MELODY

for the

Photoplay Musician and the Musical Home

NOVEMBER, 1925 *Volume IX, No. 11*

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The Next Symphonic Development

By LLOYD LOAR

Can anything good come out of Jazzmania? The author thinks so. Whether you agree with him or not, this article will give you something to think about

IT IS an axiom, not susceptible to successful contradiction, that nothing actually stands still. Change is constant and universal. Either the object or idea under consideration retrogresses, and to the point where it finally extinguishes itself and is superseded by some other object or idea — or else it progresses, renews its vitality continuously, and keeps its place steadily in the forefront of evolving human activities. This is true no less of musical activities than those of any other sort and it is with the next probable development or improvement (which ever you choose to call it) in the symphony orchestra that this article deals.

History shows us that progress of any sort moves in cycles. There seems to be a certain unity, a rhythmic repetition of certain forms or patterns, that makes it possible for us to apparently foresee and interpret changes that are coming in the future from a study of those that have taken place in the past. It is only after careful consideration of the history of symphonic orchestra development and a judicial contemplation of present tendencies as manifested in our musical life that this next symphonic development is prophesied.

Reviewing the Development of Music

A word first as to the general development of music so far as history and deduction inform us about it. Rhythm appeared first, and for thousands of years the only instruments known to the more or less human race of those remote periods were rhythm instruments. The next development was melody and for a long period of time after its appearance or discovery, music consisted of a melody of some sort played on one or more instruments accompanied by rhythm instruments of various sorts. In due course of time, it further was found possible to combine melodic instruments and to have tones of certain definite relationships to each other sounding simultaneously, and the comparatively modern musical characteristic of harmony came into use.

There have always been, of course, organizations that answered the purpose of orchestras to the more or less limited appreciation of the people for whom they existed. The development of these organizations has naturally paralleled the general development of music; musical organizations at first consisting merely of an assembly of various sorts of drums, at a later period being composed of various instruments furnishing one melody with drum accompaniment, and still later on consisting of groups of melodic instruments furnishing complete harmony, other instruments which supplied harmony without taking any melodic part, and various sorts of rhythmic instruments.

Thus Far but Three Elements in Music

So far as we know, at present there are no other elements in music than rhythm, melody, and harmony. If the future is to reveal another element to add to this triology, it is still very effectively hidden. Since the discovery and utilization of harmony, musical development has seemed to consist of using these three elements of music in more intricate and interesting ways rather than in the discovery and development of a new element. It might be possible to classify varieties of tone color as a fourth element, but it seems to be more clearly a subdivision of the melodic element. As rhythm, melody, and harmony have been more extensively used and understood, they have continued to more thoroughly intermingle with each other. For instance, the highest type of composition secures a large part of its harmony by weaving together a group of independent melodies so that in a sense the harmonic and melodic factors are at the same time parallel, interdependent, and amalgamated.

This amalgamation has not been so complete by any means between the rhythmic element and the other two elements. That is to say, in general the rhythm instruments of the symphony orchestra are quite apt to be of indefinite pitch having neither melodic nor harmonic possibilities. The use of the tympani has indicated a closer union of the rhythmic with the harmonic and melodic elements, but a set of tympani has only a range of an octave. It is besides only possible to secure one pitch from each tympanum of a set without retuning it, and the speed and accuracy with which a player can accurately tune his tympani while the rest of the orchestra is playing vigorously is limited, no matter how skillful he may be (even with improved pedal tuning kettles) consequently, when the harmony of a composition shifts very rapidly, it is not possible to have the tympani always in tune with this harmony, so the composer or arranger must either omit the tympani or use it as a drum of indefinite pitch.

Extending the Scope of the Rhythm Section

It is probably apparent by this time that it seems to us the next symphonic development is one which will provide a choir of rhythm instruments able to instantly play their part in tune with any harmony and with a chromatic range equal to that of any of the other orchestral choirs.

Two very noticeable tendencies in modern music writing are the emphasis of variety of tone color and of well marked intricate rhythmic figures. This returning interest in the importance and effectiveness of rhythm cannot however find adequate expression in rhythm instruments of indefinite pitch. Since that

ISHAM JONES AND HIS FAMOUS COLLEGE INN ORCHESTRA

THIS picture is one of the last showing the complete personnel of that most remarkable aggregation of artists which for years made the College Inn Cafe of the Sherman Hotel, Chicago, one of America's favorite haunts for lovers of the dance. At the College Inn one would meet visitors from every state and from foreign countries, attracted there by the fame of the Jones' brand of music, which many claim was unlike that of any other dance orchestra in the world. Many music lovers went to the College Inn simply to listen, and even sedate conductors of famous symphony orchestras have admitted that it was not alone the excellence of the Sherman chef's viands that brought them to the College Inn to dine. Mr. Jones is a past master in the presentation of dance programs—a keen psychologist, an excellent musician. It would be impossible, however, to even touch on the factors which made his music at the College Inn so attractive without writing an entire article in which a due measure of space would be devoted to the various individuals shown in the picture—several of whom are now leaders or important members of other combinations. It is significant that Mr. Jones was one of the first of the leading exponents of modern American music to utilize the tenor banjo and other fretted instruments for rhythm effects, and Charles McNeil, a member of the original combination and for many years with Mr. Jones, was one of the pioneer tenor banjo players in this country.

time, many thousands of years ago, already mentioned, when music consisted solely of rhythm with no definite pitch even suggested, too much improvement has taken place in public taste and in the art of effective music writing to permit a return to what we might call the primitive methods of expressing rhythm solely without definite pitch. This resurging interest in rhythm, when it fully arrives, will bring with it the necessity of expressing rhythmic interest through a choir of rhythm instruments of the nature described previously.

Any prophecy as to the nature of these rhythm instruments must take into consideration the equally important modern tendency to seek variety in tone colors. It is true that the various instruments of the string, wood-wind, brass, and horn choirs of the orchestra can furnish rhythmic figures of any pitch or harmony desired. Their highest use, however, is in contributing to the melodic and harmonic elements of music. Their rhythmic figure is subordinate to the melodic and harmonic pattern of the part they play, and for that reason their characteristic tone colors are of the sort that emphasizes melody and harmony rather than rhythm.

New Instruments of Rhythm Needed

This predicted symphonic development will call for instruments whose characteristic tone color is typically most effective in presenting rhythmic figures with the harmony and melody incidental and subordinate. We might say that the harmony and melody of this predicted rhythmic choir will be auxiliary to the harmony and melody of the rest of the orchestra in that it is always in tune with it and consequently does not interfere at any time with its effectiveness. In just the same way the rhythm of the rest of the orchestra is always related to the rhythm furnished by the rhythmic section of the orchestra, even as planned at present, and consequently never confuses nor interferes with it.

Rhythm instruments have always been percussion instruments; that is, their tone is produced by a blow and has in its character the element and effect of a shock. Both from this long association and because of its fitness to express rhythm, this kind of a tone will be necessary in the choir of modern rhythm instruments of which we are writing — even though they can play in tune with any harmony or any key.

Don't be Shocked — I Offer the Banjo!

There is one variety of instrument already in common use that has the characteristics previously mentioned as necessary, and it is our belief that modifications and adaptations of it will eventually furnish this choir of new rhythm instruments. We refer to the banjo family. Banjo tone has the piquancy, power, possible variety, penetrativeness and pointedness necessary to express rhythm. Its use in the modern symphonic jazz orchestra has been extensive and satisfactory enough to point the way, even though but one instrument of the banjo family — that one known as the tenor banjo — has been extensively used.

It is true that the previous history and use of the banjo type of instrument has not been of the sort to suggest its incorporation in the symphony orchestra. This would be especially true in the opinion of those fairly numerous members of the classic school whose measure of merit seems to consist entirely of what has been done in the past, and whose idea of furthering progress consists of seeing that nothing new is done in the future.

But what of it? It is obvious that the only test of such an innovation's desirability is *will it work*, and *are its effects worth while?* Most of the so-considered standard instruments of the symphony orchestra were at one time in the situation of the banjo instruments: considered of doubtful or no value by some authorities as media for the effective presentation of the best in music.

PROPHECY SUPPORTED

As an indication that the modern tendency IS toward percussion instruments that will play any pitch or harmony, the following item (printed after this article was written) is of interest:

Vienna, Oct. 4. — A "kettle drum piano" may make its appearance in orchestras in the near future if the experiments of Prof. Schneller, noted kettle-drum player of the Vienna Philharmonic orchestra, prove successful. He is working assiduously to invent such an instrument. Richard Strauss is writing special music for it.

Preliminary descriptions show the completed "piano" will have eight drums of varying pitch, to be played by the same musician. Thus far even the most modern orchestras have only three or four kettle drums. — *Am. Press. Association News Items.*

But broadening of the public sense of appreciation of musical effects, demanding new effects; the urge of composers to find new effects with which to re-emphasize well-used thematic and harmonic material, and besides to express new ideas in new ways; together with the fitness of the instruments themselves, with some gradual improvement in their effectiveness, has firmly placed all these instruments in the symphonic organization — just as like conditions will do for the banjo type of instrument.

But an Improved or Modified Banjo

We don't consider the banjo family as it exists at present ready for symphonic participation, but the changes necessary are not difficult to make, either in construction or playing, neither are they doubtful of identification. The writer has had considerable experience in symphonic performance and orchestration; he has also devoted a good many years to research work in acoustics as applied to instrument construction. From the experience gained in these varied yet related activities, permit him — without appearing to unduly stress the infallibility or ultimateness of his conclusions — to suggest what this modern symphonic rhythmic choir might be like, how the banjo type of instrument could be adapted to supply the effect necessary, and how effective parts could be written for them.

Like the melodic and harmonic choirs of the orchestra this rhythm choir would consist of five voices. The foundation would be the bass, which should resemble a large tympanum with a neck on it, a bridge fairly near the rim of the head, a scale the same length as the double-bass, and gut strings wound with copper wire. The head would be tuned to a pitch having a definite relation to the average pitch of the instrument's register, the fingerboard would have smoothly rounded frets, the strings would be fingered with the left hand like a double-bass, the strings would be vibrated with hard and soft hammers, the tuning would be the same as for the double-bass or possibly a whole tone lower. With different hammers applied at different places on the string, the variety of effects possible would be very extensive, a fortissimo as powerful as that of the tympani would be possible, or the tone could be subdued to the merest whisper. Special effects could be secured by plucking the strings with the fingers or with

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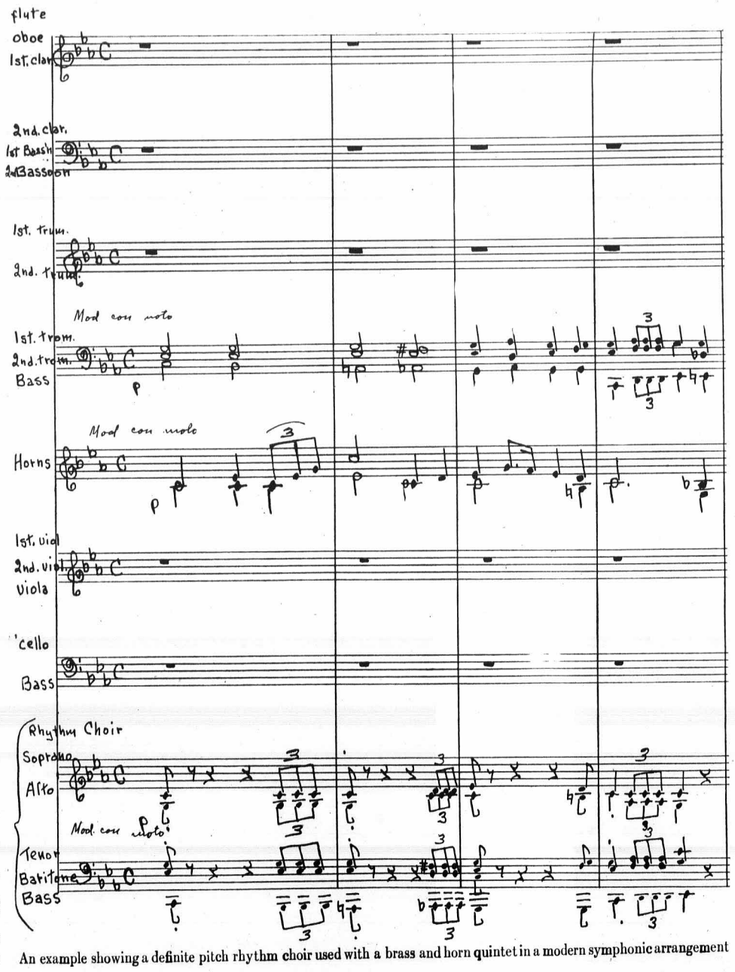
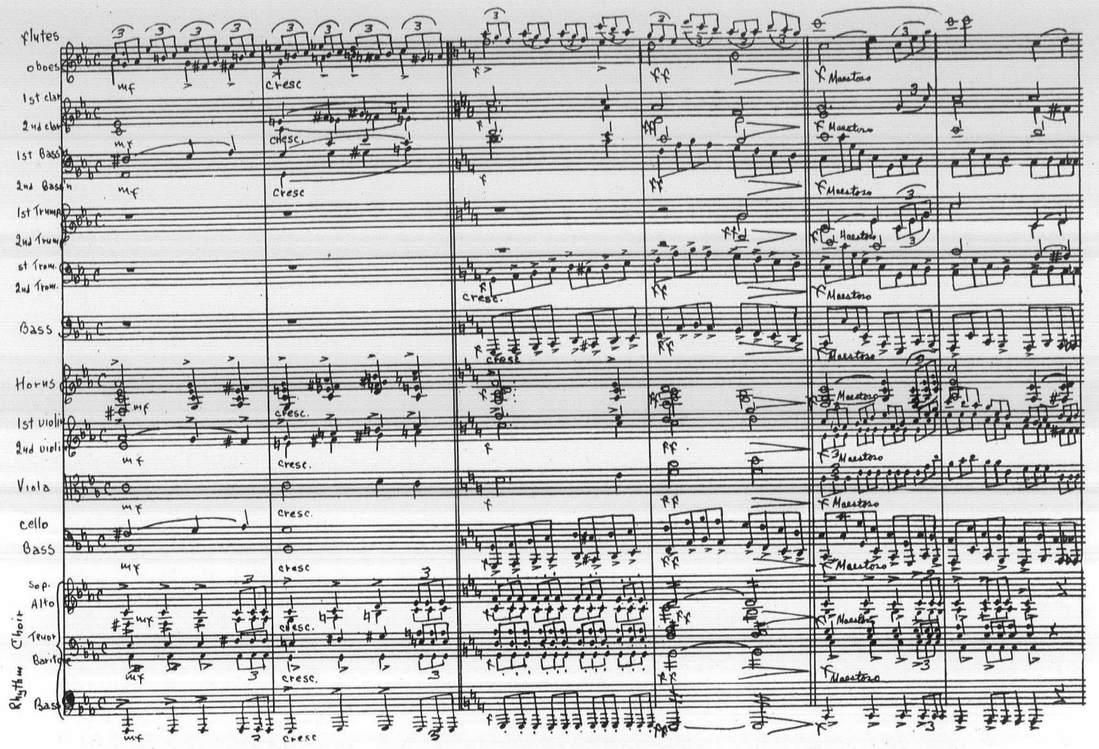


An example showing a definite pitch rhythm choir used with a brass and horn quintet in a modern symphonic arrangement



This example shows the rhythm choir used with full orchestra in a development of the melody given in the example on the opposite page.

