A Classified List of
PRACTICAL PIANO PUBLICATIONS
FOR THE
PHOTO PLAY and other PROFESSIONAL PIANISTS

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WALTER JACOBS, Inc. 8 Bosworth Street Boston, Mass.

MELODY
A MONTHLY MAGAZINE FOR LOVERS OF
POPULAR MUSIC

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PUBLISHED BY
WALTER JACOBS Inc. BOSTON MAss
ANNOUNCING

The New Melody

THIS number of MELODY for December is the last to be published in its present form. With the January issue the magazine will be enlarged in page size, appear in new dress throughout and under the editorial guidance of

LOYD LOAR, M. M.

Mr. Loar is a musician and musical authority of wide prestige and experience. His published articles on various subjects connected with the theory and technique of music and concerning musical instrument acoustics and construction, and his musical compositions as well as his years of experience on the concert stage, all combine to make him a prominent figure in the musical field, and qualify him to a remarkable degree for the post of editor of the new MELODY.

Important features of MELODY will be retained, including

THE PHOTOPLAY ORGANIST AND PIANIST

By Lloyd G. del Castillo

Mr. del Castillo's articles have been an outstanding feature of MELODY during the past year, and have created a host of friends for our magazine among motion picture musicians and music lovers in general, for he writes in a manner decidedly readable. Few professional musicians possess the gift of writing so entertainingly and instructively, and at the same time write with such keen insight and undisputed authority.

DINNY TIMMENS

our philosophical "elevator man," who already has been introduced to our readers, will continue to run people up and down in his "shaft," and offer comments on things musical and otherwise in his own stylish vocabulary. There is only one Dinny Timmens—and he is serving a life sentence on our staff.

MUSIC SECTION

Dinny Timmens says that to his mind good music is the kind that "ain't high-brow and ain't pack." MELODY will continue to offer a substantial grade of playable music, and each month will present something of special value to the photo-plays musician. In this connection it is worthy of remark that hundreds of compositions now used regularly in motion picture theaters were first published in the music section of MELODY.

During the next twelve months MELODY subscribers will receive some unusual treats, and the music section alone will supply in one issue actual value equal to the cost of an entire year's subscription.

Watch for the January Issue

Don't Miss the First Issue of

THE NEW MELODY

A Live, Up-to-the-Minute Magazine for all Music Lovers, with Special Features for Photo-play Musicians. A part of the music section for January will be the first number of

"Dementia Americana"

A Super-syncopated Suite

By GEORGE L. COBB, Composer of "Peter Gink," etc.

I

STATIC AND CODE

This number will appear next month in the new MELODY

II

HOP HOUSE BLUES

III

OWL ON THE ORGAN

IV

SAVANNAH SUNSET

The four wonderful numbers of the new Cobb suite are but a part of the many treats in store for our readers. You will be surprised and pleased when you receive your first issue of the enlarged magazine.

Tell your friends about the New Melody
The Photoplay Organist and Pianist

By Lloyd G. del Castillo

The more I talk to various organists and others about the different makes of organs, the more it is brought home to me that there is a rather discouraging amount of ignorance among almost the majority of theatre organists. The general idea seems to be that the mechanical side of the organ can safely be left to the repair man and builder, and the voicing, stop apportionment and layout to the expert artist and builder. Now, apart from the convenience of being able to silence your own organ and make your silent notes speak, it should be obvious that it is impossible to register, couple and set combinations efficiently without a working knowledge of the theoretical function of foundation and mutation stops; the distinction between reed, string, flute and diaphone tone; the possibilities and limitations of borrowing, doubling, extending and unifying, and their interrelationship with coupling.

I would as soon think of borrowing my neighbor’s Ford (or his Rolls, depending on which kind of neighborhood I lived in) without knowing what the fundamental principle of its starting, lighting, ignition and fuel systems was. For not only would I feel unsafe if I were not competent to make ordinary adjustments and repairs if it went bust on the road, but I would also feel better equipped to properly adjust spark, throttle and choke, shift gears and operate the clutch. I throw in this parallel simply to demonstrate my mechanical aptitude in a few short sentences, but if the analogy falls short it is because it is even more necessary to know the fundamentals of organ construction in order to properly utilize its resources.

