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"Musicians should be heard and not seen," says Sir Henry Wood of London Orchestral fame.

Only half right, Sir Henry, for when it comes to a short, fat fiddler sawing on a big bull-bass, or a frowzy dame past forty trying to put over a "cuddle" song in flapperesque style, they should neither be seen nor heard. But maybe we misinterpret the meaning of "musician."

"You Came at Dawning" is the new ballad which Vernon Neville and Daniel S. Twobig have placed with Boosey & Company for release in the early fall.

A cat is supposed to have only nine lives, but Zez Confrey's "Kitten on the Keys" (Jack Mills, Inc.) has taken out life insurance for a longer lease by being put to words by Sam Coslow. The new Coslow lyric will have to be some funny if, as reported, it is "one of the funniest" ever written by this funny lyricist.

The theme-song of the new photoplay "In the Name of the Law," which opened at the George M. Cohan Theatre in New York early in July, is the joint work of Albert Von Tilzer and Neville Fleeson.

We never believed in doing the "solo" act in drinking when it could be done so much more joyfully as a duo, trio or in a crowd ensemble, but if there's a man who doesn't believe it's possible to buy a "loner" in these dry days just as easy as in those old wet weeks and moist months of the "yeasty" years, and that without violating Volstead, let him look up "Lona." It's a song-brew by those two Philadelphia song-distillers, Lou Hirsch and Joe Burke, that is being put right out on open sale by Jack Mills, Inc.

"Night," "My Cradle Lullaby," "Able's Lullaby," "Truly," "Rose of Bombay," "While the Years Roll By" and "Don't Bring Me Posies (It's Shoesies that I Need)," are some of the new songs to be exploited in the fall by Irving Berlin, Inc.

"Just Because You're You" is a mighty good love argument to give the girl. It also was the music argument put up by Roy Turk and J. Russell Robinson which induced Waterson, Berlin and Snyder to publish the song.

"Hindu Rose," a tune that's enticing with good lyric splicing, is an Oriental fox-trot song recently released by Friedman Brothers of Chicago. Walt Stoneham, Fred Rose and Buddy Fields are the trio who did the enticing-splicing.

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Bob Schaefer, Spencer Williams and Johnny Tucker have formed an alliance as a composing collaboration, hitching up as a song-writing team to purvey their products to the various publishers. Some of the products already purveyed by the team are "Swanee Baby" to Jack Mills, Inc., "Trinidad" to Jerome H. Remick & Company, "Flapper Fan" to the Triangle Music Company and "Cool the Puppies" to the Clarence Williams Music Company.

"Don't Stop" "My Dreams of Romany" is not a command, but compositions—two of 'em, by Billy Baskette and Jack Benny, two more who have hitched up as a team in the song-writing game. Irving Berlin, Inc., is publishing the "Don't Stop" number, and the Broadway Music Corporation is doing the same for "My Dream of Romany."

"Sing a Song of Swanee" made a hit when recently interpolated in the Ziegfeld "Follies" by the Connors Twins. The song is by Louis Breau and Max Sanders—the writers of "I Want My Mammy," "Mo-Na-Lu" and "Never Mind." Harms, Inc., are the publishers of the Swanee "Sing a Song" hit.

"Hey, Hey!" might sound like a traffic cop yelling at a jay-walker, or it might be the latter imbecile trying to hail a man who owed him two bits, but it isn't either of these. It's the title of a new novelty number from the press of Forster.

You can't always tell by the title. Ted Snyder's recently released fox-trot, "Dancing Fool," is anything but a "fool" when it comes to a selling proposition, for it is reported to be making a bigger hit than "Sapphire Sea."

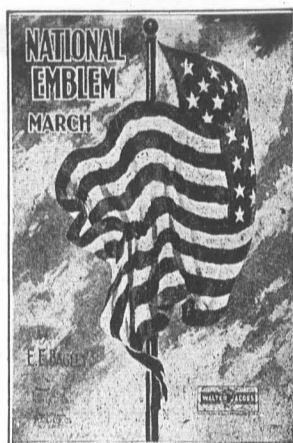
"Just Because You're You" is a mighty pretty excuse for a lot of things. This time it's a good excuse for a new fox-trot ballad by Roy Turk and J. Russell Robinson that is published by Waterson, Berlin & Snyder and is being introduced by a lot of vaudeville performers.

Fifteen successful years of song-writing is some score. M. Witmark & Sons have issued a twenty-four page catalogue devoted exclusively to the songs written by Ernest Ball during that period. "Love Me and the World is Mine," "Let the Rest of the World Go By," "Mother Machree," "My Rosary for You," "Dear Little Boy of Mine," "Down the Trail to Home, Sweet Home," "Till the Sands of the Desert Grow Cold," "I'll Forget You," "In the Garden of My Heart," and "When Irish Eyes Are Smiling" are some of the one hundred and forty-seven songs included in this catalogue of songs by a prolific and popular composer.

Continued on page 24

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Volume 6

AUGUST 1922

Number 8

"But What Can You Expect of a Musician"

By Oliver Guy Magee

I WAS in the diner, eating my soup without in the least making the conductor suspect something was wrong with the air-brakes, when a man was ushered to the chair opposite me.

He was just an ordinary, well-groomed chap of about thirty-five, such as you might meet in any bank or hotel lobby or office building. He seated himself, nodded affably, unfolded his newspaper, adjusted his gold-rimmed glasses, and pointed his nose at the morning news.

After being served he laid aside the paper and said, in a friendly way:

"Coal strike looks serious. In my business I use a large quantity of coal every day, and we haven't any too much ahead. Think the thing'll last long?"

We conversed a few minutes. Presently he said:

"I manufacture automobile trucks. What's your line?"

I hesitated. I knew what was coming. It had come before. But figuratively speaking I spat on both hands, took a good, firm grip on my veracity, shut my eyes, and jumped.

"I direct the band and orchestra at the Medicine Mound Sanitarium, a government institution for soldiers," I returned.

For an instant he looked incredulous.

"A musician?"

I nodded.

