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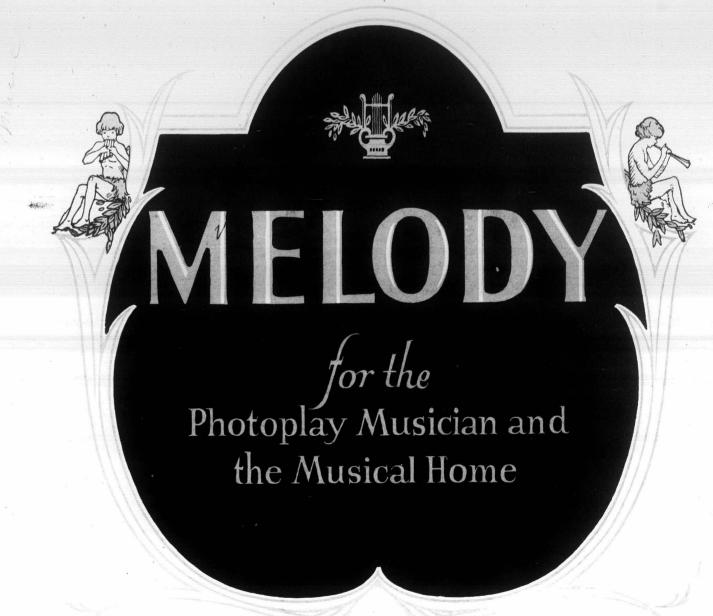
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ampmeetin Echoes. Gerald Frazee The Kingmaster, Whiting Big White Top. Bocknien Saida. Valse Exotique. Norman Leigh op It!. George L. Cobb A Nod. Peck The Plunger . Allen Butterflies. Morceau Mignon. Berniane G. Clements
oquois. Louis G. Castle The Visen. Whiting High Stepper. Bochnlein. NUMBER 2 xy When!. George L. Cobb 'Round the Ring. Allen Whip and Spur. Allen Nature's Mirror. Valse Classique Bernime G. Clements ater Wagon Blues. George L. Cobb Sawdust and Spangles. Hildreth Meditation. Valse Poetique. Gerald Frazes
Midwater Value Novelette Frank H. Grey
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ert Waltzes" for the Ballroom, Classic Dance and Reception; "Novelettes" for Neutral common-Time clarences, Filling-In and Cheerful Situations; "Six-Eight Marches" and "Common-Time larches" for Parades, News Pictorial and Military Tactics; "Oriental, Spanish and Indian" value Courante. Norman Leight Received Attractions of the Common Swinging with Capid. Value Ballet. Frank B. Hersom Capidal Atmosphere: "Galoas" for Chaeses and Recess "One-Steps" for Cam.
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### Melody for August

VOLUME X Copyright 1926 by Walter Jacobs, Inc. NUMBER 8

A magazine for Photoplay Organists and Pianists and all Music Lovers, published monthly by WALTER JACOBS, INC., BOSTON, MASS. Subscription Price, \$1.50 per year; Canada, \$1.75; Foreign, \$2.00 Single copy, 15 cents

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#### Articles in This Issue

[Page 3] THE TYRANNY OF NOISE. An editorially unreserved discussion of an unpleasant and ubiquitous tyrant that interferes more or less with all of us. Also a forecast of the time when its power will be decidedly diminished. [Page 4] MISTAKES - OR WHAT HAVE YOU. A collect tion of editorial mistakes and slips that have considerable entertainment-value — if nothing else. If you have found similar ones that we have made about you - forgive us, tell us about them, and we'll all laugh at them together.

[Page 5] THE PHOTOPLAY ORGANIST AND PIANIST. which Lloyd G. del Castillo gives the organist some valuable information about the mechanical process of canceling ciphers and otherwise keeping the pipe-organ in good play-

[Page 6] Speaking of Photoplay Organists.—Telling about a unique out-of-doors pipe-organ that is used á la band-concert, and the organist who plays it; and three photoplay organists from Cumberland, Maryland; Providence, Rhode Island; and Seattle, Washington.

[Page 7] What's Good in New Music.—The conductor of this valuable department comments frankly on the late publications useful to the photoplay musician that have attracted his attention.

[Page 8] Melody Music Mart Page. Bits of news, comments, items, announcements, etc., that are of special interest to those who are interested in music and the people who make it. [Page 26] THE ELEVATOR SHAFT. The one and only

Dinny Timmins comments in his original and entertaining style on bathtubs, publicity, desirable and otherwise, and various happenings that have a musical angle, real or imagined [Page 28] Northwestern News Notes. Happenings

among musical people of the Northwest. [Page 30] Among Washington Organists. Interesting and readable, no matter where you live, will be found this friendly discursiveness of  $Irene\ Juno$ , our Washington rep-

[Page 32] Gossip Gathered by the Gadder. Our official gossip, Myron V. Freese, gossips with you about Slogans, musical and otherwise. Also Middle West NEWS ITEMS from Clark Fiers.

#### Music in This Issue

[Page 9] American Bravery. An excellent march of great effectiveness by  $B.\ Beck\ Ballard.$ [Page 11] CAPRICIOUS OREAD. An interesting and use-

ful number of an Arcadian atmosphere by Frank E. Hersom. [Page 13] FLOWER OF YOUTH. A tunefully charming waltz by Frank E. Bertram. Of simple direct construction; easy to play effectively.

[Page 15] La Morentta. A Moment Tangoesque by Norman Leigh that is an admirable representation melodically, rhythmically, and harmonically of the Castilian-Chilean atmosphere

#### From Our Readers

I enclose check to cover two-year subscription to Melody. I would not be without this most valuable paper for anything; it is super-excellent. — C. Jenner Hogg, San Francisco, California.

I think MELODY a remarkable magazine for the organist - Francelle Riopelle, Portland, Oregon.

I want to say that your June Melody contained three very fine numbers — Little Miss Puck, Shimmering Shadows, and Coquetry — all very fine on the organ. Also the article on the "Fake Popular Song Writers" was fine. — HENRY E. LINGLEY, Salinas, California.

Just want to write a word of how much I appreciate and enjoy Melody. I read it from cover to cover and wish for more. The articles by del Castillo have the most practical help of anything I've found in that line. — Mrs. Gladys Beaver Baker, La Junta, Colo.

I enjoy Melody very much. The music in it is original and I think some of the numbers are beautiful. I have taken the "———" for years, but find Melody music just the thing for my older pupils who demand their music just the thing for my older pupils who demand their music to be snappy and up-to-date. — Mrs. Susan L. H. Flowers, Oconto Falls, Wisconsin.

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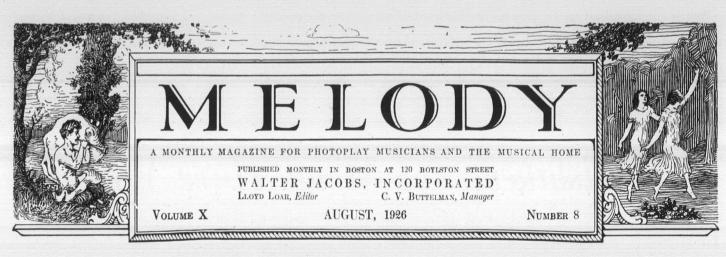
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## The Tyranny of Noise

THIS expression, the tyranny of noise, is used advisedly and after due consideration. Noise, unpleasant noise that is, is a tyrant, and exacts a toll from all of us to a greater extent than we know about. This age in which we live, proudly and frequently calls itself the "age of steel" or the "age of mechanical improvements." It is just as likely to be referred to by future and more delicately-balanced generations as the "age of noise." It may be that noise is a sort of tribute or penalty we pay to the essentially practical and machine worshiping spirit of the present time. The particular sort of somewhat pragmatic civilization that we enjoy, with its development of highly specialized mechanical devices to save us time, labor, and even thought, has naturally enough brought in its train an enormous number of noise producers.

Schopenhauer, a somewhat pessimistic philosopher, was once shaken out of his reflective calm by the clattering of iron cart wheels over rough pavement and wrote with the bite and bitterness that he knew so well how to use, against the makers of noise. He insisted that only fools could find happiness in the midst of a violent racket and that worth-while thought could not exist during a violent assault upon the sense of hearing. Of course, we do not know exactly how noisy the time was in which Schopenhauer lived, thought, and wrote, but we do know how noisy it is here and now. One with Schopenhauer's delicately balanced temperament, forced to live amid the clatter of a modern city, would probably soon die a violent death while running around in circles and trying to bite himself on the left heel.

Just consider for a moment the various sorts and kinds of noises that assault us daily. There is that particularly efficient noise-maker affixed to every automobile and known either sarnot come under any musical classification of all of the ministers of the colored churches in existence. Some of them snarl with an abandoned viciousness that seems nothing less than a throw-back to the prehistoric combats of those the right of way with each other a few million tiger making a laudable endeavor to scare the everlasting wits out of a well-mannered, timid

#### An Editorial Soliloguy Inspired by a Very Noisy Day

motor trucks careen briskly back and forth, up and down, carrying heavily clanking loads of iron bars, pipes, barrels, tin weathervanes, anything in fact that will make a most noble racket when bounced shrewdly on any of the large or small bumps which every city pavement is so sure to possess. All kinds of motors and engines pant, struggle, clank, wheeze or rattle through their various and assorted duties, making their sort of racket according to their internal economy, years of service, and the carelessness or parsimony of their owners. There is the wild tumult of fire apparatus

hastening in a most excited manner in every direction; bells of various sorts ringing clangorously; hammers of all kinds pounding vigorously; shovels scraping on rocky and uneven surfaces; underground trains rumbling dully; ambulances clanging importantly; heavy pieces of iron dropping with a ringing thud on whatever hard surfaces are available; pneumatic riveters stuttering out their ear-piercing chatter; the crash of splintering wood; the determined cries of doormen and excited taxi drivers, policemen, newsboys, junkmen, big butter-andegg men, garbage men, and milkmen - all adding their vocalizations determinedly to the din. Street cars and the elevated trains grind along raucously on their unyielding rails; a thousand more or less different sorts of whistles, taking in everything from ferry-boats, oceanliners, and railroad trains to dog whistles and traffic policemen's tooters, gurgle bubblingly or chortleshrilly. Indoors it is no better. The manmade tumult from outside invades our privacy and is ably seconded by slamming doors, clicking typewriters, roaring nasal radios, out of time and tune pianos, ubiquitous ukuleles, castically or jocosely as a horn. There are soapy-toned saxophones, and a thousand and baritone horns, first and second tenors, falsettos, one other sorts of racket. Any small, unimbasso profundos, and some whose register does portant chinks in this almost impenetrable barrier of noise that is thrown round us, are known. Some of them squawk like frightened ably filled by somebody boosting something or chickens in the cotton belt during a conference other, or making efforts, as strident as they are ill-advised, to put over some sort of an unwanted and unnecessary reform.

The most discouraging thing is the fact that all of this cacophony is increasing in volume and mighty lizards and reptiles who used to dispute in its ability to isolate and use newer, stranger and more terrible sorts of audibilities. To a years ago. Some of them scream with the incongreat many people, all of this racket seems like siderate carelessness and intensity of a hungry an insignificant affair, and it is true that the human organism is so marvelously adaptable that most of us go our ways without conscious little lambkin. In the intervals between horn recognition of the din and clatter amid which toots, every automobile of the lot seems we make our progress and take our rest. It is bent on finding a loose manhole cover and nevertheless true that this continual racket does clattering noisily across it. Large numbers of take toll from all of us who hear it whether we could be very easily arranged.

are conscious of it or not. The very process of focusing this continual noise on our deaf spot, so that we are unconscious of hearing it, requires an amount of nervous energy that could be used much more advantageously in other ways. It is only when we are overtaken by illness and our reserve vitality, hitherto so generously on tap, is exhausted in the effort to bring us to and through a period of convalescence that we realize the fatiguing and nerveracking effect of the noise of our present civilization; or only when we have betaken ourselves far from the clangor of cities to the solitude of mountain, forest or sea and have absorbed to our utmost capacity the spiritual healing and nourishment of inaudible peace and audible harmony, is the ugly inefficiency of noise manifested for our edification.

The greatest heroes of this practical age of ours naturally enough have not much use for things that to them have no direct practical value. Those activities of mankind usually referred to as "artistic" have in the past been especially the object of the suspicious scepticism of those who test everything by its practical value and that one of the arts known as music has seemed to them especially foolish. But, fortunately, that phase of unsympathetic lack of comprehension is passing, and it is in music itself that we may expect to find the antidote for all of these horrible noises that so blatantly afflict us. The answer to the problem is simplicity itself. Fifty per cent of the noise we hear is absolutely unnecessary. It is the result of carelessness, lack of understanding of the objection to it or an inability to appreciate its destructiveness; yet these noises can be absolutely done away with and the mechanical efficiency of the machinery that produces them will be in no wise interfered with. The other fifty per cent of noise we may assume to be necessary, but it would be very easy to substitute for its clamorous ugliness the seductive mellowness of sweet and harmonious sounds.

