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# MELODY

for the  
Photoplay Musician and  
the Musical Home

JULY, 1925

Volume IX, No. 7

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## Melody for July

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The boss ast me to say the Club aint havin' a meetin' this month but next month will be a dubel hedder. The boss went off on a week's trip an straid nearly 3 wks., and he aint bin only partly hear sence he did get back. So I had to practickly get out the paper myself, or they woudn't of been enny. Personally I claim the Club is about as sensible as a prof of cruches for a laim codfish. It's gittin' foolisher and foolisher. It aint even named yet, and I bet the boss is aimin' to keep the 15th he offerd to the feller who could suggest a naim for the Club. Well, it takes all kinds of peepul to make the old world, includin' those I hafter sweep out after.

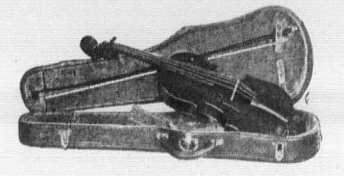
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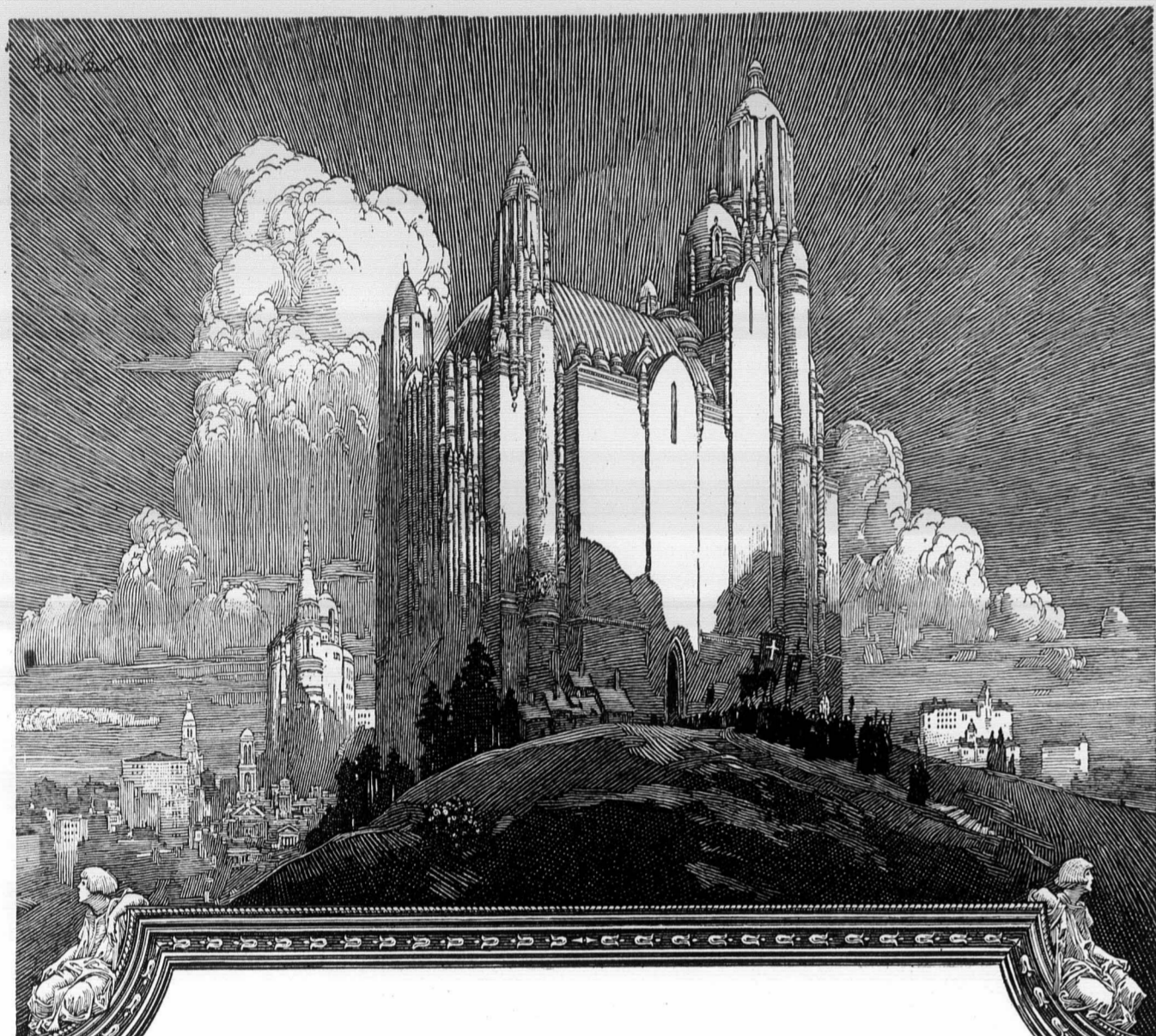
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## Leginska, Chef d'Orchestre

By LLOYD G. del CASTILLO

**I**N THIS enlightened era of free speech, knee-length skirts and sex complex, such symptoms of feminine independence as woman lawyers, doctors, business executives and political office-holders are coming to be passively accepted as normal occurrences. Nevertheless it comes as something of an anachronism to see what the stronger sex has been wont to designate the weaker sex usurping the conductor's baton to enforce her will on several score dominating males. For be it said that while music itself may be a suave and mellifluous art, conducting calls for a sustained and dynamic energy to which the feminine physique may well hesitate to apply itself.

Women in music are of course by no means unique. As creators they have been continually active in modern art. It does not seem unlikely that on the basis of creative talent and artistic temperament they could leave a legacy of composition equal in quality and quantity to that of their sterner associates, were it not for the traditional inhibition that up to this century they practically confined their activities to the home. Chaminade, in overcoming this handicap, became a prolific composer. Recently Miss Amy Lowell, who need give place to none of the modern poets, was dined and feted and toasted by a memorable company. In literature, a census would reveal a considerable number of the best authors wearing skirts, from George Eliot to Edna Ferber. Our art exhibitions show a large number of the most significant canvases and modelings credited to women.

And for that matter Leginska does not find herself without precedent in mounting the conductor's stand. Habitues of vaudeville (or, as the trade nowadays prefers it, vodvil), must still retain agreeable memories of Caroline B. Nichols and her Fadettes Orchestra of fifty pieces, which for years was a headline attraction on the Keith circuit. Woman conductors have thus made successful appearances with their own organizations, bowed gracefully, and retired. But it is safe to say that no one has created quite such a furore as Miss Leginska. In general, women conductors have formed ladies' orchestras as their more sympathetic medium. Not so Leginska. In Paris, London, New York and Boston she has marshaled the male cohorts to do her bidding. But in thus usurping the functions of the male conductor, she has apparently aroused the ire of diverse and perverse critics, who have hastened to view with self-protective alarm through astigmatic vision this encroachment on the masculine preserves. She has been variously described as a good conductor, a passable conductor, and no conductor at all, under whose lack of guidance orchestras would go to pieces were it not for their instinctive sense of unity and cohesion.

This is a gross and vicious exaggeration, but the trouble was inevitably that Miss Leginska's sex subjected her work to a considerably more merciless scrutiny than would have been focused on a man of equal ability. It is known that the lady has a consuming passion for conducting. Well, it is a fascinating sport, and she can scarcely be blamed for her ambitions in this respect. The occasional tastes of it that she has been given have, of course, generated an insatiable appetite for more. Any musician who has held this force in his hands knows its fascination. It is, very creditably, the artistic sensation of being master of material out of which beautiful things may be fashioned, but it is just as much, I think, a love of the feeling of power that it gives. To call forth that tremendous reserve of tone in a symphonic climax has something Olympian about it that has given Leginska, as it has every other conductor worth his salt, a unique thrill.

Without carrying the analogy too far, it may be suggested that Miss Leginska shares with the conductress mentioned above, Mrs. Nichols, a quality which, though over emphasized today, may stand her in good stead in the furtherance of her ambition—showmanship. It is a quality more in demand behind footlights than on the concert stage, but if adapted intelligently to the latter, it can be made to show a pretty direct ratio to the box-office receipts. Its danger is that it has a tendency to be based on insincerity, playing to the gallery—"hokum." In the vaudeville performer, this is sometimes an admirable quality; but from the artist we demand a convincing sincerity, a terrific earnestness. When the concert artist experiments with showmanship, he jeopardizes his artistic standing. It is unlikely that Rachmaninoff in his later years will experience any such decline in prestige as has befallen de Pachman.

It is, however, difficult for the dispassionate observer to say where artistic temperament ceases and showmanship begins. I have always inclined to the belief that the latter element plays a considerably larger part than the average artist would be willing to admit. On the other hand, the artist, as a highly specialized professional, must be credited with an unbalanced ratio of characteristics which justify and explain eccentricities of manner. And in Leginska we surely find these manifestations. Her change of name from the more commonplace Leggins, her bobbed hair at a time when the term was not even extant, her unusual costume, her sudden disappearances, all these are obviously indications of pure

artistic temperament, pure showmanship, or a mixture of both. And it seems to me altogether probable that in the majority of cases such characteristics are just such an admixture.

### TAKING LEGINSKA'S MEASURE

After all, however, that is beside the point. A thing may be deliberately and artificially planned, and still have an abundance of genuine value. So the ultimate question is simply this: Is Leginska a good conductor? As one who has at least a cursory knowledge of the practical technic of conducting, I should like to record a qualified affirmative answer. Whether Miss Leginska has developed a natural knack by close observation and what experience she could pick up, or whether she has prepared herself with lessons (and certain indications incline me to the latter hypothesis), her beat today shows considerable facility, significance and adeptness. The criticism that an orchestra would have been lost by depending solely upon her may be cast aside as pure bosh—probably the grandiose dictum of some over-important fledgling in his twenties.

On the other hand, she does seem to show a deficient appreciation of the importance of preparing her beat. At her recent Boston performance, the orchestra was criticized for a lack of clean attack, for which I believe this fault of hers was responsible. Time and again this trick of delivering the beat without the little preparatory lift that is an instinctive motion in the experienced conductor was noticeable. Also it seems probable that in time Leginska will come to attain her effects with a greater economy of effort. At present she is certainly an exponent of the gesticulatory school of conducting. Here, however, we are more vulnerably speaking on a matter of taste. Certainly the majority of famous conductors are quiet and reserved in their actions. They have worked out their plans in rehearsal, and know that explosive gyrations in performance are unnecessary and exhausting. On the other hand some other conductors of repute feel the necessity of expressing their emotions in violent caperings. This is particularly true of the operatic conductors, due, no doubt, to the need of projecting their desires over a greater radius in a darkened house.

As a matter of fact, it is precisely in her more violent moments that Leginska exposes the limitations of sex. Not only is the response from the orchestra weak in proportion to the amount of energy she expends, but she frequently gives the impression of being on the verge of throwing herself off her balance and toppling off into the violas. Certainly in the allegros and fortissimos, it is not necessary to chop down as many trees as were felled by Miss Leginska in Boston Symphony Hall.

But what to me was the most suspicious characteristic of Leginska's conducting was the inflexible repetition of identical movements or series of movements whenever a theme or musical sequence repeated itself. In the repeats of the Beethoven symphony, this was most noticeable. It may seem to be a carping criticism, that same prejudiced over-emphasis to which I have taken exception above, but nevertheless the significant fact is that a natural and experienced conductor is unlikely to make exactly the same motions in conducting the same thing twice. Unlike the solo virtuoso generally, who has by incessant practice worked out the details of performance to the last degree, the conductor's energies have been concentrated on the music itself and his orchestra's rendition of it. His gestures, instinctive and unpremeditated, are the medium whereby these component parts of performance are to be articulated. But in observing Leginska's performance, one felt that the gestures themselves had been carefully rehearsed, and that any subsequent reading would show the left hand used at the same measures in the same way, the right hand used to turn the same pages, the clenched fist or the suavely curling fingers describing the same parabolas for the same accents.

However, this does not constitute any serious indictment. That the gestures themselves were always appropriate and timely shows that Leginska possesses an alert understanding and appreciation of the conductor's art. At the worst it means only that she could not at this time unexpectedly conduct an unfamiliar score. At best it means that she realized the deficiencies of her comparative inexperience, and takes this means of safeguarding herself against it. And if, at the close of the Beethoven symphony, she very nearly waved herself off the platform, it may as well be admitted that there are plenty of other conductors with mannerisms more objectionable.

