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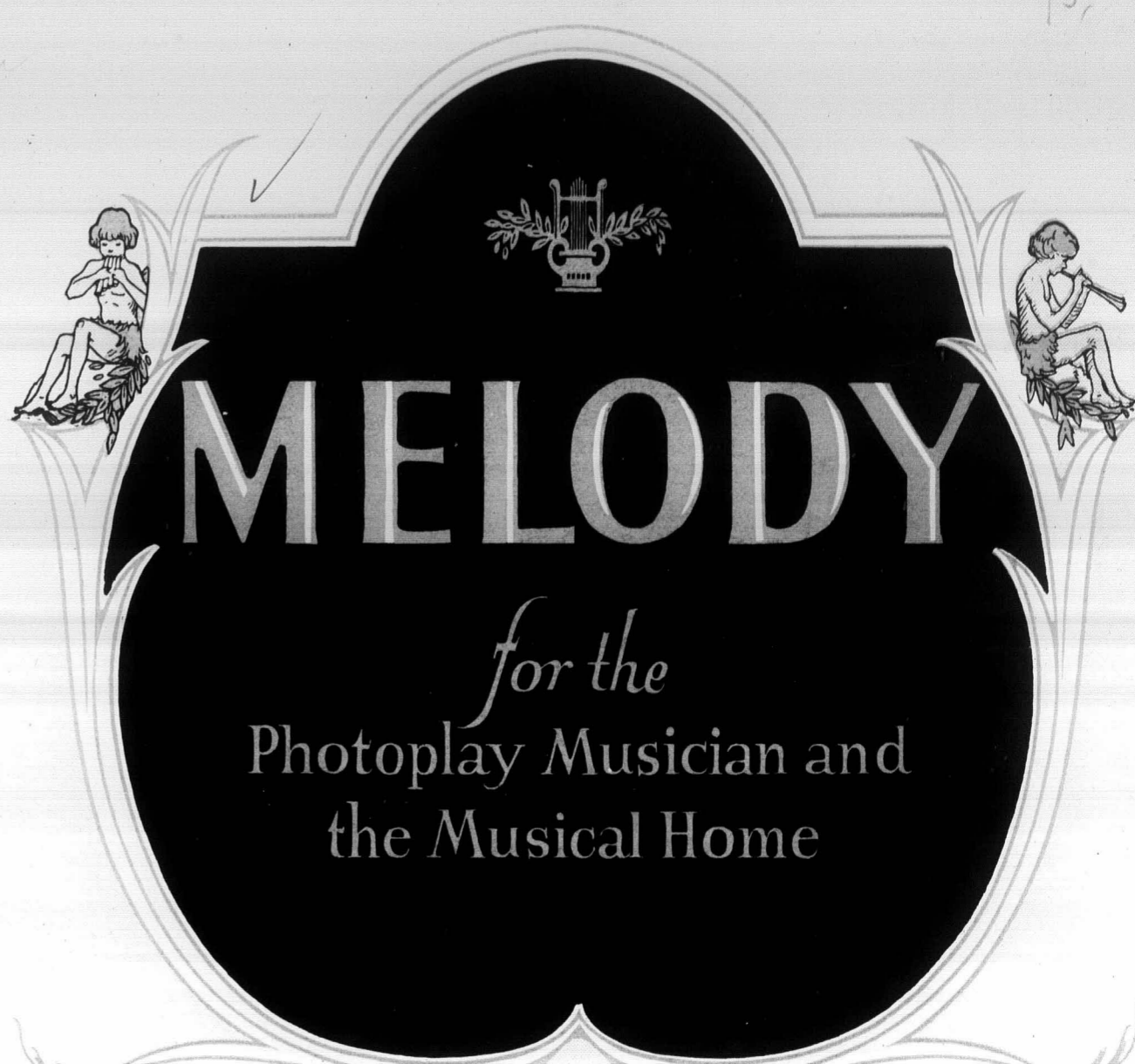
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DECEMBER, 1925

Volume IX, No. 12

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- "OVERTURE MINIATURE" (by Joseph F. Wagner)
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Melody.. December

VOLUME IX Copyright 1925 by Walter Jacobs, Inc. NUMBER 12

A magazine for Photoplay Organists and Pianists and all Music Lovers, published monthly by

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Entered as second class matter at the post office at Boston, Massachusetts, under the Act of March 3, 1879.

Articles in This Issue

[Page 3] IS AMERICAN MUSIC WORTH PROTECTING? Of course, you know it is! This article will tell you some things you may not know about why it needs protection.

[Page 5] WHAT'S GOOD IN NEW MUSIC? Lloyd G. del Castillo in a capable review of many of the late publications suitable for photoplay work.

[Page 6] SPEAKING OF PHOTOPLAY ORGANISTS. Interesting facts presented in an informal way concerning successful organists and pianists.

[Page 8] IS THE MUSIC MART OF AMERICA. News items and announcements of especial interest to photoplay organists and those interested in photoplay organ work.

[Page 26] THE ELEVATOR SHAFT. Comment by *Diogenes Timonius* on radio adventures, music as a crime preventive, the Charleston, and unusual vaudeville happenings—given in his inimitable and entertaining manner.

[Page 27] A REAL WARM LETTER from Arthur C. Morse (Norman Leigh) to the editor of MELODY about something concerning which he feels deeply.

[Page 30] THE WHATYOUWANT CLUB holds an overflow radio meeting in MELODY.

Music in This Issue

[Page 9] THE FLIRTATION. A light and tuneful Scene de Ballet by *Kenneth Hooley Bradshaw*. Make the most of the strain in waltz-time by contrasting it markedly with the strains preceding and following.

[Page 11] THE FIGHTING YANKEE. A spirited March by *H. J. Crosby* with all the pep and irresistibility indicated by its title.

[Page 13] OVERTURE-MINIATURE. A miniature Overture by *Joseph F. Wagner* particularly suitable as incidental music for scenes of stress or tension.

[Page 15] CHANSON ARGENTINE. In this number, *Norman Leigh* has written for us an extremely tuneful and effective composition in tango style. In rhythm and melody it is unusually faithful to the romantic and fascinating atmosphere of Spanish South America.

THE OPENING OF THE HARDING THEATER. Chicago's newest cinema house, brought to the pit Ben Paley, who will henceforth wield the baton in his own name. Paley's apprenticeship began under Leopold Spitalny at McVickers and later he went with Spitalny to the Tivoli. For a time he was concert master of the orchestra at McVickers, and during the war was identified with the sailor orchestra attached to the Great Lakes.

Art Kahn and his Novelty Syncopators have returned to the Senate, opening early in October. Paul Ash remains at McVickers with his band, and Siggie, a protégé of Ash, is at the Pantheon. Nathaniel Finston, Leopold Spitalny and Albert Dumont continue to alternate at the Tivoli, Chicago and Uptown theaters, a trio of organists rounding out the personnel of this itinerant group.

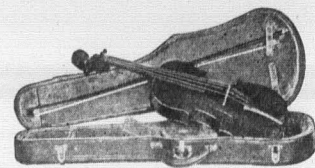
Musical affairs at the Capitol and Stratford are being handled by Albert V. Short, and Armin Hand is supervising the musical part of the show at the Woodlawn. Nathan Leavitt is conductor of the orchestra at the new Ambassador theater, one of the musical features at this house being a revolving pipe organ which carries a luminous attachment whereby colored lights play upon the instrument while it is in motion.

Paul Ash, Abe Lyman and Husk O'Hara were among the orchestra leaders that co-operated in the Charity Benefit performance held at the Apollo. Herb Wiedloft played a week's engagement at one variety house.

Ward Allen of the Strand Theater, Minneapolis, Minnesota, and also of the Majestic Music Publishing Company of the same city, has a new number which he is introducing that is very promising. Its title is *When Shadows Fall*. It is very melodious and has a most attractive rhythm. The orchestra arrangement, which is by Harry Alford, is extremely effective. The number has been featured by many of the Twin Cities' leading theaters and made quite a hit. The European publication rights have been assigned to the B. Feldman Company of London.

Sharps and Flats, the house organ of the Harry L. Alford (State Lake Bldg., Chicago) organization is a very interesting little magazine. This magazine comes to the editorial desk with a fair degree of regularity and is always read with approval and interest. Of course, a major portion of the paper is devoted to news about the success of various numbers that have been orchestrally treated the Alford way—much to their advantage; and you can take it from us there are a lot of numbers and a lot of writers who avail themselves of this service and organization, and succeed greatly by so doing.

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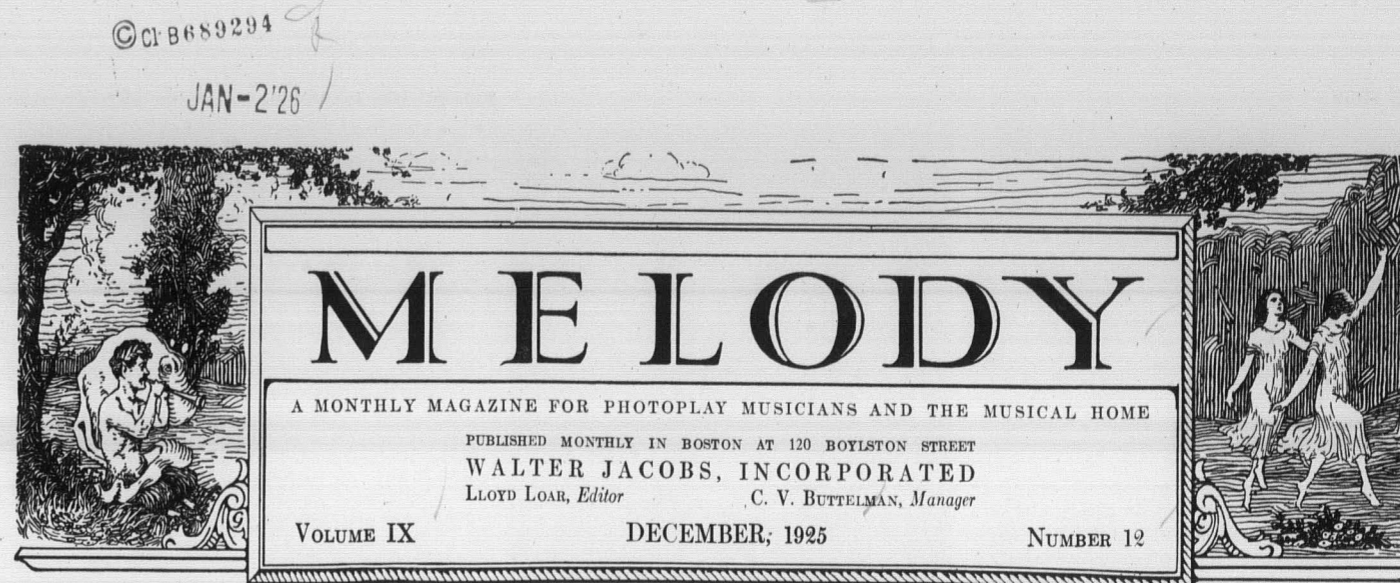
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Is American Music Worth Protecting?

PUBLIC opinion is more important to musicians and music lovers than most of us realize. We do not mean alone the opinion of the public as to the attractiveness of the music we write, play or sing; our concept is much broader than that. We mean public opinion or knowledge as to the worthwhileness and actual value of music in the actual business of living.

The future of American music has more than once been in peril without the majority of us even knowing the peril existed. Furthermore, the peril was not annihilated; it was only temporarily avoided, and a situation is now developing that threatens to return this peril with its destructiveness augmented to the point where it may not be avoided.

Unless a fully-informed and understanding public opinion is encouraged and developed, and the basic American ideal of justice consequently exercised, this developing threat may strike American music a blow from which it will not recover in our generation. And all because some of us can't look ahead, but think the immediate personal profit more important than the future public good.

The facts surrounding this question are so admirably set forth in a letter from E. C. Mills, chairman of the administrative committee of the American Society of Composers, Authors and Publishers, that we reproduce it here practically in its entirety. Read it carefully, think about it, then do your share toward seeing that everybody you know is in possession of the truth about the matter. Remember, that your personal understanding and conviction is insufficient; the majority of our citizenry must see the truth as it is in order to protect that part of the music industry upon which all its other parts depend. And you can do a lot toward the consummation of such a to-be-desired situation.

Mr. Mills writes as follows:

The American Society of Composers, Authors and Publishers is a non-profit, voluntary association of bona fide composers, authors and publishers of musical works of all classes.

It was organized in 1914, to protect the lawful rights of its members, under their copyrights, against infringement and piracy by commercial amusement enterprises and establishments.

Its founders included such men as the late Victor Herbert, and its members as members Leopold Auer, Ernest Ball, Irving Berlin, George M. Cohan, Walter Damrosch, Rudolf Friml, Chas. K. Harris, Silvio Hein, Sergei Rachmaninoff, Hugo Riesenfeld, Harry Von Tilzer, Carrie Jacobs-Bond and John Philip Sousa. We name but a few of some five hundred recognized writers of musical works.

Wherever in this wide world songs are sung or music is played, the works of our members are known and loved. So much by way of introduction.

We organized to do for our members what they could not do for themselves — protect their copyrighted works from infringement by unlawful public performance, for purposes of profit, by commercial amusement enterprises and establishments.

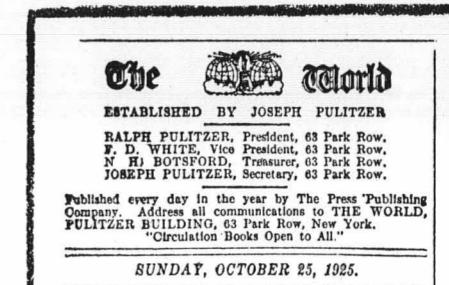
Some Plain Facts About the Relation of Radio and the Copyright Law to the Future of American Music

Such infringements were fugitive, occurring all over the United States, and it was impossible for an individual to maintain the required nation-wide vigilance to apprehend them, or to support the expensive and extended litigation necessary to redress them.