I have talked to professional organists who, playing on unit organs, did not know what the fundamental principle of the unit organ was, or the distinction between it and a straight. I have talked to organists who did not know that a stopped diapason and an open diapason belonged to two different families, and could not say what the four families of organ tone were. I have talked to good organists and bad organists, fat ones and thin ones, short ones and tall ones—from J. Arthur Gilm, who tips the scales at seven feet, to Miss Edith Lang, who attains to 6 feet 2 1/2 inches of dignity in her French heels, but my most vivid memory is of the organist who said that she didn’t know just why, but on her organ the right-hand swell also seemed to make a good deal more noise than the other two.

An A-B-C of ORGAN CONSTRUCTION

With these incidents in mind, it occurs to me that it might be helpful to give a skeletal rundown of the elementary principles of organ design. I do not pretend to have the equipment to give a comprehensive technical discourse on organ construction. In fact, I do not think it is necessary for the average organist to possess such knowledge. I cannot speak with any authority on reeds, lips, longitudinals and stoppers, and I am not confident that I could play the organ any better if I could. But I do know that a superficial knowledge of valve actions, jambrel boards and stops enables me to stop a cipher more readily, and a familiarity with the theory of tonal layout gives me greater facility in selecting registration on a strange organ. With this in mind, I hope that those readers who are already familiar with these details will bear with me while I make a brief recondensation of them.

In the first place, let us dispose of the simplest possible manner of the mechanical side of organ construction so far as it is of value to us. Now, in producing a tone we find the key at one end, the pipe at the other end some distance away, and two or more connecting points between them. Obviously, in the case of a faulty connection the trouble is at one of these points, practically never because of a break in the connecting wire itself. The commonest point at which this fault may occur is at the pipe, the nearest at the key. The source of trouble is generally in the pneumatic valve; the cause a weak spring, dirt in the magnet or improper adjustment. Find out from your organ man what the commonest correction is to make in the particular type of valve in your organ, and in nine cases out of ten you have learned how to fix your ciphers.

This is the commonest form of cipher, but there are others, and to locate them we must have an understanding of these other connecting links that bridge the gap between key and pipe. First, there is the relay, which is in effect a secondary set of keyboards composed of valves and magnets instead of notes, every key at the console having its counterpart on the relay. Whenever you encounter a general cipher of all the stops drawn on a primary key, your cipher is almost certainly in the relay, the valve of which is generally the same type as the pipe valve, and connected the same way.

Second, there are the rollers, or stop blocks, which, when a stop is drawn, bring into contact a set of springs and plates, one for each of the pipes of that stop. Your trouble is in the roller or perhaps under the key when you have a cipher on one pipe alone, and you can eliminate it by canceling that stop. When a rank of pipes is unified—that is, when an 8’ flute and a 4’ flute, for example, are each drawn off the same rank of flute pipes, there will generally be
found a berader, carrying a context for each pipe, and from which is dropped plates to which the pipes govern in their respective places. In the case of the flute, the pipes are supported by a wooden frame in the manner of a wind instrument, and are held together by a series of springs and couplers and their respective rollers. Trouble is apt to occur when the pipes are not fitted properly, and this is especially true of the pipes in the case of the flute, where the pipes are held in place by a series of springs and couplers.

Third, there is the junction board—a vague and variable piece of wood, the purpose of which is to link the various parts of the organ together. The pipes are not directly connected to the organ, but are connected by means of a series of springs and couplers, which are held in place by a series of springs and couplers.

Elaborate pipes are no doubt the most important single feature of any organ. The organ is a very complex instrument, and the pipes are an integral part of its structure. The pipes are made of wood, and are designed to produce a wide range of tones. The pipes are divided into several groups, each group having a particular purpose and function. The pipes are also divided into several sections, each section having a particular function and purpose. The organ is a very complex instrument, and the pipes are an integral part of its structure.

From the standpoint of appearance, there are four classes of pipes, which may vary in size and shape but are all of the same general type. These classes are:

1. REED. All the wind instruments of the orchestra, with the exception of the flutes. The Reed Organ. The Organ is a member of the reed family, characterized by its resonant and expressive quality. The Reed Organ is a member of the reed family, characterized by its resonant and expressive quality.

2. FLUTE. Generally speaking, the word "flute" is used to describe a pipe made of wood, metal, or plastic, which is designed to produce a single, clear tone. The flute is a member of the woodwind family, characterized by its clear, bright quality.

3. REED. Generally speaking, the word "reed" is used to describe a pipe made of wood, metal, or plastic, which is designed to produce a single, clear tone. The reed is a member of the woodwind family, characterized by its clear, bright quality.