#### HOW THE BOSTON PROGRAM FARED

This same Boston concert, given by the People's Symphony Orchestra at Symphony Hall on Sunday evening, April 5th, though not without its amusing and sensational aspects, well repaid its auditors in serious musical coin. The Overture to *Oberon* and the Beethoven *Seventh Symphony*, which opened the program, received a respectable, musicianly, but comparatively uninspired performance. Followed two vaudeville acts — Leginska playing a Bach *Concerto* with her right hand and conducting with her left hand and her eyebrows; Leginska, assisted by Madame Topradie, whose flexible soprano slides from high to low C as unctuously as castor oil, conducting her futurist setting of six nursery rhymes for ultra-modern children. But when the laughter had abated and Symphony Hall regained its customary classic chill, the air was electrified with a magnificent performance of Wagner's prelude to the *Meistersingers*.

The People's Symphony Orchestra is an organization of Boston musicians, most of them playing regularly in other positions, who sacrifice their time with scanty remuneration to give three rehearsals and one performance a week through their five-months' season. Now in their fifth season, their avowed object is to give a series of concerts of the best music at nominal prices, which they have scaled at fifty cents top. It is therefore unreasonable to expect of them the technical proficiency of the conventional symphony orchestra, but I feel free to say that I cannot remember a more finished or inspired performance of this overture. In vigor, brilliance and smoothness it could have stood comparison with any orchestra in the world.

What can one say of the vaudeville interludes? Miss Leginska's clarity of technic is

well known. The concerto seemed to move smoothly to its appointed end, but one had the uneasy suspicion that it was little more than a musical exhibition of patting the head while rubbing the stomach. Then the nursery rhymes. Miss Leginska was clearly infatuated with the songs, one of which, the brief and eccentric "Georgy-Porgy," she encored with so little premeditation that the tympani cadenza at the end found the tympanist still looking for his place in the next song, and with belated presence of mind Georgy-Porgy's career, instead of ending with a heroic defiance of drums, closed ingloriously with a hesitant tinkle on the cymbal. But as this only added to the

## Speaking of Photoplay Organists

By GEORGE ALLAIRE FISHER

### A Theater-Church Organist Who Raises Boston Terriers

**A**NATIVE of Pennsylvania, Mr. Weidner was started on his musical career at the mature age of six years. He was fortunate enough to have an uncle who was a very talented organist and a graduate of the New England Conservatory of Music. With the aid of one of the old-fashioned harmoniums that were often met with some thirty years ago, and careful instruction from an uncle, Weidner set about the business of becoming a successful organist. And he did so to some purpose, for when he was fourteen he was appointed assistant organist at one of the leading Episcopal churches of his home city. Then two years



EARL WEIDNER

hilarity, it may be said that in general practically everyone had a good time, though the orchestra for the most part looked rather unhappy.

The best conductors are not always the easiest to follow. Some are so eccentric that it is a hardship to work under them. The ultimate test of a conductor, then, is not his appearance or mannerisms, but the integrity of his interpretive facilities and the effectiveness of his artistic personality on his orchestra. In these respects Leginska passes muster. With the baton, as at the piano, her musical ideas are virile and sound; and certainly this particular orchestra never sounded better than at times during this concert. More power to her!

later when he was sixteen, he became organist and choirmaster at one of the largest Universalist churches.

In the meantime, careful study and conscientious practice were continued, and when he was eighteen, Mr. Weidner became an associate of the American Guild of Organists, his examination being conducted by Horatio Parker and Samuel P. Warren. A short time after that, he came to Boston as organist and choirmaster at the First Parish Universalist Church, Malden, a position he still holds. In addition to his work at his church, for the seven years prior to 1919, he was associate organist at St. Paul's Cathedral, Boston, having charge of the music during the summer months and the evening services throughout the year.

Three years ago he entered the theatrical field, becoming organist at the Strand Theater, Malden, where he still presides at the organ console to the great delight of Strand Theater patrons.

Weidner's experience proves that a good, wide-awake church organist can succeed in theater organ work if only he applies himself to the job in the right way.

Weidner says that in his theater work he directs his efforts mainly toward orchestral effects and pays little attention to the so-called stunts, most of which are worn pretty thin by this time. "I believe," he says, "that the serious-minded organist is coming into his own and that the 'stuntist' or 'trick-player' has seen his best days. The theater-organist who wants to be an outstanding success should prepare himself by mastering as far as he can the fundamentals of organ playing; then he should make a special study of the orchestral effects and various tone colors possible to the organ, learn to put himself somewhat in the place of the audience—then draw from the picture the inspiration to interpret it musically for his audience."

Last fall the Boston City Club installed a four-manual Skinner organ in its auditorium, and the directors selected Mr. Weidner as Club organist. He gives recitals every Thursday evening and Saturday afternoon, plays for special dinners, motion-picture programs, and broadcasts an occasional program.

These three positions at church, theater, and club would seem to be enough to occupy about sixteen of the usual eight hours in the traditional working day, but Weidner finds time besides to practice, teach, and direct the Malden Musical Club.

His hobby is Boston terriers, and he has a kennel of quite famous ones which are by no means neglected in the press of his many musical duties. Mr. Weidner is also a member of the Malden Kiwanis Club, and takes an energetic and capable part in their musical activities.

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The Jacobs' Music Magazines, 8 Bosworth St., Boston

**T**HE Music Trades Convention held at the Drake Hotel, Chicago, June 8 to 11, had a host of interesting and instructive features. One of these worth noting was the presentation to little Miss Shirley Himmen of an especially made grand piano. Shirley is only eight years old, but has made a remarkable impression by her exceptional ability as a pianist. She is said to present standard classics in a way that would do credit to a professional of three times her age. Matt J. Kennedy, secretary of the National Association of Music Merchants, has become interested in the little lady, and is responsible for the presentation of the piano. One of the interesting things about it is that most of the piano manufacturers in the Association are to be represented. One will contribute the case; another the braces; another the action; and the keyboard, plate, strings, and hardware will each be contributed by others. The assembling, regulating, tuning and voicing will be taken care of by still other manufacturers. With the natural inclination of manufacturers to give of their best, whether of material or work, in a cooperative effort of this sort, it is probable that this fortunate young lady will have an extremely good grand piano.

**A**ND now we have speaking motion pictures. A radio audience recently listened to an address by President Coolidge broadcast from Station WJZ, New York. To the listeners-in, it seemed that the President was speaking before the microphone in the usual manner. As a matter of fact, the speech was delivered six days before the radio audience listened to it. It was delivered at the White House and at the same time a motion picture was made and the voice recorded on the same film. This apparatus for recording sound is known as the phonofilm, and is the invention of Dr. Lee De Forest who has contributed so much to radio progress and development.

Sound recording of this sort has been tried previously but never with the success that attended this effort. It indicates that the invention is well on the way to becoming a practical adjunct to moving pictures.

Briefly, the way in which this invention functions is by using an especially designed gas-filled bulb called the Phonon light. The sound wave from the speaker before the instrument vibrates a diaphragm which in turn affects an electric current which causes the light in the bulb to diminish or increase in intensity according to the variation in the current. The light from this bulb shines on the edge of the moving picture film in a narrow pencil-like beam and leaves a record of its fluctuations that corresponds exactly to the varying rates of vibration in the original sound waves. The film is developed as usual, and when it is used in the ordinary projector for reproducing the picture, a special device picks up this light record on the edge of the film, reversing the process gone through in recording it, thus turning it back into sound which is given to the audience in absolute synchronization with the action on the screen. Of course the electric currents and sound-wave have to be amplified many thousands of times just as is always done in radio broadcasting and reception.

If the invention is ever generally applied to motion pictures, it will make necessary an entirely new and different technic of photoplay acting and presentation. We can even see that a necessity might be created for having two sets of actors; one for doing the acting and one for doing the talking, for some of the best and most popular of film actors are nothing extra when it comes to a speaking part. Anyhow, it will be interesting to see it tried.

Its value to add to the interest of listening to broadcast speeches from famous men, music from large bands and orchestras, grand opera, etc., is certain, however, and it may be that the chief use of this new invention will be in this connection.

**M**USICIANS, as well as others, eventually finish their work here and pass on to whatever awaits them in a future life. In the last few months several musicians of note have thus laid down their work and left this earth.

Alfred Baldwin Sloane died a few months ago in his home at Red Bank, N. J., only in his fifty-third year. He will be remembered as the composer or part composer of *Lady Teazle*, *The Prince of Bohemia*, and many other productions of this nature.

Wilbur Haseall, well-known Boston organist and manager of the Fraternity Publishing Company, died in his seventy-first year more recently. He served as organist in many of the best-known churches of greater Boston and was the composer of many favorite songs, among them being *Oh, That We Two Were Maying*, *The Night Has a Thousand Eyes*, *We're A-Weary*, and *The Survivor*. He also wrote many piano and sacred compositions and contributed extensively to various magazines. He was a member of the American Guild of Organists for the past twenty years, and for ten years treasurer of the New England chapter.

Marco Bossi is another organist and composer who died recently. A native of Italy, he was on his way back to his own country after a stay in the United States, when death stayed his travels. Signor Bossi wrote the nuptial music and presided at the organ at the marriage of the King and Queen of Italy in 1896. He has also written some very effective music, his best-known numbers being *Giovanna d'Arco*, the *Canticum Canticorum* and *Paradiso Perduto*.

**A**T a recent convention of the Chicago Confederation of Women's Clubs, Charles E. Watt, editor of *Music News*, informed the club women present in his most courteous manner that those members who literally beg some poor musician to appear on the program for nothing, or

## Improvisations

Passing Comment—Editorial and Otherwise—on Topics of Current Interest to all Folks Who are Interested in Music

who haggle over the fee asked are really gentle grafters who are not contributing very much to the progress of American music.

Of course Mr. Watt is correct. Musicians must live, and unless they are fairly well paid, they can't live well enough to be very good musicians. In addition, people of ability are not attracted to professions where the returns are not sufficient to repay for the preparatory work necessary to effectively practice them.

**W**E are again reminded that the most careful preparation is useless unless we have something to do. Possibly we should say that preparation to do any important thing should begin in plenty of time so that we can really prepare, rather than make a last-minute effort to enable us to do something we can't.

This sincere, if more or less poorly expressed, philosophy is occasioned by a singer about whom we recently heard. He was being entertained at luncheon before a recital he was to give that afternoon. To the disappointment of his hostess, he explained carefully that it was not good for a singer to eat heavily before a concert. The housewife, therefore, could not attend the program as she had to stay at home and prepare dinner. When her husband returned from the program she said, "Well, how was he?" The husband drawing a sigh, said, "He might just as well be."

**W**E notice that the Carnegie Institute of Technology at Pittsburg, Pennsylvania, is giving special attention in its coming summer session to music. Even the most casual consideration convinces us that music instruction is entirely in place in the curriculum of the technical school—for what profession demands more in the way of technic and technicalities from its members than the profession of music!

There will be a course in technic of orchestration, methods, principles of musical education, conducting, appreciation, history of music, harmony and counterpoint. Individual lessons will be given in voice, organ, piano and all of the symphony orchestra instruments. A wise provision is that all students of musical instruments will be required to attend orchestra rehearsals; if not to play, to observe and listen.

The summer session extends from June 29th to August 7th, and special provision has been made to see that the work is as practical and non-theoretical as is consistent with progress.

**T**HE Brunswick Company recently announced the prize winners in their March Music Memory Contest. This Memory Contest is being conducted by radio, the numbers being broadcast from several of the largest stations in the east and middlewest.

The first award of \$1,000 was made to Mr. Robert Lanyon, a recent graduate of the University of Chicago, and employed as salesman by a Chicago insurance broker.

The second award of \$500 was won by Mr. J. A. Daniels of Butler, Indiana, an employee of the New York Central Railroad.

Mrs. Iva Hamilton Butler, a music teacher of Des Moines, Iowa, won the third award of \$300.

One of the significant things about this contest was that the fourth award was won by Elmina Rupert, a thirteen-year-old schoolgirl of Pittsburg. This award consisted of \$200 in cash.

In addition there were ten awards of \$100 each, and forty-two awards of \$50 each.

Many thousands competed. These contests are to continue for some time, and undoubtedly the interest and number of contestants will increase greatly, even though this contest brought enormous response.

