MELODY
A MONTHLY MAGAZINE FOR LOVERS OF
POPULAR MUSIC

FEATURES IN THIS ISSUE

A Mechanical Music Composer
Pick for the Radio Music Writer

Why "Melody"?
More About This Dear Old Tune

Interpreting the Photoplay—By Harry Norton
Just Between You and Me—By George L. Cobb

"Ragging" the Popular Song Hits—By Edward R. Winn

Ragtime Piano Playing

Irish Confetti (Fox Trot for Piano)—By George L. Cobb

In the Old Parlor Song—By Edward R. Winn

Dance of the Skeletons—Descriptive for Piano—By Thur. S. Allen

We'll Come Back—By E. C. Tarantino and Theo. A. Melz

Interpretive Music for Piano—By Harry Norton

PUBLISHED BY
WALTER JACOBS, BOSTON, MASS

Price 10 Cents
THESE NEW PUBLICATIONS HAVE PROVEN POSITIVE SUCCESSES

A beautiful love
An artful song
A wonderful melody
An exquisite song

WRITE FOR SPECIAL INTRODUCTORY TRADE PRICES ON THE ABOVE

FORSTER MUSIC PUBLISHER, Inc.
Publishers of

"MISSOURI WALTZ"
THE BIGGEST SELLING NUMBER EVER PUBLISHED

"AN OLD HORSE THAT KNOWS HIS WAY HOME"
By Abe Olman, The successor for popularity in his "Oh, Johnny!"

"I WISH YOU ALL THE LUCK IN THE WORLD"
A great patriotic song—selling everywhere

"FAUGH-A-BALLAH"
Blanche Ring's Big Hit in "What Next"

"BLUE ROSE WALTZ"
By Frederic Knight Logan, writer of "Missouri Waltz"

YOU TAKE NO RISK IN ORDERING A FORSTER NUMBER

509 SOUTH WABASH AVENUE
CHICAGO

SPECIAL! Great Offer to Teachers and Musicians

An ounce of proof is worth a pound of promise. Making claims is easy—"making good" is the real test of merit. Hundreds of Music Teachers and Successful Musicians claim that they have been greatly benefited by the Sieg-Myers Correspondence Courses. They write to that effect and we cheerfully accept their enthusiastic statements as sincere and truthful.

You're welcome to these letters. We will send you as many as you care to read. But, after all, we realize that this is merely "inuyry" evidence to many readers of this publication who have as yet no direct personal knowledge of what it really means—for example:

Study Sherwood Piano Lessons and Harmony Under Rosenbecker and Protheroe

If it were possible for Sherwood, pupil of Liszt, endorsed by Paderewski, Loschetzky, Moszkowski, and other world-famous artists, to come right into your home and offer you his personal instruction at nominal expense, you would eagerly and gratefully thank your lucky stars for the opportunity. Yet that opportunity is yours today, in every vital essential.

We bring Sherwood to you—Sherwood, the Great Master at his best—the very cream of his completed 165's work as Teacher, Concert-Pianist and Lecturer—in the Sherwood Normal Piano Lessons and University Extension Lectures on the Art of Teaching Music

This course of weekly Normal Piano Lessons, examination papers and University Extension Lectures on the Art of Teaching Music contains the fundamentals of a broad and solid musical education and the principles of successful teaching. It teaches the vital principles—the far things—in touch, technique, harmony, melody, rhythm, chordal, string, voice production, interpretation and expression. It discloses the secret of the famous hands, voices and bodies. Its method is direct, practical and simple. It promises success to all. When you can play from the score, hands, voice and body, fully explained, illustrated and made clear by photographs, diagrams and drawings. These physical lessons show how to turn over 50 minutes of the score and become those which are needed in public playing.

HARMONY
A knowledge of Harmony is absolutely essential for the well and successful pianist. It will make your playing more interesting, and will certainly increase your enjoyment of music. By studying under Sherwood, you will acquire a thorough knowledge of Harmony in a very short time.

Violin
The years of study and practice required of the student of the violin are very long and must be carefully and gradually worked on. Our methods have been designed especially for the student of the violin, and the course is arranged in such a manner as to give the student the best possible foundation for future success.

