

A Classified List of PRACTICAL PIANO PUBLICATIONS

FOR THE
PHOTO PLAY and other PROFESSIONAL PIANISTS

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MARCHES: for Parades, News Pictorial and Military Tactics; WALTZES: for Ballroom, Conventional Scenes and Neutral Fillers; FOX TROTS and BLUES: for Jazz, Swing and Cabaret Scenes; ONE STEPS: for Comedy, Western and Comic Party; RAGS: for Comedy, Acrobatic and Other Lively Scenes; SCHOTTISCHES and CAPRICES: Just the thing for Frivolity and Flirtations; GALOPS: A Necessity for Chases and Races; TONE POEMS and REVERIES: for Scenes of Romance, Reverie and Pathos; INTERMEZZOS and NOVELETTES: for Neutral Scenes, Filling-in and Cheerful Situations; CHARACTERISTIC and DESCRIPTIVE: for Rural, Grotesque and Lively Comedy; ORIENTAL, INDIAN and SPANISH: for Racial and National Atmosphere.

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DECEMBER, 1924

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MELODY

A MONTHLY MAGAZINE FOR LOVERS OF
POPULAR MUSIC

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ANNOUNCING
The New Melody

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

LLOYD LOAR, M. M.

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

Important features of MELODY will be retained, including

THE PHOTOPLAY ORGANIST AND PIANIST

By Lloyd G. del Castillo

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

DINNY TIMMENS

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

MUSIC SECTION

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

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

Watch for the January Issue

Don't Miss the First Issue of
THE NEW MELODY

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

"Dementia Americana"

A Super-syncopated Suite

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

I
STATIC AND CODE
*This number will appear next
 month in the new MELODY*

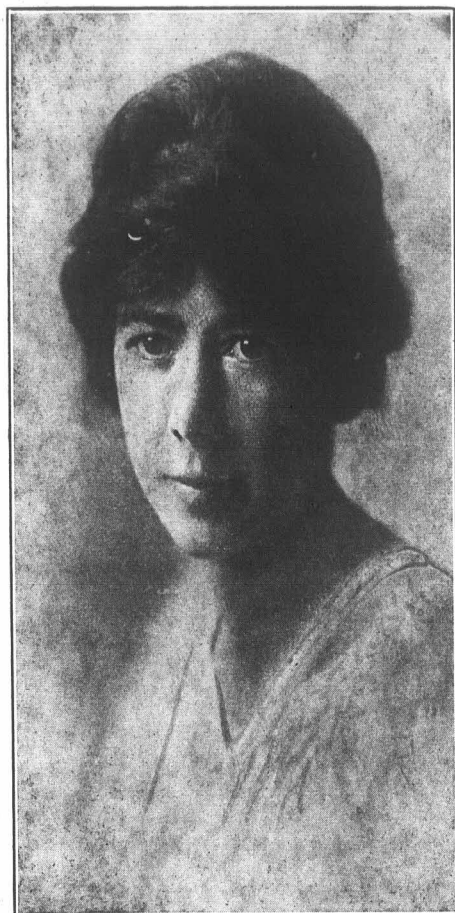
II
HOP HOUSE BLUES

III
OWL ON THE ORGAN

IV
SAVANNAH SUNSET

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

Tell your friends about the New Melody



MISS EDITH LANG
President of the Women Organ Players Club
of Boston

(See article, page 7)

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Volume VIII

DECEMBER 1924

Number 11

The Photoplay Organist and Pianist

By Lloyd G. del Castillo

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

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

I have talked to professional organists who, playing on unit organs, did not know what the fundamental principle of the unit organ was, or the distinction between it and a straight. I have talked to organists who did not know that a stopped diapason and an open diapason belonged to two different families, and could not say what the four families of organ tone were. I have talked to good organists and bad organists, fat ones and thin ones, short ones and tall ones—from J. Arthur Geis, who tips the scales at seven feet, to Miss Edith Lang, who attains to 5 feet 1 3/4 inches of dignity in her French heels; but my most vivid memory is of the organist who said that she didn't know just why, but on her organ the right-hand swell shoe seemed to make a good deal more noise than the other two!

AN A-B-C OF ORGAN CONSTRUCTION

With these incidents in mind, it occurs to me that it might be helpful to give a skeletonized resumé of the ele-

mentary principles of organ design. I do not pretend to have the equipment to give a comprehensive technical discourse on organ construction. In fact, I do not think it is necessary for the average organist to possess such knowledge. I cannot speak with any authority on nodes, lips, languids and stoppers, and I am not confident that I could play the organ any better if I could. But I do know that a superficial knowledge of valve actions, junction boards and relays enables me to stop a cipher more easily, and a familiarity with the theory of tonal lay-out gives me greater facility in selecting registration on a strange organ. With this in mind, I hope that those readers who are already familiar with these details will bear with me while I make a brief recapitulation of them.

