The Story of a Story

By R. L.

Just by way of a formal self-introduction, permit me to announce myself as one of those many, many persons who try to write popular songs. For quite a few years I have followed the muse of song-writing. If there be any such lady, like one of those children of old who followed the Reed Piper of Hamlin, again and again have I sought to win her with honeyed words and accents sweet that — to me, at least — seemed to flow as Mitsubishi as a singing brook, but almost all in vain. One song was too weak in this spot, another too good for a trecent number and not good enough for a thirty-cent number; that one didn't have a new idea, while this one (the manuscript of which my economical mother has used to line her pantry shelves), lacked some of the "essential elements of popularity" — whatever that may mean. I haven't been wholly unsatisfactory, however, for I have had quite a number of songs published. I've had the great pleasure and small profit of collaborating with some of the well-known writers, and I've made a little money from writing songs. But just now I was musing on what it would cost me to write and sell the songs I have disposed of; in my mind I drew up a rough balance-sheet of my song-writing experience, and then I began wondering what made me stay so long at so unprofitable a business.

My mental balancing of accounts showed that the money I had made was negligible, as compared with what it had cost me to make it, yet I admit to a smacking fondness in my heart for song-writing — and there are thousands of others like me. You perhaps know somebody or other in your town — it may be that person whom you see in the mirror — who writes songs, who tries unassumingly to place them, and who still keeps on trying. He will tell you that his stuff is good, but that the publishers won't take the trouble to examine it — or some such story which you may brand as "handy-hack." He still writes on and sends on, and receives back — the songs which he sent on. Why does he do it?

It cannot be for Art's sake that these would-be song writers

Continued on page 4
THE STORY OF A STORY
Continued from page 3
continue to write, for they are not satisfied with the mere con- taints of their subject. They are not content to rest with the
physical form of a popular song. Furthermore, they do
not see music as an art, but as a means to an end, whatever
effects they may have for the most part are measured by dollars, yet
entirely so. There are many writers who would gladly give up
either their income or their pleasure for the sake of money. They
do not permit for the sake of art, nor entirely for the sake of
money. What then, is the real value of a song in the
face of failure?
Did you ever notice how it would make you feel to go to the
theatres with some friends and see a play that you had written,
actually move? Wouldn't you like to go into a book-shop, see
a great stack of copies of a "Best-Seller" and know that you had
written that book? If, then, you had written a song that
you would like to hear someone who was passing along the street
whistle what you had made, the song-creators of your brain?
That's the answer. You go to a vaudeville theatre, and you
hear a singer singing it; you drop into a movie studio, you
listen to the music; you pass a street-corner, a group of young fellows are
listening to the music, so you have heard a song.
A father or mother may think that their new baby is the
cutest, naughtiest, best-tempered baby in the whole world, and it takes the applause of hundreds of
thousands to make a "song-hit": A book has to be read through by each person who appreciates it, yet one singer can
sing your song in a theatre and the entire audience of two
thousand people at once become familiar with it. A play
requires weeks of work to produce, while it seems so
riddlingly cheap to put on a song on the market. A book has
hundreds of pages—a song has two or three minutes. What
quickly read to fame and success, then, by writing a "song-
hit"? And so the world's demand for music, and the
extraordinary success of the little girls who have been
made famous by their hit when they were very young, prove
and show that the voice of the music has been one of
more value. You have heard many songs, and you have
heard that they were good, but you have never heard of
the people behind them. You have heard of the music, but
you have never heard of the writer. Not so with your
books. You have heard of the writer, and you have
heard of the music. A book may be good, but if it is not
written by someone who is known, it is likely to be
forgotten. A song may be good, but if it is not written
by someone who is known, it is likely to be forgotten.
Miss Spring, who is a native of New York with her home in
Mount Vernon, lives fully up to the verbal significance of her
time. She indicates the very essence of spring, is alive with
the budding enthusiasm of youth, revives in popular music as
well as that of the classic and blossoms in both equally well,
and adores music when it is real nudge. She already has won
popularity on Broadway, and has played in stock in Boston
where her charming personality and brilliant dramatic ability
were highly appreciated and heartily applauded.

