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MAY, 1925 Volume IX, No. 5

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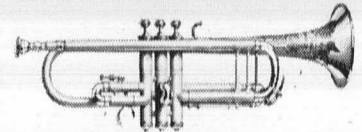
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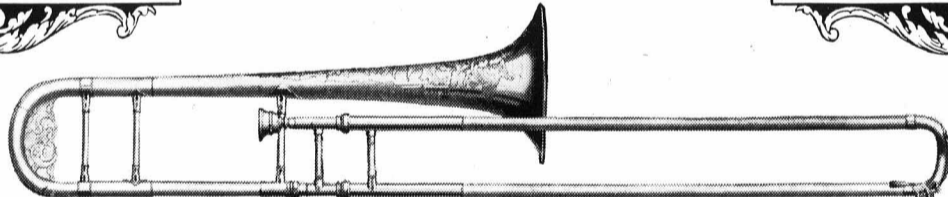
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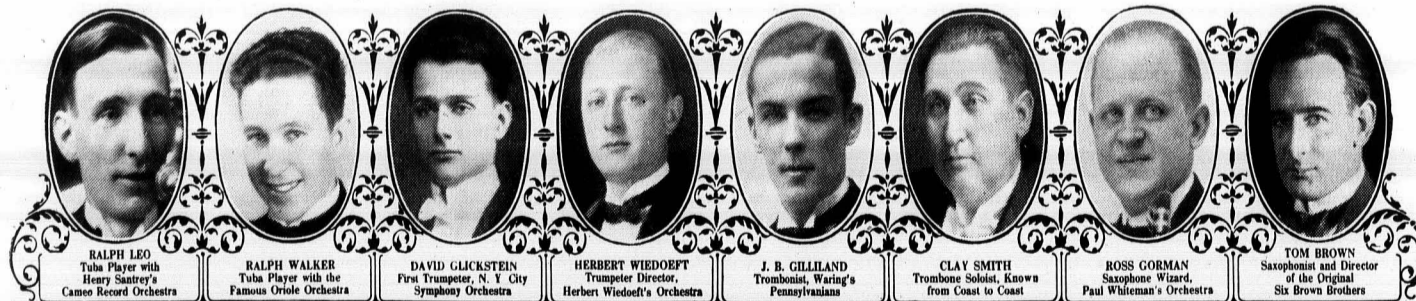


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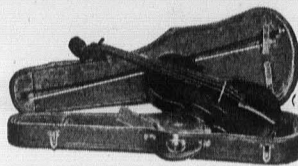


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Melody for May

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A magazine for Photoplay Organists and Pianists and all Music Lovers, published monthly by
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[Page 27] W. D. WEST, JR. We are given an interesting story of an interesting organist by Irene Juno.

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[Page 9] WOODLAND DANCE. By Norman Leigh. A sprightly and melodious number. Play with economy of tone. Contrast strongly the second strain in B₃ major with the first strain.

[Page 11] OFFICERS' NIGHT. By Frank E. Hersom. A military waltz of much originality and pleasing melody. Emphasize the military effect of the bugle melodies.

[Page 13] LUANTA. (A Tahitian Dance.) R. S. Stoughton. The sudden and unusual harmonies, the peculiar syncopation, and the Oriental tom-tom effect of the accompaniment figure and the bass, all combine to produce a number that is decidedly South-Sea-Islandish in effect. Emphasize and keep the rhythm regular; bring out the melody clearly; and don't use the pedal overmuch in order to make the most of this number.

[Page 15] DOWY MAIN STREET. By A. J. Weidt. An unusually tuneful and effective march. Already a favorite with bands and orchestras. Play with a steady rhythm in strict march time.

I want to congratulate you on the new MELODY. It is very good and well worth the price you ask for it. Mr. Cobb's *Indian Suite* is very good also. I recently played "The Thief of Bagdad" and found it very useful in that picture. We had the score by _____ but considered it very inferior and did not use it, substituting other music instead — with much better result.
—Arthur Wm. Walker, Chicago, Ill.

I like MELODY's "new dress"; it adds greatly to the attractiveness, besides is more in keeping with the contents. — Mrs. Ella McK. Phillips, Idaho Springs, Colo.

I think Mr. del Castillo writes some very helpful and interesting articles. I tell everyone who is interested in picture playing about MELODY.
—Margaret H. Johnson, Chicago, Ill.

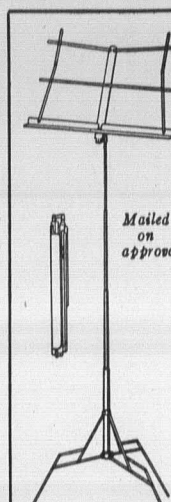
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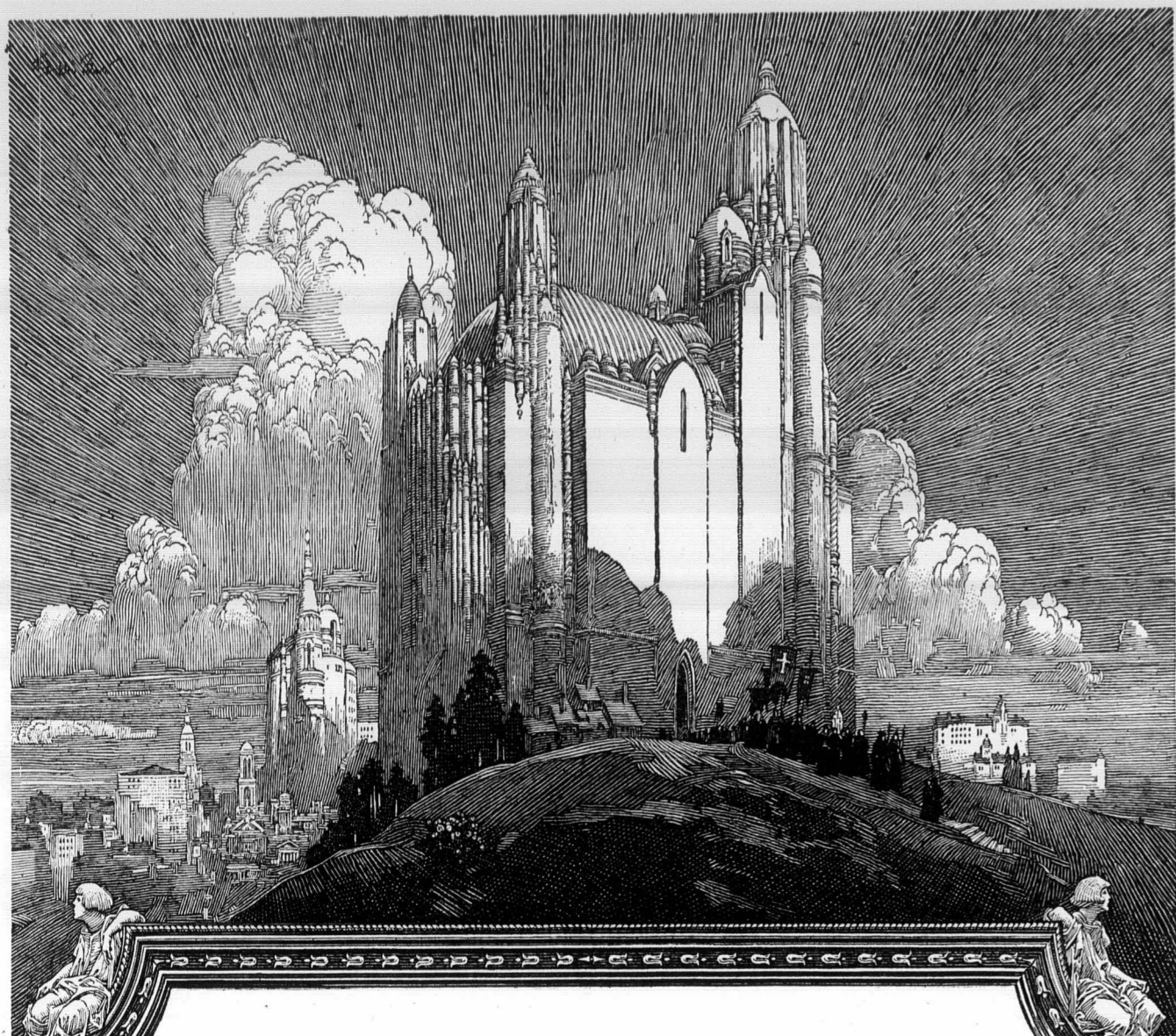
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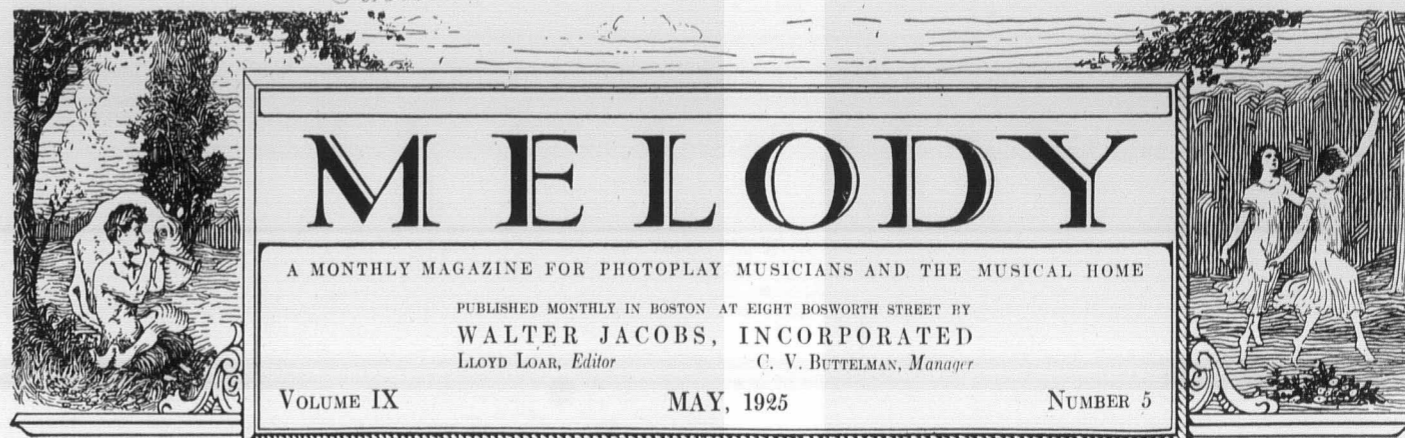
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Lo! The Poor Maligned Musician

By GEORGE ALLAIRE FISHER

IT SEEMS that more popular misconceptions cluster about the innocent heads of musicians than members of any other profession — popular ideas or beliefs — I mean, as to habits, character, traits, peculiarities, etc., that are woefully untrue.

Of all this clustering swarm of ill-begotten facts, there are none that seem to me more baseless and far from the truth than the two that have to do with "temperament" and "a head for business."

"Oh, yes," we hear someone say, "he hasn't any business ability at all; he's a musician." Or, "I'm just sure that Alicia will be a wonderful musician when she grows up — I never saw a child with so much temperament."

Of course there must be outstanding instances of musicians who were poor business men or of doubtful evenness of disposition; we would hardly expect even a popular fallacy to grow and apparently prosper without some nourishment on which to base its growth, although we're fully aware of the ease and rapidity with which such fallacies grow. But these few instances that may have been taken as the foundation for the fallacy *should* be taken as the *exceptions* to the rule that prove the rule to be true; the proven rule being that musicians are *not* temperamental and *are* good business men.

GOOD MUSICIANS ARE POOR CRIMINALS

Statistics show that musicians as a class are far below the average per cent of all classes in the committing of and conviction for crime. I do admire a nice, fat, little statistic — in its proper place, but I realize this admiration is not shared with me by all MELODY readers, so we'll not go into details and figures about the one referred to — only it is evidence certainly that musicians as a class are not very temperamental; because what is usually referred to as temperament is in the last analysis merely uncontrolled temper — and uncontrolled temper leads to crime as much as any human weakness to which we fall heir. On the other hand, it proves that musicians as a class, and in proportion to their numbers, have sense enough to keep out of jail more extensively than do most other classes. The worst you can say is that if they do commit as many crimes as members of other classes of our citizenry, they are clever enough in proportion to conceal permanently a larger number of them. And none of these suppositions — one of which *must* be true — indicates a lack of balance or mental acuteness on the part of the musician.

