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"SUN-KIST Rose" and "Waltz Me to Sleep in Your Arms" are feature numbers on the programs of C. Sharpe Minor, the widely known motion picture organist.

The C. I. Hicks Music Co., New England's largest jobbers of popular music, announce their removal on October 1 to new and spacious quarters at 99 Bedford Street, Boston.

How many colors are there in a blues? We ask the question because the headline in a music magazine tells about "Four Colored Blues Singers" and we'd like to know whether it means colored-blues four in number, or four-colored blues of a variegated hue.

Speaking of the color of blues, one of Irving Berlin's latest numbers soon to be released by his firm is "Black Sheep Blues." Wouldn't be a bit surprised at any time to hear of a black and white or a red, white and blue blues.

As introduced in the Ziegfeld Follies by Jimmy Hussy, "It Shouldn't Taste from Her-ryng" (a Phil Ponce number) is a song bait that pulls in laughter by the netful, with the laughs scaling all the way from little minnow giggles to a whale of a guffaw.

Ernest R. Ball probably is in Europe by this time and will soon make his initial bow before the vaudeville audiences of Great Britain. Maybe he'll greet his English listeners with "Love Me, and the World Is Mine" or "Let the Rest of the World Go By." Whether he does or not will be all the same "Ten Thousand Years From Now"—his latest sensation.

The Missouri has been rolling along now for a few hundred years undisturbed, but probably not with the tidal speed that "Wee Willie" Robyn in a five-week song campaign at the Capitol Theatre in New York will give "Roll Along Missouri," one of the latest Waterson, Berlin & Snyder publications.

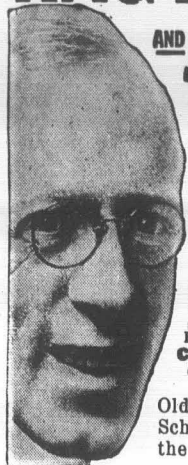
Julius Westermeyer of the Georgia Music Co. of Atlanta has added composing to his commercial talent with "Just a Kiss," a new ballad song that is being exploited by southern orchestra leaders. The Georgia Serenaders, a leading orchestra in Atlanta, is featuring it on the Keith stage; The Footwarmers, another popular Atlantean orchestra, make it a special dance program feature, and it has scored a hit as broadcasted from station WSB of the Atlanta Journal.

The Stansy Music Co.'s big number, "Waltz Me to Sleep in Your Arms," has met with instant success in Europe, which is nothing funny when you consider that arms and the waltz business have always been popular everywhere in the world. It is funny, however, when a weekly paper tells about radio and singers "featuring waltz me to sleep in your arms regularly," and it would make some difference to the "regularly" whether it was a sylph or a heavy-weight that was being waltzed to sleep.

A New York music dealer recently featured the Bee Tee Publishing Co.'s "Hot Roasted Peanuts" with a window display of sheet music, strings and piles of peanuts, an honest-to-goodness peanut roaster and a prize guessing contest as to the number of peanuts in the window. In passing, the Bee

Continued on Page 25

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MELODY

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Number 9

From Fiddle to Saxophone to \$800,000

SOMEbody has written that what one man has done another man can do. Yes, maybe—perhaps! but that does not guarantee that everyone who picks up a saxophone to play can blow it to the tune of \$800,000 in a little period of twelve years, as Isham Jones has done. Neither would it be wise to assert that driving a blind mule in a coal mine and then getting together and leading a bunch of young fellows fitted out with banjos, cornets, fifes and fiddles (Ye gods, what an ensemble!) will inevitably lead to such a bundle of money, as it did with Isham Jones. From coal to concerts or from leading a blind mule to leading a bunch of musicians sounds incredible, but how this new public headliner accomplished these things in fame and finance was told by Jones in a recent chatty conversation with Earl Murphy, an interviewer of the *Boston Post*. Here's the Isham Jones recipe for doing it:

Our very best monthly magazines are filled with stories about men who have achieved unusual success in this world. And the man thus held up as a shining example to the youth of the country is generally gracious enough to tell his less fortunate brethren just how he did it, that they may go and do likewise. The formula goes like this: "Get to the office a little early and stay a little late. Above all things, keep your mind on what you are doing."

But why say more? You've read all that dozens of times, and having read it you have decided not to bother about being a success until the process has been simplified.

Right here is where Isham Jones, leader of one of the country's most famous jazz orchestras, comes into the picture. Isham—pronounced "Eye-sham," by the way—is a success. In the past four years he has blown \$800,000 out of his golden saxophone. What could be more successful than that?

Twelve years ago he was driving a blind mule and a string of coal cars in a mine near his home town, Saginaw, Michigan. Can you imagine a job with less promise of a career? You can't.

Fortunately for all you connoisseurs of good jazz dance records, Isham wasn't making enough money to purchase even one copy of an inspiring magazine. Thus the notion that by applying himself zealously to his work he might become the finest blind mule driver in the world entirely escaped him. His father, who had come North from the back woods of Arkansas, was devoted to the rustic fiddle. He

could play reels and breakdowns in a way that would put a tingle in an Eskimo's wooden leg.

Isham inherited some of his father's skill with the resined bow. When he should have been keeping his mind on his work he was employing it to devise some new and jaunty strain that might be worked into "The Arkansas Traveller" or "The Little Brown Jug" to bring pleasant forgetfulness of his dismal labor in the black mine pit.

And so one day, while driving his mule and string of cars, the boy lost himself in a dream of fiddling. He blundered. The train crashed into a shaft door. Neither man nor beast was injured, but young Isham was so frightened that he fled to the mine entrance, clambered up the ladder and ran home. He could not bring himself to go near the coal pit any more. He then began to follow music as a profession, picking up half dollars at the rural weddings and dances. Nowadays he is getting his half dollars in earload lots.