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

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

Second, there are the rollers, or stop blocks, which, when a stop is drawn, bring into contact a set of springs and plates, one for each of the pipes of that stop. Your trouble is in the roller or perhaps under the key when you have a cipher on one pipe alone, and you can eliminate it by cancelling that stop. When a rank of pipes is unified—that is, when an 8' flute and a 4' flute, for example, are each drawn off the same rank of flute pipes, there will generally be

found a spreader bar, carrying a contact for each pipe, and from which is dropped plates to which the rollers governing the different pitches are fitted. In other words, in the case of the flute spreader mentioned above, note: No. 1 of the 8' roller would be attached to No. 1 of the spreader; but No. 1 of the 4' flute would attach to No. 13 (or the octave above) of the spreader. Clear as mud! Anyhow, if your one pipe cipher appears by drawing either the 8' or 4' flute, or any of the various pitches of unified stops owning the same spreader as their parent, the trouble is in the spreader and not in the roller.

Third, there is the junction board—a vague and variable instrument most used as the bridge between stops and couplers and their respective rollers. Trouble is less apt to occur therein, but if a stop goes dead or crosses to another, i. e., draws another with it, the remedy is apt to be found in the junction board. It should also be noted that the stops may have a relay of their own, particularly if the combination pistons are operated by pneumatic action, and stop ciphering of that kind may be repaired as in the case of pipe ciphering.

Ciphers are no doubt the most exasperating sin that beset the organist, but dead notes are little less so. The same rules, however, may be applied to locating dead notes as to locating ciphers, except that when the source of trouble is located at the pipe one of the first things to look for is dirt. It may generally be said that the same force that motivates scenarios prevents organ pipes from sounding. Silent notes may also be caused by broken springs beneath the keys at the console. Crosses and runs complete the main items of the organist's anathema. They are the most baffling to locate, and I recommend chasing ciphers as a preliminary course of preparation. Anyway, I have already gone deeper into this subject than I intended. If it is as dry to read as it is to write, may the Lord have mercy upon our souls!

While I am on the subject of dirt, however, I must not forget to warn you that it is one of the three characteristics of organ chambers that may always be depended on. The other two are an invariable lack of room to squeeze around in, particularly without bumping the head, and a profusion of cunningly concealed sharp projections upon which to tear one's clothes. I respectfully recommend the following tool kit for all organists doing their own repair work: 1 pair of cutting pliers, 1 small screw-driver, 1 pair of Union-all's, 1 bar soap, 1 bottle Omega Oil and 1 package court-plaster.

TONE CLASSIFICATION

We now pass lightly on to the identification of organ tone, from the two standpoints of pitch and tone quality. I do not doubt that many organists are able to register on their own organs efficiently and artistically without being able to give any reason for drawing combinations, except that it sounds well; but it is none the less true that an intelligent appreciation of the theory of organ tone production will enable an organist to go on a strange organ and be able to draw stops with some degree of effective exactitude.

From the standpoint of pitch there are three classes of tone. First and foremost is FOUNDATION or 8' tone, appropriately named, as it is from the 8' tone that the characteristic or foundation stops of any registration will almost inevitably be drawn. Second, there is the MUTATION tone of 4' or above, also called the harmonic-corroborating tone, as it reinforces the natural harmonics that are inaudibly present in the foundation tone. The primary use of mutation, therefore, is to supplement the tone drawn in foundation stops and give it added brilliancy, tho of course the mutation tone does have a secondary qualitative use on

its own account. This mutation tone is of three types: first, the *unison* stops, 4', 2' and 1', pitched in octaves above the foundation; second, the *off-unisons*, sounding the third, fifth, and so on, and generally known by their pitch name, i. e., Twelfth, Septieme, Tierce; and third, the *mixtures*, in which several ranks of different pitches are drawn on one stop, and furnish the most convincing example of the purpose of mutation stops as being clearly harmonic-corroborating.

Third and lastly there are the DOUBLES, or 16' tone. Their use is almost solely to add depth to the foundational registration, though among important exceptions might be noted the use of 16' reeds for grotesque effects, and the popular piccolo-and-16'-bourdon registration for mysteriousos.

From the standpoint of quality there are four classes of tone, which may most easily and clearly perhaps be set down in the form of a chart, as follows:

I. REED. All the wind instruments of the orchestra, with the exception of the flutes. The Vox Humana. The Cornopean. Easily identified by their console placement at the top of the rows in the case of draw-stops, and at the right end in the case of tablets, save in Units, where they are generally colored red. The most striking tone-colors on the organ, and therefore chiefly valuable as solo stops and not for accompaniment or supplementary use, save to build up heavy mass tone.

II. FLUTE. Generally identified by the word "flute" in the stop name; notable exceptions being, however, Stopped Diapason, Melodia, Clarabella, Gedeckt, and Tibia—the most generally useful of the four families, being available for solo tone, accompanimental work, supplementary or rounding-out use and mass volume.

III. STRING. Generally identified by the word "viol" in the stop name; notable exceptions being Gamba, Dulciana, Voix Celeste, and Salicional. String voicing varies more than any other department on different organs, but it is generally better for accompanimental and supplementary use than as a solo voice.

