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JAZZ SECTION

1. Jazz Bass
2. Thorough Bass
3. Half-Step Bass
4. Chromatic Bass
5. Flat Bass
6. Sharp Bass
7. Half-Step Bass
8. Thorough Bass
9. Half-Step Bass
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199. Thorough Bass
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201. Sharp Bass
202. Chromatic Bass

WATERMAN PIANO SCHOOL
Los Angeles, California

Volume VI, Number 12
DECEMBER, 1922
Price 15 Cents

MELODY
A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

FEATURES IN THIS ISSUE

CHRISTMAS IS COMING!

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By Frank E. Hersem

VALUE BALLET

AROUND THE SUN DIAL
By L. G. de Castillo

TURKISH TOWEL RAG
By Thos. S. Allen

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Music Mart Meanderings

CHRISTMAS spells CHRISTMAS, and, of course, get the gloves and don't forget!

"To Haiti and To Haiti" is a new fox trot song published by Joe Hitterman, Inc., now being exploited in conjunction with a Paramount picture of the same name.

"Easy Baby" is a Jerome H. Kern & Company song that is also being featured with a picture, this one with the photoplay, "Hit Deep."

"Fiddle, Fiddle, I Love You," "You Remember Me My Marker" and "Until My Luck Comes Rolling Along" are three big hits from a branch of hits in the George M. Cohan production of "Tillie Kelly" that has gone "rolling alone" to the Liberty Theatre in New York City after a record run at the Tivoli Theatre in Boston—practically, "forced to vacate" because the Boston playhouse couldn't accommodate the crowds. Other songs in the show are "The Name of Kelly," "All Is the Worring," "The Voice of My Heart," "All My Boys," "Taming My Wartiness Away" and "History Bits."

M. Wintmark & Sons publish the whole bunch.

"Up She Goes" isn't a book, a way balloon, an airplane or over-sized stock. It's a stock of good stuff in a new musical show of that same name now running at the Playhouse in New York City (lyrics by Joseph McCarthy, music by Harry Tierney), with Donald Brian, "Shots" Gallagher and Gloria Foy that makes popular in making "Up She Goes," a popular musical sensation. Some of the songs that are "up" in popularity are "Lady Luck," "Dancing the Day," "Journey's End," "Let's Kiss," "Try" and "Little Brown and Travel." Leo Pilat, Inc. is putting "up" the publishing.

If you think that "Pal" songs soon will be popularly or popular on the public taste, ask the McKinley Music Company. "There's Only One Pal After All" is a standard seller. "When You Long For a Pal Who Would Cares" is a recently released "maker" type song that is going good, and "I'm Lonesome For You, Dear Old Pal." Just off the press, has started out with a fine showing. Other McKinley sellers are "Broken Hearted Blues," "Sweet Hawaiian Moonlight," "The Trail to Last Drop" (in recent hit) and "Hawaii." (I'm Dreaming Of You), also just off the press.

"South of the Arizona Wave" and "Heart to Heart" are two Wittmark & Sons publications that recently "bushed the line in its day." They were sung to Emily Duffin (former Metropolitan Opera soprano) at a broadcast given by the Ladies Club of New York, N. J., at which Frederik W. Vander-Walter Jacobs, Inc. *8 Bosworth Street Boston, Mass.
Ch. 16: Choate's New Blue Book

E. W. Choate, Boston, Mass.

CHOATE'S NEW BLUE BOOK

Eg bard, music, and kindred subjects. It is the aim of the editors of 'Ch. 16' to make the book as complete as possible in the field of its specialty. The book is full of valuable information and is a must for every music lover.

The book is divided into several sections, each containing information on a specific aspect of music. It includes sections on sheet music, organ music, choral music, and instrumental music. The book also contains a comprehensive index for easy reference.

The editors of 'Ch. 16' have worked hard to ensure that the book is up-to-date and accurate. They have consulted with experts in the field and have included the latest developments in music theory and composition.

The book is available in both hardcover and paperback editions. The hardcover edition is more expensive but offers a higher quality of paper and binding. The paperback edition is more affordable and is a great option for those on a budget.

Overall, 'Ch. 16: Choate's New Blue Book' is a valuable resource for anyone interested in music. It is a comprehensive guide to the world of music and a must-have for music lovers.

