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Music Mart Meanderings

"Mother Machree's Lullaby" (waltz ballad by Howard Johnson, Ira Shuster and Frank Mullane) and "Georgia" (rag song by Howard Johnson and Walter Donaldson) are two new releases by Leo Feist, Inc., with a big campaign inaugurated in professional circles on "Georgia."

Speaking at a recent afternoon meeting of the Massachusetts Literary Club in the hall of the Boston Public Library, Geoffrey O'Hara, well-known as the composer of "There Is No Death," "Katy" and many other songs, told his listeners, "America is music mad," and advised toleration in condemning the jazz fever which is causing no little anxiety on the part of music lovers in this country, stating that admirers of jazz music can be educated to an appreciation of the higher forms. To the edification of his auditors, Mr. O'Hara played his well-known "Katy"—first as a wedding march, then as a funeral march, a tango, one-step, an organ selection, and a waltz.

"Sweet Molly Astore" (music by Herbert Ralph Ward, words by William Harold Martin) is a pretty little Irish ballad of the higher type that is being sung by Katherine Grey, Claire Brookhurst, Peggy O'Neil and others. The E. T. Paul Music Company publish the song.

"Placing Marie in a Show" sounds like the old familiar scheme of getting a girl on the stage "through the friend of a friend of a friend of Frohman," but it's only a headline in a music trade paper. What the headline means is that Jack Robbins and Dan Winkler of Richmond-Robbins, Inc., are said to have made several trips to Philadelphia to get this firm's new fox-trot success, "Marie" (the girl in question), placed in the Eddie Cantor and Ted Lewis shows.

A new music publishing concern has opened offices at 145 West Forty-fifth Street in New York City under the trade name of Phil Ponce Publications. The firm takes its name from Phil Ponce, a former sales manager for Jack Mills, Inc., and starts with a catalog comprising "Southern Moonlight," Phil Ponce and Jimmy McHugh; a comedy number, "Marry 'Em Young, Treat 'Em Rough and Tell 'Em Nothing"; and "Poor Bird of Paradise," by Frankie Williams and George Kraus.

"After the Clouds Roll By" is a new waltz release by Krause, Mars & Company of Dallas (Texas) and New York City. Maurie Sherman is actively engaged in "rolling 'em by" as a special feature for the Hotel Randolph in Chicago.

"It's Only a Step from Killarney to Heaven," "Sligo" and "When Irish Eyes Are Smiling" are numbers from the catalog of M. Witmark & Sons that are being song-featured by Gerald Griffin, composer of the first song listed above and one of the later Irish singing comedians who are reviving the popular old school of Irish stage singers that once rejoiced everybody.

"The Flapper" has done it at last. Right under that name she's broken into songdom via Harms, Inc., with Bud de Sylva and George Gershwain responsible for the breaking in. It's a new topical song that is said to have its musical galoshes well buckled.

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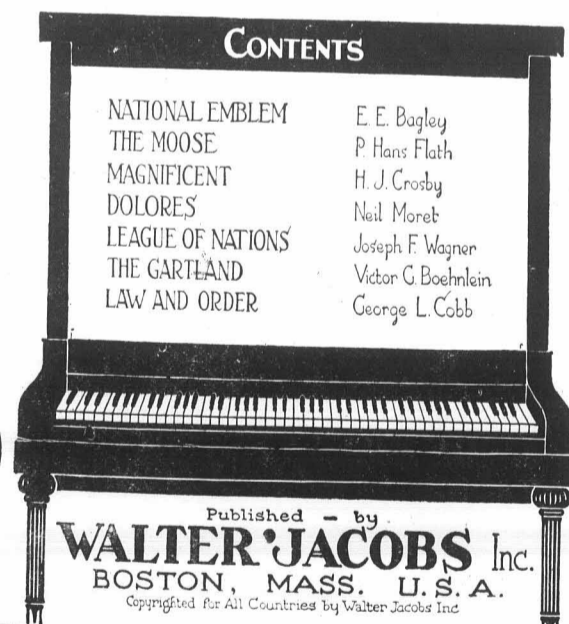
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MUSIC MART MEANDERINGS

It is rumored that Lew Brown, a member of the Broadway Music Corporation staff for a number of years, is to organize a new publishing firm. He is the writer of such song successes as "Oh, By Jingo," "Dapper Dan" and others.

"Rainbows" is the colorful title of a new fox-trot ballad that has been placed in the music heavens by Jerome H. Remick & Company. Alex Sullivan and Harry Rosenthal (the latter has joined the cast of *Good Morning Dearie*, now running in New York) are the ones who made the "bow," and may be all concerned will find the fabled "pot of gold" before the end of "Rainbows" is reached.

"Violet Eyes" and "Now!" Here's a tip. If you have a liking for eyes of that color, now is the time to gaze in them before hers fade and yours get on the blink. Also, that is the proper time to look into these two new songs under those names, while they are fresh and all the go. Jerome H. Remick & Company are putting them out—not the eyes, but the songs.

"I Love a Little Cottage." So sings the newest song of Geoffrey O'Hara, the composer of the popular "Katie" and many more. Well, the most of us "Love a Little Cottage" (if there's love in it), and this particular little love cottage is ready to be let to lovers of the O'Hara songs by the Sam Fox Publishing Company. You can bet that it has been radio'd.

"Patiently," a new fox-trot by Harry D. Squires, is being used by many orchestra leaders. Released by the Joe Morris Music Company of New York.

"Ireland Is Ireland To Me" is a new Gerald Griffin number by this popular Irish tenor and Okeh record maker that is making big sales for both the song and records. Maybe it would make a quieting record for the little island itself, if it were radiophoned to some of the factions over there.

"No News—Just Blues" isn't as pessimistically blue as it looks in print, either. It's the title of Dave Ringle's newest number that will be released by Jerome H. Remick & Company in the near future.

"Louisville Blues" is another one that is more "blues" than blue. This one's a new fox-trot number that was "blued" by Bob Ricketts and Mike Jackson and recently added to the catalog of the Triangle Music Publishing Company.

"You Won't Be Sorry" say Sherman, Clay & Company through their new song release of that name. It's by the writers of "Do You Ever Think of Me?"

"My Machree's Lullaby," a new Irish love song released by Leo Feist, Inc., must be a good one when it's featured by such vaudeville headliners as Frank Mullane, Jack Reddy, Lew Telford and others.

"Give a Bonus to Our Men!" No, that's neither a touch nor a campaign slogan for a political party, so don't side-step. It's the title of a stirring march song by Russ Collier and Ben Siegel that has marched into the song-publishing field of Chicago under printing command of the Bucks Privates Society, Inc. The big idea in its publishing is to raise funds for the soldiers pending the passing of the bonus bill, and sales already are reported as big.