History of Music

Violin
Advanced Composition

Unpreceendet Special Offer

Just sit down now and write us a friendly letter telling us in your own way about your musical conditions, your string and work plans—how long you have studied music off and on—what course you are particularly interested in, whether you have studied Harmony. We would like to know your age, whether you teach, play—indeed, write us in confidence just what you would feel perfectly free to tell us if you called in person at our school.

Just sit down now and write us a friendly letter telling us in your own way about your musical conditions, your string and work plans—how long you have studied music off and on—what course you are particularly interested in, whether you have studied Harmony. We would like to know your age, whether you teach, play—indeed, write us in confidence just what you would feel perfectly free to tell us if you called in person at our school.

UNIVERSITY EXTENSION CONSERVATORY
3764 SIEG-MYERS BLDG., CLARENCE EDOY, Dir., CHICAGO, ILLINOIS
Why "Melody"?

I give a plain hint to the above question, before entering into any details of its reasons, and still shy this magazine finally selected "Melody" for its new name—the answer is so simple as to be almost obvious, and that is soundness of purpose.

As a name "Melody" expresses dignity and distinction with broad extension, a group of essentials all combined in a single word—practically a "blanket" title that not only covers all reasons for the magazine's right of musical existence, but a title which also embodies the very foundation of those reasons while at the same time expressing within itself the fundamental essence of all true music. As a name, then, it is short, stately, and euphonious; as an essence, it is that quality in music which appeals ever to the hearts of the listeners; as foundation to purpose, it is that for which this magazine stands, and as a whole it stands for melodic music, popular melody for the people that are simple and likeable—in short, MELODY.

Naming the Baby

Now for a few details as to the how of the "why." One of the most momentous problems of our life, and one whose solution sometimes causes anything but pastoral ecstasies, has been the question of the name of the child in the argument; a problem which generally drags it into all the blood relations on both sides of the house without their being asked, and one whose solution is bound to rest either lightly or heavily upon the innocent and inoffensive object of the dispute. It is the parents naming the new baby—particularly if it be the first-born. Eliminating the family controversy from the equation, the case is much the same with a magazine publisher when naming his first offspring in a new field—he must endeavor to secure a name which fits, for whom some fixed it must remain as long as the publication lives. Unlike the cognomina of the human family, that of a magazine cannot be changed at will and frequently without disastrous results.

To come back to the baby. Mother stands firmly for something "sweet," even if it be a little high-sounding, neither does she forget some definite ancestor or a living one with a bank account (know a pretty girl) struggle with such a name as "Elsa Beaute" until some good fortune falls on her! Father also naturally hoves to "anxiety" for the first half of the name, but holds out for something sturdy and "wobbly" for the last half, while uncles and aunts and cousins (if permitted) would inflict something biblical, classical or even Shakespearean—some name that would make any self-respecting kidde forever ashamed of its handle, if it lived to grow up under the awful inflection.

Otherwise, too, the selection of a name, or combination of names, may end disastrously for the young person through a compromise or amurette effected between pa and ma. A possible result of this might be Mignonette Maria (easily convertible into "May" or "E"), Privet William (imaginative "Perry-bill" in school), Genevieve Jane or perhaps Claude John. On the other hand—should the child happen to be a boy born—say during the present era—and should dad happen to be an embryo politician connected with newspaper printing in the interest of the President, equally strong on the name of a renowned inventor, and ruler of his home most—in such case some hapless male individual might have to shoulder a "Woodrow How" through all his life.

"What's in a Name?"

We do not agree with the immortal William of Avalon when, in answer to his own question, he asserted that "a name is but a name, and for the simple reason that long association of name shrivels the recognized fragrance of the flower, for merely speak the name of "rose" and instantly in imagination comes the entire scene of the bloom. Nor would a certain vegetable, whose odor, under process of cooking, smells any the less rank by being called the common "onion" or "leek" or "cabbage." It would still be the same old cabbage, carrying all the odoriferous smell associated with its cooking. This same law of association holds good with a magazine—it becomes more or less associated with its associates, and care must be taken that such association shall be consistently fitting to the purpose of the publication if it be to become successful. At the time when this magazine was established as the first name tentatively chosen as being the most fitting. Later, when an abstract "idea" had developed into a concrete reality, and at a time when patience was requisite through all the land, the publisher's first choice was discarded in favor of "The Tasteful Yankee" because it was the magazine's second mission and intention to patriotically uphold popular American music for the masses. Yet in the end even this name proved to be a misnomer, and for at least three reasons:—it was entirely lacking in dignity and distinction, many looking upon a young printer with such a name as only a joker; it was offensive to many more as being too narrowly sectional rather than national, really cosmopolitan, and it did not associate itself with the full intent and purpose of the magazine.