MUSIC-MAKING MORE IMPORTANT THAN MONEY-MAKING

Musicians as a rule are not interested in money for its own sake. They don't plan their activities from the standpoint of the money-maker. Their profession comes first, usually, and the amount of money it brings

them is an incident in their lives. We don't say of course, that musicians don't make all the money they can; most of them do — all of them, in fact. If they didn't, they would not be entitled to consideration as good business men. Not the way modern business is planned and operated. What we do say is that money-making is not the most important thing in life to them.

Many musicians have become impoverished by too great generosity — but that's hardly a sign of poor business ability. They spent their money in the way that brought them the largest returns, and that's good business sense.

It is painful to a certain type of money-getter to see money spent in any other way than to make more money, and the free and easy method of living and giving which characterizes many musicians has undoubtedly caused many of these close-fisted people to classify all musicians as "poor business heads," "impractical idealists," etc. They fail to allow for a different and more wholesome sense of values and proportion. Their own misplaced emphasis on what is most important in life is at fault — not the generosity and free-handedness of the musician.

I have known intimately many successful musicians and for a good many years, yet I couldn't tell you, to save my reputation as a statistics hound, whether they are rich, comfortably well off, or skating on the ragged edge. There is never any indication in their conversation as to the amount of their savings, or the financial measure of their success. Not that they are ashamed of it, or undervalue it. But they don't overvalue it; financial achievement as such doesn't seem to them the most interesting or important thing, so it just doesn't occur to them to mention it, when there are so many more fascinating things to talk about and live for. And this is more or less true of musicians all down the line from the headliner at \$3,000.00 per appearance to the more humble, unknown orchestra player at \$35.00 to \$50.00 a week. The bigger the musician as a man, the more nearly is this true.

Most musicians may be idealists, but they are very practical ones when they choose to be. I will cite some interesting facts later on to prove this. But before getting into the practical business angle of the subject, let us inquire more closely into the temperamental question.

ARTISTIC TEMPERAMENT

What is artistic temperament? As understood by the average citizen, it seems to be a combination of bad temper and uncontrolled emotionalism, with a strong dash of unreasonableness for seasoning. Is there anything in a musician's training or mode of living that would encourage such development? Absol-

utely nothing! To be successful in his profession, a musician must devote from five to a dozen years preparing himself for it, practicing arduously many hours each day, acquiring a vast amount of information relative to his profession, and living all the while a well-balanced physical life so that the muscular and nervous systems can stand up under the demands made upon them. After this preparatory period is successfully passed and the musician is embarked on his career as a professional, he must devote a considerable part of each day to the same sort of routine associated with his student days so that he may *keep* what he has acquired — to say nothing of improving himself and adding to his success. This is true of the musical profession to an extent not approached by any other vocation.

The necessity of doing this gives the musician a habit of careful studiousness and a toleration of a carefully routinized existence that makes for a high degree of physical and mental poise. Again I admit there are exceptions; but exceptions prove nothing except that the rules to which they are exceptions are not absolute in their application.

The same thing is true of any profession; whether that of the merchant, doctor, lawyer, plumber, or preacher; all have numerous sensational instances of some of the members kicking over the traces, so to speak; running wild until brought to grief in a final, grand smash. Yet, these exceptions are not taken in their cases as material from which to formulate a rule that these characteristics are common to members of those professions, so why should they be in the case of musicians? It may be because to the layman, music seems so mysterious, so unrelated directly to the numerous activities and habits of ordinary living. What isn't understood is speculated about — and usually wrongly. Then the fascination of music for everyone and its strongly direct emotional appeal makes those who produce it particularly attractive targets for the speculators.

EXCEPTIONS TO THE RULE

In fairness to these same speculators we must admit that it is possible for a certain type of sub-normal mentality to attain a measure of success in music that would not be possible to them in any other profession. Given a fair degree of nervous sensitiveness, reasonable muscular control, and a high degree of imitiveness, considerable money can sometimes be earned by a musician who hasn't the mental ability to succeed in any degree with another profession. Such as these are also the people most apt to jump the track and run amuck socially and morally; but they are not typical musicians any more than the wildcat stock salesman is a typical investment broker, or the eloping-with-a-choir-lady parson is a typical minister.

The musician has a more sensitive nervous

system than the average person; he requires one for his work. And he may feel the necessity of protecting it from noise zones and the like — things that wouldn't at all annoy the business man. But when this nervous sensitiveness is balanced by the physical and mental stability given the average musician by his training and routine existence, it is controlled sufficiently so that it need not reveal itself in an outburst of what is known as artistic temperament.

Some very successful musicians practice eccentricities of dress or manner to take advantage of the public interest in musicians' so-called peculiarities. It might be considered as indirect advertising. But other musicians are equally successful with nothing in their appearance or deportment to differentiate them from anyone else. Therefore such peculiarities are neither necessary nor of great assistance in financial or artistic success. An opinion of those musicians, who depend on sensationally exploited eccentricities to attract a public interest sufficient to give them a measure of apparent success not justified by their ability, would be beside the point. Their success usually lasts just as long as public interest endures their assumed eccentricities — which isn't very long. They are by no means representative of the average, capable musician.

SPOILED CHILDREN

Parents are sometimes to blame for a certain measure of the inartistic, temperamental outbursts in adult musicians. Some mothers (and sometimes fathers — though not so often) spoil their children hopelessly. If the child happens to have musical talent, the spoiling process is made even more thorough than it would otherwise be. Mother then has just another peg on which to hang her unwise adulation and anxious coddling.

Childish outbursts of temper, little juvenile tyrannies, instead of being firmly and quietly squelched, are received with maternal flutterings of pride and awe. "My darling little Helen is so temperamental and she's working so hard at her music. The little thing just could not stand the canary bird singing; she said it was out of tune, so she let the cat get it. Then she's so tender-hearted she shut the cat up in the oven to punish it for eating the canary. I just know she'll be a wonderful musician with her temperamental nature and tender little heart."

I'll leave it to any old-fashioned mother as to what Helen needs — and where. But we can see just what kind of a grown-up little Helen will be. Children with little Helen's disadvantages of bringing-up will *always* be just what they were as adolescents — spoiled children, and nothing else — whether they become musicians or not. And just as in other professions, the measure of their success in music will be less than it would have been were they normal, stabilized individuals.

A consideration of the successful activities of musicians in other and more practical lines of endeavor should go far toward dispelling this aura of superstition that hovers over the business and temperamental activities of musicians. *Mephisto* — who is a much more genial and optimistic soul than his Faustian predecessor, and incidentally more interesting — through a recent issue of *Musical America*, gives a list of prominent musicians who have been successful in other professions. It is an impressive one, and we reproduce it in substance herewith:

MUSICIANS SUCCESSFUL IN OTHER PROFESSIONS

Richard Strauss is as good a business man as he is a composer. No lawyer can negotiate a better contract or close a business deal more advantageously. Puccini was a good business man. He even seriously considered going into the land development business. Paderewski likes to be acquainted with every business detail that concerns him. Furthermore he understands

these details and improves them. His activity in the political life of his country is so recent that it need not be emphasized.

Rosenthal is an extremely well-informed man. He talks on any of the seven arts as brilliantly as he plays the piano, and he can hold his own in any sort of negotiation — artistic, commercial, scientific, or social.

Melba has real business acumen. It is said she started the first taxicab company in her native Australia.

Nilsson was a successful real-estate operator — making a goodly fortune in that way.

Caruso was a far-sighted business man as well as the greatest of tenors. For years he conducted a successful fruit business in Italy.

Stravinsky has worked out a "new technic" for the player piano, solving in the process all its mechanical details.

Hoffman is a practical inventor, holding patents on automobile parts and a new reproducing piano.

Cui was a military engineer and Professor of Fortifications at the St. Petersburg Engineering Academy with the rank of Lieutenant-General.

Borodin was a chemist and physician, a member of the faculty of the Medico-Surgery Institute. He was also instrumental in opening the way for the admission of Russian women to the professions.

IMPROVISATIONS

WE NOTICE that the liner *Ceramic* has installed a stentorphone. This device is one that artificially magnifies sound, and, it is expected, will make it possible to be heard plainly in every part of the ship. We're not informed as to whether the idea is to entertain the passengers or discourage stowaways. Anyhow when you go to Europe for your vacation, make your plans accordingly.

THE ZANEGRAPH, a school paper published at Betty Zane Junior High School, Martin's Ferry, Ohio, publishes the answers to some recent examination questions that certainly tell us some old facts in a new way. For instance:

"The Star Spangled Banner was written by Wm. Scott Key. He was captured and was on a ship at about Don when he said, O, Say Can You See, etc., on the back of a letterhead." An interesting bit of musical history, although we suspect somebody was "off the key."

"The North agreed that the South should have Missouri as a slave." (Possibly that's how the "show me" phrase started.)

"The President has a cabinet in order to keep his china in it." (We've often wondered, but now we know, thank Heaven!)

"Ohio was omitted into the Union in 1925." (We wonder, do they know it in Cleveland?)

"The Story of the Erie Canal. Some men started to build the canal and the mosquitoes broke out, and about all the men died." (Then the mosquitoes, we presume, went to New Jersey.)

"Francis Scott Key went down in his bunk and walked the floor all night." (We can sympathize with Francis, having seen bunks like that ourselves.)

"If you have any vacancies, go at once to a dentist." (Why not a restaurant?)

"A senator has to be 14 years old." (In our opinion, this rule should be more strictly enforced.)

If they have public school music in Martin's Ferry, as they undoubtedly do, we'd like to see the answers to some of their music examination questions.

AND now Geraldine Farrar is having trouble with the customs authorities at Rouse Point, because liquors of various sorts were found in her private car. It was old-fashioned (we hope), hard liquor, not the various liquids used in connection with the toilet of mildly — face balms, hair tonic, and things of that sort. The customs officer at Rouse Point evidently insists that his favorite song is *Follow the Swallow*, no matter what Geraldine thinks of it as good music.

WE'VE discovered another good talking point in favor of the radio, not, of course, that it needs bally-hooing. Anyhow, we pass it along for what it's worth. Papers tell us that the barrel-organ and its numerous progeny hitherto so popular with the mournful minstrels of our city streets has fallen into disfavor because of the radio. That is, people hear so much music of all sorts at home now, that they are not moved to their previous generosity when strains of old favorites assault them from every street corner. We weren't informed just what the minstrels were doing instead of serenading. Maybe they've gone into the broadcasting business.

That reminds us of the troubled flyverist who had to get out at a busy corner and crank his motor. As he was twirling the crank vigorously, a kindly old lady with aged dimmed sight pushed her way through the crowd that had gathered, and slipped a dime into his hand. "My good man," she said, "I wish all barrel-organs were as quiet as yours." Of course that was before the motor started; we wonder where she thought the monkey was kept!

Rimsky-Korsakoff was a naval officer. Moussorgsky was a student of military science. Gatti-Casazi, the general manager of the Metropolitan Opera Company, is a naval engineer.

Thompson, the Belgian violinist, was a skilled athlete.

The list could be continued indefinitely. Remember that practically every successful musical business in existence — publishing, manufacturing, or merchandising was begun and the foundation of its success laid by a musician. Consider the thousands of musician who book their own concerts and recitals, conduct and manage orchestras in great numbers, negotiate contracts, manage theaters, conduct conservatories, opera companies and schools — and even make out their own income tax returns. Then decide if musicians as a class are "poor business men," "impractical idealists," "temperamental sensationalists," "too visionary to be practical."

WE CAN'T all be successful — not to the extent of securing for our later years the assurance of comfort and freedom from want and the necessity for labor that seems necessary to make those later years as pleasant and profitable as they should be.