The Methodist Church, which the Jones family attended, decided that their hallelujahs would be more impressive if accompanied by some instrumental music. Young Jones was recognized as the most talented musician in the neighborhood, and he was called upon to captain the enterprise. He assembled a band of youths equipped with banjos, cornets, fifes and fiddles.

They blared, squeaked and strummed their ecclesiastic symphonies on Sunday mornings and gained the favor of the congregation. The staunchest pillar of the church was a solemn old banker whose eye was an Arctic blue and whose fingers were bent from the gathering in of profits. His heart warmed to the band. Especially was he impressed by the leader, but his admiration was tinted with disapproval. Isham was a shy fellow, not given to advertising his own merits.

The banker knew from experience that while such a disposition may make a man beloved of his fellowmen, it will not lure many shekels into his pocket. One Sunday, before the hymns and prayers began, he called Isham to his side. Joyous and eager, the boy obeyed the summons of the great man. The banker leaned forward and peered portentously in the upturned face.

"You've got to blow your own horn here, boy," he thundered, "blow your own horn!"

(Continued on Page 8)

An Interview With Egbert Van Alstyne, the Song Writer

By A. C. E. Schonemann

WRITING popular songs for two decades, with sales that have totaled 26,000,000 copies, has given Egbert Van Alstyne a unique place among the half-dozen kings that rule over "Tin Pan Alley." Van Alstyne has to his credit several hundred songs and in the years he has been writing he has turned out two score and ten of the type that publishers regard as hits, his most notable success being "In the Shade of the Old Apple Tree," which passed the 2,000,000 mark some years ago and is still selling.

There is always a big, dominating idea back of a man of the type of Van Alstyne and when one takes a survey of his work extending over more than a score of years this big, pulsating throb is always evident. In the case of Van Alstyne it was the deep rooted conviction that he could write songs—songs of the type and character that would appeal to men and women—songs with melodies that tug at the heart-strings.

The financial remuneration that has come to Van Alstyne because of his songs, his method of writing and even the striking titles that call to the mind a dozen or more familiar melodies, are all of secondary consideration when compared to the indomitable persistence that has characterized his work and given him a place among the foremost song writers of the day. To put it briefly Van Alstyne had an ideal; he has worked for its attainment, and has triumphed.

"Sometimes my song successes are few and far between but I'm always working on a song—everlastingly at it—and the most unsuspecting song often proves to be a hit," said Van Alstyne in reviewing his work. In these words Van Alstyne epitomized the secret of his success, it being nothing more or less than plain, unadulterated stick-to-itiveness.

Mr. Van Alstyne is a rather unassuming man in the early forties. His hair is flaked with gray, his eyes are kindly and he speaks with the comfortable assurance of a man who is familiar with every angle of his profession. He regards song writing as an exacting profession—a "game," as he calls it, in which a man must be on the alert for ideas, original in thought, always conscious of the importance of the variety and endowed with the ability to work on despite obstacles and discouragements.

"Styles in music change like women's fashions," said Van Alstyne. "I don't suppose a song like my first success, 'In the Shade of the Old Apple Tree,' would even be accorded a hearing by the present generation. That old song was rather crude in point of construction but it had an appeal that was common, and that was the feature that made the sales run up beyond the 2,000,000 mark.

"Since 1900 when I began writing songs there have been many changes in writing popular numbers; different ideas have been used from time to time and the people today who buy songs—the young generation—know enough about music to want a certain type of song. Within the last few years we have had an epidemic of blues and jazz and now it seems as if the ballad is to come back to its rightful place. Regardless of the song that appeals to the public the ballad is of the type that wins public approval because it contains the human element. It is difficult to incorporate such a theme in a song but the musician who has faith in his own work and confidence in his ability will triumph eventually."

Song writing has passed through many changes in the last twenty-five years, according to Mr. Van Alstyne, who pointed out that the five and ten cent stores, the popular dance orchestras and the vaudeville and moving picture

houses have all been factors in carrying popular music into the homes. He indicated that little thought was given in the old days to actually plugging a song, that is, publishers' representatives calling on band and orchestra leaders and vaudeville teams and stars in the hope of having a certain song featured. Songs of the type of "In the Shade of the Old Apple



EGBERT VAN ALSTYNE

Tree" were written out, he said, and then allowed to sell themselves.

While discussing the subject of plugging songs Mr. Van Alstyne pointed out that while not engaged in song writing he devoted his time to demonstrating and proving the merits of the songs turned out by the publisher of his own songs and that it was this plugging that gave him confidence not only in the products of his employer but in his contributions to popular music. He contended that the successful song writer should possess not only the ability to write but the faculty to sell his product.

"In one respect song writing is the same today as it was twenty years ago and that is in regard to following up the original idea with an avalanche of songs all similar in thought and style," continued Mr. Van Alstyne. "Originality counts first even though there are many who can imitate. When Harry Williams and I wrote 'Cheyenne' we thought we had turned out a hit, and our beliefs were later confirmed. We had further proof of this fact because no less than fifty songs with the cowboy idea predominating were turned out on the market in the three or four months following 'Cheyenne.'

"Harry Williams and I collaborated for more than twelve years in writing songs. We turned out the first cowboy song that went in excess of 1,000,000 copies in sales. We followed up this first song—'Cheyenne'—with 'San Antonio,' which was very popular. Another song that proved to be a winner was 'Navajo,' the idea of this number originating in Albuquerque, N. M., where Mr. Williams discovered a porter on our Pullman car in earnest conversation with a Navajo

maid. Immediately he incorporated the thought in lyrics and the music followed."