Clearly discerning that this first-come in the field of popular music must more readily take the place designed for it in the music world by its progenitor under a better and more distinctive name, the publisher and his staff convened in joint family convention to discuss ways and means for its changing. As before stated, magazine names are not so easily changed as those of the human family, and this youngster had been known by its birth name for a year. All of the immediate family favored restoring the first suggested name, but after...
An Auto-Mechanical Music Composer

A Remarkable Invention—A Bane to the Overworked Tone Ticklers

By Arthur Blanchard

Editor's note: The following is an excerpt from a series of articles on the development and applications of mechanical music devices.

In the mechanical age, where the line between human and machine is becoming increasingly blurred, the field of auto-mechanical music has seen remarkable progress. This article delves into the workings of an auto-mechanical music composer, which has been hailed as a bane to the overworked tone ticklers of the era.

The auto-mechanical music composer is a device that has been engineered to create music without human intervention. It consists of a series of mechanical components that work together to produce a melody or rhythm. The composer is capable of playing a variety of musical compositions, ranging from simple tunes to complex symphonies.

The auto-mechanical music composer is powered by a series of gears and pulleys, which convert mechanical energy into sound. The device is controlled by a series of levers and switches, which allow it to be programmed to play different melodies.

While the auto-mechanical music composer has been met with mixed reactions, its ability to produce music without human intervention has made it a valuable tool for musicians and music enthusiasts alike. Its development has also sparked debates about the role of technology in the creation of music.

The auto-mechanical music composer is just one example of the many ways in which technology has changed the world of music. As we continue to explore the potential of auto-mechanical music, it is clear that this field will continue to evolve and shape the way we experience music.

February, 1914
"Ragging" the Popular Song-Hits

"WE'LL COME BACK"

By Edward R. Winn

If the request of readers, and with kind permission of The Met Music Company, of New York and Stanford, Conn., Mazurk presents in the music supplement of this issue Theodore A. Metz's newest song of patriotism, entitled "We'll Come Back."

Mr. Metz needed no introduction to present or past generations. He is known to the world as a composer of many songs and instrumental pieces, but is recalld to mind always as the writer of the music for the still familiar "There'll Be a Hot Time in the Old Town Tonight," conceived as a mirth song, but associated by most persons who can and care to go back that far, with the Spanish-American War period, and Theodore Roosevelt in particular. Mr. Metz, assisted by J. A. Dillon and Gilbert Dodge, recently completed a new version of the lyric, bringing it up to date as regards present rhymes, while retaining the old harmony.

Theodore A. Metz is probably the oldest living theatrical musical director-trouper. Though sixty years of age, in spirit and activity he is a boy of seventeen. His present residence is in the old time home in Brookfield, Conn.

In a general way it might be said that, possessing the ability to play melodies in full chords with a "swing" base, the pianist is ready to develop by playing variation and inventive contrivances any pianist of melody or harmony. He is able to add little touches of "story" for want of a better illustration—lere embroidery, trims, and color. The ornamentalism is accomplished chiefly by counter melody, embellishment and figuration. The color is applied by chromatic or dithromatic interpretation and addition.

This, says your practical student, reads well, but I want to get at the song, I want to know how to play it. Possibly, then, the secret, for the secret appears to be, may lie here: Before one can know how to place a melody or dithromatic "fill-in" with spontaneity, the thought must have been "staked" in one's mental storehouse, so to speak, and under subconscious control.

Does this not sound logical? For, going to the field of oral expression, of which music is but another kind, it will be noted that the effective group, the one with the instant comprehension of a sufficient vocabulary to discuss in an interesting manner various phases of a given subject, without monotony or frequent washing, is permanently built up by slow process—a matter of three years.

Assuming that the above comparison is a good one, it follows that the pianist can by gradual accumulation gain a suitable mental equipment—the tools which serve the brilliant performer—and by degrees possess himself of a large enough supply to avoid any suggestions of dithromatic coloration. Too often the attempt to "ditch" music is termed a "bungled" effort, and music is something to be understood and not to be played at all. Right here is one of its greatest benefits—mental training.