L. E. M. Cosney of California has a plan whereby musicians and theatrical folk, at least, can be assured of comfort and protection after their days of active earning capacity are over.

Mr. Cosney is an "oldtimer" in the music world, having served as clarinetist and saxophonist with Innes, Fryor, the Kilties, and symphony orchestras all the way from Boston to San Francisco. He is now the proprietor of the Hotel Del Mar at Pacific Grove, California, where, we imagine, musicians are especially welcome as guests.

His plan provides for the founding of a model city to be known as Theatropolis. He has an option on an ideal site for this model city, not far from Pacific Grove, and before selling any memberships expects to spend about \$100,000 in acquiring this site and making it ready. Memberships are offered for \$100 per year for twenty years, \$825 cash maturing in twenty-five years without further payments, \$1190 maturing in twenty years, \$1660 maturing in fifteen years, \$2325 maturing in ten years, \$4600 maturing with payment. No person of less than forty-five years of age is eligible to a matured membership and admission to the model city. When memberships mature, the member, with wife or husband, is entitled to an attractive house, to an income of five dollars a day, and no taxes, rent, insurance, or upkeep as long as they live. Husbands or wives of members, although non-members, are also entitled to participation in these benefits, for as long as they live. Theatropolis will have a theatre, parks, library, art-gallery, store, etc.

Obviously, the payments for memberships will not finance this, but Mr. Cosney has worked out a very complete financial plan which provides for loans, donations, state legislation, etc., to provide for the financing. He emphasizes that it is not a money-making scheme, and that all profits go to the organization and through it to the members.

Before going ahead with his plan he naturally wishes to know if a reasonable number of musicians, actors and playwrights will be interested. He wants reasonable assurance that enough of them will be interested to justify his preliminary work and the extent of his plan. If you're interested, write him to that effect. It will be of much help to him in carrying out this altruistic and unselfish plan. He'll also be glad to send you complete details.

IT'S a fine thing to be frank and truthful, and never more so than when the process shows you up more or less. The author of a new book on score-reading is evidently aware of this; moreover, he's not averse to sharing with others the experience gained in that way. He says:

"In case you get hopelessly lost while conducting, don't let the members of the orchestra catch you scampering wildly over the page to find the place. Stop the orchestra, and with some criticism, real or imaginary, start them off again at some convenient place."

If the author is conducting an orchestra at present, we hope he has taken steps to prevent his book reaching the members of his orchestra. If not, about the second time he interrupts the playing at rehearsal with a criticism or suggestion (real or imaginary), some long-suffering fiddler is going to speak right out and tell him that they're playing the six-eight movement two measures after A.

An exchange informs us that just before Vice-President Daves was sworn in, the Marine Band played *Just Before the Battle, Mother*. It sounds reasonable.

Does He Look Like Jack Holt?

MELODY readers would, we were certain, be interested in knowing more about Mr. Bray who won the prize recently offered by the editor of MELODY for the best suggestion or letter on what MELODY readers would do if they were MELODY editors, and so I journeyed out to his theater one recent rainy evening with a view to looking him over and extracting a few interesting facts from his interior — then giving MELODY readers the benefit of it in one of my well-meaning, if somewhat rambling discourses.

As you can see by the cut herewith, Bray looks somewhat like Jack Holt. In fact, either just after he came to the Shawmut Theater or just after he found out he could successfully raise the little Jack Holt ornament — we don't know which, a rumor started in the



LEWIS E. BRAY OF BOSTON

neighborhood of the theater that Jack Holt had suddenly turned up from some place or other and was appearing in person at the Shawmut. Some of the patrons insisted they'd seen him going into the theater, and were with difficulty persuaded that the supposed photoplay star was another kind of a star entirely — by name Lewis Bray.

We've never heard Jack Holt play the organ, and we doubt if he can. But if Holt plays the organ as Bray does, then all we can say is that Holt is a crackerjack.

Bray told me he'd been playing pictures ever since he was fifteen years of age (although he neglected to state just how long ago that was). From what he says, his library at that time was about as scanty as public sympathy is in Boston for a drunken auto driver. He had a few marches, waltzes, popular songs, and some of the classical numbers he had used in his studies. He found out very soon, however, that he had considerable facility for extemporizing, and used this to good advantage in the years that have followed. He kept on with his studies, however, along with his picture playing until the war came along, and it was only after he was mustered out of the army that, as he says, "I decided to play pictures in earnest and as well as I could, and make it my profession." (Mr. Bray is not at all the only one whose plans were changed by the late war. I can remember a few of my own plans that were so altered as to be unrecognizable.)

At the Shawmut, the organ — a three manual Estey — is directly back of the picture screen. On Wednesday and Saturday evenings, the screen is pulled up and organ solos are featured with the shutters opening and closing in full view of the audience. This feature is apparently a very popular one, and the audience — or at least a large part of it — follows with

The Peter Pan of Organists

By IRENE JUNO

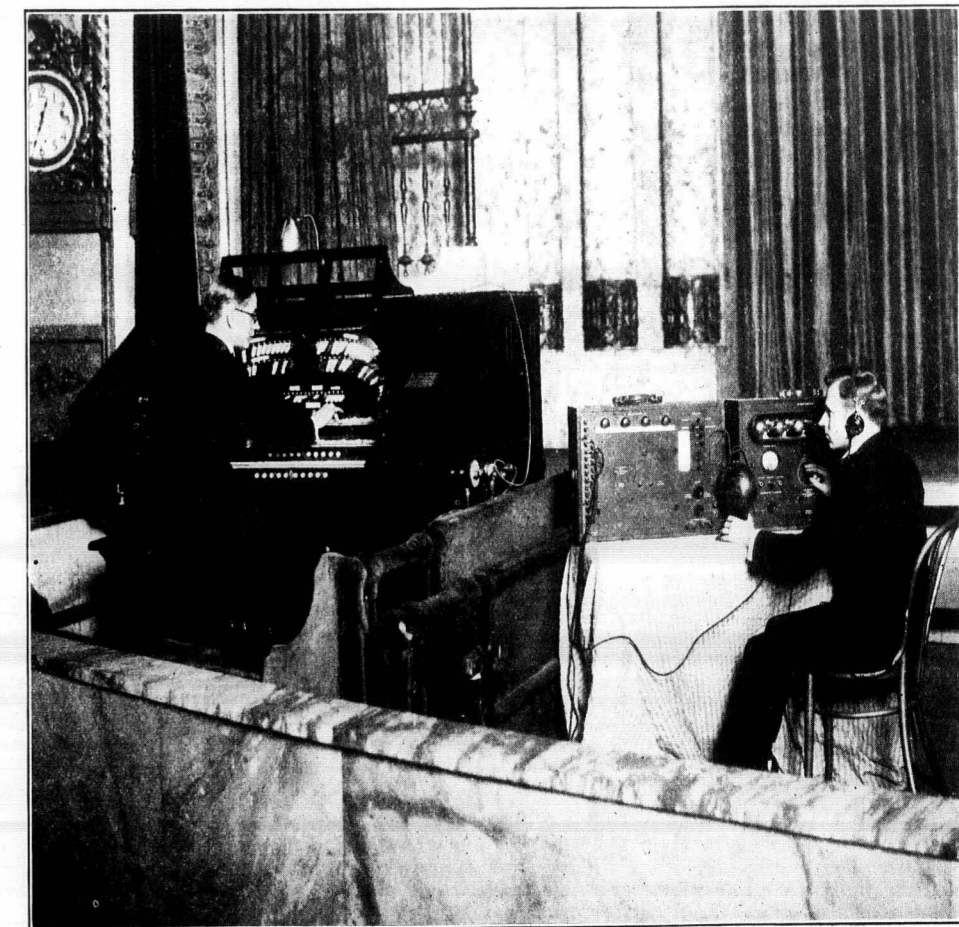
MONDAY was a bright day; one of the brightest days I've ever seen. Still, when I come to think of it, maybe it really wasn't. That extraordinary brightness may have been due to an interview with a sunny-tempered, sunshine-dispensing artist; for an hour or two with Otto F. Beck — organist at Crandall's Tivoli Theater, gives one a real *Pollyanna*, glad-to-be-alive outlook. He is the Peter Pan of organists. A boy who will never grow old, and who always looks for the best in every one. He has reached the heights in his work, and like most great artists, has thrown away his little hammer and greets the world with a smile. Modest and retiring to the last degree when it comes to talking about himself, he simply has to be pumped for the tiniest bit of information.

"Mr. Beck," I inquired, "what do you think has made you so successful — really the leading organist of the city?" Mr. Beck came to his feet with a bound. "No, no," he worried, "don't put that in. I don't want to say that." "Well, I'll say it," I returned, "and now that it is all said, just tell me about it."

Little by little I drew from this unassuming chap that he had been featured at the Rialto in New York, the Lafayette in Buffalo, and hundreds of other leading movie houses, and that he and C Sharp Minor had played a regular game of tag — following each other in a tour of the middlewest.

He was born in New York City, and studied both violin and piano at the New York College of Music, at the same time securing a knowledge of organ-playing as it is generally taught at music colleges. Hope Jones, one of the pioneers in organ building, heard him play and was much impressed by his musical ability. They were closely associated for many years, and Mr. Beck gives much of the credit for his present-day success to the helpful assistance of Hope Jones' teaching.

Mr. Beck's first position, which brought him to the attention of the general public with a bang, was at B. F. Keith's Theater in Mon-



OTTO F. BECK BROADCASTING FROM HIS TIVOLI THEATER ORGAN

treal, Canada. While there, he wrote a march song entitled *Take Me Back to Canada*. It was dedicated to the Canadian soldiers, and wherever you found them, the song was part of their standard equipment. It made a big hit in the United States when it appeared on Victor records about the year of 1915 or '16.

For four years or thereabouts, Mr. Beck was with the Stanley Company of Philadelphia, one of the leading organists of that city. When Crandall's New Ambassador Theater was opened in Washington, he was at the console of the Kimball Unit Organ there, and made an instant hit with the Ambassador patrons.

The demand for his music was so great that arrangements were finally made for him to broadcast a recital every Saturday night from Crandall's Tivoli. Last fall he was moved from the Ambassador to the Tivoli with its three-manual Wurlitzer, and this is the organ you hear from WRC every Saturday night at 11:15.

Mr. Beck is very enthusiastic about broadcasting; says he feels he is playing to thousands of old friends whenever he uses the microphone. He is a whizz-bang at playing jazz and getting comedy effects for his pictures, but after giving a program of popular music, and then a program of standard numbers, he says he finds generally that people prefer the better music, and of the popular tunes they prefer the ballads.

Conversation lagged for a moment, so I seized the opportunity to inquire if he found it at all difficult to lay out programs for broadcasting. Immediately warming up to the subject, he replied "My goodness, no! Why, do you know if I ever played all the requests I've received I'd be all set on programs for one solid year. The people," he went on, "seem to be very fond of the old songs; I have many requests; especially for Irish ballads. There is one listener-in who writes us she is an invalid, and each week she sends a request for one special number which I always include."

His photoplay public laugh at his comedy imitations and effects, and applaud his novelties and recitals, but he enjoys most of all the letters from his radio audience. He reads every one and answers as many as possible. Unlike some radio artists, Mr. Beck is not at all nervous when broadcasting. The little "Mike" has no terrors for him, for he feels he is playing to friends of long standing.

And now fellow-organists, get ready to grasp Mr. Beck by the hand. He says most emphatically (and he pounded his fist on the desk until the pens and pencils did a little dance), "No organist can do good work who is overworked, and everyone should realize it. Work toward the goal of getting quality and not quantity out of an organist." (By the way, he has two assistants at the Tivoli.) He thinks organists should keep in touch with each other. "Don't listen to another organist all primed to criticize, but have just as receptive a mood as you can."