Princes and Pandemonium---A Prelude in Jazz

By MYRON V. FREESE

THERE are many good people today (neither musicians nor princes) who, because it does not happen to appeal to their individual tastes, look upon jazz as pandemoniacal emissary of the evil one. They regard jazz and jazzing (or pretend to) as a rhythmical lure of Lucifer; a sort of tone-baited trap to snare those who in other ways ordinarily are wary, but who when caught by this new syncopated slide of Satan are supposedly ready to be tone-tobogganed straight down to the lowest depths of the infernal abyss. So, to "down the devil" and save the dupes, these music-pious persons vindictively pitch into this latest form of popular music and its deluded devotees, lashing it and them with venomous tongues.

Now, there is nothing new in this demoniacal delirium of "calling names" and hitching that of his satanic majesty to musical innovations, their innovators and followers. It always was and always will be so; it was so with the advent of the old-time waltz and its later variants; the same with the coming of ragtime (really the more mild *avant coureur* of jazz), and so when this latest comer had arrived and settled into its full jazz swing everybody expected it would get a slamming and nobody has been at all disappointed in their expectations. But, and considering the wide, wide gulf intervening between that and other forms of composition, whoever would expect to hear of the classic Mozart and his chaste music (particularly that of a *mass*) being termed "hideous and hellish" and thus practically linked up with the bailiwick of Beelzebub where the only music is said to be that of "weeping, wailing and gnashing?"

"Ridiculous!" shouts one. "Preposterous!" gasps another. Not so, for that is exactly what has been done with the master, and by persons of princely prominence. No, not today nor yesterday, but a quarter of a century ago of yesterdays, and by royalty; by none less than Prince Henry and Prince Ferdinand of Prussia — scions of the House of Hohenzollern, which gave the world such a remarkable amateur in the artistic and musical as King Frederick the Great. All this has come out through recently brought-to-light letters to a Prussian count and countess from those "princes of the blood," in one of which the music of Mozart not only was excoriated, but literally damned; as witness the following, dated December 15, 1800 (125 years ago):

"Last Friday a musical piece by Mozart (church music) was performed, and admired by many. I do not mind telling you confidentially, though, I thought it hideous. It was hellish music and only required a cannon to make the inferno complete. The instruments produced a veritable pandemonium of noises. I am told that this music is supposed to be educational."

Naturally, we of today who not yet have discovered the artillery effects in the music of Mozart, would look upon that princely outburst as almost tonal blasphemy, but of course it is not an absolute necessity to royalty that its members should be particularly endowed with keener perceptions in matters musical and artistic than the commonalty, or even that they should possess musical ears. Yet, and possibly because of the tradition which has been pounded so persistently into generations after generations past that "divinity doth hedge a king," somehow we expect something better and higher in royalty than the qualities which usually are accredited to the lower pedigreed by the higher; we look for something in keeping with their greater leisure and wider opportunities for study and development. Fortunately for the world, however, music and its performing was not "hideous and hellish" to all the old royal rulers, as may be seen by considering a few of the greater ones:

Ancient Israel

King David, the Psalmist, not only was a most wise ruler but a singer, composer, writer of his own words and a skilled harpist. And what nobler phrase extant is there than his requiem for Saul and Jonathan when they were slain in battle, with the unforgetable and (to be hoped for) prophetic words: "How are the mighty fallen, and the weapons of war perished!" David's son and successor, King Solomon, who was famous for his wisdom in ruling and *finesse* in adjudicating, also was a litterateur who possessed enough inherent musical rhythm to write most remarkable prose and poetry. If a bit of facetiousness is pardonable, it might be said that these two royal rulers not only "got into print" but have remained in print for some few thousands of years.

Ancient Ireland

Consider likewise the old Irish kings, of whom Malachi, the monarch of Ireland in the tenth century, and Brien Borombe (or Borou), monarch in the eleventh, were splendid examples of fighting royalty. All the rulers of ancient *Yr* (Ireland) were mighty warriors in battle, while many of them were poet-singers and excellent harpists. Even those who could not play the instrument loved and revered as the national instrument always had their professional harpists conveniently at hand, for after fighting came the feasting, and never was feast complete without harp and song. From ancient *Yr* to imperial *Rome* is a long distance if not descent, but even Nero (royal only in robes), and of whom it is said that he once essayed to play the Irish bagpipes in public — even such as he scribbled verse and fiddled.

Coming farther down the line of royalty and into the English realm: King Alfred the Great excelled as a harpist; Richard I, nicknamed *Coeur de Lion* because of his prowess in battle, was enough of a poet to out-versify his own minstrels at their trade; Rene of Anjou (or Provence) was known as the "troubadour king," and to be a troubadour implied being a story-teller, singer, poet and harpist all in one. Among the more modern of English rulers: Edward VII was an appreciative patron of music and artistry; his Queen, Alexandra, was a mandolinist of ability who even played at concerts (incognita); George V, reigning king, is once said to have requested an orchestra (or band) to play "God Save My Grandmother"; and the present popular, globe-galloping Prince of Wales is an admirer of jazz and banjo music, as well as being a drummer. It was not so long ago in private that he played the drum in accompaniment with the well-known American banjoist, Brooks John, who stated that the Prince was anything but a tyro with the sticks.

American Regents

To drop the purple for a moment and turn from royalty to republic: In America — where long ago popular acclaim was believed to outweigh primogeniture in ruling, and where our successive governing heads are regents rather than rulers, men and not monarchs — many American regents of the people, even if not practising musicians, have been very musically inclined. Washington was a fair player and lover of the flute; Jefferson loved the violin much better than he could play it; the late President Harding was an actual bandsman who played tuba; and our present energetic incumbent of the vice-presidency, General Dawes, is not only a capable violinist, a fair pianist and an ardent lover of the flute, but also a composer with at least one number for the violin played by virtuosi.

A Mad King and Modern Germany

To come back to the robes: Possibly the most preeminent of modern monarchs who was a genuine lover of music was Louis, the mad king of Bavaria, who even struggled with Wagner. He was mad, however, and perhaps but for that lamentable condition might also have become an admiring struggler with American jazz. Ex-Kaiser William II (also of the House of Hohenzollern) was much more than a novice in both art and music; and his son, the ex-Crown Prince, affected the guitar, even though he was confined to playing it in only one key.

This list might be extended, but enough instances have been cited to show that as a rule royalty finds in music something higher than "hideous and hellish," something of greater sublimity than a "pandemonium of noises."

The Photoplay Organist and Pianist

By L. G. del Castillo

IT IS impossible to look over the music magazines nowadays and not notice how the organist is everywhere coming into his own. As a concert soloist he has jumped in popularity tremendously in the last decade or so. Without patting ourselves too offensively or ostentatiously on the back, I believe that a good deal of this popularity is due to the theater organist. The ubiquitous playing of organs in picture theaters has made people in general regard the pipe organ as a popular form of musical expression. It has had its influence on organ design, and freed specifications from some of their traditional inhibitions. And finally it has sounded the tocsin to the church and concert organists, and wakened them from their long sleep.

Popularizing Organ Literature

If you look over the programs of concert organists today, or, to be more accurate, if you look over the concert programs of organists, you will find a surprisingly large proportion of transcriptions — surprising because the consensus of opinion of the older school organists has in the past been firmly for original organ literature, and against transcriptions. Now transcriptions are what the theater organist does nothing else but, so in a sense this change of front may be considered as his victory. The only difference is that the genuine concert organist would look with abhorrence on the idea of doing his own spontaneous transcribing, instead of reading note for note some other organist's written arrangement.

So far as the transcription idea generally is concerned, the crux of the matter is that the popularizing of the organ inevitably carries along with it the popularizing of the programs themselves. And inasmuch as pure organ music as a class is not popular with the layman, it becomes necessary to insert pieces that he is familiar with and likes, in order to hold his interest. Hence the transcription of such numbers as the MacDowell *genre*, movements of popular orchestral symphonies, and the operatic excerpts of Wagner and Verdi. The conservative organist no doubt introduces these numbers reluctantly as a sop to the uncultured, but the average concert organist plays them purely as a matter of course, and feels that his artistic conscience is satisfied just so long as he reads them from three staves. And I suspect that there are a good many organists playing concerts, and good ones too, who have lost even that regard for scholastic tradition, particularly men who have had any theater experience.

Now this very irreverence is beginning to prove a stimulant for organ literature itself. Organ compositions today are beginning to show a diversity and interest of material they did not have in the past. The organ has been humanized. It is now something more than a device for demonstrating musical mathematics. Still with the theater organist as pioneer, it has demonstrated its worth as an emotional instrument, and the result is that it is now written for with a much greater range of dramatic and emotional content. As the antagonism lessens, and the contact and fusion increases, between the church and the theater organists, the composers are coming to represent a combination of the two, and such men as Maitland or McKinley, for example, find that their theatrical experience is of value to them in their composing.

The significance of this change to the theater organist is that the time has now come when he can safely begin to pay attention to organ literature as a worthy addition to his theater repertoire. The prelude-voluntary-postlude limitations of organ music are obsolescent, and the compositions now published have such range that they will stretch to fit all the moods he can encounter on the screen with the exception of those suited to popular music and street marches.

That is why I am emphasizing organ music in the new reviewing department, "What's Good in New Music," appearing elsewhere in this issue. It is not so long ago that such mention would have been more than futile, but with the more recent rapid infusion of schooled organists in the theater, and virile music of wide emotional content in the organ catalogue, the alert theater organist can no longer afford to ignore the music that is especially written for his instrument. I am not so foolhardy as to proclaim that he "can't get away with it," but it will prevent him from being in the front of the procession if he tries to.

Pros and Cons of the Profession

If there is any distinct advantage accruing to the photoplay musician, it is in the extremely wide scope of musical literature that his work forces on him. Disadvantages there are aplenty. He is a slave who works while other people play, he works steadily and often for long periods with a degree of nervous concentration that is bad for his digestion and temper, and fresh air and sunlight are as unknown to him during his working hours as to any coal miner. His musical education is checked by his inability to hear other artists, and the only time he has to himself is during the mornings, which he uses to sleep in.

But professionally speaking, he covers more territory and gets a wider perspective over the field than any other kind of musician. By the time he has been through the mill, he is as conversant with fox-trots as with symphonies, as familiar with Passacaglias as with Charlestons, and has accumulated a repertoire ranging from Beethoven to Berlin. If he has surmounted the danger of being so overwhelmed by trying to play all styles that he has finished up by being able to play none of them, he has become a broad-minded musician, catholic in taste and a credit to his folks in style and reading ability.

He can render flashy interpretations of (a) Poet and Peasant Overture, and (b) Yearning, more than which the average manager asketh not. The sad part of it is that he will probably remain chained to the silversheet until he is pensioned. Of such is the Kingdom of the Theater made. It's as bad as the better known fascination of the smell of grease-paint on the other side of the footlights. All in all, however, I am inclined to think the fascination is economic rather than psychological. Folks in other professions are, I find, apt to be surprised at what the theater musician makes. It is a tidy sum, but in proportion to what he gives it is not high.

And the chief danger to him lies in the deadening of his aspirations and musical ideals. All theater musicians are in danger of thinking, "Oh, what's a blue note or two? Nobody's listening to me, nobody's going to notice whether I play this stuff right or not." It's quite true that a lot of people, a good majority in fact, won't notice, but it is with the musically observant minority that a lasting reputation will be made or unmade. The solo hocus-pocus and the trick jazz will sell him to the noisy element, but it's the musicianly portion of the audience that will create for him, if he will take the trouble to earn it, a constant and ever-growing following.

And while there are still a large number of managers of the type mentioned above, there are on the other hand coming to be more and more managers who know good music when they hear it. The musical standard of the best theaters has been set so high that it has become an increasingly more important part of the theatrical whole, and the modern manager has got to be a judge of music in order to efficiently hold his job.

Of course there is a fundamental and inevitable difference in the point of view between the manager and the musician in the pit. The latter is interested in the music on professional grounds — the point of view of the musician; the former's interest is grounded on the box office returns, — the point of view of the average patron. The two may converge, but they will never, never meet.

There is no doubt that showmanship in the picture theater has, on the whole, changed for the better. The old system of rushing the films through in order to clear out the house and get in a new batch of customers is giving way to a higher conception of giving the patron a well-rounded-out, artistic performance. Managers and owners are developing a sense of professional ethics that is more advantageous for everyone concerned.