A MUSICAL STAR OF MAGNITUDE
Miss Helen Spring, the living vital original of the accompanying
photographic presentation, has just closed a most successful
season at the Court Theatre in Chicago, where she has been playing
the leading role in the clever show "I Love You"—a production
that does not afford her wonderful contralto voice the full opportunity it should have, yet she has done vocal wonders with the
material at hand. This young singing-actress is one of
the highest-paid in the business. When he died it
took several sailors to do his work. He could have made thousands twice over, but, as it happened, he was not able to
change, nor could he quite tell why. The spell had him.
I know another young man in the music business, who was
born in Boston. Because he does not have one song in
him, he cannot break into the mainstream of the business. He went to New York, and
looked for work, but could not sell his songs through the regular channels because he was not listed with the syndicate stores, yet nothing daunted he
covered house to house and sold enough to make him
living for himself. He used to go to Yonkers, Jersey City, Westfield, the
churches and saloons with his poetry and songs every
morning, selling them for fifty cents a copy. In the
afternoon he went back to New York and would go from one publishing house to another, trying to place a song or two or to get into the
good graces of the well-known writers whose influence
might help him in getting a song published. It is now about
five years that he has been writing songs. He is personally acquainted with most of the biggest writers in New York City,
but to the best of my knowledge he has had only two songs published by big publishing firms, neither of which became
very popular. And yet he writes on.
I know another young fellow—who knows him personally and very,
very intimately—who has made more educational ad-
ventures than most popular songwriters. He was gradu-
ated from High School, and for a while went to one of Ameri-
can music's most famous old colleges. He was several years at school
and college, but he too, had been stung by the song-writing
bug and sought to become acquainted with the publishers and
writers in the city where he might happen to be; he also could
sing a hit, which helped him. While in college he would sing
consertos, and in every music hall and every music store,
and even succeeded in having one or two songs published. He
finally left college and went to work regularly for a publishing firm
in New York. He worked and lived in New York for a
number of years, and every now and then he would
travel over the country singing the firm's songs, writing
songs of his own and earning money from the head of the
firm that they would save publish one of his own songs.
That "soon never came," and he left the New York house
parted ways, but chance again, and he was back at the
business, but chance came along, beckoned to him alluringly and back he went to the
magic world of music. Again his hopes ran high—since
more they were dashed to the ground.
From time to time Denise Faverie has flipped him a coin or two, but
never the golden purse which he holds forth so temptingly. A
duzen times he has ruined allegiance to song-writing, and
again his hopes run high—since more they are dashed to the
ground. Right now, at the time I am writing of him, he has really and truly declared himself
disgusted with song-writing, and thinks that even the hit-
writers don't make so much very when compared with a
regular, honest, hard-working writer who makes its appear-
ance everyday. But I know that he'll change his mind
soon after this, for you see, deep down in his heart be figures like this. "At the present time nearly one-half the civilized
world is singing a stirring song called 'The Marvellous', and
it was written by a German. Here, haven't I still a chance?" He thinks he's right, and that he has—it for I am he.

WAGGISH WAGGING BY A WAG

It is generally speaking, a "wag" is a wit, or at least one who is witty, incisive, and waggishness is
longer noticed, and must be acquired with the gift and get the Cathsonian joke in "Peter Gink." Incidentally, you get a funny feeling in the feet that'll
fit your features with a smile.
MELODY

Granddad and Granddam Days

TIN THESE times of much movement, where from
most to music everything which is meant for
human enjoyment must be looked to order and
served a la carte (according to mood or whim),
the thought of something of the appointment of past days, in
the knowledge that something of the arrangement of past days, in
their musical recollections it is interesting to learn something of the
music of the home-composers, the (off-made and self-
serve) in the days of granddad and grandmam — what were
their musical arrangements, and how they were
gratified.