**O**UR readers should be interested in the bill that has recently been put before Congress which has for its intent increasing the efficiency of the United States army bands. This bill is known as H. R. 19457. It was introduced in the last Congress too late for consideration and will be re-introduced in the next session some time in December. The bill provides (a) for the organization of a musicians corps with a selected bandleader as chief of corps, (b) for the maintenance of bands and separate organizations under the immediate command of the bandleader, (c) for the raising of the pay of army musicians and that of navy musicians and (d) for the elevation of the position of bandleaders to that of other professional men in Government service.

It is undoubtedly true that United States army bands need the relief which this bill would give. There can be no logical argument against any of the provisions of the

bill, and it should pass with flying colors. Just to be on the safe side, however, all of us who are interested in the betterment of band music in the United States should write to congressmen and senators from our districts, emphatically urging them to support this bill with all their strength. The effort to do this is inconsiderable, yet the results may be extremely far-reaching and profound, so don't overlook it.

**W**E NOTE that the Russian Information Bureau of Washington, D. C., has undertaken to arrange for contacts, exchange of information and periodicals, art-works, etc., between those cultural and educational institutions of this country and Russia that are interested in such an exchange.

**I**T IS A much-discussed question as to whether it is better to do one thing well rather than several things passably. Herman Hyde apparently doesn't agree with either side of the question; he prefers to do a lot of things, and do them all well. We agree with him that it is more desirable—if the many things can be done as well as Herman does them.

He specializes in musical activity, being able to play effectively on every string, brass, or wood wind instrument in general use. When occasion demands he can also put over an excellent tenor solo. Then, just to show the world that every minute may as well be used advantageously, Herman has studied navigation and has a pilot's license; he has produced an oil painting that has met with the approval of Harrison Fisher; he writes a little acceptable poetry on occasion; and when there's nothing else to occupy his time composes some very good music.

Herman finds an outlet for his musical activities with Irving Aaronson's Commanders, his unusual versatility being featured with that organization in Elsie Janis' *Puzzles of 1925* and at the new Jansen Hof-brau House. He's been with the Aaronson organization for the past ten years, and undoubtedly finds with them the best possible opportunity to use to advantage his many and excellent talents.

**H**ERE'S another reminder that musicians are not poor business men—not temperamental incompetents. A few years ago a man named C. H. Foster was the trombone player in a Cleveland Orchestra pit. His father had been a Civil War drummer-boy and had considerable to do with forming his son's musical career. His work with the trombone and his musically cultivated preference for pleasing sound as opposed to harsh raucousness led him to turn his attention to automobile horns. The Gabriel Manufacturing Company was the result with the famous Gabriel horn as its first product—later followed by the almost as famous Gabriel snubber. Last year his income tax was the largest of any Cleveland citizen—a trifling \$821,000!

Last month Mr. Foster sold the controlling interest in his company for \$5,000,000, but will still retain his executive connection with the Company. It is not so far a cry from a good trombone tone to a good automobile horn tone, and the idea of a life-saving shock for the ear might naturally enough lead to the conception of a life-saving shock-absorber to assist in preserving the comfort supposed to be enjoyed by the life preserved by the horn, or something of the sort.

It took a lot of ability and vision to make the idea commercially successful, and why should anyone be surprised to find these qualities apparent in a musician?

**I**T DOESN'T pay to take too much for granted. To prove it, we cite the case of an impulsive organist we heard about. This chap had unlimited confidence in his ability as an organist and as a suitor of dames. He noticed from time to time a very attractive lady who came to his theatre often, invariably securing a seat as near the organ (and the organist) as possible. Inspired by the most kindly of motives, he finally managed to meet the lady in front of the theatre, so that her patience and good taste could be rewarded with an intimate close-up of a real fancy Beau Brummel.

When the smoke had cleared away, and the calmness of a peaceful Spring evening had once more descended over the scene, friend organist found himself in the police court threatened with a heavy fine. He was also the uncomfortable possessor of a black eye, an aching brow, and sundry bruises and abrasions that seemed to have selected the most conspicuous places possible to put in their appearance.

The lady in the case and her "steady," who was evidently an under-study of Jack Dempsey, were there also, but not to help him. Far from it. With the usual logic and disinterested attitude of the disappointed male, he tried to lay the blame at the door of the lady, by saying "she started it," "led him on," and a few things of that sort; but his defence was all muddly, so to speak.

The lady was studying the organ, and she had picked out a seat where she could watch the organist manipulate pedals, stops, and manuals so she'd know what *not to do*—or so she said!

So it seems that to be on the safe side, we should take it for granted we aren't doing quite as much as we ought to, nor doing it as impressively as we think. We know of another organist who noticed with much pride that a certain small girl had been very intent on his playing. When she piped up in a very shrill voice, "Mama, why doesn't that man stand up on the stage when he dances to the music?" he felt differently about it.

**S**YLVIA ALTMAN, youthful pianist, is probably the wonder of musical Washington. She is in the fourth semester high school, and is as brilliant a student as a musician. Between the ages of nine and twelve years she leaped to fame, and has touched the high spots at an age when most girls are still playing with dolls. She is American born, but of Russian parentage, speaks three languages fluently, and is fairly proficient in French and German.

Her mother is her constant companion and it is directly to her that Sylvia owes much of her success.

She is a scholarship pupil of the Washington Conservatory of Music. Recently she was honorary guest at a luncheon given by Representative Upshaw to members of Congress, and played Beethoven's Concerto in B flat major for them in masterly style. Alfred Cortot, director of the Conservatory at Paris, on a recent trip to Washington had her play for him and then spent an hour or more working out for her the fine points and details of the compositions she played. He recently sent her an autographed book of twelve numbers containing his own notations, and it is expected that Sylvia will be taken to Paris at an early date to continue her studies under his supervision.



SYLVIA AND JULIUS ALTMAN

Edward Droop, head of the music firm bearing his name, presented her with a beautiful grand piano, and is having her name carved on the top of the historic Steinway Grand which he has had for many years and to which great sentimental value is attached. Many artists of international fame have used this piano, and their names and dates of appearance are carved on it.

When she made a recent appearance at the Rialto Theater, under the direction of the well-known Mischa Guterson, she attracted much attention, and Cortot remarked that "Only faulty teaching can destroy the career of this genius." She has never known stage fright, nor has she any difficulty in committing to memory any selection. She displays none of the usual "artistic temperament" and obeys the slightest wish of her mother.

Her nine-year-old brother Julius, who plays violin, has only studied one and one-half years but plays the most difficult selections with apparent ease. It is expected that his rise in the musical world will be fully as brilliant as that of his sister.

A mother should be happy in the possession of two such talented children, and the thought that perhaps she is shaping the career of two future stars should recompense her for the troubles every mother must endure.

**EUGENE STEWART**, Washington's youngest organist, age 14 years, recently gave a Bach recital. His first important engagement was an Easter Sunday Service in 1924 at St. Patrick's Church, at which time he accompanied the orchestra and played the entire Easter Service, which is known to be extraordinarily heavy.

**DR. E. N. BARNES**, director of music of the public schools, and **ADOLPH TROVOSKY**, organist, have arranged a city-wide organ concert for children and their friends at the G Street Epiphany Episcopal Church.

**MR. AND MRS. GRANT E. LINN**, who recently transferred their musical activities to the Sunny South, send glowing accounts "back home." Mr. Grant is doing his spot-light solos, and their organ and piano duets start this month. They now have a large three manual Robert Morton organ, and incidentally have gone into the movies from another angle. A company "shooting" films in the city needed some theater interiors, so Ruth and Grant were pressed into service and came through with some good scenes, including a few close-ups.

## Among the Washington Organists

Musical Happenings and  
People in the Capital City

By IRENE JUNO

THE AMERICAN GUILD OF ORGANISTS presented Charles Galloway in an organ recital here recently. Adolph Trovosky was appointed dean of the district chapter for the ensuing year.

**ARCHER GIBSON**, of New York City, gave the opening recital June 18th, on the four manual Moller organ in the Washington Auditorium. The recital was part of the dedication exercises of the recently completed Auditorium.

**ANYONE PLAYING IMMORAL MUSIC SHALL BE LIABLE TO ARREST.** This is the final clause of a new law here and the subject of much controversy between Corporation Counsel Stephens and a delegation of self-appointed censors. Up to date, no one has been able to determine just what "immoral music" is. Information earnestly desired, and ideas given respectful consideration. Now is the time for all good musicians to come to the aid of their party.

**EFFIE DREXILIUS GABLE**, concert pianist, has had as varied a career and as many honors as a seasoned artist, and this little miss is only slightly over twenty. She started playing at the age of six years, her early musical training being guided by her mother. Professor Fabian, of the Washington College of Music, sensed the musical ability of the child and for many years she studied faithfully under his teaching. Before she was sixteen she had made many public appearances as concert



EFFIE DREXILIUS GABLE

artist, and had been awarded three diplomas—TEACHER'S, ARTIST'S, and POST GRADUATE'S.

She was made a member of the faculty of the Washington College of Music, and at that time was the youngest faculty member ever so engaged. She is also a member of the RHO BETA chapter of the MU PHI EPSILON, an exclusive musical sorority. Membership in this chapter is gained only by recognized musical worth, an extremely stiff examination, and a very high social rating. In Washington many foreign artists as well as members of the diplomatic set belong.

She was director of music in the Park View Public Schools and studied organ with Trovosky of this city, besides being organist at the First Presbyterian Church and having a fling at the local movies.

After a short concert tour she settled in Pittsburgh where she is now at the console of a big Malarkey special organ, where she finds no difficulty in pleasing the patrons of the Peoples Theater with her high-class programs. Miss Gable doubts her ability to keep her head above water, as she expresses it, in a cheap movie house. One of the kind where you have to jazz up a red-hot fox-trot (using the crescendo pedal to keep time) for an exit, and the test of being able to play Barney Google in half a dozen styles marks your ability as a movie organist.

She is studying now to become a concert organist, recognized as such by musicians, and has successfully qualified for admittance to the fall class of organ students under the great Heinrich—Director of Music at the Carnegie Institute of Pittsburgh.

The Royal Orchestra of Siam recently made an appearance here, and it produced the most weird musical sounds ever heard. They came from two sets of small bells arranged on a low semi-circular fence in front of the player, and a few tom-toms of various sizes. We are indebted to Fred C. Clark—leader of Keith's Theater Orchestra—for the information that they play mostly in open fifths and octaves and that the rhythm jumps for no apparent reason from a measure or two of two-four to a few measures of common time and then into a waltz movement. There is no musical phrasing such as we know in this country. They play without the assistance of the house orchestra, and say that no orchestra can play their music. Fred, with his ready wit remarks, "Well, what orchestra would want to?" They are accompanying the Princess of Siam and six very young ladies of royal blood, on a short tour of the United States. They have never had a photo taken, and the manager, who is the only one speaking English, and that but very little, says they shun publicity and are anxious to return home. Each one gravely shook hands with me but made no sound. From a musical standpoint it is well worth the time of any musician to hear this Siamese Orchestra, if only to study the various tones produced. The Princess and her young ladies do a most graceful trio of dances in perfect accord with the unusual rhythm of the musical accompaniment.

WASHINGTON has added another name to its list of musical celebrities, that of Roswell Bryant, age twelve years, and known to his friends as "Buddy." His voice is a soprano of exceptional range and he has a most promising future. For three years he was soloist with the St. Albans' Boy Choir of this city and last fall made his debut in the theatrical world as soloist of the Takoma Junior Club of the Takoma Theater.

During the showing of the film "Peter Pan," he made a great hit singing the song "Peter Pan I Love You," and he appeared at many other theaters in conjunction with this film. He frequently entertains on the radio, and by popular request sang "Mother on Mothers' Day" both at Takoma Theater and over WCAP.

In spite of his remarkable ability and the tremendous applause which greets his every song, he remains an unspoiled boy, athletically inclined, and promising in his school work. Bud's mother—Mrs. Marguerite Bryant—is also a singer, and has trained a younger son Billy to sing in harmony with Bud. These two boys, with a beautiful little sister Betty, appear in many local theatrical affairs. It hardly seems fair to mention this talented family without a word for father, so I'll quote Bud who says "Oh Boy, he is Some Dad."



ROSWELL BRYANT

**A**FTER much arduous correspondence to and fro, hither and yon, I have eventually succeeded in worming their guilty secrets from various slide manufacturers, and present them herewith. The following classified figures speak for themselves, and while by no means a complete list do nevertheless include the leading firms. The Merit Slide Co., of Buffalo, New York, which a year ago seemed to be doing a flourishing business in slide novelties, has apparently given up the fight, as a letter to their last address was returned. The figures given herewith include the making of original copy with art work as specified, and are all per slide.