A solution of this sort to the noise problem is an inevitability. It is bound to come some day. The time of its coming depends on just how soon there develops a general appreciation of the expense and inefficiency of noise and a greater appreciation of the constructiveness and pleasure in beautiful sounds. The growth and extension of popular appreciation of music, even popular music of the so-called jazz type, will lead inevitably to a condition where the public attitude toward noise will be such as to bring about its elimination. The method of elimination would be simplicity itself so far as that is concerned. The absolute cancellation of all possible noise and the substitution of musisical sounds for the noise that can't be cancelled

With the many agencies at work, of which the modern photoplay theater is not the least, tending to develop and extend a public appreciation of music, it surely cannot be long until the public appreciation of lovely sounds is so strong as to intensify the dislike for ugly sounds to the point where all sounds will be of the former variety and there will be none of the

This will be a fine place to live when that day comes. When every sound that greets us is melodious and lovely, when seductive trills and tuneful triolets flutter ceaselessly about us, when resonant richness and limpid chimings are all that we hear, and when the whole gamut of sweet sounds that make up our audible daily program is blended into one soothing harmonious diapason, then existence for itself alone will be country.

a sure and never-failing pleasure. Perhaps! The only thing we fear is that it will not come in our own day. We can look ahead and see that the time is coming when we will be old and peevish, when rude sounds will jar most unpleasantly our ancient ear-drums; and unless we change greatly with the passing of the years, we must insist that we will not live in the

## Mistakes—or What Have You

N our job as editor, we are often reminded of the importance of small things, especially such small things as punctuation marks, misplaced words, and trifles of that sort. We have nothing but sympathy for fellow editors who, by a slip of the pen, say something they do not intend to say. At the same time, we can see no reason why we shouldn't be mildly amused at the result of such slips. In our amiable and leisurely browsing through the publications of fellow-editors, we venture across a good many editorial slips and misfires that have considerable entertainment value. For instance, a Syracuse newspaper recently announced that "Helen Keller, born deaf, dumb and blind, called on President Coolidge today and carried on a brief conversation with him by reading his lips with her finger-tips. She has acquired the faculty of speech since birth." Possibly, this explains the abnormal reticence of a very few of our acquaintances (male). They may have done all of their talking before they were born and have nothing left to say.

An Omaha paper announced some time ago that "At Norfolk, Nebraska, the Christ Lutheran Church has installed aeroplanes in all of the pews for the benefit of persons who are hard of hearing.'

A church paper published at South Dakota is more exact in its phraseology, but possibly betrays more frankness than was the real intent. The item is from St. Luke's Church of Wagner and says that,"Owing to the good condition of the roads in this locality, our regular weekly worship of Almighty God has been discontinued." Evidently, there is nothing like a severe storm to encourage piety.

An item in a Vermont paper cheerfully tells us that "Mrs. Cora May Walker has recently been placed on the shelves of Chelsea Public library. These include 17 books of fiction, 10 non-fiction and 11 juvenile books." We have heard of people being put on the shelf, but it is not customary to mention it so casually.

Even the Washington Star comes across with this, "Rubenstein was found dying on the pavement with his skull crushed and his throat cut by a passer-by a few moments after the acci-There are no Good Samaritans at large in Washington, apparently. Possibly, they were all busy, at this particular time, with their duties at the Senate.

The Chicago Herald and Examiner, in a recent dispatch from New Orleans, tells us in referring to a well-known educational institution of that city that "At the half-back jobs will be two of the best running backs developed below the Smith and Wesson line." Evidently, two most unusual "Colts" well-versed in artillery tactics.

A newspaper from Great Falls, Montana, recently called attention to the care forest rangers and fire guards exercise over the trees of the forest reserve in the following way, "Fred Call, a national forest fire guard, recently saved a giant tree by crawling into the hollow part, which was aflame, and cutting away the burning wood. First, he chopped the tree down. Which is evidently another case of "the operation was successful, but the patient died.'

ago was that "Miss Marion C. Harding of much disappointed. He probably knows by Portsmouth, New Hampshire, formerly of this time, anyhow, how transient a thing is Detroit, Maine, who is assistant hairdresser for glory, and so won't care very much. her aunt at the Norton Beauty Parlor, wishes

to announce her engagement in the near future." The lady has our best wishes, although it is more than likely that the newspaper editor is by this time in more need of them then she is.

A Greeley, Colorado, paper probably leads the field in making the most of the sensational news at hand. Its feature headline recently read as follows, "New Year Opens With Revelry Throughout Nation. Three Burn to Death in Road-House Fire at Peoria; Stray Bullet Kills One in Chicago and Wounds Five in Philadelphia." Evidently, this is the unusual Smith and Wesson line that the New Orleans correspondent, previously referred to, had in

A Campbell, California, paper recently told us that "Since December 6, a little daughter has frightened the home of Mr. and Mrs. George L. Righter at Visalia." Evidently, a most precocious little flapper.

The Galveston Daily News told us recently that "On the day after Hallowe'en last year gates, parts of picket fences, tires, dead cats and other household articles were found draped over telephone crossarms, in the branches of trees and on chimneys.'

A Beaver, Pennsylvania, paper emphasizes the fortitude and business acumen of one of their advertisers as follows, "Nurses coming from her room said she smiled at them and once remarked, 'For Rent - Three rooms for light housekeeping. Bath, electricity and gas, Mrs. Dauber, 484 Dravo Avenue, telephone. Beaver.'

A Providence, Rhode Island, paper frankly tells us that "Since the inaction of prohibition, the \$70,000 jail in Merrimac, New Hampshire, has been converted into a public school.'

A Hartford, Connecticut, newspaper emphasizes the dolce far niente of the Sunny South. as follows, "Martin Behrman, 61, mayor of New Orleans for his fifth term, died today, after an extended illness. Behrman was born here when he was one year old."

The advertising manager of a certain Missouri paper manages to keep his space all sold in the face of considerable difficulty, as witness the following, "On page 7, is a sale bill for H. L. Shepherd. On account of inclement weather, Mr. Shepherd feels that he should call this sale off temporarily, so pay no attention to this advertisement." We are very frank in our admiration for this advertising manager, and would like to know very much how he does it.

In justice to our editorial confreres, we must say that writers are to blame for many of these slips; for instance, in the \$50,000 prize serial written by Fannie Hurst and published in Liberty, the following occurs, "Mark Delano read a poem out of a priceless edition of Shelley that was unlocked and lifted out of a glass case by the Judge.

> A thing of beauty is a joy forever; Its loveliness increases —

A personal item in a Maine paper not long We hope that the shade of Keats is not too

A Cedar Rapids paper tells that "Linn county is getting ready to eradicate its cattle and thereby insure good, safe, clean milk and pure beef." They probably will ship them in from Omaha.

A headline in a Missouri newspaper recently read as follows, "Holy Innocents Lead Sodality By Beating Angels." Not incorrect, perhaps, but certainly surprising.

Jackson, Mississippi, paper tells us that "Ford Breaks Arm, Then Runs Over Jefferson Man." It must have been this Jackson paper that recently decided that Henry Ford's interest in old fiddlers had some relation to a deeplaid plan to corner all of the squeaks and scratches in existence.

During the recent cold weather, an El Paso paper printed, possibly with considerable glee, the following, "Miles City, Montana, was hardest hit. The temperature, which was 16 miles below zero, slipped to 20 below early this morning.

The Chicago Daily Tribune, better known as the W. G. N., listed the following, "Wife of 59 Admits Slaying." Evidently a Mrs. Solomon.

In the social notes of a San Diego paper, we are told that "Los Angeles and Tucson, Arizona, have come to San Diego for an extended stay. They have taken an apartment at 3709 Sixth Street, corner of Pennsylvania, and plan to remain through the coming winter."

The Cincinnati Post told us last winter that there was "Relief Seen as Cold Kills 32." Evidently, Cincinnati is badly crowded.

The Winter Haven, Florida, Chief lists the two following miraculous items:

 $\begin{array}{cccc} {\rm For~Sale.} & --20 & {\rm Leghorn~chickens~and~rooster.} \\ {\rm Just~beginning~to~lay.} & {\rm Apply\,H.~S.~Phillips,~Aldora~Park.} \end{array}$ 

MAN WITH THREE HANDS to work wants job on grove, with house furnished. Any kind of grove work. Write J. J. M., Box 41, Winter Haven.

We could go on listing these indefinitely, but what's the use. We will save some of them for the future. In the meantime, if any Jacobs publication readers find corresponding slips in any of our magazine columns, let us know about t and we will all laugh together.

WE haven't heard so much lately about Ford and the old-fashioned dances. It will be interesting to notice whether or not the approach of the winter season will witness the sustaining of his interest in this oldseason will witness the sustaining of his interest in this old-fashioned activity. The Key West Citizen thinks that Ford needs to support the old-fashioned dances in order to balance his account in the judgment book because he has done so much to make the shimmy universal, while The New Haven Register comments on the fact that his passion for old-fashioned things has so far not extended to the horse and buggy.

"My dear, what under the sun are you and brother doing?'
"We're playing restaurant, mama."

"Then, why is brother pounding on that dishpan?"

"Why, mama, we can't have a restaurant without a jazz band, can we?"

MELODY FOR AUGUST NINETEEN TWENTY-SIX

AVING entered upon my fourth assignment at points north and west from the Atlantic seaboard since the first of the current year, I am beginning to be familiar with the psychology of the traveling salesman, or, as Briggs would put it, with "what the traveling salesman thinks about." The log book to date bears the following entries: Jan. 1, Loew's State Theater, Boston; January 14, Shea's Buffalo Theater, Buffalo, New York; April 17, Rialto Theater, New York City; and last, July 5, Metropolitan Theater, Boston,

Apparently I am a sort of general utility organist made to plug up any hole that is in particular need of plugging, and as my tired wings come once more to rest in the home of the Sacred Bean and Codfish, I can only hope that they may be allowed to flutter, moult and grow new feathers in peace for a little while. It is kinda fun to go roaming around from here to there, but I am now willing to state that the poet who avowed, "There's no place like home" knew his stuff.

The chief disadvantage of these peregrinations and vicissitudes (remember those) is in my role of literary gent, where they upset my routine to the extent that I am forever madly rattling out copy at the twelfth hour and then some. So if this copy of Melody reaches you later than it should I fear that I am the feller to blame, and if these words do not always appear to make sense, why that again is a matter that you now understand.

#### THE ORGANIST AS A MECHANIC

Mr. Converse E. Nickerson of Portsmouth, N. H., was chiefly intrigued in last month's ramblings by my remarks on fixing the ordinary run of mechanical troubles that develop. This matter was taken up at length by me in the issue of Melody for December, 1924, under title of an "A-B-C of Organ Construction" along with allied subjects of "Tone Classification" and "Unit Versus Straight Organs," which I think the accommodating editor of Melody (his first name is of course a guarantee of affability) will be glad to reprint if he gets enough thousands of requests to do it. But inasmuch as Mr. Nickerson yearns for this definite information by special request, and is playing a Wurlitzer, as are the majority of theater organists in this country, I will come across here and now with a fresh batch of information on the subject of curing Wurlitzer ciphers and other ailments.

The key ciphers are of course the commonest annoyances, and to cure them I first recommend that the organist outfit himself with a simple kit of the following articles, based on the fact drawn from bitter experience that all organ chambers are dirty, inaccessible and generally fiendish. First, a pair of union-alls, a garment just as practical for the lady organists as the he-men in these days of abbreviated feminine attire. They are essential to protect you from not only the dirt that will ruin your professional appearance, but also the sharp points distributed at strategic points that will tear your clothes. Additional optional equipment will include needle and thread, court-plaster, and a bottle of Omega Oil (adv).

For the actual mechanical work the proper tool is a Wurlitzer cipher key, which, like the Key of the City, can be obtained from the proper authorities by a properly accredited person. This is a small jigger with a conveniently constructed slot in the end to turn the little clamping pins that hold the magnets in place, and will take care of any cipher with the exception of those stop ciphers that appear when a stop is drawn, and disappear when the The Photoplay **Organist** and Pianist

By L. G. DEL CASTILLO

need a small pair of pliers. That is all you do need for the ordinary cipher, though your general repair kit should also include a small screw driver and a pocket flash-light.

#### CIPHERS CLASSIFIED

Please bear in mind that this analysis is particularly for Wurlitzer organs. It may hold or other makes, but not necessarily. I will show the various types of ciphers, how they may be identified, and where they are located. There are one or two preliminary instructions. First, learn to identify the position of the cipher by the key number, starting with low C as number 1, with the succeeding octaves coming in multiples of twelve. I mention that to facilitate counting. For instance, if the note you wish to locate is the F above middle C, just figure that middle C is the first of the third twelves, or number 25, and count from there to F, which you then find to be number 30. Then go to the line of magnets in the chamber where the trouble is, and count up thirty from the lower end.