The partnership of Mr. Van Alstyne and Mr. Williams was the culmination of a friendship that began when both men were touring the west with "Wise Women," a musical comedy. Mr. Williams was the light comedian and stage manager and Mr. Van Alstyne was the musical director.

"We had been traveling throughout the west," said Mr. Van Alstyne in discussing those early days, "and business had been dull. Williams and I concluded we could save the show by writing some original music. Within a few weeks we had turned out a number of songs and the people who made up our audiences seemed to take to them kindly. Then we prepared the overture and the finales, the last named being written to supply a big musical climax to the several acts. When we finished we had supplied a new musical setting for the show.

"We discovered ideas for songs while we were en route and the germ that culminated in our cowboy songs was picked up while we were traveling with the road show. After we left the musical comedy we concluded we could go to New York and make good. With \$1.80 between us, and overwhelmed by the success of our songs, we landed in Gotham.

"The days that followed were lean; there were times when we didn't eat as much as we would have liked to but we determined to fight it out. We put on our own act and featured the songs we had written. In time we became known as the "Boys from the West." There were many discouragements but we were young in years and strong in purpose and we proved to the skeptics in Gotham we had come to make good, and we did.

"Now and then we would sell a song to Shapiro and Bernstein, and when Jerome H. Remick took over the business of that company we became identified with the Remick forces. In 1901 our little act had gained public favor to the extent that we signed a contract to go on the road. For five years we toured the United States singing and playing our songs.

"During those years Mr. Williams and I wrote 'In the Shade of the Old Apple Tree,' 'I'm Afraid to Go Home in the Dark,' 'Won't You Come Over to My House,' 'Dear Old Georgia,' 'It Looks Like a Big Night Tonight' and 'Who Are You with Tonight?' Several of these numbers were hits in every sense of the word; the sale of piano copies passed the million mark and the financial return was a sort of bonanza for those days.

"Mr. Williams finally gave up song writing, having attained some success on the stage, and he went to California where he became identified with a motion picture producing company. He continued this work until 1922 when his death occurred."

Mr. Van Alstyne stated that he had collaborated with a half dozen lyric writers in his work and that methods of song writing were as numerous as song writers and as difficult to analyze as public taste. Success in writing songs, he said, usually came as a result of long and serious study of people and application to develop themes.

"A man must know the human family to write a popular song," he argued. "He must study people to obtain his ideas and then develop the ideas. A song in manuscript may have every appearance of being a hit and then fail to appeal to the music buying public. Then again many a hit has been put on the market after everybody from the publisher down to the office boy has declared that it would not sell.

"Sometimes a song with a very commonplace title will develop into a popular number. This was true of 'That Old Girl of Mine.' The lyrics were written by Earl Jones, a writer of promise whose death followed some little time after his greatest song had developed into a hit. Mr. Jones and I collaborated on this one song, although others were being worked out."

Van Alstyne's most successful war song was written to further the sale of Liberty Loan bonds, the title being "What Are You Going To Do To Help the Boys?" Songs of this type, he said, were written because the theme of war was in the air.

"The song 'Memories,' which I wrote with Gus Kahn, is the type of song that appeals to me," said Mr. Van Alstyne in response to the question of the song he had written which possessed the strongest human appeal. "The drawing power in that song lies in the fact that the motive which predominates is so commonplace. When you talk about memories with any person you soon establish a basis for conversation and here is the secret back of the success of 'Memories.'

"There is a human appeal to two other songs that I have been a party to in writing, one being 'When I Was a Dreamer!' Here the thought of dreams stands out prominently and every man, woman and child understands the appeal of such a theme. The other song is 'The Garden of Sunshine and Roses,' the title itself indicating the drawing power back of the number. The same can be said of 'Pretty Baby' and 'Your Eyes Have Told Me So,' the last named being the work of Walter Blaufuss, Gus Kahn and myself, and published in 1919. Since that time I have written 'I'm Just a Little Blue,' and my last number 'The Girl of the Olden West' which was placed on the market a few months ago. Haven Gillespie, Charles L. Cooke and I collaborated in writing the last named song."

"What is the secret of song writing?" I asked. "There is no mystery or alchemy about writing songs," was the quick reply. "The nucleus of a hit is an original idea, and constant application to develop it is almost of paramount importance. We have had a variety of songs in twenty years. They have ranged from cowboy songs to jazz songs. Through the years we have had the old fashioned waltz songs and then childhood, Indian, war and dream songs. There have been many others, and all suggestive of various phases and conditions of life. Recently we have had what are known as 'crying' songs, and now the movies and best fiction sellers are furnishing titles for songs.

"Writing a hit is anything but a sinecure because no man can tell just how the people are going to take a song. If I write a dozen songs a year and succeed in putting one hit over I feel that I have made good with the publisher in the production end. Changing conditions in my profession have made song writing a highly specialized game and the competition has become so keen that only a professional with a complete knowledge of the work can attain anything that borders on success.

"Amateurs fail to make good in song writing because they have one idea which, incorporated in a song, may result in a hit, but they don't follow it up. Persistence of the type that doesn't recognize defeat is essential to success in song writing. The theft of music and lyrics among professional writers is so rare that it doesn't deserve consideration. Naturally a man who lives in an environment where songs are written doesn't have time to steal the ideas of an amateur, because his mind is constantly working on lyrics and music and it isn't very often that a novice offers anything that would make for a hit."

"Is writing popular songs largely a matter of inspiration?" I asked. "Yes, inspiration and then application to work out the number. I have no particular method other than to work at the music until I think it meets the requirements of the lyrics. A good set of lyrics may suggest a type of music that will make the song a hit. In the end the music will sell the song although the thought conveyed in the lyrics may be the inspiration for the song."