In these days (of course) there were theatres with their or-
chestras, and there were concerts, but as recreation these were
not of rare (rather than every other night) occasions. But (also of
course) there were no instant pictures with their marvelous
music accessories, nor were there many bands (more than
an occasional fiddle and piano) practically no dance orchestras.
Neither were there cabarets and cafes where we heard nightly
all the latest and next to latest popular songs. No necessity
therefore music recreation of these days was mostly home-made
and home-consumed, but of this there was an abundance and
a constant supply (that I know of) in the home of “Dr. S. of Paris” has been heard
several seasons.
The next has no bearing on its predecessor, despite the
apparent
“Mellow Horn,” arranged and sung
with an impressive soprano by Mr. Jones — the poetess in
themselves, not mine — “written by C. W. Hyatt, Eng., and
respectfully dedicated to L. B. Echard of Boston.”
“Evening:
Sing the Song of the Virgin at Sea,” a duet, the words by Mrs. Heman,
the music by.pt.
“Deep-Dive Down,”
“Mellow (Bourbon’s song),”
“Rum and Salt Water,”
“Lavender Lady,”
“Tbritten,”
“Bourbon’s Coronation March,”
“Cuban March,”
“Round of reliefs” — the young lady of popular music
who might be a good place for a salmon today, though
happily for
music.

“T See Them on Their Winding Way,” now sung composed
by B. Hine, the words taken from the unpublished poem by the
late Bishop Hébert, “The Boys of Switzerland,” “Home Sweet
Bourbon,” “Auld Lang Syne,” “Whiskey,” “The Lavender Lady,”
which sounds like a musical comedy of today — “Grand
Cenotaph March,” dedicated to Hon. Horace Gray Olin,
“African,”
This was published
in 1898 and is embellished with a view of the present State House,
“salaried现今
times when all pleasure accessories to life necessities practically are “maturated” to for or in (maturated-pictures,
matured-trips, matured-music, etc.), it is interesting to
learn something of the arrangements of past days, in
their musical recollections it is interesting to learn something of the

FOUND GOLD AT THE END OF RAGTIME RAINBOW

By Edward W. Wine

W

ETHER you do or do not believe in the old fogy
tale about there being a big pot of gold hidden
underneath the end of a rainbow, it is absolutely
true that if you ever find the end of the
bow, you never will find the pot of gold.

Clara Fisher was born in 1886 and was for many years a
favorite on stage and in the music world. As Clara Fisher Mader
she played the old lady, Miss Clarion, in the Globe Theatre
production of “Our Boys” in 1876. I know her in 1891, when she
were both in the traveling company of the Boston Theatre.
She was a bit tall, bony little woman with divided opinions of
her own, which at times she firmly voiced. Her sister Annela
was the Miss Fisher whose theatrical headliner role on Bul-
ford Place housed such well known actors as William Warren,
Continued on page 7
Chicago Syncopations

By Azrìl W. Christiansen

OLD MANAGER OF THE CHRISTENSEN SCHOOL IS BACK

Sgt. George F. Shulte, for eight years manager of the Christiansen School of Popular Music in Cleveland, Ohio, has again assumed full charge. George was one of the first ragtime teachers to enroll in the service, and one of the last to return. As he puts it, “I waited until it was all over.” When he again saw the Statue of Liberty, it so tickled him that he made his band play “Bail, Bail the Gang’s All Here” all the way up New York Harbor. There is no doubt that George put pep in his band at that time, for we know what he can do.

Where shortly after his return he met Mr. Christiansen at the See and Bee boat at Cleveland, the “Can” left rather shaken, for when George shook hands with him he delighted in pulling him all around the deck for about ten minutes. From all appearances army life has agreed with George; for he has gained about 48 pounds in weight and never was so buxky, in all his life.

The only thing about George which we don’t like is that, whenever we ask about the late war, he replies by saying: “It’s all over, let’s forget it.” If it wasn’t for receiving mail from him which was post-marked “American Expeditionary Forces,” one might think he had never ceased the pond, for he absolutely refuses to talk.

