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17. The Roosters
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19. Song of the Century
20. Beauty of Spring
21. The Long Horn
22. Beauty of Spring
23. Rag Time
24. Polka
25. The Black Rose
26. Queen City
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MELODY

The Photoplay Organist and Pianist

By Lloyd G. del Castillo

A Vacation Tour of Theatre Organists in New York

If you familiar with the classic of the sailor who
granted shore leave, was discovered propelling a row-
boat around the pond in the Boston Public Garden.
I, too, was in that position, having been granted
two weeks’ respite from the burdens of life. I spent
it relaxing from one place to another through a myriad ambina-
tion to see all the good theatre organs and organists in New
York State. That I did not get to see isn’t due to any
understanding due to natural and artificial agencies outside my con-
straints—no, for instance, my late afternoon spent from Benco-
eller to Buffalo, only to find that while on route the tickets had
been turned forward an hour and 8:10 in Rochester was 9:30
in Buffalo, so that by the time I got used to the little clock,
yellow and green traffic lights pulsated out of sight above my
windshield view, the evening in Buffalo was ruined. What
little getting I did accomplish was not encouraging.
The Hippodrome and the Lafayette are both typical
vanderveil houses, thus which there is none of our “churches,”
as far as expectation of an elevated standard of music goes.
Vaudreuil audiences aren’t just standing, that’s all.

Eastman Theatre the “Lost Wonder”

But anything would have been a disappointment
after my visit to the Eastman Theatre in Rochester. It is suffi-
cient comment to make that the Eastman in New York was
almost twofold by comparison. For the money to whom the
Capitol in the Mecca and Taj Mahal of photoplay theatres,
such a statement seems like wild and base talk and a rabid
violation of the right of free speech, but to me the appoint-
ments of the Eastman are unquestionably superior. To
begin with, the Capitol, although a comparatively new theatre, is
decorated in the old school of gilded and satin beacons.
whereas the Eastman is developed on the simpler key-note of
artistic dignity, in which walls of crimson bronze blocks are
set off only by tapers and neutral luminaries. The latter
house, therefore, although having a much smaller seating
capacity, is a more for approximately four thousand people.
the effect of much greater spaciousness and vast-
ness; not only that, but the appointments generally are
superior—lamps, foyer, decorations, uniforms, all showing
the most painstaking attention to perfection of detail.
What I was naturally most interested in, however, was the organ.
Here there is no comparison. The Capitol organ, smooth,
voiced and satisfactory as it is, becomes just a mere intimation
beside the Eastman organ, which is replete with being
the world’s largest theatre organ.

The Eastman Theatre Organ

To those readers interested in organ design a brief word
should be enlightening. We have here in essence a six-
manual organ and the Eastman being played from
three top manual, and the Organist being auxiliary—that
is, playable on any manual. There is also a complete auxiliary
business organ, but in its case the stops themselves appear on
each manual as part of that manual’s equipment. The organ
was designed by Harold Glessner, Mr. Eastman’s private
organist, and as such is the responsibility of the organist
under the direction of the department of Music, and built by the Austin Company. It is the
organist’s “playable” to the designer’s “bench organ”
due to that, in addition to being a splendid concert instrument,
the organ has been equipped entirely for theatre work. The 42-stop pedal is largely borrowed,
and the organ is mostly utilized from the Solo, but the

remainder of the organ is entirely independent. The entire
organ is enclosed, save for the Grand Disparus and Tibia
Flutes.

