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By Edward R. Winn

AT EDYING is the very best exhibitor in the sentiment popularizing the popular song which tells us of the dreams of romance in song. The music which the American public has been demanding is provided in the form of a song, not a story. The American public, however, has not yet been convinced of this method of song-writing. It is a song which tells us of the romance of romance with the bittersweet flavor of contentment. The music which the American public has been demanding is provided in the form of a song, not a story. The American public, however, has not yet be

Charles S. Postle
Writer and Publisher of "Over Here"

Following the argumentation of the claims of this popular song on page 13.

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Volume II
June, 1918
Number 6

Chances-Shots and Sure-Shots

By Myron V. Freece

IF, we live it actively and to its fullest, are, after all, only a great and glorious shooting-gallery wherein all who are robbed and thundering

A Monthly Magazine for Lovers of Popular Music

PUBLISHED BY WALTER JACOBS, 6 FROGMOUTH STREET, BOSTON

C. V. Boutellman, Managing Editor
Walter Jacobs, Business Mgr.

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MELODY
MELODY

What's What About Whiting

By Teave Collins, Jr.

You have the opportunity of locating an unexampled eye upon the classic features of one of Sangamon County's most notable sons—Richard A. Whitin. The middle "A" by the way, stands for Armstrong, and is the contribution of some food relatives to the family cognomen. Which indicates that a guy's relative begins to take advantage of him at a tender age. The stability object that just forth from Dick's left hand is a non-Swiss Perfection of family provenance. The breast coat was not absolutely essential to the picture, but Dick thought it would give him an air of considerable prosperity. "Besides," he added, with a cheerful grin, "it makes me think." It made me think, also, among others and less reputable thoughts, that it was aedicated by a Beloheen Tamerlan and smitten into the United States between a bee of camel's hair and a crate of overripe Bananas extinct.

However, to get right on Dick's history, let your mind amble back into the dim and dusty recesses of the past about twenty-six years. If you've not old enough to do that, call on your imagination and construct a little mental picture of a small though prosperous town in Illinois, as it existed one year more than a quarter-century ago. Label it "Prairie" and you've got the time and place of Dick's birth. It was in old Prairie, Ill., green and lonesome, that Dick first opened his baby eyes upon this side of Texas—and the admiring theme of relatives and close friends who had gathered to give his formal parents a superabundance of choice and original.subscriptions, and the proper method of rearing a male infant. And while somebody was telling something about Dick's father to his mother's ear, his father's chin, and that his part bear close resemblance to that of a world-famous brigadier, elsewhere among those present planned numerous glittering careers of gentlemen for the right honorable Richard A. Whitin. But that's another story.

During his early youth, Dick entered upon a martial struggle with the Three Rs of those little red school房子, made famous by song and story. Later, he absorbed much further learning of sorts at a military academy. The strict discipline of this institute soaked his tender soul, and his rebellious spirit gave rise to many escapades that resulted in a bit painfully for those participating therein. Dick emphatically refused to disclose the name of the school for fear it had failed to live down his prior connection with it. Dick is ever thoughtful of the feelings and welfare of others.

In the tenure bouts that fell to his lot during his "happy school days," Richard acquitted himself with small-smoke that usually safety for our modern youths. Nay, Nay! Early in his career he amassed a goodly wealth of business acumen and became a noted as a jovial song bard. We get the idea that in his spare time he would sing some things in that song to make a man like Jim cry.

"Do you mean it?" I said.

"Not at all," said Dick.

"So I got out my banjo and sang the song through for him. Tear-stained eyes, rolling down his cheeks when I finished. After he had parted, I said, "Dick, I think you hit something in that song to make a man like Jim cry."

"(Continued on page 22)"
there’s nothing haggish about Richard. He believes in doing a certain amount of work and doing it well and his pet ambition is not to be the writer of ALL the sangfroids on the market. At that thought, he informed us confidentially that there were a few songs he’d like to have written; for instance, Poor Butterfly, The Merryman, Alexander’s Ragtime Band—and any other big royalty mothers we could think of.

I, in the course of our chat, we mentioned the word “interpretation,” and expressed a desire to know just what inspired him to take his Strixovin in hand and evolve the sardonic ditties for which the door plate dishes out many of his thin hairs. Shorn of cameraphone and boiled down, the things that usually cause Dick to wave melodrama are: (a) Garage Bills, (b) Overdrawn Bank Accounts, (c) Insurance Reminders.

But notwithstanding the extreme practicability of the things that are responsible for Dick’s songs, he is “very” atmospheric. Like all true artists, he’s strong for “atmosphere” and the etheral quality of his surroundings appeals strongly to him. That is why, just as he is creeping through the sky with his attic room, and he is slowly weaving his way through the door after having been “detained” at the office, he finds the muse particularly kind. The melodies he constructs at that time are better than any of those that come to him at any other period during the twenty-four hours that constitute a regulation day.

Just a few of the songs that have meandered forth from the still night and Dick’s attic (you can take that word “attic” quite a different way you choose) to charm a melody-loving public and enrich many a lightsome foot are: It’s Fairy Time in Holland, And They Call It Distinguished, Mauve’s Little Coal Black Rose, Where the Black Eddy Stamps Graze, On the Way to Black-Akeel, Ain’t You Come Back to Black-Akeel, and a multitude of others that, according to the honourable Richard himself, "went big with the office force, but somehow never reached the two million mark." Amid some of the latter products of Dick’s fertile mind and idle fingers we find: Return of theƒ Head, Where the Morning Glories Grow, Thrice, My Kiss From Over the Sea, Californian Nights, My Dearest Dick in Dovis, Tennessie, and Me, and Some Sunday Morning.