For those who wish to develop their playing along the styles being illustrated, it is suggested and put forward as the one best plan that they adopt the scheme of making a special study of a selected musical form or design, writing it down in a suitable music manuscript note-book and using it as often as at first occasion will permit. Transposing it to another key will be found particularly helpful and useful.

In this way, as in no other, it will be possible to at least achieve that specific figure and by continued association to later embody the device without self-consciousness or apparent effort. Then, having mastered one idea, choose another and work on that. This is one way of making a pianist, and a good one, as it is to have been successful in a number of cases.

Pianists, carefully watch and occasionally add to your "bag of tricks."

MELODY

February, 1918

Interpreting the Photoplay

By Harry Norton

When there's a show

With all and all

Who never to himself had been,

There's a mighty tune

A-running through my head—

If I know the name of it

OHE for music is one of the primitive instincts of man. Music has always been associated with the religious life of the races of the world.

In literary history we read of the lay of Tyrsen, the singer of the torches to the sailors, and we have all heard of Nero's "fiddling" while Rome burned. This latter episode would seem to indicate that Nero wasn't in for his "fiddling" with his famous cestus falcatus. Even the savage tribes in Africa have their folk-songs and tribal music, and the Chinese orchestra, however meaningless and amusing its music may sound to us, when heard with celestial ears, is, no doubt, most inspiring and beautiful harmony.

Music, therefore, being universal in its appeal and also the highest and noblest form of expression, is appreciated and enjoyed by all humanity. The most wonderful thing about music is that to take pleasure in it is not knowledge of the technique of the art is necessary. Those most passionately in love of music are, as a rule, unable to perform upon any instrument, nor are they accomplished visually.

On photoplays musicians realize what a field for endeavor is open to them. They are the exponents of the art of expression of emotion by means of music, one of the greatest and most known mediums of expression. Intrinsically, each one "does his bit" toward lightening the cares and banishing the worries of hundreds and thousands of people who each day patronize his theater.

Music is vital to the moving picture. Its importance cannot be overemphasized. The musician should never feel satisfied that his work is good enough, because our very best efforts are often enough when compared to what might be obtained.

Musicians of today must continually strive for self-improvement and the cultivation of a taste for good music. This means to honor the request of any patron, and the following numbers are a few which have been requested during the past month.

"Quartet" from Epidotte—"Are Martha," Commendatore—"Good-bye, Yoo;" "Last Hope," Gottschalk—"Budapest's Natw," from La Ronde; Introduction from Jewels of the Madame—"Celeste Aida" from Aida—Sennett, Moszkowski—"Venezian Love Song," Naum, and many others. These numbers are "on the records," and no doubt the persons making the requests have them, yet delight in hearing the selections played on the pipe organ.

Requests for ragtime and popular songs are seldom received by us, which goes to show that, although people like ragtime, they also appreciate more pretentious compositions, and prefer them when a choice is extended to them.

The much-used phrase "popular music" has hitherto been associated with ragtime and clinging tunes, but it's fast coming to mean its exact definition—"music of the people." Musicians have great musical ability, and enjoy and desired by them, in popular music, whether it be ragtime or excerpts from the operas.

This upward trend in popular taste should be the incentive for all musicians to do more, inasmuch as they may be prepared to meet the demand.

Now let us "talk shop" for a few paragraphs. Patrons of picture theaters and the musicians in this profession both realize the importance of music in its relation to the photoplay, yet strange to say, the men who should be most vitally interested are inclined to be indifferent and lax in their attitude.

Many managers and owners of theaters—they who reap the benefit of patrons' attendance and musicians' work—refuse to cooperate with the musician by sharing work, yet they do not consider that good music is just as important to the musician as good cars are to the operator, and both of these items are a part of their business—both absolutely essential.

The blame for this condition is mostly upon the musicians themselves, many of whom think music in the matter, if it were brought to his attention and convincing argument offered. Patrons of the movies should demand good musical accompaniment, but unfortunately there are a sufficient number of people who do not discriminate, people who, by their continued patronage of a theater which fails to regard its musical program as an essential part of the whole, encourage the owner or manager in his belief that he is satisfying his audience. A few "hisses" from patrons worry the usual house manager more than any protest from attitudinizers of his theater.

