

### NEW AIRPLANE FLIES LIKE BAT

Developed by Peter Cooper Hewitt For War, It May Win Michelin Prize

New York.—The latest Michelin prize of \$100,000, offered through the Aero Club de France, may be won shortly by an American Peter Cooper Hewitt happens to have a demonstration machine already constructed which he claims will do the things the Michelin require—and more. Not only will it rise straight up into the air without a preliminary run along the ground and then move forward, and finally when landing descend into a 50-foot square, but it will execute maneuvers as well that are much more unusual, almost sensational.

For instance, said Mr. Hewitt, when it rises upward through the air it may be reversed and driven backward without reversing the engine or turning about. Furthermore, the machine may be made to drop or to jump with the suddenness of a flying bat. In fact, it compares in flight with the present planes, he continued, as a butterfly in flight compares with a duck. A duck can travel only in a smooth line and change its direction in a swinging curve; whereas, like a butterfly, this machine can make sudden halts, retreats, drops or jumps.

These unusual movements, Mr. Hewitt explained, are made possible by having a propeller which may be pointed in any direction. To rise straight up the propeller shaft is turned until the propeller blades are brought to the propeller overhead, so that the hub of the blades is applied entirely to lifting. There is no side-wise motion during the ascent.

It also has speed. Once in the air the propeller shaft is inclined forward and the plane is drawn ahead at a speed which is equal, Mr. Hewitt claims, to the speed of any of the fast planes now in use. This speed may be reversed quite simply by shifting the propeller from forward to rear and applying the pull uninterruptedly, but in the opposite direction. Furthermore, at any time during the flight the propeller may be pulled up and down, or may drop, adding its own propelled thrust downward to the pull of gravitation.

These extraordinary movements in flight said Mr. Hewitt, were part of the original object of his research, for their usefulness in aerial combat during the war. The machine was a defense design, undertaken for the War Department, and it was to demonstrate it practically that Mr. Hewitt built the demonstration plane, completely engine and equipped for flight, which he now possesses.

At a demonstration which took place before a committee of aviation experts of the General Staff shortly before the armistice a complete test of the machine was made on an aviation scale to determine its power, balance, etc., and the experts pronounced it a marvel.

Can Use His Design. "You may acquire the design," he said with a smile, "that if any one feels a sporting inclination to go after the prize and is willing to support the cost of construction I will let him use my design, and he will be sure to win."

The successful attempts to rise vertically with a heavier-than-air machine and attempt to alight on small spaces, such as house top, have been "stunts" requiring extraordinary skill and great daring. With a machine of the type that Mr. Hewitt has developed, he says, it would be an elementary operation to rise from a house top and to make a landing on one. It would even be possible to remain stationary in the air alongside a building at a desired floor level and to step off on to a balcony or into a window, he says.

KEPT WAITING. "Better not keep that man waiting any longer," "Why not?" demanded the magnate. "He's been waiting so long that he has become acquainted with your stenographer. Their acquaintance has ripened into friendship; love is a natural sequence, marriage follows, and then you'll be married to a good stenog."—Kansas City Journal.

### MOVIE PIANISTS WORK IS HARD

Life Is Just One Distorted Drama After Another, With a Few Waltzes Mixed In

Life for a moving picture pianist is one distorted, elongated, tragic drama or comedy after another, generously interspersed with equally disproportionate news weeklies and animated cartoons. And the rapt onlooker who sits with placid hands folded in his lap listening to the music which blends on the screen never dreams how the pianist is working in order that the correct impression may be conveyed.

Many people believe that a pianist just tumbles into good luck when she gets a job in a movie and that all she has to do is to bang off mechanically the music required while she executes the thrilling new screen productions day by day.

"In the first place a pianist at a movie tries to avoid looking at the pictures because from her close up view they are ludicrous. Every actor and all the scenery is out of proportion and it makes you dizzy to look at them.

Must Be Alert. "And in the second place a movie pianist is far from mechanical. She must be alert, versatile, able to play jazz and classical music and must be keenly sensitive in her portrayal and interpretation in order to hold her job, the most important of New York's hundreds of moving picture theaters.

"The producer has come to believe that one of the most important factors in the success or failure of a new production is the music and he depends on it to convey the author's ideas more accurately than the screen or the written words which accompany the picture. Not only does it establish the mood, but it provides the atmosphere for the screen, and the written details, bringing out color and contrast. It is never the accompaniment, but part of the picture.

A cue sheet, which tells just what music to play and how long to play it, usually is prepared and sent to the movie musicians a week in advance of the picture. It is necessary to be a poor one and is careless about the length of time he shows each picture, the orchestra will be blamed for the lack of harmony which probably will result. If no cue sheet is sent, the director of the orchestra must follow the pictures and indicate when to change the music. When the picture is ended, the pianist is required in the cue sheet, they substitute music of the same character.