Gradually, his face took on such an expression as it might have worn had he met a gigantic slice of Limburger cheese face to face on a narrow mountain foot-path with an impassable rock wall on one hand and a fathomless abyss on the other, while an over-dieted grizzly bear licked his chops a few feet behind. Or such as he might have worn had he passed the gas house, or the stock yards, or the packing house, or the glue factory, or—but undoubtedly you have an inkling of the expression I mean.

"Oh!" he commented voluminously, and lapsed into silence as complete as though I had turned suddenly into a chairful of thin air.

This is the attitude of the average business man toward the musician, average and otherwise, especially if they are strangers. And yet I'll bet a twenty-five dollar Persian eat against a Chinese coin with a square hole in it that this self-same business man will buy his little son—if he has one—a

tin horn and a toy drum and sit and listen to him manipulate them in unalloyed ecstasy. But let an oboe player practise in the next flat and he will send a riot call into the police station.

With the commercial temperament this attitude develops early in life. My brother is a business man of the most virulent type. When we were kids he would sit by the hour and play a mouth harmonica to make our dog Bowser howl, and be simply consumed with delight. But if I practised fifteen minutes on the fiddle he was frothing at the mouth. Perhaps he endured the harmonica and the howling because it annoyed my sister. But then my fiddling annoyed her, too, so that doesn't seem consistent.

The business man seems to feel practically the same about an individual making a living at the profession of music as he would if he saw an overgrown hulk of a boy galloping about the back yard astraddle of a broom, or hiding behind a tree in a fringed, false-alarm, buckskin suit shooting Indians with a breech-loading lath.

Mr. Business Man would give the lad a withering look and say, acidly:

"It's time you forgot that, Bill. You're a big boy now."

He reacts in the same way when he sees the bald head of an orchestra leader gleaming through his sparse red hair—if the leader is lucky enough to have any left, and unlucky enough to have it red—and whispers to his wife so softly that the trap-drummer can hardly hear it:

"Wouldn't you think that Oliver would go into something else? He's too nice a chap to waste his time on a fiddle!"

What is the real reason for this attitude which, being sensitive, I sense without it even being expressed? Coming much in contact with business men in the course of my profession, especially in my capacity of municipal symphony orchestra conductor, I have boiled the thing down to just this:

A business man likes you to be business-like, hence not respect a bank president who was unbusiness-like, hence the profession is considered an unbusiness-like profession, and if you happen to belong to it, little brother or sister of the muse, do you know what you are? Will you promise not to be angry if I tell you?

Very well, then, whether you do calisthenics on a slide

trombone in a theatre orchestra, or tickle a ukelele on the front porch in the moonlight while Maizie's pink hand nestles in your pocket, or teach vocal to pale, lofty-browed young men in a high-class college, or balance on a bicycle poised on a slack wire in vaudeville while you plead, "Let Me Be Your Kewpie Doll," on a violin, or trade golden notes for silver dollars in a shimmery and shivery evening gown on the chautauqua platform, or shower brilliant tones from a grand piano on the concert stage as a blacksmith strikes sparks from his anvil; whether, I say, you do any of these you are one of those things that grow on trees and that squirrels like so well. You are a NUT, that's what you are! There, it's out!

Understand, I don't say you are a nut, for I am a musician myself. It is the business man who says it, and whatever the justice of his skepticism as to the practical value of musicians in life and affairs, the very presence of that skepticism is in my opinion an overpowering reason why musicians in order to counteract prejudice should try even harder than persons in other lines to be ethical, decent, systematic, practical, and business-like.

I do not think it so necessary in the case of great artists. There is even a certain advertising value in eccentricity in artists who move constantly from place to place. Two famous opera stars indulging in a hair-extracting soiree over the possession of a "star" dressing-room, a world-famed orchestral conductor hurling his false teeth at a fat tuba player who unwittingly played a fly-speck, a renowned pianist who simply could not play if anyone in the audience wore a red vest, a celebrated violinist who cancelled his concert because the lithographs of a rival violin master appearing some weeks later were posted outside the hall—these things might be good "publicity" for a traveling artist, on the principle that "anything that makes 'em talk" is good advertising.

Consider the vogue of the Italian band conductors, who in their paroxysms seem almost on the verge of foaming at the mouth, crawling on their hands and knees among the players and biting them on the legs. A newspaper write-up of a musician contracting hydrophobia from the bite of an excited band conductor might prove of great advertising value in the eyes of an active, healthy press-agent. But for the permanently resident musician these things would be fatal, and I want to go on record as saying that even coming from great artists the public is beginning to get mighty tired of this sort of thing.

There is a type of business man sympathetic toward musicians. This man is usually one who would gladly have entered the musical profession himself had circumstances permitted. I have several such men in mind. One is credit man in a large department store. As a boy he demonstrated great talent as a pianist. When his first opportunity came to accept a professional engagement his father said:

"No, I don't want Harry to get used to making money so easily. I want him to know what it means to *work* for a dollar."

I don't know how Harry feels about the matter, but undoubtedly the position he now holds yields larger monetary returns than are received by most artists of world renown, so perhaps his father was right.

I know another man, the head of a million-dollar wholesale grocery concern, who has always been seriously troubled with fiddle-itis. For exercise he walks every morning to his office, and on a pencil or a little stick he practises mute finger exercises in order to retain a modicum of muscular proficiency.

I know a general contractor and builder who is a violin connoisseur of such pronounced characteristics that I duck into a doorway or slip up an alley every time I see him coming. I don't know how many fiddles the man has. His wife threatens to divorce him because she says there are so many

fiddles at home there is no room for the furniture. And he always has a new one—the most wonderful of all—coming from Germany, or France, or Italy. And he is forever wanting you to play every one he has and all those that are coming.

Then there are the business men who sing in church choirs, choral clubs, men's choruses; who play in amateur orchestras, belong to mandolin clubs and—those who only have musical wives! Blessed be all these musically-minded business men, for they are the patrons of the art. If it were not for men of this type we would have no great concerts, no great orchestras, no opera. For someone must finance them, and fundamentally the money must come from the musically-minded business men, God bless 'em!