Continued on page 24

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Volume 6

JUNE, 1922

Number 6

Music Standards

By Frederic W. Burry

MUSIC, as one of the Fine Arts, cannot be honestly standardized—labelled, catalogued, classified. To draw any hard and fast line between classical and popular music is impossible. Every work of art is unique. Therefore, grades and standards in musical activities are arbitrary fictions and have no authentic basis.

Josef Hofmann replied to an enquirer: "I would not bother about graduating in music."

The same with examinations—they are often shabby pretenses, meagre methods for discovering merit.

Most of us look upon music as a source of pleasure, a sensuous as well as spiritual expression of the emotions. To place it among the sciences as educational, intellectual, and difficult, foreign to the popular fancy, is often to rob it of its true mission of uplift and joy, turning it into a fetish for a favored few.

And yet the immortal works of the great musicians appeal to the ordinary mind. They are democratic. Their melodies are simple and easy to grasp.

This is saying nothing against our "futuristic" composers, who claim to have a story for the man yet to be. There is such a thing as music "before its time," as with other arts. But it is certain that many of the "new" morceaux are merely hybrid creations, sorry mixtures indeed.

Why does popular music give pleasure? Because it appeals to the human heart. There are wide differences in brain calibres, but hearts are very much the same the world over. Our modern, complex civilization has been the cause of exaggerated and distorted cerebral development at the expense of sanity and physical health. But the heart of man remains much the same—symbol of life and power and divinity.

It is to this vital centre that music and melody offers its divine utterance. For music is not primarily like words, interpretative—it is not concerned with meanings of instruction. Its office is to please, thus to stimulate and further happiness and power.

It is, then, sadly out of place for one "professor" railing against another; for schools degrading individual teachers, and vice versa; refusing to acknowledge any virtue in one another's methods, telling the poor pupil he must "commence all over again." This kind of thing is quite uncalled for in connection with music, the learning of which being a

life-time matter—the most one can expect to gather being a glimpse into its mysteries, yet quite sufficient for our temporary sojourn with mother earth.

It is regrettable that music is made the instrument of commercial tricks and make-believes; that charlatans pretend to the exclusive possession of "gifts," instead of endeavoring to help unfold the native genius of music that lies latent more or less within each soul.

Nowadays, when gross physical stimulations are taboo, the world-weary soul turns to the elixir of music for a "bracer," and here indeed one finds something that drives away all sorrow and all care; that is, the right kind of music—that which has magic melody and charm.

"I like pieces set in a minor key," said the new pupil. Later, she said her mother made the remark that it was no wonder she was so blue, always playing those slow, doleful tunes. Not that all minor music is suggestive of requiems and funerals. And, anyway, a good deal depends upon how it's all played. Some of the cheerfulest melodies we know are set in the minor key.

Everything in due time and place, as long as there is beauty! Where this is absent there is no fine art, and no music in the real sense of the word.

Music defies classification. It is taken by the receptive mind rather than by the hard, rational analytical mentality. Where there is no love and generosity there is no music. One must first get in tune with divine and infinite things.

It is with singing as with the instrumental. Technique must not ostentatiously display itself. There is danger in tying one's self to a single, special method. Even rules are but tentative helps, and at the right time are to be broken, or at least modified.

Every work of art is "unfinished." The musician is always practicing, always in the becoming—never arriving.

"The past is what should not have been; the present is what should not be; the future is what artists are."

Musicians lead the way. The band marches at the head of the procession.

In Life's mysterious path the trumpet-herald of music, real music—melody music—steps boldly, rhythmically in front; in the vanguard, onward toward a rich land of love, peace, prosperity.

Lynching Legalized by Law

IN its glaring atrocity the above caption (*per se*) may seem to savor more of lying than of "lynching," yet if it be true (as reported in the *Music Trade Review* of May 6) that a municipal ordinance has been enacted in Savannah, Georgia, which "forbids anyone, professional or amateur, under penalties of fines or imprisonment to perform or in any way engage in the rendition of jazz melodies," then such enactment practically means that one form of popular music is to be legally "lynched" by those who differ from others in—shall we say, musical ethics? The M. T. R. item further states that this law applies to everyone—singers, pianists, orchestras and all; that other cities throughout the State are said to be taking up the matter of jazz along the same lines, and that further legislation is expected. This is what is meant by our caption of "Lynching Legalized by Law," and thus are individual music rights in Savannah, Georgia, "butchered to make a highbrow (Roman) holiday!"

The passing of this law means that the music tastes of some of the people are to be "lynched" to gratify the musical vengeance of others of the people whose tastes may have been offended. Talk of "turning the sword into a ploughshare!" If this law is to be drastically enforced—well, the people of Savannah might as well "scrap" their pianos, turn their player-pianos into ice-boxes (for soft drinks) and use the perforated rolls for filters, smash all talking-machines into kindling wood and utilize the records thereof for pitching quoits or making wheels for the kids' toy carts. For today where is the home that boasts a piano, a mechanical player or a phonograph which does not (occasionally, at least) tune up to a bit of jazz?

And what of the radiophone, over which good jazz orchestras already have radio'd their music offerings? Although possibly not used by everyone in Savannah who may have an attachment in the home to actually "listen-in" to jazz, nevertheless under this law could not the apparatus be confiscated as being a possible musical "boot-legger" or a "jazz-runner"? And would not the private owner of a home amplifier be liable to fine or imprisonment as an "accessory before or after the fact" or something? Or suppose there should happen to be broadcasted a Billy Sunday sermon, which after all is merely the essence of Church teachings jazzed to appeal to those who otherwise might not listen. Would not machine and owner come under the ban of the law and be "wave-shortened" PDQ? Furthermore, if this famous preacher were to speak publicly in Savannah, could he not be arrested and fined because of his noted body gyrations and contortions which have the jazziest of jazz contortionists beaten all ways of a Sunday? Let us have law and order by all means, even though we lynch the one to land the other.

We read much and hear more in these times concerning "violation of constitutional rights," yet as compared to the restrictions supposed to be enforced by the Volstead Act this Savannah enactment is as a tin whistle to a saxophone or a toy trumpet to a trombone. For is it not a violent violating of purely personal privilege when we are bound by law to act, speak, sing, play or amuse in our own homes in only such manner as shall conform to the whims of those whose tastes in matters musical may happen to differ from ours? When persistently driven the thin edge of an entering wedge will split a granite rock or rend a giant oak, and if this Savannah enactment is the forerunner of what may be expected to fanatically follow in other sections of the country—then it is time for us all to join in singing the Doxology to the home enjoyments of many people in singing and playing that music which best pleases them individually.