The copyright law is not adequately understood by the general public, for ninety per cent of us do not realize that it is really maintained for the benefit of the public. Mr. Mills explains this very clearly as follows:

COPYRIGHT PRINCIPAL EXPLAINED

May we say just a little something about copyright, and not bore you?
In the United States it was born of the Constitutional



PROTECT THE COMPOSER

Word comes that the American Society of Composers, Authors and Publishers will renew its fight to secure legislation further to protect the creative artist from radio and phonograph companies which would reproduce his work without just compensation. The details of the proposed law are not available, but the principle of it is surely sound. With the development of mechanical musical devices we have been all too eager to foster these devices at the expense of the artist. Possibly we admire the ingenuity which goes into them so much that we lose perspective. We should not forget that they are essentially instruments; they are not an end in themselves, but a means to an end, and that is to transmit the art of men who make the tunes we listen to. If we allow radio manufacturers to profit at the expense of artists we throttle musical literature at its source, thereby cheating ourselves and therefore choosing a policy against the public interest.

Newspapers are not in the habit of being on the wrong side of any question involving the interests of the public. The above facsimile of an editorial from the *New York World* is selected from hundreds of press clippings as a fair sample of the expressions of opinion in newspapers great and small throughout the United States. Whether or not your own newspaper has commented in its news or editorial columns on this exceedingly important subject, we suggest that you place this copy of *Melody* in the editor's hands and request a review of Mr. Mills' letter as printed on these pages, or, if you will send us the editor's name a copy will be mailed to him direct from the publishers of *MELODY*.

provision empowering Congress — "To promote the progress of science and useful arts, by securing for a limited time to authors and inventors the exclusive right to their respective writings and discoveries." (Article I, Section 8.)

Pursuant to this authority the Congress has from time to time enacted Copyright Laws, the one now in effect having been passed in 1909. As regards musical works, the occasion for enactment of the present law was to provide means whereby royalties might be collected for mechanical reproductions, such as phonograph records, etc.

Previously to enactment of the present law the copyright in musical works did not protect them against unlicensed mechanical reproduction.

History shows the securing of fair copyright protection to have been a long and arduous process, but the protection granted has always been progressive in scope; first, a work was protected only against unauthorized reprinting and publication, then it was extended to include unauthorized public performance, and finally to include prohibition of mechanical reproduction except by license of the copyright owner.

The popular conception of copyright, as of patent right, is that these monopolies are granted for the benefit of the writers and inventors. Such is not the case. Copyright is granted primarily and fundamentally for the benefit of the public.

It is granted for but a limited period, at the expiration of which the protected work falls into the public domain, becomes the property of the whole people, for whomsoever to use as he will.

Copyright is the inducement held out by the State to creative genius, to exercise its talent and disclose the results thereof to the public, through publication and performance. If the work be meritorious the creator may for a limited period enjoy the sole and exclusive benefit of its profit-earning capacity; if it have little or no merit public demand is not created and there is no reward.

Hence, in direct ratio to the merit of the work its creator is rewarded. The public pays this price to encourage the creation of original literary and musical works for its benefit and enjoyment, and for a limited period rewards creative genius according to the value of its creations.

Denied such protection and opportunity for reward, genius is under no inducement to labor at creative work, or to disclose or publish such works if created, as in the absence of copyright the very act of publication or disclosure to the public dooms the possibility of reward or profit, for if the work is successful it will instantly be copied, performed and used without any payment whatever to the creator.

Under existing law the creator of a copyrightable musical work has three possible sources of income: (1) Profits or royalties from the sale of printed copies; (2) royalties from mechanical reproductions, such as phonograph records, and (3) fees received for licenses granted to publicly perform the work for purposes of profit.

Just like all other businesses, that of creating and publishing music has undergone a great change—a real revolution—in the past score of years. When conditions change, a business with the vitality and merit to survive must change its plan and purpose in order to adjust itself to the changed conditions. How the music business has planned this adjustment is told by Mr. Mills:

MUSIC PUBLISHING CONDITIONS CHANGE

Fifteen years ago the royalties from printed copies, which then sold in tremendous quantities, were sufficient compensation to the writer; then through encroachment upon the sheet music market by mechanical devices, such as phonographs, player-pianos, etc., it became necessary because of diminishing publication returns to provide for payment of royalties by these devices. Almost simultaneously the motion picture theater and dance hall came into great

popularity, and along with other factors taking people out of their homes during leisure hours resulted in diminution of both sheet music and mechanical device sales, so it became necessary that royalties should be collected for public performances of music in amusement establishments.

The primary function of this Society has been to protect the rights of its members in regard to the public performance of their works. It came into existence at a time when such unlawful performances had reached such widespread and universal proportions as to hazard the opportunity of the creator to secure a fair return from his work.

After eight years of continuous effort, persistent education, and much litigation by the Society in behalf of its members, with the courts of the nation sustaining them from the exception to the right and the law, and today it is the exception when infringements occur in such establishments through unlicensed public performance of copyrighted works.

The one new thing that has caused the most change in the conditions surrounding the writing and publishing of music is that precocious child of science and progress that has become a factor in all our activities from baseball to politics and grand opera.

RADIO

Then came a new thing — an unbelievable and startling phenomena, radio! Sound could be transmitted through the air and at great distances from the point of transmission be clearly heard by whomever had access to a radio receiving set. With unprecedented rapidity this new form of amusement became almost universally popular. So interested did the public become that while in 1921-22 it bought but a few thousand sets of apparatus, in 1925 it will have purchased during that year alone more than five hundred million dollars worth! About four million sets are in use, and the radio audience numbers some twelve million persons.

Broadcasting for entertainment purposes is built upon a foundation of music. But one thing may be broadcast—sound. Of the classes of sound that can be made entertaining the harmony and melody of music are the foremost. So, the writers of musical works, already having seen their product the basis for the creation of the gigantic phonograph industry; the backbone of the motion picture theater, dance hall and cabaret forms of entertainment, now witness their product becoming the mainstay of a tremendous new amusement structure which in its very building threatened their earning capacity by satisfying through this new means the natural human appetite for music.

There were new and vexing questions. Did broadcasting constitute "public performance" inasmuch as it could not be said with even approximate accuracy just how many might be "listening in" on a certain program? Was a broadcast program rendered "for purposes of profit" inasmuch as the broadcaster collected or received no fee whatever directly from his audience? It was even a question if sound were transmitted from the broadcasting studio, as it seemed scientifically a fact that only electrical impulses were sent out.

When a new circumstance threatens to overturn existing conditions in any business, the wise thing to do is to get together the parties interested and affected, talk the matter over frankly, and endeavor to adjust things so that everyone will receive equitable consideration. This was the first impulse of the music writers and publishers in this new situation, and accordingly they arranged to have a

CONFERENCE CALLED

The first step of the Society in this new situation was to call a conference of the broadcasters, and discuss the whole subject. The outcome of the conference was a statement by the broadcasters to the effect that (1) the entire business was in an experimental stage (2) that they could not afford to increase the burden of their already great expense by paying anything at all for the right to use copyrighted music in their performances, and (3) that they should not be required to pay fees for the use of music inasmuch as by using it in their programs they "popularized" it, and thus rendered a reciprocal service to its creators. They questioned the application of the law to their type of renditions and invited a test.

We then went to the Courts, where our position was sustained; broadcasting was held to be "public performance," and "for purposes of profit."

Whereupon many of the broadcasters, reluctantly it is true, began securing and paying for licenses to publicly perform copyrighted music. Some of them, however, did not secure such licenses, and have operated their stations during the intervening period by using only non-copyrighted music, and that of copyright owners who do not object to use of their works without charge in broadcast programs.

It is at this point to be borne in mind that there is available for any sort of use, without cost, charge or license, a tremendous volume of music which through expiration of the copyrights is now in the public domain.



VICTOR HERBERT

One of the ablest and most successful American composers, and one of the founders of the American Society of Composers, Authors and Publishers. Shortly before his death, Mr. Herbert testified before an investigating committee that the royalty returns from his latest successful compositions had been greatly diminished by the persistence with which these numbers had been broadcast. He left an estate estimated at some twenty thousand dollars—eloquent evidence in support of the American Society's contention that composers do not accumulate wealth, and even the most successful do not receive rewards commensurate with their service to mankind.

From two to three hundred broadcasting stations have daily and intimate contact with some twelve million people. The medium through which the contact is made is their broadcast programs. For these programs the recipients pay directly nothing at all, though the public buys radio equipment to the value of half a billion dollars a year, and from those who use radio as an advertising medium an unknown but huge amount of merchandise.

It is but fair and right that a reasonable payment should be made to the owners of copyrighted musical works which make possible this tremendous operation. Most of the broadcasters now admit this, but the question is, *how much shall be paid and by whom?*

It is a human weakness to invite judgments, tests, or comparisons, and then when the decision goes against us, to try to evade it. What many of us seem to really want is not justice, but approbation. Broadcasters are apparently especially susceptible to the influence of this weakness, for instead of accepting the decisions and verdicts as judicially rendered, they bent their energies to the

ATTEMPT TO AMEND THE COPYRIGHT LAW

At the last session of Congress they procured the introduction of a bill proposing to so amend the Copyright Law as to make available for their free and unrestricted use all copyrighted musical works. Quick to take advantage of the situation the motion picture theater owners, dance hall proprietors, hotel men's association and other commercial users of music also joined in the endeavor to deprive copyright owners of the right to license the public performance of their works.

But, the bill died in Committee. At the next session of the Congress the same bill or a modification of it will be introduced. As a compromise measure some of the broadcasters will urge that Congress fix a maximum price which a copyright owner may charge for the use of his work, just as it did fix, unjustly, the rate of royalty which phonograph record manufacturers should pay for their use of music.

"Price fixing" has for long been the target of political economists and radicals when the "fixing" has been done by a combination of manufacturers or wholesalers. Yet, self-interest will so mightily warp consistency that broadcasters can turn their influence toward the passing of a law that will give the government the right to do what it forbids publishers or writers to do—fix the price to be received for their product. The law of supply and demand in combination with that of comparative excellence is the only sound and sane criterion of

price — when times are normal. Mr. Mills refers to this as follows:

PRICE FIXING

We do not think that it is fair that our price should be fixed, our earning capacity arbitrarily limited by Congressional mandate, any more than the price of any other product should be fixed by law. The broadcasters would not assent for a moment to the fixing of a price by law at which they would be compelled to sell licenses to manufacture their patented radio apparatus.

Our "influence" as writers of musical works is negligible. The influence of the broadcasters, with their direct contact with a tremendous audience, believing itself under obligations to them, is incomparable. Included in the ranks of the broadcasters are some of America's wealthiest and most powerful corporations.

However much they disagree on other things, the Society of C. A. & P. and the broadcasters agree on the influence of public opinion. Channels to influence it are open to the broadcasters in great variety and completeness. Through their stations alone they can reach a dozen millions or more of people every day. Their influence as one of the largest business groups (in point of gross receipts) is considerable. Their efforts to manipulate public opinion, so that the mistaken conception of what is just and to the true interest of the public which holds it, and thus influence legislation in favor of the broadcasters, are apt to be skilfully contrived, carefully planned, and persistently tireless.

The points of contact suitable for dissemination of information that are available to writers and publishers of music are fewer in number and more restricted in their possibilities. They, the music writers and publishers, will have to depend on getting the facts into the possession of that part of the public with whom they have contacts, relying on them to reach the rest of the public with which they, as individuals, have contacts, and then depend on the basic American love of justice and fair play to bring about equitable decision and action.

Some of the claims that will be advanced by the broadcasters are mentioned by Mr. Mills and commented on as follows:

CLAIMS VS. FACTS

"Writing men" have always had to fight for their reward, and sometimes for their very existence. They are prepared to fight again, but they want a chance to "cut the cards," and to "play 'em straight."

They know that the broadcaster will represent himself as a combination of public servant and philanthropist. He is neither. He broadcasts because it is profitable to do so, and when it ceases to be profitable he will discontinue broadcasting.

They know that the broadcaster will claim that he receives no compensation for the service he renders. Such a statement is not true. There is sold to the public which listens to his programs and could not listen except by means of apparatus which he sells, over five hundred millions of dollars worth of his products every year. And, if the broadcaster be not a seller of radio products, it is demonstrable that in no other way could he secure such valuable advertising as is had through the operation of his station.

They know that the broadcaster will represent that he is "at the mercy" of the composers and authors, as copyright owners. This is not so, as there are literally hundreds of thousands of the finest of musical works available for his free and unrestricted use, in the public domain and common property.

Shall the creator of musical works be forced by law, willy-nilly, to permit the use of his work in broadcast performances, perhaps to the detriment of the work and the destruction of his other markets for it? Shall his property be taken from him and given to the broadcaster?

Or shall he have a right to sell it in the best market he can command, at such price as he can get? If the broadcaster does not need, he need not buy. If he needs, should he not buy at whatever price is set, or if the price be too high, do just as he would in relation to any other desired product, decline to purchase?

Through their stations, their press agencies, and otherwise, the broadcasters are now engaged in an effort to mould public opinion so such forms as will support them in the coming effort to be made at the next session of Congress. We ask for a square deal, we ask that the press, having in mind the equities, remembering the contribution that music makes to the happiness and welfare of humanity, do not lend itself to any propaganda aiming to deprive composers and authors of their just rights.

AM. SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
E. C. MILLS,
Chairman, Administrative Committee.

WE continue to be in arrears in catching up on the new publications, and therefore find ourselves in several instances still reviewing older numbers. And we fear that some publishers are taking advantage of our youth and inexperience in sending numbers that have long since collected dust on the shelves. When these numbers are not too moss-covered, as is the case with several we have lately received bearing copyrights as far back as 1908, we will continue to review those that we consider praiseworthy, under the assumption that they may be unfamiliar to many of our readers.

ORCHESTRA MUSIC

SUITE, AT THE FAIR, Three Sketches of American Fun, by Powell (Schirmer Galaxy 284). No. 1. Merry-Go-Round, Medium; light characteristic 2/4 Allegro a la Polka in E♭ Major. A vigorous rustic number more like the Katinka polka from the Chauve-Souris than any other simile that comes to mind. Strictly bucolic in atmosphere, though rather in the European than the American rural idiom. No. 2. Cressant Beauty, Medium; light quiet Oriental 3/4 Andante con moto in G minor. Apparently the exotic Salome type of waltz, though as I am in receipt of only the violin part, an exact appraisal is difficult. No. 3. Hoochee-Coochee Dance, Medium; light active Oriental 2/4 Allegro in C minor. For photoplay use this is the most valuable number of the three, consisting of an elaborate and brilliant transcription of the well-known Hoochee-Coochee (I adopt the spelling given in the title).