Melody: Christmas Is Coming

From time to time this ago-old world has been the recipient of many marvelous benefactions bestowed upon it by men of genius, glorious gifts that from constant use have now become so common that their magnitude is either forgotten or ignored and all sense of grateful appreciation seems lost. From perch, express to mail-train, to telegraph, to telephone, to wireless, to radio! Blinded by the brilliant light of accomplishment in the electric or electrical field, how many, or rather, how few of us are, in the midst of the sameness of the world's Christmas tree by such men as Morse, Field, Marconi, Bell, Tesla, Edison and others! Even the radio itself is becoming so common that we now give hardly a passing thought to the real meaning of this wonderful thing as so recently bestowed upon us. And so it is with all the gifts from geniuses. We accept them, not gracefully but half grudgingly, in the pneumatic spirit of it: "Hum, too much!" Are we worrying as greatly over present civil, social or political conditions as to whether Christmas will carry no meaning? Forget 'em! The fall elections, tariff, bonus, League, coal strike and other bottomless coves of contention, so much so, even if not permanently, "hum"! If the strike, the "heave-ho," the callousness of the man, and the sense of the world to the contrary, the thing is not to forget that every outlook is a natural, and that what we are, and what we shall be, is the fruit of our social and political conditions. We are not alone in the struggle for a better world. We are associated with every other progressive man and woman of the world in the fight for the advancement of mankind.

Sergios, Bachs! To the junk heap with the "curled," the "enrolled," the "entwined" music! Let's chuck it all in the nostrils of the non-sense, non-meaning, non-humor, non-humility, and non-happiness of the dull age. The glory of the last generation that fabulous for generation has been fed to this age, and which it right should have been sunk in the sea of oblivion ages ago. We have outworn latent cliches which never fitted. The thinking, well-policed men and women of today knowingly "outide" to better study an effective "call" for existing conditions, realizing fully well that nothing exists which "can't be cured" when it is treated in the meditative spirit of "interdependent-internals"—all dependent on each, with some independent of all; each dependent on the other, yet all independent in themselves, and all making the universal whole. That man would Dropian, yet down deep in our hearts we all feel that it can and ultimately will be attained, so why not begin the grand effort at attaining—now—the very coming Christmas?

Let's declare an immediate armistice with ourselves, every mother's son and daughter of us. Let's cease to white and worry over things that in the end may prove to have been mental hypnosis for the most part (some of those political bogies created solely as meaningless propaganda), while bearing in mind that not yet we have so fully recovered from the sense (not skill) shock of being great nations at grips with each other's threats that at times pignius do not cast shadows as giants. With this thought in mind, let us take an optimist, set of "Christmases," passing squatting at the situation.

Christmas is Coming.
Civic Music Association of Chicago

Interview with Supt. Herbert E. Hyde

By A. C. E. Schoeneman

"G"ood music, plus Americanizing influences, has justified the work of the Civic Music Association of Chicago," said the strong affirmation of Mr. Herbert E. Hyde, the superintendent of this Chicago association, in a recent interview with the writer.

"For nine years the Civic Music Association of Chicago has been sponsoring various musical entertainments. It has brought about the organization of countless children's choirs; year in and year out it has supplied artists' concerts free, and has given not only symphony orchestra concerts, but built up an orchestra whose men and women can obtain symphony orchestral routine and experience. The association with its various musical activities serves young and old and rich and poor alike; it furnishes children with musical training, from the very smallest can develop a sense of appreciation of good music, and it offers an opportunity for advancement to any man or woman who would develop musically.

"We want to supply music for all the people of Chicago, and in order to accomplish fully such an undertaking we have carried our work into every section of the city," said Herbert E. Hyde, superintendent of the association.

"We start our work in the fall, and it is not until the following June that our season closes. The season of the Civic Orchestra of Chicago, which is sponsored by the association, taxable of the Chicago Symphony Orchestra. With such an arrangement we have the use of Orchestra Hall for our rehearsals, and the symphony Library gratis; we also have the services of a number of the symphony men who have charge of our sectional rehearsals. The work amongst the children starts in September and continues until June. The free artists' concerts start during the winter months and extend over until March."