But what is jazz (or jazzed) music? Is it so rank an offender against the conventional and classical that it need be legally "lynched"? Excepting perhaps in isolated instances in smaller towns and rural districts, the day of jazz as a blaring fan-fare of tonal abomination has passed. That has adjusted itself under natural musical law without the aid of a music "lynch" law, and the music that today is being played by jazz orchestras (and recorded and radio'd) is of first quality—in fact, classic. Besides the lighter standard selections it includes compositions from such modern masters as Brahms, Grieg, Puccini, Rachmaninoff, Rimsky-Korsakov, Saint-Saens and others. None of this music is changed in notes, but is simply re-rhythmed to a different lilt. And it is this jazz lilt which makes these compositions no longer "caviar to the general," for many who hear and enjoy these re-rhythmed or jazzed classics do not realize they are listening to the higher forms of musical composition and perhaps all unconsciously receiving thereby a music education.

As a passing "blue note," the singers of the Metropolitan Opera Company recently were given their annual barbecue in Atlanta, Georgia, and for a short time these remarkable song-birds of the world flew down from their lofty perch of operatic artistry to mingle with the "groundlings" of the music yard. Borrowing the instruments of an humbler bunch of musicians, these consummate artists—don't "throw a fit"! but they organized an impromptu jazz band. Mirabile dictu! Imagine, if you can, the incomparable Lucrezia Bori jazz-stunting on a cornet, the inimitable Rosa Ponselle plink-plunking a despicable banjo, the marvelous Antonio Scotti putting his temperamental Italian fervor into drum wallops, the superb Giovanni Martinelli (hailed as the successor of Caruso) "stopping" a saxophone in most approved jazz style and the great Leon Rother "sword-swallowing" a slide trombone. Of course the whole thing was just a musical joke, even for jazz, yet think for a moment what might have happened under local option law if these tone-birds of the upper air had "put it over" in Savannah instead of Atlanta. Diavolo!

There are laws, and then again there are laws—local-option, State and Federal, so let us devote the closing paragraphs to a bit of law. One of the great governing laws of the Universe is that of constantly recurring rhythm or vibration—rhythmic law. Our own world and system is controlled by vibratory waves which are subject to the universal rhythmic law, a law which transcends human laws as music transcends noise. Music is a series of vibratory waves and, therefore, is subject to a rhythm which may vary in intensity, speed, accentuation or duration and still remain as rhythmic law—whether it be in a march, waltz, classic symphony, popular song or jazz.

In some sections of this country we have been blue-lawed and dry-lawed until all law seems well nigh at times outlawed, and in this Savannah section they would have the people jazz-lawed by a music "lynch-law." But let none of us forget that there is a great natural law (unwritten, yet extant) which governs the whole human economy. In effect this law is—the harder a legitimate thing is fought, the stronger in return becomes its own fight for existence. Even though it may be somewhat erratic at present, in time jazz of itself will come under the ruling of legitimate musical law or die a natural death. There also is a phrase in the old Latin law, *sum cique or each to his own*, which practically covers the whole matter and renders wholly unnecessary any "Lynching Legalized by Law."

There is a campaign against jazz, but the only way to get rid of jazz is to get rid of the people wanting it.—*Boston Transcript*.

Interpretive Music for the Movies

By Joseph Fox

(From Jacobs' Orchestra-Band Monthly)

No. 3—THE MUSICAL SYNOPSIS

THE musical synopsis, or cue-sheet, has taken all the guesswork out of the art of fitting pictures with music, and when it is properly prepared the orchestra leader's troubles are over—for that picture, at least. The vaudeville leader has to contend with human frailties and foibles, but the picture leader has only to contend with a possible break in the film. Although on the face of this statement it would seem that it is a simple matter to play pictures, the fact remains that men who can make up a good musical synopsis are few and far between.

For those who are not familiar with such a cue-sheet, we will reproduce part of one that we used some time ago. This is a First National attraction, called "The Scoffer," and is set up as follows:

MUSICAL SYNOPSIS

for
THE SCOFFER

By James C. Bradford

A "First National" attraction
No. min. (T)itle or (D)escription Tempo Selection
STANNARD THEME "Romance" Mildenberg
LOVE THEME "At Dawning" Cadman

MUSICAL PROGRAM

1. 2¾ At screening 4-4 Largo—New World Sym, Dvorak
2. 1 T. The Third 2-4 Presto—Dance of Serpents
3. 2½ T. The first had a secret ¾ All. Mar.—Serenade
Taranghi

And so on down throughout the whole number, until we come to

11. 2 D. Stannard in cell—¾ Andante—STANNARD THEME

By following this method closely it will readily be seen that, after the music had been picked out, the success of the program is merely a matter of precision, for each and every action portrayed on the screen is timed to the fraction of a minute, thus making a smooth and complete whole.

As a general rule two themes are used. This gives a certain continuity to the music that can be obtained in no other way. In the play here offered as an example, the "Stannard Theme" (Stannard being the leading man in the story) is played only at such times as a deciding point in his life is shown. The "Love Theme" is used only when Stannard and the woman he marries after the usual complications are shown together.

The discriminating musical director takes bits of this and parts of that, and fits them together with such skill and taste that the whole program seems to be one long composition written especially for the picture being shown, and when this condition obtains it is only because he has spent long hours of practice. No one can sit in and do this work off-hand, no matter how competent a musician he may be. It is an art all by itself, and may only be acquired by long practice.

We have seen and known musicians who were masters of the masters, who failed miserably when it came to arranging a musical synopsis, while on the other hand we have known those who were only just so-so as regards their musical ability, who could prepare as fine a musical cue-sheet as ever was fitted to picture. It is part gift and part practice. About one per

cent gift and ninety-nine per cent practice, and good sound, common horse-sense, we would say.

However, one fact stands undisputed: in order to fit any picture a certain method of procedure MUST be observed. No one can take a musical organization, no matter how clever, and play a picture without preparation, unless with the possible exception of a Gypsy orchestra that uses no ink, and as such organizations are extremely hard to find in this country it behooves the picture leader to systematize his program.

In some of the larger houses a picture is run for the benefit of the musical director a week or even more in advance. This gives him ample time to make his selections with due regard to their fitness, and this in turn means that he will probably choose an exceptionally good program. But sometimes he only has a day in which to think it out. Then is the time when the real picture man shows his ability. We have seen leaders who could see a picture and pick out the entire program in less than four hours, and pick out a good one at that, but they are rare birds and not to be found in flocks.

We once played under a leader who used to view the picture, select his complete program, and then look at the cue-sheet provided to see just how near he had followed out the other fellow's conception of picture fitting. That he was exceptionally clever was proved time and time again by the circumstance that sometimes he had incorporated in his own program as many as ten numbers that appeared in the original synopsis.