There you have the secret of his success. Otto Beck does not try to build himself up by pulling some one else down. Another point he emphasized was the importance of having an organ in good condition, no matter how large or small it is. (It gives him real pleasure to be able to publicly thank Harry Simmons, expert organ mechanic, who has been with the Crandall Circuit for some years, for his prompt attention. Mr. Simmons is never too tired or busy to jump into his Buick and run out to remove a cipher or doctor some small complaint. He is on call twenty-four hours a day; and this, in a way, is responsible for much of the co-operation of organists on that circuit which makes their various houses stand out with distinctive music.)

To gain the affection and interest of the public, you must be a good fellow, and that the public so regards Beck is shown by the

chummy, intimate way the *Washington Times* treated his recent purchase of a new Nash sedan. The column read: "If any one sees a big Nash apparently going along all by itself with no driver visible, a careful survey will probably reveal Mr. Beck at the wheel; but

Music and the Cinema

AWAY back in the "good old days of Merrie England" when "pressgangs" were rampant in evidence day and night, any able-bodied man, whether sailor, landlubber or possibly not even a subject, stood a good chance at any time of being impressed (sometimes called "shanghai'd") into the naval service of His (or Her) Majesty. All of that existed in the very long, long ago, however; yet even today in this country there is in existence a musical — no, we won't say "pressgang" — but an actively enthusiastic circle of "enlisted musicians" (organists, pianists



HYMAN FINE
Conductor, Capitol Theater Orchestra, Boston

or other instrumentalists) that more and more are impressing music into the motion-picture service of His American Majesty, the Public, although royal wrath is quite liable to fall upon music that carries the sound of having been "shanghai'd."

Many of us can remember when music in the movies had no earthly (and certainly no heavenly) connection with the pictures that so abominably flickered, flared and flashed on the screen. As in the old days of impressment, when objections or oburgations from the ones impressed were liable to be stifled with a well-wielded marlinspike or club, so in the early days of the pictures, the primary intention of the music (many times just piano and a drum) seemed to be that of stifling the rattle of a clicking projector. But that, too, is now changed, and today in the larger houses, either the great organ or a full orchestra is impressed into the picture service, and the music should be a component part of the picture, moving with and tonally explaining the screen movements without impeding them — in short, omnipresent, while apparently non-present.

Obviously, music of such nature demands a masterly hand at organ or piano, or the mastermind of a conductor, if there is an orchestra. Few of the many millions of movie-fans ever think of the music which makes a picture move (which shows further its impressiveness without over-impressing), and few probably know how the musical setting of a picture is planned,

the size of the car completely eclipses its driver."

I'll tell you there's nothing worth having as much as the friendliness of the public, and nothing gets you that friendliness but your own friendly spirit.

or realize the task devolving upon the music manager to carry it through, although it is a matter which would seem to be a common topic of interest.

In an interesting article recently published in the *Boston Evening Transcript* under caption of "Music and the Cinema," Mr. Hyman Fine, conductor at the Capitol Theater in Boston, entertainingly explains and enlightens regarding his own work in connection with pictures, while at the same time theorizing and commenting upon orchestras, reels and audiences in general. He writes first concerning

FITTING MUSIC TO MOTIONS

"Fitting music to motion pictures requires not so much a sense of picture values as a knowledge of human nature. One must know how to create a mood which will get the most value out of a given picture. As a matter of fact, the conductor of a film orchestra does not really score his pictures. He scores the emotions of his public. The better he can appeal with music to the particular emotion desired for the complete realization of a scene being projected, the better the public will like that scene."

"Those who remember the old ten-twenty-third melodrama will recall that prior to the entrance of any principal character it was customary for the orchestra to play a short number indicative of the individual about to enter. In the case of the hero this was a gay, lilting tune, an intermezzo. You liked the hero before he came on because instinctively you knew that everything he did would come out all right in the end. For the villain the orchestra played an agitato misterioso. Immediately you hated him. You hissed him as he walked across the stage."

"In each case the music prepared your emotions and guided them in the direction necessary for the success of the play. It is the same way in the movie theater today. If, as the heroine seems destined to a lifelong, lonesome vigil when her lover leaves, the band plays a quiet, slow, sustained dramatic composition, you feel the girl's sorrow. Your emotions, like hers, are stirred. You might even weep for her. The music has appealed to the emotion necessary for the sincerity of the scene to 'register.' Were you to see the same scene projected without music, the proper effect would be lost. In the same manner it would fail in its purpose if the orchestra were to play a fox-trot. You would be at once transported to a gay frame of mind and the scene would fail to impress."

"Likewise the music serves its purpose when, in a scene of conflict, it stirs you to a pitch of excitement by a spirited movement until unconsciously you feel as though you were interested in the fortunes of one of the contestants. You watch as eagerly as though you were looking on at an actual struggle."

There really is nothing in that which most of us did not know before, but it seems strange that many of us never have given it a thought until thus analyzed and pointed out, unthinkingly taking it for granted as part of the picture. Mr. Fine furnishes further food for thought by descanting about

SOUND THEORY AND PRACTICE

"Music, properly synchronized, will make a picture. In other words, allowing the picture in question to be of a fairly interesting nature, and the story or plot reasonably plausible, the right musical accompaniment will add just the touch necessary to complete enjoyment. The most beautiful voice, the most exquisite instrumental tone lacks foundation and fails to impress without accompaniment — a surrounding tonal picture which, although subservient to the solo, enhances its beauty harmonically. Music is the frame that sets off and beautifies the picture. Just as rules for harmony were founded on the works of the old masters, the proper professional chords taken by analysis from compositions inspired by early composers, just so we who fit musical settings to pictures govern our choice. To clarify a certain note we surround it with the chord best suited for the purpose. To render a filmpay more enjoyable we surround it with the music that is in harmony with it. A discordant accompaniment to a voice will jar and create unrest and dissatisfaction. A discordant composition will detract from the screen and rob the photoplay of its purpose."

"That, then, is the duty of film conductors. We must, either by instinct or teaching, learn the moods of the various compositions we have at our disposal — the effect each composition has on the moods of our listeners. Our work is to prepare the audience for the action taking place. We must attract the mind's eye through the ear. Without the need of listening solely to the music, you must nevertheless hear it, and it must convey a message to your subconscious mind."

"We are the expression of the silent drama. The force, the intonation, the mode of reading lines spoken on the stage — all that finds its counterpart in the musical setting for photoplays. In the spoken drama you hear the human

voice and are impressed favorably or unfavorably according to the ability of the actor. In the silent drama we are the voice of the actor. We speak for him, and if we are successful you concentrate upon and understand clearly the emotion intended by the story."

"It is because I direct my efforts solely to the emotions of the audience," concludes Mr. Fine, "that I consider it the highest compliment to be told that my audience enjoyed the picture — not the music. The moment I attract your attention to the music and away from the screen I know I have not the proper number in that spot — I have not evoked the mood which best contributes to your enjoyment of the picture."

Gossip Gathered by the Gadder

Facts and Fancies Garnered from
the Field of Music

By MYRON V. FREESE

MAY — month of apple blossoms, arbutus, hawthorn and marsh marigolds! Month of solemn requiem and memorial flower-decking for those sacrificed on the altar of war!

March went out like one of Little Bo Peep's woolly "baa-baas," and April came in with its customary first-day "blats." As for this month, even if we can't get out into woods and the open and see them, we can think optimistically of "the flowers that bloom in the Spring, tra-la." Let the love of May seep through and soak into your being, and you probably will be all right for the rest of the year.

"Spring, Spring, Gentle Spring!" The writer of this column wonders how many of his readers remember or ever heard that very popular song of the "seventies" or thereabouts? Well, she's here again (Spring, not the song). However don't be in a hurry to take 'em off.

Talk of being optimistic! *The Oregonian* puts it: On being jabbed in the eye by the point of an umbrella sticking out from under another fellow's arm, the invincible optimist cheerfully observed: "Ha! another sign of Spring." If it had been our optic, we'd have mentioned all the flowers of Spring that begin with D. (So far, dandelion's is the only one we think of at the minute.)

Never let pleasure interfere with business. Among sixty-two youthful violators of the truancy law that faced a New York City magistrate in February was a sixteen-year old band leader who had skipped school for ten weeks and five days because he was too busy leading his five-piece band in an uptown cabaret. In the olden days, with some of us older ones, a two-piece jazz band (leather strap and mouth organ) would have been pleasantly organized in the woodshed, with Dad as leader and son as chief jazzer and contortionist.

Are we facing a voiceless era in the music world? As a singing exponent of musical art, the human voice is not only being rapidly relegated to the rear, but may soon be conspicuous by its silence — according to A. H. Thorold (holder of the chair of music in history at the Munich and Frankfurt Universities) who arrived in this country March 24 on the *Deutschland*. Here's how the foreign visitor put the problem to a New York interviewer:

"It is impossible for the human voice to rise above the music of the modern orchestra, and unless composers go back to the old methods of orchestration as developed by Bach, Mozart and Beethoven, the opera singer must either adopt the speaking voice or fall into pantomime and let the orchestra do the interpreting of the words."

The Gadder can't mentally visualize many of the modern composers modifying their methods of writing merely for the sake of vocalized words. The orchestra music panorama apparently is the thing with the *mod. coms.*, who don't seem to give a Tinker's dam for anything else, with the modern conductor following on their heels. However, if it should happen as Mr. Thorold predicts, it might not be so bad at that. Mary Garden calls herself only a singing actress and gets away with it beautifully; there are plenty of

vocalists today (even without the orchestra) who don't seem to care a hoot in Hades whether listeners get the words or not — mostly NOT; also, we know a lot of singers (?) whose voices sound better when completely overpowered by an orchestra; and that's the answer.

FLORENZ ZIEGFELD is a better producer than David Belasco!

Al Jolson is more interesting to the intelligent mind than John Barrymore!

One film by Mack Sennett or Charlie Chaplin is worth the entire oeuvre of Cecil de Mille! The circus can be and often is more artistic than the Metropolitan Grand Opera House in New York!

"Alexander's Ragtime Band" and "I Love a Piano" are musically and emotionally sounder pieces of work than "Indian Love Lyrics" and "The Rosary!"

Blasphemy! yells someone; *heresy!* howls another, and *lese majesty!* wails still another. Maybe; but as the quotation marks were purposely omitted from the above five "sacrilegious" (?) to raise a riot, and didn't originate in the brain-box of *The Gadder*, that lets this column out of any seeming violation of the musical, theatrical, social or ethical. They really are quoted from "The Great God Bogus," a "lively" chapter from Mr. Gilbert Seldes' new book, *The Seven Lively Arts*, published and copyrighted by Harper & Brothers of New York City.

To the devotees (demi and ultra) of ART — spelled with a capital A, and printed in big block type — Mr. Seldes' assertions will land like a kick from an ostrich (said to have the hind-hoof hitting power of a mule kicked into the middle of nowhere when it comes down to real "pep" in kicking). But it is something more than merely a "kick," for a reading of this rather startling book, especially the chapter from which those first five punches were quoted, will show the author to be not only musically, morally and mentally sound in doctrine, but more than moderately sane in his opinion of the bogus in art — at least, in the humble estimation of *The Gadder*. After those five short-arm jabs, Mr. Seldes again wades in with a solar-plexus wallop:

The existence of the bogus is not a serious threat against the great arts, as they have an obstinate vitality and in the end prevail. It is the lively arts that are continually jeopardized by the bogus, and it is for their sake that I should like to see the bogus go sullenly down into oblivion.

But that's merely a feint; the wallop comes when he lists the things to go down as namely: vocal concerts, pseudo-classic dancing, the serious intellectual drama, the civic masque, the high-toned moving picture and grand opera.

That lands a wallop like the back-slap of an auto crank, but think it over and you will find it is not wholly undeserved; think of some of the so-called classic concerts and the high-art dancing exhibitions you have attended, and some of the highbrow plays you have seen, then recall how much of solid enjoyment you got for the money spent. Loiter in the lobby, as *The Gadder* has so often done, and watch the faces of an audience coming out after seeing some good picture that was filmed to please, and not flashed with an obvious intent to teach a moral lesson; or scan the faces of an audience that has just witnessed a bright musical comedy prettily costumed and crammed with melodically "catchy" tunes, or a "Follies" show with its kaleidoscopic effects of brilliant coloring, fascinating movements, captivating song and dance, and intricate ensemble dancing to lilt-ing measures.