George has again taken the management of the Cleveland school which during his absence was so ably handled by Mr. E. G. Coefit and later by Ray Wexley, both of whom have now returned to their own schools at Boston and Chicago respectively. We know that George will make good at Cleveland, for he is Cleveland’s original ragtime teacher. In past years he has turned out a great many satisfied pupils, among whom there are several who hold responsible positions in ragtime schools, and also many professional players.

playing. She expects to use this in connection with her organ work. Miss Penuala is an unusually clever organist, having played first organs at the Ravel Theater in Denver.

Miss McCown, who until recently was connected with the main school of ragtime in Chicago, has taken charge of a new school of ragtime and popular music which has been opened in Oak Park. Miss McCown has been so successful with her pupils that she has a large class who are willing to go to Oak Park for their lessons, and we have no doubt that she will make a success of this new studio.

Mr. William Ramann, who before he entered the service of Uncle Sam opened a school of ragtime in Joliet, has been discharged from the army and will resume his teaching at the main school next Monday.

A school of ragtime, popular music and jazz is to be opened in Indianapolis, Indiana, or about October 13th. This school will be in charge of Chauncey Schulte, who has been teaching in Chicago for several months, before which he had operated a very busy school in Milwaukve.

Miss Nelsa and Miss Hickey have returned from a very pleasant vacation, and are ready for the busy season which already has started in.

Miss Jessie Reynolds of Westchester, Michigan, is taking a teacher’s course in ragtime, and promises to be one of our "very best." She already is a very clever pianist.

Everyone around the Chicago office is anxiously awaiting the return of Edna Morton, who expects to pass through here on her way to her future home in Philadelphia as soon as the Chicago "Reds" win the pennant—and it sure looks as if they have it already won. As we have before written Edna will soon be "Mrs. Morris Roth."
D-I-X-I-E-R-O-S-E
(DIXIE ROSE)

Words and Music by
ALBERT H. MORRISON

Moderato

When I was a lad,
Down in Memphis town,
I was just as bad
As any boy could be.

In the old red school
How their rolls were run,
Said I was swell as they.

Here a fool... till the end.
Every one is shooting with admiration,
That humble strain is coming.

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BOODIEWAH

Words by W. Max Davis and Sogi Elliott

Music by C. J. C. Cobb
Arr. by R. O. W. Winck

CHORUS (Moderato)

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Note: "BOODIEWAH" is also published as a Waltz under the title "HAWAIIAN SUNSET"
MELODY

Just Between You and Me

GEORGE L. COBB

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PIANO PLAYING is taught by enterprising teachers from coast to coast and on the mail. If you are a teacher, write for our teacher's proposition where we show you how to turn your spare time into money.

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Melody Professional Service Dept.

Important Announcement to Lyric Writers and Composers

MELODY is constantly receiving letters of inquiry from readers who desire assistance in the writing of popular songs. While up to this time Melody has not felt obliged to give lyric writers or composers assistance other than that available through our free criticism columns, the demand for additional help, especially on the part of amateur professional lyric writers, has become of such proportions and is so insistent that we have decided to establish a more active composing department—say, for example, to make the necessary staff and equipment additions to provide a Melody Professional Service Department, the purpose, scope and restrictions of which are stipulated in the following paragraphs.

Melody's Professional Service Department offers the services of a professional composer or orchestrator of national reputation, who will write, complete music for song poems and carefully edit and revise and properly prepare manuscript for publication. This work will include, when required, the services of a lyric writer of established reputation, who will also edit, correct or compile lyrics complete, as desired.

The scope of the Melody Professional Service Department is confined absolutely within the limits implied by its name. The department will not undertake to publish any composition, either in the magazine's music section or elsewhere, unless the music or lyrics be prepared for publication by our professional service. So far as the music department is concerned, our financial services are as certified firms. To this end we are able to make no guarantee whatever, except that all work will be executed, and when manuscript is delivered it will be complete and familiar and ready for the engraver's pen and press, or for the eye of the most critical publisher. In short, we are our guarantee is that the highest, original and perfect finish of a piece of good music. Only manuscript compositions will be handled. Lyric or music obviously unworthy of the efforts of our staff, and which we reserve the opinion of our serious composers, will not be accepted.