Mr. Van Alstyne took up the study of music when he was six years old. He was born in Marengo, Ill., a little town

about sixty-five miles from Chicago. His father died when he was a youngster. His stepfather was an inventor and worked at various times in Rockford and Rochelle, Ill., and St. Louis, and in each of these cities young Van Alstyne studied music.

The boy began his study of the piano in Rockford, his first teacher being Bryant Wade. His mother was one of his most enthusiastic critics and throughout his life Mr. Van Alstyne has enjoyed her encouragement and counsel.

"Soon after I took up the study of music and when it became apparent that I was going to make it my life work, a relative suggested to my mother that I attend college and prepare for a business career," said Mr. Van Alstyne. "The result was that I went to Cornell College at Mt. Vernon, Ia., for three and a half years. I kept up my music and when the college glee club went out on the road for the annual tour I was a member of the company.

"The instruction I received from my college commercial course had its advantages and it has served me in past years, but it did not alter my course in so far as my musical career was concerned. While in the glee club I became more enthusiastic over my music and cultivated a desire to go on the road.

"Years after I left the college I took up my study of music in Chicago. At various times I studied the piano with Maurice Rosenfeld, now music critic for the *Chicago Daily News*, and the late Florenz Ziegfeld, founder and president of the Chicago Musical College. At the Chicago Musical College I was awarded a free scholarship, and during the last few years of my study there I was a pupil of Louis Falk, from whom I learned harmony. At a later date I was a pupil of Harrison Wild, who taught me the fundamentals of organ playing."

Mr. Van Alstyne indicated that his ambition in life was to write songs similar to the ballads that he counts among his biggest successes. He pointed out that to write a successful ballad or folk song would require greater effort and study on the part of the musician but that in the end such a type of song could be sold to all classes of people; that it would be a good influence on old and young and that it would possess a certain amount of fascination, no matter how often men or women would sing it in the changing years.

"Music should be a good influence in the lives of men, women and children," continued Mr. Van Alstyne. "For that reason, if for no other, our music should be clean and free from anything that is suggestive or contrary to what is considered right and proper. There is a tendency to incorporate the simple, old fashioned and commonplace things in music and with this thought in mind the ballad will soon come back to its rightful place in our popular music."

From Fiddle to Saxophone to \$800,000

(Continued from Page 5)

This august thought smothered Isham. But he determined to blow his own horn.

For a long time he had dreamed of writing a song. If he could only stand around the parlor some Sunday evening while his friends bawled a melody of his own composing, he felt he would be on the topmost peak of earthly bliss. If he must blow his own horn, he would do it as a song writer. A music publisher had just set up his presses in Saginaw, and to him young Jones presented his first opus, a sobbing, tear-soaked ballad. The publisher said, "Not so good." But Isham blew his horn furiously and the song was published.

It sold well. He wrote another. It sold even better. Having mastered the art of horn-blowing he made rapid progress, and by the time he was twenty he had accumulated \$15,000 out of his royalties.

The noise of Isham's horn now became deafening. He feared lest it shake the foundations of Saginaw's public buildings. Clearly it was his duty to spread out, to get into a more roomy location. What place on earth could be better fitted for horn-blowing than Chicago—the "Windy City"? Thither went Isham with his \$15,000. In three months there was nothing left but Isham.

The war came. Isham donned the khaki and went into training at Fort Williams, Maine. In the excitement of army life he soon forgot his troubles, and in recreation periods his skill with the fiddle made his buddies forget theirs. Then along came the Armistice. Isham was mustered out, and back into his brain marched the visions of success that disaster had temporarily dispelled. He returned to Chicago, sat around broke for a while, and then took his fiddle and got a post in a dance hall orchestra.

Here he was compelled to renounce his fiddle. The orchestra had to turn itself into a band once in a while, and the string-playing members had to change to wind. Jones quickly learned to play the saxophone. He had no particular love for the saxophone but it was no more disagreeable to him than any other windy pipe and it was in vast demand. He did so well that the orchestra took his name.

One day the manager of a phonograph factory chanced to hear the band. It was the beginning of the time when a jazz company might make a great success on the records. It all depended on the leader's individuality of rhythm. Jazz is a series of musical surprise packages. A note is never sounded just when you expect it. There must always be a moment's delay or a moment's anticipation.

The phonograph manager believed that Jones had a rhythm pattern that would enthral the jazz-loving ear. Several records were made. They promised large sales. Did Jones and his men want to sign up for several years at large salaries or for royalties? Jones gambled on the royalties. His companions preferred the steady salaries. Jones has the \$800,000. They have the salaries—substantial, to be sure, but far short of what they would have received if they had been willing to join their leader in his gamble.

Finding Isham in a confiding mood, the writer seized the opportunity to clear up another mystery, viz.: What does an orchestra leader think about when he assumes an attitude of nonchalant ease and gazes out on the swaying dancers?

"I can only answer for myself," said Isham. "For two years now, while in the situation you mention, my mind has been occupied by a single thought. It is concerned with the time I almost made a hole in one on a course near Chicago."

Isham is a golf "bug." His work keeps him up late, but never so late that he is not ready to rise with the sun to get out on the links. Oh, yes! He has broken 100.

Having read the story of Isham Jones' rise from overalls to Tuxedo, from rattling coal to moaning saxophone, from nothing to \$800,000 in four years, you crave to share the secret of how it's done. Perhaps you'd like to start a jazz band of your own, buy yourself a gold saxophone and blow the mortgage off the old homestead. Here is the list of things you will need, copied down in shorthand as it fell from Mr. Jones' lips.