"The idea of music for the people in Chicago, according to Mr. Hyde, originated in the mind of E. H. DeGroot, who was director of the Civic Music Association. Mr. DeGroat pointed out that the park systems had been utilized and developed to a point where every known activity had been encouraged except music. He continued that music was an unknown quantity in certain sections of the city.

The conclusions of Mr. DeGroat, or rather his suggestions, resulted in the formation of the Civic Music Association of Chicago, and with the encouragement and support of many wealthy and influential people in addition to many who are enthusiastic supporters and contributors to the work, the association has carried on its work for nine years, and in the nature and scope of its activities the Civic Music Association of Chicago is without a parallel in the United States.

"While the work of the association in the beginning was done in the influence of good music in Mr. Hyde, "It has grown each year until now it is so diversified that its influence is carried to every section of Chicago. Men, women and children are given an opportunity to enjoy the work of individual musical artists, also the Civic Orchestra, and in addition they can attend and the children participate in the choirs organized for the children.

"The artists' concerts are given gratuitously, the park buildings and public schools being generally utilized for this purpose. Many of the artists give their services without the promise of compensation, although the association has provided an honorarium of $100 for those contributing their services. During the season of 1921-22, free artists' concerts to the number of twenty-one were given in Chicago and its environs. Excellent programs were given, which were of such a variety and character as to be both entertaining and educational.

"The work among the children—the organization and development of children's choirs—has been one of the most interesting activities carried on by the association. The results of this work have been of such a nature as to be beyond human comprehension, but it may be said that this work has eradicated racial barriers in foreign districts. The children have been provided with excellent musical training, while parents have taken pride in the work and have enthusiastically supported the concerts."

Mr. Hyde pointed our that a feature of the concerts that have been given by the children's choirs is that the artist selected to take part in the concert is invariably of the nationality predominant in the community where the concert is given. Another fact of more than ordinary interest is that all songs are sung in the English language, even though they are songs common to the people of the community.

"During the last season, seventeen choirs were maintained under the auspices of the Civic Music Association of Chicago, the class instruction being provided without any expense to the children. An idea of the scope of this particular work may be obtained from the fact that 1,500 children were enrolled in the various choirs, and that separate choruses were formed twice every week for a season extending over a period of ten months.

"Community singing has been encouraged by the association," continued Mr. Hyde, "and about 125 'sings' were given during the season of 1921-22 through arrangements made by the officers of the association. Various adult choirs have been sponsored and assisted by the association, one of the most notable being the Flores Nightingale Chorus, which has been recruited from the nurses of the Presbyterian Hospital of Chicago. Other choirs for adults and young people have been organized in park districts, in schools and suburban communities."

"During the season of 1921-22, the Civic Music Association of Chicago was responsible for 267 community 'sings' and the majority of this number were given in civic centers. For the downtown district of Chicago the Municipal Pier was used for community singing and nine meetings were held. One club working in conjunction with the association was responsible for thirty-three meetings."

"At various times in the past, public concerts have been given by different adult and children's choirs, and prominent artists have appeared on the programs as soloists. The programs for practically all of the concerts are made up of folk songs and selections from the great masters of music. The various choirs have not only brought young and old together, but they have developed a community spirit and a feeling of partnership in activities that are considered common to the community."

MELODY

The Civic Orchestra of Chicago is one of the most interesting and unique orchestral organizations in the United States. According to Mr. Hyde it is without a parallel in that it accepts only talented men and women, and moreover trains them so that they will be able to fill positions in the best symphony organizations. The Civic Orchestra supplies the ground work, so essential to the training of any person who desires to qualify for a symphony orchestra—in a word, it is an orchestral school that serves as a feeder for symphony organizations.

"The tradition that only musicians from the Old World were competent to fill the ranks of the big symphony orchestras of the United States, when a depilation in the ranks occurred, has numbered between sixty and eighty men and women. At the present time the waiting list numbers about 120 musicians, all of whom passed the preliminary examination which is given to every person who seeks a place in the orchestra."