There are 25 pipe stops on the Great, 25 on the Swell, 19
on the Choir, 20 on the Solo, 10 on the Echo, and 24 on the Orchestral.
The strings, while abundant, seemed to me a trifle
thin. Flutes and Disparus are rich and full, and a
particularly valuable feature is the provision of mutation
chords. On the Great alone we find a Quint, Twelfth, Fif-
teenth, Seventeenth, Nineteenth, Sixteenth, Seventeighth,
and a three-span mixture. The Bead, one of the most valu-
able departments of the theatre organ, although unfortunately
often stressed at the expense of Flutes and Disparus, are
powered and varied. On the Orchestral, which is
naturally robust in essence, we find a French Horn, Bassoon Horn, Clar-
inet, Bassoon, English Horn, Orchestral Oboe, Oriental Reed,
Vox Humana, and Musettes. If that at color doesn’t make
your mouth water it stands you as a sleepy hearted, smallish
pianist playing at an organ you have no business to
bang. And the traps—oh, all hصلة, the traps! Harp, Chinese,
Bells, XYLOPHONE, PIANO, Sleigh-bells, Snare Drum, Bass
Drum, Cymbals, Crash Cymbal, Tambourine, Castanets,
Triangle, Tenor Tim, Woodblock, Bird Whistle, Fire Gong,
Steamboat Whistle, Horse Horn, Auto Horn, Door Bell—
everything but the Kitchen Stove. The position, in order
to be filled properly, calls for a married organist with several
small children.

Whether John Hammond, who was at the console when I
was present, answers those qualifications, I do not know. If
he doesn’t, my laureate is all wrong, for no one could have
handled this Mastodon of Organs more smoothly than
he. Unfortunately for the Eastman Theatre, he has by now
left there to accept a position on Broadway, but Mr. Brentano
(this associate) and Mr. Smith (this associate) are both
sufficiently skilled to carry on. Mr. Hammond’s style
is musical and fascinating, notwithstanding that he
violates one of my strictest rules—to improvise only for a
definite purpose when no appropriate music can be found.
Through all the spreading of Indian, Arabian, Egyptian,
and the exception of about ten minutes when he
hopelessly tried to get me to sit in and take a few whiffs. His
influence had been so incalculable that I found myself doing
the same thing, except for playing a little “Rehearsal.”

However I regard it as one of the best conceived of the
rules. For the average organist, whose idea of improvisa-
tion is to play anything that comes to his mind, his
subdominant, dominant harmonic foundation, and for the
baritones to let lose a wild eccentric succession of diminished
seventh, I still turn to deaf ear to gleeless attempts to be al-
abled to trample through a picture. In a recent article el-
ers, I summarized my objection to improvisation in par-
partly that I felt constrained to pluck up from myself for
these pages, as follows:

First, most organists don’t know how to improvise.
Second, even when they do, they can’t maintain their stand-
through a week of forty-two hours, more or less. Third,
an audience prefers to hear familiar, or at least eminent
pieces. Fourth, Wagner, Tchaikovsky, MacDowell and
the rest do these things so much better.

The Kitty LYNCHMORE CONCERT

In New York City my most pleasant experiences was play-
ing the Capitol Theatre organ in the morning before the

Live Sparks From Connecticut

From the intended ministerial to the mechanical, and then to the
ministerial to the military, again back to the ministerial and then
the ministerial to the musical, is surely a variegated example of changes vacua-
mental before reaching the eventual. If the aim of our official was there is not so sir William Gilbert of open libri
time put it: a possible, probable
of doubt,” but what as a remain
at church affairs he would have been a
“wire,” not inconsistent with him-
name—Sparks.

Earle L. Sparks was born in Nor-
walk, Connecticut, on the 5th of Au-
tust, 1892 (that makes him thirty-
years at the writing of this memoir).
He graduated from the grammar school in his
native city, then a college prep-
ary course at the Pentecostal
College Institute in North Scituate,
Rhode Island, with full intentions of en-
dering the ministry, but after his
graduation from that institution he experi-
enced a complete “change of heart.”
Returning to Norwich he took the
industry by taking employment as
an electrician’s helper, and there again
name remained to extremi-
by outsider.