First of all, you must have musicians—real musicians, he says. Gone are the days when a jazz band was an aggregation of jugglers who gave more pleasure to the eye than to the ear. Then you must have fine orchestration. The matter of harmony is most important. Rhythm must be absolutely perfect. And, most important of all, if the orchestra is to rise above mediocrity, the leader must have individuality. This quality cannot be precisely defined any more than it can be bought. You either have it or you haven't it. And if you haven't, you won't be able to blow yourself to a fortune, no matter how big your lungs and how shiny your saxophone.

Onward Forever

MARCH

S. GIBSON COOKE

PIANO

ff

8

mf

1

2

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MELODY

TRIO

MELODY

D.S. al
MELODY

L'Amant Joyeux

NORMAN LEIGH

Tempo Rubato

PIANO

gracioso

rall.

a tempo

ten.

rall.

a tempo

a tempo

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poco rall.

a tempo

poco rall.

a tempo

Più mosso

f

poco rall.

rall.

a tempo

rall.

mf

MELODY

gracioso

rall. *a tempo*

rall. *a tempo*

rall. *a tempo*

poco rall. *a tempo* *poco rall.* *a tempo*

poco rall. *appassionato* *cresc. e accel.* *ten.* *mf* *a tempo* *rall.*

MELODY

a tempo rall. *a tempo cresc. e accel.* *ten.* *mf* *a tempo* *rall.*

f *a tempo*

mf *rall.*

mp *mf* *a tempo cresc. e accel.* *ten.* *mf* *a tempo* *rall.*

a tempo rall. *poco a tempo* *rall.* *p* *molto rall.*

D.C. al Coda

CODA *cresc.* *ff* *allargando* *a tempo*

mf *mp* *p* *Lento*

MELODY

Four Little Coconuts

SCHOTTISCHE

LAWRENCE B. O'CONNOR
Composer of
Four Little Blackberries
Four Little Sugar Plums

Tempo di Schottische

Musical score for page 16, showing piano accompaniment and melody lines. The score includes dynamic markings such as *f*, *ff*, and *cresc.* and features a repeat sign with first and second endings.

MELODY

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Musical score for page 17, showing piano accompaniment and melody lines. The score includes dynamic markings such as *ff* and *Fine.* and features a repeat sign with first and second endings.

MELODY

TRIO

MELODY

MELODY

JACOBS' INCIDENTAL MUSIC

Plaintive

Expressive of Wistful Sadness, Yearning, etc.

HARRY NORTON

Andante cantabile

PIANO

MELODY

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D. C. al

The Organ and Moving Pictures

By George Hahn

THE organ as an instrument for the accompaniment of moving pictures may have some limitations, but it also possesses a number of advantages that make it nearly as popular for this purpose as the piano was when the screen drama was in its infancy.

The organ possesses a uniform neutrality of effect that as a rule does not in the slightest interfere with the hearers' concentration of interest in the pictures. Theatre managers who desire an accompaniment of music that will not intrude upon the unfolding of the story of the films probably have a warm feeling toward the organ for this reason. An organ accompaniment, though it can be made to emphasize the thrills and episodes in a picture—when played by a performer skilled in such efforts—as a rule tends to yield a steady flow of harmony that is like the frame of a painting rather than being akin to a splurge of pigment in the painting itself.

An organist can "follow the pictures" similar to a pianist or an orchestra—in theory. In practice it is probably not frequently done, especially by the average performer. This unquestionably is because music programs for pictures are usually compiled for orchestras and the numbers as a rule are not entirely available for organists, unless the latter play from the cued-in piano accompaniment of orchestra editions of the music.

Some organists do not attempt to follow the pictures closely, but continue to play a number until it is finished and then go on to another, irrespective of the trend of the picture. This may seem rather old-fashioned, but the reason it can be done with the organ without causing unfavorable comment and indignant remonstrance by the house manager is because the instrument has such capacity for a neutral tint that the music does not penetrate the atmosphere of the picture, provided of course that the numbers played do not possess such outstandingly brilliant characteristics as to thrust aside the more sober tint of the instrument.

We heard an organist play through a picture in this manner recently and our domestic accompaniment, sitting beside us, said afterwards that she was so interested in the picture that she scarcely noted the playing of the organ. The instrument provided a background of harmony, with seemingly no high spots and no low spots. The organist played a list of ordinary numbers which did not exactly conform to the demands of the action, yet did not go contrary to it.

Whether this is a commendable method is open to question; certainly it is contrary to the most modern development of moving picture playing, which seeks to make the music conform to the action. The point, however, is that it is being done by some organists without appreciable harm to the effect of the picture presentation.

It is doubtful whether this neutral tint idea could be followed out with an orchestra, for the simple reason that such an organization has colors of too vivid a hue to remain neutral. The emphatic tones of the strings, wood-wind and brass, orchestrated to produce a stream of varied effects, the tone-colors sometimes shifting every few bars, is not an instrument for such neutrality of effect. The orchestra lends itself much more readily to exceedingly emphatic illustrations of film situations, the "battery," or drum section alone offering unlimited opportunities to produce incisive effects. To expect an orchestra to turn from inherent eloquence of diction to labored monotone for the sake of neutrality in tone clang would be ridiculous. Where this is desirable the organ is the ideal instrument, and for this reason, if for no other, it is getting to be a standard musical instrument in picture theatres of what might be termed the middle class—places not big enough to afford good orchestras and too large to depend upon the piano only.

Of course, in large theatres, where the organ is used as a relief to the orchestra, the situation is entirely different. To virtuosi organists, such as are frequently found in large city theatres, neutrality of effect is the last thing aimed at. Their idea, half the time, is to compete with the orchestra. But this class of artists, or concert performers, are not being discussed, but rather the average good player in the average theatre.