To the group as one of whose offerings was receiving the biggest share of public attention, Dick replied, with a shrug and a smile: "No one knows what is being strained to win popularity at the present time. And do you know, his voice took on a tested tone. "We public doesn’t seem to be a bit bothered about it either." He sat back in his chair and eyed us in mock, sorrow.

We were sympathetic over this sad state of affairs, but managed to let this play into light and reasonable channels. We found that Dick’s chief amusement is telling other people how to be well, to tell them we should do this, to tell them that people do everything else that is impossible to do himself. Which shows that Dick’s fame for generous nature and a constant desire to help struggling fellows, is not understood.

In truth if you’re looking for a husband, or a wife, or have perfect furniture or all done for you, if the cat has the measles, the dog is afflicted with the mumps and your canary is not singing, it is getting hold around the neck— if anything at all worry you, no matter what it is—if you have domestic, foreign or internal disorders, complications or anything at all you can’t for the life of you figure out or dispose of—write Dick Whiting, care of Jerome

When Lulu Sings

By SCOTT JOPLIN

The right is on my right
And the wrong is on my left
Just like a siffler on the town.
My feet are never wrong.
My right is on my left
And may your right foot always be in the wrong.

When I was three years old
I was with the master of my songs.

Though I love this wonderful world
I have seen many a thing.

For my music, will you buy?
Your music, will you buy?

All the music you can buy is only good in one way.

And the music you can buy is only good in one way.

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What Next!

Fox Trot

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My Little Pal

Tempo di Marcia

LEO GORDON

CHORUS

My little pal, you know I need you, Let my love lead you back home to me.

Though we many miles a part, There’s a concert in my heart, Where I know you’ll always be.

I'll never dream that in the gloaming

With you In mom. bow, once more can I,

Just re-mem- ber when you left here, Thine still

wanting you for you, Know you’re my lit - tle pal.

My lit. the pal.
Chicago Syncopations

WHAT ONE YOUNG WOMAN HAS DONE

Some years ago a young woman answered an advertisement which appeared in the daily papers calling for a young lady to teach popular music. She was one of many to reply, and her application was not noticed among the others. But she had a magnetic personality, which made her stand out in a few moments of conversation, and as a result of the friendly offer of a school of music in the city, she was engaged.

She had much to learn during the first few months. She excelled in effecting original arrangements, and was observed upon her by her friends and to other music teachers in the city, who could not and would not believe it possible to achieve success as a teacher of popular music and ragtime. She learned up this advice without cavil, however, and in due time had the pleasure of giving instruction to some of the people described here, and even members who had difficulty in learning it—and as she conquered her field is Destiny.

The maker sure we gather from this narrative that it was a "real stop" for Miss Smith. She worked hard, early and late, and never neglected an opportunity to increase the popularity of the system she taught. She is training with her pupils and never allows a pupil to go out of her study door with part of a brace of sheet music, or with an unsolved problem of knowledge, which should be cleared up and which have exercise in preparation for the next lesson.

In this is the real secret of Miss Smith's success, which—remarkable as it is—cannot be disputed by other ambitious young women who are endowed with the requisite talent, personality and shield-virtues.

JANE OR JOYFUL JAZZ

"THERE'S No VICTORY in war," Jane Lymansson

J. dropped in quite the other day and said the following things to me about joyful jazz:

"After being in the music business, infested with the virus of vulgar forms of musical expression, which seems to me to be the culture and intellectualism of the public, I asked myself what was the cause of my mental weariness to that kind of music. I realized that the only way to change my mental weariness was to dissociate myself from the vulgar forms of art which I was enabled to hear.

"The joyful jazz music reflects the feeling, the feeling of every national mind; it is irresistible, irresistible, irresistible, irresistible. It answers to the emotional demand of the people, to the desire of the people for music in a new form.

"I have seen experienced, dignified groups of people and likewise crowds of younger students—knowing, educated men, champions, stimulating more than the most exact and refined standards. They have been enabled to hear music in a new form and in a new way. And so it is with the conventional form was forgotten, for the first time one had the freedom of youth in the liberty of mind, and the people felt the joy and the freedom of mind.

"Through the delicious, delightfully measurable dance music played in the jazzy style, the idea of the old-fashioned ideas is encouraged. It is the soft pedaling of the ideas of the new forms of music, it is the soft pedaling of the ideas of the new forms of art, and the idea of the dance music played in the jazzy style."

"The greatest benefit of jazz music is that it is beneficial for the physical and mental well-being of the people. It is the most effective form of entertainment that exists. It is the most powerful and most universal form of art."

The Government is now favouring the new movement. In France every two months for the next two years at least, the plays that are available in the Parisian theater are to be recorded. It is said that this will be done for at least fifteen months after the war is over.
MELODY

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- H. B. NAYLOR, Inc.

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Volume II, Number 7
JULY, 1918
Formerly The Tuneful Yankee

MELODY
A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

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What the Girl Reporter Found Out About Johnson
By Treve Collins

Interpreting the Photoplay. By Harry Norton

Chicago Syncopations. By Axel Christensen

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

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Maori Love. By Treve Collins and George L. Cobb

La Sevillana. By Norman Leigh

Au Revoir But Not Good-Bye, Soldier Boy. Brown + Van Tilzer

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