I would not say that conditions are ideal, or anywhere near it. The following incident, which recently came to my attention, will illustrate the point, and serve to delineate a type of theater magnate which I hope is fast disappearing, if there is to be any co-operation between employer and employee. In a certain theater there had been for some time a sort of family partnership in which the organ positions were divided between, let us say, brother and sister. This combination had functioned smoothly for a considerable time when the brother became dissatisfied and gave the customary notice with the idea of securing a better position at some other theater. The theater magnate, as soon as he discovered what theater the brother was going to, first tried behind his back to bully the other theater into cancelling any agreement with the brother, and, failing in that, promptly gave notice to the sister, frankly giving as the reason that inasmuch as the brother was leaving, it was thought best for her to leave too. Whereupon the Big Bad Wolf ate Little Red Riding Hood all up, and they lived happily ever after.

Human nature has its queer twists. While I am in an anecdoting mood, I am reminded of another incident which also, not to be too redundant, came to my attention as an example of the warped ethical standards that form such a considerable portion of the indigestible mess known as Civilized Society in this queer world. A theater organist who was endeavoring to earn an honest extra penny by teaching on a somewhat different basis than the ordinary half-hour, pay-as-you-enter system, talked things over with an applicant one bright summer's day, and the conclusion they reached was that she should come in and try one lesson and, if the system didn't appeal to her, would not take any more. She came in, the lesson was given, she thanked him very profusely, and started to leave.

The teacher tactfully asked whether she intended to pay for the lesson then, whereupon the Horrible Truth came out. She thought it was a sample lesson, like the complimentary bars of soap left at front doors. Our trusting organist immediately suggested that since she

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Speaking of Photoplay Organists

I WONDER how many of you are radio fans, and how many of you who are fans have listened to the Boston Chamber of Commerce organ recitals as broadcast by WEEI. Some of the programs have been extremely interesting. In response to questions asking for more information about the organist responsible for these programs, I secured some very interesting information.

The organist is Louis Weir, possibly one of the youngest concert organists ever before the public. Weir was born and brought up in Roxbury. Although his first instruction was on the piano, he became interested in the organ and when he was only fifteen years old became assistant organist at the Codman

LOUIS WEIR

Square Theater in Dorchester. While serving in this capacity, he continued his studies under Humphrey of Boston, and later went to Germany and studied at the Leipzig Conservatory.

Weir is only twenty-one years old now and the amount of practice and diligent effort that has gone to make him as successful as he is at an age when most young men are just well on their way through college can better be imagined then expressed.

The Chamber of Commerce organ is a Hope-Jones Unit Orchestra built by the Rudolph Wurlitzer Company. It has two manuals and 63 stops, and although not as large as many of the other organs built by Wurlitzer, its tone quality is believed to be inferior to that of no other organ. The programs broadcast have been remarkable for their variety, cleverness, and artistry. Special feature numbers have introduced reproductions of almost every sound with which the average person is familiar — from the "choo-choo" of the locomotive, the clang of fire bells, the yodels of Swiss villagers, Scottish bagpipes, the street corner hurdy-gurdy, the calliope of the circus to the whistle of the carefree truant from school on his way to the old swimmin' hole. Standard concert numbers have not been neglected on these programs, by any means. They have been presented with just as much cleverness and musicianly understanding as is manifest in the numbers of a universal popular appeal.

When one appreciates the possibilities of the quite remarkable organ at the Chamber of Commerce, and the care with which programs have been arranged so that every listener, no matter what his inclination or disposition, will hear something that he likes played as well as it can be played, it is not difficult to understand the popularity of these Chamber of Commerce organ programs played by Mr. Weir and broadcast through WEEI.—*George Allaire Fisher.*

SALVATORE SANTAELLA, pianist-conductor of the Strand Brilliant Concert Orchestra, Strand Theater, Seattle, has made a striking success of his work. After the expiration of a six months' engagement, Jensen von Herberg succeeded in getting his name affixed to a one year contract, and there is no doubt that they will re-engage him to stay after that. His remarkable musical talent, coupled with a wide knowledge of picture cuing, has endeared him to Seattle music lovers.

Mr. Santaella is a pupil of Serge Rachmaninoff and uses the Busoni method. His first notable engagement in motion picture work was with Dr. Hugo Reisenfeld at the Rialto Theater, N. Y., where he served as pianist. At the close of his engagement there, he served as pianist-conductor at the Rivoli Theater, Portland, Oregon, where he inaugurated special

SALVATORE SANTAELLA

Sunday Concerts. This was an innovation in the west as it had not been done previous to Santaella's coming. It proved to be a big success. This can be more fully appreciated when we realize that now all the large theaters in the west are giving Sunday noon concerts.

Metro-Goldwyn next secured Mr. Santaella for the California Theater, Los Angeles, California, where with Mr. Carli d'Elionar he wrote special and original scores for "Three Weeks," "Beau Brummel," "The Great Highway," and many other picture successes. He was imported for the Strand Theater, Seattle, after his Los Angeles engagement.

He acted as accompanist for Mr. Jan Rubini, the famous violin virtuoso on three complete tours of the Keith and Orpheum circuits, and also headlined the above circuits and the Pantages.

He has done concert work with such notables as Henri Scott, bass-baritone; Jacques Thibaud, the great French violinist; Max Rosen, the well known American violinist; Pablo Casals, the violoncello master, and Mischa Ve Olin, violinist.

Sunday concerts will be started again at the Strand next month. Mr. Santaella will have a picked orchestra of twenty musicians and will render only music of the higher order. He is fond of real good jazz, but it has no place in his Sunday concerts. The stage at the Strand was entirely re-constructed for these Sunday concerts and special prologues, and a new and modern lighting system was installed.

At this writing, Mr. Santaella is presenting "Danse Barbarique," an unusual music and dance prologue to "The Lost World." — *J. D. Barnard.*

SOME of these theater organists are really very modest chaps. We got in touch with one, the other day, who although he has met with enviable success and has built up a considerable reputation in his chosen work, still doesn't seem inclined in the least to part with any of the details concerning his achievements. This modest gentleman whose pictured likeness is shown herewith is Mr. Tom Terry of Loew's State Theater, St. Louis, Missouri. From things we have heard about Mr. Terry, and from deductions made from the somewhat incomplete information from which he parted, not too enthusiastically, we gather that he's one of the leaders in theater organ work.

Terry started in playing the organ in public when he was fourteen years old, appearing then in church work. Since that time, he has played on some of the largest theater organs in the country, situated in the largest theaters, and scattered from coast to coast. Terry has even had the rare experience of playing vaudeville programs for three years on the Orpheum circuit using the theater organ for this purpose. This sounds almost impossible, but Terry did it successfully and proved that the experience he had previously had in orchestral work could be applied practically to the theater organ in substituting for the theater orchestra in supplying those numerous and various effects demanded by the sort of vaudeville acts booked on the Orpheum circuit. In fact, Terry says

TOM TERRY

that his experience in orchestral work has been of great assistance to him in making the unit theater organ unusually effective. It has also familiarized him with the biggest orchestral numbers and given him a concrete idea of the effects to be sought for and produced in effectively presenting these numbers.

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MELODY

A MONTHLY MAGAZINE FOR PHOTOPLAY MUSICIANS AND THE MUSICAL HOME

PUBLISHED MONTHLY IN BOSTON AT 120 BOYLSTON STREET BY
WALTER JACOBS, INCORPORATED
LLOYD LOAR, *Editor* C. V. BUTTELMAN, *Manager*

In the Music Mart of America

WHAT'S GOOD IN NEW MUSIC

By Lloyd G. del Castillo

THIS first column of reviews will be to some extent retro-active, some of the numbers reviewed not being hot enough off the press to scorch the fingers, but hereafter we can assure you that all numbers mentioned will be in the pristine bloom of early infancy, unless the publishers are kidding us. Our system of classification by moods for the convenience of photoplayers may be a trifle ambiguous to some readers at first, but it is systematic enough so that it should become lucid on familiarity. Any doubts may be dispelled by reference to this column in the October, 1924, issue of MELODY.

In this issue we have adopted a systematic scheme of presentation to the end of giving readers the utmost clarity, and intend to standardize this form so that readers may know just how and where to find what they want. Thus with the prescribed order of analysis; title, composer, publisher and edition number, key, tempo and mood, description and valuation; and thus with the grouping of material; orchestra, photoplay incidentals and popular. As we explained in the last issue, we intend to stress the organ music because we believe it to be for the good of the profession that more organ music be used in the theater.

The use of the plural self-reference perhaps needs justification. As I — I mean we, am, or rather are — saddled with the entire social, ethical, Biblical, in fact everything but financial responsibility for the pronouncements of this column, I, or we, consider ourself justified in using a form of address reserved for kings and editors. And who shall say that of these the kings are the greater? So much for that.

There is only left the observation that we have not reviewed, nor do we intend to review, all the publications received. We believe the value of this column to be greater for everyone concerned if only those publications are mentioned which we consider worth buying. And now on to the fray.

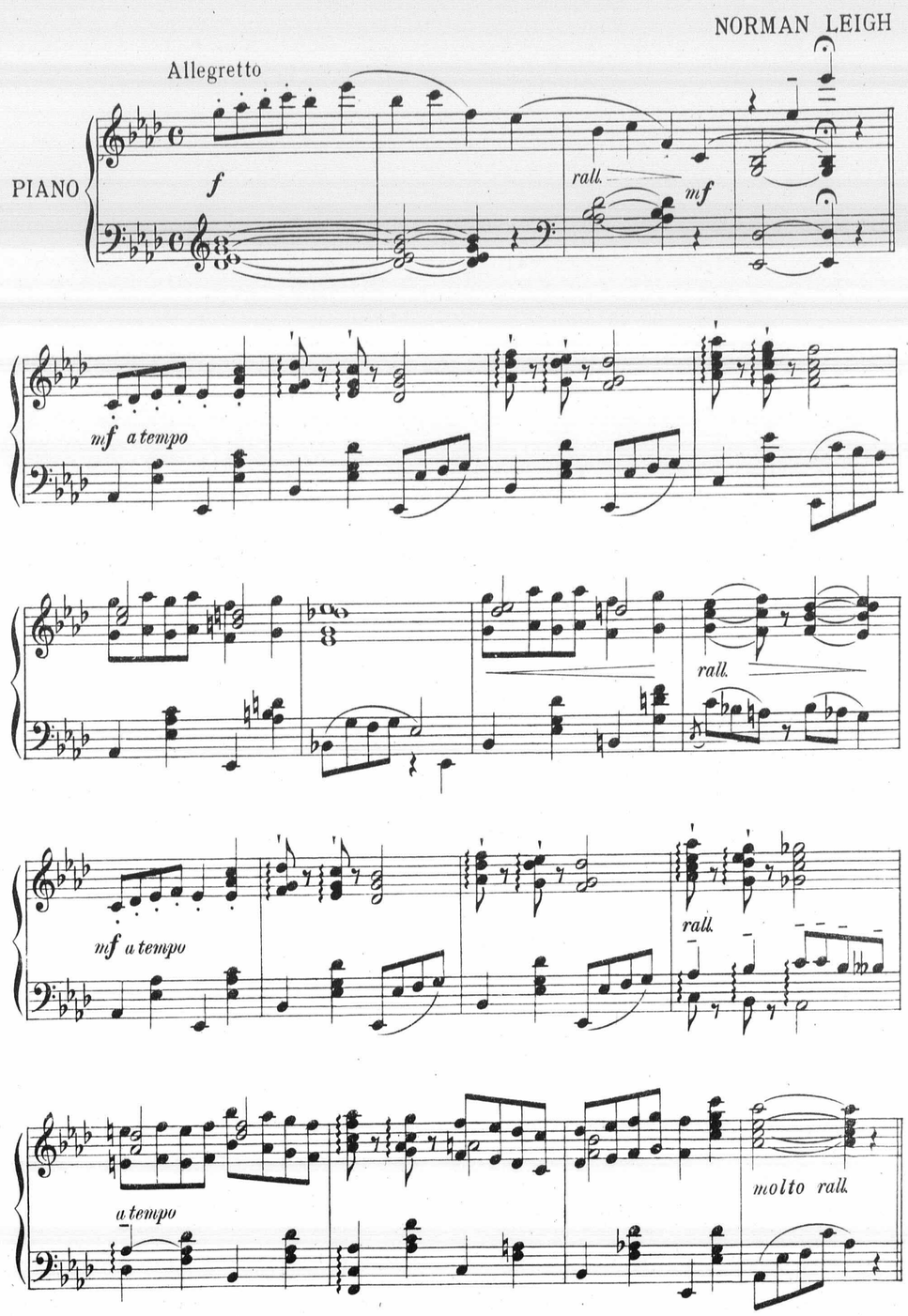
ORCHESTRA MUSIC

Important events in recent orchestral publications include the new Fischer American Concert Edition, opening auspiciously with the Babylonian Suite, and the new Ascher Masterworks Edition, consisting largely of unfamiliar classics. Let us tackle the latter first. The first twelve numbers show considerable ingenious research in digging up numbers, several of which are quite unfamiliar. I may be wrong, but I do not know any that have appeared in this form in other editions. Not all of them necessarily deserve to endure, and there is what seems to me a questionable inclusion of the smaller numbers of lesser known

