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MELODY

Consolidation of The Regaline Review with MELODY

SUBSCRIBERS to the magazine are hereby informed that the bulk of the contents of The Regaline Review will be continued in the pages of MELODY. All subscribers are advised to forward their orders to the regular address. The merged publication will be his for the same price as the present.

The December, January, and February issues of MELODY will be sent to all subscribers for the year of MELODY.

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THE MELODY REVIEW

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COLUMBIA MUSIC PUBLISHING CO.

107 West 36th Street, New York.
SOME songs we hear have melody;
And some have not.
And some are good while others are not.
A lot of rot.
Some don't give a guy a pain.
While others drive him near insane.
Or give confusion of the brain.
And so it goes.

SOME lyric writers guilty too:
The folks more.
The same old hackneyed line of junk.
They daily use.
They still rave of the dear old moon.
That glimmers wistfully during June.
White lilies still along and alone.
And so it goes.

SOME "Girls" show up the songs
And make 'em go.
With lots of silly damsel prancing
To and fro.
The tired business man applauds.
The publishers reap rich rewards.
The writers bury themselves new fields.
And so it goes.

WE have in our midst a sweetly centered note on heavy pink paper.
It comes all the way from Ohio.
It is from a girl.
Her name is Vera Wilson. Vera wants some information.
Very well. (joke)
We shall do our best to see she is not disappointed.
Vera wants to know what we know about Percy Wernich. We're always glad to tell anybody all we know about anybody else.
Proceed, Vera:
Percy Wernich (to begin this little lay in the proper historical manner), was born in Joplin, Mo. He didn't go around advertising the fact and living about it—but he admits it, so I guess he's still on good terms with the folks back there. Off and on he resides in New York City—where he's not garnering chunks of lady love in vaudeville—and as he is a jolly good fellow, pays his bills promptly, doesn't knock the local administration and hasn't done anything the police can kick about, the indications are he'll continue to be a member of Manhattan's dashing population for a spell.
Percy didn't have an easy time getting his musical skill launched. Like many other famous writers of today, he found that the publishers couldn't appreciate his initial effort—or didn't want to.
But—soon the plot begins to get funny—Percy knew a pretty little singer. Yes. And when nearly all the publishers in New York had turned down his number, he went to this little girl. He told her his sad, sad story and they went in church. He asked her if she wouldn't please try the song on the public for him. She would. She did. It was a hit.
The singer's name was Dolly Connolly, and whisper it pretty—she is now Mrs. Percy Wernich. Rest, Sweetheart. Choose your exit and march out being careful to heed the warnings of the fire commissioners and not tramp on your neighbor's ear.

SOMEBODY has inflicted upon us a lyric, "To a wonderful maid. And then some!" It has to do with some South Sea isle, palm trees, tropical moon, lightly clad damsel and other things that generally sprout in tropical songs of a popular order. One can almost hear the soft sea waves lapping the silver sand. Almost. All would be well were it not for the fact that a part of the chorus disintegrated with much laughter upon the "pleasing sentiments of the native hula." A "hula" to the best of our knowledge and belief, being a sort of Filipina carving knife, we're kind of perplexed as to speak as to the brand of "pleasing strains." It's capable of producing.

WE would like to send a masked copy of MELODY containing Harry Norton's article on Interpreting the Phantom to the poor, misguided son of a Somersettian Sea-Cook who, while the screen star is in the throes of a well-wrung-out death scene persists in playing "GOOD-BYE GIRLS, I'M THRU!"
Some movie pianists would play a Checkmate War Dance at a wake.

The importance of music to the movies cannot be over-estimated. Even in the production of scenes features it is customary in many of the large studios to have small string orchestra play "off stage" during the shooting of emotional scenes. "Music," said one of the directors to me, "is a big help. It acts on the emotions of the photoplayers and tunes them up to a pitch that enables them to register the desired action much more easily than when working without it." He told me a whole lot more than that. You betcha. He got real enthusiastic about the subject. He wound up a lot of comment about the different kinds of music used to help far-famed screen stars register their feelings. No more,
MELODY