DANSE LENTE, by Franck (Ascher Masterworks 13). Easy; quiet plaintive cut-time Quasi lento in F Minor. A brief but effective number by this famous French classicist of haunting quality with a simplicity of harmony not usually associated with this composer.

LOVE'S LONGING, by Klemm (Harms). Easy; quiet sentimental cut-time Moderato con anima in C major. Reminiscent of Fritzi's Adieu, but with a quieter accompaniment and less motion in all the voices.

MY HOUR, by Ball (Witmark Vocal 3927). Easy; quiet sentimental 4/4 Moderato in D major. Witmark publishes many numbers of this type, generally monopolized by Ernest Ball and Arthur Penn. They are all pretty much alike, and we mention this one because it is perhaps the best of the recent ones, although not as popular as the same composer's West of the Great Divide, and because numbers of this sort are always useful as love themes.

The following recent numbers of Belwin deserve analysis:

ORIELLO'S REMOISE, Shakesperian Tone-poem, by Baron (Belwin Conc. 99). Difficult; heavy dramatic 3/4 Andante tragico in A minor. An intense, heavy dramatic number with a sinister introduction, aptly titled. We need more stuff like this in the theater.

INDIAN REVERIES, by Kappay (Belwin Conc. Ed. 101). Medium; quiet Amer. Ind. 6/8 Andante in E major. A very good atmospheric number, living strictly up to its title.

FIRST CALL OF SPRING, by Smith (Belwin Conc. Ed. 94). Medium; light quiet 2/4 Allegretto grazioso in A major. This ecologically titled number by the man whose life Pocohontas saved, or is he the inventor of half of the cough drop, is fortunately less hackneyed than its identification. The number is really a very pleasing light intermezzo.

MEDITATION, by Baron (Belwin Conc. Ed. 95). Medium; quiet 3/4 Andante cantabile in D major. A well-constructed number with the main theme ingeniously varied in treatment. For organists I advise taking the chords over in the right hand from G on in order to bring out the counter melody in the left, the chords held in the right from G to I, then rolled in rapid arpeggios.

RURAL FLIRTS, by Bradford (Belwin Conc. Ed. III). Medium; light 2/4 Allegretto in D major. The light staccato type of intermezzo that is so useful in photoplaying for certain breezy types of pictures.

LITTLE FLOWER GARDEN, by Breil (Belwin Conc. Ed. 91). Medium; light quiet 2/4 Con moto in D major. An effective, light, tripping number in schottische-like rhythm.

MISS BLUE EYES, by Bergh (Belwin Conc. Ed. 92). Medium; light quiet 4/4 Allegretto scherzando in C major. A tuneful and not too ordinary caprice shortened by the absence of a trio strain.

SON OF ZION, Hebrew Lament, by Baron (Belwin Conc. Ed. 93). Medium; quiet plaintive 4/4 Moderato in D minor. A good neutral lament which would have been more strongly characteristic of its title if it had kept to modal harmonies.

Now here is a batch to be hawked about:

DREAMING, by Haydn (Hawkes 6193). Easy; quiet, 4/4 Andante moderato in D major. This composer can always be relied upon. He has invariably a strong sense of melodic invention, coupled with an easy flowing style. Indifferent readers had best be reminded that there is a missing A in the bass of the second half of the second measure on page 3.

What's Good in New Music

By L. G. DEL CASTILLO

AN EVENING SONG, by Wood (Hawkes 6152). Easy; quiet emotional 4/4 Moderato in A major. I emphasize "emotional" largely because the number, though mostly quiet, has a good mealy climax at the end. This number affords no basis for withdrawing any of the flowers strewn above.

HAROLD AND MILDRED, Humoresque by Finck (Hawkes M. P. M. 101). Easy; light quiet 2/4 Allegretto in G major. Here is another composer who can be relied upon, for a lighter style, however, than Wood's. This is a good, light staccato intermezzo, crisp and humorous in style.

GOLDEN SAND, Dance Intermezzo by Finck (Hawkes 6189). Easy; light quiet 4/4 Moderato grazioso in G major. A more legato type than the above, superficial but pleasing.

PASSION FLOWERS, by Somerville (Hawkes 6097). Easy; quiet emotional 6/8 Andante cantabile in F major. A quiet number working up to a climax, in general structure similar to the familiar *Bereuse* in G major by Schull.

MECCA, Oriental dance by Hougill (Hawkes 6104). Easy; quiet Oriental cut-time Moderato in C minor. Characteristic as its title suggests, this number appears arid in invention and monotonous, though perhaps its color is accentuated by those very qualities.

RECONCILIATION, by Fletcher (Hawkes 6127). Medium; quiet emotional 4/4 Moderato in E-flat major. A pleasing melody with a good climax.

REZZI, a Prize Intermezzo (whatever that may mean) by Calabi (Hawkes 6102). Medium; quiet emotional 2/4 Andante grazioso in B♭ major. I don't know what the prize was, but I am inclined to think that this entry deserved it. It is a very good and somewhat lengthy number with a middle section adaptable in its rubato character to the exigencies of the screen.

ON THE MOONLIT TERRACE, by Ozanbon (Hawkes 6194). Medium; quiet 4/4 Andantino con moto in A major. A pleasing melodic number which slides along unctuously like castor oil, and is marred only by the second strain being in the relative minor. Organists should take this strain with the harmonies added in the right hand, in order to more clearly bring out the counterpoint with the left.

APRIL BLOOM, Entr'acte danse by Ansell (Hawkes 6192). Medium; light quiet 2/4 Allegretto grazioso in G major. An agreeable light intermezzo, fluid and graceful in character.

MIRABLES, by Smid (Hawkes 6252). Medium; light quiet 2/4 Moderato in C major. At first impression this number seems to be written awkwardly, but on closer perusal, it has an interesting elusive quality of style in rhythm and nuance.

INTERMEZZO SYMPHONIQUE, by Borck (Hawkes 6248). Medium; quiet emotional 4/4 Andante in D major. One never knows in what catalog our old friend Borck is going to pop up. Once he has worried through the aimless introduction, he swings into a mealy andante rising to a solid climax.

PHOTOPLAY INCIDENTALS

Of particular importance among recent publications are the PELLEAS and MELISANDE series by Sibelius in the Kinotek edition, the Oriental numbers by Ansell in the Hawkes edition, and some of the special types of agitatos in the Belwin edition. Taking these in the order named, we find in the Sibelius set a grade of music almost too good for the screen, stuff that is at once its hope and its despair. Sibelius will never have a popular appeal, it is too harsh and dissonant, but for grim, barren, and Far North scenes it is superlative. I can't guarantee you'll like it, but I recommend it highly nevertheless, always with the proviso that it must be used with artistic imagination and a keen sense of dramatic values. The length of each number by minutes is given with the title — a commendable device.

GRAVE E LARGAMENTE (By the Castle Gate), (Schlesinger Kin. 1). Medium; masculine heavy 2/2 Andante in C major. Sibelius has that Scandinavian trait possessed by Grieg of being able to write melancholy music in the

major mode. This number is composed of grim, heavy chords like the opening of *Finlandia*.

MELISANDE (Mediaeval Love Theme), (Schlesinger Kin. 2). Medium; quiet plaintive 3/4 Andantino con moto in A♭ major. A number something like the same composer's celebrated *Valse Triste*, save that it remains quiet and rises to no climax.

A CRYPTIC SEA TALE (At the Seashore), (Schlesinger Kin. 3). Medium; gruesome 4/4 Adagio in D minor. Rather short, but an excellent descriptive gruesome number. Organists should arrange to combine the chords in the left hand, and then take the cued notes on the third staff with the right. On the third line, take the melody in octaves with subs and supers, and confine the other hand to the tremulant chord *as is* on strings or vox.

A SCENIC IMPRESSION. (A Spring in the Park), (Schlesinger Kin. 4). Medium; light quiet characteristic 3/4 Con moto in F major. Perhaps too dissonant for popular taste, but still a valuable number for atmosphere. A simple waltz rhythm rising to a climax, then fading away to *ppp*. At the top of page 3 organists will do best to omit the small notes in the left hand, playing the large eighth notes with that hand and taking the cued notes in the right.

MELODY OF DESTINY (The Three Blind Sisters), (Schlesinger Kin. 5). Easy; quiet cut-time Tranquillo in F minor. An odd number based on very simple melody and harmony with a slightly sinister touch. Very short.

BEATITUDE AND BLISS (Pastorale), (Schlesinger Kin. 6). Easy; quiet pastoral 12/4 Andantino pastorale in A♭ major. A strict pastorale (you may have galed by now that this number is a Pastorale), over a pedal point of A-E-F, valuable only for the atmosphere indicated by the title. You're right, it's a Pastorale.

CON MOTO DRAMATIC (Melisande at the Spinning Wheel), (Schlesinger Kin. 7). Medium; suspenseful emotional 6/4 Con moto in C minor. The conventional spinning song type with the melody weaving around a constant trill; but given the Sibelius touch it is valuable also as a sinister suspenseful.

ECSTATIC ALLEGRO (Entr'acte), (Schlesinger Kin. 8). Medium; light rustic cut-time Allegro in A major. The editor's judgment in titling this number is to be questioned. To me the predominating quality is the rustic savor, the general character being very much like Delibes' well known *Passeriel*.

MYSTIC ANDANTE (Prelude), (Schlesinger Kin. 9). Medium; quiet plaintive 3/4 Andante in D minor. This number lives up to its title by being so dissonant that it puts the player under the suspicion of being an inaccurate reader. TRAGIC ANDANTE (The Death of Melisande), (Schlesinger Kin. 10). Medium; quiet plaintive 4/4 Andante in D minor. Good, sturdy melancholy stuff, generally plaintive, but with a solid climax in the middle where, one may infer, Melisande leaves us.

Here follow the racial numbers by Ansell mentioned above. Some of these are unfortunately quite short, but what chiefly characterizes them is the very deft and accurate characteristic differentiation of racial idioms.

A STREET IN ALGERIE (Hawkes Photo Play Series 37). Easy; quiet Oriental 2/4 Allegretto in E minor. A good neutral Oriental adaptable in tempo. All of these numbers are very precisely pigeonholed by their titles.

IN PEKIN (Hawkes P. P. 38). Easy; light Oriental 4/4 Allegro moderato in C major. A good, light Chinese number with the themes announced in plain octaves, then repeated over chords.

ARAB DANCE, (Hawkes P. P. 39). Easy; quiet Oriental 4/4 Moderato assai in D minor. Atmospheric; good; short.

IN A JAPANESE GARDEN (Hawkes P. P. 40). Medium; light quiet Oriental, 2/4 Moderato in B minor, with 3/4 Moderato introduction in A minor. Precisely the type its title indicates, with an atmospheric introduction introducing the song.

THE INDIAN JUGGLER (Hawkes P. P. 41). Easy; light quiet Oriental 2/4 Moderato in G minor. Its only fault is its brevity.

EGYPTIAN DANCE (Hawkes P. P. 42). Medium; light active Oriental 2/4 Vivace in C minor, with a 4/4 Andante introduction. A good characteristic number which steadily develops from a soft Andante up and up to a whirlwind finish.

Following are a few incidentals from Belwin and Ditson which deserve mention.

AGITATO IN D MINOR, by Boehlein (Belwin Cin. 36). Medium; agitato cut-time Allegro moderato in D minor. After all, all agitatos are pretty much alike, only some are worse than the others—which this is not.

RHYTHMIC AGITATO, by Boehlein (Belwin Cin. 37). Medium; agitato, 3/4 Allegro in D minor. 3/4 Agitatos are always valuable, being more adaptable for more suspenseful and less active agitated scenes.

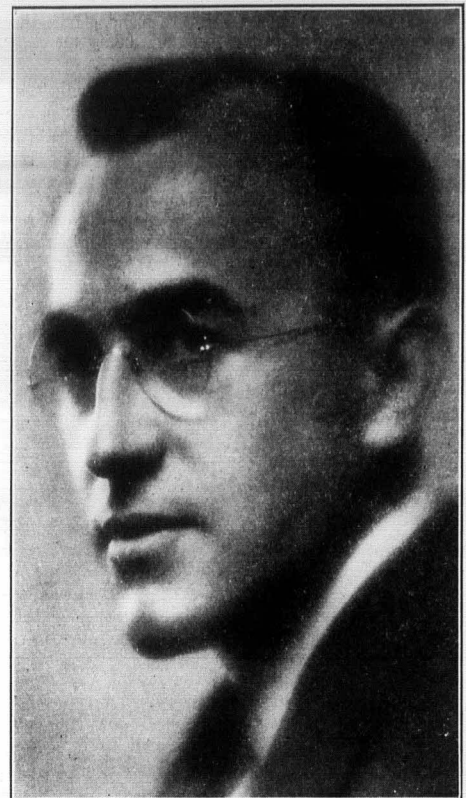
DESCRIPTIVE AGITATO, by Boehlein (Belwin Cin. 38). Medium; agitato 3/4 Allegro moderato in C minor. Even more adaptable than the above, bordering as it does, on the dramatic emotional type.

SCENIC ANDANTE, by Hulse (Belwin Cin. 40). Easy; quiet pastoral 4/4 Andante with frequent key changes. A very good quiet scenic type, comparable to Grieg's *Morning Mood*.

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WHEN the complete history of pipe organ achievement is written, that chapter devoted to the work of the concert and recital organist will necessarily be an extensive and important one, and that part of the chapter which tells about Henry F. Seibert and the work he has done will be both significant and interesting.

Mr. Seibert is one of our foremost present-day concert organists. A list of his successful recital engagements would be extensive enough to require a special edition of MELODY and would include most of the big concert organs from the Pacific Coast to New York State, and thence down to Florida. Such a list would also include a tour of Italy with Pietro A. Yon, during



HENRY F. SEIBERT

which recitals were given in the principal cities of Italy and special auditions were arranged for in St. Peter's, in the Vatican and at the St. Cecilia Academy at Rome.

Mr. Seibert has also broadcast a number of significant recitals from the New York Studio of the Skinner Organ Company through station WEAF. These broadcast concerts have been so interesting and artistic that they have developed considerable comment in metropolitan newspapers located at considerable distance from the broadcasting station.