IV. DIAPASON. Always recognized by its name, save in the case of Stopped Diapason, which, as noted above, is a flute. Its presence in an organ is exceedingly important for mass effects and to maintain the proper balance in the full organ. Orchestrally it can be used in imitation of horn tone. But generally it is the least serviceable of the four classes for the coloristic work necessary in the theatre, as it is the most ponderous and characterless in tone quality—like the Cross Flute, to the layman's ears the familiar "churchy" tone.

UNIT VERSUS STRAIGHT ORGANS

The distinction between unit and straight organs is so easy to grasp that it is slightly astonishing that it is so little understood. The controversy on the respective merits and faults of these two types of organs is so vigorous that every organist owes it to himself to know wherein the difference lies, particularly if he has prejudices one way or the other. It not infrequently happens that the man who has the most heated opinions on the subject is, on cross-examination, least able to justify them by logic and detailed criticism. My own views I have expounded in other pages, and prefer that they should not enter here; but I will remark that it is easy to nourish an ill-founded prejudice through personal experience which may blind you to the possible merits of one type or the other.

The unit system is partially understood by many, who assume that it refers to duplexing the first manual indefinitely. But this lateral unification is the least important part of the story, and is found in plenty of organs that still have the reputation of being straight. As a matter of fact, the unit principle is applied to some extent in almost every straight organ built, notwithstanding that it goes under the more innocuous names of "borrowing" and "extending." It is the wholesale unification of stops that really distinguishes the unit from the straight—the fact that, although features of the two types frequently overlap, they are built from two opposite theories of construction.

Idealistically speaking, a pure straight organ is one in which each manual (including the pedal) is composed of separate and distinct sets of ranks, each forming little in-

dependent organs by themselves and each enclosed in their own separate chambers. And what could be purer than that? Such organs are certainly straight—and narrow! On this hypothetical organ every stop will represent a separate rank of pipes. Now, in practice, the only organs that can be found to answer this description are the little, wheezy, old instruments that are so small that borrowing is impossible because it means greater expense. On the larger instruments the very least amount of borrowing is the extension from manual to pedal of an Echo Bourdon, Lieblich Gedeckt or "A Rose By Any Other Name." And while a builder may argue that theoretically for the sake of purity of tone there should be a separate rank of pipes for every stop, just the same Expediency will step in with her purse clenched firmly in her fist and demand that some extension must be practiced, if only in the flute stops. The Tubas or Trumpets are also very likely to have to sacrifice their independence; for a 16' Trumpet comes high in coin of the realm.

Now the difference between this and a unit organ may be said to be only one of degree but it is also one of a fundamental standpoint, for the unit builder starts his premise at the opposite end and says: "To build an organ most economically and effectively it is necessary to take a limited number of foundation ranks properly apportioned and balanced, and extend and borrow them up and down, top to bottom, one manual to another, until we have a sizable complete organ." Thereupon, not unlike the magician who produces a gallon of colored paper and a protesting rabbit from a—practically—empty hat, he will take ten ranks of pipes—a tuba, vox, three other reeds, two strings, two flutes,

and one diapason—and create from them a 75 stop organ by including a mess of traps.

That is the essence of the unit organ. The procedure is simple. Let us examine the concert flute, for instance, as that is the rank that lends itself best to unification. From this innocent and ingenious stop we find the following twelve progeny on the above-mentioned 75-stop 2-manual organ: (on the Solo) 16' Bourdon, 8' Flute, 4' Flute, 2 2-3' Twelfth, 2' Piccolo, 1 3-5' Tierce; (on the Accompaniment) 8' Flute, 4' Flute, 2 2-3' Twelfth, 2' Piccolo; (on the Pedal) 16' Bourdon, 8' Flute. Truly the simile of the rabbit was an apt one. The strings are nearly as prolific, the diapason, vox and tuba are not far behind, and only the three remaining reeds are restricted to lateral unification, and not vertical.

I believe that we are not yet ready to judge what the artistic possibilities and limitations of this sort of organ building are. Up to the present there has been an almost unanimous hue and cry against units by the organ-playing profession; nevertheless they continue to make appreciable inroads, particularly in the theatre. There is no doubt that there is a certain incisive bite in the tone of the unit that makes it valuable for theatre work. On the other hand, there is a refined dignity and innate smoothness of tone in the straight that is seldom present in its competitor. The unit superiority in building traps, and its more aggressive salesmanship in the theatrical field, are partly responsible for the great majority of unit organs in the theatres. Inasmuch as the weakness of each type is the strength of the other, I am inclined to believe that eventually a compromise between the two will be most likely to approximate the ideal.