On the other hand, there is a type of business man who would rather listen to the water dripping under the ice-box than listen to music—unless it happened to be jazz. He is the musician's greatest critic.

The public never misses an opportunity to ridicule a musician. Whenever a traveling artist visits a city the newspapers will eagerly describe any little incidents of eccentricity. People will take the most unaccountable antipathies to a musician for a trifling reason. As an instance, a man on a street-car recently criticised to me a great violinist who appeared in the city the evening before.

"He's no good!" he spat out quite savagely. "Did you notice where he kept his handkerchief when he wasn't mopping his face with it? In his *side trousers pocket*! He's rotten!"

There is good reason in most cases for the carelessness of the musician in business matters, dress, etc. His work is self-centering. If he practises and studies much this necessarily implies solitude, and too much solitude is dangerous. The world revolves about him and his art and nothing else matters. But the time is here when something else must matter. The present attitude of business men must be counteracted and rectified for the benefit and best interests of the profession at large.

Why? Because musicians, teachers and performers alike, depend on business men for support. So long as the business man's good opinion of musicians is slight, so long that support will be vastly inferior to what it will be when musicians as a class raise themselves in the eyes of business men by altering their conduct and habit.

When I was much younger than I am now—in fact, when my legs would reach only half way down the piano stool,—my mother secretly "started me" on the piano, and on my father's birthday, as a special surprise, I twinkle-twinkle-little starred for him. Was my father pleased? He was not. He smiled a drawn, crooked smile and dismissed my Mozart-like efforts with a word or two of the most insincere praise. The rest of the day he kicked the cat and elbowed people around and in general, conducted himself in such a blithe and unappreciative way that it was some time before my mother had the heart to go on with my instruction.

To this day he has never really forgiven me for taking up music as a profession. And largely because of a disagreeable experience he once had with a relative who was an amateur musician.

Certainly, in these days of keen competition in music, the man who "brings home the strawberries and ice cream" is the man who is able to meet the business man as a business man.

There is an antidote for the business man's attitude, and I will pass it on as it was given to me by one of my "musically-minded" commercial friends. Be you man or woman, you will benefit by this advice:

"Be businesslike. Thank Heaven, Buffalo-Bill-haired musicians are almost a thing of the past. But unfortunately the *minds* of many still wear long hair, Windsor ties, and Prince Albert coats.

Don't Antagonize the Public

By George Hahn

ATTITUDE of musicians towards their art is as important in its effect upon the public mind as is the attitude of a preacher towards religion. The musician who is narrow-minded, prejudiced and hard as flint towards music which he personally dislikes, but which others of intelligence are inclined to favor, has but little influence with the crowd whose "taste" he affects to deplore.

Musicians must compromise their personal likes and dislikes with the demands of folk who are in no position to be educated in music, but who know what sounds good to them and are willing to pay for it. The musician (be he ever so educated) who holds aloof from the crowd, merely because he is disgusted with the crowd's taste as compared with his own, is taking a wrong attitude towards his fellow men and is injuring the progress of his art. The most disparaging term that can be flung at a person in these United States is to be called a "highbrow." The crowd instinctively shuns "highbrow stuff," as it is popularly termed, and shies at those who inflict themselves with the narrow-gauge reputation of being exclusively, persistently and everlastingly highbrow exponents.

Now a man can be the equal of a highbrow enthusiast, yet take care not to show it and diplomatically work with and for the multitude that enjoys music more if it is "low-brow." Knowing that this vast public has no confidence in a highbrow leader, it perhaps would be well to look at the subject from the viewpoint of the musically unwashed. The musician, who is one of the "crowd" when occasion demands, can be a leader of the crowd and lead them upwards, gradually but surely. At any rate his judgment will be relied upon, whereas the judgment of the other will be frowned upon.

Perhaps in no other art is there so much affectation and cant as there exists in music. All of us know musicians who are Pharisees in the art; who cannot bear to listen to music of any kind but the most abstruse of classical numbers; who affect to think that no music can be good which stirs the emotion through rhythm; that a tune which can be whistled or sung, and which is not harnessed to intricate harmony, is a horrid example of what nobody should desire; that what the majority of people like is fundamentally wrong; that anything simple must necessarily be trash.

This word "trash" is the chief word in the lexicon of the wrong kind of musical intelligencia. Everything with a swing to it is trash; music not written by standard composers is trash; some of the music that everybody likes, provided it is written by somebody who is not rated as a classical composer, is trash; music that many people like, if it is written by a standard composer, of course is not trash; new music is usually trash, but something that was written in 1664 and dug up by some museum keeper naturally is wonderful.

"If you are a teacher, look at your business as a business man looks at his. Realize that you are a manufacturer. You are manufacturing a product, music lessons out of raw material—your study and experience. The product must be sold. Six-cylinder cars and silk stockings and boys' two-pant suits cannot be bought with the proceeds of goods that stay on the shelves.

"The business man advertises. You must advertise. And one of the cardinal principles of advertising is, 'Keep everlastingly at it.' An occasional advertisement does little, if any, good. It is the cumulative results that are valuable.

"Get some printed stationery. Write your letters on a typewriter. Keep pupils' accounts and necessary data in filing

The truth is that such an attitude sharply antagonizes people who need the guidance of intelligent musicians. Let half a dozen people get together around a piano and sing songs that by every yardstick of reasonable measurement contain much good and little harm, then let the more educated musician in the crowd say that everything the crowd likes is trash and ask why they don't stick to Schubert and Schumann, etc., what will be the reaction of the crowd? Although they couldn't sing much of either Schubert or Schumann anyhow, and neither of those composers wrote much of anything for such use, the crowd merely conclude that the caustic critic is not a safe and sane guide. Furthermore, and though they don't advertise their mental state, they will have nothing to do with anything musical he advocates, and when a chance comes to attend a concert which is boosted by friend parlor-critic most of them somehow have other engagements.