Seldom is it, indeed, that this leader needs to change a single piece of music that he chooses in the first instance, which is a very rare thing. Most leaders have to cut this, and change that, and take this out, after the first playing, until by the end of the week they have almost an entirely new program from that which the boys woodshedded so hard for two hours or more at the frolic. This, of course, shows poor judgment. However, the leader who is not open to suggestions from the house-manager, or even from his own men, is not cut out to go far in his business. No one knows it all, and often an outsider seeing the same situation from a different angle can give good advice. The real leader is a regular fellow always on the lookout for advice and suggestions that will better his work, for he realizes his own imperfections. That's why the musical synopsis is provided—not as the last word in picture fitting, but rather as a list of suggestions to be followed or rejected as the leader sees fit.

As a matter of fact no leader can follow every cue-sheet to the letter, for the very good reason that he hasn't all the music published, and because the instrumentation of his organization often prohibits the use of certain numbers. As example, suppose a heavy scene called for a coronation march, with a fanfare of trumpets as a prelude. The leader has a string orchestra, no brass at all. Naturally, he would have to choose something else. Conversely, suppose a heavy thunderstorm was on the screen and the music called for thunder. The orchestra is composed of three pieces—no tymps, no drums. No leader would try to get the thunder effect on the bass end of the piano, and so on. Each and every picture orchestra has its own individual problems to meet and overcome. Just how they are overcome successfully tells the tale as to whether the leader knows his business or not.

This brings us to the subject of instrumentation. There are no laws to be laid down on this subject for the very good

Hints to Movie Pianists

By William J. Morgan

THE most essential requisites for the making of a successful movie pianist are a well memorized repertoire and the ability to improvise. These, together with a judicious selection of pieces and their suitability in conforming to the moods that are being portrayed on the screen, will go far toward making one a success in playing the pictures.

Perhaps there are some of my readers who fail in memorizing music readily and feel that such failing may prove an obstacle in the way of becoming good movie pianists. In some cases this may prove a detriment until corrected, but in most instances the idea that one has a poor memory is allowed to prevail and any efforts to strengthen it by exercises are neglected. The memorizing faculty corresponds in a way to a muscle which, if used and cultivated properly, will become strong and capable—just as do our arms when we indulge in bodily exercise. Almost any normal person can memorize at least a little, if he will concentrate enough and use persistence.

I do not advocate repeating a piece numberless times until we have memorized it by what I will term muscle memory—that is, by playing the same notes so often that the fingers seem finally to play them unconsciously and without any mental effort. This method is wonderfully effective in some cases, but it often proves unreliable and not infrequently causes breakdowns for if the line of progress is interrupted the parts that should follow seem to vanish from the mind. Instead of depending entirely upon muscle memory, if it is used in conjunction with our analytical faculty we will feel much more sure of a perfect rendition. A knowledge of harmony is also of great assistance. With that as an aid we can readily place chords and their progressions, and much of the irksome task of remembering notes simply as notes will be eradicated.

If a piece of music cannot be committed to memory after a reasonable amount of effort, lay it aside and go to something else. Upon resuming efforts, perhaps a day or two later, most of the difficulties will have disappeared and in most instances it can then be easily memorized.

The value of improvising should not be overlooked, and after playing the pictures for a short time one will quickly recognize the benefits in cultivating the art of improvising.

reason that each leader has his own ideas and reasons concerning what instruments are best suited to picture playing. We know of one leader who would not have a brass instrument within a mile of his pit; another who wouldn't be without plenty of it; another who thinks one of those mammoth organs is the bunk, and still another who wouldn't play without one—and so on, as many different opinions as there are leaders. Each and every one has his own particular, not to mention peculiar, reasons for thinking as he does, and some of these same reasons seem sufficient. So with such a tangled mass of conflicting opinions from men long in the business to pick and choose from, it seems to me that no rules can possibly be laid down to govern this phase of the game. One rule, and one only, seems to be taken for granted—the larger the orchestra, the better the chance to put the music over in an effective, smooth manner.

As a means of putting the audience in the proper frame of mind to receive the picture about to be presented, the musical prologue is becoming quite popular. This prologue is generally of a nature that tends to create the desired atmosphere. For instance, when "Gypsy Blood" was playing in a certain house lately the "Toreador" song from *Carmen* was sung by a man dressed in Spanish costume, for the play is practically a modern version of *Carmen*. So, when the picture was thrown

There are many times when we seem to run out of music, where some situation arises for which we have no music to fit and where improvising for a few minutes would tide us over successfully. But when improvising there is danger in using too constantly a certain form or style which will become tiresome to our audiences. We should avoid this by trying to develop our themes in an original manner, varying the melody and introducing new effects whenever possible.

The question of "hurry" music also looms high in the mind of the picture player. He should be well equipped along this line and ready to follow all hurry scenes in an effective and artistic manner. Some plays have a theme (or action) of intrigue, plotting and villainy for a full reel or more. In such cases it is not necessary to use hurry music during the entire action. Play a galop, or any tune in two-four time, but at the climax of the picture modulate into hurry music. Too much hurry music tires the ears, and this plan will prove successful.

Another important point is silence. The proper working up of a climax to a murder scene or gruesome situation can be made very effective by instantly stopping the music—say, after a shot is fired. The pause in the music will make the scene pulsate with reality and hold the audience spellbound until you resume playing. I have heard pianists who played continually during such scenes. They did not seem to know or realize the value of silence.

To a novice in picture playing I would suggest acquiring a repertoire of fifteen marches, fifteen waltzes, twenty rags and most of the popular song successes, together with at least one selection in each style of incidental music—such as Spanish, Indian, Chinese, etc.

A picture player should make the fitting of appropriate music his first aim and art. But he should depend upon written or printed music only when actually necessary, as reading music distracts one's attention from the picture and causes the playing of music that may be entirely foreign to the context of pictures being shown. The musicians who make a success at picture playing are usually those of great determination and initiative who are willing to work hard to accomplish their ends.

upon the screen immediately after such an opening, the audience already had its thoughts settled to view Spanish life.

Another prologue, recently seen, shows the expense and trouble to which managers and leaders are willing to go in order that the picture may go over big. In this number the members of the orchestra were dressed as "truly rurals," overalls, high boots and everything. The stage was set to represent a barn, and the musicians sat around on boxes, and other such seats as would be found in such a place. Their music was in keeping with their dress, and when the leader ordered them to turn to number five in the little yellow book, the audience was treated to a turn that would have done credit to any vaudeville house in the country. Then when the picture followed, it was a high-class comedy of farm life, with every person in the house just waiting for a chance to laugh. Needless to add that the picture made a hit.

