	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*L'Ermite (The Hermit).....R. Gruenwald Meditation	(On Desert Sands).....Thos. S. Allen Intermezzo Two-Step	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*Loree Land.....George L. Cobb One-Step	(On the Mill Dam).....A. A. Babb Galop	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*Little Coquette.....P. Hans Flath Moroccan Characteristic	(On the Sky Line).....Walter Rolfe A Tone Picture	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*Looking Em Over.....Walter Rolfe One-Step or Two-Step	(Opals).....Leo Gordon Opals	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*Love Notes.....Frank E. Hersom Valse	(Panties for Thought).....Lou Blyn Waltz	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*Love's Carresses.....R. E. Hildreth Waltz	*Parade of the Puppets.....Walter Rolfe Marche Comique	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*Luella Waltz.....A. J. Weidt *Magician, The.....Van L. Farrand Gavotte	(Parisian Parade).....Ed. M. Florin One-Step	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*Ma Mie.....Norman Leigh Chanson d'Amour	(Pastiche).....Frank E. Hersom March and Two-Step	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*Mandarin, The.....Norman Leigh Novelty One-Step	(Pearl of the Pyrenees).....Chas. Frank A Spanish Intermezzo	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*Marconigram, The.....Thos. S. Allen March and Two-Step	(Pepeeta).....R. E. Hildreth Valse Ballet	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*Masterstroke, The.....J. Bodewalt Lampe Military March and Two-Step	(Perfume of the Violet).....Walter Rolfe Waltz	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*Meditation and Chansonette.....Norman Leigh Melody in F.....Arr. Edward R. Winn (For left hand only)	(Periscope, The).....Thos. S. Allen March and Two-Step	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*Memoirs.....George L. Cobb Reverie	(Pickinny Franks).....Dan J. Sullivan Cake Walk Characteristic	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*Memories of Home.....Elizabeth Strong Reverie	(Pieris, The).....Van L. Farrand Dance Characteristic	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*Men of Harvard.....Frank H. Grey March and Two-Step	*Pokey Pete.....J. W. Lerman Characteristic March	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*Merry Madness.....Thos. S. Allen Valse Hestiation	(Powder and Perfumes).....J. Frank Devine Fox Trot	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*Merry March, The.....R. E. Hildreth March and Two-Step	(Pride of the South).....Geo. L. Lansing Patrol	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*Mi Amada (My Beloved).....Norman Leigh Danza de la Manola	*Prince of India.....Vera L. Farrand March	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*Midsummer Fancies.....Frank H. Grey Valse Nocturne	*Pussy Foot.....Robert Hoffman Intermezzo Gavotte	(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique
*Mildly Dainty.....Gerald Frazer Intermezzo Gavotte		(Saidi).....Norman Leigh Valse Exotique	(Saidi).....Norman Leigh Valse Exotique

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