Continued on page 25

In the Spring

NORMAN LEIGH



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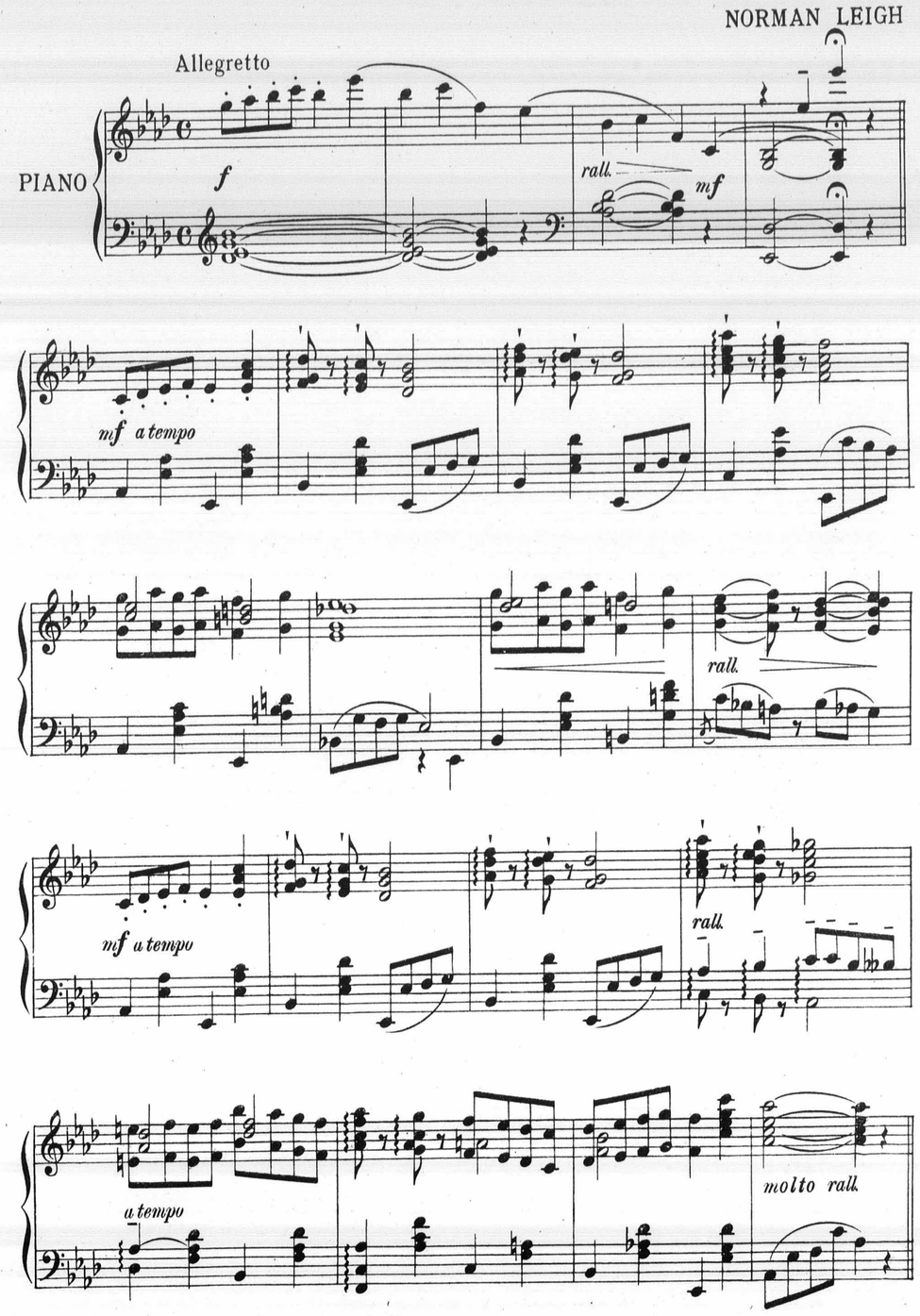
Continued on page 25