Before you attempt to do your own repairing, take an hour or so and look over the whole system, marking any actions that are not marked, and making sure which is the bottom end of each action. It will also help to pencilmark the location of every C.

The formula for curing a magnet cipher is simple. Turn the clamps with your pliers or cipher key until you can lift the magnet out. Take out the little copper button that you find resting in there and clean it by rubbing it against your clothing. Replace it, and put the magnet back in place, taking care to keep it in a straight line with the pins it fits into as you put it back. If you try to approach it obliquely, the wind rushing through the valve will blow the button out, and your day is ruined. Nine times out of ten this will cure the cipher. If it doesn't, there may be some dirt lodged up in the chest; so before you holler for help first run a thin screw driver up into the chest and make sure the line is clear. Of course you may have mislocated the trouble, but remember that you can always spot a ciphering magnet by the hissing noise it makes. The valve pin is found up in the short or "on" position, and you can feel the escape of air from it by placing your hand under it.

key will cipher as soon as they are drawn! These ciphers are in the key action for the manual on clear action, try adjusting the small brass screw which the cipher appears, - the long glass set in the valve. If there is no sign of life, the covered chests marked Great Key Action, Accompaniment Key Action, and so on. Use the counting system or locate by running your hand under the line of magnets and listening for the hiss.

2. Ciphers in which unclassifiable groups of stops cipher when drawn. These are rare, and are caused by the small terminal wires being bent up so that they make continuous contact either under the key at the console or in the stop is cancelled, and are to be found on the small individual bellows to be seen inside the roller. I will explain them in their place. If glass action case. At the console these keys you haven't a cipher key or can't get one, you are made accessible by lifting up the hinged stop,

when the hinged upper manuals may also be lifted. In the key action in the chambers do not unscrew the glass case without first shutting off the wind.

3. Ciphers in which a pipe ciphers on an individual stop when drawn! This is generally an illusion. Other stops will probably be found to be similarly afflicted, as above. If J remember correctly, this class of cipher is not possible on a Wurlitzer.

4. Pipe ciphers that are not affected by cancellation! Here the trouble is obviously in the pipe valve in the wind chest. Learn the location of your ranks, and remember that a rank is arranged in the chest in an odd way, in which the whole tone scale from low C runs up from one end to the center, and the whole tone scale from C# runs in from the other end, the two being known respectively as the C side and the C# side. So, if you can't get a vacation any other way, remember that it is always easy to take little trips to the C side. Assuming that a rank is composed of just one octave, for example, the pipes appear in a row as follows: C, D, E, F#, G#, A# (center), B, A, G, F, D#, C#. Here again, it is useful to mark with pencil the location of the Cs and the C#s on top of the chests.

#### OTHER TROUBLES

There are certain other fundamental troubles which may be more or less comprehensively analyzed. Let us consider them in their turn. adding them to the ciphers. But first a little more explanation is in order. The theory of the unit organ is in a word reproducing a single rank of pipes at various pitches and in various places. The best example of this process, in which the unification is at its maximum, is in the flute rank, which, on the largest two manual Wurlitzer, appears twelve times as the 16' Bourdon on Pedal and Solo, 8' Flute on Pedal, Accompaniment and Solo, 4' Flute, Twelfth and 2' Piccolo on both manuals, and the Tierce on the Solo. This is accomplished mechanically by running the connecting wires for the entire rank, which is of course 109 pipes instead of the customary 61, along a so-called spreader bar, from which a set of copper plates are dropped down, one for each note. To these plates are then fitted lines of "rollers," one for each stop, which run in horizontal lines across the perpendicular lines of the spreader bars. The rollers are naturally placed according to the pitch of the stop they serve. That is, the 16' Bourdon roller will start at the number 1 plate, whereas the 8' Flute will start at the next octave, or the number 13 plate.

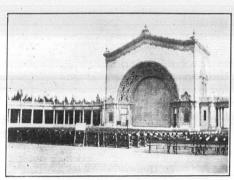
All of this will become clear by looking at the large boards on which these spreaders and rollers are situated. When it becomes clear you are ready to tackle the theory of locating other troubles, — dead notes, runs and crosses. Let us take them up in order, adding them to the cipher classifications.

5. Dead notes: If these are not caused by dirt in the pipes, see if the valve is working. Depress the console key with a pencil, then go 1. Ciphers in which all or any stops on one to the chamber and locate the valve. If there is any sign of life or wind escapement, but not a trouble is more likely in the roller. Locate it by counting, then see if the little wire spring that makes the contact when the roller is in the "on" position is broken off. First check up to see if the note speaks on other stops of the same unit. If it does not, the trouble then returns to the pipe or valve in the chest, or is in the spreader, that is, the connection at the top of the plate that serves that particular note.

6. Runs and crosses: A post graduate course is necessary to deal with these cussed things, but a few points may be made clear. The

Continued on page 27

The organ pavilion is reached by crossing the Cabrillo Bridge whose graceful span is flung across a deep canyon and lotus lagoon 150 feet below. The bridge terminates in a great stone gate whose sculpture commemorates the union of the Atlantic and Pacific. Passing under the arch of the gate, one is transported at once to the atmosphere of Old Spain.



SPRECKLES' OUTDOOR ORGAN, SAN DIEGO

A quadrangle flanked by Moorish buildings leads to the Plaza de Panama, a sunny square haunted by innumerable fat pigeons, and to the right of the Plaza is the pavilion, bounded by sloping lawns called "The Cascade." It is filled with benches enough to hold a vast concourse of people. Two beautiful colonnades curve gracefully from the huge organ. and reach out as if to embrace both pavilion and

Back of the organ are the Montezuma Gardens, a flaming mass of red and gold, and far below the Bay shimmers like a sun-shot opal. From the colonnades close to the organ, can be had a view of this enchanting scene, and it is a rare treat to sit looking over the gardens at sunset while the music of the organ completes

the illusion of Fairyland.

The magnitude of the organ is appreciated when one sees its interior. The caretaker was kind enough to take me up among its maze of pipes and coils, and it was like wandering among the vitals of a mammoth. For a moment, I thought of Jonah and the whale and feared 1 was as completely swallowed as he had been. Immense bellows, gigantic drums, pipes ranging in bright rows from slender reeds to large chimneys, and over all the hushed calm of solitude. It was truly awe-inspiring.

Under the heart of this musical giant is the cheerful studio of Dr. Humphrey Stewart, the official organist, and there, seated in a chintzcovered rocker near the sunny window, this white-haired musician gave me such information as I wanted.

This Spreckles Organ is one of the largest of its kind. It is worked by electricity and air and has 4000 pipes and 62 stops, including a 62 foot reed stop. Mr. J. D. Spreckles, the donor of the organ, conceived the idea of an outdoor organ when he visited the Municipal Tabernacle at Salt Lake City and heard the great organ there. He determined that the people of San Diego should have one, too. But when he consulted with organ makers in the East, they vowed that it could not be done. They did not understand the favorable climatic conditions of San Diego. But Mr. Spreckles' idea prevailed, and for twelve years now, San Diego has been enjoying daily openair organ concerts.

On January 1, 1915, with the opening of the tures and excellent music. The Moller Organ Panama-Pacific Exposition, the organ was has been enlarged three times and is now by far

# Speaking of Photoplay Organists

formally presented to the city. Dr. Stewart, a world-famed organist and composer, came down from San Francisco to play the initial concert, and ever since he has been in charge of the

Dr. Stewart has had the pleasure of watching the popular taste for organ music improve steadily, and the large crowds that daily fill the pavilion prove that good music in San Diego is popular and that these municipal organ outdoor concerts are a success. —  $\dot{E}$ . Dexter.



MARTHA LEE, CUMBERLAND, MD.

THIS charming young lady is Martha Leea talented musician and performer on both the harp and organ. She graduated from St. Mary's Academy at Alexandria, Va., having specialized on the harp. After teaching the harp for two years she entered St. Joseph's College, Titusville, Pa., where she studied organ. Later Miss Lee went to Washington, D. C., and under the instruction of Otto F. Beck she began her career as a theater organist. She did substitute work in Washington for some time, later accepting the position as organist in the Richmond Theater, Alexandria, Va. About a year ago she left her native State and accepted the offer made her by Mr. Robert Slote, manager of Crandall's Strand Theater, Cumberland, Md. Miss Lee is a very clever organist and arranges a very nice score. She is featured in the overtures with the Strand Orchestra, directed by Dan Mannix. — Helen Cox.

THE Strand, one of the largest and without doubt the most popular moving picture theater in Providence, is noted for its fine pic-

the largest theater organ in the State. It contains nearly fifty straight stops, has a few duplexed ranks and is equipped with a full set of traps. One member of its excellent coterie of organists is Mr. Aurele J. Forest. Mr. Forest, besides being organist at the Strand, is also organist and choir director of St. Charles Church, Providence. He has filled both of these positions for a number of years, and has been connected with several other first run houses in Providence. Before taking up the organ as a profession, Mr. Forest filled a number of en-



AURELE FOREST, PROVIDENCE, R. I.

gagements as a theater pianist, including, among others, a six-year engagement with the B. F. Keith interests. He is well known and very popular among Providence musicians. Mr. Forest has an excellent musical memory, is well informed on the newest music, and has the ability to tastefully extemporize. Besides his church and theater work, Mr. Forest manages to find time to teach a limited number of pupils. — Geo. W. Stanley, Jr.

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MADE an appointment with Oliver Wallace, organist at the Liberty Theater, Seattle, for an interview, and was pleased to think I would get much information about this genius who has played pictures since the two-reel thriller era. Such was not the case, however, as I found 'Ollie" most unwilling to talk about himself. I lacked either a can opener or a crowbar, but managed to extract the following information.

Wallace began his picture playing career in a small theater in Seattle. Later, an Estey organ costing \$2,250 was installed in the Dream Theater. Having studied organ with Dr. Palmer, he felt equipped to take this post and was placed as first organist in Seattle, in the West, and perhaps in the world. The idea of an organ in a theater was unheard of, an absolute novelty; and the idea of spending so much money on such a thing was preposterous — to say the least. Indeed, it was a calamity and nothing but ruin could come of it. However, organs are still being put in theaters!

In 1909, the Clemmer Theater (now the Columbia) was opened, and "Ollie" was appointed organist by Dr. Clemmer. From the Clemmer, Wallace moved to the Liberty in 1912, where he has since remained, except for three years spent in California. During his sojourn in the Southern State, he played at the Rialto, Los Angeles, then the largest theater there, and later was transferred to the Granada in San Francisco, where he had a \$72,000

Wurlitzer. While at the Granada he received two bids to play in the East; namely, New York and Cincinnati, and one to return to the Liberty here. Because of his love for the Northwest he came back to Seattle.

### What's Good in New Music

THE market appears a trifle dull this month, but the quality is there if the quantity isn't. New suites by Hadley and Fletcher, and worth-while additions to the photoplay collections by Baron and Herbert represent praiseworthy additions to the contemporary publication lists. On the other hand several numbers failed of admission this month to these esoteric columns, several because they just didn't make the grade, and two because they seemed to be pretty obvious plagarisms. One of them I could swear was lifted from the Mozartian era (it is too good to be a clever imitation by an unknown composer), and the other was an over-frank steal from one of the Gypsy folk-songs featured by Balieff's troupe, plus part of the Chopin Minuet Waltz! As the piece is sub-titled "Concert Transcription" the use of the Gypsy air is no doubt deliberate, but why the Chopin? At any rate credit should have been given for the sources. Chopin seems to be rather in demand of late, as another number listed below bears a marked but not too close resemblance to one of the Mazurkas. Maybe it is the curse of the music reviewer to come to see resemblances in every new tune.

MELODY FOR AUGUST NINETEEN TWENTY-SIX

#### Orchestra Music

SUITE ANCIENNE, by Henry Hadley.

1. Prelude (Fischer C 16). Easy; light classical 3/4 Moderato e maestoso in F major. True to type, and furthermore good music. Hadley can of course be pretty well depended on.

2. Menuetto (Fischer C 17). Medium; light quiet classical 3 / Tempo di menuetto in Bb major. Mozart would be shocked at certain harmonic progressions in the trio, but therein lies the fascination for a modern composer of using old forms. Look at Stravinsky's newest style.

3. AIR PLAINTIFF (Fischer C 18). Easy; quiet plaintive 3/4 Adagio in A minor. What could be simpler? The trio is in the relative major.

 GIGUE (Fischer C 19). Difficult; light active 6/8 Presto in F major. All of these light traditional dances like the gigue, the hornpipe and the tarantelle are a good deal alike. This is because the musical phrases are mostly of two measures, instead of following longer

THREE FRIVOLITIES, by Percy R. Fletcher.

Mam'selle Mannequin (Dance-Parade) (Hawkes 6431). Easy; light quiet 4/4 with graceful charm in G major. A melodious, graceful number in Fletcher's

2. The Dansant (Tango-Valse) (Hawkes 6435). Medium; quiet Spanish 2/4 with slow languorous rhythm, alternating with 3/4 in slow waltz time, in E minor. A very languorous atmospheric number, not to be used for dance cues, on account of the change in rhythm.

