THIS LIST IS REVISED FROM MONTH TO MONTH 🚥

On the Popular Vocal and Instrumental Hits of the Day, Latest Operatic Successes and the Universally Recognized Steady Sellers

THIS DEPARTMENT has been inaugurated primarily in the interest of MELODY subscribers distantly located from the big metropolitan centers, where the facilities for keeping in close touch with the large output of the various American publishers are usually very limited. Subscribers can safely order any piece of music herein announced as having received the stamp of public approval, for no inducement will be allowed to influence the listing.

REGARDLESS OF MELODY'S PERSONAL OPINION OF THE MERIT ON NEW NUMBERS, NONE WILL BE CATALOGED UNTIL THEY HAVE BECOME PRONOUNCED SUCCESSES.

VOCAL

After All
After You've Gone
A Good Man is Hard to Find
Alcoholic Blues
Alcoholic Blues
Alabama Lullaby.
And That Ain't All
Anything Is Nice From Dixie
Are You from Heaven?
Battle Song of Liberty
Beautiful Girl of Somewhere
Blue Ridge Blues
Break the News to Mother
Breeze Blow My Baby Back
Bring Back Those Wonderful Days
Broken Blossoms Broken Blossoms Can You Tame Wild Women? Casey (K.C.) Cathedral Chimes

Chong
Come on Papa
Cootie Tickle, The
Daddy Long-Legs
Dallas Blues
Dear Heart Dear Heart
Dear Old Pals
Don't Cry Little Girl Don't Cry
Don't Cry Frenchy
Don't Forget the Salvation Army
Frenching Sour I stage the Caracter I and general Sevening Everybody Wants a Key to My Cellar Evry Day Everything is Peaches Down in Georgia Eyes, That Say I Love You Farewell (Aloha Oe) For Johnny and Me Friends

Friends
Frenchy Comes to Yankeeland
Garland of Old Fashioned Flowers
Gates of Gladness
General Pershing
Girl of Mine

Girl of Mine
Good-Bye Wild Women
Granny
Greatest Story Ever Told
Hand That Rocked My Cradle
Have a Smile
Hawaiian Dreams
Heart Breaking Baby Doll
He's Had No Lovin' for A Long Long Time
How Can You Keep Them Down on the Farm
If I'm Not at the Roll Call
Ain't Got Weary Yet I Ain't Got Weary Yet

30c.List—VOCAL

A Dream
A Perfect Day
Asleep in the Deep
Beal Street Blues
Beautiful Isle of Somewhere
By the Campfire
By the Watermelon Vine
Carry Me Back to Old Virginny
Do You Remember
Dreamy Alabama
Egyptland Golden Gate
I Love You Truly
Kentucky Babe
Lil Liza Jane
Little Pink Rose
Mammy's Lullaby Mammy a Lunau, Oasis
Oh What a Pal Was Mary
Rose Room
Sing Me Love's Lullaby
Some Day When Dreams Come True
Star of the East
Sweet Hawaiian Moonlight
Sweet Siamese Tell Me
Tents of Arabs
Story Book Ball
Vamp, The
Western Land
When the Boys Come Home
When You Look in the Heart of a Rose
Yogiland
Arabian Nights Vocal or One-Step
Dest iny Vocal or Waltz
Hindustan Vocal or Fox-Trot
Kentucky Dreams Vocal or Waltz
Moonlight Vocal or Waltz
Oriental Vocal or Fox-Trot
Russian Rag Vocal or Fox-Trot
Sand Dunes Vocal or Inst.
St. Louis Blues

INSTRUMENTAL Blue Rose Waltz
Bluin' the Blues
Chapel in the Mountains
Chicken Reel
Chapel by the Sea
Croon Time Reverie
Dream of Heaven Waltz
Egyptian Nights Fox-Trot

15c. Each — THIS LIST — 15c. Each

I Ain't Got Nobody Much
I Found You
I Know What It Means, To Be Lonesome
I Want a Doll
The Forever, Building Castles' in the Air
I Ain't Got Nobody and Nobody Cares
I'm Glad I Can Make You Cry
I'm, a Real Kind Mamma
I'm Going to Break the Mason Dixon Line
I'm Hitting the Trail to Norman y
I'm, Sorry I Made You Cry
I've Found the End of the Rainbow' I
I've Lived, I've Loved, I'm Satisfied
Indianola
In the Heart of a Fool
In the Land of Beginning Again
Irishman Was Made to, Love and Fight
Ja-Da

Irishman Was Made to L Ja-Da Jazz Baby Jazzing the Blues Away Jerry Joe Turner Blues Johnny's in Town Just You Just for Me and Mary K-K-K Katy Kisses