Sometimes the prologue is carried even farther than the cases cited. There are managers who even go so far as to hire actors to play a certain scene on the stage before the picture is projected. In fact, all kinds of schemes are tried out in the never-ending search for something new that will enhance the value of the picture itself. But elaborate as the prologue may be, and be the stage settings and house furnishings ever so

Continued on page 23

Soul of the Nation

MARCH

GEORGE HAHN

PIANO

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MELODY
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Musical notation for piano, first system on page 10.

Musical notation for piano, second system on page 10.

Musical notation for piano, third system on page 10, including first and second endings.

Musical notation for piano, fourth system on page 10.

Musical notation for piano, fifth system on page 10.

Musical notation for piano, sixth system on page 10.

Musical notation for TRIO section on page 10.

MELODY

Musical notation for piano, first system on page 11.

Musical notation for piano, second system on page 11, including dynamic markings *f-fff* and *mf-ff*.

Musical notation for piano, third system on page 11.

Musical notation for piano, fourth system on page 11.

Musical notation for piano, fifth system on page 11, including dynamic marking *ff*.

Musical notation for piano, sixth system on page 11.

Musical notation for piano, seventh system on page 11, including dynamic markings *cresc.* and *ff*.

D.C. Trio al MELODY

The Modern Indian

Characteristic Novelty

FRANK E. HERSOM

Moderato

PIANO *ff*

The piano introduction begins with a series of chords in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked 'Moderato' and the dynamic is 'ff'.

mf

The first system of piano accompaniment features a melodic line in the right hand and a steady accompaniment in the left hand, marked with a dynamic of 'mf'.

f *mf*

The second system continues the piano accompaniment, with dynamics ranging from 'f' to 'mf'.

f

The third system of piano accompaniment includes a first ending bracket and is marked with a dynamic of 'f'.

f *ff*

The fourth system of piano accompaniment includes a second ending bracket and concludes with a dynamic of 'ff'.

MELODY

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Chantant

mf

The first system of the vocal melody is marked 'Chantant' and 'mf', featuring a melodic line with some grace notes.

The second system of the vocal melody continues the melodic line.

f

The third system of the vocal melody includes a first ending bracket and is marked with a dynamic of 'f'.

f *mf*

The fourth system of the vocal melody includes a second ending bracket and is marked with dynamics 'f' and 'mf'.

f

The fifth system of the vocal melody is marked with a dynamic of 'f'.

mf

The sixth system of the vocal melody is marked with a dynamic of 'mf'.

ff

The seventh system of the vocal melody concludes with a dynamic of 'ff'.

MELODY

TRIO

ff

ff *mf*

1

2

f

mf

MELODY

f *L.H.*

ff

8 16

f

ff

f

MELODY

Breakfast for Two

Moderato

ENTRACTE

NORMAN LEIGH

PIANO

MELODY

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MELODY

mf

rall

a tempo

meno mosso

mp dolce

Ped.

8va

MELODY

Ped.

Fun in a Barber Shop

MARCH NOVELTY

JESSE M. WINNE

PIANO

f

ff

mf

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MELODY

A Ten-Lesson Course In Motion-Picture Playing

By MAUDE STOLLEY MCGILL

PROSPECTUS

LESSON NO. 1 General Advice.	LESSON NO. 6 Music for the Drama Proper.
LESSON NO. 2 Regarding Repertory.	LESSON NO. 7 Music for Comedy and Farce. Trick Pictures.
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.
LESSON NO. 5 Transposing.	LESSON NO. 10 Music for the Weeklies. Dictionary of Technical Terms.

LESSON No. 5

TRANSPOSING

IN accompanying moving pictures properly, you should (as we told you in Lesson No. 3) practice and become proficient in memorizing. This is imperative. We will now speak of an additional line of practice which, if followed carefully and patiently, will enable you to give a much more finished performance. This is transposing.

To transpose is to change the key of a piece either higher or lower, to substitute one for the other. You will find that the ability to transpose will prove valuable to your picture work because, as the scenes change, it will enable you to pass promptly from one piece to another without always being obliged either to modulate or insert cadenzas.

Sometimes a scene of considerable importance is shown for only a few moments. This scene may not be long enough to allow time for you to modulate in order to play something especially fitting which might be in another key, yet is so different in its character from the preceding scenes that it should by all means have a distinctive musical setting. If you are able to transpose you can introduce the few necessary appropriate measures into whatever key you may be playing, thereby giving a smoother performance than if you are obliged to "work around" to the key in which those few measures may be written.

There is only one really correct method of studying transposition, and that is as follows: Select something simple with which to begin and number the letters of the scale of the key in which the piece is written; now practice the piece very slowly, naming the number of each note you strike instead of its letter as one usually does. When you have learned

to call the numbers promptly and correctly, decide in what key you wish to transpose the piece. Number the letters of the scale of the chosen key, call the numbers the same as in the first instance, then play the piece according to those numbers and you will find that the instrument will give forth the same tune only higher or lower, according to whether you have chosen a key higher or lower than that of the written copy.

Let us explain further: We will select the "Swanee River" with which to illustrate, as that song is simple and well known. It is written in the key of D (the letters F and C being sharpened). Now let us play the scale of D for one octave and count the keys as we play.

The first four measures of "Swanee River" are as follows:

According to the numbering of the scale, the notes of the tune will bear the numbers as printed just above them. Now suppose that we wish to transpose this piece into the key of G (in which

the letter F is sharpened). In the same manner as before we proceed to play the scale of G and number the letters.

In the original copy the first note of the song is identical with the note numbered 3 in the scale of D, which is F-sharp; therefore, in the changed key, if we wish to hear the same tune we must use the corresponding number in the key of G which will be B, and thus we get a correct start.

Take one note at a time, find what number it carries in the key in which the piece was originally written, then use the same number in the key of G and your transposed four measures of "Swanee River" will read as in the cut at the bottom of the column.

Work out the entire piece in this way until you have a perfectly clear understanding of this method of transposing. It will take time and patience, but go slow. Don't try to hurry results. The more thorough you are at first, the more sure and continuous will be your progress.

After you are able to transpose the "Swanee River" into the key of G correctly, transpose it into other keys and then take up something else equally simple. You will find that you are able to transpose more readily with each attempt, after which take up a number a little more difficult. If accidentals occur, notice what number of the scale in the original copy is affected and how—whether sharpened or flatted—then in the transposition raise or lower the same number one half tone. Work it out carefully and you will be surprised and pleased with the results from week to week.

Synonymous with the method just

given is the "movable do" system of transposing. The syllable "do" corresponds to the keynote (or number 1) in the scale, and the eight syllables (do, re, mi, fa, sol, la, si, do) concur with the

numbers 1-2-3-4-5-6-7-8. If you read music by syllable, you can readily use this knowledge in transposing. Suppose you wish to transpose a piece from F (the key in which it is written) into the key of C. Play it over carefully from the copy, syllabifying it as you play; notice carefully the chords in the left hand, whether tonic, dominant, sub-dominant or something (perhaps a chord) introduced from another key, then try it in the changed key. Think of the syllables as you play, and you will find yourself playing the notes bearing those same syllables but now in the changed key.