3. Cafe Chantant (Galopade) (Hawkes 6436). Medium; light active 2/4 with gay vivacity in D major. A very melodious frothy one-step in typical French vein, most useful for the screen. Fletcher is so much at home in numbers like these three that it is a mistake for him to ever deviate from them, as he has in some less successful heavy dramatics lately.

Мото Регретио, by Byng (Hawkes 6441). Medium; useful idea with its constantly moving melody.

FANDANGO (Danza Espanol), by Hosmer (Ditson Concert 575). Easy; light Spanish 3/8 Allegro assai in G minor. A virile Spanish waltz rhythm with the melody in thirds.

CACHUCHA ANDULACE by Hosmer (Ditson Concert 574). Easy; light Spanish 3/4 Allegro moderato in F major. A Spanish arrangement of "Charlie Is My Darling" crossed with the Chopin Potocka Mazurka. But lest I be taken too literally let me explain that these are only family resemblances likely to occur anywhere. The tune stands on its own merits.

SERENATA DI BACI (Kiss Serenade), by de Micheli (Benjamin-Ascher). Easy; quiet 3/4 Allegro in B minor. A semi-Spanish atmospheric number, somewhat similar to the Intermezzo to Goyescas by Granados. There is an effective introduction founded on the whole tone scale.

Invano (Serenata) by Amadei (Benjamin-Ascher). Easy; quiet berceuse 3/4 Allegretto in A major. Still afflicted with our fatal propensity for finding similarities in everything, we find a noticeable resemblance in the opening

By Lloyd G. del Castillo



ion of "What is Good" from the mass of new publications, giving free and unbiased comments for the benefit of the busy leader, keeping in mind

Editor's Note.—It is the purpose of this department to pro-

an authoritative

practical descriptive index of current publications for orch-

estra and organ. Mr. del Castillo makes his own selec-

the particular requirements of the theater orchestra leader L. G. del CASTILLO and the photoplay organist.

phrase to the popular Swing Song. However, it is a compliment to this number to say that it maintains the same pace throughout as its prototype.

Enchantment, by Penn (Ascher Masterworks 621). Easy; light quiet 6/8 Allegretto moderato in G major. A dainty little novelette, ingenuous without being commonplace, especially suitable for scenes of a pastoral

#### PHOTOPLAY MUSIC

Poursuite Impitoyable (Pitiless Pursuit), by Baron (Baron Cin. 15-Belwin). Medium; furioso cut-time Allegro agitato in F minor. I would be much obliged if Mr. Baron would refrain from this flamboyant encumbrance of decorating his titles with French. Of course so long as he sticks to obvious ones like Pursuit Unpitiable that depend on no knowledge of French for their conversion, no bones are broken. But we have enough back-breaking titles in our importations without saddling the domestic stock with them. Outside of that there is naught but good to be said for the number, which is useful and variable in tempo.

Terreur (Terror), by Baron (Baron Cin. 16-Belwin). Difficult; gruesome 4/4 Andante mysterioso in G minor. This number is principally difficile (difficult) because of the succession of accidentals and changes harmoniques (changes harmonic), which average about trois (three) to the page (page). There is an excellently sustained atmosphere of repressed terreur (terror), of the type so well fitted in The Phantom of the Opera Score.

SWANEE DREAMS, by Baron (Belwin P. S. E. 69). Easy; quiet Southern 3/4 Valse moderato in Bb major. The whole number has a dreamy, languorous lilt, with the second strain in the relative minor. There is an interlude using Old Folks At Home in waltz time.

Valse Infernale, by Meyerbeer (Belwin Cin. Inc. 56). Medium; agitato 3/8 Allegro agitato in A minor. 3/4 agitatos always have a useful niche in the library. This one can be compared in type to Saint-Saen's Danse Macabre. Its only fault is that it strikes the ear as a little old-fashioned, which, of course, it is.

Preludio, by Cordova (Dispensa-Cinemusic). Medium; heavy emotional 4/4 Andante sostenuto in E minor. The calibre of the publications offered by this comparatively new firm, mostly importations, has been uniformly high. This one, of sombre quality rising to a high emo-tional climax in the second section, maintains the pre-

Entrance of the Heroes, by Victor Herbert (Fischer P. H. S. 11). Medium; martial 4/4 Maestoso in Eb major. A virile, stirring processional march of dignity and marked rhythm.

#### POPULAR MUSIC

Quite a raft of popular music this month, not all of it new, and not all of it popular for that matter. There are several Fraser-Kent numbers listed below, not one of which has clicked, so far as I know, but all of which deserve to, in my humble estimation. We have two more Moon songs with us, and the two outstanding numbers of the month seem to be Barcelona and Red, Red Robin.

BARCELONA, by Kahn and Evans (Feist). Horses having more or less run its race, Feist is now preparing to repeat with Barcelona, another European importation intended to rival Valencia, which it closely imitates. Whiteman is for it, which means a lot, though to me it seems inferior

Where'd You Get Those Eyes, by Donaldson (Feist). One of those peppy, "fresh" numbers calculated to hit the flappers on the nose. It's got a nice, clicky rhythm of short staccato phrases, and the words back it up in-

WHEN THE RED, RED ROBIN COMES BOB, BOB, BOBBIN Along, by Woods (Berlin). Here is a song which is growing fast. By the time these words are in print it should be a hit. It has a nice easy swinging rhythm that carries it along naturally. It is furthermore well constructed from a musical standpoint, and will repay analysis from anyone ambitious to write popular mu

OH BOY! How IT WAS RAINING, by Silver and DeCosta (Berlin). Another "fresh" song, with a clean accented rhythm, and the title line tagged on effectively at the end of each phrase. However, you already know the song if you know Everything's Gonna Be All Right.

No More Worryin' by Kahn, Donaldson and Mills (Berlin). There is a wail about the motif that is just made for saxophones. The middle of the chorus jumps around a little awkwardly, but in general the melodic contours are

PUT YOUR ARMS WHERE THEY BELONG, by Davis, Santly and Ackman (Berlin). Here is one of those absurdly simple waltzes with an absolutely regular da-de, da-de, rhythm that seems to be more insidious to dance to than the more complicated patterns. And of course it's in its favor that it's so easy to remember.

I LOVE HER, by Gensler (Waterson). A song written in those long melodic lines more generally associated with Southern and Dixie numbers, this one has a natural lilt to it that carries it along in an easy sweep. The title is hardly original, but it completes the song conjugation in the singular tense, which now stands I Love Me, I Love

EVERYTHING WILL HAPPEN FOR THE BEST, from Queen High, by Gensler (Harms). A song from an obsolete show is pretty poor pickings. If the show flops, the songs flop with it. The exceptions are rare. Still I can't refrain from mentioning this one, with its catchy reiteration of the same phrase moulded into a long melodic line. I should say the worst feature of the song was its trite title.

Honey Bunch, by Friend (Shapiro, Bernstein). This tune has caught on with little effort just through intrinsic merit. The initial phrase is catchy, and the last phrase sweeps on to the climax with an irresistible swing.

I'm Lonely Without You, by Warren (Shapiro, Bernstein) A slow moving, ballad type melody moving stepwise in a lanquid pace that is very effective for this type of lyric. Due to the cut-time notation, however, the number can be effectively snapped up for a quicker pace. The last phrase fails to round out the number properly, and is rather disappointingly flat. This type of tune needs a little richer sweep to its closing phrase.

Talking to the Moon, by Baskette (Weil). If we can believe the publishers, this number is going strong. It has a fine natural swing, though the range is rather extensive for the untrained voice, being only one tone less than the tortuous national anthem.

CRYIN' FOR THE MOON, by Conley, Stern and Roos (Conley). There may be an attempt to capitalize on the other Moon songs here, as there is a similarity not only of title but of rhythm, though the latter may very likely spring from the former. At any rate, this seems to be exactly as good as the others, and is really a trifle more singable on account of the more convenient range.

DOWN VIRGINIA WAY, by Davis and Conley (Conley) There is an in ectious easy swing to this one that is most pleasing. It is unfortunately true that the best tunes are not always the biggest hits by any means, as they often come from minor firms without the financial backing and plugging facilities, but we wish this one luck.

YES, INDEED, I Do, by Nussbaum (Frazer Kent). We look on the Frazer Kent catalog with a good deal of respect All of these tunes are well worthy playing and we omitted several others that are nearly as good. This one is a very simple daffy song, with a perfectly spontaneous lilt to it. Song writing like this is a gift.

CHINESE Moon, by Nussbaum (Frazer Kent). This song is a more melodic type, as the title indicates, but also has that sense of being a perfect natural.

ANY OLD TIME, by Frazer (Frazer Kent). The essence of all these numbers is their simplicity. There isn't an eighth note in any of these three. They glide along with a perfect sense of spontaneous smoothness

 ${\bf T}$ нат's Where I Met My Girl, by  ${\it Von\ Tilzer}$  (Von Tilzer). A strongly rhythmic song with a bucolic swing of the My Irene type. Or, to bring the analogy more nearly to date, like Thanks for The Buggy Ride.

#### JUST BY WAY OF CONTRAST

Instead of a band concert Sunday afternoon a musical program will be arranged at the pavilion.—(From a San Diego newspaper.)

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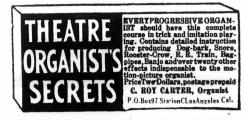
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### News, Views and Reviews

Music Mart Page

Coral Gables, Fla. — Four experts from the W. W. Kimball Company of Chicago were recently in Coral Gables supervising the installation of the huge organ at the \$400,000 Coral Gables Theater. The instrument, which was manufactured by the Kimball Company at a cost of approximately \$50,000 is described as among the finest in the South. More than two weeks were required to com-plete the work of installation, which was rushed as much as possible in order to make possible the carrying out of the pre-arranged schedule for the opening. The organ is a three manual master instrument, with every effect known in the manufacture of the biggest instruments. Arrangements for the installation of the organ was made through U. T. Koch, Florida representative of the Kimball Company, and Mr. C. M. Maxfield of Coral Gables, manager of the theater. Benedict, the noted organist, whose concerts are broadcast from WGN, Chicago, through an exclusive contract with the Chicago Tribune, gave recitals on the Coral Gables Theater organ during the first week of its

Wilmington, Del.—At the Aldine Theater, which is the main house of the Stanley Company, Mr. D. Harry McPoyle at present is serving as leading organist.

Ed Gocbe' has recently issued, through the Golucky Publishing Company of Los Angeles, California, a very tuneful ballad number entitled Down Where the Rio Grande Flows. It should be very effective either as a ballad or as a fox-trot. Ed Goebel will be remembered as the writer of *Happy Go Lucky*, issued by the same publishing company last year.

James R. Gillette, Professor of Organ at Carleton College, Northfield, Minnesota, has recently brought out a publication that he calls *The Organist's Handbook*. Professor Gillette has compiled a list of some four thousand organ numbers. They are classified according to the type, grade use, publisher, and price. One section is devoted to shorter numbers. There is another section for the longer forms, such as sonatas, suites, concertos, symphonies, one section for overtures; and one for collections. Numbers especially suitable for certain occasions or effects, such as Christmas, Easter, National holidays and festivals, weddings, funerals, organ with chimes and organ with other instruments are also further classified in separate sections. The alphabetical classification is determined by the name of the composer. A large percent of these numbers are classified as picture show music and it is possible that many of the others not so classified would be suitable for that purpose so this Handbook should be very useful to photoplay organists. Professor Gillette has done his work very thoroughly and conscientiously. The date of the copyright is April of this current year, and as all of the numbers listed are standard numbers, the Handbook should be a useful property for some time to come.

Laurence F. Cotterman of Buffalo, New York, who mainon Jefferson Avenue at Utica Street, from time to time publishes a little house organ known as *The Arpeggio*. This very interesting magazine goes to the large list comprising Mr. Cotterman's pupils and prospective pupils. He has various items of interest about local players and the saxo-phone in general, and also devotes considerable space to the York instruments, which are the ones sold by Mr. Cotterman. When Cotterman has anything new to offer in the way of music or instrument, he speedily reaches through The Arpeggio all those who should know about it. We have no doubt that The Arpeggio provides a most successful and interesting accompaniment to Mr. Cotterman's Saxophone Shop.

Life's Mirror, the musical setting, by Beulah Bernhardt Wiley, of a poem by Madeline S. Bridges, has been adopted as the state song of the North Carolina Society of Daughters of the American Revolution. This song, which is of the simple melodic type, has also been featured on theater programs in North Carolina. The number is published by the Berwyl Music Company of

#### IRENE JUNO, Theater Organist

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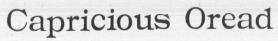






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12



MELODY Continued on page 21.