Now go and hang 'round for a bit in the grand foyer when an opera audience is emerging, and note the difference. In the first-mentioned instances you will see eyes alight, faces flashing with the joy of life; hear the infectious laugh, pleasant chatter and the humming of tunes just listened to. In the last-mentioned, you probably will observe supercilious superiority expressed in diamond-decked silence, or perhaps a sort of bored, just-before-a-dentist-date facial expression. Of wholesome joy and happiness in living you will see almost none. In general attitude of friendly warmth — well, the north pole in comparison is hotter than the fabled "hinges." Mr. Seldes finds that:

There is something hopeless about opera as we know it in the United States. It neither excites nor exalts; it does not even amuse. Over it and under it and through it runs the element of fake; it is a substitute for symphonic music and an easy expiatory offering for ragtime. Eighty per cent of the music is trivial in comparison with good jazz or good symphonic music; ninety per cent of the acting is preposterous, and settings, costumes and properties are so far below popular musical comedy standards that in the end, Urban and Norman-Bel Geddes had to be called in to save them, and haven't been given scope and freedom enough to succeed.

He does find some ten or fifteen operas which are "the permanent delight of civilized life," but notes that "three of them: *Khovanchina*, *The Marriage of Figaro* and *Don Giovanni* are not in the repertoire of the Metropolitan; nor are *Falstaff* or *Otello*." He states that the Metropolitan Company considers it beneath its dignity to produce *The Mikado*, Sir Arthur Sullivan's masterpiece of English opera, although so great an artist as Schumann-Heink was ready to sing the part of "Katisha." If that isn't operatic hokum on the part of the Metropolitan, what is it?

If Mr. Seldes is not a member of the "Hello Bill" fraternity, he surely is an eligible, for he finds civic masques (or pageants) "arty conglomerations of middle-high seriousness, and merely an 'artistic' counterpart of the Elks' parades." Of a surety, he handles his subject without gloves, putting over a kayo on the snobbery of bogus with a straight Dempseyan punch.

There are thousands of musicians and musically inclined persons who long have held the same ideas expressed by Mr. Seldes, but probably never had the courage nor ability to put them into a book without mincing matters. *The Gadder* does not agree *in toto* with all that has been said by Mr. Seldes in his book, and takes back the ostrich kick allusion — the jolt is more in the nature of a T. N. T. bomb catapulted from a gun of heaviest calibre.

I first asked for the magazine for the music we would get, but I see very clearly now we will get even more good from the reading material. — J. P. McLELLAN, *Palo Alto, Calif.*

AFTER devoting so much space to Rapee's *Encyclopedia of Music for Pictures* in the last issue, it is gratifying to see that the first communication reaching me is one that can be answered at least partially by reference to it. Mr. J. Bureaux of Detroit, Mich., after the customary formalities, goes on to say:

"I have been a theater organist for a number of years, but here are some questions I have not yet settled to my own satisfaction. First, what is proper music for prize fights? Hurries and agitados don't seem to be right to me. What should one play as the crowd is entering the ring and the fighters being announced, preliminaries staged, etc., before the actual fight takes place? I don't mean when this is shown in the news; I mean in a regular feature or serial. Also, should an organist break off from the piece he happens to be playing for a particular picture, in order to more closely cue a flash-back, and then again continue with the piece which he broke off abruptly?"

"Last but not least, how can I avoid the never-ending monotony of hurries, agitados, and misteriosos? I guess I have nearly every one that is published, but they are all built in the same way — minor triads, inversions, diminished sevenths and chromatics, and the only difference I can see is that they are written in different keys and changed around a little as to rhythm and arrangement."

AGITATION VS. ANIMATION

Mr. Bureaux's instinct has rightly shown him that an agitato is psychologically bad when there is no mental discord. And he has therein touched upon the very essence of photoplay interpretation in unwittingly suggesting this distinction. For it seems to me that the three most glaring faults encountered in hearing music in the picture theater are, first, heedlessness of direct cues, second, ignorance of the proper racial and characteristic idioms, and last, failure to analyze the emotional background. Of these three, the first may be eliminated as being a product of sheer mental laziness. The other two, however, may be the result of an incomprehensive musical background, and therein Rapee's catalog should prove of material assistance.

To return to the specific instance, hurries and agitados are usually inappropriate for prize fights because the mental and emotional disturbance inherent in that class of music is lacking. Boxing is a sport, and like racing, fencing, baseball, hockey, and so on, calls for light, brilliant music, tempered in each case by the amount of action in that particular sport. Rowing, for instance, calls for slower and more rhythmic music than hockey; and hockey, though a very fast-moving sport, does not require a sharply accented galop as horse racing does. Rapee's *Encyclopedia* delineates this distinction and furnishes profuse examples. In contradistinction to the sections on Agitados and Hurries will be found the sort of music needed for the situations listed above, and others like them, under Quick Action, Galops (sub-classified under Heavy, Light and Medium), Minor One Steps, Western and Festival. A selected list of such numbers follows:

Variation (La Source, Suite I)	Delibes
Merry Wives of Windsor Overture (allegro)	Nicolai
Dance Russe Trepak (Nutteracker Suite)	Tchaikovsky
Au Cabaret (Scenes Alsatiennes)	Massenet
Overture to Secrets of Suzanne	Wolf-Ferrari
Ballet Barbarien	Zamecnik
Dance of the Comedians (Bartered Bride Suite)	Smetana
Faust Ballet Music, No. 6 and 7	Gounod
Chanson Joyeuse	Ravina
Ballet music from The Demon	Rubenstein
Le Retour	Bizet
Bohemiana	Smith
In the Village (Scenes Poetiques)	Godard
Spangles	Bratton
Aurora	von der Mehden
Folly Dance	Haines
Al Fresco	Herbert
Farandole (Arliesienne Suite II)	Bizet

The Photoplay Organist and Pianist

By L. G. DEL CASTILLO

This does not of course include the many galops, tarantellas, comedy and major hurries in photoplay collections, and allegro sections of overtures, all of which may be drawn upon extensively for this same sort of thing. It is to the overtures, also, that Mr. Bureaux need turn to find relief from the stock agitados, hurries and misteriosos that bore him. It is a very exceptional overture that won't give him either of the first two classifications. The misteriosos are not quite so common, but there are plenty of examples, and I append the following list, inclusive not only of the overtures, but other standard works:

Fra Diavolo Overture	Auber
Hunyadi Lazo Overture	Erkel
Robespierre Overture	Litolff
Pique Dame Overture	von Suppe
Sicilian Vespers Overture	Verdi
Les Preludes (Intermezzo)	Liszt
Les Dragons d'Alcazar (Carmen Suite)	Bizet
Adagio Cantabile (middle section)	Strauss
Song of the Volga Boatmen	Gai
The Brooklet	Grieg
Martha Overture	Flotow
Les Romani (Gitanilla Suite) at B	Lacome
Scherzo in B \flat minor	Chopin
Stradella Overture	Flotow

So far, the list includes only the subdued, staccato type; but if we include also the sustained, dramatic misterioso, we find:

Spinning Wheel (middle section)	Saint-Saens
Bee Dance (Queen of Sheba Suite)	Goldmark
Incantation (La Source Suite No. 3)	Delibes
Faust Selections (Prelude)	Gounod
Unfinished Symphony (1st movement)	Schubert
Haunted House (Fireside Tales)	MacDowell
Prelude in D \flat major (second section)	Chopin

And in passing, in order that we may cover all the phases of this subject, we should mention the third type of misterioso — the comic misterioso. In general, this will be covered by the light, grotesque classifications, including all those light minor staccato numbers, generally in 6-8, dedicated to ghosts, skeletons, bears, potato bugs, marionettes, clowns, dwarfs, gnomes, and so on, *ad infinitum*. Here is a partial list (please note the forehandedness with which I protect myself from excitable correspondents who might be tempted to write in and accuse me of omitting this or that):

Funeral March of the Marionettes	Gounod
The Hobbledohey	Olsen
In the Hall of the Mountain King	Grieg
Dance of the Skeletons	Allen
Ghost Walk	Cobb
March of the Dwarfs	Grieg
The Teddy Bear's Picnic	Bratton
Puck	Grieg
Ghost Dance	Saltbury
March of the Gnomes (Christmas Tree Suite)	Rebikov
Funeral March	Lanciani
Humpty Dumpty's Funeral March	Brandeis
Potato Bug's Parade	Cobb
Playful Polar Bears	Trinkaus

It is noticeable that this is by no means an exhaustive list. Almost any organist experienced in solo work will know of other numbers that are successful on his organ or with his audiences. Under Overtures, for instance, out of the scores of popular overtures I have listed only the nine that I consider the surest fire, and

even then the last two are open to question. In the Descriptive list, with the exception of *In a Bird Store* and *In a Clock Store*, none of the numbers require traps or percussive effects. Many solo numbers of both this and the more legitimate type, as respectively, *The Musicians' Strike* and *Il Guarany*, are greatly reduced in effectiveness when borrowed from the orchestra for the organ, because of the intricate solo voice leads and contrapuntal inner voices. On the other hand, many normally less effective numbers can be added to the list if one's organ is powerful enough to build up to an overwhelming climax. Many theater organs are either too wheezy or too badly located for this to be possible.

FLASH-BACKS

Mr. Bureaux's final query is on the controversial subject of flash-backs. I presume there has been as much ink wasted on this subject as on any one difficulty in scoring pictures. I hope the day will come when the producers will give some scant regard to the musicians who help to put over their pictures in the theater, but so far that happy day is not yet here. In a life of trouble, it sometimes seems almost too much to have to contend with paraders marching 250 steps to the minute (as another correspondent points out below), soloists performing six and seven measure solos, dancers and marchers changing pace with the greatest nonchalance, and finally revellers and jazzists "busting" into gruesome and tragic scenes for five second intervals, too short to change the mood and too long to be ignored. Nevertheless, the inconvenient flash-back seems to be a permanent obstacle to which we have had to become accustomed, and there has gradually sprung up a tactical defense to meet it. The consensus of opinion seems to favor a standardized procedure which has developed — of treating the flash-back by altering the tempo and dynamics of the number being played. This is of course only for the short flash-backs. In the case of the longer ones, the music must be changed. Whether the musician will then go back to the previous number, or start a new one similar in mood depends on the individual situation.

I remember a situation in *The Spanish Dancer*, in which a gypsy was telling a fortune with cards. As each point in the prophecy was uttered, the other gypsies would do a short dance. With the utmost care in synchronization, Dr. Riesenfeld had treated this scene with just two pieces of music, and the large orchestra alternated with the utmost precision between dance and prophecy as many as five or six times. And of course such situations are much more difficult for an orchestra than a single player. The organist need not find it difficult to interpolate the few measures of contrasting character in what he is playing. With him it is not a question of expediency but of good taste, and it is quite true that often it is more artistic to change the mood of the number being played than to introduce a phrase of *Red Hot Mama*. In the majority of cases the flash-back can easily be identified as being distinctly subordinate in character, in which case a disruption of the existing musical accompaniment is the least artistic treatment. Occasionally flash-backs will be so protracted and frequent that it becomes problematical which phase should be treated as the main idea, and the desperate and weakening organist will finally solve the matter by playing a waltz.

WHEN IS A MARCH A FOOT RACE?

This policy of "What's the use?" or "Nitch-evo" (if you happen to speak Russian), looks particularly attractive in the face of some of these absurdities. And no one is a worse of these absurdities. And no one is a worse of these absurdities.

Continued on page 28

Woodland Dance

NORMAN LEIGH

Allegretto

PIANO

mf *L.H.* *rall.* *molto rall.* *mp*

a tempo

cresc. poco a poco

f *mp*

cresc.

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Officers' Night

VALE MILITAIRE

FRANK E. HERSOM

Musical score for page 12, featuring piano accompaniment. The score consists of seven systems of music, each with a treble and bass clef. Dynamics include *f*, *mf*, and *mf a tempo*. Tempo markings include *poco rit* and *a tempo*. The piece concludes with a *mf* dynamic.

