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TONE-POEMS AND REVIVINGS

JUNE, 1926

Volume X, No. 6

IN THIS ISSUE

The Fraud of “Popular Song” Lures

“LITTLE MISS PUCK” by R. S. Stoughton
“CANNIBAL CHIEF,” Fiji Dance by F. T. McGrath
“SHIMMERING SHADOWS,” by Frank E. Herson
“COQUETRY,” by Norman Leigh

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Melody for June

VOLUME X Copyright 1930 by Walter Jacobs, Inc. NUMBER 5

A magazine for Orchestra Players and Players of all Music Levels, published monthly by

WALTER JACOBS, INC., BOSTON, MASS.

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Articles in This Issue

Page 1: The Finale of "Pulcinella"—A Love Story. A brief biographical sketch of the methods used by various music publishers and writers to defray costs and enable better distribution.

Page 8: Articles on Repertoire Organists. Articles on various aspects of the orchestra, including program notes, reviews, and articles on various composers and their works.

Page 16: The Violinist in the Orchestra. Articles on various aspects of the orchestra, including program notes, reviews, and articles on various composers and their works.

Page 24: The Organist in the Symphony. Articles on various aspects of the orchestra, including program notes, reviews, and articles on various composers and their works.

Page 32: The Musician in the Orchestra. Articles on various aspects of the orchestra, including program notes, reviews, and articles on various composers and their works.

Page 40: Music in the Symphony. Articles on various aspects of the orchestra, including program notes, reviews, and articles on various composers and their works.

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CONTENTS, Vol. II

GOLDEN BOD — Intermezzo — Bruce MacAlpin
A DREAM — Intermezzo — Lilia Lynn
JAPANESE LANTERNS — Romance — Frederick Keats
A TWILIGHT DREAM — Romance — Paolo Corte
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MELODY
A MONTHLY MAGAZINE FOR PHOTOPLAY MUSICIANS AND THE MUSICAL HOME

VOLUME X

JUNE, 1918

NUMBER 6

The Fraud of “Popular Song” Lures

Have you ever had a letup at you from the pages of your daily papers your weekly magazine anything like the following:

Why Don’t You Write the Words for A Song?

We’ll compose the music FREE, publish it, and pay you a big royalty. Send us your poem today.

Or:

Big Money in Song Writing

It’s easy to write the words to a song. We compose the music and guarantee publication. Your chance is at hand. Send in your songs today and we’ll give you our honest opinion as to their value.

Again:

Songs and Money Wanted

Big demand for popular song lyrics. We review, compose music, publish, and pay you big money. Send in your poems.

Possibly you think you can write poetry—maybe you can write poetry. Then song writing seems to be a mysterious inspirational sort of affair for which no special preparation is needed. You remember hearing how much money various song writers have made. There’s Mr. George M. Cohan who is said to have received $825,000 for One Hour, Irving Berlin who has become wealthy through his songs, the late Victor Herbert who was reputed to have been paid $100,000 for a song before he began to write it. You evidently don’t know much about song writing or publishing (if you did you wouldn’t give such an advertisement a second thought). You’ve heard of the most successful songs, from the financial standpoint at least, seem to you very simple things: commonplace little rhymes about little and sad subjects with pleasant little jingly tunes fitted to them in what seems a most casual manner. Why shouldn’t you cash in on this latent talent of yours, that no one else knows you possess, and spend the rest of your days rolling around in a Cadillac and giving interviews to the magazines on How to Be a Success in Song Writing. Sure enough! Why not?

So you gather your ideas together, think up some rhymes like love, dear, mother, cheer, sunshine, some part, June, snow, sea, rose, sweetie, some—assemble them into your idea of a song lyric, and mail it to wherever one of the advertisers has impressed you the most, and await results.

Now your lyric may have all the novelty and tender insight of one of Shakespeare’s sonnets, it may be so clever and put on as anything that Gilbert ever did in his most inspired moments, or it may be the same old song that has ever been put on paper. It doesn’t matter—the result is the same in any case. You very promptly receive a letter addressed, let us say, to Mr. Easy Money. That may not be your name but you’re rapidly getting to the place where it ought to be. The letter is a very friendly and enthusiastic one and reads somewhat as follows:

My dear Mr. Easy Money,

We thank you for submitting to us your excellent song ‘I Love You! Wouldn’t You Like That?’. We’re sure our members will be interested in your composition and we’re going to give it some thought, and you’ll hear from us very promptly. We are glad to enclose our contract which covers our completed service.