### AMERICAN SLIDE MANUFACTURERS

Standard Slide Corp., 309 W. 48th St., New York City: \$2.50-\$3.00 colored, less 15c. uncolored.

Quality Slide Co., 6 E. Lake St., Chicago, Ill.: \$1.50. illustrated; \$1.25. cartoon; \$1.00. plain lettering. All slides toned blue or black and then hand colored. Duplicates 50c.

M. S. Bush, 92 W. Chippewa St., Buffalo, N. Y.: \$1.25-\$1.50. illustrated, \$1.00. "daffydil" illustrations, 60-75c., plain lettering. All colored.

Fowler Studios, 1045 So. Grand Ave., Los Angeles, Cal.: \$1.00. plain lettering with set-ups of cuts or photos, and not too elaborate art work. Cartoon and elaborate art work priced individually. All colored. Duplicates 50c.

J. F. Ransley, 337 W. Madison St., Chicago, Ill. \$1.50. illustrated; \$1.00. plain lettering. All colored: Duplicates 50c. (illustrated), 35c. (plain).

Of these concerns, Bush and Standard also make their own Orgologues. Standard offers an introductory set for a rental price of \$5.00, and \$10 apiece thereafter, or \$17.50 for any two. The series includes *War is Hell*, *International Table d'Hote*, *Songs of the Species*, *A Little Tune and the Adverbs*, *Tunes for the Trades*, *Girls of Yesterday and Today*, all the work of J. Arthur Geis, formerly at the Metropolitan in Los Angeles, and Edward Benedict, until recently at the Majestic in Providence, R. I., and *A Romance of Tin Pan Alley*, by Jack Yellen, the popular song writer.

Bush's slides, which are more extensive and are created by George Albert Bouchard, at present organist of the Statler Hotel in Buffalo, comprise some twenty-five sets, most of which are arranged to be sold complete as long sets averaging 30 slides for \$10, or abridged to short sets averaging 20 slides and selling for \$6.75. If more than one set is ordered at once, special prices are quoted. The subjects in general classify themselves as comedies such as *The Hickville Wedding*, *Music With Your Meals*, *Feet*, and *A Sunday Outing*; straight musical novelties such as *Home Sweet Home the World Over*, or *When Old Timers Waltz*; songfests, such as *Good Old American Songs*; *Songs Dad Used to Sing*, and so on. Some of the subjects are suitable for special occasions, like *Santa Claus in Wonderland*, *Some New Year's Resolutions and Spring*. There is also a special demonstration number entitled *A Trip Through the Organ* which totals 57 slides, but may be edited and shortened to fit individual requirements.

In the last issue I mentioned a number of this title, written in verse by Mr. Roy L. Medcalf, now playing at the Raymond Theater, Pasadena, California, which appeared in an old issue of *The American Organist*. This number has been reprinted in slightly altered form in the current May issue of that magazine, and is therefore now more accessible than when I first mentioned it. The title has been changed to *Starting the Stops*. It is apparent that the reference I made last month to slide companies making organ novelties as listed in *MELODY* for August, 1924, is also covered by the information given herewith in this issue.

And so much for slides. If there are any points I have not touched on in the last two months, be it said in my epitaph that it was from ignorance and not lack of persistence. The only sort of slide I can recollect not having covered is the toboggan, and I am so written out I feel as though I were on that now.

## The Photoplay Organist and Pianist

By L. G. DEL CASTILLO

### TOPICS OF THE DAY

**W**E are honored by a communication from the Athens of America. Miss Evelyn Haines writes us from the Manhattan or the Bronx, or maybe it's from the Clover Club, in words of cogitation and perplexity as to that *pons asinorum* of films, that joke box of wise cracks variously known as "Topics of the Day" and "Fun from the Press," the musical treatment of which ranges all the way from dead silence to concert selections. But let Miss Haines dish up her own argument:

"I have watched you tackle so many of our problems with good common sense that I want to ask you to take up another one that I do not think you have ever mentioned. Whenever I can I have been in the habit of going around and listening to other organists and picking up whatever points I can, and I have noticed how many different ways there seem to be of playing the "Topics of the Day." . . . In some theaters they use it as an opportunity for a short rest, and in other places they play a fox-trot and sometimes a waltz for it. I have even heard an organist use it as a chance to play an overture, Raymond, I think it was. Of course that is an exceptional case, and I do not mention it because I think it was right, but just to show how many different ways there seem to be of interpreting it.

"I myself am inclined to think that just silence is as good a way as any, because of course the audience is always laughing at the jokes anyway, but you know that here in New York the managers think there ought to be music every second, so generally I use some popular fox-trot. . . ."

### SILENCE AS A MUSICAL EFFECT

My opinion is that Miss Haines' procedure is the correct one. The New York idea of music all the time is one that I am in thorough sympathy with, so far as it refers to musical accompaniment of film. It is practically a universal method in all the larger houses, and the only exception I have ever felt disposed to take to it is that it eliminates all short pauses between units to such an extent that an audience has no time to break the mood between one picture and the next. For example, where a picture has a very quiet or plaintive or possibly a tragic ending, it has always seemed to me to be inartistic to swing without pause into the jazz of the succeeding comedy. A pause of three or four seconds, no more, but also no less, would be so much more satisfactory. If I have the authority to do it, rigid three second pauses between pictures are going to be an inflexible part of the presentation.

But silence during the running of a film is a very different matter. I do not think it is ever justified save for a deliberate psychological and generally an emotional effect. The commonest example is the pause just following a shot or a fall or some other abrupt fatality. A similar example is a pause just preceding some villainous surprise attack, as the villain is sneaking up on the unsuspecting victim. Although in this case, as in many others, I think that the

suspense is heightened by slow, uneven staccato pedal notes — what would be pizzicato basses or tympani in the orchestra. Another example is funerals in the news reels, though here again the tolling of a bell or a muffled drum beat will impart more artistic finish to the effect.

But in the "Topics of the Day," or whatever collection of old jokes they run at your theater, we have no such justification. The mood, alleged or otherwise, is merriment, and silence is certainly not the appropriate setting for merriment. It is true that the audience is engaged in reading the jokes and cannot conceivably be supposed to be listening to the music, but that same attitude holds good just as much when they are looking at the picture. Of course there is a line to be drawn somewhere. I do not hold, for instance, that music is necessary if some plain announcement trailer to the effect that your co-operation will be appreciated at the Tag Day next Monday for the benefit of, etcetera, etcetera. There is even some justification for saying that music is not essential while the preliminary announcements of the feature are being run.

With the latter thesis I am not now in sympathy, although I can remember a period when (there being no orchestra) it was my practice to hold the music off to the first title directly connected with the story. But I now think this inadvisable for two reasons: first, the musical introduction you employ during this preliminary footage helps to set the proper mood for the picture; second, to sit in silence during this period does not convey the impression that you are holding your music back for the proper entrance, but simply that you are unprepared to start. And with the present tendency of decorative and artistic effects woven into these announcements that are in keeping with the picture, it has less justification than ever.

It is precisely that same impression of indifference neglect that silence through these "Topics of the Day" gives. While it is more or less obvious that the lack of music is deliberate, nevertheless there is a sort of subconscious feeling in the audience that something is lacking, that the organist has received an important telegram requiring his immediate attention, that the employees have struck, that there is a fire across the street — anyhow, that something is slightly wrong somewhere. I know that there are theaters in which the organists leave the pit for a certain portion every hour and leave the picture to its own devices, just as there are localities in which bricklayers will lay only just so many bricks per hour, and the two cases are, and I hope you won't dispute the analogy, exactly alike. But we are talking now about art, or at least I hope we are. And in the artistic sense my thesis remains as is and to wit, that with the exception of announcements, and even then in only certain cases, silence should be employed only for dramatic effect.

And if these joke reels (the term not being used in a derogatory sense, I assure you) are to have a musical accompaniment, the fox-trot is the logical choice. For jokes are really nothing but literary jazz, and a waltz or an overture (Heaven forbid!) are respectively too sedate and too pretentious. At one time I remember being in the habit of prefacing these reels with a slide reading: "At the Organ, — 'Yearning,' " or whatever the number might be; but while the device might be properly recommended for the purpose of exploiting the organ or the organist, it was in effect a deliberate attempt to compete with the film itself, rather than furnish support to it. And it must always be borne in mind that a rough and ready rollicking tune helps the laughter along by preventing the spectator from hearing himself laugh, which has a tendency to stifle him in self-consciousness.

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I have split Miss Haines' letter up into two sections, because the second half of it, while pursuing the same train of thought, really is based on a different conception. After speaking of her practice of using fox-trots as the accompaniment for the "Topics of the Day," she goes on to say:

"In general, though, it does not seem to me right to use jazz on anything but comedies and cartoons, and of course dancing scenes in the feature. But I notice that on the cue sheets a good many fox-trots are used for love scenes and others where the words make them a sort of direct cue, and in listening to other organists I hear a lot more of the same thing. And the reason it has occurred to me to wonder whether it is a good thing to do is that although I keep pretty much up to date on popular songs myself, yet lots of times I cannot think of the names of them when I hear them, so unless I am dumber about it than most of the rest of the audience I cannot see that it is very much good if it is used as a topical song. So I am wondering whether it is better in general to use popular songs or just plain light numbers for the light scenes in features."

Now that seems to me to be something worth analyzing, even though it is in the last analysis largely a question of taste. Nevertheless there are certain reasons pro and con that make it a debatable point, so, editorially speaking, let's proceed to debate with ourself. We do not flatter ourself that we are by any means bringing up a new point, for this question of using popular music among theater organists has been a hotly disputed point ever since Frank Stewart Adams first entered the movies, and informed Dr. Riesenfeld that he would be glad to take a 25% cut if he would be allowed to play only music used in the A. G. O. examinations. However, it will do no harm to recapitulate a little, and possibly bring to light a few new ideas. In the first place, it is obvious that there is nothing the audience will fasten on like a really popular current dance hit, with the exception of the so-called semi-popular ballads like "Silver Threads Among the Gold." For that very reason such dance tunes should be used with discretion, but also for the same reason they are very useful to get the music under the auditor's skin, so to speak.

Now outside of direct dancing cues, we can discard popular songs in the heavier type of picture, the Nazimova or Pauline Frederick type of picture. They are frankly unsuitable in mood, and there's an end to it. But in the lighter type of feature, the comedy drama with a distinct comedy touch, they are just the sort of popular froth an audience will take to. And it must be borne in mind that that is just the type of picture that is being made today. The producers, with their supernatural powers of divination, have suddenly decided that the populace wishes pictures with a comedy touch. So, although the populace no more wants pictures with a comedy touch today than they wanted sheik pictures last year or costume pictures the year before that or war pictures the year before that, nevertheless they will be fed comedy pictures until they sit up and howl in wrath, whereat the producers will astutely say, "Well, they're beginning to get tired of comedy pictures. What they really want is heavy dramatic pictures." Whereat MacLean, Fazenda and Co. will retire in disgraceful confusion before Farnum, Frederick, et al.

#### THE USE OF POPULAR MUSIC

In the meantime popular music is in the running, provided we qualify its use. In the first place, it should not be used exclusively, a succession of fox-trots is deadly wearisome. But a rotated succession of musical comedy selections, light intermezzos and fox-trots may be shuffled around to make an excellent and withal well-varied fit. Selections in particular,

if cannily cut and altered as necessary, will often fit the action of the picture like the car on a scenic railway. And there are such definitely different types of musical comedy music that it is not hard to find the proper ones. Selections like *Apple Blossoms*, *Blossom Time*, *Madame Sherry*, *The Count of Luxembourg*, and *Rose Marie*, can be cut to excellent fits for the more emotional sections of light features, while the more active and less sophisticated lines of selections like *The Arcadians*, *The Sultan of Sulu*, *Going Up*, and generally the revue medleys synchronize better for the farce comedies. Then for contrast the light active intermezzos should be interpolated.

In the second place, Miss Haines' experience agrees with a theory I have expressed before, — that it is futile to go to very great pains to use popular songs for their topical effect unless the cue is absolutely direct. Numbers like *Wearin' the Ball and Chain*, *I Want What I Want When I Want It*, *Waiting at the Church*, *My Wife Won't Let Me*, and other similar obsolete hits are, I should say at a conservative estimate, lost on about 999 out of every 1000 people. Even more recent numbers such as *Lazy*, *Homesick*, *Mammy*, and *Twelve O'Clock at Night* will be noticed by perhaps five out of every hundred people, one of whom will be able to remember what the name of the tune is. When we come to outstanding hits like *Tea for Two*, *Barney Google* and *On the Back Porch*, why then we have a fighting chance; but in general the odds are decidedly against us.