In the Spring

NORMAN LEIGH



Più mosso e capriccioso

mf *poco rall.*

a tempo *poco rall.*

a tempo cresc. e accel. *f allarg.*

mf a tempo *molto rit.* *poco a poco a tempo* *rall.*

Tempo I

mf

Continued on page 23

The Naval Parade

MARCH

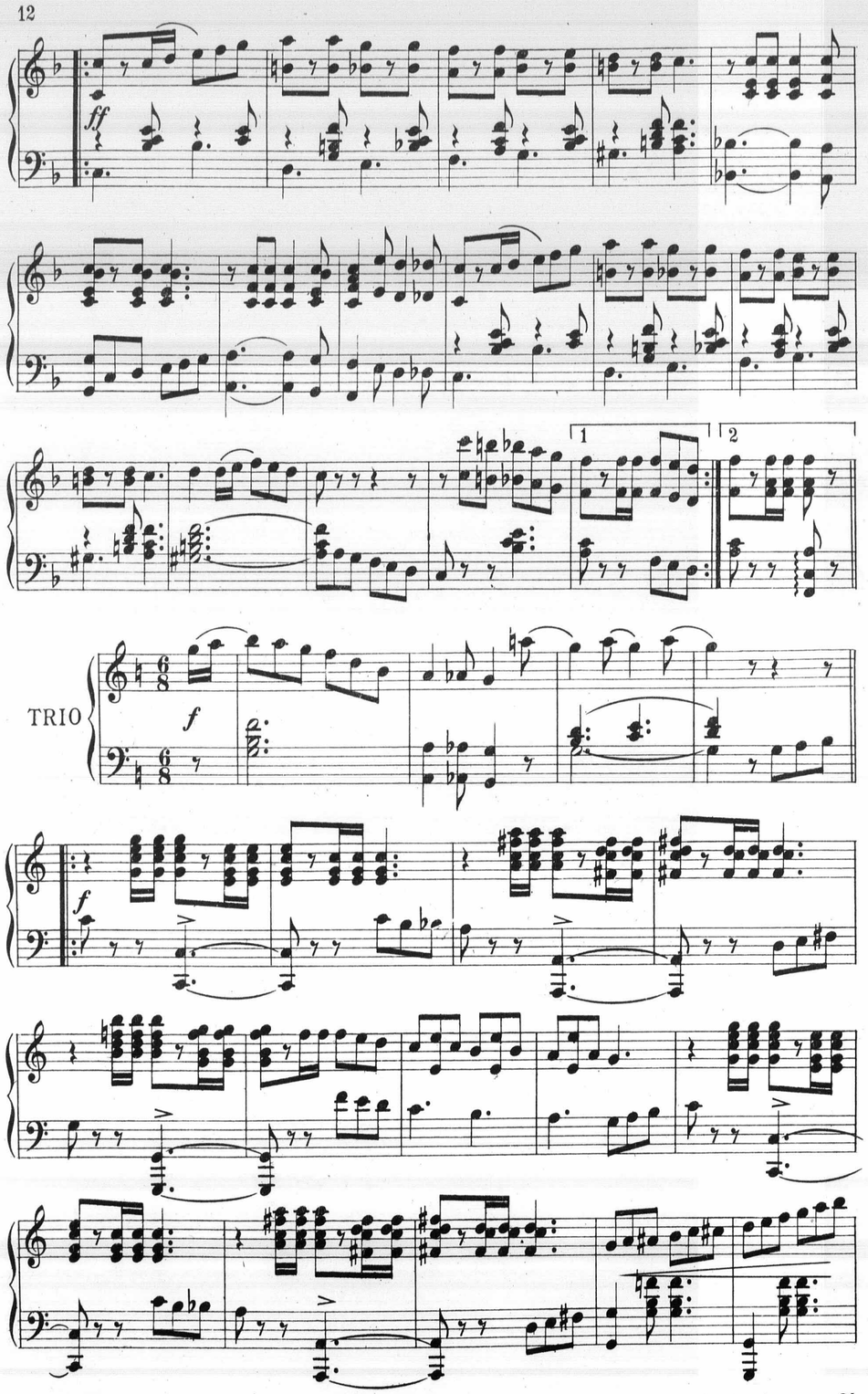
THOS. S. ALLEN

PIANO

f

mf

f 1 *mf* 2



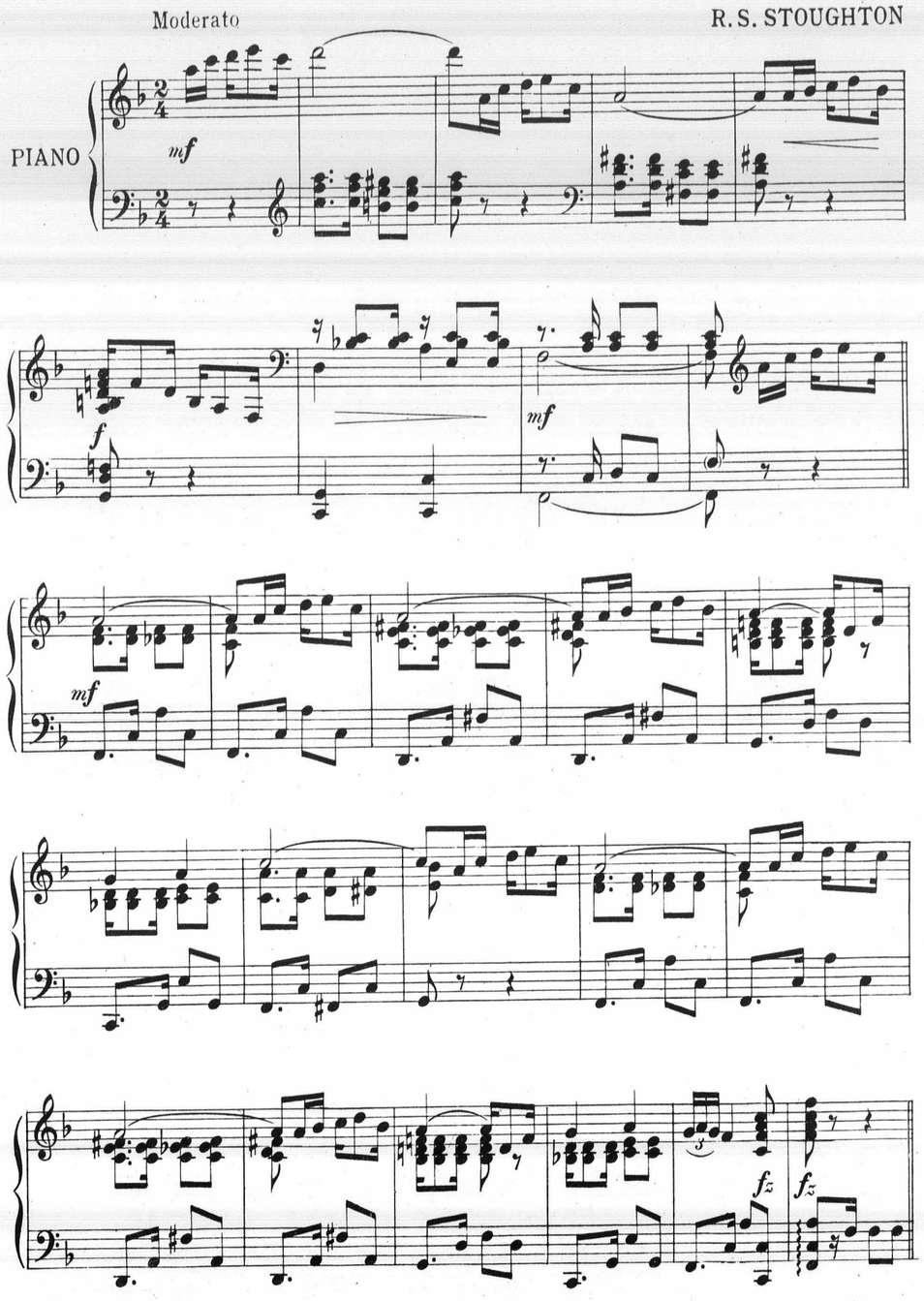
Continued on page 21

Jacinta

SPANISH DANCE

Moderato

R. S. STOUGHTON



Più mosso

ff

mf poco rit

Tempo I

fz *fz* *fz*

Continued on page 19

Miss Mardi Gras

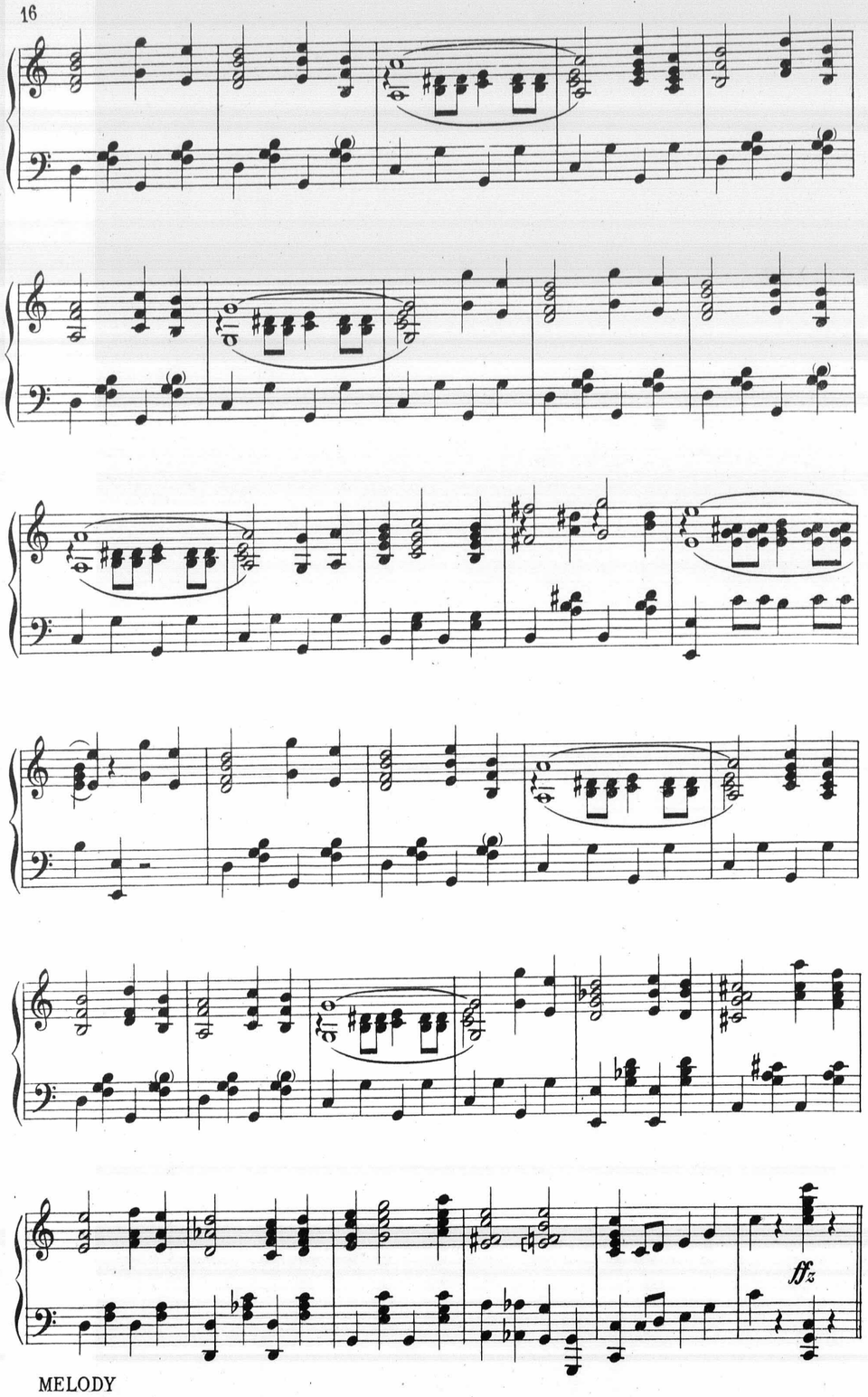
MARCH

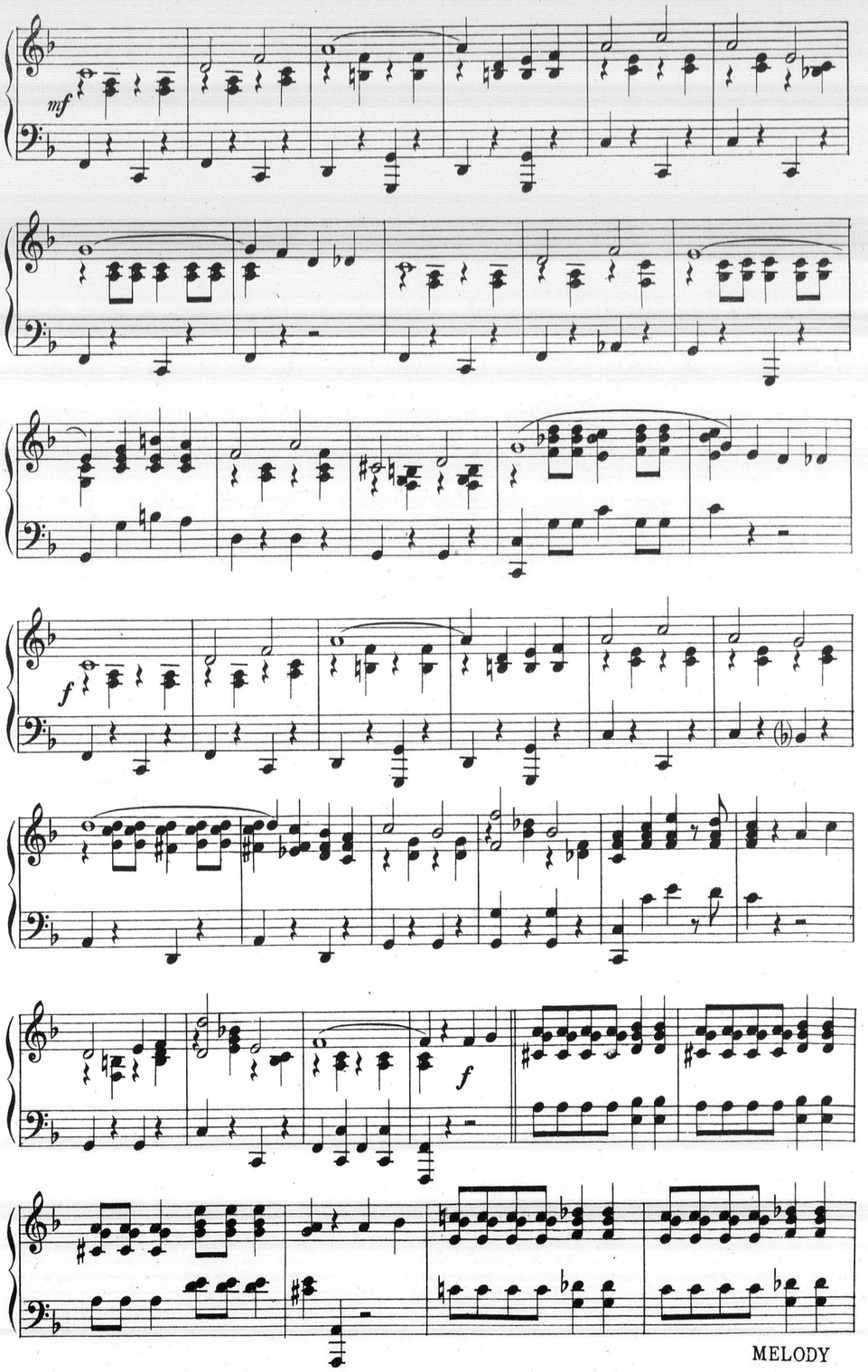
R. S. STOUGHTON

PIANO

ff *mf*

f *R.H.* *mf* *ff*


ff z
MELODY


mf
f
f
MELODY

cresc.

ff

fffz

Meno mosso

mf dreamily

allarg.

a tempo

f broadly

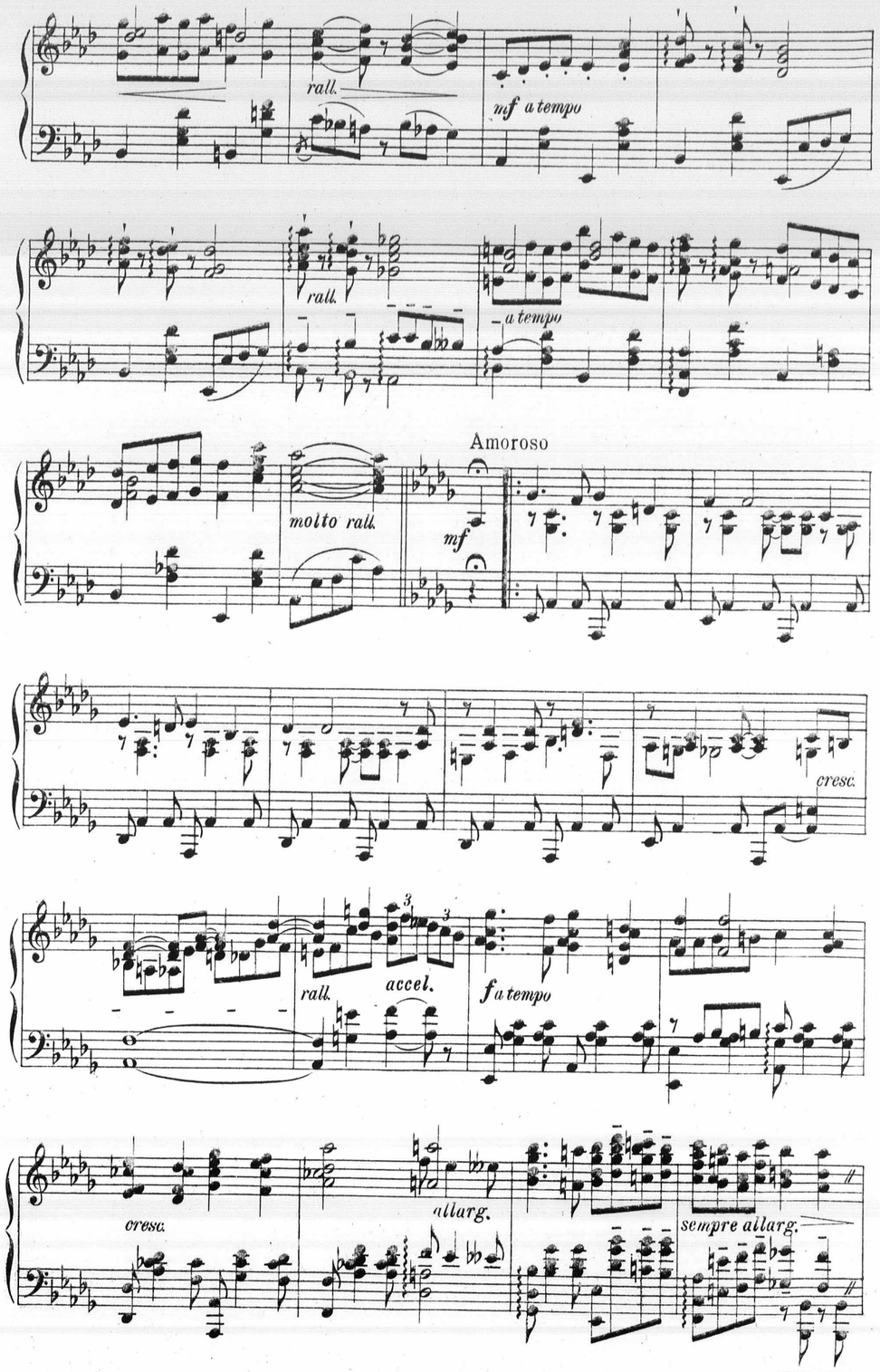
allarg.

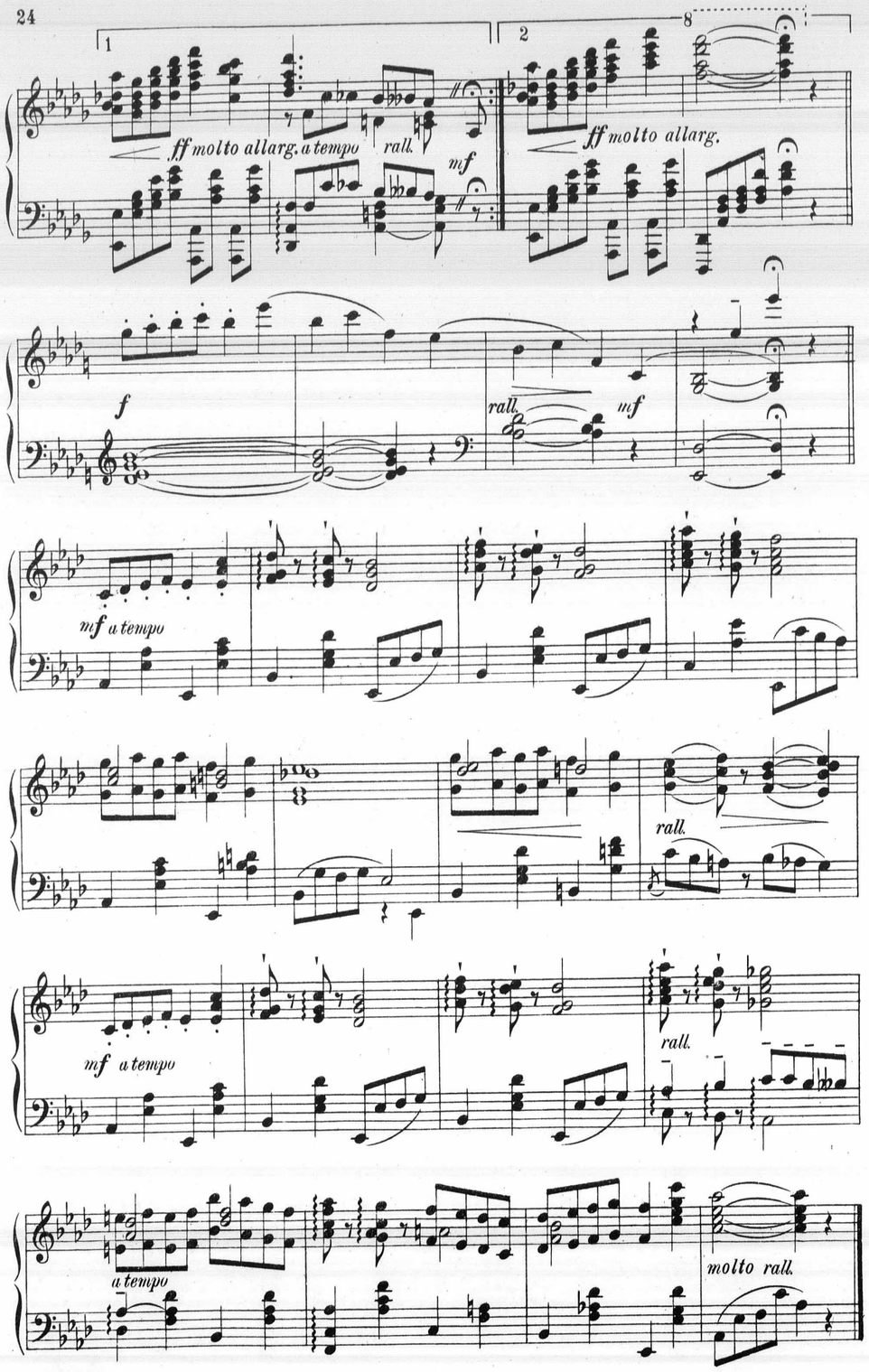
a tempo

fffz

1 2

ff *f* *mf* *ff*





contemporaries, but the series as a whole is valuable, and furthermore well edited for limited orchestras. Here are selections from the first dozen:

CHRYSALIS, by *Melville* (Ascher 471). Easy; light, quiet, 4/4 Moderato intermezzo in C major. Short, with only two themes and unpretentious, but tuneful and a good filler for neutral scenes. Scarcely long enough for concert use.

LES PHENICIENNES from *Herodias ballet*, by *Massenet* (Ascher 600). Medium; quiet, masculine, emotional, 4/4 Andante in F major. The first theme is a heavy melodic through slow chords; the second is sharply contrasted with staccato sixteenths, and the first theme then reappears under a more florid figuration. The whole is very much like the second number from the *Faust* ballet suite in structure. For organists I advise adding the chords to the melody in the right hand at D, taking the figurations with the left.

SWORD DANCE from *Rienzi ballet*, by *Wagner* (Ascher 601). Medium; agitato, 2/4 Allegro vivace in F major. A good, light agitato with a military touch. The music is of course in Wagner's earliest style, more like Rossini than himself.

NOTTURNO, from *Coppelia*, by *Delibes* (Ascher 602). Medium; quiet, 6/8 Andante in C major. An exquisite delicate little number, not unlike the first section of the *Dance of the Hours*. Rather short.