Luanita

A TAHITIAN DANCE

R. S. STOUGHTON

Moderato

Musical score for page 13, featuring piano accompaniment. The score consists of seven systems of music, each with a treble and bass clef. Dynamics include *f* and *mf*. The tempo is marked *Moderato*. The piece concludes with a *mf* dynamic.

Musical score for page 14, featuring piano accompaniment with right-hand (R.H.) and left-hand parts. The score includes dynamic markings such as *f*, *mf*, and *R.H.* across six systems of music.

MELODY

Continued on page 19

Down Main Street

MARCH

A. J. WEIDT

Musical score for page 15, titled "Down Main Street MARCH" by A. J. Weidt. The score is for piano and includes dynamic markings like *ff*, *mf*, and *f*. It features a melody line and piano accompaniment across six systems of music.

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Musical notation for page 16, system 1. Treble and bass staves with piano accompaniment. Dynamics include *ff*.

Musical notation for page 16, system 2. Treble and bass staves with piano accompaniment. Dynamics include *mf* and *f*.

Musical notation for page 16, system 3. Treble and bass staves with piano accompaniment. Dynamics include *ff*.

Musical notation for page 16, system 4. Treble and bass staves with piano accompaniment. Includes first and second endings. Dynamics include *f*.

Musical notation for page 16, system 5. Treble and bass staves with piano accompaniment. Dynamics include *mf*.

Musical notation for page 16, system 6. Treble and bass staves with piano accompaniment.

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Musical notation for page 17, system 1. Treble and bass staves with piano accompaniment.

Musical notation for page 17, system 2. Treble and bass staves with piano accompaniment.

Musical notation for page 17, system 3. Treble and bass staves with piano accompaniment.

Musical notation for page 17, system 4. Treble and bass staves with piano accompaniment.

Musical notation for page 17, system 5. Treble and bass staves with piano accompaniment. Dynamics include *f*.

Musical notation for page 17, system 6. Treble and bass staves with piano accompaniment. Includes first and second endings. Dynamics include *ffz*.

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Musical score for page 20, featuring piano accompaniment and melody lines. The score consists of seven systems of music. The piano part is in the lower register, often using octaves (marked with '8'). The melody is in the upper register. Dynamics include *f*, *mf*, and *fz*. There are also markings for *D.C. al* and *MELODY*.

MELODY

D.C. al

Musical score for page 21, featuring piano accompaniment and melody lines. The score consists of seven systems of music. The piano part is in the lower register, often using octaves (marked with '8'). The melody is in the upper register. Dynamics include *mf*, *f*, *rit*, *mf a tempo*, *poco a poco cresc.*, *f*, and *ff*. There are also markings for *Legato*, *Più mosso*, *D.C. al*, and *MELODY*.

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MELODY

f Incalzando poco a poco *cresc.*
allarg.

ff *tempo* *rall.* *mf* *mp* *molto rall.* *p*

Tempo I
mf L.H. *rall.* *molto rall.* *mp*

a tempo

cresc. poco a poco

MELODY

MELODY

The Elevator Shaft

DINNY
TIMMINS
SAYS:

THIS here gov't. investigation of the Oil Scandals of 1924 seems to have suffered a Viscous and Lubricous Demise. Doheny, Sinclair, Daugherty and Fall are going into Vaudeville billed as "That Oily Four" and sing in close harmony, "Yes, We Have No Bonanzas." Me and Will Rogers, we have decided Politicks ain't what it's cracked up to be. Will, he says all a man has to do to be a success in Politicks is to be able to Make Speeches and Screen Well. But if that is so, where does Cal Coolidge get off? Well, as near as I can figger, he gets off just where the Prince of Wales gets off,—on horse-back riding. So me and Will are going to stick to our own Artistic Vocations,—Running a Elevator and Throwing the Bull, I mean the Rope. And according to Ed Wynn you can't even do that unless you learn to Chew Gum first.

And as to these here Gov't. Jobs, don't you let anybody tell you they're any Soft Snaps. Why they keep you busy either Writing Bum Poetry or warding it off, one of the two. For the next election I expect to see Edgar Lee Masters nominated for president (because his Pomes is nearest to the standards set by the present office holders), Vachel Lindsay or Carl Sandburg for the vice-presidency to carry on the Daves tradition of hot stuff, and then maybe Edgar Guest as Sec. of War and import John Masfield as Sec. of the Navy.

BUT for a real dangerous Gov't. job keep me out of the Flying Corps. Boy, a four floor elevator is all the flying I'm a-going to do. Did you see what a couple half-wit non-coms had to do down to Mitchell Field last month? Some officer had the bright idea of finding out whether a man lost his senses when he fell out of an airplane. I mean before he hit Terra-Cotta. So they sent up this corporal and sergeant, or I should say these corporal and sergeant, with parachutes and told 'em not to open the parachutes until they had fell 1000 feet. When they had passed a certain spot that far down from the airplane why then they could open the parachute and not before, that is, provided they didn't lose their senses before they got to that spot. If they did lose their senses why then the War Dept. would write to their folks and say that the Experience had been a Success and where could they send the remains to. Well, as it happened the experience was a failure and the boys said they was perfectly conscious and they recognized the spot O. K., so now the poor overworked officers will have to send them up higher and higher until they can tell at how many 1000 feet the experiment is successful. So some can be Eagles and some can be Elks, but for me I will be perfectly satisfied to be a Groundhog.

AND still Dean Inge, who is the Head Cheese at St. Paul's Cathedral in London, calls this the Spoon-fed Age. He claims everything is made too easy for us. The typewriter, for instance, he says has made writing a lost art. Well, now, ain't that so? You go into the writing room of a hotel nowadays, and all you can hear is the clatter of the guests typewriting their letters. Jest stop and think how all your

friends write you letters on the typewriter nowadays.

And he says that even reading is too easy now. The sentences are writ easier, and the type is plainer. People don't use their minds to read any more, he says, and yet everybody wears glasses. But Will Rogers explains that about people not reading. He says he give one of his talks on Currant Events at a Society affair, and he got the worst frost ever. So he says if he was rich he wouldn't read either, and maybe there's something in that.

And so this Dean Inge he goes on to say the same thing about walking and riding and playing games and getting eddicated, and he most gets to Blubbering about us getting so soft we won't even be able to keep alive. But I spose no wonder the poor old cuss gets blue when he thinks about how the Old Homestead is getting ready to tumble down on him. And then here another British feller named Ponsoy and a Professor in New York University named Dr. Shaw they are getting het up because they claim the men are getting weaker while the women are getting stronger. Ponsoy thinks we ought to go back to Bushy Whiskers, and Shaw says we ought to give up Spats and Silk Pajamas. Well, that hits me hard, but I'll make a deal. I say, let the men give up Spats if the women will. I guess that'll hold 'em!

BUT I keep forgetting this Colum is supposed to be about Music. And while we're on this Spoon-Fed Age stuff is a good time to talk about it. Because the musicians certainly have it soft compared to what they used to. The Union has fixed it up so a feller ain't allowed to work in a Theayter, no matter how bum he is, unless he will take so much for it. And that goes for the Drummer, too. And now any young feller who can Blow his Horn good enough an use plenty of Brass Polish on it can go get hisself endowed with a few scholarships from the Juillard Foundation or the Coolidge Fund or something. And then when he gets old and feeble he can go get a slice of this 500 million for the care of stricken and aged authors that the Author's League of America is raising. It don't say whether that includes those stricken with rotten eggs.

And then the Federation of Women's Clubs and the National Music League are going to get together to give concerts by the young musicians who can't get any other jobs. It don't say who the Audience will be, but maybe they'll get 'em in with Free Tickets or Prizes, and then lock the Exits. Or maybe they'll make 'em lissen to each other, but I don't think so, because that would cure 'em so fast they wouldn't be anybody left to give the Concerts. Well, anyway, I like to see these Economic Problems faced frank and open. Like the Pianist that give a Recital at four bits a throw in Boston, and sent out Programs that had wrote across the bottom: "Proceeds to go for a New Piano."

That's the way to make People realize something has to be done, even if they have to fill up the jails to do it. Like this Polander up in Bangor, Me. who couldn't pay his rent, so the landlord put him out and kept his Accordion for security. So this feller, Steve Skrok was his name, stole his accordion back and got jugged for it. But he gave the Judge such a sob story he let him go. Now there ain't no justice in that. In the first place he should of been jugged for being an Accordion player, and in the second place the feller that took it away from him should have been Give a Medal.

But people don't seem to use no Horse Sense about these things. Now here in Boston at the state prison my brother Steve, who plays in the Band, says that this English stock company in Boston gave a special charity performance so they could have more instruments. Now ain't that foolish? Not content with

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these fellers being Crooks, excepting Steve, who only used bad judgment, they're going to make bum musicians out of them in addition, and when they get home the feller in the next flat will lissen to them Blat away just so long, and then they'll be another Murder. Just breeding more crime; that's all Foolanthropy like that is.

NOW Vincent Lopez he hasn't got any of these Highfalutin Artistic Ideas about music. He says music is a business like anything else, and if you put it on a business basis, why they'll be just so much less Agony in musical circles. So he's formed a company, Vincent Lopez, Inc., to supply jazz orchestras with the guarantee of his company behind them. All you do is send in your order. One Wiggly Saxophone, One Dreamy-Eyed Long-Haired Violin, One Shimmying Roll-Eyed Cornet, anything you want, satisfaction or your money back. Well, they been fooling around long enough with music in business,—organs in dept. stores, music to make the help work better, stuff like that. Now they're going to put business in music, and this here crazy Wop that runs the Theayter Organist's dept. in this magazine says the first thing they better do is to make a six day business week so he can stay home on Sunday and play Diabolo or Faro or whatever it is the Spanish play at home together.

But you take it from me, brother, these crazy musicians ain't near as unbusiness like as they make out to be. And you notice the crazier they act the more money they get for acting cuckoo. I ain't been trying to borrey money from the fellers that go up to see Mr. Jacobs without learning something. Crazy like a fox, that's what these fellers with Artistic Temperature are.

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Among the Washington Organists

The newly organized Washington Society of Theater Organists adopts MELODY as the official organ.—Other Washington news notes gathered by our energetic representative.

TODAY I received a hurry-up call from Otto F. Beck—organist at Crandall's Tivoli Theater; so buckling on my roller skates, I dashed over there, parked the vehicles in the lobby, and skipped blithely up to Mr. Beck's office on the mezzanine floor. There he unfolded his plan, and it is such good news, I am anxious to pass it right along.

For some time the organists of the Crandall circuit of Washington have been holding meetings, using them to get together in a helpful spirit, and endeavoring to do some co-operative work. The first one was called by Joseph P. Morgan, general manager of the Crandall theaters. Mr. Morgan has ever had a watchful eye on the music, and contends that personal contact and a general feeling of good will must prevail if the best is to be had from musicians. As one instance of his watchfulness, let me say that one week your correspondent and W. E. Thompson, one of the Crandall Theater organists, decided to play a joint recital—using four hands on the same organ. As this was the first time anything like this had ever been done in the city, it was, of course, three-sheeted and green-sheeted all over town. On the opening night of the afore-mentioned recital, Mr. Joseph made an unheralded entrance into the theater, and tiptoed his way to the balcony where, on the last seat of the top row, he had an uninterrupted view of organ and organists. I guess he was satisfied that we worked full time, not even one finger loafing on the job, for the recital was used a full week, with no changes made.

At the last meeting of the Crandall organists, Otto F. Beck, chairman of the meeting, proposed they enlarge their activities and organize a Washington Society of Theater Organists. It met with instant approval, and if the early plans as made are carried out, this organization will make them all sit up and take notice.

After the plans for the larger organization had been approved, Mr. Beck demanded attention by rapping loudly on his desk with the gavel or his fist (or whatever it is he raps with) and in his most impressive manner announced: "Fellow organists: Through the efforts of the Washington representative, you are familiar with the musical magazine MELODY. I have long considered this paper a live wire and can think of no other so well qualified to act as our official magazine as MELODY. All in favor, say Aye."