4. STRING. Generally speaking, the word "string" is used to describe a pipe made of wood, metal, or plastic, which is designed to produce a single, clear tone. The string is a member of the woodwind family, characterized by its clear, bright quality.

The distinction between unit and straight pipes is so easy to grasp that it is slightly astonishing that it is little understood. The controversy over the respective merits and faults of these two types of pipes is so obvious that every organist should be able to know where the difference lies, particularly if he has prejudices one way or another. However, there are some organists who believe that the man who has the most outstanding reputation on the subject is the one who is considered the best, and that the main point is to be able to judge the organ by the sound it produces. This can be done in practice, and the best way to judge is to listen to the organ and to try to determine what it is that makes it sound good.

The unit system is partially understood by many, who assume that it refers to the unit of measure and that it is the unit of measure that is most important. However, the unit system is nothing more than a way of expressing the length of a pipe, and it is not the unit of measure that is most important. The fact that a pipe is a unit of measure does not mean that it is the most important part of the organ. The pipes are not simply units of measure, but are an integral part of the organ.

The organ is a very complex instrument, and the pipes are an integral part of its structure. The pipes are made of wood, and are designed to produce a wide range of tones. The pipes are divided into several groups, each group having a particular purpose and function. The pipes are also divided into several sections, each section having a particular function and purpose. The organ is a very complex instrument, and the pipes are an integral part of its structure.
Office Boy Now Noted Orchestra Director

By A. C. E. Schoenemann

FROM an office boy in a Los Angeles tool factory to director of the Charles Dornberger Orchestra, the musical feature of George White's "Scandals" for two seasons and now the symphonic attraction at the Club Madrid, Philadelphia, is the story of Charles Dornberger. 

Dornberger's success is due, first of all, to his ability and second, to the overwhelming concurrence on his part that he could carry that idea to a successful conclusion. Dornberger is a good businessman; he has personal and original ideas, but tapping them all has his persistence and faith in himself. 

Charles Dornberger would probably have made good manufacturing tools in Los Angeles if he had elected to remain with his first employer; he could qualify in most any line of endeavor. If he gave to it the same measure of enthusiasm and determination that he has put back of his study of the saxophone and the orchestra that bears his name.

There were a number of factors that brought about Dornberger's entry into music. One was his visit to the Orpheum Theatre in Los Angeles, where a saxophone artist brought from his instrument a veritable cascade of sixteenth and thirty-second notes which were intermingled with great flowing lines of marvelous depth and beauty.

Young Dornberger, then a lad of fourteen, left the theatre bewildered. He bought a saxophone, a case and instruction book, and when not pursuing halls of sale, material invoices and attending to the details of tool manufacturing business, he would work out the intricacies involved in mastering the saxophone. In time he became so enthusiastic over the saxophone—especially in the matter of music—learning in the office—that his employer gave him the alternate of either "learning the tool manufacturing game or the "horn," and Dornberger, by this time a dyed-in-the-wool, 100 percent saxophone convert, turned the old brass sax in the battered case with the instruction book and departed.

Charles Dornberger has never taken lessons on the saxophone. He says he learned the instrument with the aid of a chart and instruction book. These, with confidence in his ability to work out his own salvation, have brought about his success not only with the saxophone but in designing and maintaining his own orchestra.

One of Dornberger's first positions was with Paul White at the Alexandria in Los Angeles. In 1920 he obtained his first work with his own orchestra at McElroy's Cafe. His orchestra consisted of two saxophones, violin, harmonium, trombone and piano. After a year at McElroy's he went to Tucson, Mexico, where he had charge of an eight-piece band at the Sunset Inn.

From Tucson Dornberger went to New York, where he was associated with Max Fisher's Band. Later, he returned to the Club Madrid for five months, and upon return to New York he became a member of Paul White's Vernon Country Club Orchestra. This orchestra was composed of all famous men; many of them had California names and were located in the Café de Paris, New York.

Becoming affiliated with the managerial firm, Dornberger organized a band bearing his own name and took the unit to Bridgeport, Conn. He failed financially with this orchestra and returned to New York in 1922, where he joined the White "Scandals." For two seasons his orchestra was one of the main attractions.

In June, 1923, Dornberger signed a two-year contract with the Victor Talking Machine Company. Within the last year he has been playing extended engagements in Kansas City and Philadelphia. He has to his credit several popular songs and saxophone solos, his two best known efforts for sax being "Scandals Strut" and "I Love Paris." In the matter of arrangements Dornberger is an advocate of the plan whereby he works out special scores for every number. With Frank Ventris, trumpeter and arranger in his orchestra, Dornberger prepares his musical numbers, the last named working out all saxophone parts.