### Flower of Youth

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MELODY



Continued on page 19

# La Morenita Moment Tangoesque



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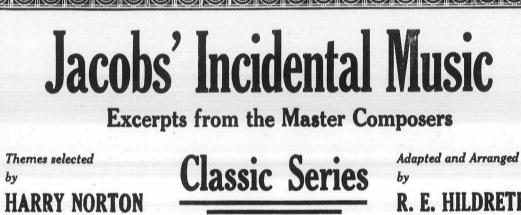
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#### Summer News---and Some're Not

RECENT experiments in the electrical angle of acoustics have suggested interesting and useful applications of sound-waves of an extremely high vibration rate. Strictly speaking, these waves would not be sound-waves as their vibration rate is from 40,000 to 100,000 per second, and audibility, as such, ceares when a vibration rate of about 20,000 per second is reached. These super-sound-waves, however, belong to the family of waves whose effect is sensed by the sense of hearing, and they travel at the same speed, so they may really be said to be sound-waves that are of too high a pitch to be apprehended by the human ear. The experimental work done so far provided for ear. The experimental work done so far provided for sending and receiving these waves under water, and the apparatus for this sending and receiving has been fairly well perfected. This apparatus is purely electrical in nature, utilizing the principle of the vacuum tube. The practical possibilities of these waves consist of sounding ocean bottoms and river beds for geological and mapmaking purposes, to be used in navigation, laying of cables, etc., for the location of vessels, icebergs, and the shoreline in heavy for or at night time. These results shoreline in heavy fog or at night time. These results would probably be obtained by measuring the elapsed time between the sending of the wave in a certain direction and its return to the receiving apparatus; in other words, finding out how long it takes the "echo" to return to the sending station.  $\Lambda$  knowledge of the rate of speed at which the wave travels and a few simple arithmetical calculations would give definite knowledge as to how far away the reflecting service was from the sending station. The supersound-waves might also be used to improve the hearing of deaf persons through their effect on the ear-drum, their high vibration rate making it probable that they could be sensed by an ear-drum insensible to vibration rates within the range of the usual audibility. They also offer possibilities of extending the range of oral communications by using these super-sound-waves as carrier waves for audible sound-waves. These super-sound-waves are produced electrically. It is doubtful if any musical instrument could be contrived that would produce vibration rates of a frequency rate beyond the limit of what the average per-

A correspondent suggests that the reason some saxophone players close their eyes when playing is only because they are so tender-hearted, his idea being apparently that they can't stand it to see the rest of us suffer. Evidently, the saxophonists our correspondent is familiar with are the type of musician that we heard about recently. This particular one went to a very good friend of his, who also was quite candid, for advice as to whether he should become a painter or a musician. His friend advised him, by all means, to become a musician. "Why," said the seeker for advice,

"Have you ever heard me play?"

"No, but I've seen some of your pictures.

Consequently, he took up the study of the saxophone and his advisory friend, at last report, had hastily left the country for regions unknown.

We heard of another earnest saxophone student who seemed particularly interested in attaining a reasonable degree of proficiency on his instrument. He practiced at all sorts of odd moments. It was even his custom to toot assiduously and loudly on his saxophone while taking his daily bath. His landlady finally commented to him on his great interest in his music and remarked that there were not many young men who would be so interested in becoming proficient musicians as to practice even while they were taking a bath. "Oh, that isn't the reason," he said, "I play the saxophone then because I've never been able to lock the bathroom door so it would stay shut."

A recent publication yelept *The Three Arts Friend* and self-confessed as a monthly of Truth, Education, Eestasy, edited by Louis M. Eilshemius, "Marvel-Light of U.S.A.," was recently distributed among the intelligentsia and those not so much so. Mr. Eilshemius falteringly and modestly announces that he is the "Greatest Poet in the World, Amounted that he is the Greatest Free in the World, King of American Artist-Painters, Most Original Music-Composer, The American Shakespeare, Most Prolific and Versatile."

A Boston music publisher recently received a letter from was Mrs. Key-Scales, surely a most appropriate name. We heard once of an organist whose name was D. A. Pason. If there is anything in names, Mr. Pason and Mrs. Key-Scales should both be extremely successful.

The Watchword suggests the following as meaty titles for tin pan alley hits:
"Her Birthday Cake Was Heavy, But The Candles

Made it Light.' "My Horse Never Misses the Sunshine, Because he's Used to the Rein.

"Bring the Potato Masher, There's a A Fly on Baby's Head." "We Feed the Youngster Onions, so We Can Find Him in the Dark.'

I will say that Melody makes it all much easier and gives us some invaluable information from larger fields of the work. I am willing to do all I can to boost MELODY. - Miss Almeda Bassett, Derry, N. H.

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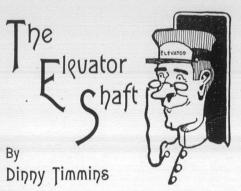
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SEE AS Miss Dizzy Zooghlous, or whatever the name is, better known as Joyce Hawley, is on the Front Pages again. If she ain't in one kind of trouble she's in another. She got pinched for speeding and sassing the Cop,

and now they got her under observation for not knowing the name of who was Mayor of Chicago. Gosh, they could put me in the Cooler for the same thing. I think it was Danny Deever, like Kippling wrote about, but I ain't sure.

She says as how she's a Noo Yorker anyways and how should she know who was Mayor out in a Hick Burg

like Chicago. That More About Modern ain't a Bad Alibi at PLUMBING that, and I guess she's

as much of a native Noo Yorker as most everybody else who lives there. Anyhow her Pa says he ain't got no Simpathy for her and it's jest another advertising job on her part. I'll say she's her own best Publicity Agent, to get her name on the Front Page as often as she done in the last three months.

But still of course they is Publicity and Publicity. And then they is Publicity. I should say that what Joyce is getting was Notorioty, which is something else again. If she's got the Idee she can beat Earl Carrol at his own game, and sell out the house by getting pinched for Speeding and Weak in the Mindedness why it looks like she got another think with whatever she uses to take the place of thinking, because so fur she's got run out of every job she started to take. If she finally gets rich, it'll be because Gentlemen don't always Prefer Blondes, and that's the truth in

When Self Respeck begins to get mixed up with Art why some funny things happens. Now here Valentino got sick of being called a Lounge

time, and he got Sore be-POWDER PUFFS cause some Editorial Writer and Sheiks

little too strong, and as much as says that Rudy uses Pink Powder Puffs. So Rudy writes the duel, he say he will wrestle him or box him, no of it first. Well maybe they know best but it holds barred and hitting under the belt in the clinches received with Enthoosiasm.

with nothing but silence, speshully after he sees of Two and a Half New Flivvers. of the Sheek, so now Rudy says that Silence Breeds Contempt, and if anybody else gets fresh with him in Chicago he'll throw 'em for the Loop.

This business of Free Speech is always raising trouble anyhow. Here just awhile ago both Stokowsky and Toscaninny both got into argyments with their Musicians because they called them names in Rehearsals, and the Courts decided it was OK. And now I see where in Serbia, the well-known place where the Bum went off that started the war, why the conductor of the Opera there he sued a Critick for saying in Print that his Motions looked like a Traffick Cop. And so fur as I am concerned if anybody ever starts to clean up Serbia again why I am in favor of letting em alone to do a good job of it, because the Courts found

this here Critick guilty and sentenced him to Three Days and 1,000 Dinosaurs, which is 57 cents in American money

Why, gosh ding, I am a Perfessional Critick myself, they might do the same thing to me some day. What is going to happen to the Performers if the Criticks

ABOUT CRITICS can't say what they want to about them. What good is a Critick if all he can hand out is Applesauce. What is the Publick going to do when they find out the Criticks is passing Flowers out to the Bum shows and the Good shows all the time, instead of Panning the Good Ones and Cracking up the Bum ones, so as the Publick will know which is which?

Why the first thing you know the Publick won't go to any of them, jest as soon as they find they're up against a Stacked Game, and they won't be any Performers and what is worst of all they won't be any Criticks, and I will have to go back to running the Elevator. So I'm for Free Speech every time.

The more I see of the courts the less I think of em anyways, partickilarly sence I got fined Five Bucks for coasting Thirty miles a hour down a hill, which is the only time the Flivver will go that fast. I says to the Judge I thought it was Cruelty to Animiles not to give the poor old thing her head when she had to work so hard going on a Level, but he didn't have no more Sense than the Cop that pinched me.

And jest to prove what I claim about judges, I see where one in Noo York last month says a Hearse is a Pleasure Vehickle, in a case where they was one driving in a street reserved for Pleasure Vehickles. Well, I know some folks would think it was a pleasure to see in one, but I must say that is one kind of a closed car I would ruther stay out of, and the only thing that lets the judge out is that nobody that was ever in one ever said it wasn't a Pleasure

But I'm agoing to let you in on a Secret, and the secret is that everybody is Crazy anyway. Only some fellers is so much crazier than

the others that they turn out Cuckoos and to be the Exceptions, and they lock em up. Now look Publicity

at Sinclair Lewis, who turned down the Foolisher Prize for writing Arrowsmith. Can you imagine a guy foolish enough to turn down a Thousand Bucks like he done? Personally I knew he was Cuckoo after I read the first 2000 pages of Main St., but not that Lizard and a Sheek all the Cuckoo. Why that's awful Cuckoo.

But nobody seems to think he really meant it. I don't understand High Finance, but the in Chicago rubbed it in a Idee seems to be he gets enough Publicity to make up over the Thousand on the next book he writes. The lady that won the Prize the bird a letter, and since he can't fight him in a year before she says she wishes she had thought certainly seems to me like Joyce Hawley with her cheesy Publicity was a Genius at Diplo-Well of course the Bird didn't come-back macy besides Lewis throwing away the Price

the way Rudy slings hisself around in The Son And yet People seem to look at these things awful funny. There was this guy Smith from Boston who has been over to Austria showing the Austrians how to spend their money, and believe me a American is just the Bird to show how to do that very thing, and he refuses a Hundred Thousand Bucks! When I read that I near threw up. That's a fine way to show anybody how to take care of Money by refusing to take it in the first place. But at that I guess there isn't enough fellers that would refuse it for it to be something to worry about.

Gosh the real trouble is there isn't enough to go round, and here is these birds throwing all their money away, and here is me wearing out Pencils to earn a little, which is better than selling them anyway, and I only hope that somebody tips me off where the next Throwaway act is going to be.

#### The Photoplay Organist and Pianist

MELODY FOR AUGUST NINETEEN TWENTY-SIX

By LLOYD G. DEL CASTILLO Continued from page 5

source of a run is obviously that the wiring of one note has jumped to the wiring of another. It follows that the trouble is most apt to be the place where these wires are apt to touch, that is, in the spreaders, rollers or at the junction board. The latter is an institution similar in layout to the spreader layout, and on it appear the lines for the actions and several other miscellaneous actions. Where the cross is of two adjacent notes, the chances are that two of the spreader bars have crossed either through one of the contacts having become twisted over to touch its neighbor, or through a piece of solder which accomplishes the same purpose. In any case, first locate the trouble by identifying the pipe that is crossing, and using the counting system. Remember, though, in locating the spreader contact, to count from the lowest pipe of the rank instead of the stop, according to the explanation given above, directly under "Other Troubles." That is, if the cipher is, say, middle C on the 8' flute, bear in mind that that contact is not No. 25 on the spreader, but No. 37, as the spreader starts with the 16' C for the Bourdon. In investigating this class of trouble, watch particularly for loose wires.

7. Pipes out of tune: For the amateur the safest way to tune is by the octave. If you have no assistant available to hold down notes, depress the note you wish to tune and the octave above or below it with two pencils at the console. As you tune by ear, don't attempt to listen to the pitch, but instead listen for the beat. As you tune in, the beat will get slower and slower, the slowest beat being your goal. Conversely, the more the pipe is out of tune the faster the beat. Only make sure that you do not get so far away that you are tuning to the unison instead of the octave. This advice is not so ridiculous as it sounds. I have known professional tuners to do just that very thing.

For any further information on general organ construction there are available various text books and treatises, and I would suggest that anyone who is interested in obtaining literature on this or any other subject connected with the organ write Organ Interests, Inc., 467 City Hall Station, New York City.

#### .. .. .. WESTERN AND SPANISH MUSIC

I am in receipt of an inquiry from Miss Rose Rossa, Racine, Wisconsin, as to music for Spanish and Western pictures. Inasmuch as my struggle with mechanical construction has exhausted me and probably the reader too, during this hot weather, I do not feel strong enough to cope adequately with these two new types, and for the present will simply suggest that Rapee's Encyclopedia of Music for Pictures published by Belwin, 701 Seventh Ave., New York City, presents long lists of these and 998 other classes of music. I find 47 numbers listed under Westerns exclusive of the kindred types referred to by cross-reference, and under Spanish there is an eleven page list with twenty-one subdivisions. Let me emphasize again that I consider this Encyclopedia invaluable for the beginner, and useful for everyone. No, I don't get any commission on

The list to which Miss Rossa refers, that I presented in Melody for April, 1924, was very sketchy. Next month I plan to begin a series of analyses of the requirements of various types of pictures, and the first two will be the two types mentioned above. In the meantime the printer waits, so nothing remains here but to add a period.