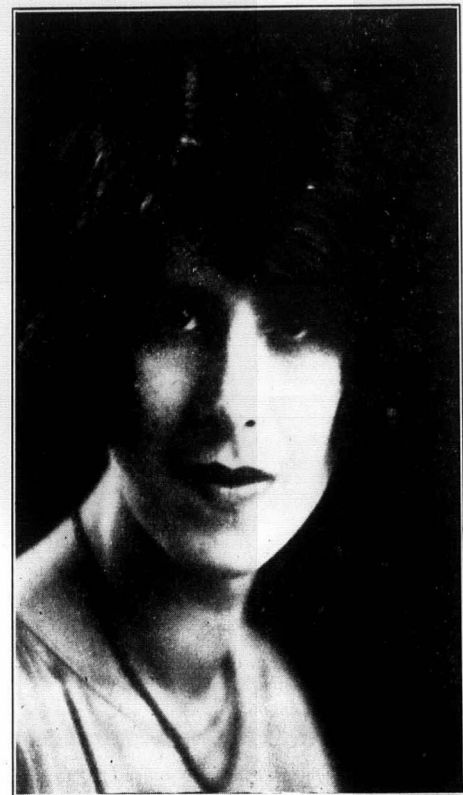
Mr. Seibert began his musical career as a boy soprano in the Christ Episcopal Church Choir at Reading, and as is the case with most organists, his early years were spent in elementary piano work. In addition, his schooling had a commercial angle to it that he has doubtless found of great assistance in his career as a concert organist. He spent three years in a preparatory school, and one year in a business college, chiefly because of his father's realization that such training was desirable for any boy, no matter what his profession was to be.

When he was eighteen years old, Mr. Seibert became the tenor soloist in the Trinity Choir of Reading, and four years later he held the most representative organ position in Reading at the Trinity Lutheran Church. While at Trinity, he developed a chorus choir of forty which the authorities of the United Lutheran Church credited with the best rendition of the liturgy in the Lutheran Church. During this time, Mr. Seibert also taught and lectured on the Lutheran liturgy at Mount Airy Seminary

Speaking of Photoplay Organists

in Philadelphia, and at Wagner College in New York. He also taught a large class of organists, many of whom are now holding positions in influential churches in Eastern Pennsylvania.

Mr. Seibert plays his recitals entirely from memory. He also plans them so as much as possible to foster interest in pure organ music. He regards the technical equipment of the organist as important merely to give freer expression to the educational and emotional elements and not as an unusual equipment to be flourished for the admiration of his audience as a species of high-class acrobatics. Because of this ideal and the artistic way in which he carries it out, he is apparently able to interest and entertain the layman as completely as the organist with his recitals.



GERTRUDE KREISELMAN

I notice from a communication from our Washington correspondent that he is scheduled for another recital in Washington this season, this being his third appearance in that city as a concert organist within a fairly short time. He also has a tour booked in Florida in December, and a tour to the Pacific Coast later in the year. During this Pacific Coast tour, he is scheduled for a recital on the great organ in the Mormon Temple at Salt Lake City. — G. A. F.

ALUMINOUS star on the musical horizon of our historic old city of Washington—new, young, but undeniably clever—is Gertrude Kreiselman of radio fame, and one of "Our Girls" of the Crandall "Saturday Nighters." The first time I saw this cute little trick was when she sent three of the jazziest numbers possible over WRC from the stage of Crandall's Metropolitan. She isn't out of her teens I am sure, with the dark beauty that

enables her to wear dashing reds and brilliant greens. In her little red coat she is youth personified, and attracts all the "jazz wolves" in the wilds of Washington. You can just hear them "howling" for more whenever she plays.

Slenderness is in high favor this season, so this youngster is right in style; about one hundred and fifteen pounds or thereabouts, and just tall enough, if you know what I mean. She has a charming personality, and her popularity doesn't seem to affect her at all. Half the battle of Miss Gertrude's life is won with this adorable personality, and her decidedly clever ability gives her a firm foundation for the rest. In conversation she is most naive. For instance, she said: "Well, you know it took lots of hard work to get where I am and I'm still working. People are generally nice to me, but I find a few who say such unkind things that it hurts terribly, but I try not to mind and just keep on playing." I thought that was an opportune time to remind her that no one ever throws stones at trees that have no apples. "Well, well," she answered with a bright smile, "I never thought of that. It is a good thing to remember."

While attending West High in Akron, Ohio, she was prominent in musical circles and considered a musical prodigy. She composed the music for the class song of West High in June, 1922, and was leader of the class orchestra. When the Civic Dramatic Association of Akron gave *The Triumph of Punchinello* under the direction of Glenna Smith Tinnin, Miss Gertrude improvised a two-hour musical accompaniment. She heard the story from Mrs. Dickson, watched the rehearsals, and when the evening arrived took her place at the piano and, as the spectacular production unfolded itself to her eyes, conveyed to the audience a most impressive musical interpretation. This extraordinary feat won her much favorable comment from press and public.

One of the most amazing displays of musical talent was successfully carried through by Miss Gertrude last winter at La Java, an exclusive cafe which frequently contributes its splendid programs to the radio via WCAP. It was called *Music in Words*, and as the cafe or radio audience sent up short verses or sayings she immediately "made up" tuneful sketches to fit them. Her ability to improvise is nothing less than marvelous.



JAMES F. THOMAS

She was one of the pioneer radio entertainers of Washington. During election returns in November Gertrude, with a number of other musicians, furnished entertainment for the crowds gathered in front of the Washington Post Building. She laughingly states that when playing she can never think of anything but the music, and was simply amazed to hear

Continued on page 29

A YEAR or so ago I waxed enthusiastic in these columns over what seemed to be a growing tendency to write original scores for feature pictures. Two scores by composers of repute had happened to appear very nearly at the same time, and it began to look as though scores to *Puritan Passions* by Frederick Converse, and *The Thief of Bagdad* by Mortimer Wilson, bid fair to usher in a new art.

Apparently I was too optimistic. A year has gone by and the assembled score continues to hold the fort, contested only by Wilson's second score, *Don Q*. Mr. Fairbanks, ever the idealist, remains practically the only producer with the vision to expend the necessary money and effort on this sort of venture. The fact seems to be that from the viewpoint of the bulk of the producers the results are not commensurate with the necessary effort and expenditure, and from their point of view I am not prepared to say that they are wrong. The public today, as yesterday, is indifferent as to the music purveyed it with its movies. If that music is good the public remains negatively content to have its pictures thus satisfactorily dressed; if the music is bad, there is a certain portion of the public to criticize it, but the rank and file, particularly the rank, will remain passively indifferent.

I have heard more than one person criticize the lack of tunefulness in the *Thief of Bagdad* score, a criticism that would be equally valid for *Tristan and Isolde*. In both cases the music is descriptive and atmospheric rather than deliberately melodic, with, after all, a fundamental difference that in the opera the music is the primary interest while in the picture it remains a poor second.

Mr. Wilson seems to have taken this criticism to heart, for in *Don Q*, he has apparently attempted to still his detractors by subordinating the musical choreography to the melodic outline. There are more definite tunes, but the music follows the action of the picture much more loosely than in Mr. Wilson's previous effort, and in frequent spots strays away from it entirely. The form becomes more like the assembled score, in that the music is split up into entities instead of flowing along in the operatic or symphonic poem fashion. What takes one aback, moreover, is the fact that it is not as appropriately arranged as in a good assembled score. At times, as just before the Austrian prince is killed, the music assumes a sinister character distinctly in advance of any suspicion of tragedy on the screen. At other times it remains comparatively placid or flows along in an even stream undisturbed by the dramatic action of the picture.

The themes themselves are for the most part felicitous and adequate; I do not mean to imply that there is an absence of good pages of closely fitted symphonic writing, but in general the score, viewed as an example of a new art, is not nearly as satisfying to me as the same composer's previous picture score gave promise of. It rises to neither the dramatic or atmospheric heights of its predecessor, and the thematic material is scarcely arresting enough to strike a balance.

I would not advise those for whose consumption this column is intended to use the score verbatim. The themes themselves cannot be bettered, and they have been presented with sufficient prolixity and variety so that by themselves they can almost carry the picture. But for the rest of the score an alert and circumspect eye will see many spots where the music will fit better by being altered or transposed, and in some places by being substituted for entirely.

THEMES

Just how far the business of spreading themes thickly over the surface of the film should go is a debatable point. There is always the not

The Photoplay Organist and Pianist

By L. G. DEL CASTILLO

unfounded suspicion that there is the ulterior motive of economizing on material. So long, however, as the result may be artistically satisfactory such economy is an argument *pro* rather than *con*. In this connection I think it is worth emphasizing that a large number of themes have a tendency to prevent monotony rather than increase it, as they minimize the tendency to harp on one theme and allow it to overbalance the whole musical structure, which becomes more evenly balanced with the introduction of additional ballast.

In rearranging the *Don Q* music to suit my own taste, I found it possible to carry along a total of eight themes, none of which needed to be used so frequently as to unduly obtrude themselves. While most of these themes as listed here lack the particular appropriateness that is possessed by the themes in the score, I throw them in for their possible value as types or their usefulness for the sake of expediency. Some of them, Dolores' theme in particular, are frankly hackneyed, but I choose them for that very reason, because an over-familiar tune will make a dent in an auditor's consciousness where no other would. Several of them, such as the *Queen of Zorro*, are themes more by courtesy, as they are used only two or three times, but it is just this sparing sort of theme treatment that has the most value in making it possible to economize on the amount of music used without making it too redundant. The themes follow:

Don Q: Serenata (Tarenghi)
Dolores: La Paloma
Don Sebastian: Cortège Nuptial (Pierrot and Pierrette Suite, Burgmeier)
Zorro: Pastorale (L'Arlesienne Suite, Bizet)
Don Borusta: Creeping Shadows (Grievous Tales, Rapee)
Captain Ferrata: Serenata Grottesque (Borch)
Austrian Prince: Klezmer (Tales of Hoffman)
Queen: Minuet (Tales of Hoffman)

I have used *Don Q*, as an illustration because it is a picture that most houses are likely to show sooner or later, and because it is a picture in which I found it convenient to use more than the usual number of themes. Of course it is not ordinarily apropos to use so many, and in Gloria Swanson's latest vehicle *Stage Struck*, which I am playing the week that I am writing this copy, I have used only one theme and that for Jennie's motif; Shapiro, Bernstein's new waltz, *Down by the Winegar Works*.

I do not think it can be disputed that properly chosen themes have a distinct artistic and atmospheric value that is bound to react on audience psychology. Particularly when they are popular semi-classics, as in the case of the "Dolores" theme in *Don Q*, or the catchy popular numbers, as in my choice for Gloria Swanson, repetition is bound to force them into the normally plugged ears of the assembled peasantry, where they produce a not unpleasant musical reaction, and may even induce the thought that the music is pretty good—a reflection that it is obviously to the advantage of the musician to stimulate.

As to the handling of themes, there are naturally different ideas as to treatment. Miss Edith Lang and Mr. George West, in

their admirable booklet on "The Musical Accompaniment of Moving Pictures," advocate altering the structure of a theme to conform to the emotional variations of the screen action, and give thematic illustrations in which the tune is treated in nearly a dozen ways. This idea of handling thematic material in the operatic or symphonic fashion is certainly sound, and I mean no disparagement of it when I confess that personally it does not appeal to me.

I am tempted to wonder whether it is not better in theory than in practice. I find that while my musical brain accepts and applies the idea of changing the registration, the dynamics, the speed, the expression, and the general thickness of the accompaniment to fit the emotional changes, it automatically rejects changes of mode, time, rhythm and melodic outline which alter the fundamental musical idea. I do not assert that I am right in this opinion, but simply that the other idea not only does not appeal to me, but even seems unnatural.

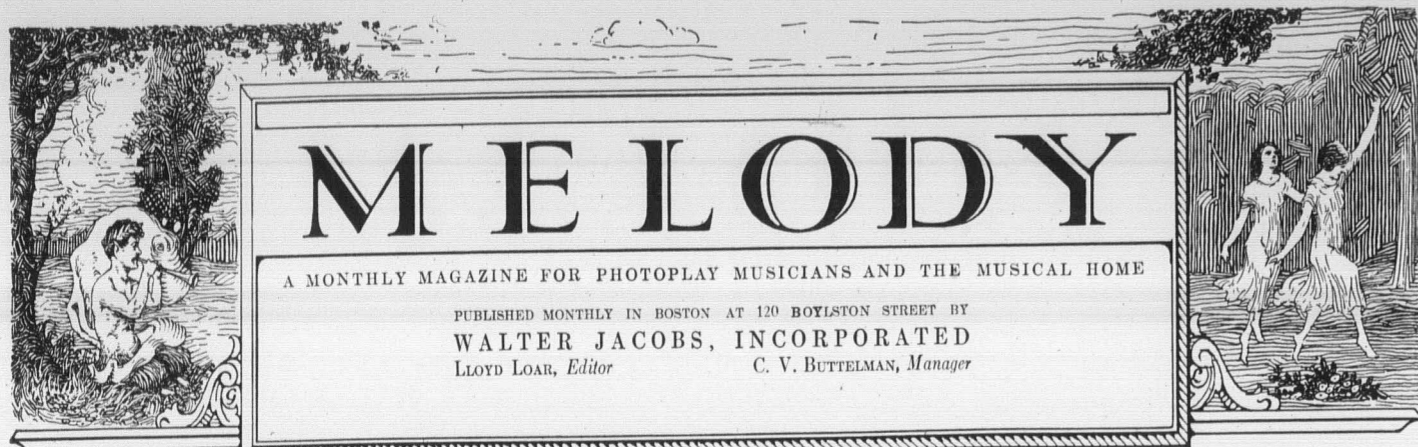
It is obvious that a love theme used through the course of a picture must undergo certain alteration. At times it will be sentimental and quiet, at times it will become impassioned or exultant, and somewhere around the fourth reel it will be pretty sure to become plaintive or tragic in accordance with the immutable movie law that the course of true love never runs smoothly. But inasmuch as (according to my conviction) it loses its identity if the melody changes, I find it difficult to see the justification of changing from major to minor or from 4/4 to 3/4, say, unless possibly for the purpose of introducing the theme into a direct waltz cue.