IN THE VILLAGE, by *Tchaikowsky* (Ascher 604). Difficult; Russian: (a) quiet, plaintive, 2/4 Andante in A minor; (b) light, active, 2/4 Allegro molto vivace in C major. The first section has no tempo marked, but is clearly an Andante which serves as introduction for the second section, a typical Russian dance. The entire number is wholly Slavic in character.

MENUET FROM 3RD SYMPHONY, by *Haydn* (Ascher 605). Easy; light, classical, 3/4 Allegretto in E♭ major. This minuet, in accordance with the period in which it was written, is faster and more flexible than its later type, and is therefore available for more neutral scenes. An agreeable number, restful to the ear.

DANCE UNDER THE ELMS, by *Reinecke* (Ascher 606). Medium; quiet, 3/8 Molto moderato in C major. One must imagine very stately figures dancing under these elms, as the number is quieter than the title would indicate. A graceful number, slower than a waltz, semi-Viennese in character, with its melody in thirds.

SERENADE, solo for 'cello or violin, by *Leoncavallo* (Ascher 608). Easy; quiet, 2/4 Andante cantabile in F major. Apparently an early work of this master, with a pleasing melody under arpeggio chords.

POND LILIES, by *Winn* (Ascher 609). Easy; light, quiet, 4/4 Andante moderato in F major. Rather commonplace, but tuneful and easy to listen to. The second strain, however, uses the hackneyed device of the agitato melody in minor under repeated chords.

BABYLON, a Suite of Four Oriental Sketches, by *Elie*. Published separately as the first four numbers of the new Fischer American Concert Edition. A suite to be highly recommended, chock full of atmosphere in the lanquid, exotic spirit of the East. For the photoplayer it deserves to be ranked with Scheherazade. The numbers follow:

1. ODALISKS (Fischer C 1). Medium; quiet, Oriental, 2/4 Allegretto in B minor with a 4/4 Andante Introduction. Languorous enough to make you just too drowsy to keep your hands on the keys. The tempo of the Allegretto must be kept down. Organists should not need to be told that in this section the bass clef should be played entirely with the feet, otherwise they will find they have a scarcity of hands with which to bring in the various orchestral leads.
2. BAYADERES, (Fischer C 2). Easy; quiet, atmospheric, 3/4 Valse moderato in D minor. As languid as the first, but more neutral in character.
3. QUEEN OF THE NIGHT (Fischer C 3), Easy; quiet, Oriental, 3/4 Allegretto in E minor. The same drowsy quality as the first two. Do not make the fatal mistake of playing this number with a dance rhythm. The tempo should be kept down.
4. ORGY (Fischer C 4). Medium; light, active, Oriental, 2/4 Allegro in G minor. A rather more decorous Volstedian orgy than Hadley's or Ilyinski's or Rimski-Korsakoff's, but peppy enough for any Cairo flapper, nevertheless. A bacchanale working to a climax, never cheap or ordinary.

ORGAN MUSIC

A peculiar characteristic of recent organ publications is the large number of pieces for chimes. If the writers of legitimate organ music are so partial to what is about the only percussion stop on the medium sized straight organ, we shudder to think what would happen if they suddenly took to writing for the Unit. As things stand, these numbers for chimes are on the whole the least valuable for the photoplayer, and we will not attempt to mention them all. What is a good deal more important for us is the series by Firmin Swinnin called "The Theater Organist," divided into five books — Dramatic Andantes, Dramatic Agitatos, Themes, Mysteriosos, and Hurries. Book Three, the Themes, are reviewed below. I consider them well worth bringing to the attention of organists in the theater, not alone for their intrinsic worth, but also because they are an excellent medium wherewith to introduce the theater organist to the intricacies and possibilities of organ music.

THEMES (Book Three of "The Theater Organist"), by *Swinnin* (J. Fischer 5017). Five numbers published together in loose leaf form, enclosed in a folder. Theme No. 1 — Easy; quiet sentimental 9/8 Moderato in F major. A good number with an emotional touch, developing to a climax. Theme No. 2 — Easy; light quiet, Allegretto 3/4 in G major. A fluent running Spring-song type, which includes a valuable demonstration of the use of the thumb and second finger on a third manual. Theme No. 3 — Easy; quiet plaintive 6/8 Andante in F♯ minor. The Chimes, used by the thumb on a third manual, give this number a semi-religious touch. Theme No. 4 — Easy; quiet 6/8 Moderato in D major. An agreeable semi-pastoral number with valuable registration suggestions. Theme No. 5 — Easy; quiet, Amer. Ind. 3/4 Moderato in E minor. A utilization of the special technic of the organ as applicable to Indian music.

AN INDIAN SERENADE, by *Vibbard* (J. Fischer 5321). Easy; quiet Amer. Ind. 3/4 Andante in F minor, with middle 4/4 section in the relative major. A well written characteristic. The middle section sounds particularly well on the organ with its melody for heavy flute tone in progressions of thirds. This number, like the rest of the J. Fischer numbers with the exception of Swinnin's Themes, is unfortunately printed horizontally in the traditional organ fashion, an unwieldy form for the theater player, for whom it must fit in a folio made up of numbers principally in the other shape.

IN VENICE, by *Sellars* (J. Fischer 4490-5). Easy; quiet (a) barcarolle 6/8 in A♭ major, (b) religious 4/4 in C major. A descriptive number introducing chimes (optional). After a brief introduction comes the barcarolle, which gives place to a chorale, announced after a few chimes notes, and repeated with a flute counterpoint in eighths, after which the barcarolle returns, fading away to a *ppp* ending. Interesting as this number is in treatment, it is more valuable for the concert room than the theater.

A SUMMER MORNING, by *Kinder* (J. Fischer 5074). Easy; light quiet pastoral 6/8 Moderato in D major. Our old friend Kinder can always be depended on for agreeable and mellifluous (howzat?) music. This number does not fall below his standard.

IN MOONLIGHT, by *Kinder* (J. Fischer 3715). Easy; quiet berceuse 6/8 Andante sostenuto in A major. The number has an introduction and coda for chimes alone, which of course may be dispensed with. The second strain has a chimes counterpoint, with an alternative and more florid part written for organs possessing no chimes.

STILLNESS OF NIGHT, by *Clubb* (J. Fischer 4439). Easy; quiet 4/4 Moderato in D major. An easy suave melody with a simple counterpoint on chimes (optional).

SIX PICTURE SCENES, by *Lemare* (White-Smith). Like Lemare's previous Suite of Seven Descriptive Pieces, these numbers are full of color, but for practical use in the theater are somewhat marred by their brevity, each of them being only two pages in length. No. 1, *In the Garden;* Easy; quiet tuneful, 3/4 Andante in B♭ major. No. 2, *Intensity;* Medium; heavy dramatic 3/4 Moderato in D minor. This number would make a splendid emotional suspensive if it were only longer. No. 3, *Suspense;* Easy; an excellent repressed emotional 4/4 Adagio in G minor. No. 4, *Caprice;* Medium; light quiet 6/8 Allegro capriccio in D major. A cheerful tripping number of one strain only. No. 5, *Forest Scene;* Medium; heavy atmospheric 4/4 Largo in D minor. Good meaty stuff, in the style of MacDowell. No. 6, *Minuet;* Medium; light classical, 3/4 Minuet in G major. This advances from the easy to the medium grade simply because of the pedal passage near the end, which unschooled organists will trip over.

SUITE DE BALLET, by *Stewart* (White-Smith). A suite of five numbers, published separately. The title gives rather a false impression, as the numbers, as their respective titles will show, are grotesque and pastoral in character, more like Stoughton's "In Fairyland" Suite.

No. 1, SWAYING TREE SPRITES. Medium; quiet pastoral 2/4 Andante in D minor. A good atmospheric number, again, as in the case of another piece referred to above, like the opening of the "Dance of the Hours."

No. 2, THE WATER SPRITES' FROLIC. Medium; light characteristic pastoral 6/8 Allegretto in G minor. The first theme may at first sight be mistaken for an allegro, but if the tempo is held down to the metronome mark the mood for the entire number will then be found to have been properly established. Organists of limited pedal technic will no doubt allow the left hand to double the pedal at the bottom of the second page.

No. 3 THE WHIRLING GNOMES; Medium; grotesque 2/2 Moderato in D minor. Moderato would seem to indicate too slow a pace for this number, which is in character similar to Grieg's "In the Hall of the Mountain Kings." The middle strain, in which the gnomes abruptly seem to abandon their romping for more refined pursuits, seems too well-mannered for consistency.

No. 4, REVEL OF THE SATYRS. Medium; grotesque 3/4 Allegretto in B minor. These are pretty tame satyrs, and their revel is more like the antics of trained bears in the zoo. This number has its place as a light grotesque characteristic, but its place is not a revel of the satyrs.

No. 5, CARNIVAL FINALE. Medium; heavy agitato 2/4 Allegro vivace in G minor. For photoplay use this will be found valuable more as a heavy agitato than for the use indicated by the title. At first sight it gives the appearance of difficulty both on the manuals and pedals, but this is largely obviated by the fact that for the most part either the two hands, or the left hand and feet, are doubling each other.

POPULAR MUSIC

Our comment on popular music does not pretend to be comprehensive, or even to list the hits, but simply to point out a few of the numbers that have something definite to recommend them, and seem to be becoming popular.

THE KINKY KID'S PARADE, by *Donaldson* (Feist). This number bids fair to be a worthy successor to the *March of the Wooden Soldiers*, though it is doubtful if it will go as far. It has, however, a lilt all its own, and its martial character has a descriptive value.

OGO-POGO, by *Strong* (Sam Fox). While not new, this number has a grotesque quality that sets it out of the rut, and makes it of particular value to the photoplayer.

UNDERNEATH THE YUM YUM TREE, by *Kalmar, Ruby and Jerome* (Waterson). This number has one of those distinctive irresistible staccato rhythms, and the words are certainly racy enough to endear it to the modern public.

NORMANDY, by *Robinson, Little and Britt* (Waterson). I don't know why it takes so many writers to write one song, but in this case the result is worth the combined effort. This song, with its liquid cantabile melody, is making rapid headway.

SEMINOLA, by *Warren and King* (Shapiro, Bernstein). This is not a new number, but as an Indian descriptive, it needs mention because of its particular value to the photoplayer. It is, aside from that, an excellently written number with incisive rhythm.

BAM BAM BAMY SHORE, by *Henderson* (Remick). This is Remick's new plug number, and it deserves to succeed. It is one of the typical Southerns, but it has very good rhythm. The end of the chorus is oddly like The Kinky Kid's Parade.

THE CO-ED, by *Conrad* (Waterson). A companion piece to "Collegiate," and with the same kind of rhythm.

SHOW ME THE WAY TO GO HOME, by *King* (Harms). Another one of those short chorus numbers, of which *Barney Google* was the prototype, and which it is superior to, in my opinion. If your dance orchestra wants a fox-trot to end up with, this number offers an opportunity for combination with "Home Sweet Home," which its interludes are composed of, with altered harmonies.

Gossip
Gathered by the Gadder

Facts and Fancies Garnered from the Field of Music

By MYRON V. FREESE

NOW comes November with its Thanksgiving Day feasting. True, in many instances this may mean an after fasting, but what of that? There is none of us who has not something for which to be thankful, "therefore, let us keep the feast." May we all gather 'round the board with clean conscience, clear stomachs and fine determination to "beat the bird or bust." And may "good digestion wait on appetite and health on both!"

Do you toe-teeter, reader friends, "trip the light fantastic" as they used to say? If so, most likely you've teetered on a spring teetering floor and called down blessings on the *modern* invention of a dance-dandle teeterer which seems to make you trip your "trippers" much more trippingly. But here's the joke, the oscillating thing is not the least bit modern — that is, if a terpsichorean teeter in use more than four-score years ago can dodge the term, and such is the fact according to Mr. William Seymour.

Mr. Seymour is a veteran sterling actor who in the heyday of his long stage career played with the "best of them." His mind is a storehouse filled with rich reminiscences of the stage, old-time theaters and places of amusement and quite frequently he releases a few of his mental records through the columns of the *Boston Transcript* for the benefit of the younger. Not long ago he wrote of the Webster Building that was built in old Roxbury (now Boston) more than eighty years ago, when he was a boy and played in the street among the sand and bricks that were being used in the construction of the building. Of the structure he wrote:

"On the third floor of the building was a hall with an immense spring floor which was planned and built especially for dancing, and for many years was used solely for that purpose. I should judge at that time, with so large a floor (about 80 by 30), it was an almost untried venture, but it worked out well. There were velvet cushioned seats running along its sides, and a handsome balcony for the musicians. Also, at each end of the hall surprisingly large mirrors, fifteen feet square, so that all could see the dancers.

"This spring floor was so nicely balanced that, although at times more than one hundred couples were dancing on it and you could hear and feel its vibration, the walls of the building were never known to feel a quiver and are as substantial today as when first built. At night, when the windows were open the rattle of the floor could be heard a long distance away. Above the hall was the supper room, which years afterward was used as an armory by the Sheridan Rifles."

Talk about press repartee! Note the following little "rights and lefts" that were pegged and stitched by three of the Massachusetts newspaper clans:

"The most popular music of Lynn is the *Song of the Shoe*," sole-fully sang the *Lynn Daily Item* in a recent issue.

"With a shoe horn carrying the melody?" kicks in the *Brockton Enterprise* with flat-footed flippancy.

Whereupon the *Boston Daily Globe* tongues in to ask: "Is there a string obligato?"

"Eyelet you know, if I can find out, neighbor," comes back the *Enterprise* with a stiff counter to the uppers.

Then the *Globe* does a low-cut in-step, and with high-arched tread steps with both feet on the enterprise by mentioning that old-time popular song ditty, *Shoo, Fly, Don't Bodder Me*. And there the bootless give and take pegged out.