The Vaudeville Theatre Pianist

By Axel W. Christiansen

Of all piano players try to break into the business of playing for vaudeville shows without previous knowledge of the work and things come hard for them until they have gone through the mill of experience. Wiles, as a general rule, the music which is handed down over the footlights rehearsed time is in much better shape than it used to be years ago, when a dirty, fly-specked manuscript was all the piano player used to get, there are still many "links" connected with the vaudeville business that are learned only after years of stage work. I will therefore outline a few simple directions which, if carefully followed by the novice, will go far towards helpfully managing the manager into thinking that he has been lucky enough to get an "old-timer" for the position, instead of a piano player whose experience is definitely limited, or whose interpretations has no limits this side of Wapsipin, Wisconsin. The pianist, during the first few months of service, is at the mercy of the performers, some of whom will help the piano player with kindly hints or suggestions, while other performers, or "artists", as they are called in the profession, are quick to take advantage of his ignorance and humiliate themselves with his lack of showmanship. Besides, when an act fails to "pay over" a song it's easy to blame the failure on someone else, and the new piano player usually gets it. How often have we seen a singer stammering a song off key, and at the same time glaring down at the piano in order to shift the responsibility for the crime? Many a good pianist has failed to hold a position in a vaudeville theatre, not through lack of musical knowledge, but because he did not know those things which enable a man to play a vaudeville show in a business-like manner. Often the theatre manager knows little or nothing about music and is sure to mistake lack of confidence for lack of proficiency. Therefore, most piano players that eventually make good in vaudeville jobs, do so by building their way up, until they learn enough about the business to obtain that confidence that previously had to be assumed. Of course, this is one way to break into the business, because there is more or less a looseness on both sides of the footlights, but a safer way is to know in advance what is expected. It should be borne in mind that the chief qualifications for a good vaudeville pianist are: he must be either right or left handed, be able to play both hands and, lastly, he must be able to play with confidence. Add to these necessary qualifications, he possesses a good memory and good habit of "keeping up".

The first, and I might say the most important feature of a vaudeville piano, is the rehearsal. Be sure to rehearse thoroughly. Be sure not over a few measures of a song or dance and say, "That will be all right tonight." The chances are it won't be. The performer, as a rule, is very glad to go over his act from beginning to end, not only once, but as often as may be necessary. It is the best assurance in the world for a good performance.

The Vaudeville Pianist's Leston

Below are given a number of well-known professional chords, to be used in vaudeville, and their meanings. Memorize these carefully:

One and One—Means to play one verse and one chorus of a song.

One and Two—One verse and two choruses.

Two and Two—Play two verses, one chorus after each verse.

Two and Three—Two choruses to last verse only.

Three and Four—Three verses and two choruses for each verse.

Pump—A few measures of chords, usually found between the introduction and verse of a song, which the pianist plays usually very "piano" until the performer begins on the verse.

Examples:

MELODY


UPON a picturesque in the earth's crust that is commonly called a hill,

Stood an ivy-covered palace reposing under a rippling, little-one

stroll. It was there a bucolic damsel of some sixteen summers old,

Stood and sat and wept at putting from Alexyey X. McWald.

Chorus

Pearly tears flowed in her cerulean sole as the dew upon the ground,

And glistened with a scintillating effervescence that could not

be seen, where she was found.

A Roman-like prosopon with the trailing swags was swept.

All the world did much in anguish when fair hearthoom Gladys wept!

Verse, could anything be sweeter? Canst picture the unbridled joy of the dear public when stacking up something like the above in the cabinets and the theater? The dictionary publishers would do a land-office business. To be a lyric writer you would have to be a graduate of half a dozen different colleges and have specially attained diplomas proving him an expert juggler of English in all its ancient and modern forms.

When members of the writing craft put together for a quiet little gathering at the club they would discuss the relative grammatical merits of these lyrics and probably wind up in a passing conted. Poets would undoubtedly be the lyric writer tracing the most profound sentiments to their respective ladies. And the novelist writers? What of them? Ah, but fair Harvard Harvard best not at the melodic spirit by the present day composer. "The melodies to their intellectually tuned ears are all the more meritorious and highly satisfactory. It is only the words that the Harvard songsters are to be improved.

Verily, there are many things in this little world of ears that are as Shubert and War sense.

And in this fair mind, Harvard lyrics are some of 'em. You betcha!

DIGGING through the dusty archives of the past we have learned a song with a name that is a gem. You know there are a lot of songs floating around in sentiment that have wonderful titles, but where, you verily, WHERE CAN you find something like this that is a gem—"HERE ON EARTH BURIED WE THE MIGHTY WAYS." Hey, poor Hubert Kipling.

As a rule, the opening song titles, here are the names of a couple of song writers we'd give one this, hard, United States dime to make a presence property—E. C. Gorkowicz and C. F. Usherbrock.
MELODY

Interpreting the Photoplay—The Orchestra

By Harry Norton

A good orchestra is but a large instrument composed of many human voices; the conductor is but a master who gives the concrete form to that which a thousand and one souls can express only in wordless music. The conductor of the orchestra, therefore, has a responsibility no less important and no less exacting than the director of the cast. He must be a master of the business of his trade, and the business of the business of his trade, if you please. He must have an intimate knowledge of the score. He must know the score as the orchestra itself knows it, and if he doesn't, he should work with one who does.