And in the third place, if you will play jazz, make it worth listening to. It is so easy to ramble from one jazz number to another with the first chorus soft and the second loud, and no other particular change except the occasional use of percussion stops. With Victrola records, radio broadcasting, and symphonic arrangements to observe and analyze, such slipshod playing today is to my mind criminal negligence. There are so many little dewdabs and jiggers that an alert invention can impart to jazz and give it artistic refinement, that the old dishpan school should be sentenced to capital punishment wherever run down. First I would tack up on the console this admonition: Don't play jazz too fast or too loud. And in connection with that, when rotating popular numbers, as you cannot well avoid doing in slapstick comedy, it is easy to obtain contrast by alternating a fast fox-trot with a slow one.

And without going exhaustively into the questions of breaks, counterpoint, cross rhythms, and harmonic, melodic and rhythmic variations generally, a second admonition could be tacked up that might help considerably. To wit: Remember that there are three fundamental contrasts easy to obtain — soft and loud, high and low (i. e., with the melody respectively above or below the accompaniment), and legato and staccato.

CREATORE was guest conductor recently at the Tivoli, Chicago and Riveria theaters, his work in Chicago starting May 11 and continuing over three weeks. For twenty-five or thirty years Creatore has been traveling over the United States and Canada with his band, but this recent visitation to the Windy City was his first, during which he conducted three symphonic units in as many weeks.

With his band, which was mobilized early in June, Creatore will travel on the road for sixteen or eighteen weeks, visiting a number of cities and towns in Eastern United States and Canada. He and his men will play engagements at expositions in Toronto and Ottawa, Canada, also Rochester, N. Y.; the Boston engagement will cover a week, and at Willow Grove the concerts will extend through three weeks. The band will number thirty-five men, including the usual corps of instrumental soloists, in addition to Paulina Talma, soprano.

Creatore was enthusiastic over the success of the various symphonic organizations in Detroit, San Francisco, St. Louis, Los Angeles and other cities, and pointed out that each was proof that the demand for good music was becoming more general. He deplored the jazz effects used in the rendition of the works of the masters, pointing out that popular music was entitled to its place in the affections of the American people wherever and whenever it could justify its right to exist.

## Heads Up

MARCH

FRANK E. HERSOM

PIANO

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MELODY

Musical score for page 10, featuring piano and Trio sections. The piano section consists of six systems of music, with dynamics ranging from *ff* to *mf*. The Trio section is marked *TRIO* and *ff*, with a *mf* dynamic later in the system. The score includes various musical notations such as slurs, accents, and dynamic markings.

MELODY

Continued on page 23

# Ninette

VALSE PARISIENNE

Allegro Scherzando

R. S. STOUGHTON

PIANO

Musical score for page 11, starting with the piano section. The tempo is marked *Allegro Scherzando*. The score includes dynamics such as *mf* and *rit.* and features various musical notations like slurs and accents.

Valse Moderato

Musical score for page 11, starting with the *Valse Moderato* section. The tempo is marked *f*. The score includes various musical notations such as slurs and accents.

Musical score for page 11, continuing the *Valse Moderato* section. The score includes various musical notations such as slurs and accents.

Musical score for page 11, continuing the *Valse Moderato* section. The score includes dynamics such as *rall.* and various musical notations.

Musical score for page 11, continuing the *Valse Moderato* section. The score includes dynamics such as *a tempo* and various musical notations.

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allarg. a tempo

Allegro

*sfz* *ff stacc.*

*f legato*

*ff stacc.* *f legato*

*più accél.* *stacc. a tempo*

MELODY

Continued on page 21

# Dainty Cupid

VALSE BALLETT

LESTER W. KEITH

Moderato

PIANO *mf*

*rit.* *p*

*a tempo*

*f* *p*

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14

*Animato* *Meno mosso*

*ff* *p*

*Animato* *Meno mosso*

*rit.* *ff* *p*

*Animato*

*rit.* *ff*

*Meno mosso* *Animato*

*p* *rit.* *ff*

*Meno mosso*

*mf* *p*

*Tempo I*

MELODY

Continued on page 19

# Dream Dance

15

NOVELETTE

FRANK E. HERSOM

*Moderato*

PIANO *ff*

*rapido* 18 *ffz*

*R.H.* *L.H.*

*Lightly* *mp*

*mf* *cresc.*

*mp*

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Musical score for page 16, featuring piano accompaniment. The score consists of seven systems of staves. The first system includes a treble and bass staff with a melody line. The second system has a treble staff with a melody line and a bass staff with accompaniment. The third system has a treble staff with a melody line and a bass staff with accompaniment. The fourth system has a treble staff with a melody line and a bass staff with accompaniment. The fifth system has a treble staff with a melody line and a bass staff with accompaniment. The sixth system has a treble staff with a melody line and a bass staff with accompaniment. The seventh system has a treble staff with a melody line and a bass staff with accompaniment.

MELODY

Musical score for page 17, featuring piano accompaniment and a TRIO section. The score consists of seven systems of staves. The first system includes a treble and bass staff with a melody line, marked "Lightly" and "mp". The second system has a treble staff with a melody line and a bass staff with accompaniment. The third system has a treble staff with a melody line and a bass staff with accompaniment, marked "cresc.". The fourth system has a treble staff with a melody line and a bass staff with accompaniment, marked "mp". The fifth system has a treble staff with a melody line and a bass staff with accompaniment. The sixth system has a treble staff with a melody line and a bass staff with accompaniment. The seventh system has a treble staff with a melody line and a bass staff with accompaniment, marked "TRIO" and "ff".

MELODY

*Largamente*

Musical score for page 18, measures 1-12. The score is in G major and 3/4 time. It features a piano accompaniment with a steady eighth-note bass line and a melody in the right hand. Dynamics include *f*, *mf*, and *ff*. The piece concludes with a *D.S. al Coda* instruction.

MELODY

*D.S. al Coda*

Musical score for page 19, measures 1-12. The score continues from page 18. It includes dynamic markings such as *f*, *mf*, *rit.*, and *p*. The piece ends with a **CODA** section and a final **MELODY** label.

*D.S. al Coda*

**CODA**

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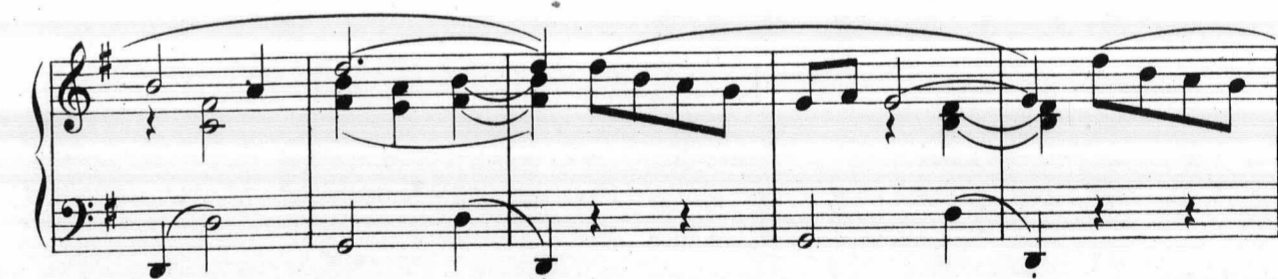
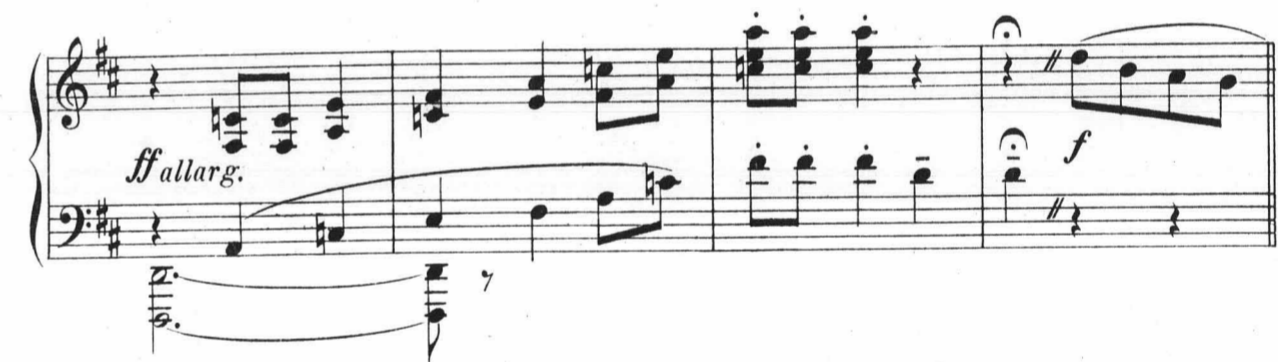
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Musical score for page 22, featuring piano accompaniment and a melody line. The score is written in G major and 2/4 time. It consists of seven systems of music. The piano part includes various dynamics and articulations such as *rall.*, *a tempo*, *allarg.*, *Allegro*, *ff*, *f stacc. accel. e cresa*, and *molto accel.*. The melody line is marked *MELODY* at the bottom.

Musical score for page 23, featuring piano accompaniment and a melody line. The score is written in G major and 2/4 time. It consists of seven systems of music. The piano part includes various dynamics and articulations such as *f*, *mf*, *ff*, and *ff*. The melody line is marked *MELODY* at the bottom. The score concludes with the instruction *D.S. Trio al* and a repeat sign.

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DINNY  
TIMMINS  
SAYS:

THIS sweetheart Jereetzy that's been standing them on their Heads at the Metropolitan has went back to her Native Land in Austria and started cutting up jest the same there. They's no use talking, a Chicken is a trouble maker wherever she is. You remember I told awhile back about how she got in a Tussle with a Tenor named Giggly in some Opey at the Met, and he got so excited he chucked her into the Footlights jest like one of these here Sex Draymas. But I guess these High Hats that go to Opey like that Hot Stuff as much as anybody else, because when she left to go back to Vienna with her husband, who is the Baron von Popper, why Catty-Gazooza gave out a statement that he had signed her up for two more years.

I guess this Sweet Popper of hers has a hard time with her. Once these Chickens find out the Power they got in those High Voltage Lamps of theirs why they's no holding them. And if you don't believe Jereetzy knows it, all you got to do is look at that look of hers. She knows she's a Sweet Baby, and she don't care who knows she knows it. She says she was standing on a street corner in Vienna oncet and Theodore Roosevelt come by in a carriage and smiled admirably at her. What do you think of that? Well, as I say, when they get that way they's no holding 'em.

So she goes back to Vienna and she's on the stage in one of these Wagner opey at the same time as another of the Primer Donners. And while this other Gal is singing, why Jereetzy is standing there saying: "Who ever told her she could sing? Look at those funny feet of hers. She'll never see fifty again," and so forth and so forth like wimmin will, until this other dame she loses her temper and goes over and swings a wild Haymaker at her which of course stopped the show. So of course this other singer got the blame for it and got the Air. But the Publick and the rest of the warblers all sided with her so she got her job back and Jereetzy was sore.

And the next thing happened was a few days later in *Cavalleria Rusticana* (how's that for spelling), which is Wop for *Hick Manners*, and it seems like they's no suiting some people, because when in New York she got sore because Giggly threw her too hard; this time she got mad because this other tenor named Piccaver didn't throw her at all, so she didn't get a Vienna Roll like she expected. So, after the act she wouldn't go take a second bow with him, and the Publick was getting kind of fed up with her, so they applauded more than the first time, and when he come back she says sarcastic: "Well, I see you give all your friends free seats tonight, you big Ham," but this feller was a Woman Tamer and he jest looked at her Valentino-like and says, "With me you won't pick a fight, you overgrown Mosquito," so now she's madder than ever. Well, I spose that's what they call Artistick Temperature, but when kids have it it's jest plain Temper and all it needs is a visit to the Woodshed.

OF COURSE they ain't all like that. Some of 'em are right nice folks, the Furriners included, like Fritz Kreisler or Shuman-Heink.



And say, there is one Grand Old Lady! She's got a Raft of Kids, she's 64 years old, she hasn't sang at the Met. for 12 years, and she's signed up to go back there next year. And believe me, I bet you she gets a Glad Hand that'll make Jereetzy think they's other kinds of Mamas besides the Sweet ones. And when you see folks like that it takes the Cuss off to find out that last year for the first time since the war they was more opey by a German composer done at the Met. than any other kind. Yes sir, old man Wagner is now leading the field again with nine opey. But of course that's only one man, and they was only three other German composers in the list. When you add 'em up that way the Wops still lead with 33 different Opey.