"And There Were Shepherds"



CHRISTMAS IS COMING! On the now close at hand anniversary of the birth of the "Prince of Peace," the glorious paean of peace, which biblical story tells us was first anthemed by seraphic hosts to the startled Judean shepherds on that memorable midnight nineteen hundred and twenty-four years ago, will sound and resound throughout the world; and whether the angelic antiphoning be fact or fable is not germane, for the feast will be kept alike by believers, unbelievers and non-believers. The grand paean will be carilloned and trumpeted from thousands of turrets and towers; carolled and chanted by legions of choristers; told and retold in song and in story; pictured in churchly pomp and pageant; blazoned in letters of gold and green in chancel and on church walls; themed in civic and social celebration; symbolized by gleaming lights on myriads of trees and in millions of windows; commemorated by gifts costly or humble, and reiterated in friendly, joyous greetings. But in all its implied fullness, the great promise of the paean never yet has manifested to a strife-stirred, war-wearied world because of man's own failure to perceive.

CHRISTMAS IS COMING! On this coming December Twenty-fifth let us all strive individually to hasten the full and ultimate advent of the promise—not alone through the spoken word of greeting, but also by the spirit of good-fellowship that is placed behind and embodied within the word. Let each and every one of us sound the old, old Christmas slogan in its deeper and fuller meaning; and let us keep it sounding in spirit and in word and in deed through the coming years, until all shall perceive and know that Peace and Good Will must inwardly abide with each before it outwardly can express and culminate for ALL.

GREETINGS! To all—to readers and everybody everywhere and in its highest and fullest significance—A MERRY CHRISTMAS!—M. V. F.

Office Boy Now Noted Orchestra Director

By A. C. E. Schonemann

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

Dornberger's success is due first, to an idea and, second, to the overwhelming conviction on his part that he could carry that idea to a successful conclusion. Dornberger is a good showman; he has personality and original ideas, but topping them all he has persistence and faith in himself.

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

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

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

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

One of Dornberger's first positions was with Paul Whiteman at the Alexandria in Los Angeles. In 1920 he obtained his first work with his own orchestra at McKee's Café. His orchestra consisted of two saxophones, violin, banjo, drums, bass, trombone and piano. After serving a year at McKee's he went to Tiajuana, Mexico, where he had charge of an eight-piece band at the Sunset Inn.

From Tiajuana Dornberger went to New York, where he was associated with Max Fisher's Band. Later, he removed to Atlantic City for five months, and upon return to New York he became a member of Paul Whiteman's Vernon Country Club Orchestra. This orchestra was composed of all former California men; it had a California name and was located in the Café de Paris, New York.

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

In June, 1923, Dornberger signed a two-year contract with the Victor Talking Machine Company. Within the

last year he has been playing extended engagements in Kansas City and Philadelphia. He has to his credit several popular songs and saxophone solos, his two best known efforts for sax being "Saxophone Scandals" and "Valse Le-oane."

In the matter of arrangements Dornberger is an advocate of the plan whereby he works out special scores for every



CHARLES DORNBERGER

number. With Frank Ventrie, trumpet player and arranger in his orchestra, Dornberger prepares his musical numbers, the last named working out all saxophone parts.

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

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

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

Discussing the subject of building up arrangements for phonograph recording, Mr. Dornberger said: "Detail work is essential to make a successful recording arrangement. These scores are rehearsed until every man has memorized his part. Of course the old bogey—G-sharp—continues to roll the trumpet players, but time may bring a solution of this vexing problem."

Dornberger pointed out that the saxophone would

grow in public favor when it was more generally understood. "The saxophone," he said, "has become an attraction for young men musically inclined because one could learn the instrument within a few years by constant application." Further, he argued that the saxophone was an American instrument because musicians in the United States had developed the sax to the highest point attained in any country.

Women Organists Form Hub Club

WHEN the late B. J. Lang, eminent teacher of Boston, said, "The Lord meant women to play the organ when he gave them petticoats, so they could not see their feet," he could not of course foresee the modern abbreviated skirt, innocent of petticoats. Nevertheless, the spirit of this sentiment has not changed, if today's consensus of women organists is any proof. Women are becoming more and more identified with the church and theatre organ, just as they are with other emancipatory lines of endeavor, such as politics and business.

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

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

The club hopes to number among its members all women church players, students, and amateurs, and, as associate members, those interested but not active. Membership is open to any girl or woman interested in the organ, either professionally or as an amateur, and application may be made to the Secretary at the Estey Studio, Park Square Building, Boston. The officers of the Women Organ Players' Club are: Miss Edith Lang, President; Mrs. Julia Doane Sanders, Secretary; Mrs. M. S. Hack, Treasurer, and Mrs. Mabel Bennett, Auditor.

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

"We aim to cultivate and fraternize an altruistic spirit among our members; to discuss topics pertaining to the organ and to arouse interest in the organ, particularly through women's organizations, as well as through the public. Concerts, public lectures, recitals by prominent men and women, recitals by noted women organists, trips to different pipe organ plants—all these plans are on our calendar for the new year. As a starter, Mrs. J. M. Ayer will make an address on January 20th at the Exeter St. Theatre, Boston, (which she owns) on 'The Woman in Business.'"