K-K-K Kaly
Kisses
Knock the Bull Out of Bolsheviki
Land of Jazz
Lullaby Time
Mama's Blues
Mammy O' Mine
Mammy's Chocolate Soldier
Memories
Me-Ow
Mickey
Minnie Shimme for Me
Music on the Wedding Chimes
My Belgian Rose
My Dream Girl
My Chocolate Soldier Sammy Bey
My Little Ramblin' Rose
Mummy Mine
Naomi
New Moon, The
Nona

Nona
Oh Death Where Is Thy Sting
Oh Frenchy
Oh Helen
O How She Could Spanish
Old Grey Mare, The

Fairy Kisses Waltz Hearts and Fowers Kiss of Spring Waltz Kiss of Spring Waltz
Meditation
Mighty Lak a Rose Waltz
Melody of Love
Maple Leaf Rag
National Emblem March
Our Director
Peter Gink
Rainy Day Blues
Sand Dance
Star of the Sea
Sunset in Eden Waltz
Turkey in the Straw
Wedding of the Fairies
Wedding of the Winds

35c. List—VOCAL

Singapore
Sipping Cider Through a Straw
Smiles
Somebody's Waiting for Someone
Some Day
Some Day 1'll Make You Glad
Some Sunny Day
Sweet Little Buttercup
Sunshine (Spread all the Sunshine'you can)
Take Your Girl to the Movies
Tackin' 'em Down
Tears

Tackin' 'em Down
Tears
Tears Tell The Story
That's the Meaning of Red, White, and Blue
That Wonderful Mother of Mine
They Were All Out of Step But Jim
Till We Meet Again
Tishomingo Blues
Tumble Down Shack in Athlone
Turkestan

Tumble Down Shack in Athlone
Turkestan
Up In Mabel's Room
Wait and See
When Ireland Comes Into Her Own
When the Preacher Makes You Mine
While the Incense is Burning
You're Making a Miser of Me
You're Some Pretty Doll
You're Still My Old Sweetheart
You Can't Blame the Girlies
You Can't Blame the Girlies
You Cannot Shake that Shimmie Here
You'll Find Dixieland in France

Absent
At Dawning
Beautiful Ohio Vocal or Waltz
Carissima
Doan Ye Cry, Ma Honey
Glowworm
Heidelberg
I'm Forever Blowing Bubbles

PIANO

After Glow (A Tone Picture)
Alohaland Waltz
Aloha Os Syncopated Waltz
Big Ben One Step
Battle of Gettysburg March
Ben Hur Chariot Race March
Burning of Rome March
Burterflies Morceau
Cairo Fox-Trot
Calice Rag
Chirpers The
Columbia's Call March
Commander, The March
Dance of the Steletons
Dream of Spring Morceau
Eileen Syncopated Waltz
Fairy Flirtations Dance Caprice
Flight of Fancy
Floreine Waltz
Four Little Blackberries
Fire Alarm March
Hawaiian Blues
Hawaiian Dreams Waltz
Home Sweet Home Medley Waltz
Home Sweet Home Medley Waltz
Home Sweet Home Medley Waltz
Home Sweet Home Reverie
Il Trovatore Syncopated
Indian Sagwa March
In the Bazaar Oriental
Jogo Blues
Kansas City Blues
Memories o' Home Reverie
Midnight Fire Alarm March
Moonlight Wooing Valse
Memories o' Home Reverie
Midnight Flyer March
Napoleon's Last Charge
Our Sammies March
Paul Revere's Ride March
Repasz March
Rubber Plant Rag
Sandy River Rag
Sing Ling Ting Chinese One-Step
Some Shape One-Step
Some Shape One-Step
Some Shape One-Step
Some Shape One-Step
Tehama Intermezzo
Tendre Amour Serenade
Turkish Towel Rag
Luciad Nations

Lonesome That's All
Just a Wearyin' for You
Magic of Your Eyes
Message of the Violet
Missouri, The Vocal or Waltz
Mother Machree
My Rosary for You
My Wild Irish Ross
Somewhere > Voice is Calling
Sunshine of Your Smile
Sweetest Story Ever Told
There's a Long Long Trail
When Irish Eyes are Smilling
Where the River Shannon Flows

INSTRUMENTAL INSTRUMENTA
El Capitan March
King Cotton March
Kiss Me Again Waltz
Liberty Bell March
Lights Out March
Manhattan Beach March
Ragging the Scale
Robin's Return
Stars and Stripes Forever March
Washington Post March
Wayside Chapel

Orders sent direct to Melody "MELODY SHEET MUSIC SERVICE" 8 BOSWORTH ST., should be addressed to BOSTON, MASS.

'A SAD TALE BRIEFLY TOLD" on page 5 should have the immediate attention of every subscriber.