"Ever since the orchestra was organized only normally every department has been filled, the only exception in the beginning being the bassoons. This fact brought about the suggestion which was endorsed by Frederick Stock, conductor of the Chicago Symphony Orchestra and musical director of the Civic Orchestra, that every musician be given to men and women who were willing to study the bassoon, oboe, violin and string bass. Mr. Hyde was the scholarship plan, under which any man or woman who manifests a desire to master these instruments was provided with the instrument and the training necessary to attain perfection with sincere and conscientious practice.

Mr. Hyde stated that during the season of 1921-22 ten scholarships were awarded, the instruments being oboe, string bass, French horn, violin, clarinet and bassoon. This work is financed by the Civic Music League, an organization of women's clubs which works in conjunction with the Civic Music Association, and the money is loaned to the various musicians for the purchase of instruments and instruction, the latter being furnished by the members of the Chicago Symphony Orchestra.

During the season the Civic Orchestra assembles four times each week for rehearsals. The various sections—first violin, second violin, viola, violoncello and string basses—are assembled weekly, and work under the direction of the men occupying the principal chairs in the symphony orchestra. The work of rehearsing the entire orchestra is performed by Frederick Stock, Elie de Lameri and George Daw.

Orchestral programs are given monthly in Orchestra Hall, a nominal admission fee being charged. These concerts are given Sunday afternoons, the plan being to follow the Friday and Saturday concerts of the Chicago Symphony Orchestra and to provide musical programs for the large population that is in the downtown district on Sunday.

Fourteen concerts were given during the last season, five of the number having been presented in the public schools. These concerts or annual festival is climax of the season's work, the Civic Orchestra and children's choirs supplying the musical programs for the festival.

"Since the Civic Orchestra was organized its ranks have been open to men and women," said Mr. Hyde. "During the three years that the orchestra has been in existence representatives of both sexes have been assigned to the big symphony orchestra in this country, and during the last season between sixteen and eighteen women were members of the organization.

"All members of the orchestra receive an honorarium of $5 for every concert. The idea of compensating all musicians who in any way give their services to the Civic Music Association of Chicago, whether such service be in the orchestra or artists' concerts or as instructors of the choirs, has been carried out from the beginning. This has been due to the influence of Annie Bloomfield Seiber, one of Chicago's best known pianists who has been a member of the board of directors of the association and is an enthusiastic supporter of the work of the civic forces."

"The success of the various activities sponsored by the Civic Music Association of Chicago has been due to the fact that the public with the highest opinion of the city has supported the work, if one is to accept the opinion of Mr. Hyde. The list of subscribers now totals 1,000, and the association has an income of $22,000. The work of the organization is financed from the proceeds of the concerts, rehearsals, finances and other matters is carried on by Mr. Hyde and his assistant, Werr Schmuck, both of whom have been identified with the association for many years. Mrs. George R. Carpenter is honorary president of the..."
Interpretive Music for the Movies

By Joseph Fox

(Live Jacob's Orchestra-Rand Mattlinhouse)

No. 6—SYNCHRONIZING MUSIC AND PICTURE

March of the Walking Dolls

GEORGE L. COBB

Piano

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MELODY

8

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LITTLE thought is given by the average picture fan to the importance of the man in the lamp house—what little steel-sheeted cubby hole from which the pictures are projected, yet without this man’s close co-operation the orchestra leader’s efforts would be futile.

The evening ends before the leader has finished his program which, as has been explained, is timed to the fraction of a minute in a first class house. Then after the leader has rehearsed his score and everything is ready to go, the whole responsibility is suddenly shifted onto the shoulders of the operator. He can by the slightest change of speed either drag the music to the slow, painful drags, or speed it up until the music number will sound like a gallop. Of course this is somewhat prescribed, but at any rate the man in the lamp house can certainly spin up any program.

Realizing the importance of perfect timing, the places that present pictures as nearly perfect as possible have gone deeply into the matter with the result that everything goes as smoothly as silk and the audience never even suspects that mechanics play such an important part in the ultimate effect.

No man can have an absolutely perfect sense of time, so when the leader finds that he is near the end of a certain piece, and knows by the picture that he is not going to run out of his score before the scene will change, he gives the operator a signal by means of an electric bell and the score moves somewhat faster than usual. Curiously, if the picture threatens to drag, the bell speeds matters up a little, and so on. As the curtain falls on the fade-out it is the bell from the pit that times the occurrence and has been interested in its work since its formation.