Many performers, possessing a good ear for music and not wishing to devote the time necessary to learn to transpose by the scientific method just outlined, use a kind of "home-made" system which produces fairly good results. In following this system you will progress more rapidly by starting either with something very simple or something with which you are very familiar, then proceed somewhat as follows: Suppose you wish to transpose a strain which is written in D (two sharps) into B-flat (two flats). Practice it correctly from the copy until you have fairly *dimmed* the tune into your mind, paying particular attention to accidentals, minor strains and anything else foreign to the "regular" key of D. While doing this memorize the music at the same time. When you think you have it thoroughly, try it in B-flat. Notice in the written copy with what number of the scale the strain starts, find the corresponding number in the key of B-flat, then try to play the strain in the changed key.

You will observe in transposing from D to B-flat, or B, that any note written on the third line should be played as though written on the second line; that a note written in the fourth space should be played as though written in the third, and so on. Each line or each space on, above, or below the staff represents one degree, so when transposing from D to B-flat you should play every note two degrees lower than it is written. If you wish to transpose from a lower to a higher key, follow the same idea inversely. Where an accidental or anything out of the ordinary occurs, all that you do is to notice carefully what relation the unknown bears to the note just preceding it, then play what you *think* is right. Having practiced the strain very carefully in its original key you can quickly tell when you have made a mistake, in which case try again.

Don't let the thought of the actual *letters* or *keys* you are striking obtrude itself into your mind; that is, don't think: "Now the next note is G, the next C-sharp, then F," etc. If you do,

PUBLISHERS' RIGHTS PROTECTED

FOR the promoters, producers and purveyors of public amusement enterprises that involve the using of copyrighted music numbers in singing or playing or both, perhaps a pertinent motto to frame and have hung on the wall might be: *Cognize Copyrights Lest Copyrighters Cognize You!*

Probably the grossest offenders against personal property rights in musical compositions are the motion-picture producers—some of them ranking among the biggest in the country. These purveyors of amusement, whenever the need arises for special music in connection with the action of a picture, seem to have the uncomfortable habit (to others) of "annexing" any musical number or numbers they see fit (or think fits) without paying the publishers for performing rights. These numbers are selected from the catalogs of the various publishing houses, and are used without giving or offering to give any compensation whatsoever to the lawful owners of the music, nor do they even acknowledge their using.

These producers would not dream of requisitioning, appropriating, confiscating or plagiarizing (call it whichever you please) a copyrighted book or a spoken drama for picture reproduction, neither would they be permitted by the copyright owners of such to do so without just compensation. Therefore, why trespass upon music copyright holdings without leave or license, trusting to luck in the happy short-sightedness of publishers for immunity?

There is no intention to imply that in every instance this music trespassing is actually done wittingly and wilfully, for such is not the case. In many instances it is perhaps because of the all too general supposition that music (when once printed and placed on sale) becomes common property to be utilized at will for anything anywhere, and that merely by paying the selling price per copy. Such is erroneous reasoning, however, and the sooner that all violators

you will become confused. Instead, carry in your mind the *tune* you are trying to play, and if you are sufficiently "at home" on the keyboard (as we advised in Lesson No. 4) your fingers will find the right keys almost unconsciously.

You will notice that this last "system" described consists largely of guesswork, and is therefore more or less unreliable. It is only to be used in case you have a phenomenally good ear for music, or for some reason why you positively cannot or will not devote the time and attention necessary to learn the art of transposition scientifically.

(actual or prospective) of copyright learn to recognize and respect the law, the better will it be for all concerned.

The purpose behind the United States Law of Copyright is to protect personal rights in private printed-property which, while perhaps not actually purloined (in the sense of "taking for keeps"), nevertheless is many times temporarily "preempted" for profit. Back of the purpose behind this law there are now such well-organized associations as the American Society of Authors, Composers and Publishers, and the Music Publishers' Protective Association, at the heads of which are live-wire personalities whose sole business it is to watch for all violations of the law and vanquish its violators. Nor is this law confined in its action to minor amusement affairs only, but it is equally operative with enterprises of major proportions. An instance of the latter is the one recently settled by D. W. Griffith, Inc.

This case, that because of the prominence of the producer may be regarded as establishing an acting precedent, was recently settled by the Griffith Corporation financially compensating the music publishing houses of G. Schirmer, Inc., Carl Fischer, the Sam Fox Publishing Company and Ross Jungnickel for the unauthorized using of copyrighted compositions published by these firms, such compositions having been used in compiling certain music scores for the Griffith photoplay productions and stated by the head of this big producing concern to have been due to a misunderstanding on the part of certain ones connected with it. It also was stated by the Griffith Company that a friendly agreement, on a basis of mutual satisfaction, had been entered into between the Griffith forces and these publishing firms for future using of copyrighted compositions as compiled in motion-picture scores, so "All's well that ends well."

It is a foregone conclusion that at its annual gathering in the Astor Hotel of New York City on June 14, the Music Publishers' Association of the United States will take up the matter of unauthorized using of copyrighted compositions by purveyors of public amusements as one of the most important questions ever coming before this publishing body, therefore fore-warned should be fore-armed. With the knowledge that this association contemplates action and that the organizations previously mentioned are watching for all infringements, and with the Griffith case as precedent of procedure, it would seem that many disagreeable legal embroilments and litigations with the photoplay producers might be avoided in the future.

GOSSIP GATHERED BY THE GADDER

Give a Thought to Music!

Following is an excerpt from a speech of Editor John C. Freund of *Musical America* that was broadcasted by radio from the Newark station on April 17th, carrying "Music's Message" to many thousands of people:

Music belongs to all. It begins where words end; it whispers to us of immortality. It did not start as an art. It came out of the mass-soul in the shape of folk-songs, the songs of the people. That's why some of us are trying to give it back to the people, to democratize it. Some people believe that classical music is the only good music. Rats! Good music may be a lovely waltz by a great composer, or a homely ballad or a quartet or a chorus.

Harry H. Williams, the composer and motion-picture director who is accredited with having written "In the Shade of the Old Apple Tree" and "I'm Afraid to Go Home in the Dark," after a brief illness died at his home in Oakland, California, Tuesday, May 16.

George H. Ryder, who is said to have been the oldest living builder of church organs in this country, recently died at his home in East Weymouth, Massachusetts, at the advanced age of eighty-three years.