THE Americans are still coming right along.

I ain't heard any more about Deems Taylor's new opey, but Catty-Gazooza is going to put on a Ballet by Johnny Carpenter called Skyscrapers. Art certainly seems to be running to Machinery nowadays. First we got this Rooshian Honegger writing a Peace about a Steam Injine, and how here is Carpenter writing a Peace about a Skyscraper. He should ought to change his name to Steelworker. Well, here's his chance to put Verdy's Anvil Chorus out of the running with a Riveter's Chorus, and wait till you see the Dance of the Red Girders. You know the way they're wearing 'em now, jest below the Knee.

AND that ain't the only new American entry.

Larry Tibbetts, who they made such a fuss about last year, has gone to Europe to study, but next season they's going to be a couple honest-to-goodness church choir sopranos from Meriden, Conn, in the line-up. And if you go to the movies like I do you know that that's the first time a country choir singer ever come to a big city to study for Opey and didn't get lured into a Privit Dining Room and end up as a Artist Model. But this is regular Old Home Week stuff about the Ponselly girls. After they left home they skated along in Vodvil for awhile, then Carmela stuck to it alone so's to pervide the Roll for Rosa to study for grand opera. And so now after Rosa made good Carmela got her chance last year and done so well Catty-Gazooza signed her up for next year. The plot was invented by Elsie Dinsmore, but I never see it outside of Fiction before.

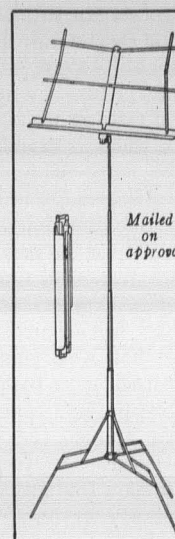
NATURALLY everybody ain't so fortunate.

Poor old blind Charlie Lawlor died the other day without too much money. The only good thing the Democratic Convention ever did outside of giving Will Rogers one half a vote for the Presidential nomination was to uncover Charlie Lawlor as the composer of The Side-walks of New York. And believe me the poor old cuss knew all about 'em after making the rounds of the vodvil agencies as often as he had. And now another old composer named Sandler, 76 years old, is having his troubles. He says he wrote Eli, Eli, the famous Jewish lament, about 30 years ago, and he wants 500,000 berries from the feller who published it, but I guess it's going to be a Jewish lament for him all right. He didn't copyright it until six years ago, and the publisher says it was being sung at the old boy's mother's wedding and before that, so if he gets his half a million I'm going to collect for writing Yankee Doodle. So far as I'm concerned, if he wrote the tune he's guilty anyhow.

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**ROSARIA!** As the name wistaria reminds of Japan with its wonderful cultivation of this lavishly flowering vine, so does the first beautiful word in this sentence at once give a mental picture of June with its wealth of varicolored roses in white, pink, red, magenta and others, which is exactly the word's full intent. It is the name chosen for the magnificent Rose Festival Pageant to be held in Portland, Oregon, under the direction of Montgomery Lynch. The music for the pageant has been written by Charles Wakefield Cadman, one of America's foremost composers, and in its composition Mr. Cadman has aimed to meet popular taste rather than what might be called "highbrow intellectuality." In his own words:

"Most pageants have not had enough of the popular appeal, the spirit of democracy, in their music. In the music for 'Rosaria' I hope to show that melody and appealing rhythm will please everyone."

Besides the selections written to meet "popular appeal," "Rosaria" also will present several musically serious yet beautiful choral numbers, including the "Children's Chorus" for which Doris Smith of Portland (author of the pageant story) wrote the lyric. "As in a Rose Jar" is said to be a magnificent solo for the feminine voice which will be a highlight, and the composer believes that "A Rose for Every Heart" will be a tremendous waltz song hit as its refrain has strong melodic appeal and rhythm. The composer will personally direct the orchestra in an especially written intermezzo for Rosaria.

Mr. Cadman is a prolific composer of such beautiful songs as "At Dawning," "The Land of the Sky Blue Water" and "Far Off I Hear a Thrush at Eve." He also has composed an "Oriental Rhapsody," "The Thunderbird Suite," "Omar Khayyam Suite," and four operas: "Daoma," "The Garden of Mystery," "A Witch of Salem" and "Shanewis."

**TREMENDOUS TONAL TENDERING!** Musical novelties and numbers unparalleled in New York restaurant resorts are being offered at Janssen's mid-town Hofbrau Haus at Fifty-second Street and Broadway as musical inducements to its patrons. Following are some of the offerings:

**BELA LOBLOV** and his "Johann Strauss Orchestra." Beginning on Sunday, May 24 (and thereafter regularly on Tuesdays, Thursdays and Sundays for an indefinite stay), these players opened a series of matinee tea-musicales extending from two-thirty to five o'clock, making the first appearance in America of this concert and symphony organization. Director Loblov has been assistant conductor of the Budapest Symphony Orchestra, and concertmaster of the New York Philharmonic Orchestra. His organization will present programs of light operatic and concert music during its Hofbrau engagement.

**ALOMA NIGHT** (Tuesday, May 26) was redolent of Things Tropical. The entire cast of Carl Reed's "Aloma of the South Seas" company was present from the Lyric Theater, and all were in their "show" costumes. Irving Aronson's "Commanders" played a program of Hawaiian music for the occasion, and the new Walter Field's Ukulele Orchestra was very much in evidence musically.

**A NIGHT IN THE TYROL.** That might prove just a bit chilly if it were to be spent out of doors and well up on a Tyrolean mountain side, but this particular Tyrolean evening will be a very much warmer affair as it will take place in-doors at the Hofbrau. It is the name of a new revue which will open at the Haus on June 20, and will display three changes of scenery during the progress of an evening's show — the first time in the history of New York cabaret floor-shows where one has been

## Gossip Gathered by the Gadder

Facts and Fancies Garnered from  
the Field of Music

By MYRON V. FREESE

so elaborately staged. A circular drop curtain will hide the scene shifting from the view of the audience.

**THE TIN-PANNERS** is practically a music invasion that has been announced by Fritz Singer, general manager of the Hofbrau restaurant. It is an association of song-writers which recently has been organized by a group of the more prominent song-smiths, and which will meet at the Hofbrau on Wednesdays and Saturdays. The president of the Tin-Panners is Al Dubin, writer of "Twas Only an Irishman's Dream," "All the World Will Be Jealous of Me," "Just a Girl that Men Forget," and other hits.

**ADDED ATTRACTIONS.** As a lasting "attraction" in solid form, Manager Singer states that through recent arrangements made with a prominent recording company, a special disc bearing the Hofbrau label and holding selections that have been "canned" by Mr. Aronson's "Junior Commanders" are to be presented to patrons as souvenirs. As an appetizing attraction, and showing live specimens of the sort of sea fare served at the Hofbrau, a large aquarium is being built in the main dining room. Forty different species of the scaled and shell denizens of the deep will disport in the aquarium until such time when some certain one may be fished out as food. It is of course understood that it always will be the "close" season for everybody but the chef.

**JULY CALENDAR REMINISCENCE.** This month, as everybody knows, was named for the greatest of the Roman Caesars, Julius. He is not recorded as having been greatly musical or in any distinctive way connected with music, yet his monthly namesake has much to do with the tonal affairs. Our great patriotic hymn "America" (My Country 'tis of Thee), was sung for the first time in public at a children's Sunday school festival held in Boston on July 4, 1831 (or '32); Stephen Collins Foster, first delineator of the darkey in true song, was born on July 4, 1826; the words of a famous Civil War song which very nearly precipitated a riot, "We Are Coming, Father Abraham," were first published by the *New York Evening Post* in its issue of July 16, 1862, as a patriotic response to President Lincoln's second call for 300,000 men. John Gibbons, writer of the words, barely escaped with his life from the hands of a New York mob composed of opponents to the anti-slavery cause.

**NOTED ONES IN MUSIC** who were born in July are: John Barnett (called the "Father of English Opera"), July 1, 1802; Adolphe Charles Adam (opera composer who is better known today by his noble Christmas song, "Oh, Holy Night!"), July 24, 1803; George Kingsley (American organist and teacher, Professor of Music at Girard College, and

composer of the two well-known hymns, "Ware" and "Hebron") July 7, 1811; Stephen Collins Foster (whose "Swanee River" ranks him with the immortals), July 4, 1826; Henri Wieniawski (famous exponent and teacher of the violin), July 10, 1835; William Shakespeare Hays (composer of hundreds of popular songs of great vogue, such as "My Sunny Southern Home" and "Molly Darling," and the grandfather of Will Hays, ex-cabinet official and now of motion picture authority), July 19, 1837; Frederick Nicholls Crouch (composer of the once extremely popular songs, "Kathleen Mavourneen"), July 31, 1838; Vladimir de Pachmann (virtuoso pianist), July 27, 1848; Robert Planquette (composer of the very popular opera, "The Chimes of Normandy" or "Bells of Corneville"), July 31, 1848; Rafael Joseffy (noted concert pianist), July 3, 1853; Eugene Ysaye (violinist of international note), July 16, 1858.

**IN PATRIOTIC TONE,** the calendar record of July also shows "things doing" that have made "music" in more ways than one, although outside of the strictly and technically musical. As forerunners, and "Lest We Forget," there was the little skirmish at Lexington in 1775 (April 19), and the second "brush" at Bunker Hill in the same year (June 17), both of which practically led to the memorable "signing" in Philadelphia on July 4, 1776.

**JULY FOURTH** is an eventful day in July dates, for besides the three birth anniversaries already mentioned — American Independence, "America" engrafted as patriotic hymn, and the song writer who musically immortalized the American southern negro — the fourth of July has been the inauguration or "beginning" day of things which, even if not musical, in effect have been dynamically rhythmical. 1817 work was begun on the Erie Canal; 1828, the first passenger railroad in America (Baltimore and Ohio) began operations; 1848, treaty of peace was signed between the United States and Mexico, and the building of the Washington Monument was begun; 1884, the Statue of Liberty was formally presented to America at Paris; 1894, Hawaii was made a republic; the same year, the first gasoline vehicle was put into practical operation; 1903, the United States-Philippine cable was completed and a message transmitted round the world in twelve minutes.

**OTHER MARKED EVENTS OF JULY** have been: The signing of the Articles of Confederation by Massachusetts, Rhode Island, Connecticut, Pennsylvania, New York, New Jersey, Virginia and South Carolina (July 9, 1778), followed by North Carolina on July 21 and Georgia on July 24; the arrival of the French fleet in Narragansett Bay (July 29, 1778); wireless communication established between America and Japan (July 27, 1915); airplane service begun between New York City and Chicago (July 1, 1919). A few events of turbulence and violence that may be chronicled for this month were: 1861, the first Battle of Bull Run (July 21); 1863, Battle of Gettysburg (July 1-3); 1863, the draft riots in New York City (July 13-16); 1881, the assassination of President Garfield (July 2); 1898, the Battles of San Juan and El Caney (July 1-3); 1898, the Battle of Santiago de Cuba (July 3). Musically connected with the three last named events were the two famous popular songs, "There'll Be a Hot Time" and "Good-Bye, Dolly Gray."

**CHARLES H. LAWLOR**—the man who by one song made "The Sidewalks of New York" more famous the world over than tons of newspaper chronicles or tomes of history ever could have done — died June 1, 1925, on the eve of his seventy-third birthday. He was born in

Dublin (Ireland), and came to America to reap the fortune which, alas for him, never manifested. Whatever might have been his youthful dreams of fame and fortune, however, even at their wildest he probably never visualized himself as the man who would write a song that should become the official tune of this country's most prominent political organization or furnish the musical theme for a gubernatorial campaign, yet such was the fact.

"The Sidewalks of New York" came to the composer as an irresistible song impulse. It was not built upon strenuous street happenings or gruesome fatalities (homicidal or suicidal), so many of which are constantly occurring on the footways of the great metropolitan maelstrom, but came from watching the light-tripping feet of merry, care-free youngsters whose only playgrounds were the streets — a homely theme, yet just such as made famous the songs of Edward Harrigan. Mr. Lawlor was moved to write the song one night when, while on his way home, he stopped to watch a group of ragged yet happy urchins, who to the tune of a hum-drum hurdy-gurdy were gaily dancing on the sidewalk in one of the great city's teeming, tenement districts.