In the age of twenty, young
Sparks began the study of music in
Boston where he lived for the greater part
of that year, continuing his study for

EARLE L. SPARKS

two years (from then until now) and
in his own words: “will always stay
it, for more I pursue the muse, the
more I realize that I know nothing
concerning the art of piano playing.”
From Boston he went to Elgin, Illinois,
and in 1913 became a member of Elgin
Locomotive, No. 40, A. F. of M. In 1916 he
went to Chicago, thence to Minneapolis
and then to Wilkes-Barre, Pennsylvania.
In the latter place he was employed in
the traffic department of the Union
Switch and Signal Company until Feb-
uary of 1917, at which time a $5,000,
000 fire destroyed the plant, and then
came a taste of

The Jazz or War

Mr. Sparks was twenty-five when August 1918
brought the war. He was called to active duty by
and on July 26, 1917, he enlisted in the ser-
vice. After basic training in Pittsburgh, Pen-
nsylvania, he was assigned to duty in
Company G of the 85th U. S. Infan-
try at Gettysburg Camp; in October of the
same year he was transferred to Company G of the 51st Machine Gun
Battalion, and in December sailed from Halifax for a British tran-
sport. From March 4th, 1918 until the great
day of November 11th, he experi-
ned active service in those measureable
fighting sectors of Tuyron, the Aisne
defensive, Chantam-Chauxy, the Aisne-
Marne offensive, Marchabe, Soissons, St.
Michel and the Meuse-Argonne offen-

cive, and was stationed at Weisensau,
Germany, during the American occu-
pation of the Rhine. On his return from
Borough New York City in
August, 1919, and was discharged from
service on August 20th.

From MILITANT TO MUSICAL

Such a service under the terrible per-
inings by which all of us shall
would seem sufficient to have annihilated
any desire to continue in the music
business, but returning to Norwich after
his discharge, Mr. Sparks resumed

(Continued on Page 52)
Bennie Krueger, New York Exponent of Jazz

An Interview

By A. C. E. Schoneman

The big, pulsating note that has permeated the musical life of Bennie Krueger has been a spirit of determination. Professional performances of all kinds are noted for having a touch of the uncanny about them, for being so unannounced and unexpected. Bennie Krueger has been due almost entirely to this one factor. From the beginning Krueger has had confidence in his ability to make good, and backed by an indomitable will has he succeeded despite numerous handicaps, none of which would break the spirit and enthusiasm most men.

Bennie Krueger's first ambition was to be a dentist, and

even after he had taken up the study of the violin when a youngster of four he continued to nurse along the aforementioned ambition to hang a D.D.S. after his name. It was not until he was ten and began to procure instruction for some of his favorite composers in Newark, N. J., that Krueger became thoroughly associated with the musical gear, and since that time he has been going steadily forward in his profession.

Krueger is twenty-five years of age. He was born in Newark, N. J., where he attended the public schools and carried his pursuit of knowledge to the high school. Like most musicians who take up the study of music, Krueger soon organized his own orchestra; he gave lessons on the violin and devoted a large part of his time to playing for school dances.

When Bennie Krueger was still in his teens he obtained his first professional position. He was offered an opportunity to play in the Newark Cafe. and for the chance to work out his own ideas in a musical way and build up an orchestra hearing his name he accepted the position.

Krueger had adopted with the violin, but he soon discovered that the saxophone was slowly altering his affection. He saw a future for the saxophone; the tone of the instrument appealed to him, and the possibilities for musical development seemed almost unlimited. The elimination of Krueger's meditation over the relative position and future standing of the violin and saxophone was his purchase of the latter instrument. Then followed years that he gave to the study of the saxophone, during which time he worked out his own solution on the instrument.

"I didn't have a teacher in those days," said Krueger to the writer. "I picked up the rudiments by keeping at it. I learned to fake on the saxophone, yet being determined to read by note I continued my studies until I accomplished what I had set out to do in the beginning—learn the instrument.