Are you a composer? Here is opportunity inviting you. The male chorus organization of Swift & Company in Chicago announces its second annual prize contest for \$100, the same to be awarded for the best musical setting of Sir Walter Scott's "Hunting Song." The conditions for entering the contest require that all contesting composers must be residents of the United States, and that the compositions submitted must be for a chorus of men's voices with an accompaniment written for the piano. Composers are also requested to hold the singing parts within a reasonable compass, but the parts may be doubled at pleasure.

All compositions must be submitted under fictitious names, with the real name of the composer placed in an accompanying sealed envelope bearing on its outside the fictitious name attached to the music. Manuscripts are to be sent to the conductor of the cho-

rus—D. A. Clippinger, 617-18 Kimball Building, Chicago—and all such must be in his hands on or before July 1st, 1922, in order to be eligible for the contest. Loose stamps should be enclosed with manuscripts to cover cost of return postage if unsuccessful.

The prize awarding jury will consist of Daniel Prothero, Henry Purmort Eames and Conductor D. A. Clippinger, and the award will be announced on August 1st, 1922. The composition winning the prize is to become the property of the Swift & Company male chorus, and will be produced by that organization during the season of 1922-23. All other manuscripts will be returned to their owners within thirty days after the awarding.

The working days wasted by the striking coal miners have not yet crippled the music industries because of scarcity of fuel, but there's no telling what may happen if it long continues. Singing in community chorus "There'll Be a Hot Time in the Old Town" during the days of idling might come under the head of popular music for unpopular people.

It is reported by the daily papers that Irving Berlin and Jack Dempsey "met" over across the water—socially, not pugilistically. However, the reports fail to say whether Irving said or sang anything to Jack about "Some Sunny Day." Maybe it would have been too suggestive of the inevitable that is bound to come to the best of the fighters in time.

At one of the recent public hearings held in New York City relative to purchasing a site for the proposed "Peace Memorial," the editor of *The Musical Courier* perhaps somewhat satirically suggested placing pianos in the homes of all burglars as a possible psychological check on crime. Some suggestion, but when it comes to applying the psychology of music to professional "burgling" you have to hand it to a bunch of yeggs recently rounded up in Boston as a lot of bad eggs—six young men performers with a woman "accompanist."

This little ensemble of jimmy, drill, lock-pick and gat players carried a mandolin and violin in cases and a music roll with music in it, all of the innocently innocuous receptacles being specially fitted to also carry the "tools" that were found in the "rehearsal" (or retiring) room of the musical yeggs. It was cute and clever, but the slip-up was in having too little of the bred-in-the-bone business air of regular musicians and too much of the "loitering" around attitude of

malefactors, although "muted" as it were. Perhaps the truest psychological touch was in the touches of silence, mystery, watchful waiting and worry embodied in the music selections in the roll. Here they are: "Angel Child," "Stealing," "Three O'Clock in the Morning," "I Wonder Where He Went," "Poor Little Me" and "It's Better To Be On the Outside Looking In, Than On the Inside Looking Out."

A teacher in a New York school, who has instituted a regular Wednesday afternoon "Story Club" to interest the children, decided to vary the story-telling with music. Possessing a small grafanola which she could easily carry to the school room, this teacher requested all pupils who had records to bring their favorite ones. She reports that out of a class of twenty-eight children twenty-one of them brought Bert Williams records—truly, a self-registered record that records volumes for the popularity of the late colored comedian.

Speaking of Community Chorus! Many times, prior to and on March 15, didn't all of us unite in singing the great American "Sockdology"? It runneth thusly:

Raze those who'd make our taxes flow,
Raze them or they will raze us low,
Raze rank and file and head of post,
Raze all the whole darn grabbing host.

Under the conviction that too much is more than enough and that it's time to call a halt on itinerant music-grinders who make a business of street-hawking the "Star Spangled Banner" for money on wind-squawkers and string-janglers, Arthur H. Brundage recently introduced before the New York State Legislature, a bill to prohibit the playing of the American National Anthem on street-pianos, hand-organs or other instruments in public where private collections are taken. Several posts of the American Legion are on record as favoring the measure. Let us follow the New York example in other states and sing "Glory Hallelujah," "Hail Columbia," and "Rally Round the Flag."

Says *Tom Drier* in *Forbes Magazine*: "Keep your mind filled with creative thoughts, and we will all be squeezing your hand and congratulating you for one thing or another—possibly for making good with the manhood that is yours. And that, as you know, is the devil of a big accomplishment—better than leading the sales forces, writing a successful play or a best seller, or performing any other stunt that wins the plaudits of the mob."

INTERPRETIVE MUSIC FOR THE MOVIES

Continued from page 8

beautiful, the high lights in the picture will never be brought out as they should unless the MUSIC is chosen with care plus skill, for music is and always will be the one art that blends perfectly with sight.

We have in a previous article spoken of the large libraries necessary to properly fit pictures in the larger houses where first-run pictures are used exclusively. This same holds true to a lesser extent with any picture orchestra, but by a careful selection of music folios, such as are published by Walter Jacobs Inc., the director of a small organization can soon be in a position to play any and all pictures that come his way.

With a collection such as the "Jacobs' Photo-Play Pianist's Complete Library," the lone pianist will find himself equipped to play suitable musical settings for any and all scenes; while with a set of one hundred classics, such as the same publishers have arranged especially for picture playing at an extremely modest sum of money, the large or full orchestra director will no longer have to ponder and rack his brains in an effort to fit the picture with high-class suitable music.

There is no longer any excuse for the old-time methods that were in vogue some ten or fifteen years ago, nor will the discriminating public stand for such methods. They want and demand that their pictures be served with correct musical setting, and every leader who entertains the belief that the man on the street won't know when the music is right or wrong, has another guess coming. The house-manager will soon hear from the patrons, and the leader in turn will soon hear from the manager in no uncertain terms.

Every leader worthy of the name has ambition, and the surest way for him to fulfill that ambition is to make the best of every opportunity. In other words, he will fit each and every picture to the best of his ability. He never knows what is waiting for him just around the corner. A short time ago a certain leader in a small house had just about come to the conclusion that his work was not appreciated, when out of a clear sky came the thunderbolt. He was offered the leadership in the largest picture palace in town at a salary that staggered him. He took it, and made good. Years of unconscious preparation were behind this one chance, and when it came he was there. The moral is obvious. Mr. Leader, your chance will come. Will you be ready?

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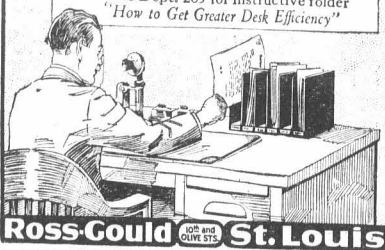
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MUSIC MART MEANDERINGS
Continued from page 4

The United Song Writers, Inc., with offices at 1658 Broadway, is one of the latest music publishing concerns to open in New York City. Jack Mahoney, well-known as the writer of "Tales of Tennessee" and others of like hitting, is at the head of the new company.