The way to make the crowd feel good is to play the crowd's game when the game is going on. By so doing, every musician can rest assured that when he is interested in putting over a little musical affair of his own the crowd will be boosters. Life, as we know it, is largely dominated by compromise. The fellow who refuses to bend his back to circumstances finds that circumstances very frequently appear to be decidedly against him.

The big moving-picture theatres are guideposts on how to educate the public musically. At first conductors feared to play any but the lightest of numbers with the picture programs. Gradually they found that audiences responded to every step upward, until today some of the largest theatres have orchestras that not only vie with the great symphony ensembles but play the most modern (sometimes shadowy and sometimes blatant) material that exists. Richard Strauss' great tone poems have been played by such theatre orchestras, and even works of the ultra-modern (such as Stravinsky) have been played, greatly to the surprise of the journalistic music critics. What is most important is that the audiences have liked these compositions and are getting more of them right along. Of course the picture audiences do not get an entire evening of such music, but receive plenty of intermediate and light music thrown in, otherwise they probably wouldn't like it as well.

This simply illustrates how easy it is to coach the public—by playing down to it and lifting it up, not by kicking it. Every musician who is worthy the name desires to see the average public taste raised. The true musician (he or she) is happier when playing music that interests the player as well as the public, and the current writers of music are happier when writing music in which they themselves will take pride as an artistic achievement, though that by no means indicates the latter would be writing intellectual music.

Present your bills on the first of each month. Smile, bless you, smile!

"Don't 'knock' your competitors. That only amounts to advertising them. Manage your business like a business man. Know what your 'overhead' is (your permanent running expenses), and charge a price for your lessons that will bring you a reasonable profit.

"Be courteous, fair, and polite. In business houses of the highest type the axiom, 'The customer is always right,' is in force. Make it *your* motto. Subscribe for a business magazine or two. Read some business books. Try to get the other fellow's point of view. Take up the study of applied psychology.

The music invites dancing

mf

f

p

mf

p

mf

She arises

ff

ffz

She dances

mf

R.H.

R.H.

MELODY

f

mf

R.H.

f

ff

ffz

She departs

D.S.al

CODA

f

ffz

She stops dancing

Pasha registers surprise

p

poco rit.

R.H.

She sleeps

dim.

R.H.

MELODY

Moments by the Brook

IDYL

FRANK E. HERSOM

Moderato

PIANO

f *mp* *mf*

R.H.

Leggeramento

f *mf*

f *mf*

MELODY

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Più mosso

mf

cresc. *f* *rit.*

L.H.

1

a tempo

cresc. *f* *rit.*

2 *agitato*

f *cresc.*

mp a tempo

R.H.

f *rit.* *mf*

MELODY

Tempo I

f *mf* *f* *mf* *f* *mf*

TRIO
MELODY

Piu legato
rit. *L.H.* *mf*

f *f* *f* *ff* *ff* *mf a tempo* *D.S.al*

CODA
MELODY

p *ff*

Dance of the Peacocks

CAPRICE

W^m BAINES

Allegretto Moderato

PIANO

Musical score for page 16, showing piano accompaniment for the first system. It includes treble and bass staves with notes, rests, and dynamic markings like 'f' and 'mf'.

MELODY

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Musical score for page 17, showing piano accompaniment for the second system. It includes treble and bass staves with notes, rests, and dynamic markings like 'mf' and 'f'.

MELODY

TRIO

MELODY

D.C. Trio al'

Little Coquette

Morceau Characteristique

P. HANS FLATH

Moderato

PIANO

Moderato con grazioso

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MELODY

Più mosso

rit. a tempo rit. f a tempo

Moderato con grazioso

mf rit.

f mf rit.

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. 7

MUSIC FOR COMEDY, FARCE AND TRICK PICTURES

AMONG definitions of technical terms relating to moving pictures we find the following:

Comedy—a humorous play intended to cause laughter.

Farce—a broad comedy, humorous because of its absurdity.

You will notice from the foregoing that these two styles of pictures will be quite similar, therefore the music applicable to one will be perfectly appropriate for the other. The field of fun is a large one, and the music available for farce and comedy is unlimited. Never before have there been so many catchy, "swinging" popular songs as at the present time, and the best of it all is that these deal with almost every imaginable subject: grave, gay and ridiculous, from "I Am Climbing Mountains" to "You Ain't Heard Nothing Yet"; embracing every phase of love making from "Starlight Love" to "My Baby's Arms," and located in almost every spot on earth from "Cairo" to "Everything Is Peaches Down in Georgia," and "In the Heart of Hawaii."

They include all sorts of pleasures: dancing in various forms (one-step, waltz, fox-trot, "shimmie," etc.), automobiling, boating, baseball, aeroplaning, and include all walks of life—"The Hippo Hop," "Moonlight Waltz," "Jazz All Your Troubles Away," "You Cannot Shake that Shimmie Here," "Moonlight on the Nile," "Take Me Out to the Ball Game," "Wait till You Get Them Up in the Air, Boys," "In Room 202," "Everybody Wants a Key to My Cellar," "Oh, Doctor, Doctor," "Poor Little Butterfly is a Fly Girl Now," "Good Night, Nurse" and "By Heck," the last named

being the story of a rube who came to town from Oskaloosa, and after seeing some of the sights of the city regretted deeply that he had not put half a dollar in his jeans.

There are hundreds, yes thousands, of pieces to select from along the lines just mentioned, as well as many others. With such a limitless repertoire from which to choose you cannot fail in finding many appropriate numbers. In accompanying *all kinds* of moving pictures (not comedies alone), bear in mind that no music is *ever* too old to use if it fits the situation shown on the screen, as long as *you personally* have not worn it out by too constant use.

As a general thing syncopation or ragtime (or jazz) is used for either farce or comedy, interspersed with up-to-date songs appropriate to the pictures. In following from one to perhaps four or (in exceptional cases) even six reels of comedy, the same two-four time and swing in which ragtime is written would become very monotonous. You therefore will find it advisable to introduce a bit of anything else that is especially appropriate to the action—"sneaky," agitated, or with crashes to represent falling articles, blows, etc., though always with a leaning toward making it joyous and laughable. This last effect can be attained by playing with a springy, staccato touch. This may be a bit difficult at first, if you have trained yourself to play smooth and legato, but after a few attempts a certain amount of spring and swing will impart itself to you, and from then on the way will be easy.