The result was such a howl of "Ayes" that Nelson Bell—the alert publicity man of the Crandall circuit—stuck his head in the doorway wondering if it was a mouse, a fire, or an increase in salary that was causing the uproar.

So that's that. The society has chosen MELODY, and we know that MELODY will be glad to help us as much in the future as it has in the past. There will be an election of officers at the next meeting and the idea of the Association will be smoothed out and put on a working basis. It is a fine idea. The many large organs, both on the Crandall Circuit and in the other houses, will make it possible for the Society to have many recitals by well-known organists from out of town, and also bring to the public's favorable attention the organists of the capital city.

Some of the prominent organists of the Society are: Milton Davis, and Mrs. Nell Paxton, who alternate with the Metropolitan Symphony Orchestra; Mr. Arrin of the Ambassador; Emily Thompson and Margaret Libby of the Central; Maribel Lindsay of the York; Glen Ashley of the Apollo; Messrs. Stanley Rhoades and Newton of the Avenue Grand; Mr. and Mrs. Grant Linn of the Park, and

Harold Pease, who has been Mr. Beck's assistant organist for over a year. The Loew and Stanley Theaters, the Takoma and Chevy Chase Theater Corporations and various individual houses will contribute their quota of organists. It is expected in time to stipulate a radius covering the outlying territory and suburban towns, thus giving organists of theaters in these districts an opportunity to join so.

Mr. Daniel Breeskin, leader of Crandall's Metropolitan Symphony Orchestra, has perfected a plan whereby he orders music for all the organists of the Crandall Circuit. All music submitted is played over by Mr. Breeskin or his assistant, and any music he selects for his orchestra is also sent in piano or organ arrangements to the Crandall organists. As Mr. Breeskin pays from two to five dollars for an orchestration, each organist feels the same music is worth from forty to sixty cents as an organ number. So far it has worked out fine, and the few outside organists who have been able to get in on the deal are as enthusiastic about it as the Crandall organists. It may be that Mr. Breeskin will now extend this privilege to all organists belonging to the Society.

Mr. Beck, who has had much experience of this sort in Chicago, New York, Philadelphia and the larger western cities, will be very active in getting the Society on a firm foundation, and in smooth running order.

Now that you have heard our news, gather 'round and drink to the long life of the Washington Society of Theater Organists! Orange juice is our favorite beverage in this mild climate, but if you should quietly put in a few drops of "Sympathetic" gin—don't tell anyone, for it never shows in the glass (although I can't promise the same for the one who drinks it).

THE WASHINGTON BRANCH OF THE KENMORE ASSOCIATION recently sponsored a benefit concert at Gunston Hall School by Emanuel Wad of Baltimore, one of the really eminent pianists of his day. He is an artist who has built up an enviable host of admirers and a reputation of international scope, having performed by command at several courts in Europe. The Washington branch of the Kenmore Association, of which Mrs. T. H. Taliferro is chairman, arranged this recital for Friday evening, March 27, through the courtesy of Mrs. E. Mason, who is a direct descendant of Betty Washington.

Mrs. V. M. Fleming, president of the Kenmore Association, asked all the many friends of the Kenmore Association to help in accomplishing its aim. This Association was formed for the laudable purpose of preserving the historic house of Kenmore in Fredericksburg, Va., a town replete with historic monuments and spots. President Coolidge, when vice-president said, "Kenmore must be saved for its own sake. It must be saved for the sake of patriotic America." Kenmore, the home of Fielding Lewis, patriot and gentleman, was built for his bride, Betty Washington, the only sister of George Washington. Since then it has changed hands many times, and is now the property of Kate Waller Barrett of Alexandria, who came to Virginia in 1922 and undertook to arouse popular opinion to the extent necessary for the preservation of Kenmore. Thus the Association was formed, and Kenmore was given historic importance second only to that of Mount Vernon.

MILTON DAVIS, organist, and EMILE SMITH, pianist, recently presented a duet on two pianos as a special feature of the program at Crandall's Metropolitan. The offering received much favorable comment.

OTTO F. BECK is making a specialty of novelty organ recitals this month at Crandall's Tivoli Theater.

IRISH MUSIC was featured at the regular weekly assembly recently at the Langley Junior High School. The program included selections by Mary Steele, Charlotte Farnham, Susan Rose and Walter Bushey; an Irish play—A Bit of Irish History, and a talk by Henry W. Draper, principal. A Spring play took place early in May. The boys were under the direction of Mr. Axt, the girls being taught by Miss Matthews.

MISS VIVIANNE L. WINSTEAD was awarded first place in the piano contest for young artists, recently conducted by the District Federation of Music Clubs, in St.

Paul's Lutheran Church. Miss Winsted, who is a pupil of Felix Garza, represented this district at the interstate contests in Roanoke, Va., on April 30. There she played against pianists from Maryland, West Virginia and Virginia. The winner of the Roanoke contest will compete at the fourteenth biennial convention of the National Federation of Music Clubs in Portland, Oregon, in June. Mrs. Emma Poole Knorr, Miss Edith B. Athey and Mrs. P. Arthur Smith were the judges of the piano competition.

ADOLPH TROVSKY, one of the leading organists of the city, gave a splendid program Easter Sunday on the McKim Memorial Chimes at the G Street Epiphany Church, where he is choir-master and organist. The chimes, which were installed three years ago, have gained so rapidly in public favor that a program is given every day at twelve o'clock, and two programs on Saturday and Sunday. Saturday afternoon and evening Mr. Trovsky mingles with the hymns Southern airs, patriotic numbers and the old-time tunes that are dear to every one. On Sunday, the chimes are used entirely for sacred music.

Irene Juno.

A West Virginia Organist

W. D. WEIST, JR., formerly of Washington and now at the State Theater in Huntington, W. Va., is an enthusiast—and he really ought to be one. He early showed that he had musical talent, receiving most of his musical training at the Cincinnati Conservatory of Music. When later he came to Washington, he took up the study of organ. Through sheer perseverance and will power, he has become one of the leading men in his line, and has filled positions of importance in the last few



W. D. WEIST, JR., HUNTINGTON, W. VA.

years. When the Takoma Theater of Washington installed its organ, Mr. Weist had the honor of playing its opening engagement.

His experience on a Robert Morton netted him a fine position at the Cameo Theater at Staunton, Va., and from there he returned to Washington. After playing in various playhouses in this city, he was persuaded to take the Wurlitzer organ at the Richmond Theater in Alexandria, Va. There he remained for eighteen months, his programs delighting his audiences, as is testified by the following clipping from an Alexandria paper:

"By the way, we enjoyed exceedingly an unknown waltz movement played by Mr. Weist a week or two ago. It was new music to us and we could hear it again with much pleasure. It was new music—good music, and thoroughly in harmony with the screen. We think so much of Mr. Weist's musical qualities that we are tempted to ask him to give us a program of his own choosing, regardless of the film theme."

Mr. Weist often says he does not have time to rest, for he leaves one position only to find himself installed at another organ. His next move was the Bijou Theater at Richmond, Va., where for almost a year he again delighted his audiences with his novel interpretations. He received special mention recently for his rendition of Beethoven's *Minuet in G*, also much favorable comment on a striking little number he composed and made effective by weird tonal coloring. "Often," says a little write-up, "he has given us music that in itself was worth more than the price of admission."

The lure of a large Wurlitzer proved too strong for Organist Weist, so again he heeded the call, and is now located in Huntington, W. Va., where his daily programs as well as his recitals, are making patrons sit up and take notice. He is an indefatigable worker, and will practice hours to accomplish what he has set out to do. His musical library is enormous, and he enlarges it daily. Weist has made it a habit to learn—not just play—three new numbers each day, and says he can't remember when he has broken that rule. Of course there are days when he goes over dozens of popular numbers, but he says these trials don't count.

Mr. Weist was taken to task in one town for using the better grade of music for his programs. There were a certain few who wanted plenty of jazz and said so right out in church. Mr. Weist with much careful thought sent a reply to his audience through the medium of one of the

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daily papers; and it brought a humble apology from the people who had demanded too much popular music, besides making many friends for him. He carefully explained in his reply why different kinds of music are played in the theater; also he impressed on these *kickers* that hundreds of people attended movies every night, and what suits one would not suit the next one.

This organist is one of the most active people I have ever known, and I don't believe that he has ever known a dull moment at the organ. There does not seem to be any let-down with him. He bounds and rebounds as if controlled by a set of invisible springs. I have often wondered, like the little girl with the watch—if one took him apart, could you find out what made him tick! He not only ticks, but registers, and for a man with such ambition, there is always room.

Mrs. Hazel Weist, his wife, is an accomplished pianist, and assists her husband in laying out scores—making periodical trips to New York to select music, and cooperating with him in every way. Mrs. Weist received her musical training also in Cincinnati.—I. J.

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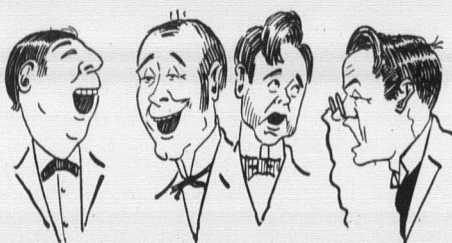
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(Signed) WALTER JACOBS, Inc., Per Walter Jacobs, Treasurer.

Sworn to and subscribed before me this 1st day of April, 1925.

(Seal) EMIL N. WINKLER, Notary Public.

The Photoplay Organist and Pianist

By LLOYD G. DEL CASTILLO
 Continued from page 8

fender than the news reel photographer. We hear plenty about the artistic temperament of the director and the star, but for developing eccentricity into a real art there is no one who can equal the news reel camera man as he turns his crank, hanging by his toes from some fifteenth-story flagpole. And so I believe that Mr. C. F. Distelhurst of Omaha, Neb., is reporting more on a photographer's interpretation of a parade than the parade itself when he writes:

"I saw a picture the other day in which some troops were marching; they were doing the double-quick, and the music was playing in regulation march time—a march, of course; but they might as well have been playing a jig for all the effect it had on the marching soldiers. Harmony of movement is to my mind almost as essential as color and sentiment. We wouldn't play a clog for a wire act; why then play a march for a quickstep or double-quick? I'm asking for information."

Well, if it actually was what it looked to be, the music should obviously have been "Pop! Goes the Weasel." (Army bands may use other pieces for double time, but I never heard them.) But my observation has been that in ten cases out of ten, the marchers are doing their regulation 120, and the anachronism lies with the photographer. To attempt to speed a regulation march up to that pitch is ludicrous. I therefore rest content with asking a question of my own: would it be preferable to play a galop or a tarantella for the average fox-trot scenes at the speed they generally appear on the screen?

Mr. Distelhurst, who is evidently a believer in fonetic spelling, then goes on to say: "I note del Casteyo uses La Sorreya (La Sorella) as a march. There are better marches in the Mexican music, and La Sorreya is a dance tune in the Spanish. It might be effective in a parade of bullfighters, although they have Los Torro (The Bull) for that and it is much better. However, everyone to his taste, as the old woman said when she kissed the cow, and the audience is never the same, but I agree that many like to hear familiar airs in the pictures, especially popular airs."

I must confess to a limited knowledge of Spanish marches. Rapee gives a list of twelve, of which beside the two I have mentioned (La Sorella and Cadix), only three more are familiar to me (Royal March of Spain, Los Banderillos, and Tarragone). All I can pipe up feebly in my own defense is that the two I mentioned are both whopping good marches, and furthermore no musician in good standing in the Union would dare play anything but the *Toreador Song* from *Carmen* for a parade of bullfighters. I know a couple more in suites, but what's the use of mentioning them when Bizet has such a monopoly of the situation? Does Mr. Distelhurst intimate that Los Torro should have been played as the old woman kissed the cow, and said, "Everyone to his taste"?