To Charles Lawlor the very homeliness of the scene was its inspiration; he saw the opportunity caught the rhythmic abandonment of the children as theme for story and song, and embodied them into lyric and melody. The song immediately appealed to the public fancy and grew into wide popularity. Later on it became the favorite of Tammany, and during the Democratic demonstrations of 1924 was adopted by Governor Al Smith as a campaign song.

### Do You Know Where You Live?

**THE** Letter that She Longed For Never Came — or was it "He?" Anyway, the gender does not matter, as the result would have been the same whether he or she was the guilty party, and in effect the foregoing phrase is the punch line of an old song that was widely popular somewhere back in the eighties, or thereabouts. The popularity of the song was largely due to the pathos supposed to have been embodied in the quoted line, but under the light of everyday horse sense pathos fades into bathos. Why? The chances are ten to one on the letter having been written and mailed in good faith; they are equally the same that the lovelorn sender was so love-lost in sending that he (or she) most likely forgot to inscribe her (or his) forwarding address or, under the lure of love, got it so balled up that postal delivery was impossible. Of course she or he knew where he or she lived, but it doesn't follow that the brains of mail handlers are colossal directories of the universe when others forget.

It is more than likely, too, being befogged in love-mist so insignificant a detail as attaching a return address never occurred to the sender, and so the letter that "never came" in all probability wound up on the D. L. O. — the great mail mausoleum or morgue that, according to postal authorities, last year was a dead depository for no fewer than *twenty-one million letters*. Viewed in the light of such an astounding number of "never comes," the question asked in the caption is neither funny nor foolish; in the light of involved needless mental disturbance, unnecessary labor, and almost unlimited cost to the United States Government; rather is it *something serious* for all concerned.

In the eyes of the postal employees a letter, postcard, parcel, newspaper or possibly a valuable music manuscript is and must be merely a "piece of mail," and when because of inadequate or incorrect forwarding address, or (as many times is the case) with no address whatsoever and entirely devoid of any return address, such "piece of mail" becomes for the time being either a "dead" one or a "nixie." A DEAD LETTER is a letter "dead" in the mail, dead to the sender, and dead for the one to whom it was sent. A NIXIE is a "piece of mail" which has been taken out of the regular postal machinery for "directory" or "hospital" service. This period of a letter's mail existence is a very expensive one, as it demands the special attention of the most expert clerks besides involving a waste of valuable time for postal attaches as also a possible costly delay both to the sender and the ultimate receiver. When, however, after exhaustive efforts to find clues the postal "detective" is forced to give up the puzzle, the "nixie" ceases to exist as such and automatically becomes a "piece of mail" to be consigned to the Dead Letter Office — and all in default of a return address.

SOME "STARTLERS"

With a view to reducing the large, wholly needless and costly waste due to carelessness in directing mail matter (letters or parcels or what), Postmaster General New

recently has inaugurated an intensive educational campaign for everyone using the mails, and this little story is part of that campaign. Here are a few startling statistics submitted by the Postmaster General: 21,000,000 letters went to the Dead Letter Office during the year 1924; 803,000 parcels shared a similar fate; 100,000 letters yearly go into the mails with *perfectly blank envelopes*; 855,000 annually is removed from mail wrongly directed; \$12,000 in enclosed postage stamps is held up each year for the same reason; \$3,000,000 (in checks, drafts and money orders) never reach the intended owners; \$92,000 a year is collected by Uncle Sam in postage for the return of mail rescued from the nation's mailing tomb; \$1,740,000 is yearly expended by Uncle Sam in chasing up mis-directed and non-directed mail; 200,000,000 letters are accorded this really unnecessary service, which in one city alone costs somewhere about \$500 daily.

Perhaps the most startling feature, from a purely personal point of view, is the necessary opening and reading of insufficiently directed private mail for clues. Private letters usually are assumed to hold a sacredness inviolate to the correspondents, yet this sanctity must perforce be violated by mail clerks in fulfilling conscientious efforts to trace either sender or intended receiver, and so get a "piece of mail" to its destined place. That is exactly what happens to the 21,000,000 letters yearly, and what will continue to happen just as long as writers fail to put a return address on their letters. Avoid being even a *twenty-one millionth part* of this colossal monument to carelessness by putting a return address on everything you mail. If you're ashamed of what you are mailing, then it deserves to be buried.

When for any reason a letter (without return address) cannot be delivered, after a certain time it is sent to the D. L. O. (synonymous with Destruction Looms Obscurely), where it is opened and inspected minutely — not from curiosity, but in an honest endeavor to find some clue to its designation. The finding of such a clue averages one in every five letters opened. *The other four are destroyed.*

YOU DO KNOW WHERE YOU LIVE

Every man or woman who writes a letter of course knows where he or she lives or transacts business (if not, there's something wrong somewhere and such persons should be inspected by Doctors, Lawyers and Officials.) Why not, therefore, put either one or the other address on everything you mail so that others may know where you live, and incidentally be one in helping make a "dead letter" of the Dead Letter Office? The letter that "never came" in reality many such letters may unfold a life's tragedy or a business disaster, yet who is to blame? Save the Government, save yourselves and save the postal officials time, trouble and tantrums and at the same time INSURE the delivery of your mail by simply putting on a return address — preferably, says Postmaster General New, *On the Upper Left-Hand Corner!*

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**The Psychology of Motion Picture Music**

By LEWIS E. BRAY

WHAT is music? If you should ask this question of a dozen different people, they would in all probability give as many different answers. Our old cross-word puzzle friend, the dictionary, defines melody as a "succession of sounds that is pleasing to the ear." This definition may be correct enough for the dictionary; but music, in the fullest sense of the word, is infinitely more than that. Let us see if we can get a little closer to this higher meaning. We have heard of instances where monkeys and other animals have been charmed by music. If these animals could talk, no doubt they would define music as a succession of sounds pleasing to the ear, as that is all it probably means to them; but to mankind, music is a great deal more than mere sound. Likewise, when a cow looks at a sunset, to her it is merely a daub of colors in profusion, but to an artist or anyone with an appreciation of color, it is a gorgeous panorama of splendor.

**MUSIC IN THE SUPERLATIVE SENSE**

Just in proportion as mankind is many tens, or even hundreds of thousands of years ahead of the animal in development, so music in the true and full sense, is infinitely greater than a mere succession of sounds. Music in the primitive sense may be a pleasing succession of sounds, but music in the superlative sense is expression of the thoughts, moods and feelings of the individual soul or mind. Perhaps you have heard music rendered without expression, and have noticed what a mass of deadwood it then is. It doesn't LIVE in the performer; neither can it hope to live in the mind or soul of the individual who hears it. It cannot even reach the individual soul, as it has no appeal to any soul-sense. Therefore, it cannot delight or make an appreciable impression on the listener. The souls of men and women are sensitive to emotion of all kinds, and unless the performance of music incites a response in the soul of the listener, the emotional effect is lost, and it becomes "vanity—as sounding brass and tinkling cymbal," i. e., it doesn't mean a thing. That is why we can appreciate music in the fullest sense as we are higher in the scale of life and soul, whereas animals are lower orders of soul, and have not developed this higher sensibility.

**HOW MOTION PICTURES AID GOOD MUSIC**

Motion pictures open up a great field and a great opportunity for music to express something, because there is something there to be expressed all the time. Each scene asks the question, "What kind of music have you to fit me today?" It is something like a cross-word puzzle, except that instead of the question being "what is a word of five letters beginning with Z meaning a Swiss Fish?" it is: "What is a piece of music in 4-4 time meaning a garden scene in the moonlight?"

The stage play affords no such an opportunity. The stage play depends largely on the manner of speech as well as the acting for its soul appeal. The performer's speech and tone of voice in addition to his acting and facial expression puts over a play. In moving pictures we are deprived of the eloquence of speech and voice expression, so the music must be the VOICE of the picture. The orchestra or organist must "Say It With Music"; the musician must tell the audience in musical language what it is all about. Some people claim that when attending the movies they never pay any attention to the music, and that they watch only the picture. But these same people will readily admit that if the

music were not there they would not find the picture interesting, that it would seem empty and void of that substance which MAKES the picture seem to live and appeal to the understanding.

**WHAT IS A "PUNCH"?**

The promoters of plays and producers of films are always looking for "punches." They mean by that any incident or dramatic situation that has a distinct appeal, whether in sentiment or excitement. Realism! That is what they want in both pictures and music. If a piece of music expresses a thought or mood so vividly as to excite that same thought or mood in the listener, it certainly will appeal and be enjoyed. If a piece has not this vital quality of realism, it will not register, regardless of its composer or arrangement. Music must be made to LIVE; it must be made vibrant with LIFE.

For example, in a movie, one "punch" may be the following dramatic situation: The smooth sheik-villain has stolen the hero's wife. The hero, a very good man and a peaceful one, loves his wife so he is sorrowful about it. He shows by his acting that he is sorrowful. The audience begins to sympathize with him. They think: "What a shame such a good man should be so unjustly treated," etc. Now if the organist is playing a jazz tune, the wrong mental effect produced by the unfitness of the music will counteract any sentimental effect produced by the acting. The result is that the soul appeal is killed. If the musician should play a slow number, it would be a little better, as there is a bare chance that someone in the audience might imagine that the music was sorrowful. But to play a musical number that EX-PRESSES sorrow, and to express this emotion while playing the number, is to approach perfection in this instance. Then the music will excite this emotion in the audience and make them sorrowful and sympathetic in co-ordination with the screen action. It is then that the dual presentation of picture and music unites in one soul appeal to the audience.

**SOUL THE SEAT OF THOUGHT AND EMOTION**

We are all more than mere bodies, walking, eating, sleeping; we are more than walking, living statues. We are individual minds, souls, having thoughts, moods and dispositions. If the musician plays his music with enough feeling to reach the soul of his audience, and also correlates it with the thought of the picture, he has indeed scored a success.

**MENTAL COMMUNICATION VIA MUSIC**

Understanding the mental structure of mankind aids the musician in playing his music, because in the last analysis music is *in* thought, and IS thought; and this thought substance is broadcast to the minds of the individuals who hear it. Thus it is a communication from soul to soul. When the musician understands this he will realize how important it is to know human nature and cater to it. He will then know what a fine work it is to tell his audience something, not with spoken words, but with a superlative musical language, unsurpassed and undefined by anything less than *itself*. "It will be through music that human thought will be carried beyond the point it has hitherto reached."

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## Burry's Corner

By FREDERIC W. BURRY

### MUSICAL CRITICISM

NOTHING receives more criticism than musical art. Good criticism is not to be despised, and no one need take any of it as an offence. It is a mistake to be easily offended. The friendly critic, even though he may at times appear too caustic or captious, keeps one from getting into a rut. One can remain pliantly sensitive, amenable to reasonable advice, and yet maintain that serene peace of which is not easily disturbed, or turned from one's plans by a vagrant wind.

There is nothing like being self-sufficient and self-contained, in the realm of music, as in all else. As Kipling says

If you can keep your head when all about you  
Are losing theirs and blaming it on you;  
If you can trust yourself when all men doubt you,  
And make allowance for their doubting, too.

It is difficult to be steadfast to this self-trust. But whether one is an artist in reality or an artist in ideality, an actor or an auditor, it is imperative to "keep one's head" and not be frightened by the varying kaleidoscopic views and reviews that would condemn the works of veritable genius.

"If you can dream — and not make dreams your master;  
If you can think — and not make thoughts your aim;

If you can meet with triumphs and disaster  
And treat both these imposters just the same."  
The path of the musician is beset with obstacles. "How beautiful!" exclaims the enthusiastic music-lover, not always recognizing the immense amount of sheer labor that is behind every work of art. There is no harder worker than the musician. His music is born of blood. That is why his dreams must not be allowed to become his master.

It goes hard with one who allows any of his corporeal forces to get the upper hand, but much more so when the intellect, the head, usurps authority; when the head controls Me instead of Me controlling the head. Yet, mastery implies limitation; when thoughts are free and unleashed there is nothing done worth while, and disaster of a serious kind may overtake the "thinker."

It is the fashion in some quarters to mark hard-and-fast dividing lines between different kinds of music, but all this classification is at best only approximate. There are no "grades," no actual classes, though they may be convenient fictions, to aid the observer in his choice or criticism. You hear some speak of certain works, musical, artistic, literary, as "poisonous." They may be so to a mind already more or less diseased; to another, they may become meat and drink.