"I am very much interested in girl organ students and want to encourage them to perfect their technique and build up vision. Our ultimate purpose will be to introduce the organ as a practical instrument in the home and the auditorium, for my belief is that it is the most elastic medium for conveying a musical message. The club does not in any way mean to invade the men organist precincts or usurp any of their prerogatives. It stands merely for the purpose

of arousing and stimulating interest in the organ among women folk, and we hope that this awakened interest will be of profit to the men by way of additional pupils."

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

Miss Lang is probably one of the most versatile and original women theatre organists in this country. Her repertoire numbers are legion, the bulk of which she has in her mind and at her fingertips on all occasions. She is one of these rare and gifted musicians who can satisfy the most critical of audiences when the moving picture itself is *val*. Such amazing deftness and unbelievable skill at the moving picture organ has been adjudged hardly a common talent, and the fact that she is small in stature probably makes her craftsmanship seem all the more marvelous.

From her father, who was an old-fashioned country doctor, such as Sir James Matthew Barrie describes in "Doctors of the Old School," Miss Lang inherited her stock of common sense. She was born in Ohio, her family moving shortly thereafter to Nebraska, where Miss Lang grew to boarding school age, then came East and remained here by reason of circumstances and because Boston seemed the appropriate place to obtain a musical education. Her advanced musical instruction was received here and in Munich, Germany, where she studied under Josef Schmid, organist of the Cathedral. For several years, she was organist at the old historic First Parish Church in Watertown, Mass., and her engagement as organist of the Exeter Street Theatre dates back to 1918.

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

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

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

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

Portrait of Miss Lang appears on page 2.

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MELODY

First system of musical notation on page 10, featuring a treble and bass clef with various notes and rests.

Second system of musical notation on page 10, including a dynamic marking of *f*.

Third system of musical notation on page 10, including a dynamic marking of *mf*.

Fourth system of musical notation on page 10, including a dynamic marking of *fz*.

Fifth system of musical notation on page 10, including a tempo marking of *Tempo I* and a dynamic marking of *p*.

MELODY

First system of musical notation on page 11, including dynamic markings of *f* and *ff*.

Second system of musical notation on page 11, including a tempo marking of *Un poco animato* and a dynamic marking of *f*.

Third system of musical notation on page 11, including a dynamic marking of *fz*.

Fourth system of musical notation on page 11, including a dynamic marking of *fz*.

Fifth system of musical notation on page 11, including a dynamic marking of *ff* and a marking of *L.H.*.

D.C. al MELODY

Idle Hours Waltz

INTRO

CARL PAIGE WOOD

Moderato

PIANO

Tempo di Valse

WALTZ

MELODY

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Musical notation for page 14, first system. Treble and bass staves. Treble clef has a key signature of two sharps (F# and C#). Bass clef has a key signature of one sharp (F#). The piece is in 2/4 time. The first measure has a piano (*p*) dynamic marking. The bass line features a steady eighth-note accompaniment.

Musical notation for page 14, second system. Treble and bass staves. The melody continues in the treble clef, and the bass line maintains its accompaniment.

Musical notation for page 14, third system. Treble and bass staves. The melody continues in the treble clef, and the bass line maintains its accompaniment.

Musical notation for page 14, fourth system. Treble and bass staves. The treble clef has a mezzo-forte (*mf*) dynamic marking. The melody continues in the treble clef, and the bass line maintains its accompaniment.

Musical notation for page 14, fifth system. Treble and bass staves. The treble clef has a mezzo-forte (*mf*) dynamic marking. The melody continues in the treble clef, and the bass line maintains its accompaniment.

Musical notation for page 14, sixth system. Treble and bass staves. The treble clef has a mezzo-forte (*mf*) dynamic marking. The melody continues in the treble clef, and the bass line maintains its accompaniment.

MELODY

Musical notation for page 15, first system. Treble and bass staves. The melody continues in the treble clef, and the bass line maintains its accompaniment.

Musical notation for page 15, second system. Treble and bass staves. The melody continues in the treble clef, and the bass line maintains its accompaniment. First and second endings are marked with '1' and '2' above the treble staff.

Musical notation for page 15, third system. Treble and bass staves. The treble clef has a piano (*p*) dynamic marking. The melody continues in the treble clef, and the bass line maintains its accompaniment.

Musical notation for page 15, fourth system. Treble and bass staves. The melody continues in the treble clef, and the bass line maintains its accompaniment.

Musical notation for page 15, fifth system. Treble and bass staves. The melody continues in the treble clef, and the bass line maintains its accompaniment.

Musical notation for page 15, sixth system. Treble and bass staves. The melody continues in the treble clef, and the bass line maintains its accompaniment.