Frederick A. Stock, conductor of the Chicago Symphony Orchestra, is an honorary vice-president of the association. He has given freely of his time and knowledge for the betterment of the Civic Orchestra. Mr. Stock receives no compensation for his services. At the conclusion of the last season when presented with a gift in the form of $300 he returned the money with the suggestion that it be used as a nucleus for a fund to be designated as the “Civic Foundation for the Publication of American Compositions.”

The idea that has distinguished the work of the Civic Music Association of Chicago might be incorporated in one word, “Americanization,” for the association supplies instructors who teach the children how to express the language and customs common to the American people. The association also provides musical opportunities for American people and trains American musicians to be better musicians. Above all the association is striving to perpetuate in a musical way the ideals that are dear to every upright and conscientious American citizen, and in rendering this service the association is daily justifying its right to exist.

CHRISTMAS IS COMING

(Continued from Page 1)

not for a minute do any of us really believe it. Let’s chuck up the old beliefs that make for selfishness and morbid self-centeredness. Let’s believe that this old world is after all a good place in which to live, work and enjoy, and that it rapidly is coming into that clearer light of interdependence through which the long enduring will sublimate in splendid action. Let’s believe in America, in our fellow citizens as not all bad, and in ourselves. Let’s believe music as the rhythmic reinvigoration of life and living and make plenty of it, standard or symphonic, or jazz or any kind, as long as it is pathetic. For melody and myth are allies, and with these two at the table of living old man musicology can find us out at the door.

In the spirit of music and “Peace On Earth, Good Will To Men!” Mizzou wishes—To Everybody a Very Merry Christmas and To All A Happy New Year!
the van of the procession must be up and doing; or seen find himself and his home relegated to the no-no-sound class. The news in the picture-house business nowadays is being made by the house that gets a good price for admission and where the patron gets something for his money besides slap-stick comedy and incidental music from a player-piano.

There is a certain house in the town where we sleep at nights that specializes in concerts between shows. Twice a day on week days, and for one hour each Sunday at noon, the orchestra plays good music to music lovers. Here again time has been made to play an important part. In the beginning these concerts were played at divers hours. For instance, if the show happened to be ten reels of pictures instead of eight, the concert would be so much later. This system was found to be pursing to the patrons, so now the show is so timed that people know that the concert will take place at four-thirty each afternoon, no matter the length of the pictures, for the manager found out by experience that a fixed hour brought more business. These concerts are played to crowded houses, and the Sunday program is worthy of any musical organization.

In this theater there is a large organ which plays both with and without the orchestra. Again the business of time comes into effect. For the orchestra does not play the entire picture through without a rest in this place. When the boys slowly file down to the basement for a drag on a soliloquy, the organ boys stop, and the orchestra left off, thus preserving the interest of the audience. In other houses the habit has been for the organist to open up everything attached to the organ, and with an entirely different change of time and tempo advert to the pictures the fact that the organ is on the job now all by itself. Such methods are bound to take the pictures' faces off the attention from the pictures, and even if this is done only for a moment the effect of perfect synchronization is impaired for the time being at least. When the orchestra first mentioned comes back again the music is picked up with the organ and there is no noticeable break in the musical program. Then when it comes the organist's turn to take the air he just slips off the bench in some soft passage and, like the Arab, "evanescently away in the mist," without his absence being marked by the average fan.

There is an old saying regarding the game of billiards to the effect that position is everything which might be twisted a little and thus be applied to the picture business, i.e., time is everything. We have seen orchestras that were not good on a straight musical or performance that could and did put the picture over with success, where other orchestras larger and better from a musical standpoint failed miserably. This was in each case due entirely to the circumstance that one leader realized the importance of time and the other didn't. The average picture patron is not as much interested in the music that is being played as he is interested in how it is played. In other words, if Parval is played wonderfully by a wonderful orchestra in a picture that would be better fitted if "Turkey in the Straw" were played, the ordinary person ergore to the conclusion that the orchestra is the rat's pajamas. Comparatively few people are familiar with the old masters, but almost everyone knows when a certain piece of music fits a scene. So the leader who desires to make a lasting hit with his audience must govern his actions accordingly.