Gums an' Goloshes! If anxious to soak their shoes, and slop in the abstruse, they might try to solve the long-unanswered question as to what made the cow hide when the goat told it the leather men were after a little calf skin, and the solution could be set to a sort of vici kid melody. At the risk of getting his own hide tanned or being strung up on a couple of shoe-trees for gallows, *The Gadder* is going to vamp in at the *last* and try to lace up what's been unlaced. He would suggest that the Boston paper could do a sort of "heel and toe" dance obligato (without strings), while the papers from the two big shoe towns pair off and sing that other long-time-ago popular song, *Put My Little Shoes Away*.

In closing his brief account in the September issue of this column of the installing of the big Wurlitzer organ at the new Keith-Albee Vaudeville Theatre in Boston, *The Gadder* wrote; "It surely will be musically consoling to the soul of the fortunate organist at the console of this cyclopean, colossal organ." At the time of that writing the "fortunate" one had not then been selected, but it now is stated that A. D. Richardson of the New York Rialto Theatre has been engaged as the soloist for this $50,000 instrument.

Mr. Richardson studied at the Damrosch Conservatory in New York under the celebrated organist, Gaston Dethier, and was a prize pupil. He was a church organist up to the time of the World War, but after leaving the army at the close of the war he entered into motion-picture organ exposition and scored a pronounced success. His remarkable handling of the manifold intricacies of the organ at the New York Rialto Theatre always created a musical sensation with his audiences, and because there are many greater combinations and still more elaborate effects possible to the Keith-Albee Wurlitzer than ever before have been attempted by the builders of modern organs, Mr. Richardson was suggested by Dr. Hugo Reisenfeld (director of the Rialto) as being the one man who could do justice to the marvelous Boston organ.

In conjunction with the "Don Q" show which recently played in Boston, *The Boston Traveler* offered a prize of $100 for the best essay on Boston, which was won by a Somerville man. In its treatment of the founding of Boston and the historical part played by the city in the Revolutionary War; its municipal educational and medical facilities; its institutions of the arts and sciences; its mercantile and manufacturing activities; its parks, driveways and waterways, and so on, the winning essay (printed in the *Traveler*) really was worthy the prize; but not even a hint was given as to Boston's place in the music history of America.

The writer of the essay never so much as mentioned Boston's many "firsts" in the history of American music; the *first* American music composed by native Americans; the compiling, part composing and printing of the *first* American hymn book; the *first* paper made in America for the printing of books; the *first* American made piano and organ (to say nothing of what possibly is the biggest theatre organ in New England, and must have been installed at the time the essay was written); the *first* projection and successful carrying out of the biggest music pageant ever yet inaugurated to commemorate "Peace" — in short, that Boston literally is the "Cradle of American Music." Nor did the word "MUSIC" occur even once anywhere in the essay. All this would seem to be a much regretted oversight on the parts of both prize winner and prize awarders, yet regret is somewhat tempered with relief at the thought that, while the man who won might be termed a resident of Greater Boston, he was not a Bostonian.

For a comedy photo-play to inspire several composers to write original synchronizing themes is exception rather than rule, yet such is the fact in the instance of "The Freshman", the Harold Lloyd picture now playing an indefinite engagement at the B. S. Moss Colony Theatre in New York City. Dr. Edward Kilenyi, director of that house, has composed a little burlesque series on operatic and musical comedy hero themes, entitled "Serio-Comic." The theme song is "Freshie," by Jesse Greer; Hugo Grey composed "Speed," which is cued in frequently throughout the picture, and Mel B. Kaufman supplies an appropriate number in "Play Ball" which gives the orchestra a chance to make a musical "touch down" during the football scenes.

SEVENTY-FIVE years ago on September 27, 1850, Jenny Lind, then world famous as "The Swedish Nightingale," came direct from her first great vocal triumphs in America at the Castle Garden in New York City to sing her premier Boston concert at the Tremont Temple, capturing the "Hub" as all other cities wherever she sang were captured. But very little in detail seems to be known by the present generation of music lovers regarding this great singer's notable advent in America much of which today reads not unlike a musical fairy tale. For the benefit of his readers who might like to know more of a concert craze that swept many great American cities (New York, Boston, Philadelphia, Baltimore, Washington, Richmond, Cincinnati and others, even as far south as Havana), in an early issue of this column *The Gadder* purposes to write concerning some of the wild scenes that trailed in the wake of an event which never has been repeated in this country and probably never will be — the "Jenny Lind" furore, that at times became a frenzy which seemed bordering on musical madness.

Speaking of Photoplay Organists

Continued from page 7

Terry broadcasts three or four times a week, and I have heard radio fans located all through the Middle West very enthusiastically praise the unusual effects and musically interesting numbers he uses on these programs. Terry has made a special study of combinations that are most effective over the radio, and this study shows to excellent advantage in these radio programs which are broadcast three or four times a week. St. Louis and Loew's State Theater of that city are to be congratulated on having an organist of Mr. Terry's ability who is so strong a booster for his city and his theater.

George Allaire Fisher.

I couldn't get along without my MELODY. I just love it. The last issue (September) had some good music. Have played at shows and taught for twenty years. — NELLIE A. GREINER, *Morris, Ill.*

MELODY I have found most valuable and worth many times the price of a subscription. The music published in it each month is of a high standard and all of it is usable for photoplay work — EARL ROLAND LARSON, *Duluth, Min.*

The Photoplay Organist and Pianist

Continued from page 6

had misunderstood he would cut one-third off the price, whereat she confessed to having no money with her, said she would pay shortly, vanished into thin air and has ne'er been heard of since. It all goes to show you what a waste of money Mother Goose is, when you can spin so much funnier ones out of real life.

CUE SHEET CRITICISMS

In this business, cue sheets are a good deal like the weather. When all other subjects of conversation fail, you can always talk about them. We are in receipt of a letter written regarding the Thematic Music Cue Sheets of the Cameo Music Service Corporation which contains some points worth quoting. The writer, after dilating on the fact that it is a rare library that can supply every number as called for, which makes the thematics of particular value in substituting a similar number, goes on to say:

"I do believe, though, that in many cases the number of pieces needed for a picture could be shortened, which would of course decrease the number of cues. This is especially true of popular songs. The repetition of these pieces, if the registration is changed, will not grow monotonous to the audience."

The writer has previously given as his opinion that the cue sheet is generally used by an organist or pianist rather than an orchestral leader. I believe this to be true only insofar as there are more organists and pianists than there are orchestras in the smaller houses. But I believe that except in the largest houses it is the general practice of leaders to rely on these cue sheets, and that consequently slight changes of mood must have a new cue and a new number, as the leader cannot, like the lone player, alter and adapt the number being played or return to a previous number. So far as the organist or pianist is concerned, his contention is perfectly sound. He goes on to say:

"In most cases I think the musician can rely on the numbers given by the compiler of the cue sheet. Generally they are compiled by a director who has had more experience than the rest of us, and he 'knows his stuff.' Once in awhile, though, the musician will find something in his library which will fit a little better.

"In some instances, the cued number is 'away off.' For instance, on the First National picture, 'I Want My Man,' cue No. 32 called for Mendelssohn's 'Wedding March.' For the love of Wurlitzer, didn't Mr. Eugene Conte know that the Lohengrin Wedding March is always used as the 'coming in,' and Mendelssohn's for the 'going out?'

"Only one other suggestion. That is that the cue sheets be of uniform size. Not to be over twelve inches high, as the single sheets that run up to 14, 15 and 16 inches make it rather hard in some instances to set on an organ console music rack, and be well lighted."

The writer's last point is an extremely good one, which will immediately commend itself to every player who has had to jiujitsu the larger sizes into docility. To be of practicable size, a cue sheet should not ordinarily be larger than an octavo size sheet of music; and I might add that this matter of size is even more important to the leader than the organist or pianist, the leader's rack being the smallest of the lot.

As to the numbers on cue sheets being generally reliable, I am inclined to be a bit sceptical. That they are compiled by experts with more facility and experience than the rank and file is quite true of the present run of cue sheets, but the fact that these experts are working fast under pressure leads them often to the selection of numbers that longer consideration would have made them change. And in this particular connection I feel that thematic cue sheets have a tendency to lead players further astray on such numbers than the ordinary type would. They look over the thematic and then pick out a number of the same rhythm, when that rhythm is unsuitable in the first place.

In other words, considering the fact that cue sheets are made hurriedly under pressure with often a rather dubious choice of material, it is a hindrance rather than a help that that material should be too definitely indicated. I remain of the opinion that the two great assets of the cue sheets are, first, that they supply a general outline of the atmospheric and emotional sequences of the picture together with a definite placing of the direct cues, and second, that they keep the player informed as to new music available and valuable for photoplay use.

What, after all, is the musician to do who plays short runs on a picture and has no preview? The best and, in fact, the only answer is a compromise and a makeshift. He must of necessity be guided by the cue sheet, and, if it is a case of the blind leading the blind, be consoled with the idea that as his value to the profession grows, he may in time be rewarded by the restoration of his sight in a better position.

I remember a leader in Boston whose first step in laying out his score by means of the cue sheet, was to look it over, bracket successive numbers which seemed similar in mood, and thus immediately reduce by one-third to one-half the total number of cues without appreciably harming the setting. The lone player can certainly employ this method even more effectively, and, if he plays the picture more than twice, will find it worth his while to make substitutions as he deems necessary. In any event he is constantly adding to his repertoire and experience, and initiating himself gradually into the profound mysteries of good picture fitting, which is like any other profession worth doing in that the more you know the more you find there is to know.

The Elevator Shaft

DINNY TIMMINS SAYS:

(The following is a stenographic report of an informal talk given by Mr. Timmins at a recent meeting of the "Whatdoyoucallit" Club).

I APPRECIATE being given a chance to come to this here Club. I always wanted to join a Club, and of course I belong to the Elevator Man's Union, but they made that up for Elevation and Uplift, so of course it ain't a real sociable Club like this one, and besides everybody in it knows what it's for, so they ain't the excitement to it they is to this one.

I gotto apologize for my voice tonight. After I put the elevator up for the night I went over to the Livery Stable for a friendly little game of Penuckle last night, and I got a colt. Huh? Yeh, a colt, a little hoarse.

So when I sez to the Missis I was invited over here tonight she sez, well that suits me, she sez, pick up your Dogs and get out of here, you done enough barking around here, she sez. So here I am, but I dunno, I ain't no good at talking, but if I gotto talk I'm a-goin to talk about what everybody's always taking a Whack at nowadays, and that's Jazz.

Why don't they leave the poor old cuss alone? Jazz was doin all right down in Tin Pan Alley having a good time in the gutter, and then all of a sudden the Highbrows got aholt of him, and what they ain't done to him is a-plenty. They put a nice clean suit on him, and washed his face and started him out in Sassiety, and now the poor old feller is so dizzy he don't know what he is or where he's at.

All these fellers that talk about Jazz being the new American music they give me a pain. I ain't got nothing against the fellers that write Popular Music, even if some of 'em did borrey some money off me and forgot it. They're a good bunch of fellers and some of 'em write some darn peppy music, but if they're the leaders of American Music why I'm the feller that showed Einstein what was the matter with the Theory of Retalivity.

JAZZ AS THE NEW AMERICAN MUSIC

You might jest as well say that the sports editors on the newspapers is the leaders of American Literture. They turn a good trick all right, but I never heard of Joe Hergesheimer or D. H. Laurence or any of them fellers taking any lessons in Modern English from 'em. No sir, the way I figger it out is that Jazz ain't nothing but the nearest thing we got to Folk Songs in this country, and it's a long ways even from that.

What's the test of good music? I'll tell you what the test of good music is, it's how long it will live. A real classic Peace like old man Back wrote why that'll live for hundreds of years, and even a good Folk Song like Annie Laurie why that'll live most as long, but you never heard of a Jazz Tune that didn't lie down and take the count in a matter of months. Some of 'em that have pretty tunes to 'em will hang on for a couple years, but most of 'em you can give Six or Eight months to at even odds. That's the answer.

(At this point Mr. Timmins digressed to the musical abilities of his young daughter Annie, whom he had brought with him, and who later played several well rendered selections for the Club, showing unusual and promising talent for so young a performer.)

WELL now, that there speech of mine that Mr. Jacobs wanted to put in, I didn't think so much of it. I felt kinda nervous getting up like that and speaking right out in Publick, but Mr. Butterman, he's the big Butter and Egg Man from the West who kind of runs the Club, he sez, I never notice but what you can talk fast enough in that there One Cylinder Elevator of yourn, you get to gabbing so's I can't even get out of the Car, I guess you can give us a little Speach all right.

So I sez, well Mr. Butterman, I'll do my best, but it's one thing to jest talk to people you know, and it's something different to get up and spout a real Speach to a bunch of strangers setting and looking at you. But gosh, I didn't know the Haff of it. I got up there and I found it was in a Radio Stoodio, and they was broadcasting it.

I didn't have to speak to a lot of people, but they stood me up in front of this kind of an Electric Griddle set up on its side, and believe me it roasted me good and proper. I could feel the Sweat rolling down my face, and jest for a Minnit the words kind of stuck to my throat and I thought I wasn't going to be able to talk at all, but I finally got to going and it wasn't so bad. But I'd of rather talked to a whole mob of people than into that little Griddle any day. Mike fright, they call it, which is the first time I ever heard of hitching a Irish name to being a-scairt of anything.

Well, they's more than one way of getting scairt of things. I only get scairt in the Pit of the Stomach, but I see where the fellers that run Opery in this country is getting scairt in the Pocketbook, which is a darn sight worse, you take it from Uncle Dudley. Some of the musicians is jest getting honest about Opery, and saying right out that it ain't so much anyhow. A feller in New York named Sigmund Spaeth, which proves he must be somebody famous, has jest wrote a letter about it to the Papers.

GRAND OPERA IN HOT WATER

He sezs, well what thell, he sez, what if a few Opery companies do fail up, he sez, Opery's nothing but Musical Pap anyways. All of it that's any good you can hear on the Concert Stage, and the rest of it gets by because people get a lot of Scenery and Bum Acting thrown in with it. Now that's jest what I always thought, but I'd a never dared to say it first. It don't seem to worry Catty-Gazzooza none, I see he's put the prices up again at the Metropolitan.