"What is one's man's meat is another man's poison." And happy is the soul who finds "all is grist that comes to his mill," who can discern beauty and sustenance everywhere and in everything. Is this not better than seeing evil everywhere? And it is largely a habit. Even a "bad" piece of music sounds fine when it is "handled" well.

Different music calls for corresponding difference of execution. A requiem would be out of place at a wedding, while a Wedding March should not be an alternative for the Dead March. Yet, little changes of tempo and rhythm have been known to make such contrasting music serviceable for all occasions and functions. That's it! It all depends upon how the work is done, how it is represented. One must know what to say and say it at the right

time, whether with words, or with "chants sans paroles."

If you can talk with crowds and keep your virtue,  
Or walk with kings — nor lose the common touch.  
If neither foes nor loving friends can hurt you,  
If all men count with you — but none too much.

As a matter of fact, those who criticize certain types or styles of music often don't know what they are talking about. They are the slave of their notions. Tomorrow they have forgotten what they say today, and give quite a contrary criticism. That is why one should not be easily perturbed by "what they say." First they declare a new thought wrong or wicked, then they say it is "impossible"; tomorrow, when it is all the fashion, they take the credit to themselves, and say, "I told you so."

It is all very well for certain professors, academically inclined, and consequently extremely narrow and confined in their musical vision, to cast slurs on the music of the people, some of which they call "trash" and the rest "rubbish."

That there is a certain class of alleged music quite justly classified this way we cannot deny, but too often a modern piece, just because it is modern, is placed among the "impossibles." As though a "masterpiece" is not entitled or attained to such a degree of grace until the master is long deceased, among the ancients! We revere the ancients, and our modern music shows the influence of their work, but surely there may be progression in music as in all else.

Indeed, is not music, the sacramental symbol of life and all that it contains? Is it not the epitome and veriest photograph of existence — portraying a thousand emotions, pictures and events in a language that words, by their nature, cannot in fullness express.

So ye, who would criticize the new song, may well tread tenderly. Perhaps the critic is color blind, and does not perceive the radiant hues, or hear the story that another may hear.

The art of music is essentially emotional. It is the utterance of the heart, and speaks to the heart.

What is truth? What is perfection? To be worthy of the truth, one must be true. To discern perfection, one must be sincere. But truth is change; and perfection is a constant growth.

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## Is American Music Hopelessly Jazzed?

YES! Isn't It Terrible! What IS Jazz?

By Z. PORTER WRIGHT

BESIDES being a top-notch cook, "Aunt" Fanny is a most joyous purveyor of bad news, and the limitations of her vocabulary in no way handicap her speed and endurance as a monologist. Her "front-page feature" recently was the illness of her sister's husband. "Goodness knows when he will be out of bed," paraphrased Aunt Fanny at the end of a solid half-column of sick-room statistics and symptoms. "He's an awful sick man. The doctor said he has got coryza. Isn't that terrible? What is coryza?"

We also "have" jazz—but what is it? We talk about jazz—praise it, vilify it, preach and write editorials, but how many of us know what we are talking about? To be sure, each of us has his own conception of jazz—and what a task we would present the lexicographer who endeavored to embody our ideas in one comprehensive definition!

In truth, it is practically impossible to draw arbitrary lines defining, or rather confining anything in such a continual state of flux, and with such vague and changeable characteristics as the American music (or manner of playing American music) which for want of more specific nomenclature we call "jazz." But it is possible to name some of the things jazz is not.

First of all "jazz" is not a synonym for "popular music," whether the latter term be accepted in the usual sense as referring to the "hit" songs and orchestrations from Tin-Pan-Alley or otherwise. "Popular music" is not necessarily jazz music, and "jazz" is not always popular music.

Nor is jazz the noisy, "slap-stick," "blue-note" syncopation which made good acrobats out of poor musicians a few years ago. Jazz has long since passed the crude, not to say rude stage.

Some people think of jazz as a "vulgar accentuation of rhythm." Virgil Thompson in *American Mercury* says it is a rhythm " . . . that provokes jerky motions of the body." But jazz isn't rhythm alone! Ernst Von Dohnanyi is quoted in *The Musician* as saying, "American jazz is for the head and not for the heart . . . it is intellectual and not emotional." The statement that "boys and girls are going wrong because they are drunk on jazz intoxicants" is credited to Mrs. Anne Faulkner Oberdorfer, chairman of National Federation of Music Clubs Committee.

Murders are blamed on jazz, and even bobbed hair is attributed by some weird and wonderful reasoning, to the "jazz mania!"

Jazz is neither a poison nor a disease, although the antipathy it has aroused in some instances amounts to almost a chronic, not to say violent malady. Some well-meaning laymen go so far as to classify all music in two divisions, i. e., good music and jazz! Others evidently think any music not "classic" or "standard" is jazz.

Jazz is a wicked-sounding name, and in itself encourages the idea that the music it is supposed to describe is at least very worldly, if not downright evil. I am pretty sure many statements made about jazz amount to no more than an expression of the individual's reaction to wickedness. Here we see hypocrisy, innocence, virtue, blasé worldliness—all apparently indexing opinions and denoting the influence of jazz music, but actually doing nothing of the kind.

Even the best of us gets a little kick out of an occasional transgression—the degree of our wickedness depending on our standards, conscience, public prominence, church rules, early

training, wife's family, or some similar restraining influence. And then we pick out the real or imagined characteristic, phase or style of jazz that intrigues us or repels us, and lay all our sins upon it!

The men who produce jazz say we are all wrong—that jazz is nothing more nor less than the modern American treatment of music, more particularly in point of orchestration and instrumentation. Whether it be good or bad, whether its appeal is to the head, heart or feet depends upon the owners of the h., h. and f.!

A picture may be "good" or "wicked" whether the artist be possessed of great or little skill, and whether he use paint, oil, crayon, or a stick on the sand. Music can express what is in the mind of the musician and listener, and while even the highest type of jazz may not be especially spiritual or elevating, no jazz need be degrading. Popular music—jazz and non-jazz—is written to appeal to what is base in human nature only when people clap their hands loudest for that kind.

But what is jazz, from the musician's standpoint? Lloyd C. del Castillo, organist at the Fenway Theater, said in a recent issue of *MELODY*:

"Jazz is a special treatment of popular music. It is the structural dressing by means of which the popular song is elevated to the rank of a musical composition. Now the essentials of musical compositions are four,—melody, harmony, counterpoint, and structure. The modern coloristic conception of jazz consists of taking the first, and to it adding the other three. Just as the symphonic or operatic composer starts from a leitmotif to build up a complicated musical structure, so does the modern arranger build on the original tune a more or less diffuse harmonic scheme in which cross-rhythms, modulations, contrasted color-effects, heavy counterpoint and other devices create an entirely different score. Mr. George Hahn in a recent article in *MELODY* very happily termed the modern arranger a 'synthetic composer.' That is a very apt terminology, for the arranger of the so-called 'symphonic jazz' is as much a *bona fide* composer as any man who ever built a symphonic structure from his major theme. He must be on intimate terms with advanced musical theory and practice, and must possess originality and ingenuity to boot. When such a man, and there are several experts in the field today, turns out a jazz score for any popular song, even though it be a rotten one, the result is something that

no musician need feel it a waste of time to study. The treatment is not orthodox, particularly will the instrumentation look irregular with its substitution of saxophones for strings, but that is the more reason why it deserves analysis and serious study. It is a new form in the making, and at its best a thoroughly musicianly one."

But I haven't answered the question, "Is American music hopelessly jazzed?" I should say it is *hopefully* jazzed, for anything that stimulates so much thought and interest, and inspires so much of constructive effort is surely a mark of progress, and points to developments far beyond the vision of the layman whose broadest conception of jazz is necessarily limited to his understanding of music—and himself.

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## News Reels and Fables

WHAT to play for news reel and fables is still a topic for leaders and organists to argue about. The following letter to leaders from S.W. Lawton, General Musical Director of the Keith-Albee and Moss Circuits is so timely, well-put, and logical that we reproduce it here for the benefit of our readers. This letter was brought to our attention by *Vaudeville News*, a magazine that we read with great interest.

To All Leaders, Keith-Albee and Moss Circuits:

Though the importance of appropriate music for the feature picture is generally realized both in theory and practice, the short subjects, such as the "Topics" and "Fables," are neglected by some leaders. For entertainment these are as important as any act or the feature pictures, and just as deserving of a musical accompaniment designed especially to meet their needs. Some leaders play noisy, popular music which distracts the reader's attention, and kills the entertainment value of the pictures. On my circuits I estimate a leader's conscientiousness and understanding by the way he handles the "Topics" and "Fables."

For reasons noted below, you will observe these instructions in playing for "Topics of the Day."

It is essential that the music accompaniment be of strings only and it must be in an allegretto or moderato tempo. The music must be unfamiliar and not of a singable nature. The strings should be muted, but the music is to be played fortissimo. The bass is to use the soft pedal throughout. The entire orchestra, however, should play the final appropriate chord so as to terminate the musical section when the "Topics" end.

Jazz and popular melodies for "Topics" disturb the audience, leading some to hum in unison with the orchestra or to stamp their feet, thus distracting the attention of those who wish to read. Imagine trying to read a book or a newspaper with some one playing the piano at your elbow. A jumble of confused impressions!

If the music is played according to the above instructions, the audience can focus its undivided attention upon the reading while the orchestra adds the necessary atmosphere, filling any lulls in the laughter, and at the same time permitting the laughter to spread contagiously through the theater.

Please note that a different type of accompaniment is to be used for the "Aesop's Film Fables"; the story or plot of the "Fables" should be worked up just as that of a feature picture and synchronized correctly and accurately. Since this is action and not reading matter the music may be of a louder, more popular and lively note in order to bring out the desired results. The drummer must be on the alert to play the necessary effects.

The leaders will find following these instructions very much to their credit.

S. W. LAWTON,  
General Musical Director,  
Keith-Albee and Moss Circuits.

## The Brickyard

I'M for the picture organist, first, last, and all the time. At the opening of a recent new theater organ, the man who had the concert in charge distinctly specified that he didn't "want an exhibition of technic, but a showing off of what the organ can do." Compare that with the wish of the pastor of the church in Sandusky who wrote me that he wanted "simple melodious music—not an exhibition of the organist's prowess." Also bear these two in mind when you read of the criticism that was made of the service music in a certain well-known New York church, "the organist was well known, the music certainly well played, but it was a lot of noise." This by a man who knows organs, players and has a well developed sense of the beautiful and good in music.

There would seem to be a great difference in the taste of theater managers and church directors as to what is desirable in organ music—and not to the advantage of the theater manager. I'd like to see the musical taste of theater managers and owners improved, so that all of them would insist on the best and most

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## appropriate music regardless of whether it "shows off" the organ.

My organ instruction was founded largely on Bach, taught me by one of the veriest of "old-school" musicians, and who had in his time many of the best organs as products of his pedagogy. Yet, I reiterate what I have said before: the "theater" organist has done more in the past fifteen years to awaken people to beautiful music and appreciation of the organ, than all that the church organists have done in the previous fifteen centuries. And so, I'm glad to carry an A. F. M. card myself, and see my name listed among the organists of a prominent local.

G. B. K.

Even Ignatz Mouse couldn't fling a better brick than this. It's true enough, as G. B. K. says, that the somewhat unformed taste in music of theater owners and managers is to blame for much poor movie music. They either insist on what they like being played (and it is both inappropriate and unpopular with most of the audience), or they neglect to insist on the proper synchronization, sense of fitness, and good musical taste being displayed in the organist's program. Still, their taste is improving, so is that of the public, and so is the work and standards of the organist. It is only a matter of time, with continual plugging from capable fellows like G. B. K., until managers will all insist on the best their audience can appreciate.

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AUGUST, 1925 Volume IX, No. 8

IN THIS ISSUE

**Universal Pitch---A-Four-Forty**  
By J. C. DEAGAN

This month's grist also includes an interesting instalment of the Photoplay Organist, by Mr. del Castillo, a few timely remarks by our friend Dinny Timmins, some midsummer gossip by The Gadder, interesting news from our Washington correspondent, and two pages of effervescence by members of the Jacobs' Orchestra Monthly Whatdoyoucallit Club.

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"JUST A MEMORY" (Reverie by A. J. Weidt)  
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"THE BATTLE ROYAL" (March by Thos. S. Allen)  
"SONGE d'AMOUR" (by Norman Leigh)

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