Krueger is optimistic over the future of the saxophone, but he is not partial to it to the extent of underestimating the other instruments and giving it full play at all times, as is so often the case. He utilizes the strings at every opportunity, and frequently uses the 'cellos because he contends it has the color and depth that cannot be found in a saxophone or any other instrument.

"I believe that the day will come when the saxophone will have a place in the modern symphony orchestra," said Krueger. "The man in this country who has become serious in handling the instrument has proved that it has great possibilities, and realizing this fact, the modern composer will eventually incorporate saxophone parts in the compositions that are written for symphonic organizations.

Discussing the subject of popular music, Mr. Krueger said: "In my opinion good dance music is not jazz; it is the interpretation of popular songs in a manner that appeals to men and women who like to dance. Jazz to some musicians means noise, while to others it is 'hot' music with odd breaks and unusual melodic lines.

"The successful leader of the dance orchestra today uses his own musical embellishments, and in accordance with what he believes the people like. If he believes a certain number should be snappy, he utilizes his ideas accordingly. If he desires to inject coloring and musical shading, he works up a number with this thought in mind. The field is unlimited, and if a man has ideas and produces effects, variety, and the things picturesque from a musical standpoint, there isn't any reason why he cannot be successful.

"There are many elements that enter into the playing of popular music. The musician who will be a successful leader of the number sometimes the melody will suggest special ritual treatment, and again one can utilize a lot of rhythm that will carry the song over. There are songs that, when viewed from any angle, do not offer an opportunity for effective presentation. Some of these songs develop into hits because they seem to have the right appeal, and the public seems to be receptive for just this type of song.

Krueger argued that many popular songs either by their titles or music would suggest ideas in interpretation. Some songs, he pointed out, are easy to present, and illustrating his point, he referred to a song which had as its predominating idea a strolling dancer, whose uncertain foot and swaying body were effectively portrayed by certain instruments.

For a second illustration Krueger referred to what he called a "song song," in which the thought of good fellowship and the spirit of camaraderie stood out prominently. To interpret this number properly he suggested and used for recording purposes the musical themes from "Hall, Hall, the Gang's All Here" and "When Good Fellows Get Together.

"Interpretation is largely a matter of sensing what appeals to people," said Krueger. "We have had futurist harmony—harmony of an uncertain quality—and it didn't satisfy the dancers. The real popular song hits have not been futuristic from any standpoint. They have developed
Gossip Gathered by the Gadder

WHEN all the large cities and great civic centres in this country shall have come to universally recognize the importance of giving music instruction a prominent place in the curriculum of the public schools, there will come broad changes which will go far towards making American music in the future more fully assured as a vital element in civic and social esteem. Such changes are about to be made in the public schools of Boston.

Heeded by Mr. John A. Shea, director of music in the Boston public schools, an expert-equipped committee has completed a survey of music instruction methods used in the public schools throughout the country. Based upon this survey, the committee has recommended changes that have been approved and adopted by the Boston school authorities, the result of an increased appropriation for music education.

The most important change to be made is towards a greater development along the lines of instrumental music—-the formation of school bands and orchestras (enrollment in which, of course, is wholly optional and voluntary), and their proper training and direction. Band and orchestral instruments are to be supplied for the beginners, and instruction by capable teachers will be available to pupils at the very low price of twenty-five cents a lesson. Under such opportunities and conditions there is bound to follow a new interest in all music, particularly so in that of the instrumental.

Musically and historically, this is a logical outgrowth of the right direction that is being taken by the American musical forces. To be sure, the average, normal schoolboy (all too often with a voice between boy and man) dislikes ensemble singing, as being, if not "dumb," at least not "musical," and perhaps has to be forced into it, whereas he will usually fall over his own feet to join a band or orchestra and blow a horn, scratch a bow, slide a trombone, or jump the drums. To his mind there is nothing but monstrosity in making music in a number of other band or orchestra, and therein lies glorious opportunity of leading him into music through a medium of his own liking. The Boston movement is a good one from which there are certain to some big results in music and musicians of the future.