MELODY

f

CODA

mf *rit.* *p a tempo*

MELODY

p

mf

ff

ff

MELODY

Queen City

MARCH

A. J. WEIDT

PIANO *ff*

mf

1 *f* 2 *f*

MELODY

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ff

1 *f* 2 *ff*

TRIO *ff* *mf*

(2)

MELODY

Musical score for 'The Elevator Shaft' on page 20. The score is written in G major and 2/4 time. It consists of six systems of piano accompaniment, each with a treble and bass staff. Dynamics include *f*, *mf*, and *ff*. The piece concludes with a double bar line and a repeat sign.

MELODY

The Elevator Shaft



DINNY TIMMENS SAYS:

SAV, what's all this Fuss everybody's making about Jazz all of a sudden? Seems like the Highbrows think it's a new Invention along with the Radio and Zonite and the Ku Klux Klan. At that it's pretty nigh as old as the Kluckers, the fellers what first organized to extemporize evils two or three generations before Paul White-man won the first Fat Baby Prize at his mama's church fair.

But just because a bunch of Tin Pan Alley Hi-jackers come along and put a lot of Frills and Fancywork in it all our Best Families are acting like it was the cat's whiskers in Art. Probly what'll happen will be that they'll High Hat it so much they'll ruin it, take all the Spunkanoooty out of it, as the feller says. They'll make 'em class-conscience, and as soon as they make the song writers think they've gotta mission in life to Elevate Art—Plunko!

EVEN as it is they've scairt 'em in- to trying to be Original. Time was when if they couldn't think of a tune they'd go back a couple of hundred years and swipe one from some Big Writer that had been dead so long he couldn't help himself. But now that the Highbrows have poked their noses in and started taking them apart to see what makes 'em Tick, they're scairt to pull any more of that stuff. Especially since Carl Engel wrote in some Stiff-necked Paper about Exposee of the "Yes, We Got No Banannas" song. According to him it was a kind of a Grandma's Patchwork Quilt made up out of the Halleyloojah chorus, Bring Back My Bunny To Me, the Bo Girl, and Seeing Nellie Home.

The Framed Motto over the Song-writer's Front Door used to be "There's no Tune like an Old Tune—pervided the Copyright's Expired," but now they'll have to put one up in its place saying: "A Snitch in Time Don't Save No One."

BUT the trouble was they didn't al- ways stiek to the Dead Ones. Just a little while ago I see in the papers that this Heinie Humperdinek gotta lotta Simoleons outta the Publishers of

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"Bambalina" for Swiping the Tune out of "Hansel and Gretel." But this hot headed Eytalian Puccini is the Bird that's always getting up on his Ear because somebody is trying to Dessicate him. Few years ago he made the fellers that published "Avalon" give up a lot of Dough because he said they took it out of "Tosca," and now I see the Ricordi Company has had to do the same thing because he says they got too fresh with "Madam Butterfly."

Why don't they play safe like the Shubert boys? When they needed a new Musical Comedy they simply went back to their old great-great-grampa Franz and fixed up a whole Mess of his tunes and made 'em over into "Blossom Time." We gotta feller right here that hangs around this office building when he ain't Shooting Pool with the Elks or the Shriners or the Sons and Daughters of I Will Arise, name of George Cobb, who's always picking on poor old Eddie Grieg, who used to take my wife Hilda's great-great-grandma Cajnoejng in the Fjords. Everytime he wants a little Spare Change he digs out another one of poor Eddie's old tunes, puts a black and white Check Suit and a Red Bow Tie on it, and gives it a Jazz Name like "Peter Gink" or "Asa's Toddy."

AIN'T no use talking, the Old Ideas was the Best. I went to see a Show in Noo York a while back called Charlie's Review, because I thought Charlie Chaplin was going to be in it. Come to find out it was a Johnnie Bull show, and at that you can leave out the Johnnie part if you want to. But it wasn't such a bum show even if the pippins wasn't up to Ziegfeld's standard. They had 'em come out in Bare Legs, but I'll take mine like the Onyx ads. But they was this girl in it called Beatrice Lillie, and she was a Riot. She and the Pips come out and sung a march song and did an old fashioned Spear Drill like they used to have in the Black Crook. I spose that's where they get the saying about the Music of the Spears.

The idea was that she was All Wet, and every time she'd get started the Girls would come along and Bump her out of the Picture. At the end she was all set in the front of the Stage for the last Screech and the Girls come along behind her to make a last Flourish with the Spears, and rammed one of 'em right into her—3rd floor!—right into her—goin' down? The curtain come down with the girl holding the Spear all bent over, and Beatrice standing there bluffing it out but looking like she had just swallowed the Brass Polish by mistake.

Yes, sir, it was a funny show, but nowadays the Girls look like dressed

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up Laths. It ain't like it was when I was a young feller and Women was Women with a Figger and plenty of Bombompont. Yes, sir, them was the Good Old Days.
Goin' up!

Music Hath Charms

BY FREDERIC W. BERRY

MUSIC indeed may have the sedative effect accorded it by the old playwright Congreve as quoted above, but it certainly is not a soporic to be administered in the form of a soothing syrup, for we are not all children.