You also will find the use of the *glissando* very effective in comedy work. It is used in accompanying falls, falling dishes, tinware, etc.; for plunges into water; knockout blows in fights, and many situations of a boisterous

character. The *glissando* is made by sliding the thumb or finger (nail or tip) rapidly over the keys, giving a scale effect, generally from the higher pitches on the keyboard *down*. In doing this you will be obliged to use the thumb nail or, if the finger is employed, the fleshy side of the finger tip. You can easily understand that you slide over the white keys only, but the run will be so fast that your listeners will gain only the *general effect* and not the scale pitches.

Another "cute" effect for comedy work consists in striking one key at a time (very staccato) as an accompaniment to certain bits of acting—as, for example, a woman driving a nail. Each time her hammer descends strike one key on the higher register of the keyboard. You may strike at random or follow the notes belonging to some chord, just as you fancy. During this time the left hand rests. This is also very good to play for any ludicrous walk such as the mincing gait of a dude, the tipsy clambering up stairs of a "souse," or the funny hop-scotch step of Charlie Chaplin. In these last instances, for each step taken by the actor strike a key simultaneously with the setting down of the foot. If he stumbles or bumps into something, touch one of the lowest notes of the bass at the instant the mis-step occurs.

In connection with this subject, we suggest that you cultivate the art of playing heavy, serious pieces joyously, either changing a slow movement to two-four time or ragging serious numbers where the sentiment (by exaggeration) might fit the action, always keeping in mind that you should never hold up to ridicule anything that is sacred or seriously pathetic.

TRICK PICTURES

Trick pictures are produced by a manipulation of the camera to produce unusual effects—much the same as a magician causes flowers, birds and people to appear where there is seemingly nothing; also makes known objects appear weird, fantastic and unreal. Such pictures are best accompanied by schottisches or quick, six-eight tempo-playing with a springy, staccato touch and thereby giving a sportive, mischievous effect to the general ensemble.

"She's Just a Plain Old-Fashioned Girl" is a rarity that in these days of the feminine flapper is more likely to be heard in song than seen on the street. This new old-fashioned-girl song has been dressed up in words and music by Emma Bigelow Wilson, and you can meet her (the "girl" and not the song lady) through the Strand Publishing Company of Peoria, Illinois, and of course any local dealer will be glad to introduce you.

INTERPRETIVE MUSIC FOR THE MOVIES

Continued from page 8

to choose the music as regards its fitness to the play. The leader had evidently just grabbed a bunch of stuff up in his arms in a hurry, spread it out upon the music racks and told the gang to go to it. That is exactly what they did—go to it, but the people forced to listen to the racket felt like telling the whole orchestra to go some place else.

Fortunate indeed is the theatre manager who has been able to secure the services of a real orchestra leader, for his future success is assured, providing of course that the necessary high-class pictures have been contracted for. No orchestra, no matter how efficient, can put over picture after picture that contains no punch whatsoever. On the other hand, however, a good orchestra can and does enhance the value of every picture, no matter how good or how poorly the picture is constructed.

It seems as though many leaders are under the false impression that quantity means quality and on this theory they work, with the result that lots of noise regardless of its meaning obtains at every performance. Sometimes a single instrument is more effective in putting an idea over than a forty-piece band. As a matter of fact I have in mind one picture where the drummer used a bird imitation with greater effect than an eighty-piece orchestra could have produced had it been employed to play the same scene. It all resolves itself into a matter of judgment on the part of the man responsible for the musical setting. If he be a man of good judgment in such matters, the picture will at all times dominate; but if he be inexperienced and of poor judgment, the picture will be more effective if run to the accompaniment of silence, deep and profound. The one idea that every leader should have firmly implanted in his head is the fact that music is, or should be, at all times subject to the picture.

Now we know of a certain picture house where the orchestra has gained for itself an enviable name as a musical organization. This reputation has been gained by means of the intermission and Sunday concerts. The orchestra plays to the pictures in a sort of a way—what one might term, "just so-so"—but when they cut loose on a concert number they sure get a hand and their opening number often gets an encore before the audience will allow the curtain to go up on the picture. This is one organization that has gained its name in spite of the fact that they do not fit the picture closely, and it also is one example of a picture house where the policy of allowing music to predominate has apparently made money for the owners. This is, however, but the odd exception that proves the general rule, i. e., the music should at all times be subordinate to the picture.

Even in the opening number it is possible in a great many cases to inject a certain amount of atmosphere. Say for example that the picture is Spanish, Indian, Chinese, or one of a hundred different plays of a like nature. Nothing is more suitable in such cases than an opening number that is characteristic of the people about to be pictured. *Passion, Gypsy Blood, The Copperhead*, and other pictures too numerous to mention were all given this desirable atmosphere in the opening number in the house wherein we contributed our share of the harmony produced.

The theme idea is being used extensively by some of the best houses, and up to date this plan is one of the best that has been devised for knitting the musical interpretation together into a pleasing whole. As explained in a previous article (No. 3) the theme—of which there are sometimes two, or even more if necessary—is a certain strain that is used at various times throughout the picture to interpret certain parts of the action; such as a piece of music that is played each time the hero and heroine are engaged in the pleasant occupation

of making love; or say a certain number that is used every time something mysterious, or sad, or any emotion, is pictured, when such scenes bear a relationship to each other.

Now while this method as before stated is a very valuable asset to the leader who is doing his best to put a show over, it is just about the easiest way that we know of to utterly sicken the patron of all music, and at the same time spoil the whole production for the person whose sense of the artistic has been at all developed. Nothing gets more monotonous than the same strain played over and over. The horror we have of the popular song chorus that has been "killed" is a fine example of the evil we are trying to point out.