Everyone knows how perfectly smooth a vaudeville performance goes. Act follows act with a precision that is amazing to the person who gives the matter a thought. This of course is because everything on the bill is timed to the minute and played accordingly. Well, the moving picture houses are gradually coming to the point where they find it necessary to go one step further. Instead of merely having, say, six acts to put over, the average picture house has some number or more distinct and separate scenes, each and every one a little set in itself, to time. This in turn means that minutes are not short enough for the man who desires to give the public the best, and now in the picture game hundreds are counted as of the greatest importance. A second too late with a certain piece of music may spell the difference between a good and a poor effect. A crash, even a split second too late or too soon, sometimes means the difference between the climax of a great scene or downright laughable, and the up-to-the-minute director knowing this works hard and faithfully to synchronize music and picture perfectly.

Synchronization can be no end of the best houses, and the leader who fails to old fashioned ideas will find himself playing as a site man one of these fine days under the leadership of someone who is more progressive. The picture business has by no means gone the limit. No one can say with assurance that it is anywhere near a perfect art as it will be, and as the pictures improve, so the music must keep pace if it is to be the best medium of interpretation.

Proof that this phase of the business is considered of the greatest importance is given by the action of some of the greatest picture-house musical conductors. (Continued on Page 26)

HOLIDAY CHIMES
By Frederic W. Barry

A GAIN the festive season, when after long preparation and waiting through the first installment of winter everybody celebrates—all creeds and races.

Everybody gets together! Everywhere the song in the air—music, bells, singing, clapping, clanging, chiming—gladness, laughter! The one voice when singing takes precedence, the unison of human good-will breaking through the barriers of race to prove that behind all sorrow and suffering the eternal reality of life is love and joy.

And so the bells peel merrily. The atmosphere is filled with sounds, notes and others, and those who cannot create melody at least make music. For this is the holiday time when we lift the blasts of the winter solstice, or rather when our flesh and blood are brought to healthy action by the gales, the time when we shiver beautiful festivals, when every selfish motive becomes forgotten, when hearts pour forth good wishes and smiles wreath their play with every note that partakes of cheerfulness.

This is the time that sends a renewed circulation over the eardrum circuit. That just now in this passage of life we live to renewed courage and hope, as we know we have at last escaped from a long time of phantoms fear and imagined danger. At last the figure of prosperity presents itself on the horizon, and we know that our prolonged voyage ahead of us is now the road to the goal of success.

As every soul breaks forth in melody. At last we are getting in tune. This is the day of a new birth of consciousness, when we are merry and wise. For Christmas is no longer a season of spiritus lastings but a great time of joyous, natural, and original enjoyment of the senses.

In music the sensations find every variety and delight. The streams of life now flow with healing, unity, and there is a dance of spiritual rapture as the celestial sensation of new birth breaks the consciousness. The music does not slumber but is the seeker finds every satisfaction. How we have in the symbol of beauty and fine art the gospel of good tidings. That makes one willing and determines for further ventures—casting away all worries, giving the mercurial race a new ambition to put forth a further honest effort to make good.

Christmas time, with its contagion of joy and gladness, but "evening, good night," but its good news of new promise and fulfillment, with its spirit of outpouring and divine proclivity, lends an influence to the world's happiness. This is the occasion for a new effort to make good.
Harry Quinn Mills
Organist, Blue Mouse Photoplay Theatre, Portland, Ore.

By Meade Shelley McGill

Harry Quinn Mills:

Raiders, meet Mr. Harry Quinn Mills! They look into a pair of frank, gray-blue eyes; feel the pressure of a friendly hand; are able to say in all sincerity: “I am glad to meet you!”

Mr. Mills is organist at the Blue Mouse, one of the largest and finest photoplay theatres in Portland, one of the largest in size, and positively the finest in furnishings, artistic decoration and the musical excellence so imperative to the success of a high class picture house.

The writer believes that in securing Mr. Mills’ services as organist the management of this theatre has gained a musician who is thoroughly fitted to interpret the pictures—one who thinks that music is merely an aid in putting the picture over and should not dominate in any way. He also believes in playing, in so far as possible, music that people like to hear—harmonious and familiar, if it fits, if not, improvised.