Character themes are even less variable. Inasmuch as the character theme is chosen simply for the peculiar characteristics of its style, it seems that if it is altered in treatment it no longer holds as an appropriate character theme. Whimsical, sinister, or grotesque music is deliberately chosen to portray a type or special atmosphere, and Dr. Jekyll becomes Mr. Hyde if it is tampered with. Incidentally, which would you consider the better method in dual personality pictures such as *Dr. Jekyll and Mr. Hyde* or *The Mark of Zorro*,—to use one melody in two different styles or to use two separate themes? The first method might be described as the more artistic, but I submit that the second will probably be the more effective.

Possibly one of the most educational features of cue sheets is their demonstration of the possibilities of the wide and varied use of themes. I dare say they have done considerable to eradicate the conservative belief that many organists seem to have that a theme is necessarily a love theme. Of course the easiest way to show the absurdity of this belief is to point to any Lon Chaney or Raymond Griffith picture. But the real point is not that the main theme is not necessarily a love theme, but that there are always likely to be subsidiary themes which, as the picture develops, may prove to be predominant before the end is reached.

Just one more detail as regards themes that I wish to fish out of my experience. When several themes are used it is undeniably confusing to call them I, II and III, or A, B and C, or, as the cue sheets do it, repeat "Cue No 8." I find it simpler and more helpful to tag them with descriptive abbreviations, so that the Love becomes "L," the Hero theme "H," the Comedy theme "C," the Villain "V," and so on. By this system not only does your cue become instantly recognizable, but if you make your notes during the first performance, as has long been my habit, your system of abbreviations will minimize the hardship on your patrons of listening to a man trying to do two

Continued on page 32



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SEATTLE AND NORTHWESTERN NEWS NOTES

MISS LAURA VAN WINKLE has succeeded Henri C. LeBel at the Pantages Theater, where she is featured weekly in "Surprise Songaloues."

MISS ESTHER WARD is now playing at a new Danz Theater on a Robert Morton instrument with six sets of pipes.

MISS MARY WARD of the Capitol Theater is enjoying a much needed rest from her beautiful Kimball organ. It is hoped that she will be back at work soon.

EDWARD CLIFFORD was recently appointed as feature organist at the Blue Mouse Theater, succeeding Jean Anthony Grief.

WEST BROWN moved from the Seattle Heilig to the Blue Mouse, Tacoma, as top organist.

THE CLOSED Heilig Theater opened November 8 as the President Theater, housing the Duffy Players, a stock company which has met with unusual success in Seattle. The Heilig was a first-run picture theater and a large two-manual Kimball organ was being built to replace a small Robert Morton. Just what disposition will be made of the Kimball is not known at present.

WARNER BROTHERS' Egyptian Theater will not open until about Christmas time. A large organ is being installed.

THE OLD HIPPODROME is being replaced by a large picture palace with seating capacity of 3,000, the largest show-shop of its type in the Northwest. Cecil B. DeMille and other film notables, producers and distributors are behind the deal. First run pictures will be shown. Ground is now being broken for an eight-story building which will contain the theater, besides offices, studios and stores. The theater will have one of the largest and more completely equipped stages in the country, and will house a mammoth organ. The building will be one block long and half a block wide.

WILLIAM DAVIS opened Bruens New Arabian Theater, being featured on a large Kimball organ.

RENALDO BAGGOTT has returned from Eugene, Oregon, and is now playing at the Neptune Theater where he is staging effective prologues. Mr. Baggott is a protégé of Oliver Wallace, who is considered one of the world's best.

HENRI KEATES of the Liberty Theater in Portland, Oregon, has resigned his position as organist after many years of activity. He is retiring from theater organ playing, and has gone East to make organ records for a recording company.

H. W. BRUEN expects to open another new theater about Christmas, and also one more about spring time. This will give him a string of suburban houses, including the Ridgmont, Arabian, Venetian and one other, besides the Grey Goose.

THERE IS a report in circulation that two more large theaters will be built down town in the very near future.
J. D. Barnard

Gillespie, Ill. — The Organ Recitals broadcast from the stage of the Theater Colonial by Frank Woodhouse, Jr., organist and musical director, were a decided success, and resulted in his receiving many long distant communications and 278 requests. Miss Helen Peck, a post-pupil of E. R. Kroeger, assisted Mr. Woodhouse in playing Demarest's Grand Aria and Fantasie, two numbers for piano and pipe organ.

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KENNETH WOODY BRADSHAW

Allegretto (Lightly)

PIANO

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musical score for page 10, featuring piano accompaniment with various dynamics and markings.

accel.

mf a tempo

L.H. Valse Lento (Seriously)

molto rall.

mf

rall.

L.H.

MELODY

Continued on page 23

The Fighting Yanks

MARCH

H. J. CROSBY

PIANO

ff

mf

fz

fz

fz

cresc.

f

1 2

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Musical score for page 12, featuring piano accompaniment. The score consists of six systems of music, each with a treble and bass clef staff. Dynamics include *ff*, *mf*, *f*, and *p*. There are first and second endings marked with '1' and '2'.

MELODY

Continued on page 21

Overture Miniature

JOSEPH F. WAGNER

Musical score for page 13, titled "Overture Miniature" by Joseph F. Wagner. The score is for piano and includes tempo markings: *Andante Sostenuto* and *Allegro Moderato*. Dynamics include *mf*, *f*, *dim.*, *rit.*, and *cresc.*. The score consists of six systems of music, each with a treble and bass clef staff.

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Continued on page 19

Chanson Argentine

Moderato NORMAN LEIGH

PIANO

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| 10. Combat —for sword fights, knife duels. | 22. Agitato —for general use; confusion, hurry. |
| 11. Dramatic Tension —expressive of suppressed emotion, pleading. | 23. Hurry —for general use. |
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The musical score on page 21 consists of six systems of piano music. Each system is written for a piano with a treble and bass staff. The key signature has one sharp (F#) and the time signature is 2/4. The music is characterized by block chords and rhythmic patterns. Dynamics are indicated as follows: the first system has a forte (f) dynamic; the second system has piano (p) dynamics; the third system has fortissimo (ff) dynamics; the fourth system has a forte (f) dynamic; the fifth system has a forte (f) dynamic; and the sixth system has fortissimo (ff) dynamics.

MELODY

First system of musical notation on page 22, featuring a treble and bass clef with various chords and melodic lines.

Second system of musical notation on page 22, continuing the piece with similar chordal textures.

Third system of musical notation on page 22, showing more complex harmonic structures.

Fourth system of musical notation on page 22, with a mix of block chords and moving lines.

Fifth system of musical notation on page 22, marked with dynamics *f* and *ff*.

Sixth system of musical notation on page 22, ending with a *ff* dynamic marking.

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First system of musical notation on page 23, marked *mf a tempo*.

Second system of musical notation on page 23, marked *poco rall e*.

Third system of musical notation on page 23, marked *cresc.* and *ff molto allarg. a tempo*.

Fourth system of musical notation on page 23, marked *rall.* and *p.*

Fifth system of musical notation on page 23, marked *Tempo I* and *mp*.

Sixth system of musical notation on page 23, featuring a complex rhythmic pattern.

MELODY

Among Washington Organists
By IRENE JUNO

LOCAL 161, Washington, D. C., put through a fifteen per cent increase for its members, and that nets the solo organists a nice little payroll each week. A strike seemed inevitable when the executive heads went to New York, but things were finally adjusted and the contracts are now being drawn. The new scale is retroactive from September 1st.

JOHN HAYS HAMMOND, Jr., local millionaire youth, claims to have invented some little "do-hickey" to make a piano sound like an organ. Extensive laboratories were fitted up at the summer home in Massachusetts, and invitations were recently issued to hear this unusual invention. After all the fuss had been made, Charles Mehlin of West New York, N. Y., came right out in the October issue of *Literary Digest* (page 23) and says it is no invention at all. He is an authority on piano building and describes at length the so-called invention which he says is in use at their factory and was demonstrated years ago by Kurt Hetzel, who is now in this city. He claims his father, Paul G. Mehlin, had such an arrangement

fifty years ago, and the Smith Organ Company had it in use years before that. Mr. Mehlin in his *Digest* article gave a much better description than any article up to date. Mr. Hammond promises the Philadelphia Orchestra will use the device during one of their appearances here this winter. The Navy experts hold that another invention which Mr. Hammond recently submitted to them is not at all practical for use. This radio device supposedly made it possible to transmit eight separate radio signals on one wave length. Though it is not practical for broadcasting purposes it has enormous commercial possibilities according to the experts. We eagerly await Mr. Hammond's third attempt.

HENRY F. SEIBERT, probably America's foremost concert organist, gave a splendid program for his two recitals at the Auditorium recently. He was handicapped by miserable weather, and we all know how damp, rainy days will throw an organ off. However, the weather did not seem to dampen the ardor of the audience who gathered at both the four-thirty and the eight o'clock performances. His handling of the four-manual Moller was masterly, and in an interview he said he had given particular attention to his program for Washington, which included many Southern airs, some light classics and a couple of heavy numbers, one of which was a *Study for Pedals* by Swinnin. He praised the theater organists and said they were coming right to the front, and while he did at one time think they were "tricksters," he now handed it to them; they could deliver the goods. Mr. Seibert is such a little fellow it is positively amazing to watch his feet fly over the pedals. It almost seems as if they wouldn't reach the "far away" ones. However, he gets there just the same, and skipped on and off the organ bench to acknowledge the applause that greeted his every number.

The Moller organ which had received much criticism at various times was completely vindicated by Mr. Seibert's concert. It seems it was not the organ, but the selection of the numbers used by previous organists, that created the dissatisfaction. Mr. Hollins who had such indifferent success on his appearance here was warmly defended by Mr. Seibert. "Speaking of technique, he is well nigh perfect," he said, "but he belongs to the old school of concert organists and his choice of programs does not suit the modern audience." Mr. Seibert is a well-known radio artist, having broadcast recitals over WEAF every Sunday evening for over a year.

NELL PAXTON and MILTON DAVIS used an organ and piano duet on the radio program recently that was a knock-out. The enthusiastic audience at the Metropolitan would not let the program proceed until they repeated "That Naughty Step." You know the audience always stays for the program sent over the air by Crandall's Saturday Nighters, and from the applause I believe they think it is given for their benefit only. If a number pleases them they keep it up until an encore is given. The effect of this is stimulating to the performers, and also lets the listeners know someone else enjoys it.

ALFRED HOLLINS, English organist, failed to register on his initial performance here. People left in flocks and bunches. It may have been his choice of music which was exceptionally heavy. He was heard on the four-manual organ at the Washington Auditorium.

LOUISE GREGORY has been engaged as assistant organist at Takoma Theater. She came here from New York City where she has been studying for some time.

VIOLA ABRAMS, harpist, and NELL PAXTON, organist played a duet on one of the Saturday night aural programs recently. This is the first time this combina-

tion has ever been used, and Dan Breeskin, who is responsible for programs, went up on the stage and put on a "pair of ears" to get the effect. It must have been as pleasing over the air as it was in the theater, for he ordered some music prepared for use in the near future.

KURT HETZEL is organist at Chevy Chase for a short time. He is organizing a symphony orchestra for Washington.

WILLIAM S. CORBY, whose musical activities were recently reviewed in this paper, was named President of the Spring Music Festival Association. This is to be a national affair, and includes artists from all over the world.

ARTHUR FLAGEL, formerly of this city, is now featured organist at the Gaumont Palace Theater in Paris. Mr. Flagel is the first jazz organist to be featured in a picture house in Europe, and is taking the city by storm. He does a spot-light solo at each performance, the popular American jazzy music having a prominent place on his program.

ADOLF TOROVSKY sent a nice little letter acknowledging the apology regarding his name in a previous issue of *MELODY*. He had a full-length picture in the *Daily News* recently showing him ringing the chimes in the belfry of "G" Street Epiphany Church. Mr. Torovsky had an elaborate musical program at the church on Armistice Day, and his audience included the President and Mrs. Coolidge, diplomats and representatives from most of the embassies and legations.

BOB LAWRENCE, popular radio artist and leader of community singing, and George McCauley, banjo artist, were heard at Takoma Theater recently in a group of songs and banjo solos. This was the first appearance of Lawrence at a motion-picture theater, although he has been approached by the heads of a number of theater circuits for engagements. The organ and banjo duets were much appreciated, this combination being quite new.

OTTO F. BECK at the Wurdlitzer organ, Crandall's Tivoli, and Gertrude Kreiselman, jazz pianist, put on some new numbers as a duet feature at one of the recent Saturday night programs for WRC. These artists are always in demand, and their duets are well liked both locally and "aerially."

HAROLD T. PEASE, Tivoli Theater, is again playing the Saturday morning shows for children, given under the direction of Harriet Lockner who made them such a success last season. The first picture was Peter Pan, and was attended by a thousand children and adults. Mrs. Coolidge made an appearance at eleven o'clock, and came down the aisle on the arm of Miss Mills, waving her hand and greeting the children, with whom she is a great favorite. She has promised another appearance soon. Traffic outside the Tivoli was in a jam during her arrival and departure, although special officers were assigned to handle it. The Tivoli profited greatly therefrom. We all saw Mrs. Coolidge, and everyone was satisfied.

MR. AND MRS. GRANT E. LINN write from Salisbury, N. C., that they have an interest in the new Moon Agency recently established there. This will not interfere with their work at the Capitol; on the contrary, a ride in the New Diana Eight will be an inspiration for their evening's work.

WASHINGTON is on tiptoe awaiting the showing of the *Clavier*, Wilfred's color organ. This has been widely advertised, and will show at the Auditorium. Box seats five dollars if you please. If some kind friend donates a ticket, you will no doubt hear more of this novelty.

KARL HOLER sent over a complimentary copy of his new number *A Midsummer Fantasy* for piano. It is especially tuneful and easily adapted to motion-picture work. This is one of Holer's best compositions.

NELSON BELL, popular announcer for Crandall's Saturday Nighters, does some clever work, and his extemporaneous announcing is always good for a laugh. He does more of it than the aerial audience can realize, and during an outburst of "five-dollar words" (as Nelse calls them) Sigmund Zibiel, concert master of the orchestra, got so excited he upset his music rack and things were held up for a minute or two which gave Bell a chance to pass the sugar to the invisibles. The way he read the announcement — "Ardath Fisher will sing 'I Want a Little Lovin' accompanied by the orchestra" sent me into gales of laughter that lasted all evening. Nelson just celebrated his 'steenth birthday and ought to be an authority on the subject of having orchestral accompaniment to his 'lovin'."