They send you with their letter a small booklet which tells how successful Mr. A—has been as a song writer. He is given an ode of vanity (7) on the fact that he is the son of a Baptist clergyman. There are also testimonials from various other lyricists who have (according to the book) attained success and fame with the help of Mr. A— and his company. If you write to any of them to find what addresses are given, you’ll get a letter of fulsome praise for Mr. A—’s ability and his publishing company, and the letter will have all the earmarks of emanating from the same multigraphing brain as your first letter from the company did, although you may be too far gone to notice it.

Then you examine your contract. It’s very imposing, with lots of striking color in its make-up. A careful perusal of it tells you that the company agrees to write music for your poem, both melody and piano part, receive and pay you four cents royalty a copy for each copy sold at the regular price. You agree to pay the company 999 for revising, and for the music. This also covers the cost of the prints, which then belong to you. Doesn’t it sound good?

Maybe you hesitate a little—that 999 clause is a surprise! While you’re hesitating along comes another letter in which you are told that Mr. A— has discovered a wonderful melody that just fits your poem, that in order to get your song before the public before the season is too far advanced it is desirable to act now. You’re reminded that the company will send a copy of your song to 2000 single copies, outside of New York, to 50 other music publishers, to all the leading phonograph record and player-piano companies, will give you 500 copies free, and keep the house number on file in their Permanent Portfolios in their Professional Department. You’re also informed that you can pay the 999 at the convenient rate of 50 weekly, or you can have ten per cent off for cash in advance.

You think again about Irving Berlin, Victor Herbert, George M. Cohan, and a few others; then sign the contract, send it back with the money, and wait for fame to overtake you, and for the mailman to drive up with his silver delivery box filled with royalty checks and contracts from other publishers.

But what happens? Nothing! Everything has already happened, only you don’t know it yet. By and by you receive 400 copies of your poem set to the most commonplace music, and printed on the cheapest paper in the cheapest way. If you know about such things you’d realize that writing the music, and printing and copyrighting the song cost about 800, and that the rest was clear profit to the so-called publishers. You give your friends several copies, leave some at the local music store (maybe a misguided curator actually pays for one or two). Possibly in a few months you get a royalty statement from the company including eight cents in stamps telling you that in the future no statement will be sent except when there are royalties on hand to be paid. And reminding you that the first efforts of many of the most successful writers have failed to “catch on with the public,” and suggesting that you try again with another poem. As for your first effort, it’s as dead as Adam and as completely forgotten as the Althingian alphabet. You’ve become a member of the wicker family and you’ve paid your 999 initiation fee to one of the most hare-brained swindling grafts that ever lurked back-hungry hooks into something true that wasn’t.

There are many variations of the game. One “Studio” will warn you in large caps:

DON’T ALLOW MAIL ORDER SHARKS IMITATING OUR BUSINESS TO BULLY YOU WITH THEIR CAMEOPLAGED ‘GUARANTEE OF PUBLISHER’S ACCEPTANCE.”

Another will tell you: “We don’t publish music; we edit your music, and guarantee to place your number with a music publisher.” You pay from 200 to 1000 for this, receive a very imposing Money Refund Certificate of Guarantee, which guarantees to
refund your money, if your song isn’t placed with a publisher. Then 1 sell songs, operated by the same firm under another name, accepts the song, prints a few hundred copies, probably sells them to you at a price author’s price of $50 to 100, and your right back where you buy when you started, except that you’re poorer by several dollars and bankrupted in the face of another financial. Still another of these self-styled benefactors may tell you today to submit your songs to the publishers in manuscript form, and direct your ad to them, the fact that you are an amateur to your publisher, and his right to be hired — he doesn’t bother to examine each copy; he knows how the writer gets them, and they find them in the waste paper basket without loss of time. The much touted M.S. copy of any song is that which makes for you with no better fate, however, although you may be out as much as 50 dollars a song if you patent a self-styled “publish,” the average writer will finally peel with you to invest as little as 85 dollars in the song for which you have paid him.