A musical theater library means an overcrowded repertoire. Some players become too stereotyped in their work, and so lose all that is new and interesting in the scores of pieces used weekly. The average person, being new to a few standard numbers over and over week after week, that the writer has often wished were this: "Society for the Prevention of Cruelty to Movie Music" or the "Society for the prevention of Cruelty to Film Composers," where none of our "old favorites" are played in the declining years in presence.

In many instances lack of ambition rather than lack of musical training is responsible for this condition of affairs. There are fellows and collections of pieces composed and published which, if it to keep the average pianist busy for some time. The price of these books is low, usually about fifty cents.

Two such collections are published by D. Appleton Co., New York City, containing a wealth of good music. One is entitled "Piano Pieces the Whole World Plays," the other, "Modern Piano Compositions." If these two books were kept near at hand, the pianist will never lack "something to play.

For the pianist with experience in reading orchestra pieces there is a collection in the Walter Joplin Catalog entitled "Jazzed Piano Classics," published for orchestra only, but with fully scored piano piece, which is the best "Movie" solo the writer has used. It was not compiled especially for the "Movies," but the publisher could not have brought together any better combination for that purpose had he tried to do so. The piano part costs but sixty cents, and is a valuable book.

An important phase of playing the pictures is the selection of suitable music for the opening and closing scenes. If the introduction of characters in the play is the opening,
A detail often neglected is the starting of the music with the picture rather than after it has been on the screen a minute or more. The music should begin the moment the title is projected. What would one think if at a concert a singer appeared, and after singing eight measures or more, the pianist should stall leisurely on the stage and pick up the accompaniment at that point?

A photograph must be considered just as the drama of the spoken word, never forgetting that the music takes the place of the words on the speaking stage, in so far as possible. The music should be with the picture at all times. If there be a cabinet scene, that one should be anticipated so that the moment dancing is seen the fox trot or upstroke is being played. It is most unsatisfactory to listen to a player who is habitually tardy in making cuts. It means that he is simply "chasing" the picture, rather than accompanying it.

One must be alert. Day-dreaming and dozing do not combine well with picture-playing. The player who is good enough to listen to the one who is "showing-on-the-spot" for cues.

As in all other pursuits in life, "the little thing counts." "Anything that is worth doing at all is worth doing well." The "Melodies" are worthy of our "best done" work.

Irish Confetti
FOX TROT

GEORGE L. COBB

PIANO

Copyright MCXXVIII by Walter Jacobs
International Copyright Secured

MELODY
In The Old Front Parlor

Words by
ROBERT LEYENSON

Music by
GEORGE L. COON

Tempo di Marcia

As I dream of the days you dear face I can recall the day we met beneath the old grape

see, With the memory of me white for all where in smiles for me, Gee, but was blush a bride,

though were you and I can still re-call the day I was bold enought to say,

Copyright MCMXVIII by Walter Jacobs
International Copyright Secured
Dance of the Skeletons
Descriptive

INTRO
Moderato
(whoa.)

THOS. S. ALLEN

PIANO

Dance

Copyright MCXXXVIII by Walter Jacobs
English Copyright Secured.
The Reader and the Publisher

February, 1918

LETTERS FROM MELODY READERS

Mr. R. A. Metz, New York.

We are glad to learn of the general demand for a "Movie Music" department as a permanent feature of Melody, and we are more than pleased with your interesting letter, because it came before we had solicited an expression on the subject from our readers. For the benefit of other readers interested in the same line, the letter is printed in full:

Last February the manager of the theatre where I am engaged as pianist played a sample copy of every paper on my piano. Upon examination of the same I found some very pretty music in some of the programs I have obtained, but few of them are of any use to me, and most of them are in a style of music that I do not fancy. One of the magazines I have obtained is a "News and Review," which I found filled with articles about the theater and the "public and private morals." I am not very fond of either the subject or the music.

I am a subscriber to nearly every musical magazine of any sort, but have found none so unsatisfactory as the "Dreamy Echoes." There has been a general improvement right along in the last few months, I have a new subscriber, and the latest issue containing the "Mozartian's" article on Mozart's "Jupiter" was a decided improvement, but I have not found any magazine that offers the advantages of "Melody," which is our standard work. I have been in the music game since its infancy, and while I cannot consider myself an authority on the subject, I have had sufficient experience to fully appreciate the articles and know how greatly I would value such a department properly conducted.

I should be glad to receive a music magazine that I could give my attention to, and I would certainly appreciate having a few copies of such a paper so that I could study it. I would also like to have the opportunity of discussing the various music magazines with other music lovers, and to have a chance to express my views on the subject.