SOLOS AGAIN

Miss Evelyn Haines, of Gardner, Mass., wishes information on solo numbers and slides, but I am afraid that there is little that I can add to what I have said in previous issues, specifically in May and August, 1924. I can and will give a list of tolerably sure-fire straight solos, including a few descriptive numbers that need slides to be at their best. As to the slides themselves, any of the slide manufacturers will take private orders at prices ranging approximately from seventy-five cents to two dollars and a half a slide. I am at present se-

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curing data on this subject, which I shall try to present in the next issue. The solo list follows:

OVERTURES: *William Tell, Poet and Peasant, Raymond, Light Cavalry, Orpheus, Pique Dame, Morning, Noon and Night in Vienna, If I Were King, Mignon.*

CONCERT SELECTIONS: *Hungarian Fantasia (Tobani), Dance of the Serpents (Boccalari), Slavonic Rhapsody (Friedemann), Bacchanale from Samson and Delilah, Carmen Selections, Faust Selections, Cavalleria Rusticana Selections, Paggiacci Selections, Kammenoi-Ostrov, Pomp and Circumstance in D Major, Echoes from the Metropolitan Opera House, Second Hungarian Rhapsody.*

EXCERPTS AND SHORT SOLOS: *In-termezzo from Cavalleria Rusticana, The Lost Chord, C Sharp Minor Prelude (Rachmaninoff), Rigoletto Quartet, Lucia Setzt, Miserere from Il Trovatore, Avvil Chorus from Il Trovatore, Pilgrims' Chorus from Tannhauser, Handel's Largo, Barcarole from Tales of Hoffmann.*

DESCRIPTIVE: *A Hunting Scene, Hunt in the Black Forest, In a Bird Store, In a Clock Store, Home Sweet Home, The World Over, Evolution of Dixie, Evolution of Broadway, Evolution of Yankee Doodle, Musical Critic's Dream, Uncle Tom's Cabin.*

If I Were the Editor of Melody

In January, the Editor offered \$10.00 to that reader who sent in the best all-around letter telling what he would do were he Editor of MELODY. This prize has been awarded and the details appeared in the April issue. Among the non prize-winning letters were quite a few setting forth interesting and worthwhile points, however, and the one printed here is a specimen.

If I were the Editor of MELODY, I would immediately reduce its size to its original proportions, as being much easier to handle; and consequently more pleasure to be found in reading it.

And above all things, I would not have one word of reading matter printed in type so small that it is not only a bore to try to wade through it, but certainly a process not calculated to improve or retain one's eyesight—a blessing of priceless value.

For my part, I did not attempt to read the copy that was sent me gratuitously, for that reason, any more than I would have tried to eat a complimentary dinner of wide variety, and probably good material, badly cooked. Why editors should think quantity should be preferred to quality in type, as many think in regard to food, I cannot understand.

Not long since, I subscribed to a certain course widely advertised as beneficial to "mind, body and estate," costing originally \$150.00 but recently offered at a reduced rate of \$45.00.

I subscribed from pages of a sample copy shown me printed in clear, large, attractive type. Imagine my surprise on finding upon receipt of the first two sections by mail, which required answers by mail in order to qualify for certificate of proficiency, much of the type so very small that use of it was prohibitive to me—at least. So I will have to write and ask the privilege of revoking my subscription on the ground of inability to read the type, and yet I use my eyes generally all day long, and often until eleven or twelve at night without any sense of discomfort from type used in majority of cases.

When then was the economy or profit of the small type in that case, or in any other? What's worth printing at all should be well and agreeably printed.

Such is the personal opinion of

PHILIP EGERTON VANE—Memphis, Tenn.

We, of course, realize the advantage and desirability of planning MELODY so that it is as easy to read as possible. On the other hand, there are various restrictions under which magazine publishers operate that make it necessary to use smaller type occasionally. For instance we can only plan for so much space to be devoted to text matter in each issue of MELODY. When there is more of this than usual—either because articles used are longer than expected, or because it has been found desirable to use more articles than originally planned, the only way to accommodate the overflow is to set some of it in smaller type. Then it seems desirable from the editorial standpoint to break up the pages with pictures, sub-headings, and different sizes of type, so that the monotony of page after page of large size printed with the same size type can be avoided, and the attractiveness of the magazine contents be enhanced.

You see we're free to admit that anything we can do to make the magazine more attractive will be done—even though it means considerable extra trouble for us. And using different sizes of type is more trouble.

Then it's possible to emphasize certain features by calling attention to them in this way; sometimes regular size type furnishes the emphasis, sometimes smaller type does, depending on how and where they are used. For instance our prize announcement was printed in small size type, and Mr. Vane evidently read it.

We appreciate Mr. Vane's suggestion and the interest that prompted it, and although we can't avoid the necessity of using different sizes of type, we'll do what we can to make the text matter in small type as readable as possible.

As to reverting to the original and smaller size of the magazine, the majority of our readers seem to prefer the new and larger size, judging from the letters from our postman's bag of mail.

Record Reactions

By A. LOUDSPEAKER

HUNGARIA. Fox-Trot. Arr. by Frank Black. Played by Rhythmic Orchestra. Brunswick No. 2828-A.

EGYPTIAN ECHOES. Fox-Trot. Arr. by Frank Black. Played by Rhythmic Orchestra. Brunswick No. 2828-B. The first is strongly reminiscent of Liszt's *Second Hungarian Rhapsody*; the second of Luigini's *Egyptian Ballet*. The arrangements are effective and the numbers well played. "Jazzing the Classics" can't be objected to when it is so well done.

WHEN YOU AND I WERE SEVENTEEN. (Kahn-Rosoff.) Brunswick No. 2836-B.

NO ONE. (Yellen-Ager.) Brunswick No. 2836-A. Two deservedly popular songs well recorded by *Marion Harris*.

I CAN'T REALIZE. Fox-Trot. (DeSylva-Dohaldson.) Brunswick No. 2833-A.

LADY OF THE NILE. Fox-Trot. (Kalm-Jones.) Brunswick No. 2833-B.

Both played by Isham-Jones' Orchestra. The first is a good number—a trifle better than the average; the second one is the best of the late releases. The melody is extremely effective. The effect of the saxophones in some places is as pretty as one could wish, while the rhythm is well-marked and interesting. "Pleasing to listen to; fine to dance to."

TIGER RAG. (La Rocca.) Brunswick No. 2804-A.

DEEP SECOND ST. BLUES. (McGauley-McKenzie Lange.) Brunswick No. 2804-B. Both played by *Mound City Blue Blowers*. Extremely entertaining. The best sort of proof that clever humor is susceptible to a musical interpretation. The second one is particularly choice.

MY LADY OF THE CIGARETTE. (Fernandez-Kendrick.) Brunswick No. 2842-B.

FLORIDA. (Greer-Green.) Brunswick No. 2842-A. Both played by *Bennie Krueger's Orchestra*. A pair of good average fox-trots.

OLD PAL. (Kahn-Van Alstyne.) Brunswick No. 2815-A.

SUN-KISSED COTTAGE IN CALIFORNIA. (Hirsch-Kilfeather-Cress-Olsen.) Brunswick No. 2815-B.

Both played by the *Orioles*. Two effective fox-trots of the song type.

PETER PAN. (Kind-Henderson.) Brunswick No. 2816-A.

EVERYTHING YOU DO. (Hirsch-Olman.) Brunswick No. 2816-B.

Both played by *Bennie Krueger's Orchestra*. Fair, average, tuneful and satisfactory.

HOW COME YOU DO ME LIKE YOU DO? (Austin-Berger.) Brunswick No. 2824-B.

ONE STOLEN KISS. (Rodemich-Conley.) Brunswick No. 2824-A. Both played by *Gene Rodemich's Orchestra*. Both are decidedly better than the average, being tuneful, well arranged and effectively recorded. In the first one listed, there is some excellent trumpet and trombone work, while in the second one, the song-whistle is used most effectively.

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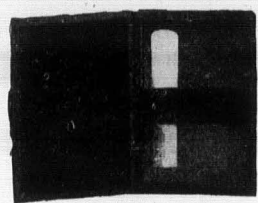
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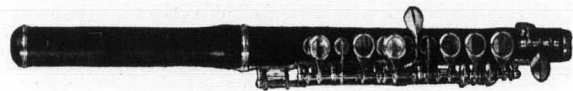
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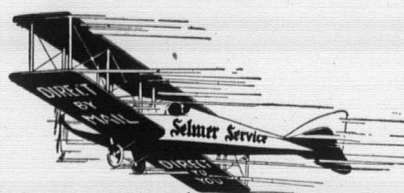


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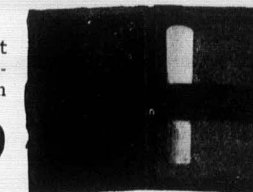
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The Brickyard

TO MY way of thinking, a "movie" show would be much more pleasurable if patrons who have seen the picture before would not insist on telling everybody within several feet of them—in a voice that could by no stretch of the imagination be called moderate—all about what "happens next."

Fate almost invariably directs me to a place where I get full benefit of this entertaining (?) monolog. Why will they do it? — L. M.

Yes, isn't it annoying? We've never been able to decide whether these "babblings" are caused by an ill-advised effort to be helpful and entertaining; a desire to show off by impressing the near-by audience with the fact that a little thing like seeing a quarter twice in the same place is nothing in his or her young life (it's usually a "this")—and then see what a wonderful memory he has; or just an uncontrollable habit of talking during all the hours of consciousness—and possibly most of those spent in slumber. For that matter many of those who afflict us in the way objected to by L. M. seem to be most unconscious when they're awake. We don't know of any way to stop them. Wish we did—we'd use it often and vigorously. A good gag (the kind used by nervous burglars—not the funny column sort) would seem to be in order; only we'd create more disturbance adjusting it than the "babbling" does with its imitation of the well-known brook. You might try complaining to the usher. Or a few well-chosen and scornful remarks of your own would possibly be helpful.

HERE'S a brick for your brickyard. Can't something be done to prevent members of the audience from eating noisily during the picture or the music? The more or less popular peanut is particularly annoying. Some people even bring a hearty lunch and consume it audibly during the show—to save time apparently, and leave more time for shopping and other outdoor pursuits. I've had more than one good picture with its equally good music ruined for me by the rattling of paper bags and the uncontrolled champing of tireless jaws. — V. B.

It's true, V. B., that people must eat to live, but we agree with you that there's a place for everything, and that the theater is no place for the loud pedal food absorber. We don't object if people partake of nourishment with reasonable quiet and unobtrusiveness. If they don't, complain to the management, who, if they can see that this practice offends more people than it pleases, will find a way to stop it—or at least the offensively noisy part of it. As to the lunchers wanting to save time, we think you're wrong. They may think they do, but we're reminded of an old farmer who allowed his pigs to graze (or whatever it is pigs do) on a rather barren hillside. Someone suggested that if he kept them in a pen and fed them scraps, corn, etc., they'd save lots of time. The old farmer looked at the suggestor in a pitying reflective way, and asked: "Mister, what's time to a hog?"

I WAS rather amused over the article by George Allaire Fisher in which he comments on the way del Castillo's name is pronounced. I suggest that if he delve a little further into the Spanish idiom, he will find that he is wrong. I lived among the Spanish people a good while, and while I don't pose as an authority, I find that del Castillo is pronounced as del Cas-te-yo, the ll being silent, as in olla (O-ya), tortillo (tor-te-yo). There is no such construction as Cas-til-yo in the Spanish, and no such pronunciation, unless the Dons have changed it recently. If del Casteyo is a part of the Spanish nobility, he certainly ought to be able to pronounce his own name.—C. D.

A neat brick for our Mr. George Allaire Fisher. He's not much of a Spanish scholar, so C. D. is probably correct in his pronunciation of del Castillo's name. As given by Mr. Fisher, the pronunciation is a sort of Americanization of the Spanish twist. That will, we hope, suit del Castillo, for there's no more doubt of his Americanism than there is of his Spanish ancestry.

I must say that MELODY is a big boy now, and its organ department interests me a great deal. —George A. Johnson, Franklin, Ind.

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