"I Wish There Was a Wireless to Heaven," sings one of the new song releases. There is if Sir Arthur Conan Doyle, Sir Oliver Lodge and several more are right in their aero-etheral prognosticating. Be that as it may, however, Fred Fischer, Inc., has the bulge on the bunch because he's got it, not the actual wireless thing, but a song that sings under that title.

A window display that staged a miniature wedding scene recently provided an effective advertising boost for "Down the Old Church Aisle," a number featured by Ted Lewis in "Greenwich Village Follies" and recorded by him for the Columbia. M. Witmark & Sons reap the publishing benefit from the displaying, featuring and recording of the song hint to amble to the altar.

From Indian to Chinese is a broad music gulf to leap, yet Charles Wakefield Cadman seems to have successfully made it. After completing an extensive tour with the noted T'sianini singing his Indian music, this composer started a second tour with the famous Indian princess featuring "Willow Wind," his new cycle of Chinese songs, in which there are three vocal numbers—"Moonlit Tears," "The Stream of Fate" and "Spring Longing." The songs are adapted to the words of Moon Kwan, Chinese poet.

Will Rossiter's "In Bluebird Land" was given some high musical sky-larking in the Chicago empyrean during the month of April. A broad flying was when it was radio'd by the Westinghouse studios, while a flying of lower altitude was its rendering by the Benson Orchestra for the Victor records that gave it an effective upward boost. Then followed a few flights nearer the earth that made some fluttering. George MacFarlane, a baritone headliner at the Palace and State-Lake Theatres of the Orpheum Circuit, is said to have "stopped the show" with it; Jesse J. Crawford, organist at the big Chicago Theatre, featured it with colored slides; Jack Donahue, eccentric dancer in "Two Little Girls in Blue," then playing at the Colonial Theatre, made a hit with it as a new dancing number, and Albert E. Short, prominent as an orchestra leader and composer of the song, didn't hamper it any by playing it as a cornet solo.

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John Ringling, the circus man, met Kerry Mills a short time ago and remarked: "You know that tune you wrote some years ago called 'A Georgia Camp Meeting'?"

Mills nodded and smiled.

"Well," said Ringling, "for more than a dozen years we used it as a cakewalk for the elephants. Then the tune began to get on my nerves. In time it got on the nerves of all the boys. Some put up a howl, saying it was about time to can the tune and get a new one."

"But it was a good cakewalk," Mills said.

"You bet," Ringling agreed. "Best I ever heard, and the first—no the second—ever written. You wrote the first, too. But good as it was and is, it got our little Angoras, so we decided to give it the air. I got another cakewalk and gave it to the leader. He was pleased at the change. The elephants were drilled in the new tune and seemed to take to it. We kept them rehearsing the new one and using the old one at the regular performance. I figured to have them walk to the new tune when we opened at Madison Square Garden one season."

"But I saw the circus the last time it was in the Garden," said Mills, "and the elephants cakewalked to 'Georgia Camp Meeting'."

"Right you are," Ringling came back. "That's the reason for the story. When the elephants came on for their first show at the Garden the band started up with the new tune, but the big animals never shook a leg. Every one connected with the act immediately got busy and tried to make the elephants cakewalk, but there was nothing doing. It looked like we were in for a bloomer on a feature act. While we were hustling about the band leader got an idea. Suddenly the band began to play 'Georgia Camp Meeting' and the 'bulls' fell into line as if nothing had happened. Since then I have not tried any new tunes on them, and I guess I'll stick to your old tune as long as I have cakewalking elephants. Funny how they know the difference."

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"STARS OF YESTERDAY"

IN speaking of the revival of old-time songs in the May issue of MELODY, brief mention was made of the "Stars of Yesterday." Grouped under that name is a sextet of so-called "old-timers" who are doing "big-time" as vaudeville head-liners. The sextet includes Barney Fagan, Tony Williams, Joe Sullivan, ("Little") Corinne, Lizzie Wilson and Little May Kennedy. Let's line up the older ones briefly:

Barney Fagan, who probably is the best known living minstrel this country has ever produced, has been in active stage life for more than fifty years. The Sweatnam, Rice and Fagan minstrels were a "colossal" aggregation of black-face entertainers in 1897, and in the "Varieties" (now "vaudeville") Fagan was equally successful in the teams of Fagan and Parks, Fagan and Redman, and Fagan, Fenton and Mulvey. We hear and talk much today about "popular" music, but it is doubtful if there ever was produced a more popular song than "My Gal's a High Born Lady"—written and sung by Fagan in his minstrel days and reproduced by him in this new act.

Tony Williams, who has figured in practically every form of stage amuse-

ment during his career, is in the same class with Mr. Fagan, having been before the public for more than fifty years. He scored a hit in vaudeville as principal in the team of Williams and Sullivan; has played in the legitimate with such stars as Johnstone Bennett and in musical comedy with Ethel Rose, and was one of a glorious group that used to draw crowds to the famous old Boston Theatre.

Joe Sullivan, who also was a black-face comedian, began his stage career in 1879. He was a success in the team of Sullivan and Smith, and as a member of the once famous "Eve in Hand" company. In 1886 he starred in the melodrama, "The Black Thorn." In the "Stars of Yesterday," Mr. Sullivan is singing "Where Did You Get That Hat?"—one of the many song hits which he wrote and which probably will live in popular songland for a long time to come.

Little Corinne, the Inimitable! This extraordinarily precocious prodigy began her professional career at the age of five years in a traveling juvenile opera company, giving in the opera *Pinafore* a most remarkable presentation of "Little Buttercup" in a manner that out-rivalled many older women singers.

None who ever saw or heard her in that character will forget the inimitable and exquisite *sang-froid* with which that little five-year-old infant "put over" the line—"Confide in me; I am a mother." Later, she was starred in such musical comedies as "Arcadia," "Florodora" and "Monte Cristo, Jr.," and it was only a few years ago that she was featured in George M. Cohan's revival of "Forty-five Minutes from Broadway." As to the dates of the beginning of her professional career and its duration Corinne is listed as an "old-timer," but in actual years she is still young.

Lizzie Wilson, who first sang her famous "Schmitselbank" song in the noted Tony Pastor's theatre in New York City, was the original "Dutch Girl" in vaudeville. She is the sister of Al. H. Wilson the well-known theatrical star, and at one time was her brother's leading woman.

As an act "Stars of Yesterday" is only a skit that is used as a vehicle to exploit these old-timers, but as a clean and wholesome entertainment it is unquestionable in its providing. Its greatest importance lies in the revival of the long forgotten. In such respect it is a reminiscence to the older theatergoers and a revelation to the younger.

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