The theme should not be played more than that portion which is absolutely necessary to carry out the suggestion. Say for instance that *He* meets *Her* in reel one—the love theme is played, maybe straight through once. Then in reel three they come together again after a separation. This time a few bars of the theme will suffice to put the idea over. Maybe in reel five, after many trials and tribulations, they are again thrown together by fate—and the continuity writers. This time possibly the whole theme is in order. Then in the final clinch, which still seems to be the sure-fire finish, in spite of or rather because of the censors, part of the theme is played as the curtain falls and the house lights switch is turned.

That is the proper way to handle the theme question, yet some leaders handle it somewhat as follows: each and every time that *He* and *She* are shown together the theme is played from the moment they appear until they are off and as the ordinary picture shows either one or the other of the stars practically all the time—else there would be no picture at all according to the star system now in vogue—it does not take much of an imagination to see where the theme idea will carry the leader who hasn't the artistic sense of values properly developed. Wise indeed is the leader who can and does carry out this scheme with a real sense of proportion.

Not so long ago we counted up and found that a certain orchestra had played a particular piece of music in five shows out of a successive seven, which means different bills altogether. This one piece of music, which happened to be a particularly good number, was being shoved onto the audience until they must have been on pins and needles each time it was repeated. Finally the house manager mentioned the fact to the leader that he (the manager) had been told about it by at least half a hundred people, and the nit-wit leader got peeved, and almost quit his job over the incident.

Too bad for the manager that he didn't, for a man with such a high opinion of his infallible ability to know it all can never get very far in the business of properly fitting pictures with suitable music.

The little girl's definition of salt, which runs to the effect that salt is that stuff without which bread is no good, can be twisted a little and made to answer the question as to what constitutes a good picture orchestra, to wit, a good picture orchestra is a bunch of musicians that are not noticed except casually until they quit playing. And if they have played the picture faithfully and with understanding there will be a great and very noticeable void should they stop playing at any time during the showing of the picture.

That theatre managers are ever on the lookout for leaders who can put their pictures over with a bang—this is not meant literally—has been proven without a doubt to the writer times without number. To cite one specific instance that has come under our observation within the last few weeks may throw a little light on the subject.

In the town wherein we live is a nice, new, first class picture theatre that has undertaken to step in and take some of the business away from a chain of theatres that have enjoyed unopposed success for some years. The man behind the new

GOSSIP GATHERED BY THE GADDER

TO not improve is not to progress; not to progress is to regress, while to regress is degeneration with final stagnation. We of today are constantly seeking for improvement along all lines. Methods, means and facilities which once were thought to be perfect are now seen as open to greater perfection. Especially is this true in music and methods of musical presenting in instruments, instrument making and manipulating.

Speaking of improvements in presenting, the "Thematic Music Cue-Sheet" for motion picture presentation is a new and original idea that recently has made its appearance in that field, and which from all reports has favorably impressed the large film companies. It is a new and original idea conceived by Messrs. M. J. Mintz and James C. Bradford, controlled and distributed by the Cameo Music Publishing Co., Inc., 114 W. 44th St., New York City, and differs from the old type of cue-sheet in that a few bars of actual music is given with each cue. This enables the musician to make the correct substitutions for suggested numbers that may not be contained in his music library, and with which he may be unfamiliar as to mood, etc. This improvement surely should fill a long felt need, and seems certain to be welcomed by all picture-theatre musicians. Reports come that hundreds of musicians throughout the country already have proclaimed the Thematic Music Cue-Sheet as the greatest help that ever has been offered them in properly fitting the music to the picture.

Mr. L. Beaumont Conkey, player at the Liberty Theatre in San Jose, California, is now playing a new \$50,000 Robert Morton organ that has recently been installed. Some improvement in organs, and some instrument to manipulate!

theatre is a real showman who realizes that in order to sell the public his wares he must have something at least as good as the other fellow. In fact, he is a little ahead of that as he is doing his very best to provide musical settings for his pictures that will outshine the music the other houses are providing and with this idea in view he went out of town to secure a leader who supposedly knew the picture game. Well, the leader struggled along for some six months or so with indifferent success; not too bad, but not too good—about the same as the other shows.

But Mr. Theatre Owner is not satisfied, so he comes to town to find out first hand just where his expensive leader is falling down on the job. He criticises the leader, who resents the implication that he doesn't know it all and the owner makes it so unpleasant for the leader that he quits. No leader is found in this town who seems anxious to take the position, so the owner hires another out-of-town man. This new leader has very definite ideas of his own and proceeds to fire every man in the pit. He and the manager get together and figure out just why the other picture houses in town make good. They come to the conclusion that they show pictures that are as

Mr. George Trimby, D. C., of Defiance, Ohio, writes that the issues of MELODY for the past year are worth a great deal to any man or woman who is desirous, musically speaking, of "Keepin' up with the Jones's," particularly so in reference to "what to play for the photoplay." Mr. Trimby further states:

"It is my conviction that the musicians of the up-to-date photoplay houses are doing more to educate the general public in real music fitness than any other body of music teachers. The photoplay music (when played fittingly) gives tone to the picture, and the picture gives color to the music. What more could be done to educate than that?"

Improvement in music style and taste is surely manifested when a good number by one musician creates a demand among his fellow musicians. One of the outstanding pianists of today is Phil Ohman, who for a long time has recorded for both the Q. R. S. and the Victor Companies, but who only recently has come into his own through appearing as the feature player in Paul Whiteman's orchestral combination.

Ohman was the first one to play a piano solo for dances at the Palais Royal in New York, and the fact that every other musician sat quietly and listened while the pianist played a dance number was certainly a novelty among the cult. Ohman never had aspired to blossom as a composer, but while playing these solos he improvised one melody that all the big leaders of dance combinations in New York City have tried to memorize.

Ohman finally constructed the melody as a piano solo, giving it a name that was very apropos—"Try and Play It." This solo is now being published by Richmond-Robbins, Inc., of New York, and current reports seem to indicate that there is going to be a big demand for a passing improvisation now indelibly recorded on paper.