"Uniform sonority," as Berlioz put it, makes of the organ, despite its wealth of tone color, an instrument which readily flows in an even-tempered manner. Only the most highly skilled performers can make this elephant dance. "Uniform sonority," however, rather than being a weakness in the moving picture theatre is more in the nature of a valuable adjunct when that kind of an accompaniment is desirable and one likely to meet with public approval.

The organ has made it possible to provide excellent music in many theatres at a price within the reach of the masses, and in this alone the "king of instruments" has served and is serving the public very well indeed.

COME, SEE THE PARADE

By Frederic W. Burry

MELODY invites you to review a *Popular Music Parade* Among the Flowers with the Birds and the Roses, the Flowers and Butterflies, where in Carnival Revels, the Gay Morning Glories sway to the Dance of the Daffodils; where the Call of the Woods start funny Frog Frolics, where the careless Faun indulges his Woodland Fancies in dreams of airy Fairy Flirtations with Titania in the After-Glow of a Purple Twilight, and where amidst Buds and Blossoms, Cupid Astray with Beautiful Galatea watches the Dance of the Peacocks while awaiting Breakfast for Two. For this is a Dream of Spring, and afar off On the Skyline, with many an attendant Satellite from her Spirits of Dawn, Aurora hovers with the Nymphs of the Nile who nightly dance 'Neath the Stars, On Desert Sands.

Oh, 'tis a merry medley in motley throng, for look! yonder comes the Lady of the Lake with the Ambassador from the Virgin Islands. And there is That Tangoing Turk arm in arm with his dancing friend, the Whirling Dervish—yes, and the Prince of India with the Bedouin and his train. 'Tis indeed a democratic assembly, including Sing Ling Ting, with a little Coquette who Allee Samee is a velly Sporty Maid; Big Chief Battle-Axe and Chief Bunga-Boo cutting Cowboy Capers to a guttural chant of "Umpah Umpah!, Hoop-e-Kaek much big two-step."

And see, Camilla and a Happy Jap are doing a Chilean Dance and a Geisha Dance while Queen Bee showers them with Confetti. In a Shady Nook, in Shadowland, where Asphodel is weaving a Chain of Daisies for Two Lovers, Pokey Pete is Hitting the High Spots and Stepping the Scales with a Pert and Pretty Temple Dancer—all Jolly Companions, and all ready for the Merry Madness of a Moonlight Frolic or a Sunbeam Dance with Love and Laughter.

Still they come, from East o' Suez, from Barbary and from Calcutta; Saïda and her Three Nymphs gracefully perform a Sand Dance to the tune of Jacobs' Jolly Jingles played by the Four Little Pipers, and Solaret, the Girl from the Orient, dances the Ta-Dji-Da—all in Honor Bound to melody and dance.

How did such a strange congregation ever get together? Why, of course they were summoned by Marconigram, and yonder is the Aviator, the American Ace, who brought them in the NC-4, flying the National Emblem.

The Parisian Parade follows the Parade of the Puppets, all of them redolent with Powder and Perfume. Pussy Foot, of Law and Order fame, is Look-

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ing 'em Over, but he is Under the Spell of the Water Wagon Blues, so loudly exclaiming "What Next?", commanding them to "Stop It!"

Then there is Carmencita all in the Height of Fashion, and as a Happy Hayseed stupidly expressed it, quite "Odalisque" with Perfume of the Violets. The Dixie Rube called her the Dancing Goddess, and the whole atmosphere is one of musical Delectation.

Simpering Susan and Sissy Giggles from Up State are with the Excursion Party, too, and so is little Brass Buttons of the Alhambra, who thinks because he is a page in High Society he also is a High Roller and Hero of the Game and keeps shouting out, "Step Lively!" Over there, On the Western Front of the glade, are Amonestra and Numa, watching the Flight of the Birds and whispering Summer Secrets. They come from the Isle of Pines.

And such variety of steps and trots! The Valse Ballet, Valse d'Amour, Valse Classique—one-step, two-step, fox trot, march, gavotte, schottische, Shadow Dance and Spanish Dance! The Koonville Koonlets dance the Kangaroo Kanter; one of them has pronounced Knock Knees which he says helps him with his novelty, Rubber Plant Rag—why, I cannot say. Then comes the Military Hero, Our Director, who leads the Men of Harvard in a march drill of his own

called The Commander. Now we have a stately arrival, the Mandarin himself, Hong Kong Gong, and there just behind him is his secretary, who is called The Magician, though his real name is Hi Ho Hum.

On and on, as With the Wind! What a procession! What a cosmopolitan gathering of celebrities! Cloud Chief, a Heap Big Injun, is drinking Near Beer, yet keeps mumbling "How Dry I Am." Pepeeta, a Viscayan Belle from the land of Blue Sunshine, is actually arm in arm with the Bostonian, the Social Lion, and the gossips do say she is casting her fancies thither with full Expectancy of return. Perhaps they are only Sweet Illusions, but Spying Cupid is there too, so it may all end in just Silent Love.

With Whip and Spur, the Ringmaster is Fussin' Around lovely Drusilla, called the Venetian Beauty. He looked as if he would be more at home with a Bucking Broncho.

However, this is not the time or place for caustic or even captious criticism, as the poet says, so on with the parade. Here is Jacqueline, La Danseuse, who is known everywhere as Milady Dainty. She is in a class by herself. You doubtless have seen her At the Matinee.

Ah, there is Ah Sin, who blandly says he comes from Ger-Ma-Nee. If his olive complexion and Almond Eyes don't lie,

then we must put him down as a born prevaricator. Following, but certainly not with him, is a dusky party who is facetiously called the White Crow for some reason, presumably because it isn't so. He says he comes from Kent-Tuc-Kee, and we can believe him. Here is another dark gentleman that some of the paraders nickname Hey, Mister Joshua! and others call him All-of-a-Twist. He is doing with great dignity what he calls the Bantam Strut.