MONTHLY MAGAZINE FOR LOVERS OF

Volume III

November, 1919

Price 10 Cents

9

FEATURES IN THIS ISSUE

Commercializing Music. By Axel W. Christensen Little Song-Shop Talks Patti and Popular Patter To Dream or To Fly Chicago Syncopations. By Axel W. Christensen Just Between You and Me. By George L. Cobb

MUSIC

Dreamily Drifting. By Walter Rolfe Waltz for Piano

The Road to Peaceful Valley Words by Alvan C. Stuart Music by Ted Hamilton, The Butterfly. Theo. Bendix

New Arrangement by Norman Leigh Morceau Characteristique for Piano

Feeding the Kitty. By George L. Cobb

PUBLISHED BY **BOSTON MASS** WALTER JACOBS

WHATEVER IS=IS BEST"

ELLA WHEELER WILCOX

EDDIE ELLIOTT and W. MAX DAVIS

Published for Medium and Low Voice

This Five Page, High Grade Song regularly sells for 35c but for a limited period will be sent postpaid for 15c. (coin) U. S., or 25c. (coin) Canada.

Take Advantage of This Offer Today!

"THAT BEAUTIFUL DREAMY WALTZ" It sounds good and 中央 京 it IS good. Copy sent post-paid on receipt of 10 cents (coin) Madadad 1910 received to Total Copy of the Copy of t

THE MUSICAL ART PUBLISHERS

2 Stewart Building

Connecticut & Arctic Avenues

Atlantic City, New Jersey

You Movie and Dance Pianists

Always Need GOOD Instrumental Music

Look over these REAL numbers and order NOW!

.. Ami Amor

. La Peach

ONE-STEPS

.. Go Get 'Em

.. Hy-Syne

. Love's Mystery

11c. | 11c. CENTS EACH, PAID | 11c.

. Maurice (Syncopated Waltz)

.. Young America . Yankee Division . Fort Snelling

MARCHES AND TWO-STEPS

Nation's Awakening

. Columbian Patrol Service Flag March March of the Boy Scouts

Spirit of America Boys of the U.S. A Liberty Forever

Steamer St. Loui REVERIES . Chimes of Westminster

WALTZES . Pierotte and Pierette

.. Frou Frou Skating Trot . Sparkling Trot ... Castle Perfect Trot

. Kismet (Hindoo One-Step)

. Zum (College One-Step) . Hop Along ... Tsin-Tsin (Chinese One-Step)

Meadowbrook .. Fizz Water . By Heck Castle Hous . Sugar Lump . Red Fox Trot . Keep Moving

> Skip Along . Ida — Sweet as Apple Cider ... Carolina Fox Trot

INSTRUMENTAL RAGS AND

FOX TROTS

. Trilby Rag

Brussels Sprouts

Watermelon Whispers

. Alabama Slide

Bell Hop Rag

. Georgia Grind

. Gay and Frivolous

You need all these numbers. 11c each, postpaid. Order today. Mention Melody.

Seidel Music Pub. Co., Indianapolis

Try These Few Measures and Be Convinced!

"WHATEVER IS-IS BEST" (81) 1711111

الارتباه الالار بالالتلالا الرق 多利引起的特殊人物特殊

الاكاكالا بحاطا الاحداد الالالالالالالالا

Winn Method POPULAR MUSIC And Ragtime Piano Playing

Practical Ethical Academic Uniformly successful in quickly and easily teaching ADULT beginner and advanced pupils what THEY want to learn to play-Latest Popular Songs in full, swinging piand solo style for singing and dancing. Employed by an ever increasing body of progressive, enlightened teachers who have come to realize and are enjoying the generous financial re turns resulting therefrom.

Your Books the Best of Their Kind

Chicago, Ill., March 27, 1916. Winn School of Popular Music, 155 West 125th Street, New York, N Y

Gentlemen—
It is with extreme gratification and satisfaction that I acknowledge the very highly systematic way in which all the details pertaining to your method are handled. You have my most hearty commendation for the comprehensive manner in which the work is planned. A careful perusal shows your books to be the best of their kind.

With best wishes for your continued success, I am Sincerely yours,

CHAS. A. KLAPPAUF.

CHAS. A. KLAPPAUF, Director Klappauf's Orchestra and Band, 5403 Paulina Street.