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Mr. Vail is quite complumentary and in fact, modest, in attributing his success entirely to W. C. S. I don't agree with him. It's "Fifty-fifty." If he had not "Held up his end" and finished the Course, it is doubtful whether he could have taken advantage of his big opportunity.—A. J. W. Trial Offer: Send \$1.00 for the first two lessons

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JACOBS' BAND MONTHLY

### A Selected Old Time Dances a la Ford list of the

At Nod Harrie A. Peck	
Big White TopVictor G. Boehnlein	da
High StepperVictor G. Boehnlein	in
J. O. M Erle D. Osborn	111
Le Chic Arthur C. Morse	_
On the Mill Dam	
Plunger	
Plunger W K Whiting	
Ringmaster W. K. Whiting	
'Round the Ring	
Saddle Back Thos. S. Allen	
Sawdust and Spangles R. E. Hildreth	
Vixen W. K. Whiting	
Whip and Spur Thos. S. Allen	
With the Wind	
REELS	
Real Reels. Set 1Jimmy Norton	
Five Old Favorites	
Virginia Reel	
Old Standbys. Introducing: Irish Washer-	1
woman, White Cockade, Marching Through	1
Georgia, Haste to the Wedding, Take Your	
Foot Out the Mud, Wedding March, Larry	1
O'Gaff, Miss McLeod's Reel, John Brown's	1
Body, Smash the Windows, The Soldier's Joy.	1
and March from "Faust"	ı
	1
JIGS Limmy Norton	
I' I' Set 1 Immy Norton	

Original Jigs and Reels. **BUCK AND WING DANCES** Jos. M. Daly
D. S. Godfrey
W. K. Whiting .D. S. Godfrey **DUCHESSES** .R.E. Hildreth Hand-in-Hand

Harris A Peak Note: We have sold more of these old time lances in the last thirty days than previously n any thirty months.

QUADRIL	LES .
Black Cat	R. S. Saunders
Circus Quadrille	Arr. L. P. Laurandeau
Harvest Moon	J. H. Woods
Long Live the Army	Jean Missud
Prince of Good Fellows	Thos. S. Allen
Queen Bee	R. E. Hildreth
Social Event	N. J. Spring
LANCIE	RS
Fair Dame	Nick Brown
Florentine	Nick Brown
Gaiety	R. E. Hildreth
Jacobs' "Jolly Jingles"	Arr. R. E. Hildreth
King Pin	Bert R. Anthony
Pride of the Hill	Paul Miller
Smart Set	R. E. Hildreth
Smari Set	

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Dashful Dumpkin
Batty Bill Bert R. Anthony
By the Watermelon Vine Thos. S. Allen
Chit-Chat Bert R. Anthony
Cotton Cloth
Darkies' Holiday Edmund Lyons
Four Little Blackberries Lawrence B. O'Connor
Four Little PipersLawrence B. O'Connor
Frog Frolics
Good-night, Good-night Sherman Coates
Hoot-OwlVictor G. Boehnlein
Sunbeam Dance
CAPRICES
Dance of the Moths A. J. Weidt
Dance of the Peacocks
Dance Queen
Dancing Goddess R. E. Hildreth
Drifting CloudsVictor G. Boehnlein
Fairy FlirtationsVictor G. Boehnlein
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Chummy Chums F. Henri Klickmann
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Satellite Ferdinand Asmus
Zornoka Ferdinand Asmus
RYE WALTZES
Hielan' Lassie
VARSOVIENNES Yvonne Otto Merz
YvonneOtto Merz REDOWAS
KEDUWAS The S Aller

Northwestern News Notes

RNOLD DANN, concert organist of Pasadena, A California, gave a very interesting organ recital in MacDougall Auditorium, Edmonton, Alberta, Can-

ROSCOE KERNAN, organist at the Liberty Theater, Great Falls, Montana, is now being featured in one-hour Sunday concerts. He features overtures, operatic selections, musical comedy and popular numbers. At a recent concert, he introduced an original composition of his own entitled Intermezzo. It made a pleasing impression and added to brother Kernan's laurels.

WEST BROWN and John McCourtney are two of Tacoma's, Washington, favorite players. West is featured daily in concert on the big Wurlitzer. John is his associate.

BOBBIE BURNS, relief organist at the Liberty Theater, Seattle, has resigned and left for parts unknown.

WILLIAM FOX, the theater and film magnate, is in Seattle. It is reported that he has been considering several choice locations for a 4,000 or 5,000 seat house.

EDDIE SELLEN and Grace Norling are both featured May 16.

PERCY BURRASTON, regarded as Oregon's finest organist, opened the \$75,000 Wurlitzer organ in the new Elsinore Theater May 1. Manley Cockroft, Northwest Wurlitzer man is installing the organ and judging from the beauty of Wurlitzers he's installed that I've heard and played, I'm sure this will be a wow! Percy didn't say much about the organ in his recent letter, but I think it's a four manual and will have everything one could want on However, Percy, please let me know all about it including what you played for your opening concert.

MISS FRANCES TIPTON and Mr. Leighton Bailey are lucky. "Why?" you ask. Well, you ought to hear the wonderful Kimball they play pictures with at the Clemmer, Spokane.

LAURA B. LUKE of the Ritz Theater, Spokane, just subscribed to Melody, and says she's thrilled to know all about it. Laura is about the hardest "woikin' goil" that I know of in this business.

'S AWFUL THE WAY these organists get the California "bug." Esther Motie writes that she is going down soon

after she has recovered sufficiently from her illness. No wonder organists are getting scarce here. By the way, if you would like to know how pretty Esther is, look up an advertisement with a photo of Miss Spokane, who is none other than Dorothy Motie, sister of our Esther. Yes, they

MARY CUMMERFORD, who has been ill for some time also, is considering a trip to the home of her parents in the Middle west of Canada. We hope she'll be back to work at the Capitol soon after.

OUR OLD FRIEND, Albert Hay Malotte, who played the Wurlitzers in the Liberty and Coliseum Theaters, Seattle, four or five years ago, is now playing the Plaza Theater, London, England, where he opened the organ at the time of the theater's first performance. Malotte is under the management of Balaban & Katz.

ROBERT VETLESEN, Hawaii's famous pianist and winner of the Dhevinne scholarship is appearing in concert at the Kaimaki Theater, Honolulu.

HENRY FRANCIS PARKS of Tower Theater, St. Paul, fame, opened the new Hollywood Theater on the north side, Chicago, Illinois, May 1. Henry plays a mean organ, and dabbles in writing of novels, etc

WILLIAM DAVIS resigned his position at the Arabian Theater and opened at Hamrick's Egyptian, Sunday,

EDDIE CLIFFORD, formerly of the Blue Mouse Theater, Seattle, and late organist of the Hillstreet Theater, San Francisco, is now playing with West Brown at the Blue Mouse Theater, Tacoma, Washington, Eddie and Mrs. Clifford recently became the parents of a fine baby boy. Top of the world to you, Eddie!

IRIS VINING is being featured in novel concerts at the Granada Theater, San Francisco, where she has been playing for the past three years. She is looked upon as one of the Southland's finest theater organists. She plays a \$72,000 four manual Wurlitzer organ, and its quality

THE EL. CAPITAN THEATER, Hollywood, California (not Florida), opened Monday, May 3. It's a legitimate house, and the opening night prices were \$15.00 top and \$5.00 for the lowest seats. Premier openings first nights at Grauman's Egyptian in Hollywood are always big affairs. Ten dollars per is quite usual.

THE NEW ORGANIST for the Arabian Theater has not been selected as yet, and until one is, a substitute

DON LEROI, organist at the Liberty, Spokane, has resigned his position and has gone to Portland, Oregon.

DON ISHAM, formerly of the Blue Mouse, Tacoma, and late of the Colonial, Tacoma, has succeeded Leroi at the Spokane Liberty.

"BUD" YOUNG opened the organ in the new West Coast Company's Mesa Theater in Los Angeles.

EARL SEE, organist, has accepted an engagement at the Capitol Theater, Hoquiam, Washington. See was for two years at the Columbia, Seattle.

MISS LAURA VAN WINKLE, organist at the Pantages Theater, Seattle, Washington, became the bride of Frank Hefferman, son of the prominent Seattle capitalist. Miss Van Winkle and Mr. Hefferman journeyed to Everett, Washington, May 11, where they were married by a local justice. They returned in time for Miss Van Winkle to resume her position at the Pantages Theater, where she expects to continue her work for the present.

MELODY, as well as Mrs. Hefferman's many friends, wishes her much

JOHN HAMRICK, owner of the Blue Mouse Theater chain, purchased Warner Brother's Egyptian Theater, which opened last Christmas. Perhaps Warner's will construct a large downtown house in Seattle now. The house just sold was located in a suburb — the University district. Competition seems to be getting keen with ouses owned and under construction by Producers Dist. Corp., Universal, Famous Players, Fox, and two ar three

VANCOUVER, B. C., Canada, is to have a new \$1,000-, 000.00 Orpheum Theater to open November, 1926. We understand it will institute a policy of pictures and vaudeville running continuously, and will not close in the summer.

The old house will be used for road shows.—J. D.

I am an old subscriber. If you look in your records for I am an old subscriber. It you look in your records for May, 1921, you will see I was a subscriber then. I am sixty-six, yet I love my music as dearly as I did in younger days. In 1871 I taught music in my home town, St. John, N. B. Since then, owing to ill-health and other circum-N. B. Since then, owing to ill-health and other circumstances I have taught but very little, but I am still in love with my piano and music. Pertaining to Melody I think the contents fine; I like the suggestions, and the lives of the old masters more than interest me. As for the music, I like every piece contained in Melody. I hope to receive the first one of my new subscription soon. — Mrs. S. W. Coram, Vanceboro, Maine. MELODY FOR AUGUST NINETEEN TWENTY-SIX

#### Speaking of Photoplay Organists Continued from page 6

Wallace as a composer is perhaps best known through the success of Hindustan, a fox-trot composed by himself and Harold Weeks. This number has been followed by Let's Start Again, a fox-trot, and Roll Along and Visions of the Dance, two excellent waltzes. Besides these popular numbers he has produced a series of numbers for photoplay use which has just been accepted by Witmark and will be on sale soon. If these works excel Mr. Wallace's effects in his own picture accompaniments, organists can forget about overtures, as the latter will take a back seat. A serious work of Mr. Wallace was recently performed by the Lincoln High School, an Oriental Ballet with fifty people, and using full orchestra. This was highly successful. It is now in manuscript form, but will be published shortly.

Wallace is also a poet. A great deal of poetry has been written by him, and some of his works were incorporated in a book entitled "The Eternal Mirror," an allegorical drama. I believe this deals with psychology, as Mr. Wallace is an advanced student of that science.

Prologues are written and produced by this marvel of organists each week. They run in length from eight to thirty minutes and employ from eight to thirty-five people.

There is no orchestra in the Liberty. The quota of men demanded by the Union is added to that of the Coliseum, which uses a thirtyfive piece orchestra.

You can see that playing pictures six days per week (six hours per day), writing music, poetry, prologues, attending previews each Wednesday morning keeps this man busy, and I therefore felt lucky in taking thirty minutes of his time

Through his wonderful organ work, Wallace has developed a great following. He is probably one of the most advertised organists; and because of this people come from all over the world to hear him.

Organists in need of new ideas and inspiration go to hear him, as each week he is sure to "spring" something novel. He plays his shows entirely by improvising and memory, and uses fine taste in his selections of music.

Wallace predicts that America will have its own music in time to come, just as Russia, Italy, China and other countries have. It will not have the background of sorrow and trouble that the music of other countries have, but will be real ethereal music.

He likes our popular music — not the loud, blaring jazz of yesterday, but the soft, symphonic type now popular with our orchestras, and he says it is still only in its infancy, that it is the beginning of what's to come.

He is quite a philosopher and his ideas on life, music, art and drama are of exceptional

seems that the ruling passion in Florida is even affect I ing the musicians, and this is more or less to be expected. With thousands of dollars being made in real estate every few seconds, with the hectic excitement incidental to such a boom as Florida has recently been and is now experiencing, it is not to be expected that even the most phlegmatic of musicians would entirely escape the infection. how, we heard of a Florida Theater recently which advertised for a pipe-organ player. A good salary was offered and the position was to be a permanent one — provided an organist could be located to fill it who did not want to

 $B_{\rm ing\,to\,a\,recent\,London\,newspaper\,report,\,at\,a}^{\rm REATH\, \cdot CONTROL\,\,EXTRAORDINARY.}$  According to a recent London newspaper report, at a concert in Queen's Hall one of the performers set a breath-pace for oboists by holding a note on that instrument for two minutes and thirty seconds. Considering that the oboe is rated as one of the most difficult and treacherous instruments of the orchestral family to play even ordinarily, the player certainly out-capacitated capacity and executed a feat that will be hard to beat.