And those damsels yonder! They are called the Spanish Silhouettes and dance two specialties—one called Shadowgraphs, the other Northern Lights. Every dance has a significance of its own, suggested by its label. Mimi, the Pearl of the Pyrenees, has rightly earned the title of the Myriad Dancer. She has several terpsichorean novelties in her repertoire, characteristically styled Rainbows, Scandinavian Dance, Moonbeams and others. The parade closes with a divertissement entitled Crystal Currents by a brilliant ballet corps, the Belles of Seville.

Some of the assembly look askance at the terpsichorean efforts of the colored gentlemen, and describe them as a Dance of the Lunatics, but everybody is enraptured with all the other really beautiful visions.

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Hints to Prospective Song Writers

By Lindsay McPhail

MUCH has been written relative to songs that are fit for "Tin Pan Alley," but most articles seem to try in the hardest way to discourage instead of encourage beginning writers. True, too many songs are being written for any good use—and I mean too many "punk" songs. The outsider has never been given much consideration by the big publishers, due to a great amount of clannishness on the part of said big publishers, who think that because George Whoozit wrote "Glittering Stars," the overnight sensation, he can keep on writing hits all his life. So the country orchestra leaders have Whoozit's big hit at the start, and ten more half-hits of the same writer for a couple of years or so.

The inability of publishers to scan the country for new material is very detrimental to themselves as well as to the profession, and the "millennium" for song writers in the start of the game is here as a result! So by the following facts I want to encourage song-writing to the extreme, for the field is now open to good writers as never before. Listen!

The names of some of my songs will be mentioned here, not to advertise them but to show that I have written something worth while talking about. Songs which show merit, eventually make themselves, so that's that. May I offer two fields for a new song writer to cover fully if he would put over a song with big success? They are: (1) Write until you have a 100% song, then plug the 100% song to the best of your ability, enough, I say, just to start it buzzing in the ears of that extremely fickle public which flocks to a new melody and

will land on it like flies on flypaper if it is "there" to their way of thinking. I don't care where the demand is (unless it is among friends) if a song creates immediate talk by the listeners, you have a hit. Go after it according to plan in field No. 2, which is: Become an "institution" for the publisher of your song, whether that's you or somebody else. First of all, you have discovered that your number is there. You didn't make this discovery from one man's lips, say the leader you gave a cigar to for playing it. No, nearly every person on two or three dance floors asked, "What's the name of that piece?"

All right, the song is there. If it is an original melody, with good harmony, not too difficult to read right off, and the song's range is not more than an octave and one tone, you can count on your first big plug from the makers of your institution—singers and orchestra leaders. The next route is easy, the public has heard it, likes it, goes to its music dealer and makes that dealer feel sheepish within a week if he hasn't the song on his counter.

Of course, you are the first publisher, you know. That is the main part of my argument. Get a good arrangement for small orchestra, print your orchestration—500 at the start—and the same number of professional copies. Then start your institution off on wheels.

You are living in a big town? Fine! You are not living in a big town? Not so fine, but you're near a big town, so hike right up with your orchestrations and "professionals" and get busy. Maybe you know the cornetist at the Alfalfa Theatre, the drum-

mer at the Byjove, the manager of the Dill Pickle Theatre, and the janitor at the State Theatre, etc., etc. All right, they will play or have the number played for you. Then you will visit the dance halls and cabarets, and there it will be played and sung for you. Before you know it you will have sold a creditable number of copies in the town, enough to pay your expenses to another town, and so on until some big publisher is bound to get wind of the melody.

At this date, would you believe that certain big phonograph record companies and player-roll manufacturers are starting out a lot of good melodies before 1000 copies have been sold! They showed up well in certain vicinities and were made by a helping hand of one phonograph company or so who puts merit above clannishness. Maybe you can guess who started the wax on most of last year's and this year's "blues" successes. Some by Brunswick, Chicago successes; some by Gennett, who brought out Melrose and Schoebel, and Jack Mills numbers; others by Okeh.

In my time—two years of writing—I myself published "San" first. Orchestrations sent everywhere at first were turned down. The publishers just couldn't see it, because, no doubt, the writer of "Glittering Stars" or "Why Should I Leave Home Alone" didn't write it or O. K. it. Yet that unflattering part of my institution kept on playing "San" night after night until it has now become, after three years, a national anthem amongst leaders and cabaret singers, and is as well a beautifully effective oriental picture number. It occupies an important spot in this year's "Scandals," and has so far been released on Victor and Gennett records, and will soon be on them all. My piano solo sensation, "Some Stuff," was written on the order of "Kitten on the Keys," still it was

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"too difficult," according to New York. The orchestra leaders liked the orchestration, the pianists the solo, and selling it through the Chicago Musicians' Club, of which I am a member (A. F. M.), it has become a leading Chicago seller. It is on the Gennett records and will soon be played by two pianos on Vocalion.

Right here I might mention that radio is becoming the biggest asset in my institution, and stands ready to help all beginning writers by broadcasting their music. Don't jump out of your seats when I tell you that I have a new song and dance hit which may equal eventually the sales of "Yes, We Have No Bananas" and other such hits, yet the sales of my "Foolish Child" here, 5900 in four days, have shown me that it sometimes pays to "get out" your numbers first, yourself. Radio did all that was possible to make this song here, and with the help of this new field and the rest of my institution, I am the happy writer of a new hit, turned down by all the big publishers in manuscript, but now being dickered for by six of the largest here and in the east. For the benefit of leaders who have heard it everywhere over radio—I turned it over to L.