S.F.C.—Suggestions for registration on pipe organs, especially those used in churches and other places of worship, are always welcome.

The Question Box

J. S. B. — "Bolting a Million" (Melodier Normand) is a comedy-drama, and requires light music. There are several sad scenes where love and loss and misfortune come into play. For scenes of paths and intimate emotions we frequently use "Ferme (Romantique)" and "Lamento" (both 15 ft.). By playing melody on an octave lower than written, the effect is very good. For "intensive" effect try "Balladie" (16 ft.) and "Felicie" (15 ft.). If you have Union Carlin or other makes, try that combination with "Balladie" and "Felicie" mentioned above.

Hints for the Stymied

By Eben G. Smith

Have you been stymied? Are you stymied and if so how do you intend to remain so? I know you fellows. Yes, I know you well; because I have been one of you. I have trod the rocky road to Dublin, as it were. For fourteen years I have scuffed, scratched, sung and bellowed; drummed and tested my way through bushy melodic landscapes until I have become weathered and worn. Since Uncle Sam decreed that I should live on rice and even my own shoes are worn away by weariness, I mean. I have run the gauntlet from pavilion and dance hall up to the operatic symphony, theater, concert and solo work, I have tasted it all, and savored a little of each. And now I write to you. In 1912 wrote my first song, Ye God! Then we were off. Since then I have spent dollars and gone without doughts many times for the sake of the musical muse. I have published some of my own compositions and have also been sung once in the same place by a fake concern. The publishers and music houses of the United States know me personally or professionally, I have been connected with several of the largest music houses and so on with the leading publishers, in New York City, at the present writing. This is intended for a biographical sketch—not at all. I merely wish to prove beforehand, that I know whereof I write. So pianists, drummers, fiddlers and cranks, and all of you who hang with musical inclinations or otherwise, to you I would offer a few words of wise advice that may help to ease your load and perhaps offer a clue to your future success.

Very few of us know how often in the past a quadrille has been purchased outright for a two-spot. On the other hand, the amount of royalty received by Irving Berlin, from the sale of the International Rags is a very vague conjecture for the majority. To be sure, yet the weight of the letter to our editors is practically nil. The bulky of the form that we have almost lost sight of. But strange as these propositions are, blind a blinding, would you not, to the extent of fool-hardiness? We keep enveloping our organs and stamps and then await their inevitable return with a resignation which can be neither appreciated nor understood by those who have not written a few words of wise advice. We are not, however, the only ones who have no idea of the time and patience. In old age, I have noted that the career of a successful musician under a stupendous financial hallucination, causing the butcher, the baker or the candlestick maker to take up his motto and jot down an immortal melody for the cause, and the "filling" is inserted between these points, the result is a complete routine of music for that production. The "filling" must, of course, be selected with regard to the amount of time between dramatic cues, also the action occurring during that interval.

"Sally to the Colors," a U. S. army march, calls, rather than the "Son-united States." There is not sufficient time in the scene at the Soldiers' Home to allow the playing of a complete march, but in any case, it is never so long, and it should never be played unless in its entirety."

Let us for illustration the Artuce feature, "A Modern Musician (Douglas Fairbanks), a "zip-caster" comically. Where does a Haydn-homage begin? A BO企业管理开三等交响乐明白, which can be neither appreciated nor understood by those who have not written a few words of wise advice. We are not, however, the only ones who have no idea of the time and patience. In old age, I have noted that the career of a successful musician under a stupendous financial hallucination, causing the butcher, the baker or the candlestick maker to take up his motto and jot down an immortal melody for the cause, and the "filling" is inserted between these points, the result is a complete routine of music for that production. The "filling" must, of course, be selected with regard to the amount of time between dramatic cues, also the action occurring during that interval.
MELODY

“Ragging”
the
Popular Song
Hits
By
Edward R. Winn

The selection for this month’s arrangement is extraordinary in its scope. The melody, “I’m Hitting the Trail to Normandy,” is one of the most popular songs of the year. It was written by Charles A. Snyder, of New York, and is published by the Snyder Music Publishing Company (New York), which is a subsidiary of the Snyder Music Company (Chicago and New York). The song has been recorded by many leading artists, including Al Jolson, Paul Whiteman, and the Andrews Sisters. The arrangement for piano is by George L. Cobb, and is available from the publisher.

Piano

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Here’s How
ONE-STEP

GEORGE L. COBB

“I’m Hitting the Trail to Normandy”

By
Charles A. Snyder

This Month’s Feature

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MELODY
When There's Someone To Love Like You

Words by
PHIL VOLZ

Music by
HARRY TEMPLE

Tempo di值 (Not too fast)

Why should I long for the sun shine
When the sun lies within your eyes?