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Eb Baritone Saxophone 1st Cornet in Bb (Continued in second panel)

Instrumentation 2d & 3d Cornets in Bb

Bass Trombone (bass clef)

Bass Trombone (treble clef)

Basses (bass clef) \

Bb Bass (treble clef)

BBb Bass (treble cief)

†Solo Cornet in Bb

Eb Tuba (bass clef)

Tympani

†Piccolo

Drums

Horns in F ) \* Eb Altos Baritone (bass clef) Baritone (treble clef) 1st & 2d Trombones (bass clef) 1st & 2d Bb Tenors (treb. clef)

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WALTER JACOBS, Inc. BOSTON MASSACHUSETTS

when Eldridge W. Newton (a Boston music publisher, according to press report) assured the Eastern Music Supervisors' Conference at Atlantic City on March 12 that Franz Schubert's songs have earned more money than have those of Irving Berlin, and stated further: "And Schubert's will continue their earning power while Berlin's will be fortunate to find a buyer twelve months after publishing. No, nothing dropped, except perhaps the question: Who's the most popular "Who's Who" in music—Old Man Classic or Young Boy Jazz?

WE NOTICE that an effort is being made, or rather a series of experiments are being undertaken, to determine just how effective it would be to jazz up some of the most used hymns in the effort to give religious services more interest. We haven't heard the result of the experiment, but are reminded of a happening of several years ago when a certain patent medicine manufacturer, in an effort to secure some advertising, offered to supply a certain church with hymn books at his own expense if he could put in them a small advertisement now and then. His offer was accepted. To make sure that his advertisement would be read, he put it in the body of some of the hymns with quite

CLASSIC VERSUS "JAZZ-IC." Schubert Bigger than disastrous results when a lusty-lunged, impetuous singer undertook to sing the advertising as part of the hymn. when Eldridge W. Newton (a Boston music publisher, the herald be meek and mild. Two for a man, one for child.

> GREAT violinist was recently booked for a concert A in one of our metropolitan concert halls. Just about the time the concert was to begin, his wild-eyed manager was rushing around the neighborhood to find a music store that was open. One was finally located, and the manager breathlessly rushed up to the waiting clerk. "Say, for heaven's sake, man, have you got a saxophone I could

> "What's the idea?" asked the clerk, "Have you lost

"No," replied the manager, "But the maestro, Signor is scheduled for a concert just around the corner and he's got the hiccoughs so bad that he can't hold his violin. I want to borrow a saxophone just long enough to scare him with it."

Gillespie, Ill. — Frank E. Woodhouse, Jr., is associated with the Theater Colonial here in the capacity of organist.

DAN BREESKIN, director-in-chief of the music department of Stanley-Crandall Co. partment of Stanley-Crandall Co., complimented the organists on their handling of the score for *The Volga Boatman*. With the exception of one or two numbers for symphony orchestras and not adaptable to organ, bers for symphony orchestras and not adaptable to organ, the organists played the score exactly as prepared by Mr. Breeskin. The picture played to tremendous business all over the city, and the musical score was responsible for much of its popularity.



organists or orchestra. He also led the double quartet which sang whenever the boatmen appeared. Mr. Starke, with his special score, and the eight singers, also toured the Stanley-Crandall houses in Western Maryland in conjunction with the showing of the picture. The score had six themes. The Volga

FRED STARKE, composer,

won much praise for his work with *The Volga Boatman*. He wrote three themes for the score

and appeared at every theater to rehearse the score with the

Boatman, first movement of the Tschaikowsky Nocturne No. 4, Op. 19, love theme, Slaronic Dance No. 10, officers' theme, and three special themes by

MRS. GREGORY, who has been on an extended auto trip with her husband, is again in the city and reports that organ business as regards organists is very good in the South. They covered about two thousand miles on the

CECELIA O'DEA took a vacation on July 4th and shot around to the various local summer resorts in her "Dodge." In addition to her theater work she is much in demand as church organist, and laughingly says her specialty is playing for weddings.

MRS, WATKINS, for many months associate organism at Machat's Park Theater, is now doing regular relief work at the New Colony.

I don't know quite how it happened, but somehow I found myself back on the Crandall Circuit, and on July 3rd took up Miss O'Dea's shift at the Central while she was on vacation. I was scared pink and had an awful case of nerves, same as the other organists, with the opening show (*The Volga Boatman*), but Mr. Starke, director, is certainly a peach, makes cues as plain as possible, and was right there with a little buzzer for every change of music. Mr. Albert Waters, who was my manager for three years, is at the Central, and with Emily Thompson on the opposite shift I felt quite at home. You know I was there over a year and the same crew is still on the job. But I missed "Buster," the high-purred cat we raised from a baby kitty. Buster was so little he used to sit on the left-hand side of the console, and no one ever paid any attention to him. One day I heard an awful BLAH on the pedals and looking over I found Buster reaching up and pulling down the pedal stops with his little paws. He had watched us do that and thought he could, too. Another Buster story and then I'm through. When song slides first came out we did them, and one night the spotlight came on the organ console and everyone in the house began to laugh. I felt of my back hair, which was about all of me that was visible to the customers and could find nothing wrong, but glancing downwards saw Buster calmly seated on the organ bench facing the organ with his tail gracefully waving up and down. He stayed all through the number. He did not put in a personal appearance with the song What Does have used him to advantage.

the Convention of Women's Clubs in Atlantic City, acting as D. C. representative of the Educational Department of Motion Pictures, says she didn't have a good time because she had to work too hard; and when she came back there was a flock of work lined up for her by her capable secretary Gladys Mills, so she expects to be on duty for some time. She is also outlining her program for fall in her work with the Children's Shows.

IDA CLARKE has joined the gang that insist on keeping me away from the sylph-like figure. She recently sent over a box of delicious candy. How can I keep my youth-

MARIBEL LINDSAY and GERTRUDE KREISEL-MAN took me to lunch at the Spanish Village and then we went to a screening at the Met. Maribel left early and Gertrude and I lingered over our iced tea and were half an hour late getting in. Breeskin, who was one-third of the way through his score, good-naturedly asked us if we thought this was an organists' convention. Everyone seemed to be talking at once — that is, everyone who ought not to talk. LEAD INSTRUMENTS: 1st Violin or Solo 1st E-Flat Alto Saxophone

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MRS, HARRIET HAWLEY LOCHER, who attended the Convention of Women's Clubs in Atlantic City, acting skin's Orchestra, was there putting the finishing touchest skin's Orchestra. on the score as Breeskin and Smith played it over. While Dan Breeskin is one of the best men in the East when it comes to scoring pictures and directing orchestras, he isn't above picking up his violin and playing the score through

> GLEN ASHLEY says the one item I put in about him is the only one he can give me. No news is good news and he is still on the job. I played for Glen awhile around the Fourth and found him as pleasant as ever. He bought a cottage down at the Beach and his family is moving there for the summer. I gathered that Glen also invested in real estate, but can't give it as positive information. Very conveniently put on the upper left of the organ console was a box of chocolate candy which my eagle eye discovered, and during my hours at the Apollo my hand frequently strayed up to it. I'll bet Glen was surprised when he

ALEX ARRONS had a touch of the grippe and was at

DICK LIEBERT has been over in New York, I hear, doing some clever work as guest organist. That boy comes and goes and you never know a thing about it. His orchestra, which he handles in addition to his organ work, has a summer engagement in the South, so Dick put it out with a director and stayed here. He has successfully covered from his recent operation for appendicitis.

NELL PAXTON had her vacation while the Met. closed in July, and she and her husband drove over to Indiana to visit their relatives.

ROBERT MACHAT has been a very busy somebody this spring and summer. The Wardman Park Theater has been added to the Machat chain and he has been playing at both houses. A Miss Horn, I believe, is his associate

RUTH and GRANT LINN of Salisbury, N. C., say they are both back on the bench after nice vacations, and are making prologues their feature. They find the articles by del Castillo are valuable, in fact indispensable, to them in

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MELODY FOR AUGUST NINETEEN TWENTY-SIX

#### CONTENTS OF No. 1

	CONTENTS OF NO	· 1
1.	OUR DIRECTOR (6/8)	F. E. Bigelow
2.	AMERICAN BROADCAST (4/4)	George L. Cobb
3.	NAVY FROLIC (6/8)	George Hahn
4.	NAVAL PARADÈ (6/8)	Thos. S. Allen-
5.	LAW AND ORDER (4/4)	George L. Cobb
6.	FACING THE ENEMY (6/8)	F. H. Losey
7.	ROYAL ROOTERS (6/8)	Arthur C. Morse
8.	THE FRIARS (4/4)	Victor G. Boehnlein
9.	<b>THE AVIATOR</b> (6/8)	James M. Fulton
10.	THE THRILLER (6/8)	Whidden & Conrad
11.	T. M. A. (4/4)	
12.	THE DRILL-MASTER (6/8)	Victor G. Boehnlein
13.	THE COMMANDER (6/8)	R. B. Hall
14.	FIGHTING YANKS (4/4)	H. J. Crosby
15.	RALLY ROUND THE FLAG (2/4)	R. E. Hildreth

#### CONTENTS OF No. 2

	CONTENTS OF NO. 2
1.	NATIONAL EMBLEM (4/4)E. E. Bagley
2.	VIM AND VIGOR (6/8)Gerald Frazee
3.	LEADING THE PARADE (6/8)
4.	HEROES OF THE AIR (4/4)
5.	COLUMBIA'S CALL (6/8)Bob Wyman
6.	CONVENTION CITY (4/4)
7.	SOUL OF THE NATION (6/8)
8.	CAPTAIN GOODRIDGE (6/8)
9.	THE GARTLAND (4/4)
10.	CRADLE OF LIBERTY (6/8)
11.	EXCURSION PARTY (6/8)Raymond Howe
12.	<b>HALL OF FAME</b> (4/4)
13.	<b>EASTERN WHEEL</b> (6/8)
14.	MOBILIZATION (6/8)E. Mutchler
15.	HOW DRY I AM! (Near Beer) (2/4)L. G. del Castillo

#### CONTENTS OF No. 3

1.	THE NC-4 (6/8)	F. E. Bigelow
2.	MISS MARDÍ GRAS $(4/4)$	
3.	<b>ARMY FROLIC</b> (6/8)	George Hahn
4.	BIRD MAN (6/8)	Whidden & Conrad
5.	THE AMBASSADOR (4/4)	E. E. Bagley
6.	<b>THE CARRONADE</b> (6/8)	Arthur C. Morse
7.	IRON TRAIL (6/8)	Ernest Smith
8.	<b>COROEBUS</b> (4/4)	
9.	UNDER FIRE (6/8)	
10.	THE CENTURION (6/8)	
11.	THE CARROLTONIAN (4/4)	
12.	ON THE ALERT (6/8)	
13.	<b>SPUDS</b> (6/8)	Lawrence B. O'Connor
14.	MAGNIFICENT (4/4)OLD SALT (6/8)	
15.	OLD SALT (6/8)	R. E. Hildreth

RUTI! FARMER, who hasn't let the worries of organdom spoil her good disposition, is acting as regular organist at Takoma Park Theater while I am on my extended vacation.

JESSE HEITMULLER, who serves music of all sorts to his customers, has been on the jump from sun-up till nearly sun-up again. He personally attends to his customers during the day at the music store and plays piano with the Powhatan Roof Orchestra at night. He also specializes in quick service. If organists find they need a number at the screening on Thursday morning, Jesse will have it for them by two o'clock on Saturday. Nearly all theater musicians are on his list by this time

HARLAN KNAPP, Rialto Theater, is about a lin. He has not been off a day all season. Director Guterson refuses to accept a substitute in his orchestra unless it is for sickness, and Knapp says as he is a healthy young fellow there is no chance for a day off. However, vacation is just

THE STANLEY-CRANDALL Company takes over the Chevy Chase Theater, I understand, a beautiful suburban house located in the most exclusive section of the city. It has a Robert Morton organ, and The Volga Boatman with the Imperial Male Quartet and Fred Starke directing will open the house under the new management.

AMMOURETTE MILLER, who has been visiting organs and organists around Virginia and Maryland, seemed to be enjoying life when I met her down at the Spanish Village the other day. She says she is at home

CLARK FIERS wrote a little letter and said he might come East on his vacation, also that he is taking a course in advanced organ work with George H. Clark, Chicago organist. I was much interested in the new organ he spoke of located at the Balaban and Katz Oriental Theater, chicago. He describes it as a four manual Wurlitzer in red acquer finish and all sorts of Oriental figures on it. That sounds like something to look at in a spotlight doesn't it? I wonder if Henri Keates, the featured organist, wears an Oriental costume and burns incense during the recitals? I believe I would, for if people want to talk, might as well give them a mouthful.

B. MOROSO BELLINGER of Petersburg, Virginia, wrote a little while ago and I have been too busy to answer. He read about the Washington organists via Melody and intends to take a trip up and hear them. Visitors always welcome, Mr. Bellinger.