I wish to renew my subscription to *MELODY* magazine for two years, including and starting with the October issue. Enclosed find check covering same. I also wish to say that I enjoy your publication immensely, particularly Mr. del Castillo's articles on "The Photoplay Organist" — also your new arrangement of binding the music. I hope you keep up the good work. — R. EUGENE FALLS, *La Grande, Ore.*

24

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What's Good In New Music

Continued from page 5

MOURNFUL AGITATO, by *Hilse* (Belwin Cin. 43). Medium; suspensive agitato 4/4 Allegro tempestuoso in A minor. A valuable idea is engendered here, and the number may be used precisely as titled.

TREMBLING AGITATO, by *Kilényi* (Belwin Cin. 46). Easy; agitato 6/8 Allegro in D minor. A good agitato where fear predominates.

ALLEGRO AGITATO, by *Hosmer* (Ditson P. P. 41). Medium; agitato cut-time Allegro in E minor. Just another agitato, but the photoplay orchestra, at any rate, can't have too many.

EXULTATION, by *Hosmer* (Ditson P. P. 42). Medium; emotional heavy 4/4 Andante appassionato in Bb major. A good number of the type indicated.

MOUNTAIN AND FOREST, by *O'Hare* (Ditson P. P. 44). Medium; masculine heavy 9/8 Maestoso in Bb major. A very good slow, dignified number, with sufficient atmosphere for nature scenes and scenes as indicated.

ORGAN MUSIC

Much of the organ music received in the last month has unfortunately been too ancient to become a part of this column, or savored too strongly of the musty odor of the choir loft. Also a good deal of it has been transcriptions, which I do not advise for the photoplayer, except when not available for piano or orchestra, as is the case of the Deems Taylor number listed below.

DEDICATION, from *Through the Looking Glass*, by *Deems Taylor* (J. Fischer 5440). Medium; quiet atmospheric 3/4 Andante moderato in E major. Transcribed by Courboin with careful attention to preserving the orchestral color, this number is a beautiful bit of atmospheric writing that cannot be too warmly commended.

TOLD BY THE CAMP FIRE, by *Goodwin* (Summy 1882). Easy; quiet atmospheric 3/4 Moderato in G minor. Subtitled a Legend, tone-poem for organ, one is uncertain whether this number is ingeniously clever or ingeniously clumsy. Certainly the typographical error of omitting the change to the bass clef in the third measure of the bottom line of page four creates considerable havoc. Although possessing atmospheric merit, the piece is so loosely knit that the adjuration in regard to the octaves in the coda,—"as connected as possible," might well apply to the entire number. Buy this at your own risk, and don't neglect to read the synopsis on the back cover, so you'll know what it's all about.

RURAL SKETCHES, by *Nevin* (Summy 2174). Nevin seems to have created a fair demand for his suites, but to me they all seem imbued with a certain academic stiffness that prevents them from attaining the unorthodox freedom necessary for descriptive music. This quality is less conspicuous in this suite than in *The Tragedy of a Tin Soldier* and *Sketches of the City*, simply because it happens to be less out of keeping in the pastoral idiom. It must be confessed, however, that more famous namesake yeapt Ethelbert, does the same thing much better.

No. 1. At Dawn, a Study in Crescendo. Easy; quiet 4/4 Andante con moto in E major. A good number of its kind, though at its best in the church. No. 2. Song of the Hunters. Easy; light martial 6/8 Allegro Moderato in C major. A virile swinging rhythm, though not of the rollicking type generally associated with the red-coated ale-swigging gentry (I don't mean firemen).

No. 3. O'er Still Meadows. Easy; quiet pastoral 3/4 Adagio in F major. The reiterated C-D-E organ point becomes monotonous and shows the number up to bad advantage in comparison with the same device in *Bizet's Carillon from the Arlesienne Suite*. No. 4. The Carnival Show. Medium; light active 4/4 Allegro brillante in A major. A carnival piece of incisive rhythm, introducing for its second strain a censored and circumspect hootchy-kootchy (pardon; hoochee-koochee) dance. No. 5. Twilight Memories. Easy; quiet 4/4 Andante in G Major. An innocuously agreeable nocturne, soothing in its suspensions and chromatic progressions.

FIRESIDE FANCIES, a suite of seven pieces by *Clokey* (Summy 2124). Here is an organist who is not afraid to be undignified in his program music. I do not doubt that the A. G. O. was tempted to send Mr. Clokey a vote of censure for writing these numbers, but I admire him for the courage of his convictions. No. 1. A Cheerful Fire. Easy; light quiet rustic 6/8 Allegretto pastorale in A major. This melodic little number, not at all concerned with the empty imitative voices one suspects of a pastoral, has the homely, endearing quality of the Grieg lyric pieces. No. 2. The Wind in the Chimney. Easy; quiet legato misterioso 4/4 agitato rubato in C minor. The number aims straight for its title and scores a bull's-eye with its ingenious succession of minor ninths in flute registration. No. 3. Grandfather's Wooden Leg. Easy; light whimsical-Irish 2/4 Allegro in D minor. A brief characteristic number suggestive of Irish idiom with its minor modal cadences. No. 4. Grandmother Knitting. Easy; quiet 4/4 Andante in F major. Marked "In folk-

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song manner" gracefully justifies the rather startling resemblance to "How Can I Leave Thee" of the opening measures, and the piece is in any case saved by the interesting treatment in figuration and counterpoint. No. 5. The Cat. Comic misterioso 6/8 Adagio (with mock dignity) in G minor. Shades of John Sebastian? This fellow must be disciplined. He will be writing dog barks and steamboat whistles in his organ music next, and go straight to the demitison bow-wows. The number is a clever example of the nefarious uses to which the organ may be put for pure descriptive writing. For us deprived theater organists the consistency is marred by the too melodic second strain. No. 6. Old Aunty Chloe. Easy; quiet Southern 4/4 (like a Negro spiritual) in E major. An atmospheric piece precisely as titled. No. 7. The Kettle Boils. Medium; light quiet characteristic 4/4 Allegretto (my own opinion; the tempo is not indicated) in C major. The rhythmic type similar to the innumerable "mill" numbers, developing to a big climax, where we consider ourselves privileged to assume that the kettle boils over.

POPULAR MUSIC

We continue to emphasize that this section includes not so necessarily new numbers as those which deserve mention either for their musical worth or their increasing vogue. All numbers are fox-trots unless otherwise identified.

A LITTLE BUNGALOW, by *Berlin* (Berlin). We said Berlin. This is the song hit from the new Marx Brothers show, "The Cocoanuts," which we were privileged to watch the versatile Irving drilling in rehearsal. It is another example of that rhythmic pattern starting with *In Love With Love*, and gaining momentum through *Tea for Two*, *Jellons*, *The Only One* and many others.

I'M TIRED OF EVERYTHING BUT YOU, by *Isham Jones* (Feist). Another well-constructed number of the rhythm mentioned above.

SILVERHEAD, by *Brockman, Lopez and Nussbaum* (Berlin). One of those suave, gliding melodies that in a dance hall with the lights dimmed just naturally makes your girl's head rest gently—oh, stop it!

MOONLIGHT AND ROSES, by *Black and Morel* (Morel). A fox-trot arrangement of Lemare's celebrated Andantino in D flat. Needless to say the fox-trot is in a different key. Whether you consider this sacrilege or not depends on how you rate the original. Personally we prefer the child to the father.

MOON DEER, by *Eagan, Whiting and Morel* (Morel). This has a haunting quality with a less marked suggestion of Indian idiom than the title and the introduction might indicate.

DOWN BY THE WINEGAR WORKS, by *Donovan, Bestor and Lewis* (Shapiro, Bernstein). An excellent addition to the "roughneck" type of waltz that is so useful and so scarce in the theater business.

JUST A LITTLE DRINK, by *Gay* (Morel). A number of infectious rhythm and contour, interpolating all the prohibition defiances known to musical literature. A type all its own, which must be preserved in the archives.

THE FARMER TOOK ANOTHER LOAD AWAY, by *Leslie and Vincent* (Clarke and Leslie). Another of the short daffy songs of the *Ain't Gonna Rain No Mo'* type, bidding fair to eclipse its predecessors.

YOU FORGOT TO REMEMBER, by *Berlin* (Berlin). Generalizing these plaintive popular waltzes that bring tears to ally these plaintive popular waltzes that bring tears to the desolate swain are all cast in the same old barber shop mould, but this melody has a really *triste* quality that lifts it conspicuously out of the rut.

Speaking of Photoplay Organists

Continued from page 6

the announcer telling the crowd that "Miss Gertrude Kreiselman was tearing the piano to pieces on that number"; and sure enough two little pads had jumped out of the front of the piano right over her head. She has them carefully put away in her scrap-book, and delights in telling the story. She has been heard from the Ritz-Carlton and Gimbel Brothers, New York, via the air, and has a whole scrap-book full of telegrams and letters from her listeners-in. She was highly complimented by Ted Lewis for her arrangement of popular numbers, and Rae Samuels declared she was a "wonder." She was one of the first of thirty artists voted upon to appear at the Second Annual Radio Show held at the Washington Auditorium, which show comprised the best talent in the Capital.

No radio program or club affair of importance is complete without this attractive young artist, and at the dinner given by the Washington Advertising Club at which Japanese Ambassador Tisunoe Matsudaira was guest of honor, Miss Kreiselman wore an historic Japanese robe loaned her by the wife of the Ambassador for her two Japanese numbers, which were much appreciated. There was a mighty cute photograph of Miss Gertrude in a recent issue of a local paper, showing her at the piano with a pair of ear-phones on getting in direct touch with her music as it sounds over the radio.

Up to date her youth has really been a handicap in securing a theater position. She just couldn't make the stern, seasoned, theatrical heads realize that such a baby could successfully hold a responsible position, but now she has taken up the theater organ and has a cute little console in a cute little house, supplemented by a regular payroll contributed by the Stanley-Crandall Circuit.

I have by no means exhausted the subject of the ability of this musician, but I believe I have said enough to show each and every one I am completely sold on clever little Gertrude, and if anyone ever puts an obstacle in the path of this talented youngster, may they be pushed full of thumb-tacks and put in the sun to dry.

Irene Juno.

WHEN you're writing up photoplay organists," wrote a MELODY subscriber, "why don't you mention J. F. Thomas who plays the pipe organ in the Albee Theater at Providence, R. I.? I've heard a good many photoplay organists, but I've never heard one whose playing I liked better than Thomas's."

You may believe that I got busy at once and immediately put myself in touch with Mr. Thomas. One thing about Thomas that especially interested me was that his personality is so genial and friendly that "Jim" (as he is known in Providence) has become apparently one of the most popular citizens of that city he now calls home. No matter how good a musician or capable an organist a man may be, his usefulness to himself, his theater, and his community can always be increased by a reasonable amount of wholesome friendliness and congeniality.

Another thing noticeable about Thomas's work is that he plays practically all of his programs from memory. He has such an extensive repertoire of suitable music stowed away wherever it is that such things are kept, that it is very seldom he needs to have recourse to the printed page. This doesn't mean at all that he doesn't use any new music. New numbers that he finds suitable are memorized and fled away with the old stand-bys and brought forth deftly when the occasion demands.

He has been an organist for some fifteen years, and previously directed orchestras in various western cities and in New York. When

the Strand Theater in New York City opened, he was its first organist, and remained there for two years. He likewise played extended engagements at the Broadway Theater and at the Newark Theater in Newark, N. J. Engagements were also filled in Chicago, in Denver and on the Pacific Coast.

When Thomas first came to Providence, John Philip Sousa learned that he was playing at a theater there, and personally wrote a letter to the manager of the theater congratulating him on having secured Mr. Thomas as organist, saying: "I have known Mr. Thomas for a number of years and have a very high regard for him both as a musician and a man."

This must have been especially pleasing to Thomas because he freely admits that he harbors a very ardent admiration for Sousa—in fact, he has named one of his boys after the famous "March King."

George Allaire Fisher.

Passing Notes

IT CERTAINLY is a wonderful thing when people who are deficient in their hearing try to apply themselves in order that such a handicap may be made unnoticeable to others. It seems almost incredible that the children of the Central Institute for the Deaf at St. Louis, by placing their finger-tips on the top of a grand piano, could pitch their voices to the tone of the instrument. When the same musical sounds are repeated, the sound-waves produce a mechanical and physiological stimulus that is able to awaken the nerves, and thus it is that these unfortunate children are able to sing together. A demonstration of this, and also the methods used by the school whereby its pupils are enabled to converse in such a manner that their affliction is not easily discernible, was given at the home of Mrs. Edith Rockefeller McCormick at St. Louis, October 21.

Perhaps these children don't realize it, but it is possible—in fact, it is probable—that the near future will reveal some discovery that will help them, in spite of their shortcomings, to take an active part in the world's work.

SPEAKING of deaf people accomplishing a great deal reminds us of the work that our distinguished fellow-citizen, Thomas A. Edison, has been able to accomplish. That in turn reminds us of a story we heard some time ago about him that may or may not be true. Anyhow, we pass it along to you for what it may be worth.

It seems that in the earliest days of the talking machine business, it was Mr. Edison's custom to personally pass on all records made by the Edison Company. Because his deafness made it difficult for him to hear the music, when played in the ordinary way, a special testing machine was contrived for his use that was so arranged that he could grip with his teeth a disk of some sort that was so attached to the machine that its vibratory activity closely paralleled that of the diaphragm which produced the sound wave. These vibrations were thus carried directly into the brain through the bony structure of the head instead of by way of the ear. It is said that testing records in this way Mr. Edison could pick out flaws in the performance or the recording that were not apparent to the critic who listened in the usual way.

At one time, somewhat elaborate preparations were made to record a number played by a very good orchestra. Considerable was expected of this recording and the first test record made apparently met with these expectations until it was submitted to Mr. Edison's criticism. He rejected it and directed that they try it again. The second test record met with a no better fate than the first one. A third effort was made with the most elaborate precautions possible. Every instrument was individually tested and the laboratory workers were, so to speak, "up on their toes" to see that this third record should come up to the mark. Again did Mr. Edison reject the record. In the effort to secure more detailed information as to the cause of his objections, they asked him what was the matter with it. He said there was some foreign noise in the music that spoiled it. They asked him to describe it as carefully as he could and he said that at certain places he noticed a sound that resembled escaping steam. Everyone was at a loss to account for this, but another effort was made and even more elaborate precautions were taken than in the previous trials. Just as they were ready to proceed, the eye of the man in charge of the recording happened to stray over to the flute player of the orchestra, and then the mystery was solved.