In all this world of care
It's not the name of wealth or fame
That makes the skies seem bright

There's no gold nor wealth untold
There's just one thing that's true
My One

In your eyes lies happiness
Because, dear, I have you

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Melody
Plate 1

No. 9  Pathétique

Larghetto quasi rubato

HARRY NORTON

PIANO

No. 10  Combat

Allegro con fuoco

HARRY NORTON

PIANO

Plate 2
I’m Hitting The Trail To Normandy

Words and Music by
CHAS. A. SNYDER
In Wm.下一的 Style of Ragtime

Act by EDWARD R. WINN

Chicago Syncopations

By Axel W. Christensen

The Way Around Him Gets Prettier in Seattle

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MELODY
THE accompanying photographic engraving, pictures Mr. William Schilling, who has been extraordinarily successful in vaudeville with a sketch entitled Famille's Fool, also Destiny, The Last. Esther Canning at Detroit, Michigan, took a short piano engagement in Milwaukee, with good success.

George F. Schiller reports that his new Xena school, which he arranges from Cleveland, is doing well.

Will Newton, who, for four years, was the director of the Xena Band, and is now well known as a vaudeville violinist, is now teaching popular music on all instruments in Chicago. Miss Ada Bayne has opened a school of music, guitar, violin, etc., in Chicago, making popular music her specialty.

Malcolm Neumeister, writes under Phil Kaufman, of Los Angeles, and tells us that he was in San Francisco a few days ago and that he will be in Los Angeles soon.

The new school of popular music has recently been opened in Kansas City, under Mr. E. B. Strickland, and has already made a great success.

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Back Issues

THAT's ALL, THAT'S ALL
THAT'S ALL
THAT'S ALL
THAT'S ALL
SONGLAND GOSPIST

Excerpts from the May 1, 1927 issue of MELODY magazine.
MELODY

The Reader and the Publisher

[Text continues]

W. L. Porter, H.

DO NOT fear that you will "kast the publisher's feelings." He wants to know just what you think about the magazine, and if you don't like it, tell him so—but be polite. If for some reason that may be little sense of MELODY that you appear all, tell him so that, too. Perhaps the publisher, being human, would prefer to read only complimentary words about his publication, but it would be much happier to be replying to honest criticisms and removing only the points that please you, in putting the rest before the house. The publisher's greatest joy is some new, thorough knowledge that he is producing a journal that gives present possible satisfaction to the largest possible portion of his friends, the subscribers. This can be achieved only through accurate, first-hand knowledge of what the said subscribers want—and also what they do not want in any sense of the kind. So, saw to it underrepresented opinions.

W. L. Porter, Mississippi, Miss.

Your suggestion regarding the title page of MELODY is well taken. The last paragraph of your letter is interesting to print matter.

I am interested in popular music, but have had a difficult time to "hold my own" in my home because other members of the family are prejudiced against anything that sounds of "popular" or "ragtime" music. I have always reasserted that the term "popular" and "ragtime" are of necessity only popular music that is good music, and that one is good, and the other is not so good. Though there seems to be a gradual improvement in the magazines, it was not until the first issue of MELODY appeared that I felt free to buy the same in the home without fear of getting "popular" music in the house. If you could explain the term "popular" and "ragtime" music in a few words, it would be of great assistance to me.

W. L. Porter, Mississippi, Miss.

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Bits from the Mail Bag

January issue of MELODY received. Congratulations again on the appearance of the magazine. I am glad to see that MELODY is a permanent addition to the music library of our house, and hear much good about "melody" when popular music is mentioned. We have placed some of the parts to several of our favorite orchestras, and several of these are now favorites.

I see where MELODY will fill a wanted mission in the sphere of good popular music.

T. L. L. Beadle, Cincinnati, Ohio.

MELODY would like to print all letters received from interested friends, but this would be absolutely impossible, even if the entire text space were devoted to the purpose. As initiated in the leading of this department, we are obliged to select a few of the most interesting communications for reproduction, and even these are usually condensed materially, unless of unusual merit. Your former letter was highly appreciated, as were many, many more from many of your friends of which you so often publish in this column, of which many we plan to print in future issues.

W. L. Porter, Mississippi, Miss.

WALTER JACOBS

The Knocker

1579 Third Ave.

New York

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He would not look so serious

If he read the KNOCKER

He would not look so serious

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MELODY

A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

FEATURES IN THIS ISSUE

Quantity or Quality—or Both?  By Myron V. Freeze
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