Eva Tanguay is featuring a new song, "Tanguay Blues," in Tanguarian style on the Loew vaudeville circuit. Some "Tanguaying"!

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good as the other places, so the decision is reached that the music must be the weak link.

Then they look the other houses over carefully. They find that the Alhambra, (we call these theatres by some other name than their own) advertises their concerts and doesn't bother about following the picture very closely. The Palace Picture Place stresses the fact that Mr. Dingbat, the musical director, plays the picture first, last, and all the time, while the Gaiety boasts thirty musicians and a mammoth pipe organ. Sifting all this evidence down to a working basis, the new leader and the manager come to the conclusion that all these schemes have certain merits to recommend them, and here is the result. They advertise the leader in big type, they advertise concerts, and they lay special stress on the fact that the new leader, Mr. Nastybow, interprets each and every picture with a startling fidelity to detail that is most marvelous. The crowds come, listen, and then go away to tell it to their friends that here at last is a theatre orchestra that really plays the pictures. Result—the theatre is now making money and the other fellows are wondering "how come?"

—Jacobs' Orchestra Monthly.

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MUSIC MART MEANDERINGS

Continued from Page 4

The "Smile Song" is Ethel Levey's captivating number in "Go Easy, Mabel," the new musical comedy show that opened at the Longacre Theatre in New York—book, lyrics and music by Charles George. "Honey, I Love You" and "Love is King" are two more numbers that seem to have the punch, and Harms, Inc., publish the bunch.

From a hungry point of view, and even if indulged in full score, "Love and Kisses" wouldn't be as satisfactorily "fillin'" as corned beef and cabbage or "ham and," but from the view point of a new musical show that was recently produced at Atlantic City the ethereal-physical combination of "Love and Kisses" is said to provide a mighty tuneful filling for the music score that is published by Harms, Inc. Lyrics are by Neville Fleeson, music by Albert Von Tilzer.

With Gene Duck on the lyric end, and Victor Herbert, Dave Stamper and Lou Hirsch on the music end, the Ziegfeld "Follies of 1922" should hold a lot of hits. Harms, Inc., hold the score publishing rights.

"Sweet Norah Daly," an Irish love ballad that ought to sell on its name alone, is reported by Eliza Doyle Smith (Chicago publisher) to be in the list of "best sellers" without "plugging." "A Little Tea Rose," "Cheer Up, Little Girl, Don't Cry," "Dance Me on Your Knee," "Dear Heart, Tell Me Why," "Honey" (Alabama lullaby), "If It Makes Any Difference to You," "In Candy Land with You" and "Jonah" (the last ought to be a "whale" of a seller) are finding favor if steady selling tells.

You've got to hand it to the Circle Theatre of Indianapolis for an innovation that was introduced under a new music policy. Besides its regular orchestra of thirty players, the management of this theatre has installed a "Piano Band" consisting of no less than eight pianos—sixteen pianists, two at each piano, and all going together at the same time. Some piano playing? We should hope to pedal!

"Southern Moonlight" "In a Cozy Kitchenette Apartment"! Oh, Boy! that, as wonderful Will once put it, would be a "consummation devoutly to be wished." But stick the little word "and" right between "moonlight" and "in" separating the romantic from the realistic, and it doesn't sound so cosily "moony." The romance then be-

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comes the plain ordinary business titles of two numbers that have been having a run in Cincinnati and with which theatre orchestras have been musically "consummating" their audiences nightly in the City of Cin.

Lew Berk (author of "Hello Little Girl of My Dreams" and "I Met You, Dear, in My Dreams") is the manager of a new Song and Gift Shop that has been opened in Rochester, N. Y., by several singers and song-writers of that city. Here's hoping they meet with many hearty "Hellos" from patrons, but not so many that Manager Berk won't find time to do some more "girl" song-dreaming.

Bernie Grossman, Billy French, Bobby Jones (note the "bees" in that bunch), Leon Flatow, Ed. Ross, Will Donaldson, Nat Osborn, Otis Spencer, Gilbert Dodge and Hal Burton form a group of song-writers who have invaded vaudeville and are singing some of their own songs in "A Trip to Hitland," "We're Going Over," "Everybody Is Crazy Over Dixie," "Nobody's Rose," and "Everybody Loves a Chicken" are some of the recent hits these song-hitters are putting over in "Hitland."

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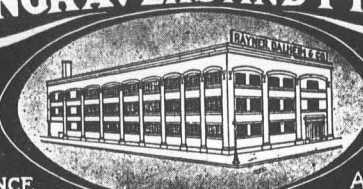
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YOUR PIANO'S HEALTH

By Frederic W. Burry

A PIANO does not belong to the most robust fraternity of mechanisms and consequently requires considerable attention. Its sensitiveness and relative delicateness is because of its complicated structure with such a variety of material that enters into its composition: wood, wires, cloth, felt, ivory, glue, varnish, sounding-board, metal plate, action—all interdependent, each necessary to the other and all more or less affected by change of the weather, the effect of dampness as well as of extreme heat. One or two pieces of camphor, wrapped and placed in the inside corners, keep away the destructive moths which live on such substances as felt and cloth.

Have the piano tuned at least twice a year.

Short, rounded finger nails will assist in keeping scratches away from the vicinity of the keyboard.

A friend of mine complained to an acquaintance that after the latter's performing on his brand-new instrument there were many finger-nail scratches. The acquaintance looked carefully, and with firm assurance of his guiltlessness said:

"Those are not nail marks; look where they are on the plank in front of the keys, they come from my cuff links."

It matters not whether the cause of sundry scratches on the new piano is finger nail or cuff button, it need not be. Some young ladies dangle their bracelets on the keys or play castanets with the

aid of their rings, while children have a habit of kicking the front—all, anything but conducive to the piano's health.

A piano's health, like other things, calls for use and exercise. It wants to be gradually worn out, not rusted out. To save is to be wasteful. A piano will only last a long time when it is cared for by loving attention. Neglect is ruin.