WHO WAS THE ORGANIST FROM MASSA-

CHUSETTS? (I didn't catch his name, but I believe the town was Lynn), who was in the city and called me up? I am sorry I missed you but hope you enjoyed the trip.

MISS RACHEL GLOVER is a new MELODY fan. She is a Salisbury organist and is studying with Grant Linn. When writing me she said, "Be sure I get the June issue of MELODY. I like the music in it.'

ADOLF TOROVSKY is on a vacation. He went to Buffalo, N. Y., in the interest of the American Guild of Organists, and they also had a meeting here. Mr. Torovsky is dean of the D. C. chapter.

CARL LAEMMLE, President Universal, visited the Rialto (Universal House) soon after Corbin Shields was made manager. Reginald Denny also made a personal appearance. Mr. Shields took them to the White House to meet the President, and showed then the city in the afternoon. Manager Shields is gaining in popularity every day He has a friendly way of greeting his public and they like it

### Jottings from Pittsburgh

TOHN GROTH, organist, gave a recital at Carnegie Music Hall under the auspices of the Department of Music Carnegie Institute of Technology.

CLYDE R. SULLIVAN, organist at the Capitol Theater Cumberland, Md., is a very versatile musician, having a large class of students, as well as conducting an orchestra during his spare time.

ANDRE BENOIST, noted accompanist, conducted a series of master classes at the Fillion studies during the past summer.

MISS JANE CLARK has taken up her duties as organist at the Cameraphone Theater, East Liberty, after pleasing the patrons of the Garden Theater for the past seven years. Miss Clark sure stays on a job a long time and we hope she continues at the Cameraphone as long as she did at the Garden Theater.

The organists of Local 60 are organizing a club known as the "Organists Club." There should be some interesting developments from this club as the organists are looking for better working conditions for the coming season.

JOHN MITCHELL is organist at the New Stahl Theater, and is putting the musical programs over in a fine manner. He is featuring all the latest song slides and is putting on fine prologues for the feature pictures. Mrs. Flo Gilbert is the grant of the feature pictures. is the associate organist and also comes in for good mention on the excellence of her programs. The organ in the New Stahl Theater is a three manual Kimball organ, and is the largest in the Pittsburgh district.

MISS LOIS MILLER, organist at the Million Dollar Grand Theater, entertains every Tuesday night from the stage of the theater over the radio via station KDKA, both as an organist and a soprano soloist. We'll tell you more about Miss Miller's work in a later article.

CYRIL I. GUTHOERL, organist at Loew's Aldine, now has a new idea for Local 60. He insists that an examining board be appointed to pass upon applicants for membership. I think this would be a good idea if Cyril would be the examiner. He would make a good one, as he has one of the best jobs in the city, and is holding it and putting it over with Bells On. He just played "Ting-a-ling"

ALMA OSTERMAN is back again as first organist at the Ritz Theater. Alma has quite a responsibility on her shoulders, as she is expected to show the Pittsburgh managers that a lady organist can put over a first-class job as well as a man. Good luck, Alma.

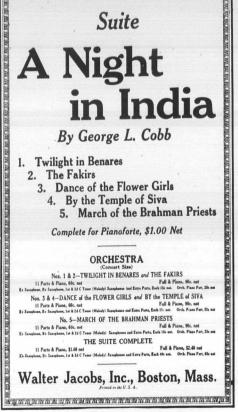
HOWARD WEBB is the organist at the Harris Theater. This theater has just recently installed a new Wurlitzer organ and Howard is doing well with it.

IRENE MADONNA continues to please the patrons of the Capitol Theater with her organ specialties and sing-Irene had taken up harmony and counterpoint with Dr. Trombley, double-bass player of the Capitol Orchestra. The doctor reports that Irene is an excellent student.

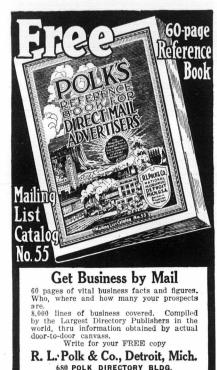
AL KNIGHT, organist at the Liberty Theater, is one of the city's best organists. Alis thinking of going to London, England, to visit s mother. I am taking an advanced course on the agan with Al, and my greatest ambition is to become an organist of Al's ability.

PERRY KAPLAN is still organist at the Regent Theater and is also driving his Essex car. Perry says he cannot tell which has the most motor trouble, the organ or the car. Perry has been at the Regent for the past six years, and seems to be getting better each year.

JOSEF DE OTTO, associate organist at Loew's Aldine Theater enjoys the music at the Ritz these days.
—Helen Cox.



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REPRESENTATIVES WANTED

# Gossip Gathered by the Gadder

Facts and Fancies Garnered from the Field of Music

By Myron V. Freese

A RALLYING cry or call when shouted is a word slogan; if sung, as many times it is, it is a music slogan. It may even be played, as on that historical occasion during the Sepoy rebellion in India, when the distant sound of The Campbells are Coming played by the piper band of the approaching Highland rescuers was a welcome slogan that called its courage to the besieged in Calcutta. And surely the old hymn played unremittingly by the band on the ill-fated Titanic until stopped by the surge of waters was a music slogan that called for calmness and peace with resignation to the invenitable.

Music has ever played a significant part in the making of history, and in their times there have been special songs and marches that might well be called music slogans. Thus, La Marseillaise was a music slogan to which in 1791 a new page was written in French history. America is very susceptible to the adopting of slogans of all kinds and for every specific occasion, and many of these have been sung. In her war of the Revolution waged for Independence, the first sight of the nondescript arms and uniforms of the Colonial Army was ridiculed by a British officer in doggerel verse set to a nondescript Dutch tune - Yankee Doodle. After eight weary years of war, however, this song was played by a Colonial band of musicians at the surrender of Cornwallis at Yorktown, and became an American music slogan of victory which lives today.

In the Mexican War of '48, Green Grow the Rushes, Oh, was a popu'ar song slogan with the American soldiers. In their misunderstanding of our language, the first two words were contracted to "gringo" by the Mexicans, and "Gringos" became their term of contempt for the American soldiery, but the despised and hated "Gringos" won. In the Civil War of '61, John Brown's Body and Yankee Doodle were music slogans for the Federal troops, while Dixie and Maryland were music-sloganed by the Confederate. During the Spanish-American War of '98, the word slogan was "Remember the Maine," but There'll Be a Hot Time and Good-bye Dolly Gray became music slogans for the American fighters. In the great World War, the Long, Long Trail and Keep the Home Fires Burning were the chief music slogans of the "Boys in Khaki."

On May 30, 1926, in Philadelphia, the "City of Brotherly Love," there was opened the great Sesqui-Centennial in commemoration of the One Hundred and Fiftieth Anniversary of American Independence. For this event John Philip Sousa, the great American "March King," specially composed the Sesqui-Centenninial March, which probably soon will be played by every band, great or small, in America. This "Exposition March" is now published by the Sam Fox Publishing Company of Cleveland and New York, with a strikingly illuminated outside page. At the right, in brilliant coloring, is seen the Goddess of Liberty holding "Old

Glory"; at the left is shown the spire of Independence Hall, wherein was signed the famous Declaration, with the spire enfolded in broad, sweeping waves of the Flag. As a musical offering in commemoration of one hundred and fifty years of eventful American history, the Sesqui-Centennial March may become a national music slogan—'at least, during the continuance of the Exposition.— M. V. F.

MELODY FOR AUGUST NINETEEN TWENTY-SIX

#### Middle West News Items

SEVERAL new theaters that have opened their doors of late are the last word in modern playhouses.

RUBEN'S RIALTO SQUARE opened in May at Joliet, Ill. A large four manual Barton organ has been installed with a console elaborately carved and gilded. All lights on the console are hidden, producing a most startling effect. Mr. Leo Terry, formerly solo organist at the Capitol in Chicago, played a limited guest organist engagement. Terry produces his own solos, which are extremely clever and hilariously funny.

THE NEW BALABAN & KATZ THEATER in Chicago, called "The Oriental" opened recently. Paul Ash holds sway there with Henri A. Keates at the large four manual Wurlitzer. Here is another new idea among the latest designs for modern organ consoles. The Oriental organ has a Chinese vermilion lacquer finish, with gilded dragons and all sorts of weird Oriental characters carved upon it. Keates uses the ever-popular Song Fest slides and, strange to say, his audiences sing with him lustily and loudly!

JESSE CRAWFORD, famous Victor record organist, is now a permanent feature at the Chicago Theater. For awhile, Milton Charles, Eddie House and Crawford alternated every week between the Chicago, Tivoli and Uptown Theaters, but now Charles and House are the "traveling" soloists while Crawford remains at the Chicago. Incidentally, Crawford's latest record, At Peace With the World and Valencia, is one of the best records of pipe organ music that the writer has heard to date. Mrs. Crawford is solo organist at McVicker's in Chicago.

CHAUNCY HAINES is the featured organist at the new Norshore in Chicago. A four manual Wurlitzer of the latest type has been installed there.

LEO TERRY, formerly soloist at the beautiful Capitol Theater in Chicago has severed his relations with that theater and is now on an extensive guest organist tour for the Greater States Theaters, Inc. Terry's solos and slides are the envy of every organist around these parts.

A NEW BARTON GRANDE ORGAN has been recently installed at the Rialto Theater in Kankakee, Ill. Mr. Leo Hair is the organist and he features a fifteen-minute recital every evening that is greatly liked by the Rialto patrons. The same firm installed another Barton at their Lyric Theater in Streator, Ill., and Miss Carolyn Wheeler is organist there.

THE LARGEST PIPE ORGAN SCHOOL in the country is well under way in Chicago. The writer will give the full details of this new school, which is an innovation of a very different sort, at some future date. — Clark Fiers.

Valencia, that recent European musical importation that has met with so much favor lately in America is to be followed by another European success entitled Bobadilla. This number is said to have a particularly tuneful and fascinating melody, and although it is written in the 6/8 onestep time just as Valencia, it is not in any way an imitation of that number. As its name indicates, Bobadilla is characteristically Spanish. It is published by Kreith Prowse & Company, Limited, of London, and the American rights have been acquired by the Sam Fox Publishing Company of Cleveland. Several of the important American roll and record companies are said to be planning to record Bobadilla immediately, so that they can "cash in" on the popularity this new number is sure to enjoy when it reaches its peak.

the Maine, but Inere il Be a Hot Time and Good-bye Dolly Gray became music slogans for the American fighters. In the great World War, the Long, Long Trail and Keep the Home Eires Burning were the chief music slogans of the suitable for a fox-trot.

Paul F. Koerner of 436 Diamond Street, Pennsylvania, has recently brought out a new song entitled Ireland I'm Coming Back to You. The music has the attractive Irish lilt indicated by its title and is of the rhythm that makes it suitable for a fox-trot.

Art Gillham, the whispering pianist who is well-known to radio audiences has also written a song entitled Don't Let Me Stand In Your Way, which Jack Mills publishes and expects to be a big success. Jack Mills and his staff, by the way, recently received considerable publicity in the New York Times Weekly Pictorial. The page heading was "How A Popular Song Is Born and Reaches the Public," and showed five photographs of various departments in the Jack Mills establishment at work on one of the Mills numbers at various stages of its growth and presentation. It is very seldom that a music publisher receives publicity of this sort and the publicity department of Jack Mills, Inc., should feel quite well satisfied with themselves.

Love Me as I Love You, and Sweetest Girl, by Stephen D. Satzewich, are two recent fox trot songs with super-special dance arrangements that are being played by the big Broadway orchestras. They are arranged by Claud Lapham, who for many years was with Harms of New York City.

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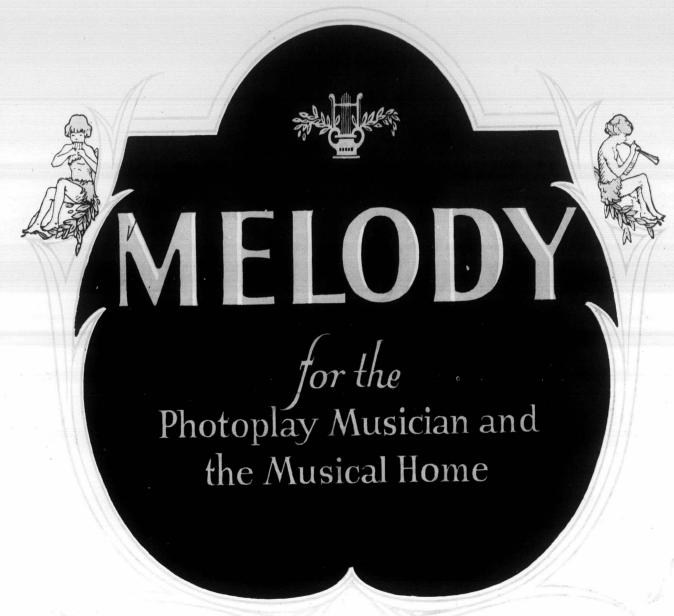
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SEPTEMBER, 1926

Volume X, No. 9

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