Be it known that this department is instituted solely as an accommodation to subscribers and readers of Melody. It is not one of the more usual professional departments—nothing more, except advice, which is free. That is the advice which will relieve our subscribers of much anxiety and save them considerable expense as well as the expense of our best efforts, and don't ask us to do anything more than is contained in the foregoing paragraphs. Address all communications with your names and address.

Melody Professional Service Department

2 Beacon St.
Boston, Mass.

A. F. Yarnold, Mich.

Little playmates, you haven't one chance in a thousand of getting your money or pay out of your song. You fall, and fall hard for the old, old game of paying an unknown for a posh amateur setting. Your words are quite pretty and certainly deserve much better more. Just forget the whole business and don't repeat the same mistake twice.

Nat., Ripon, Wis.

"Lonesome Trail" is a thoroughly good song. The poem is available and will put together; the music is catchy and very adaptable. Arranged.

Jazz Notes

By Junior

"Pink Glove! Pink Glove!" And then, as you recognize the distorted melody, "Oh, ya, I see a "Pink Glove! of course, and this is "sunny's" tune, isn't it? And there is always room for another good mother song on the market, I think that the music-writing public is more than tired of this style of ballade. You have a very fine and keen series of lyrical proportions, and should try your good right hand at a lot of song poems. Most of your titles sound good to me, but a little alone is so earthy good with world up into a song poem. Call again, neighbor.

Codex Catalog. Even if you don't know a thing about "Pink Glove," it's a mighty good country-western.

"No Hope in Paris," says Secretary Lansing in an interview upon his return from France. And to think that before the war Paris was the locale of the show;"

"I Know What It Means to Be Lonesome," a round release of the box, Inc., that feet purchased from Kanada & Breckman, is to be given title by this week's number. The Imperial Studio of Derdinga, Ltd., recently solicited an original composition, which were arranged and a new dance created, designed to "speak the heart" of the box and all other dances, according to the requirements of the organization. What a drama.

Carolism, the young Irish-American singer, is rapidly coming to the front and men will be invited in a near future. He has been engaged to make records for several companies.

JULY 1, 1916

W. C. Handy, the Pure and Handy Music, Co., has received from the St. Louis (Mo.) Chamber of Commerce a large photo of the city's skyline, a recognition of his work as author of "St. Louis Blues."
PHOTO-PLAY PIANISTS
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"Forgive Me Dear" 25c
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"The Broken Pinion" 15c
"I'm A Pilgrim" 15c
"Meet Me At The Morien, Dear" 15c
"Sing Chang Foo" 15c

Although Irving Berlin, Inc., has only just been established, its excitement, manager of the new firm, promises that the first Berlin songs to be published by that house will appear in popularity any of the author's previous efforts. Some promise!

Forty thousand allen was recently released by "Tell Me" by Maurice Ravel, selling agent for the song, which was handled last year by Will Collier, with music by Max Mordoor. The publisher, whose "How Far She's Gone" has proven popular as a phonograph record, is the author of a new novelty, "My Cuba Dream," which is already a big feature with the big Broadway orchestras.

Waldorf, the song-writing team, is CURRENTLY WORKING on a number of new songs. Next month he will open in the well-producing productions of "Brandy's Butterball," in which he scored a big hit on Broadway.

"Dear Heart" by W. C. Fields, where "Goochle" was the hit of a few years ago, has reached the $50,000 each.

That popular music is "making up" news again with a publicity boost is in for readers of this section. A new campaign has been launched by Leo Fox, Inc., and the opening of the seasons, will be an event. The opening of the seasons, will be a great success.

The instrumental composition to spin me into their own is evidenced by the great demand for the "Morien" suite, and the fact that all the songs are being asked for the band. The stirring music of the big new band, to play nothing of the thousands of orchestrations throughout the country, has done much to establish the new firm.

Herrick's Song Shop is the ideal shop for the ideal shop, and is one of the bright spots in Market Street.
MELODY SHEET MUSIC Service

Melody SHEET MUSIC Service
On the Popular Vocal and Instrumental Hits of the Day,
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