3. You can’t do it yourself. No one can write music for you, publish a song, and sell it. If you want to write music, you can try to do it yourself, but you must be a musician or a composer.

4. You can’t make money on music. Nearly all music publishers and songwriters are in this business to make money, and they are not interested in music for its own sake. They are interested in music as a means of making money.

5. You can’t publish your own music. You cannot publish your own music unless you are a member of a publishing company, and even then you cannot publish your own music without the consent of the publisher who holds the copyright.

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**Up and Down and Once Over**

**By Bobby Timmins**

In a flat above where I live, my husband had bumped her off playing the Flunny like she did. If I would have signed a paper to give him a reward.

But for real justice I see the one best happened in England. You remember I told you about the YMCA we wouldn’t let the Gee Club sing the Resistance Boastman’s Song because he had been a Vorticist show and heard this song they announced the VOGNA as Row, Rose, Row, the Song Boastman EV of the Veil, the Lumberman, and a Swellhead of the English and the Flunny was all of the above. Well, I got one to beat that.

You know Carl De Miile and he went and made a picture called the Veggie, Bootman, and the Movie Shows they played in London, and some of the London Nouns they wouldn’t put out about them, because they claimed the picture was Bulshel Propaganda. That’s a Fact. They must have Hollywood’s very best.

But I know the English is all spell any word as exact, that the Gods strike them just had. But if it’s any consolation to the Miners that one where a Visualist in New York by the name of Francis B. Roy then he’s quite an actor of the flamy of the Coloful being able to shoot a 4 Ton of Coal before the Chainman couldn’t play the evening Star.

Also by the way they mix spin Art and Art any more than they mix poetry. The word which any more than Alice could when her brother asked what is Sears, and then told the Garvins. But look the Art and Artwork, where’s their a regular school of Writing Plays about machines and making stage settings that look like machines, even, and I even wrote a note in a Chicago Theater the other day when she says this Concert Pianist played the Flunny in the Starbuck Macher the fifth. And if they began to hellly to the same from the door was so tight and greedy that they blacked out altogether, he couldn’t get the front door, but I have heard him chuckling and it was a most unnerving thing to hear. They must have a reason why it should have got him all even if he killed her. They used to be a Woman live.

**IMPROVISATIONS**

**What's Good in New Music**

**By Lloyd G. del Castillo**

Herbert series, but also the third ten of the Minors series, and the second of the universe's "atmospheric symphonies." Other novels, including an English set of Percy Fitch-er's, should be held under.

By Frank Duckworth, by Roland (Bobsie) El. dt. 1960. 8 3/4 x 6 1/2. 250 pages, $4.50. This is a collection of the author's untold stories.

PUblications seem to have recovered from the slump of the last month or else, as the editorial we have recovered from our mental infection. Particularly in the photoloby music there are some choice tidbits, but the calibre throughout is distinctly satisfactory.

By Frank Duckworth, by Roland (Bobsie) El. dt. 1960. 8 3/4 x 6 1/2. 250 pages, $4.50. This is a collection of the author's untold stories.

PRAISE by the reviewers, by Robert (Perry) E.R. El. dt. 1960. 8 3/4 x 6 1/2. 250 pages, $4.50. This is a collection of the author's untold stories.

The new book of poetry, by Roland (Bobsie) El. dt. 1960. 8 3/4 x 6 1/2. 250 pages, $4.50. This is a collection of the author's untold stories.

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In the Music Mart of America

From Pittsburgh

LOUISE KENDALL, better known at the Carnegie theater, studied her musical art in her native city, Indianapolis, Indiana. She is a graduate of the Cincinnati Conservatory of Music and one of the leading sopranos in the Pittsburgh district.

SATURDAY, APRIL 12, we had one of our biggest openings, a Harold Metal having died in that part of town the other day, no one could be found to do the business. Frank, Fred, and I are the Carnegie Theater, and none of us know a note.

PAULINE HINMAN, soprano, at the Carnegie Theater, is considering from a return from Paris.

GERTRUDE REYNOLDS, a well-known soprano, is at the Elks Theater for Mrs. E. F. Park, who has been here for some time.