I am a subscriber to "Melody," and I know that it is the best music paper for the average music lover. I am sure that other music lovers would also appreciate such a department as the one you are now considering.

Edward R. Wins

By permission of the publisher, The Metz Music Co., New York and Stamford, Conn.

MELODY

Copyright MMXVII by Thos. A. Metz
International Copyright Secured

IMPORTANT: Refer to article under caption "Melody"

February, 1918

The Reader and the Publisher

We are glad to learn of the general demand for a "Movie Music" department as a permanent feature of Melody, and we are more than pleased with your interesting letter, because it came before we had solicited an expression on the subject from our readers. For the benefit of other readers interested in the same line, the letter is printed in full:

Last February the manager of the theatre where I am engaged as pianist played a sample copy of every paper on my piano. Upon examination of the same I found some very pretty music in some of the programs I have obtained, but few of them are of any use to me, and most of them are in a style of music that I do not fancy. One of the magazines I have obtained is a "News and Review," which I found filled with articles about the theater and the "public and private morals." I am not very fond of either the subject or the music.

I am a subscriber to nearly every musical magazine of any sort, but have found none so unsatisfactory as the "Dreamy Echoes." There has been a general improvement right along in the last few months, I have a new subscriber, and the latest issue containing the "Mozartian's" article on Mozart's "Jupiter" was a decided improvement, but I have not found any magazine that offers the advantages of "Melody," which is our standard work. I have been in the music game since its infancy, and while I cannot consider myself an authority on the subject, I have had sufficient experience to fully appreciate the articles and know how greatly I would value such a department properly conducted.

I should be glad to receive a music magazine that I could give my attention to, and I would certainly appreciate having a few copies of such a paper so that I could study it. I would also like to have the opportunity of discussing the various music magazines with other music lovers, and to have a chance to express my views on the subject.

I am a subscriber to "Melody," and I know that it is the best music paper for the average music lover. I am sure that other music lovers would also appreciate such a department as the one you are now considering.

Edward R. Wins

By permission of the publisher, The Metz Music Co., New York and Stamford, Conn.

MELODY

Copyright MMXVII by Thos. A. Metz
International Copyright Secured

IMPORTANT: Refer to article under caption "Melody"
Ragtime Piano Playing—Lesson XVI

A Practical Course of Instruction for Pianists—By Edward R. Wins

This section of the series brings us to a point in our study where we find that the source form of playing the melody may be avoided, if desired, by reducing the chord to an interval less than eight successive diatonic tones. By permitting the chords to fall in irregular positions the greatest possible variety of chord formations may be accomplished. This style is technically more difficult than the source form and of course melodically and harmonically not as full and broad. Ordinarily, however, it is susceptible to greater flexibility and passing note embellishment.

To order to prove to himself that he thoroughly understands the manner of recognizing and deciding the chords required to harmonize compositions, the application of the rhythm patterns, various styles of bass in single and double notes and triple chords in the different interval formations, the pupil should devote considerable time to playing and analyzing strange compositions for the purpose of acquiring mental images and poignant—instant—nail—nail for gaining the ability to introduce them at sight.

Readers following this series of instructions are sincerely invited to submit to the author for helpful criticism manuscripts showing examples of melodies arranged with the majority of the triple chord formations in intervals less than six notes, and bass parts demonstrating employment of single straight bass with passing notes added.

The next following lesson will embrace arrangements of melodies showing complex rhythms, discord bass and including invariable rhythm (syncopated) bass.

Single Straight Bass With Passing Note Added

A Pianist Note may be added to the Straight Bass intermediate section and chordal between notes 2 and 3 and measure 6 is at 1 and 2. The passing note usually employed in the bass is a half step placed directly below or above the bass which it strengthens. Do not use passing notes in every measure. Apply passing note to Single Straight Bass of other melodies.

February, 1918
Behind the Scenes in Song Land

*Credit for originating the one-on-one strip is being distributed among various writers by the trade press. As a matter of fact the innovation’s success is so startlingly astute that people think, nor is it much of an innovation, as one-on-one songs were written before modern publishers and writers were born. As far as the popular songs of the present are concerned, Yolen’s is the next to be designed for the big idea. It has become a popular song that was written by Merle Kern, and it was to be unveiled and performed soon.