Playing new music every day in a business of this kind is a very quickly from popular to classical, both of which must be played with skill, is not an easy feat, says the pianist, and the pianist's fingers are tired with the varying music requires an unusual mixture of temperament and versatility, for the musician must feel his music before he can interpret it for his audience.

"When I finish playing at night the strain on my nerves, the mental weariness and the physical fatigue in my arms and fingers is so great that I feel I can never go back for another night," says the pianist. "Unlike any other kind of playing, the pianist in a movie must go on continuously for two and three hour periods, often with no intermission, and with music that one has seen only once or twice before, perhaps, for we have not time or energy to do much practicing outside.

"Contrary to the popular belief, a movie pianist would rather play classical than popular music, usually, for it is one is enough of a musician to be able to play both well, he is anxious of a musician to appreciate most the music written by the best composers. We always have to buy our own music, and while we seldom keep the popular pieces, nearly every movie player has a large library of classical music.

Society Dramas and Waltzes. "Society dramas are easy to play for because, as a rule, slow, beautiful waltzes are played with them. Comedies are not hard either, because simple music is generally used with them. But war pictures and

### Just a Few of the Thousands of Barrels of Kentucky Whisky on London Docks Awaiting Distribution to English Buyers



The Prince of Wales raised a laugh when he remarked at a recent banquet in London that he was glad to be back in a country where one did not have to pretend to be "dry." If he acquired a taste for American whisky during his visit here he will have no trouble procuring it. This photograph, taken at West India docks, shows some of the thousands of barrels of Kentucky whisky which have been discharged at the port of London and are waiting distribution to English buyers.

any with a great deal of action and quick transition from one scene to another take the musician's ability.

"It helps so much to know that the audience is appreciating your music. Once in a while someone comes up to tell us that they have enjoyed it, and it enables us to play twice as well the next time. But few people take the trouble to do this, for they never stop to think what the picture would be without the music.

"Sometimes ludicrous mistakes are made by absent-minded musicians who play the wrong kind of music with their scenes. I remember once a pianist who should have played a slow, solemn funeral dirge as his aid walked into the sea to her death in 'The Last Days of Pompeii' skipped over a step, and, thinking the picture was ended, was joyously playing 'I Don't Care,' an intermission number, as the final tragic scene was being shown."

WOMAN'S CLUB A MECCA. San Francisco.—The popularity of the Woman's Club of the National League for Woman's Service is unlimited and other women's organizations are making it their headquarters for club meetings, dinners and informal gatherings. Evidently the Woman's Club is just what the San Francisco women have been seeking in the way of a meeting place. The Monday night dinners, with their informal talks and discussions on current subjects, always are crowded with guests. A recent subject under discussion at one of these dinners was "Grand Jury From a Woman's Standpoint."

Among the clubs which lately have held dinners at the Woman's Club are the Grade Teachers' Association and the Civic Club. The Woman's Club was begun a year ago by the league to bring all classes of women together and to aid and encourage progress and development in their respective fields. It is a club for business women, women of the leisure class and for all women.

### SRINAGAR UNIQUE AMONG CITIES

Kashmiri "Venice" Charms Traveler; It Is the Heart of Asia

All the traditions and personality of the Kashmiri—the intellect, wit, craft, arts, religion, beauty, refinement and degradation of this singular people—are concentrated in this so-called yet lovely city, that fascinates and reels one by turns.

Its soul and impulse is the river, which winds through it in loops, flowing under its seven bridges; its scene, unbrokenly in which the shattered remnants of temples and shrines and violated gods are buried; its stairs were the people bathe, and women, with their bare feet, dishevelled and ascending, fill their waterspots; its shops, its mosques, its gardens blowing by the water's edge. Side canals, that ultimately link with it, flow through dark alleys and under ancient high-backed bridges, and carry one into the city's most secret haunts. Streets and lanes intersect the maze of houses with the same bewildering complexity that they do in Venice; and curiosity surprises await one, as when the starry canopy, after an hour's wandering, carries one's boat to a point whence it is borne upon the shoulders of a dozen men through a crowded lane of tiled houses that almost meet overhead, and dropped into the wide open stream of the river.

that are sealed to the other world, yet a life that is lived in public with astonishing candor, sociability and charm that characterize the East. You enter your shikara and are carried down the buoyant water, swaying with its life, and as you go the houses of the city defile before you. At the windows are numerous shopkeepers calling upon you with voice and gesture to enter. You yield to the invitation, and before a flight of stairs—you climb a narrow and sullied street and you are in the brightly lighted garden.

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