THE NEW CONCERT ORGAN in the most recent of the Pittsburgh Musical Institute was formally dedicated Thursday, April 6, with Charles Boettcher playing the first recital.

BERT C. EVANS is a promising student of Howard H. Whis, instructor at the Westmore studio.

BURNHAM AMUSEMENT CORPORATION is playing two-Wednesday nights in the Worden, Harris, and William Pro Theaters. Organist for these positions has not yet been engaged—office out.

From the Northwest

JAMES HAMILTON BOGUE, prominent leader of the Northwest concert-goers, organized the Hamilton Symphony Orchestra ten years ago. The orchestra has grown rapidly, and is now one of the best in the country.

FRANCIS A. TOPPS, a fine organist of the Northwest, plays at the Capitol Theater, Seattle, and has been heard throughout the Northwest, playing at concerts and recitals.

ST. PAUL, MINNESOTA, has two organists of note. They are Leonard Leach at the Capitol and Henry Francis Ours at the Century Club. Mr. Ours recently published a work, "The Goddess of Sleep," which proved to be a great success.

"SWANEE CABIN HOME"
A melodious band number. 

"GIVE ME A PAL"
A melodious band number. 

"JOHNNY GETS THE BLUE"
A melodious band number.

"THE BLUE WHALE"
A melodious band number.

"THE BLUE WHALE"
A melodious band number.

"THE BLUE WHALE"
A melodious band number.

"THE BLUE WHALE"
A melodious band number.
Cannibal Chief
FIJI DANCE

MELODY
Continued on page 21

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By
Harry Norton
Photoplay Pianist and Organist

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4. Mysterioso—for terrible action, mystery, death, etc.
5. Fast—but for scenes of battle,מותыш,sehen, dangerous, etc.
6. Agitato—for general use; depicting action, excitement.
7. Love Theme—for passion scenes and love making.
8. Hurry—for general use.
9. Fast—but for scenes of battle, etc.
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11. Mysterioso—for scenes of sudden action, etc.
12. March— expresses scenes of action, etc.

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"THREE SKETCHES FROM OLD MEXICO"

The Photoplay Organist and Pianist

By L. G. Del Castillo

It would seem to me that the increasing number of organists in the United States who are attempting to play the organ as well as the piano in the same service is evidence of a growing appreciation of the instrument. The organ is not only a fine organ in itself, but it is also a beautiful instrument in the hands of a skilled player. The organist should be aware of the potential of the instrument and should strive to make the most of its capabilities. The organ is capable of producing a wide range of sounds and effects, and the organist should be able to bring out the best of these qualities in their performances.

The organist should also be aware of the importance of the organ in the service of worship. The organ is an essential part of the liturgical service, and the organist should be able to contribute to the spiritual atmosphere of the service. The organist should also be aware of the importance of the organ in the concert hall. The organ is a much-loved instrument in the concert hall, and the organist should be able to bring out the best of these qualities in their performances.

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Speaking of Photoplay Organists

CELESTE WARDE

CELESTE WARDE, the attractive young lady whose delightful organ recitals have been on concert programs in many of the leading civic centers in the eastern states for the past four years, has now made her debut in the Chicago area. She is the organist at the Y.M.C.A. and the Young Men’s Hebrew Association, and has been heard at many important church events. Her playing is always a pleasure to listen to, and her interpretation of the works of Bach, Handel, and other composers is always admirably done.

Miss Wrede has been a pupil of Dr. Henry C. S. S. for several years, and has won many awards for her organ playing. She is a member of the Chicago Symphony Orchestra, and has been featured in concerts with that group. She is also one of the principal organists of the Music School of Chicago, where she teaches organ and piano. She is a member of the American Guild of Organists, and has been active in the organization’s local chapters.

Miss Wrede’s debut in Chicago was a great success, and she was warmly received by the audience. Her performance was characterized by a fine sense of line and phrasing, and she demonstrated her excellent technique throughout. Her playing was technically perfect, and her interpretation of the works she played was always musically sound.

Miss Wrede has been described as “one of the most promising young organists in the country,” and her debut in Chicago has only served to reinforce that opinion. She is a fine artist, and her playing is always a delight to hear. We are looking forward to hearing more of her in the future.

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