The flute player had a hare-lip. We never learned just what was done to take care of this but we presume it was handled in some way or another; possibly, they fed him a green persimmon and counteracted his physical deformity sufficiently to proceed.

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THE Whatdoyoucallit Club has been having a lot of fun at its special meetings held every two weeks in the studio of the Brunswick radio station (WBZ, Boston).

THE Whatdoyoucallit CLUB

THE door opened and an expensive overcoat entered, accompanied by a hat that cost at least \$10.00 and which, when doffed, disclosed the glorious crop of hair which is viewed nightly by the customers of the big Loew's State Theater, Boston.

- Crawford Adams, violinist
Fred J. Bacon, banjoist
Harry Bettony, clarinetist
Ralph Bettony, clarinetist
Joseph Chiarini, trumpet
Lou Cheney, pianist
George L. Cobb, pianist, composer
Lloyd G. del Castillo (Dinny Timmins) organist, pianist, composer
George Allaire Fisher, mandola soloist
Karl Forsell, trumpet soloist
Arthur Gursion, violinist
Charles Hector, conductor, St. James Keith-Albee Orch.

????

Let's Read the Mail!

JOHN ADAMS, Beloit, Wisc. "I enjoyed the solos by Mr. Morse and Mr. Cobb and I will admit that I laughed at some of the wise cracks made by the various members.

I. TRUDEL, Three-Rivers, Quebec: "The 'hula' tune on the goofus was really great, but why not have a goofus and sompaflop duet on your next program? That would be even greater - or should I say even more great? [Either is all right just so long as you don't say 'even grate more']"

EDITH OFSLAGER, Rochester, N. Y.: "Silvertown Treads Among the Goofus" by Mr. Loar was great and I enjoyed the whole program on the 27th. [Later we will offer 'Has Anyone Here Seen Kelly,' and if that doesn't tire - oh heck, there's the noon whistle!]

FLORA E. LAMBERTON, Springfield, Mass.: "I enjoyed Mr. Cobb's piano solo very much and also Mr. Kuhn's selection. Would suggest that Mr. Kuhn learn 'Show Me the Way to Go Home.'" [We wonder if there is anything subtle in that last remark.]

FREDERIC POWERS, Terre Haute, Ind.: "Present my compliments to Bro. George L. Cobb and Bro. Lloyd del Castillo. I suggest that at an early meeting you put on a debate between these two distinguished artists on the following question: 'Resolved: That No Music at All is No Worse Than None. So Long As It's Played Well.'" This would be about as sensible as some of the arguments I hear over the radio from the Whatdoyoucallit Club. In fact, it was inspired by some of Mr. Cobb's brilliant replies to the ritual questions when he was initiated."

HELENE C. PERCIVAL, Somers, Conn.: "We had a good laugh and enjoyed the music very much last evening. I hope you find a name real soon so you won't have to spend that money." [That's just the point. I don't want to spend that money for a name if someone can think of one that will meet with the approval of at least 10% of club members. Your suggestion of 'Jolly Entertainers' has been offered before and doesn't get very many votes. We could think up a joke about 'Somers in Connecticut' but you'll excuse us as we must answer the phone.]

FRED H. INGRAM, Lockport, N. Y.: "Whynotcallit 'The Listeners Club?' We certainly enjoy listening to it." [From your standpoint that might be a satisfactory name, but judging by what goes on in the WBZ studio, the meetings are quite out of control of the listeners.]

EXCELIA LAGUE, Windsor Locks, Conn.: "Tell Mr. Kuhn that I can't express in words my appreciation of his solo on the goofus. It was the funniest noise I ever heard and that last note I will never forget." [We didn't print what you said about a nerve tonic as we don't want to hurt Mr. Kuhn's feelings. We are sure he appreciates your compliments and your favorable comment on the wonderful tone quality of his new instrument. You will find pictures of the various local members of the club in this magazine from time to time.]

EDWARD ALLEN, Grand Rapids, Mich.: "I don't get WBZ very often, but it was my more or less good fortune to listen in on the program the 27th. That new march by Cobb was great. Reisman is always splendid. Arthur Morse's piano solo showed that he is a real artist, but when it came to the goofus solo I wasn't sure whether I was getting it over the radio or from the railroad yards. It sounded like a voice from Mars. I am not sure whether I should hope that Mr. Kuhn improves in his manipulation of the instrument or not, as I judge the better player he becomes, the worse it will sound." [You have no idea just wait till you hear a goofus duet.]

GEORGIA E. POTTER, Fairview, Mass.: "I have heard the 'Mocking Bird' for the last 30 years, but never as it is rendered by Mr. Loar last Friday night. The whole program was splendid. My compliments to Leo Reisman - glad to hear his voice over the radio."

MR. and MRS. G. W. KELLEY, Baltimore, Md.: "Why not call it 'The Surprise Club' because one never knows what the program will be? [Quite right, one never does, but don't you think 'surprise' is kind of a weak word in this case?]

DORIS BOURIE, Warren, Mass.: "I think the members of the radio audience feel as if they were actually present at the meetings." [And if they have half as much fun as those who are present, WBZ can be excused for leaving the microphone turned on.]

"No," remarked the brilliant editor, "just short word conversation."
"More likely," put in the janitor, with an intelligent look, "it's ideas you're short of. Now I can give you something to talk about. Now that we're all together, why not make some decision about this here Whatdoyoucallit Club. Now Archie and me here have just about concluded that it's gone about as far as it can without a name or without any excuse for existence that is visible to the nude eye."

"Well," said del Castillo, sitting down and getting in position to loosen up his vocabulary, "it's my opinion that the very incongruity of the organization is sufficient, not to say plausible excuse for its continuation, and although its existence may not appear to be fully justified in every sense of the word, it is incontrovertible that it does exist and in this case at least, it would appear to be consistent and logical to apply the theory that 'whatever is, is right.'"

"Non compos mentis, e pluribus unum, witnesseth by all these presents, that every man was born free and equal -"

"You had better go out to lunch, Archie. Go to some restaurant a long way off and eat a big meal. As I was saying," went on del Castillo, "so long as the club came into existence contrary to all precedent and reason, and so long as it violates no law, except possibly the law of gravity -"

"Oh yes, we have gone into all this before. The point is, Mr. del Castillo," said the editor with a genteel cough, "just why did you come in here on this busy day? Surely not to discuss a matter which has already been settled, if it ever can be, which it can't."

"That's just what I am getting at. I came in to tell you that seeing there is no possible hope to stop the club, you ought to make it as good as possible and make the club page as interesting as you can. Don't spend so much of your time arguing with the customers and visitors, but use your head, if any."

"Make it concrete," we said, "and snappy."

"Well, I don't want to hurt your feelings, but my idea is that since the beginning of the radio meetings the club page is getting dryer and dryer -"

"In other words, you mean to say that the club page is all wet."

"Exactly," said Del. "Brighten it up a little bit. Make it hot enough to knock the customers cold. Run some pictures of the club members and the whatnot."

"We haven't any pictures of the whatnot, but we might use your picture if you think it is bright enough. Perhaps we can print an original bright remark under it to lighten it up a little bit. What would you suggest?"

"So's your old man!" we replied brilliantly, but Del had shot out after his last remark and probably never will believe that we were right there with the peppy comeback!

CAST A CORN STARCH MEDAL FOR FRANK!
"Two piano players were having an argument about their endurance," writes Frank W. May, Hawaiian guitar soloist and teacher of Springfield, Mass. "Why," said one player, "I'll bet I could play one piece on the piano for four hours without once stopping."

HARRY F. BAKER, Springfield, Mass: "Why not call it 'Eccentric Club?' Mechanically speaking that word means 'off-center' and you know all musicians, including myself, are just a little bit peculiar." [Harry, please don't judge all musicians by what you hear during the Whatdoyoucallit meetings at Station WBZ! Glad to hear from you and glad you like Mr. Stone's drumming. As you are an ex-sergeant bugler you ought to be able to appreciate Mr. Stone's work.]

Don Santos is the peppery individual who supervises the musical development of several hundred folks who are enrolled as students of the Santos School of Music in Rochester, N. Y. Every week Don sends us a sample of Sharps and Flats, the weekly bulletin of the school, judging by which we feel highly honored by the honorary membership awarded us in Don's School Club. For some reason or other Don has not joined the Whatdoyoucallit Club and so we hereby present him with an involuntary membership, tax free and all assessments paid until June 24, 1947. This entitles us to reprint the following josh from Sharps and Flats.

Perival: I see one of the phone girls is married.
Archie: Which one? Saxa or Zilla?
The janitor says he is working out a scheme to make this an Irish joke so that he can top it off with a line about the other 'phone girl whose first name is Tilly.

A. Bibault elects himself and Wilfred Cutler to membership in the Providence Chapter of the club. The election was unanimous, on motion of Bro. Bibault, seconded by Bro. Bibault. "I believe Mr. Cutler is also eligible for the Whatdoyoucallit Club Orchestra because he plays second Whangdoodie, William Place, Jr., playing first."

TOO DURN MUCH STATIC!
I listen to the regular meetings of the whaddooyoucallit club and enjoy their programs immensely. I was particularly tickled by 'Whoozie's' (the nooly elected member) rendition on that popular american song last nite. I don't exactly know the name of it but it goes something like this - tata? la rah? - rah la ah 34ng rah rah ta ta ta la oa rah. (accent several or thoes sillabuls and raze the voice on the rest) and he plaid it on the "eeee" hot hot swatter bottle. It was so hart rending that tear came too my i's. I cant remember whether I cride for the self-ectoshn or the entremet on wich it was plated. by the way I here that you are looking fer a name fer yur famous club. I wood suggest the 'Katerwaul Klub.' absolutely yure's.
R. LANKES, South Hadley Falls.

HEARD AT THE LAST MEETING
Cobb: You know this Morris Gest, the chap who puts on the big spectacles?
Janitor: Why does he wear spectacles?
Cobb: Be yreal! You know what I mean - the man who put on the big show at the opera house. The Miracle. I saw the show last night and I heard why Mr. Gest called it 'The Miracle.'
Cobb: Because he puts over 200 women in the cast -
Janitor: That's no miracle - that's just recklessness.
Cobb: Shut up and laugh! I said Gest has over 200 women in the cast and the miracle is that not one of 'em talks during the whole show! Why don't you laugh?
Janitor: I'm waiting to hear why Mr. Gest puts on the spectacles.

Lloyd G. del Castillo is organist at the State Theater, Boston, conductor of the Photoplay Organist Department in MELODY, conductor of the Music Review Department in JACOBS' MONTHLIES and MELODY, and in his spare time writes some very playable music, some of which has been published in MELODY and also in the ORCHESTRA MONTHLY. Besides these few little odds and ends, Del finds time to teach theater organ playing and write occasional articles for other magazines, and they do say there is a suspicion that the Dinny Timmins column in MELODY originates somewhere beneath that nice head of hair. Folks who know say that no one can play the pictures any better than Mr. del Castillo, our artist's conception of whom the above is which.

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The Photoplay Organist and Pianist

Continued from page 7

things at once. For the same reasons my trial cue sheet is full of cabalistic notes such as "q. rep. em. pl.," which no one but me can translate as "quiet, repressed, emotional, plaintive."

THE ORGAN AS A JAZZ INSTRUMENT

I am in receipt of the following letter, which may express the sentiment of a good many neophytes. I quote from it only the pertinent extracts:

"Would you kindly advise me what kind of music you would suggest for so-called jazz music? I am told it is very hard to play on the organ on account of the staccato touch. I have selected Jacobs' Piano Folio N. 4 (Fox-trots and Blues), and have practiced the bass part, the first and third beats on the Pedal, the chords on the Great, and the melody on the Swell, with Xylophone on and off. In repeating the trio I use Bass Drum and Snare Drum to make it loud and snappy."

I have no doubt that this correspondent is not alone in his discomfort. Too often, the inexperienced organist when tackling jazz has the feeling that it is a good deal like teaching an elephant to dance a schottish. But from what I can gather from the rest of the above letter, the writer is stepping to the theater organ from the piano rather than the church organ, and will consequently probably solve his problem with less difficulty than as though he belonged to the other class. This, however, matters little in so far as an analysis of the essentials of the theater style of organ playing is concerned, which essentials may be briefly summarized as follows:

The greater part of the theater man's repertoire is piano music, and his basic problem is therefore one of transcription from the piano to the organ. The fundamental difficulty of this change is that he is transcribing from a sustaining instrument (by virtue of the sustaining pedal) to a non-sustaining instrument (in which a tone will sound only as long as it is actually held), and from a mono-toned to a multiple-toned instrument in which the possibilities of treatment by means of contrasting the various manuals and pedal, and the various stops, may be summed up in a word as orchestral.

Phrasing, then, is entirely a matter of detaching or not detaching the notes, and the pianist will have less difficulty in this respect than the church organist, who is accustomed to holding everything over and trying to attain a perfect legato. I believe that for the above correspondent the danger is more in accentuating the staccato touch than not achieving it sufficiently. I have heard so many organists, who in their ambition to achieve this mythical touch had overdone it to such an extent that the effect was that of a choppy sea in mid-ocean—very much in mid-ocean. Be it said that, while the right hand justifiably has considerable liberty in this connection, care must be taken that the left is anchored more or less firmly, or at least consistently, to the keyboard. There is an excellent and simple way to attain this, and that is by getting in the habit of adding a simple counterpoint around the chords, playing them with a light staccato touch while anchoring one finger down with the counterpoint. This is worth the practice it will entail if you're not used to it, for the result will be a firmness and solidity that will impart a clean rhythm to your style.

There is a fundamental conception attached to this problem of transcription that my teaching experience has shown me is rather helpful. Stated in black and white it seems so self-evident as to be almost ridiculous, but I find among beginners an abysmal ignorance of its

application. It is this: that in arranging any music for the organ it must properly be divided into three elements: the melody, which goes to the right hand on the solo (swell) manual, the accompaniment, which goes to the left hand on the accompaniment (choir, orchestral, or great) manual, and the bass, which of course goes to the pedal. It sounds absurdly simple, but it is surprising how many incipient organists persist in playing the accompanying chords with their right hands along with the melody, or duplicating the bass notes with their left hands.