"We have used effectively the symphonic introduction in most of our numbers," said Mr. Dornberger. "Then we go into the chorus, and later the verse. The symphonic introduction usually carries a motif from a semi-classical number, and invariably is played by the entire band. The chorus offers one an opportunity to use any combination of instruments and the verse enables one to draw into action all members of the band.

"The symphonic arrangements appeal to New York dancers; they revel in numbers so that the rhythm is pronounced. Chicago dance fans seem to favor the jazz numbers and blues with sharp breaks and emotion effects. In San Francisco it is fifty-fifty. The symphonic idea or use of a classical theme in a popular number has been brought about in New York largely through the influence of Paul Whiteman.

"The breaks that were popular two years ago have given way to smooth and graceful melody. This style of music is becoming popular. It has brought two and three-part harmony to the fore, and the old, gappy breaks seem to be bound for the discard."

MELODY

Women Organists Form Hub Club

When the late B. J. Lang, eminent teacher of Boston, said, "The Lord meant women to play the organ when he gave them petticoats, so they couldn't see the keys," he could not of course browse the modern abbreviated skirt, innocent of petticoats. Nevertheless, the spirit of this sentiment has not changed, if today's composure of women organists is any proof. Women are becoming more and more identified with the church and theatre organ, just as they are with other music-making activities of endeavor, such as politics and business.

Their latest manifestation of activities at the organ is the organization in Boston of a Women Organ Players' Club by Edith Lang, organist at the Easter St. Theatre, one of the late B. J. Lang, and a familiar and welcome figure in churches, seminaries and broadcasting stations. Miss Lang can be sketched by any artist of the pen or brush with one general attribute—"human." She instituted this idea because she felt the need of a "get-together" spirit on the part of fellow-organists among her own sex.

This new club, built for cultural purposes, will be a place where women organists can gather for inspiration and a good time—gossip, luncheons, occasional dances, and a series program made up of recitals, talks on organ construction, tuning, church and theatre work. Plans are being formulated by those interested in this movement, for a class in harmony and a department for helping students. Enthusiasm will be laid on the constructive social work that can be done by women organists.

The club hopes to number among its members all women church organists, students, and amateurs, and, as associate members, those interested but not active. Membership is open to any girl or woman interested in the organ, or in any other profession, or as an amateur; and application may be made to the Secretary at the Etzels Studio, Park Square Building, Boston. The officers of the Women Organ Players' Club are: Miss Edith Lang, President; Mrs. John A. Dallman, Secretary; Mrs. C. B. Black, Treasurer, and Mrs. Mabel Bennett, Auditor.

In speaking of the hopes and ambitions of this organization Miss Lang said:

"We aim to cultivate and franchise an altruistic spirit among our members; to discuss topics pertaining to the organ and to arouse interest in the organ, particularly through women's organizations, as well as through the organ recitals, public lectures, recitals by prominent men and women, recitals by noted women organists, trips to different pipe organ plants—all these plans are on our calendar for the new year. As a starter, Mrs. J. M. Ayrer will make an address on January 29th at the Easter St. Theatre, Boston, (which she owns) on "The Woman in Business."

"I am very much interested in girl organ students and want to encourage them to perfect their training and build up vision. Our ultimate purpose will be to introduce the organ as a practical instrument in the home and the auditorium, for my belief is that it is the most elastic medium for conveying a musical message. The club does not in any way mean to invade the men organists' precincts or usurp any of their prerogatives. It stands merely for the purpose of arousing and stimulating interest in the organ among women folk, and we hope that this awakened interest will be of profit to the men by way of additional publicity."

The interest and courtesy of the Etzel Organ Studio has made it possible for the club members to hold their meetings there, and the use of the new $14,000 pipe organ so often over the radio in WBZ is deemed not only a great privilege but a tribute of cooperation on the part of the Etzel people.

Miss Lang is probably one of the most versatile and original women theatre organists in this country. Her repertoire numbers are legion, the bulk of which she has in her mind and at her fingertips on all occasions. She is one of those rare and gifted musicians who can satisfy the most critical of audiences when the moving picture itself is not. Such amazing dexterity and unbelievable skill at the moving picture organ has been adjudged hardly a common talent, and the fact that she is small in stature probably makes her craftsmanship seem all the more marvelous.