The subject of this sketch was born in Independence, Oregon, on December 18, 1896, when that town of self-sufficient name was but a hamlet. His early years were spent according to the program usually followed by small boys—playing and eating, sleeping, playing more. This was varied by an occasional heat storm until he was six, when he began the study of the piano under the care of his mother, a fine amateur pianist.

Like the world full of kids he did not take his study very seriously at all, like the majority of little folks, there were times when he seemed positively to adhere to the piano. But practice, painstakingly called away for the purpose of taking food or recreation. As he says of himself, he filled his time with music and play.

As the boy grew older and learned the score, his parents resolved to move to a larger place where Harry might enjoy greater advantages than were afforded him in Independence. They decided that Salem, Oregon, should be the favored locality and made ready for the change. Salem was and is the capital of Oregon, and at that time numbered about nine thousand souls in its population. When friends of the Mills family learned of their intended departure an intimate lady friend missed her hands in her exclaiming:—“Goodness, Mrs. Mills! aren’t you going to the city to raise him?”

Despite the lady friend’s forebodings, however, the Mills family went on to Salem, and in six came from it; rather much good resulted, for Harry put in twelve years of study on piano and organ, including one year at the University of Oregon (Eugene) with Mr. Landsburg, present president of the State Federation of Music Teachers. While at Eugene the young man joined the college chorus, Beta Theta Delta. In addition to his student duties, Harry played for dances and did a great deal of work on his own in Salem and Eugene. Only once in all this time did he suffer a change of heart regarding his choice of music as a profession, which was when he was in the High School at Salem. One day, when he had “got all fed up on music,” he decided to give it up and go in for drawing and architecture. In fact, he started in on architecture, but music called to him with the voice of the air, the winds, the sun, the rain—everything of life itself. He went back and has never regretted the move, for he puts it this way: “I am” wrapped up in music.”

At the end of his twelve years of study in our Oregon young musician went to Chicago and studied with Arthur Fizer—now, by the way, is Oregon man.

Mr. Mills remained in Chicago until America entered the war, when he returned to Oregon and enlisted. He was in the army fourteen months, nine months overseas, and was discharged in July, 1919, when he returned to the United States—to his family, and to the organ and only girl. Realizing that he would be unable to live out his allotted thousand years and ten unless this same girl said “Yes,” he asked her the age-old question. She evidently spoke the word he wished to hear, for they were married in October, 1919, and came right up to Portland.

For fully two years nothing with any semblance attached to it appeared. Think of it! A bride, a honeymoon and no job. However, the smile never left his face. Each morning he left his apartment filled with optimism, cheerfulness in the belief that before the day was ended he would get an opportunity to show somebody, somehow, what he could do with an organ. At last his chance came, and after a very short tryout he was engaged by the Jensen and Von Hoogerbeets, with whom he remained for two and one-half years, dividing the length of his engagement between three of their five houses—the Star People’s, and the Majestic.

When the Blue Mouse opened, the management, looking for the best in music, had wide applications for the position of organist and sought Mr. Mills, offering him a most indenting—more worthy of notice when one considers the large salaries prevalent in the country west of the Rockies. At that, Mr. Mills is not drawing too much money, as his music is not all for anyone all the time, but he has a small reproduction of himself when he wishes be brought in the way he should be and incidentally, make into a color of the young man shows talent along that line.

Mr. Mills believes that picture organists have a greater opportunity now than ever before to educate people—not because of any prevailing higher ideals or any desire to uplift the masses, but because of the present availability of the best of instruments and most of the most music for their audiences. There is so little music written for the organ, and even of that small amount practically so little which is suitable for picture work, that consequently the organist must always find music fitting himself for. Out of necessity the picture organists are creating an entirely new school of music—bending the classics and the popular that is bound to develop eventually into a school of its own, and which, will, Mr. Mills believes, last as long as music yet exists.

In all this discussion, the writer wishes to say that Mr. Mills is one of the successful musicians as rarely found. First, he positively will not allow his (Continued on Page 29)
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BY THE GADDER

HARRY QUINN MILLS
(From Page 27)

HARRY QUINN MILLS
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HARRY QUINN MILLS
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HARRY QUINN MILLS
(From Page 27)

HARRY QUINN MILLS
(From Page 27)
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