Of course there are many occasions when it is perfectly proper to do this, just as there are exceptions to any rule, but what I refer to is the habit of playing in this manner through ignorance of the proper way to do it. Inasmuch as it is a broad question of style which is applicable to jazz and legitimate music alike, it partially answers my correspondent's query, although I do not pretend that any such cursory outline as this can be more than superficially informative, if it is that. The formula, nevertheless, is particularly applicable to jazz, and if used as outlined will form a basically clean-cut style not only for jazz, but also for all sorts of light music—intermezzos, waltzes, and so on.

Of course I am not advocating playing jazz entirely this way. The entire essence of good jazz is continuous contrast, and there must be several variants of this basic idiom to make this sort of idiom effective. As I pointed out a month or two ago, there are three essential means of contrast—soft and loud, high and low (the melody above or below the accompaniment), and legato and staccato. By staccato I refer not only to playing a rhythmic staccato accompaniment in banjo-mandolin style, but also playing a staccato melody in which the rests between the phrases are filled in with breaks. These points may all be clearly illustrated by studying good dance instrumentations and victrola records. A conscientious study of them will not only illustrate these points but many others—such as key changes, interludes, symphonic introductions, the interpolation of other melodies, and so on.

In the above letter I note a reference to the use of the Xylophone and Drums. Of course when using any of the percussion stops with repeating action it is essential to use a strictly staccato touch, as any legato will produce a continuous roll, and should therefore not be used except deliberately for a specific purpose, such as to tie a roll over to an accented note. Let me close with the encouraging comment that a facile use of these traps is perhaps the hardest thing to learn about the theater organ, and the abuse of them is perhaps the commonest fault heard in the theater. This is not entirely the fault of the player, as in the majority of installations they are disproportionately loud; but that is all the more reason why they should be used carefully with taste and discretion.

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Dance Moderne..... Norman Leigh
Chant Sans Paroles..... Gerald Frasse
Polish Feast..... Dance Jovyn..... Frank E. Herom
For Her..... Romance..... Norman Leigh

NUMBER 3

Laila..... Arabian Dance..... R. S. Stoughton
Rustic Dance..... Norman Leigh
Roman Revue..... Gerald Frasse
Mist..... Dance des Gaietés..... Norman Leigh
Chant Sans Paroles..... Norman Leigh
Nakhla..... Algerian Dance..... R. S. Stoughton
Iberian Serenade..... Norman Leigh

NUMBER 4

Ma Mie..... Chanson d'Amour..... Norman Leigh
Nippon Beauties..... Oriental Dance..... Frank E. Herom
My Serritis..... A Moonlight Serenade Frank E. Herom
Mi Amada..... Dana de la Manola..... Norman Leigh
Around the Sundial..... Capriccio..... L. G. del Castillo
Zamurred..... Egyptian Dance..... R. S. Stoughton
Ta-Di-Da..... Oriental Dance..... Walter Rolfe
By an Old Mill Stream..... Norman Leigh

ORIENTAL, INDIAN AND SPANISH

NUMBER 1

Peek In..... Chinese One-Step..... George L. Cobb
In the Bazaar..... Moreau Oriental..... Norman Leigh
Castilian Intermezzo..... Norman Leigh
Heap Big Injun..... Intermezzo..... Henry S. Sawyer
Sing Ling Ting..... Chinese One-Step..... George L. Cobb
Indian Sava..... Characteristic March..... Thos. S. Allen
Whirling Dervish..... Dance Characteristic J. W. Lerman

NUMBER 2

In the Shark's Tent..... Oriental Dance Frank E. Herom
Brazilian..... Moreau Characteristic Frank E. Herom
Choppa..... Egyptian Intermezzo..... Norman Leigh
La Sevilla..... Entr'Acte..... George L. Cobb
Zamurred..... Egyptian Dance..... R. S. Stoughton
Pasha's Pipe..... A Turkish Dream..... George Han
In the Jungle..... Intermezzo..... J. W. Lerman

NUMBER 3

Antar..... Intermezzo Orientale..... Maz Dregfus
The Mandarin..... Novelty One-Step..... Norman Leigh
Chow Mein..... A Chinese Episode..... Frank E. Herom
Burmada Blues..... Novelté..... George L. Cobb
Ta-Di-Da..... Oriental Dance..... Walter Rolfe
Happy Jap..... Gaiety Dance..... Laurence B. O'Connor
The Bedouin..... Oriental Ballet..... Edwin F. Kendall

NUMBER 4

Ah Sin..... Eccentric Novelty..... Walter Rolfe
Yo Te Amo..... Tango Argentino..... Walter Rolfe
East of Suez..... March Orientale..... Frank E. Herom
Andia..... Spanish Serenade..... Thos. S. Allen
Modern Indian..... Characteristic Novelty F. E. Herom
In Bagdad..... Moreau Oriental..... Norman Leigh

FOX-TROTS AND BLUES

NUMBER 1

Jazzin' the Chimes..... James C. Osborne
Amorette..... C. Fred K. Clark
Irish Coffee..... George L. Cobb
Ken-Tuc-Kee..... A. J. Weidt
Those Broncho Blues..... Bernine G. Clements
Bum-Head Blues..... Leo Gordon
Gob Ashore..... Norman Leigh
Hop-Scotch..... George L. Cobb

NUMBER 2

Asia Minor..... George L. Cobb
Eurasia..... Norman Leigh
Eskimo Shivers..... Frank E. Herom
Burmada Blues..... Bernine G. Clements
Frangipani..... George L. Cobb
Kangaroo Kanter..... Arthur C. Morse
Almond Eyes..... George L. Cobb

NUMBER 3

Burglar Blues..... George L. Cobb
George's Rainbow..... Leo Gordon
Sail Shoe Sid..... March Orientale..... Frank E. Herom
Midnight..... C. Fred K. Clark
Calcutta..... George L. Cobb
Hi Ho Hum..... Wm. C. Isel
Hey Babe..... Harry L. Alfred

NUMBER 4

Hang-Over Blues..... Leo Gordon
East 'Em Alive..... Helen Taylor
Joy-Boy..... A. J. Weidt
Campanello's Echoes..... Gerald Frasse
Stop It!..... George L. Cobb
Iroquois..... Louis G. Casle
Say When!..... George L. Cobb
Water Wagon Blues..... George L. Cobb

CHARACTERISTIC AND DESCRIPTIVE

NUMBER 1

Big Ben..... Descriptive..... Thos. S. Allen
Sand Dance (Moonlight on the Swanee)..... Leo Friedman
Nautical Toodle..... George L. Cobb
Dance of the Skeletons..... Descriptive..... Thos. S. Allen
Farmer Bungtown..... March Humoresque..... Fred Lutzom
Near-Beer (How Dry I Am)..... L. G. del Castillo
Hoop-e-Kack..... Rag Novelty..... Thos. S. Allen

NUMBER 2

Patato-Bug Parade..... An Aristotel Epigone Geo. L. Cobb
Got 'Em..... Descriptive March..... Thos. S. Allen
K'-Chool!..... John G. Lata
Grandfather's Clock..... Descriptive..... Louis G. Casle
Baboon Bounce..... Rag-Step Intermezzo George L. Cobb
Happy Hayseed..... Characteristic March..... Walter Rolfe
Dixie Rubie..... Characteristic March..... Thos. S. Allen

NUMBER 3

March of the Walking Drills..... George L. Cobb
Pasha's Blues..... Descriptive..... George Han
Spade..... March Novelty..... Laurence B. O'Connor
That Tropicant Turk..... George L. Cobb
Kentucky Wedding Knot..... A. W. Turner
Toy Poodles..... George L. Cobb
Bucking Broncho..... Robert A. Hildart

NUMBER 4

Parade of the Puppets..... Marche Comique Walter Rolfe
Jungle Echoes..... Coconut Dance..... R. E. Hildreth
Soap Bubbles..... Characteristic March..... Thos. S. Allen
Bean Club Musings..... Characteristic March Paul Eno
Tehama..... Intermezzo Romantico Chas. Franke
Pasha's Lullaby..... Descriptive..... George Han

NUMBER 5

Ghost Walk..... Eccentric Novelty..... George L. Cobb
Pasha's Party..... Descriptive..... George Han
White Crow..... Paul Eno
Pokey Pete..... Characteristic March..... J. W. Lerman
Starland..... Intermezzo..... Laurence B. O'Connor
Step Lively..... Chinese Novelty..... Frank E. Herom
Hop-Loe..... Chinese Novelty..... Frank E. Herom

RAGS

NUMBER 1

Turkish Towel Rag..... A Rub-Down..... Thos. S. Allen
Dust 'Em Off..... George L. Cobb
Perrin Lamb Rag..... A Popperette..... Thos. S. Allen
Lazy Luke..... A Raggy Rag..... Geo. J. Philpot
All-at-a-Twist..... Frank E. Herom
Russian Pony Rag..... An Annotated Franck Eno
Meteor Rag..... Arthur C. Morse

NUMBER 2

Feeding the Kitty..... Rag Chop-Step..... George L. Cobb
Tiddle Top Rag..... Norman Leigh
Pussy Foot..... Eccentric Rag..... Robert Hoffman
Sandy River Rag..... Thos. S. Allen
Russian Pony Rag..... An Annotated Franck Eno
Zamparite..... M. L. Lake
African Smile..... Paul Eno

NUMBER 3

Piano Salad..... George L. Cobb
Fussin' Around..... Wm. C. Isel
Aggravation Rag..... George L. Cobb
Eskimo..... Walter Rolfe
Ruber Plumb Rag..... George L. Cobb
Slim Pickin'..... Wm. C. Isel
Virginia Creeper..... Mae Davis

SCHOTTISCHES AND CAPRICES

NUMBER 1

Four Little Blackberries..... Laurence B. O'Connor
Barn Dance (Bunnies' Gambo)..... Ned West
Irish Coffee..... Victor G. Boehlein
Venetian Beauty..... Caprice..... Walter Rolfe
Frog Frolic..... Schottische..... R. E. Hildreth
Dance of the Morning Glories..... Frank Wymen
Among the Flowers..... Caprice..... Paul Eno

NUMBER 2

Dance of the Lunatics..... An Ibbot Ravv Thos. S. Allen
Red Rye..... Characteristic Dance..... Arthur C. Morse
Dixie Dance..... Caprice Humoresque..... Geo. L. Lanuing
Fanchette..... Tambourne Dance..... R. E. Hildreth
Chicken Pickin'..... Dance Descriptive..... Thos. S. Allen
Dance of the Panacea..... Caprice..... Wm. Baize
Jack in the Box..... Character Dance..... Thos. S. Allen

NUMBER 3

Four Little Cocosnats..... Schottische..... L. B. O'Connor
Hey! Mister Joshua..... Melley Schottische L. W. Keith
Dancing Goddess..... Caprice..... R. E. Hildreth
Four Little Pipers..... Schottische Laurence B. O'Connor
Red Eye..... Barn Dance..... Arthur C. Morse
Southern Pastimes..... Schottische..... J. W. Wheeler
Darkey's Dream..... Barn Dance..... Geo. L. Lanuing

GALOPS

NUMBER 1

Saddle Back..... Allen With the Wind..... Hildreth
The Ringmaster..... Whiting Big White Top..... Bookstein
Ain't Nothin'..... Pack The Plungin'..... Allen
The Vison..... Whiting High Stepper..... Bookstein
'Round the Ring..... Allen Whip and Spur..... Allen
Sawdust and Spangles..... Hildreth

DANCE WALTZES

NUMBER 1

Kiss of Spring..... Walter Rolfe
Hawaiian Sunset..... George L. Cobb
Drifling Moonbeams..... Bernine G. Clements
Odalisque..... Frank H. Grey
Love Lessons..... George L. Cobb
Sitt'ry Shadows..... Guston Berch
Night of Love..... Walter Rolfe

NUMBER 2

In June Time..... C. Fred K. Clark
Flower of Night..... Norman Leigh
Lute of Pines..... R. E. Hildreth
Dream Memories..... Walter Rolfe
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Chain of Daisies..... A. J. Weidt
Jewels Rare..... Frank H. Grey

NUMBER 3

Barcelona Beauties..... R. E. Hildreth
Dreuzilla..... Norman Leigh
Under the Spell..... Thos. S. Allen
Smiles and Frowns..... Walter Rolfe
Call of the Woods..... Thos. S. Allen
Lute Hours..... Carl Paige Wood
Bithamese Strains..... Gerald Frasse
Dreamily Drifting..... Walter Rolfe
Fleur d'Amour..... George L. Cobb

NUMBER 4

Opals..... Leo Gordon
Mona Lisa..... George L. Cobb
Sitt'ry Shadows..... Guston Berch
Delectation..... Walter Rolfe
Ebbing Tide..... Arthur C. Morse

NUMBER 5

Parade of the Puppets..... Marche Comique Walter Rolfe
Jungle Echoes..... Coconut Dance..... R. E. Hildreth
Soap Bubbles..... Characteristic March..... Thos. S. Allen
Bean Club Musings..... Characteristic March Paul Eno
Tehama..... Intermezzo Romantico Chas. Franke
Pasha's Lullaby..... Descriptive..... George Han

SWEET ILLUSIONS

NUMBER 1

Sweet Illusions..... Thos. S. Allen
Beauty's Dream..... Lester W. Keith
Peppita..... R. E. Hildreth
Ladder of Love..... George L. Cobb
Perfume of the Violet..... Walter Rolfe

NUMBER 2

Youth and You..... Thos. S. Allen
Lute of Pines..... R. E. Hildreth
Lady of the Lake..... George L. Cobb
Love Tyrant..... Bernine G. Clements
Pansies for Thought..... Lou Blay

NUMBER 3

Buds and Blossoms..... George L. Cobb
Summer Sunset..... Thos. O. Tandler
Spring Cupid..... J. Bodewalt Lampe
Sunset in Eden..... John T. Hall
Lullaby..... A. J. Weidt

NUMBER 4

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U and I..... R. E. Hildreth
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Queen of Roses..... A. J. Weidt

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