Mr. Harry J. Norton, the first conductor of the school symphony in this magazine, has a new and novel idea in the line of a business or professional career. The "card" consists of a neat, pretty, little score-bound book bound in a delicate shade of blue, and contains a chronology of some of the old classic musicians and their works, with entertaining bits of biography written by Rupert Edward Blackstien. On the upper part of the front cover is the title, "A Survey of Music in Miniature," and below the card, "With Compliments of H. J. Norton, Theater Organist." It surely is something most unique and unusual in the line of professional cards.

He is indefatigable, almost incessant, in his out-splitting discords, forced transitions, ugly distortion of melody and rhythm. Everything that is impossible to think of is raised up to produce the effect of originality.

Guess again, Mr. Reader, because if you think the above-delineated is written in a fit of "messiness" by some modern critic concerning present-day jazz boys (leaders, players or composers), you are way off in your guessing. According to that able critic for the New York Tribune, Mr. Lawrence Gilman, the "messiness" thing was written a very long time ago by Beethoven, once an eminent critic of Berlin, also well-known as a librettist and general music-singer, and he was referring to—don't throw a fit—Chopin?

Aspirant: "Now, professor," said the aspiring vocalist to a prominent teacher after a voice test, "what I want to know is, am I a bass, a tenor or a baritone?"

Professor: "Most certainly you are NOT!"

At last it has happened. Jazz has stirred over and reached a point where, for the good of society it should be spread under band or ban—at least, such seems to be the case now in Los Angeles, California, but let the world revere their success until the completion of the report of this item. Admittedly, any might be regarded as a sort of music consummated that is poured into the listener's ear, but certainly it is not a soup to be poured onto (or over) listeners who are dining. The last is exactly what happened on board the H. F. Alexander (a steamer sailing from the California city), and is the reason for the ban being placed on the playing of music by the ship's orchestra during the serving of meals.

Complaints poured into the captain of the steamer that whenever the musical ensemble orchestral family in the dining saloon, the orchestra walkers (who have to lose all control of their shoulders and upper muscular works, the result being infrequently a sour note and other liquors were sipped and spilled over the diners. After investigating, the captain devised with the diners that soup and jazz do not mix musically, hence (Continued on Page 11)
Falling Spray
VALSE CAPRICE

W. ALETTER

PIANO

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SPANISH SERENADE

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MELODY

HARRY NORTON

How to
“Fill In”
Improvise
Harmonize
Arrange
Compose

NAME
Street
City
State

Free Demonstration
Check the instrument YOU play and send for Free Demonstration.

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"Give Me One Rose to Remember" is one of the new songs recently issued by M. Witmark & Sons in this firm’s popular Black and White Series. The number is by those two well-known song writers, J. Will Cushman and Frank Grey (responsible for "Think of Me and Mammy Dear").

"Happy Ending," "Hollywood," "Margery," "Merry Widow," "My Twilight Rose," "Yesterday," "Party and Street Me," "Shuffle Your Treadles Away," and "What Do You Say?" are all attractive songs from the new musical comedy, "Marjorie," and are all published by Harris, Inc. The book and lyrics of the show, which recently opened at the Shubert Theatre in New York City, are by Fred Thompson and Clifford Grey, with music by Herbert St au bert, Philip Chilins and Stephen Jones.

"Little Jimmie James" and "Blossom Time," the scores of both of which are published by Leo Fried, Inc., are two shows that will have three companies on tour during the coming season. "Song of Love" from "Blossom Time" is already one of the biggest sellers in the Fried catalog, and naturally, with three companies on the road singing the song its selling power will not decrease. Another popular Fried song is "Who Wants a Bad Little Boy?" This song is by the two well-known Philadelphia song writers, J. Barks and Mark Fisher, and Al Joss has just made a Brunswick record of it, which helps some.
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