However, the bombarding massage treatments that some practitioners inflict are just as bad the other way. For the piano is, all things considered, a somewhat frail instrument, and while its framework is ponderous it is only efficient and strong up to the point of its most sensitive attachments.

A piano will last many years if well looked after.

It has been stated that Liszt knocked out a piano every two years. It is true, one must take into account the endless practice hours of technic he put in, and possibly the none too resisting instruments of his day. Now, partly owing to Liszt's own musical extension work, the piano of today combines reasonable virility of mechanical constitution with fine responsive temperament that makes a truly royal medium for every shade of artistic expression.

We hear some talk of radical changes which will be made in the future in the construction of the piano. In fact, many inventions and alleged improvements have been placed on the market, but they have not been successful—at least, not commercially. Rounded keys (black and white) of identical shape and size, duplicate and triplicate keyboards—the purpose being to make the technic easier

"COMMERCIALISM IN ART" COMMON AMONG ARTISTS

DISCUSSION occasionally runs to "commercialism in art"—a term applied to music when financial increment is the prime motive of musical activities. Some musicians profess to dislike anything which smacks of making money by those persons of an enterprising disposition who feel disposed to use music as a means of dollar-chasing. Idealistic folks, these! their scorn is quite unlimited when they glimpse what is being done by the less idealistic and more practical. But while this subject is under consideration, do not overlook the artists of first rank who do not let such unimportant side issues as the exaction of high fees dull the edge of their art.

Our opera stars and instrumental soloists always seem to need money greatly, and they simply couldn't think of such a low conception of their worth as that implied in the phrase of "art for art's sake." Once upon a time, not long ago, the most of them scorned anything that an ordinary human being could sing or play, while popular songs were an abomination to their exalted craniums. Yet when the phonograph companies offered them fat fees, or royalties, to sing or play such abominations, they were perfectly willing. Some of the popular hits have been done for the phonograph companies by the great artists. If this isn't just as effective dollar-chasing as any other kind, then it must be great art.

with larger results. And although complaint has been made that this change would necessitate for some an entire re-learning of piano technic, the real objection has been that such inventions are impossible because of the commercial difficulties.

It is to be noted that in the past, when new instruments of warfare have been under consideration, the question of expense has hardly been considered. We have lavished untold wealth upon destructive engines; men have utilized their inventive capacities largely for these deadly purposes, for nowhere else do we find such intricate thought and skill displayed, while art and constructive affairs have had to make the best of it with mechanical aids of more or less clumsy manufacture. The piano today, aside from a longer keyboard demanded by the works of Liszt and his apostles, is built still largely according to the old-fashioned plans.

And so we have to go ploughing through the endless exercises to make our fingers fit-in even tolerably with those pesky rows of ivories and ebonies. Still, the labor seems worth while after all, for what does it matter how you spend time as long as you gain experience? Yes, what's the use?

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*La Danseuse (The Dancer)..... Valentine Abt Valse	*Nautical Toodle, The..... George L. Cobb Fox Trot	*Rubber Plant Rag..... Don Ramsay A Stretcherette	*Sweet Illusions..... Thos. S. Allen Waltz
*Ladder of Love..... George L. Cobb Waltz	*NC-4, The..... F. E. Bigelow March	*Russian Pony Rag..... George L. Cobb A Stretcherette	*Sweet Memories..... Valentine Abt Intermezzo Romantique
*Lady of the Lake..... George L. Cobb Waltz	*Near-Beer (How Dry I Am)..... L. G. del Castillo March	*Sandy River Rag..... Thos. S. Allen Fox Trot	*Ta-Di-Da..... Walter Wallace Oriental Dance
*La Petite Etrangere..... P. B. Metelf (The Little Stranger) Valse Lento	*Neath the Stars..... R. E. Hildreth Waltz	*Say Wind..... George L. Cobb March and Two-Step	*Tehama..... Chaucery Haines Intermezzo Romantique
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*L. A. W. March..... Vesl. L. Osman March and Two-Step	*Odalisque..... Frank H. Grey Valse Orientale	*Shadowgraphs..... Norman Leigh Scenes des Silhouettes	*Treasure-Trove..... W. K. Whiting Waltz
*L'Ernie (The Hermit)..... R. Gruenwald Meditation	*Omelet..... Sammy Powers One-Step or Trot	*Shepherd Lullaby..... Edward Holst Leverie	*Treat 'Em Rough..... George L. Cobb One-Step
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*Looking 'Em Over..... Walter Rolfe One-Step or Two-Step	*On the Sky Line..... Walter Rolfe A Tone Picture	*Simpsoning Susan..... Frank H. Grey Characteristic March	*Two Lovers, The..... P. Hans Flath Nocturne
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*Ma Mie..... Norman Leigh Chanson d'Amour	*Parade of the Puppets..... Walter Rolfe Marche Comique	*Slim Pickin's..... Wm. C. Isel Fox Trot Rag	*Victorious Harvard..... Carl Paige Wood March and Two-Step
*Mandarin, The..... Norman Leigh Novelty One-Step	*Parisian Parade..... Ed. M. Florin One-Step	*Smiles and Frowns..... Walter Rolfe Valse Hesitation	*Virgin Islands..... Alton A. Adams March
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*Meditation and Chansonette..... Norman Leigh Melody in F..... Arr. Edward R. Winn (For left hand only)	*Peppermint Franks..... Dan J. Sullivan Cake Walk Characteristic	*Solaret (Queen of Light)..... Thos. S. Allen Valse Ballet	*Watch Hill..... W. D. Kenneth Two-Step
*Memories of Home..... George L. Cobb Reverie	*Pierrot..... Percy Weirich A Peppercette	*Sons of Ruissau..... Frank H. Grey Valse Francaise	*Water Wagon Blues..... George L. Cobb Fox Trot
*Men of Harvard..... Frank H. Grey March and Two-Step	*Pickaninny Pranks..... Dan J. Sullivan Cake Walk Characteristic	*Southern Pastimes..... J. W. Wheeler Schottische	*Whip and Spur..... Thos. S. Allen Galop
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