*One of the most successful “song songs” ever used by Miss Elizabeth Murray, the top-selling song writer, is “Home-\-
leawi’s Dream.” On Tuesday, both Vanderbilt and Harvard, the two top-flight song publishers, will premiere the song. The song was written by James P. Johnson and was performed by the famous song writer and composer.

*The Text Service reports that the rumor that some publishers are paying royalties to the Copyright Office, which administers the public domain, is unfounded. We wonder how long the rumor will last.

*Since the song was written by Fred Johnson and was performed by the famous song writer and composer, it has become a popular song that was written by Merle Kern, and it was to be unveiled and performed soon.

*Since the song was written by Fred Johnson and was performed by the famous song writer and composer, it has become a popular song that was written by Merle Kern, and it was to be unveiled and performed soon.

*Since the song was written by Fred Johnson and was performed by the famous song writer and composer, it has become a popular song that was written by Merle Kern, and it was to be unveiled and performed soon.

*Since the song was written by Fred Johnson and was performed by the famous song writer and composer, it has become a popular song that was written by Merle Kern, and it was to be unveiled and performed soon.

*Since the song was written by Fred Johnson and was performed by the famous song writer and composer, it has become a popular song that was written by Merle Kern, and it was to be unveiled and performed soon.

*Since the song was written by Fred Johnson and was performed by the famous song writer and composer, it has become a popular song that was written by Merle Kern, and it was to be unveiled and performed soon.

*Since the song was written by Fred Johnson and was performed by the famous song writer and composer, it has become a popular song that was written by Merle Kern, and it was to be unveiled and performed soon.

*Since the song was written by Fred Johnson and was performed by the famous song writer and composer, it has become a popular song that was written by Merle Kern, and it was to be unveiled and performed soon.

*Since the song was written by Fred Johnson and was performed by the famous song writer and composer, it has become a popular song that was written by Merle Kern, and it was to be unveiled and performed soon.

*Since the song was written by Fred Johnson and was performed by the famous song writer and composer, it has become a popular song that was written by Merle Kern, and it was to be unveiled and performed soon.

*Since the song was written by Fred Johnson and was performed by the famous song writer and composer, it has become a popular song that was written by Merle Kern, and it was to be unveiled and performed soon.

*Since the song was written by Fred Johnson and was performed by the famous song writer and composer, it has become a popular song that was written by Merle Kern, and it was to be unveiled and performed soon.

*Since the song was written by Fred Johnson and was performed by the famous song writer and composer, it has become a popular song that was written by Merle Kern, and it was to be unveiled and performed soon.

*Since the song was written by Fred Johnson and was performed by the famous song writer and composer, it has become a popular song that was written by Merle Kern, and it was to be unveiled and performed soon.

*Since the song was written by Fred Johnson and was performed by the famous song writer and composer, it has become a popular song that was written by Merle Kern, and it was to be unveiled and performed soon.
MELODY
A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

Volume II Number 3 MARCH, 1912 Formally The Tuneful Yankee

Music In This Issue
Say When! (Fox Trot for Piano)---By George L. Cobb
In the Glow of the Alamo Moon (Song)
Words by Jack Yellow---Music by George L. Cobb
In Bagdad (Moreau Oriental for Piano)---By Norman Leigh
"Somewhere in France Is Daddy"---By the Great Howard
Edward R. Wins's "Ragged" Arrangement of the Chorus of This Popular Hit
Interpretative Movie Music for the Piano---By Harry Norton
No. 7, "Love Theme" No. 8, "Harry"

PUBLISHED BY
WALTER JACOBS BOSTON MASS

Price 10 Cents

MELODY
A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

Volume II Number 3 MARCH, 1912 Formally The Tuneful Yankee

Music In This Issue
Say When! (Fox Trot for Piano)---By George L. Cobb
In the Glow of the Alamo Moon (Song)
Words by Jack Yellow---Music by George L. Cobb
In Bagdad (Moreau Oriental for Piano)---By Norman Leigh
"Somewhere in France Is Daddy"---By the Great Howard
Edward R. Wins's "Ragged" Arrangement of the Chorus of This Popular Hit
Interpretative Movie Music for the Piano---By Harry Norton
No. 7, "Love Theme" No. 8, "Harry"

PUBLISHED BY
WALTER JACOBS BOSTON MASS

Price 10 Cents