Our pugnacious instincts, inherited from simian forebears, stand in the way of real progress. If life is a battle, let it be a beautiful battle. If existence is merely the warfare of opposing forces, let the militancy be conducted in a gentlemanly manner, thus making for true nobility.

Music tends to this ennoblement of character. At first our interest in art is chiefly for the pleasure it gives; later, we sometimes feel that time is too short to spend it in the search for enjoyment, and we question whether art only for art's sake is worth while. Tolstoi deprecated what he called the waste of time expended in acquiring mere velocity on the piano keyboard.

We now know that with its study and practice, music is of useful significance. It is only when technic is made the sole object that music is under just indictment. But it then ceases to be music, for "music hath charms!" If the charm is lacking; if melody and delight are absent, then there is left only the dry skeleton of framework. Music is more than a mechanical art. It is the supremely fine art. So, let the aesthetic side of musical art be constantly kept to the front. This is the end to which all technical means should be made to subserv.

Music takes us among the stars; it is the ideal—this, without degrading the necessity of physical media for the material expression thereof. But mind and matter must work together, rather than one before the other. They are coeval. Too often the work of the genius is lost, conceived yet never born, because of sheer indolence—the brain perhaps too big for the body, the spirit willing but the flesh weak. As it has been said, we are all as lazy as we dare to be.

It even takes effort to listen properly—not of course straining to discover melodies in compositions when they are non-existent, but certainly with concentration giving attention to the performance. Little effort is called for, however, when the music contains inherent melody. Then it exerts its own magic spell of charm. Indeed, how often has a majestic rhythm, an inspiring air been the agent for miraculous changes and recoveries!

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| 1. Agitato | 7. Hurry | 13. Agitato | 19. Furioso Agitato | | |
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| 4. Appassionato | 10. Plaintive | 16. Doloroso | 22. Intermezzo | | |
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LOOK WHAT I'VE GOT NOW could be the wail of anyone who's picked up some kind of a flu-fever or other germ thing that's "catching," but it isn't. It's nothing worse than the title of a Waterson, Berlin & Snyder release of a new song that's some "catchy."

"One Stolen Kiss," a waltz number by Larry Conley which recently has been released by the Gene Rodemich Music Publishing Corporation, is said to give promise of becoming a musical sensation. Despite its name implication of sweet thievery, however, this number is not by any means a steal but rather a study in style. At its first playing by the Rodemich Orchestra the composer was fairly overwhelmed by a veritable flood of enthusiastic and encouraging comments, the consensus of which was that in its melodic flow and beauty of harmonic effects the composition closely approaches the inimitable style of the late Victor Herbert. Besides this "stolen" number, the winter catalog of the Rodemich company will exploit three fox trots—"Honolulu," "Barcelona" and "Shanghai Shuffle," all by Conley and Rodemich.

"Spirit of the U. S. A." is the inspiring title of the late E. T. Paul's last march number, based on the American patriotic spirit of 1776-1861-1917 and filled with the fire and enthusiasm that marked the three historical periods which the number is written to represent.

Music Mart Meanderings

"Polly" has arrived. No, she's not the familiar, squawk-talk "want a cracker" Polly, neither is she of the amiable "Anna" type of Polly, but an honest-to-goodness sawdust-ring Polly. She (or it) is a music version of Margaret Mayo's play, "Polly of the Circus," now revised under the name of "Polly" as a musical comedy that is said to approach the best in light opera form. The book is by the author of the original play (Miss Mayo), lyrics by Frederic Martens, and score by Dr. Hugo Felix. The press is unanimous regarding the charm, grace and melodic beauty of the score, which is published complete and in separate numbers by Leo Feist, Inc.

"Trail O' My Heart," musically blazed by Zo Elliott and Milt Hagen, is being featured in vaudeville and on the concert stage by the remarkable Indian baritone, Chief Canpollean, who was a member of the Metropolitan Opera Company for some years. It was this same Indian chief who was largely instrumental in bringing into public prominence Elliott's famous "Trail" song, the "Long, Long" one which trailed through continents during the World War. The Indian singer found that song "cached" ("shelved" in American idiom) among hundreds of laid-aside songs in one of the large publishing houses, and noting the musi-

cal merit in it was the first really great singer to start it on its world-wide trail. The new "Trail" song comes from the publishing wigwam of the E. B. Marks Music Company, and is being musically trailed by the singing chief.

"Pretty Pickings," "Rosie Posies," "In Our Own Orange Grove," "Oriental Pearl," "Mission Bells," "Cop Sticks," "Hot Steps," "Hay Foot, Straw Foot" and "I'm a Pickford that Nobody Picked" are some of the popular numbers picked from "Pickings"—the new opera by Harry Carroll and Arthur Freed that was recently brought out at the Orange Grove Theatre in Los Angeles. The full score and separate numbers are being publishingly picked by Sherman, Clay & Company.