From her father, who was an old-fashioned country doctor, such as Sir James Matthew Barrie describes in "Doctoress of the Old School," Miss Lang learned the common sense. She has had Ohio, her family moving shortly thereafter to Nebraska, where Miss Lang grew to boarding school age, then came East and remained here by reason of circumstances and because Boston offered the appropriate place to obtain a musical education. Her advanced musical instruction was received here and in Munich, Germany, where she studied under Josef Schindl, organist of the Catehdral. After she was organist at the old historic First Parish Church in Watertown, Mass., and her engagement as organist of the Easter Street Theatre dates back to 1919.

Miss Lang expresses herself with much warmth in discussing the organ:

"I love the organ and believe in it. If well played it can hold its own with any orchestra. And I believe that a thorough grounding in Bach—played as music, not as shock—is the best preparation for playing our American 'classical jazz' on the organ."

Considering the fact that Miss Lang has played the organ ever since she was nine years of age, these statements should establish great credence. Her compositions, which have been played at many musical programs, including the famous "Pops" concerts in Boston, number various pieces for organ, piano, violin, and chorus. Miss Lang has also been given credit the distinction of being the author of the first book on "Musical Accompaniment of Moving Pictures" ever published.

Radio fans all over the country identify Miss Lang with the splendid organ recitals given from station WBZ, Etzel Organ Studio, Boston. As the result of a recent program she gave over the radio, letters of appreciation were received from thirty-one states all over North America, including Ontario, Saskatchewan, Quebec, and Prince Edward Island; from England, Scotland, Ireland, Bermuda and the British West Indies.

Portrait of Miss Lang appears on page 2.
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The Elevator Shaft

DESCRIPTIVE SONG:

SAY, what in the free everybody's looking for Jazz all of a sudden? Seems like the Highbeams think it's a new invention along with the Radio and’s and the Box Bluse Klan. At that it's pretty sick as old as the Kilkers, the fellows who first organized to expedite evils of two or three generations before Paul Whitman won the first Baby Prize at his mama's church fair.

But just because a bunch of Tin Pan Alley Hill-jackers come along and put a lot of Fells and Fancywork in it all our Best Friends are acting like it was the cat's whiskers in Art. Probably what'll happen will be that they'll High and 'fraid so much they'll ruin it. Take all the Spookiness out of it, as the feller says. They'll make it class-conscious, and as soon as they make the song writers think they gotta mission in life to elevate Art—Plunk!

Even as it they're now 'in' to trying to be Original. You was when if they couldn't think of a tune they'd go back a couple of hundred years and copy one from some Big Writer that had been dead so long he couldn't help himself. But now that the Highbeams have picked their noses in and started taking them apart to see what makes 'em tick, they're sort to pull any move of that stuff. Especially since Carl Engel wrote in some Shovel-aired paper about Episode of the "Yes, We Got No Bananas" song. According to him it was a kind of a Grandma's Patchwork Quilt made up out of the Hollyhock chorus, Being Bally Bumpy To Me, the Hoo-Gar, and Seeing Nellie Home.

The Famed Motts over the Songwriter's Front Door used to be "There's no Tune like an Old Tune—provided the Copyright's Righted," but now they'll have to put one up in its place saying: "A Stich in Time Don't Save No One."

Up the tremble was they didn't always stick to the Big Idea. Just a little while ago I lay in the papers that this Bigtime Humperdenick got a letter from the editors of

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PUBLISHED MONTHLY

MUSIC TRADE NEWS

25 West 42nd Street

NEW YORK CITY
MELODY

WANTED-Musicians
LEADER

False alarms have been experienced by directors of the new Philharmonic Society of Philadelphia, which was to open today, but which was postponed at the last moment because of a strike of musicians.

The Wilson method of training musicians is now being used in many of the leading conservatories and music schools in the United States. It is a system of training musicians that is based on the principles of the Wilson method and is designed to provide a comprehensive and well-rounded education for students.

Music Mart Meanderings

"Polly" has arrived. No, she's not the familiar, smooth-talking "Polly". This "Polly" is a new musical comedy that is currently playing on Broadway.

"Polly" is a musical that is based on the novel of the same name by Arthur Morrison. It tells the story of a young woman who is sent to live with her wealthy aunt and uncle in the country.

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MELODY

HAS BEEN PUBLISHED MONTHLY IN "MELODY" FOR TWO YEARS

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