GOSSIP GATHERED BY THE GADDER

READING that the Dempsey-Pirpo fight would be broadcasted from Station WJZ in New York City, we were wondering how the "umphs!" "ughs!" and wallops would register and carry, when we discovered that it was only the verbal report of the rounds by Major Andrew J. White which were to be sent out and not the clinches and punches.

Talk about making hay while the sun shines! Philadelphia fruit merchants have boosted the price of bananas because of the growing popularity of the banana song in that burg. And travelers used to call the City of Brotherly Love a "dead town!"

The life of the average music magazine is said to be short. There are 250 American music magazines on file in the library at Congress, but most of them discontinued publication a long time ago. The first music magazine was established in this country in 1792, and was called *Andrew Law's Musical Magazine*. One of the most famous of American magazines was Dwight's *Journal of Music*, which was published in Boston from 1852 to 1881 and maintained its existence until its publisher retired.

The first music magazine started in Germany was founded in 1722. It was called *Musica Critica* and was directed by a rival of Handel. A vast number of music publications followed this one, but up to the time of the world war there were only about thirty of such magazines published throughout Germany. The first music periodical of France was founded in 1756, and the first of such publications in England was established in 1822.

TOMORROW

Mebbe Today things do look kind o' blue,
Mebbe there's reason for cryin';
Praps you've got cause for the grousin' you do,

Praps there's excuse for your sighin',
But, buddy, Today's just a flash on the screen,

So don't look for troubles to borrow,
But pack up your woes in your kit bag, and say,

"Well—things will be better tomorrow!"

Mebbe the world is an unrestful place,
Tired and war-worn and scrappy;
Mebbe it's hard to get used to the pace,
Sometimes it's hard to be happy.

But, buddy, there's silver behind every cloud
And smiles made to chase away sorrow,
So buck up and grin at your troubles, and say,

"Well—things will be better tomorrow!"

Louis Howard.

B. Curtis, New York City, who handled my other hits, "San" and "Some Little Bird," so well. The tune will be on all records in a simultaneous release on November 1st, this year, five months after its first playing by Roy Bargy in Chicago.

In short, all I have said stands good for the road to success in song-writing. First, discard all ideas except the one which the public, profession, dealers and all take to. Then publish that one, and work for two years if necessary, with your institution to bring your recognition. It will surely come if the number is there, for if the number is there it is being played by orchestras, and at the same time is crowding another song out of a library. Soon the results will be felt in your favor. Beginning writers, write lots! We need better music! Yours for all the success in the world!

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MUSIC MART MEANDERINGS

Continued from page 4

Tee Company has changed its name to Breau & Tobias.

The Great White Way music dealers report indications of a whopping fall trade in the popular output. The recent nine best sellers were "Yes, We Have No Bananas Today!" "Swinging Down the Lane," "Who's Sorry Now," "Barney Google," "Dreamy Melody," "Louisville Lou," "Ten-Tennessee," "Carolina Mammy" and "Wonderful One."

As a feature tie-up with the new Fox Film presentation of "If Winter Comes" now running at the Times Square Theatre in New York, F. W. Vanderpool, one of the composing staff of M. Witmark & Sons, has written a new song, "If Winter Comes," to words by William Lee Dickinson. Several days prior to the picture opening Miss Emily Beglin, a former soprano of the Metropolitan Opera Company, broadcasted the song from station WEAF, accompanied on the piano by the composer.

"Stealing to Virginia" by Walter Donaldson and Gus Kahn, writers of "Carolina in the Morning," "Babbling Brook," "Little Rover" and others, is one of the latest releases of Leo Feist, Inc. The band and orchestra, professional and mechanical departments of the Feist firm are working to make the number a big fall leader.

"The Consolidated Music Co. of Salt Lake City recently staged a window display of 'Holding Hands,' says a contemporary publication. As holding hands is a world-old

game that usually isn't featured in public, it must have been an interesting display in the Mormon city.

"Mamma Goes Where Papa Goes, or Papa Don't Go Out To-Night" is a new song of the colored type that is being featured on many vaudeville programs. Jack Yellen and Milton Ager (writers of "Who Cares," "Louisville Lou" and "Lovin' Sam") are responsible for the novelty, and Ager, Yellen & Bornstein, Inc., is the publishing firm.

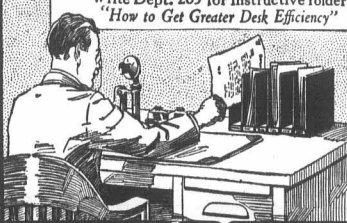
"Oh, You Little Son-of-a-Gun" is a song and dance success of the Orpheum Music Co. of Boston that has been taken over by Leo Feist, Inc.

Them as plays 'em ought to know. J. M. Mulvey, Jr., leader of Mulvey's Jazz Orchestra that has been playing a successful season at the summer colony resorts in the Hudson River valley section of New York State, says the biggest dance hits of the summer were "Waltz Me to Sleep" (Stanley), "You Know You Belong to Somebody Else" (Berlin), "Barney Google" (Remick), "Cut Yourself a Piece of Cake" (Feist), "Stella" (Waterson, Berlin & Snyder) and "Peanuts" (Richmond-Robbins, Inc.).

"No, No, Nora," Phil Kornheimer's sequel song to "Toot-Toot Tootsie, Goodby," is one of the latest hits in the Leo Feist, Inc., catalog that is catching on with leading vaudeville acts.

Sidney Caine, sales manager of Clark & Leslie Songs, Inc., is featuring the hits of this firm in the west. "Maggie," "Yes, Ma'am, Come Right Up Stairs" and "Dirty Hands" are some of the featured ones.

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