"My Kid" (it sounds like a ring *nom de plume*) was the cause of a recent verbal-sparring match between music and muscle, in which Jimmie McHugh (boss of the music establishment of Jack Mills) almost persuaded his friend Jack Dempsey (holding a similar official title in fistic "mills") to take on the "Kid" as a *singing* (not sparring) partner—throat clinching and tone biffing not barred. There is an old saying that "the mills of the gods grind slowly," but in this "Mills-mill" the "grinding" was nearly rushed to a finish before Jack Kearns (manager of Dempsey) stepped in and stopped the music-round by refusing to permit the pugilist to appear as a vocalist in the public singing ring.

Referee Jack may or may not have

had prior knowledge of fighting Jack's ability or inability to deliver true vocal hooks, straight tonal jaw-attack or top tone upper-cuts without diaphragmatic side-stepping, but as referee he cannot be blamed for his decision when it is considered that in a musical-bout with so successful a song-hitter as Al Jolson (in his new "Big Boy" show which opened in Pittsburgh), "My Kid" proved to be the K. O. and winning feature of the show. Even the inimitable Al himself admitted the song to be the greatest he has sung in years, and everybody agreed that show and song combined looked like a twice big winner: one for Al and the Jolson show, and one for the song and Jack Mills—the publisher-promoter of the number that started the McHugh-Dempsey-Kearns "mill."

tall steppin' out in San Francisco, where, because of its popularity, it seems likely that the present pace will be kept up indefinitely without change of booking. A few of the numbers that are "Steppin' High" in popularity are "Love, Love, Why Do You Seem So Hard To Hold," "Drifting Back Home," "You're Not the Only One That's Lonesome," "The Whole World Seems Wrong," "Sunshine Mac," "What'll You Do" and "My Mammy's Blues," all stepping right off the press of Sherman, Clay & Company.

Contributor's Corner

A DISCREDITED THEORY

By WILLIAM J. MORGAN

"At the End of a Winding Lane," "Some Other Day, Some Other Girl" and "I Want To Be Left Alone" may seem in direct apposition when taken together as an expression of sentiment, but they're in close conjunction as titles of three new, singable Isham Jones songs conjunctively published by the Milton Weil Music Company of Chicago. All three have been released on Victor, Brunswick and Columbia records.

"In Heidelberg," a new musical play adapted by Dorothy Donnelly from the late Richard Mansfield's great dramatic success, had its initial performance at Atlantic City early in November and proved itself "musical" in more than the usual sense of an often misused word. And why not, when the score is by Sigmund Romberg and is a continuous stream of delightfully flowing melody and effective vocal writing that brings to mind the melodic charm of his previous successes—"Maytime," "Blossom Time" and "The Blue Paradise"? By special arrangement with M. Witmark & Sons, for whom Mr. Romberg writes exclusively under contract, the music of "In Heidelberg" is published by Harms, Inc.

"The Most Popular Mother Goose Songs." Here they are in full panoply of musical delight for the kids: "Little Bo Peep," "Little Jack Horner," "Little Boy Blue," "Jack and Jill," "Baby Bunting," "Baa! Baa! Black Sheep," and others of the mythical mother's rhymes, all set to tunes for the tots. Hinds, Hayden & Eldredge, Inc., is the publishing firm-father of this musical "Mother Goose."

"Steppin' High" is the name of the new colored show by John C. Spikes and Ben F. Spikes that is doing some

will some people insist upon inflicting their wretched noises on the ears of others? For the vast sums of money spent annually for instruction in music we have less results to show than in any other art. Thousands of dollars are literally thrown away. There are too many well-intentioned parents who insist upon forcing music instruction on their offspring, and if reluctance is manifested the poor children are actually coerced into dabbling with the art—the most of which is sheer waste. When a person shows a taste for music the talent should be trained, but when no aptitude is shown I believe that music should not be made to suffer, and thus much of the ear-wrecking playing we have to endure would be avoided.

One of my acquaintances, a middle-aged man, has devoted a large share of his leisure time to playing both violin and cornet. Naturally, he would be expected to render at least a few numbers creditably well, but the reverse is true. In all this time his ear never has become acutely attuned and he plays regularly out of tune, thereby when playing in ensemble producing the most futuristic type of music. He cannot tune either instrument true, while the slightest difficulty in notation or a few measures of complex time values completely upset him and cause a breakdown. Neither can he play anything from memory. In fact, with all his laborious efforts (he has been interested in music since childhood) he cannot show the results we would expect from an ordinary child after the training of a few months.

Another acquaintance, an aspiring female pianist, has been taking lessons for more than a decade. She labors with the scales and arpeggi almost daily, yet they are absolutely devoid of rhythm or any trace of dynamics, and are taken at a very slow tempo. She cannot execute a waltz so that anyone could dance to it, hesitating painfully when the movement should move along freely. Her efforts at producing music are fruitless. She has not memorized one piece in all these years, yet is vain enough to think that she can play and does not hesitate to criticize others. I could quote many more examples of which I personally know, but these two are sufficient to disprove or discredit the theory above mentioned. When after a fair trial and convincing proof that they have no ability to produce music, why

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