They wrote a 24-page Book explaining all about why they done it, and the way prices was so high it's a wonder they was any Opery at all, and Otto Kahn he didn't know where the next day's Pretzels was coming from. And what high prices the American singers was getting, and how they couldn't teach Caruso to sing in German. I dunno what that had to do with the high prices, I shouldn't think it would cost any more to sing in German, unless they had to import some of the Consonants maybe.

But they should worry, they don't know nothing about trouble. But they was a new company started up in New York this fall that didn't have nothing else but. As near as I can make out, they was this girl from some town in Mass. who had been a church singer and had studied for Grand Opery and maybe read about the Ponselly girls, and she decided the easiest way to break in would be to have a company all her own. So she got all her relatives and friends together, and they put some money up and decided to honor the Hub of the Universe by calling it the Boston Civic Opera Co. So they went down to New York and collected some more singers and had a few rehearsals, but New York give 'em the Cold Shoulder, and along about the middle of the week the business agent of the Chorus Union come along and sez let's have some cash on this job or my Chorus they won't play. So they argued around and it got later and later, but the audience was used to having it start late, because they never done anything else.

TROUBLES OF THE BOSTON CIVIC OPERA CO.

And finally the Conductor he got mad and he give the Agent a Bust on the Beezer, and the Agent he come back with a Soak on the Jaw, and the Chorus they all quit. So about nine o'clock the Conductor come out looking like one of the Four Horsemen and they done the Opry with the extry soloists singing the Chorus parts. And they got through the week that way.

Then they come up to Boston, thinking the name would get them by and it would be Old Home Week with sorrow and care forgot, but Boston played 'em a Dirty Trick, and didn't come to the support of their Very Own Civic Opera, and along about the middle of the week the till got empty again. And on Wednesday the mgr. looked out through the Peephole and counted the house, and after he got' em counted he come out and says the Tenor was sick and he would give 'em their money back.

Well, in the evening they was more people, so the Tenor he got well again and they had a Show, but it didn't do no good, because the next day the whole outfit up and Died, and the Choir Singer has now went home Sadder and Wiser, but not so Sad and Wise as the friends and relatives that put up the Money.

Enclosed find check for one year's subscription to JACOBS' ORCHESTRA MONTHLY. Am glad to see you cater to the "Dance Musician." Am particularly interested in that branch; also, your saxophone, violin, and arrangement departments. — O. A. HACKRADT, *Brooklyn, N. Y.*

STATEMENT

of the ownership, management, etc., of MELODY, published monthly at Boston, Massachusetts, as required by the act of August 24, 1912.

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— S. A. Daniels	Somerville, Mass.
— A. M. Worley	Newton, Mass.

(Signed) Walter Jacobs, Inc.
Per Walter Jacobs, Treasurer.

Sworn to and subscribed before me this 30th day of September, 1925.
(Seal) EMIL N. WINKLER, Notary Public

AH, AH, ARCHIE, and ONE STOLEN KISS (the latter a very pretty ballad which is said to be "catching on" strongly in the Middle West), fit splendidly together as titles of two of the latest releases of Gene Rodemich. The New York branch of this firm is concentrating all its energy on these two numbers. "Dick" Gilbert (local manager, well known to all radio fans) is song-writing them on the air, and "Archie" is heard nightly with the "Stolen Kiss."

The Next Symphonic Development

Continued from page 4

a large leather pick. The string pressure at the bridge would have to be carefully calculated, also the pitch of the head (controlled by its tautness) and the pitch of the air-chamber. The heel of the neck resting against the shell, the tailpiece holding the strings pulling against the shell, with the drum head tension balanced against the shell resistance, combined with the head vibrating at the rate determined by the note the strings were sounding, would induce an amount of vibratory activity in the shell and head that would give startling results.

Completing the Banjo Rhythmic Choir

Next above the bass would be the baritone with the scale and pitch of the 'cello. It would be a proportionately smaller edition of the bass.

Above that would be the second tenor, a long scale tenor banjo (23″ scale) just as used now, except that the air chamber should be planned to be more efficient. Wire strings would be used, played with a pick, with the same tuning as the usual tenor-banjo which is tuned like a viola.

The first tenor, or alto, would be the same as the second except it should have a 21″ scale, giving the tone more brilliancy and less depth.

The highest pitched of the rhythm choir would be the soprano, tuned like the violin, with silk or gut strings single strung, and played with a pick. It should have a smaller head than the tenor and be equipped with an efficient air chamber.

For the large symphony orchestras the rhythm section of these instruments would probably need to consist of two basses, three baritones, four tenors, four altos, and four sopranos. For a medium size organization, one instrument for each part could be effectively used.

This definite pitch rhythm choir would not necessarily displace the tympani and drums, although it might do so in part eventually. Tympani and drums would still be desirable for special effects, although as additional skill in playing on and writing for the banjo instruments was acquired it might be found possible to use them for all the effects now furnished by tympani and drums in addition to the new ones they alone could give. If this development ever does go that far it will be a matter of several generations however. So contemporaneous manufacturers of drums and tympani need find no cause for worry in my prophecies.

Who Will Be the Pioneers?

It must not be supposed that the new designs indicated would present any difficulties from the manufacturers' standpoint. From the acoustical research previously referred to, the writer has acquired complete information as to proportions, string tensions and pressures, bridge designs, pitch of heads and air chambers, etc., together with the necessary facts to plan manufacturing operations, etc. These are at the disposal of any manufacturer who wishes to do something important and do it first. The writer could also be of material assistance in orchestrating a number using this rhythm section, and the publishers of Jacobs' Orchestra Monthly could arrange to find the players to play them.

It will not be hard to find a manufacturer to co-operate, neither will it be hard to furnish an orchestration and players to play it. If a reputable leader of some first-class orchestra will plan to produce such a number in a worthwhile style, and co-operate fully in the matter of orchestration, selection of suitable numbers, and rehearsals, the rest of the program will be taken care of.

This is bound to be tried some day; rhythm instruments of definite pitch in the symphony orchestra are coming. History teaches it, modern tendencies prove it. The important thing to decide now is that they shall arrive and be established in our day, and that all of us shall have a part in their coming and establishment.

On pages 4 and 5 are examples showing two musical phrases orchestrated for symphony orchestra with the new rhythmic choir's part incorporated in the orchestration. These phrases are both brief and incomplete, but they will serve to give an idea of how such a part would be written and what it would mean. For the convenience of the reader, the examples show the parts for each group of instruments combined and written as though all instruments were non-transposing.

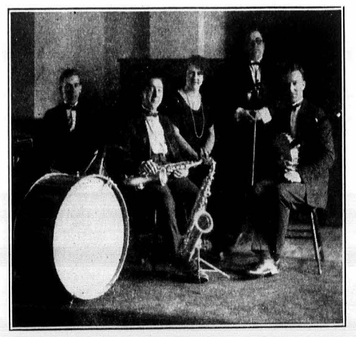
FANDEL'S BANJO ORCHESTRA—A PIONEER RHYTHMIC ENSEMBLE

JUST to show the strides that have been made in using the banjo as a rhythm instrument, we present herewith a picture that will be of interest to our readers.

The use of the tenor banjo with the modern American orchestra has been of so recent and rapid a growth that the period of professional activity represented by even some of our youngest musicians extends back to the time when the banjo as an instrument to be used in the regular orchestra was unknown. One of the first, so far as we know, to use the banjo in this way was Bert Fandel, manager of the banjo department for the Vega Company and also the manager and director of Fandel's Orchestra. Fifteen or more years ago, Fandel used a mandolin banjo as one of the instruments in a regular dance orchestra. He carried it around in a violin case and was known as "the fellow with the tin fiddle." The peculiar spice and tang which even then it gave to dance music was so popular that in order to fill even part of the demands made upon him for engagements, he found it necessary to break in two other orchestra men so that they could use similar instruments. Shortly after that time, he organized a banjo orchestra which played with a great deal of success at the Palm Gardens in Nantasket Beach, and above is shown a picture of this organization.

The tenor banjo was in a way a compromise between the mandolin banjo and the five-stringed banjo. It had the four strings of the mandolin banjo and was played with a pick like the mandolin banjo, but it had a longer neck and scale which gave it more of the characteristic banjo tone associated with the standard long-necked, five-stringed banjo. The tenor was tuned in fifths at the same pitch as the viola, partly because this was the logical way to tune it and partly because it made it easier for violinists and mandolin players to adapt their technic to this new instrument. At the time the tenor banjo first made its appearance, Fandel was associated with the Vega Company which has been one of the pioneers in the development of the banjo, and still is one of the leading factors in that field. They, of course, were one of the first factories, if not *the* first, to develop and manufacture the tenor banjo. Fandel, through his connection with the Vega Company, assisted in this development, and tried out the instrument in practical orchestra work — being probably one of the first to use the tenor banjo in connection with a regular orchestra in this part of the country or any place else. From such a limited beginning, the use of the tenor banjo has widened and extended until there are at present, literally tens of thousands of them in daily use.

The cut shows considerably less change in Fandel between the time when the Banjo Band picture was taken and the present than there has been in the standing of the tenor banjo fifteen years ago and now, thus emphasizing the contention that development of the banjo is proceeding so rapidly that the prophecies (or forebodings) outlined in our leading article of this month are not at all illogical.



WILLARD LaPLANE'S KING JAZZ

Malone, N. Y.—Willard LaPlane's King Jazz Orchestra is engaged to play for the Grand Armistice Ball in the State Armory November 11, and also for the Thanksgiving Ball at the Armory on November 26. Eight players will be used on these engagements, but for the ordinary run of dates, Mr. LaPlane uses the group shown in the picture above. The personnel is as follows: Piano, Mrs. Mayme Brown; Saxophone, John Loreno; Banjo, S. H. Safford; Drums, Ernest Lavoi; Violin, Willard LaPlane. These musicians are well known throughout Northern New York where they have been playing for the last three years.

For the Thanksgiving Ball, the Dansonians of Ogdensburg are also engaged.

Among the Washington Organists

By IRENE JUNO

MELODY for September was one of the best issues yet. Every music number was a winner and I have heard a flock of organists say they played them all in one score. Bet if checked up on programs in the various houses the day we received MELODY, it would have registered fifty per cent Jacobs.

IRENE JUNO
Washington Representative for Melody

The article by Del Castillo was unusually good. It was a humorous review of the theater organist as he is, was and ever shall be, and the line in which "*he had too many little jiggers to work to be fussy about the right notes*" was the prize line of the season. In all, everyone seemed to be giving his best stuff "right off the chest," as Nelly Revell says, and the interview by Fisher was especially interesting, inasmuch as Mr. Glover has a number of acquaintances among the organists here.

NELL PAXTON AND OTTO BECK had the honor of being the first local organists to play the new Auditorium organ. They were on the program as part of the Crandall Saturday Nighters, who gave their entire program from the Auditorium stage on the last night of the second Annual Radio Show. Mr. Beck gave his usual solo work, and Mrs. Paxton was heard in duets with Gertrude Kreiselman, jazz pianist. They are very much of a feature on the regular program. Mrs. Kreiselman recently went to the Home Theater as organist.

ROBERT E. MACHAT is organist at the Park Theater. He started there when the Park changed hands, replacing Barker, the former organist.

MARGARET LIBBY has filled the vacancy left by Stanley Rhoads at the Avenue Grand Theater. She has been with the Crandall Circuit for a number of years, is a most capable organist and a valuable asset to any theater. If anyone believes the crazy fellow who said that all beauties are dumb, they should look at Margaret. She knocks 'em all cold with a million dollars worth of style and good looks, then brings them back full of pep with a raft of undisputed musical ability.

MAE W. BURRIES has gone to Richmond, Virginia, and is playing at the Broadway. She was the first organist on the Crandall Circuit, and for five consecutive years played the "Moller" they bought and installed at 9th and E Street, N. W., Crandall's first moving picture house.

EFFIE DREXILIUS GABLE, organist at the People's Theater, Pittsburgh, is spending a month in this city with her mother, and renewing acquaintances at the Washington College of Music where she received her degree.

MRS. PEARL HAUER is no longer at Chevy Chase Theater, having taken up concert work as pianist for the winter. She was heard to advantage on the program of the first of the Pan-American Concert Series.

HAROLD T. PEASE, Tivoli associate organist, almost wore the phone bell out calling me to find out why MELODY hadn't come in (it was a few days late in getting to us), and then he called me out of a sound sleep one morning to tell me he had just received it. That's when "I get it if they do" and "I get it if they don't," isn't it?

HARRY MANVELL and wife are the proud parents of a little son. Another pianist, if Harry is to be believed. He says the baby has the longest fingers and the loudest voice (especially at dawn) of any infant he ever knew.

FOUR CELEBRATED ORGANISTS will give concerts at the Auditorium within the next two months. In order of their appearance they are: Alfred Hollins, England's famous blind organist; Chas. M. Courboin, well known Belgian organist; and the equally well known American organists, Firmin Swinnin and Henry F. Seibert. This is the first time that noted organists have appeared here other than for private recitals and affairs handled by the churches.

GLEN ASHLEY is holding forth at Crandall's Apollo. Glen says he read MELODY when he lived in Chicago. Now that was years before he came here, for I have known him for four years and he was here before that, so if you figure things by the way "The crow flies" Glen and MELODY must have grown up together. I haven't seen him since we were associate organists in one of the down-town houses, but I do remember that you couldn't tell him any Fairy Tales and get away with it. I talked for fifteen minutes one time on the origin of a certain symphony, and when I got through he looked me straight in the eye and asked if I knew any more good jokes. I'll have to see him and find out if any one else has tried to broadcast any new bedtime stories for him lately.

THE EXECUTIVE HEADS are all tied up in conference down at the Union rooms. They are trying, and have been for weeks, to get the managers, to agree to an increase. The two-year contract expired on September 1, 1925, and as yet no new scale can be agreed upon.

MELODY

for the
Photoplay Musician and the Musical Home

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