Instruction Book No. 1, Instruction Book No. 2, \$1.00 Net 50c Net Obtainable At All Music Stores Sent Postpaid by the Publishers on Receipt of Price Particulars regarding Correspondence Cours of 10 Lessons for Pianists mailed on request You can start a Winn Studio in your localitywe will help you

Winn School of Popular Music Established 1900—Schools Everywhere 155 West 125th Street New York

A Monthly Magazine for Lovers of Popular Music PUBLISHED BY WALTER JACOBS, 8 BOSWORTH STREET, BOSTON

Walter Jacobs, Business Manager Myron V. Freese Literary Editor Copyright, MCMXIX, by Walter Jacobs

Second-Class Matter at the Post Office, at Boston, Massachusetts, under the

*Of month preceding tha of publication date. MELODY is covered right, and art without special written pe

Advertising Rates

On application a diagra

showing the exact cost of

oromptly. Forms close the

opy must be received no ater than the *5th. Pub

Volume III

DEC -6 1919

SUBSCRIPTION \$1.00 Per Year

CANADIAN - \$1.25 FOREIGN - \$1.50 SINGLE COPY .10

To Subscribers:

Remittances should be made by post office or express money order, registered letter or draft on New York.
When change of address is desired, the old address should be given as well as the new, and notice must be

e new, and no

November, 1919

Act of March 3, 1879

Number 11

COMMERCIALIZING MUSIC

By Axel W. Christensen

E HAVE just completed what has been the best month of September ever known to teachers in the field of ragtime and popular music. From all parts of the country the reports are wonderfully encouraging, and to one who has seen the teaching

of ragtime in its earliest infancy — at a time when it was beset with difficulties of all kinds and when its exponents were forced to endure the sneers and unjust criticisms of teachers in the other fields of music — the showing for September is indeed

The average teacher of classical music does not require a bookkeeper to look after his accounts or to keep track of his prospects. He usually knows every one of his pupils and prospective pupils-how much he is going to get from them, and how much he will fail to get from them. But today how vastly different is the situation with the schools of popular music and syncopation in any of our large cities! In these schools, which are now flourishing everywhere, there is scarcely one that has been in existence for a year or more which does not have to have its regular business department—a systematized department

keeping, circularizing and getting after the business. Some of the old-timers in the music game hate to hear the word "business" mentioned in the same breath with the art of music. Whenever they mention money to their pupils, they do so apologetically because such a sordid thing is out of place in connection with the higher musical art, and one of the arguments these people bring against the teaching of ragtime is that it is commercializing music. They are right, for that's just what it is - commercializing music, and thousands of teachers throughout the country are thanking their lucky stars

wherein one or more persons are kept busily engaged in book-

for being able to so commercialize it. There is no stigma to be attached to any commerce that is broadening and elevating, and this commercializing of music by exponents of ragtime and the popular is the sort of commercialism which brings happiness and sunshine to the world; the wonderful incomes of the ragtime teachers bring happiness and good cheer to themselves and their families, as the instruction they are giving to pupils brings pleasure and uplift to them and their families, so let's have more of this sort of commercialism.

Some time ago I had the pleasure of a visit from Cal Stewart, that inimitable man and comedian who is known to everybody through his phonograph records about "Punkin Center." Here is a man who sure enough is commercializing music — people all over the world are paying out good money to buy the records of his songs and stories, and long after Cal Stewart himself has passed beyond our ken people will still pay for the pleasure of hearing the phonograph records of these same songs and stories as sung and told by him.

I had a long talk with Cal Stewart, and during our interesting converse I asked him to give me a few lines on ragtime. Here is what he struck off at random about

RAGTIME AT "PUNKIN CENTER"

"Along about last winter when we was havin' our liceum Burow and lectur course at Punkin Center, a feller come along with one troop who played the pianer. The cumitee sent him tew our house to put up over night 'cause Ezra Hoskin's tavern was full, both rooms was taken. We never kep any of the show troops what cum tew Punkin Center, but we always kep any of them liceum Burow folks what the cumitee sent. Nancy sed it wasn't any harm, 'cause they wasn't Regular acters like what cum to the opery Hall.

Wall, this pianer man was a tall feller; looked like he would make a good hand at apple pickin', but wouldn't be wuth much in a strawb'ry patch. Wall, he made himself right tew hum in our house. He set down tew our pianer, folded up a couple o' yards of them legs of hisn so's he could set his feet on the evers, and started playin' what he called RAGTIME.

I never thought any human bein' could git so much music out of anything as he got out of that pianer. He played the Mockin' Bird so many different ways that our canary got ashamed of himself and didn't sing a note for two months. He played the Maiden's Prayer and, Gosh! it sounded like a gal singin', the organ playin' and church bells ringin' all tew once. By that time most of the neighbors hed cum in, and Nancy got so excited she let her cake burn and the jelly bile over. Then he played like a church organ, and it was so nat'ral that Deacon Witherspoon started tew take up a collecshun.

He sed enybudy could learn tew play that way in a few lessons. He left a lot of books tew sell and made Jim Lawson his agent, and thet started ragtime in Punkin Center. Ab Slocum plays rag on the mouth organ, and Lige Willit plays it on his fiddle. Down tew the groc'ry store they have a game of checkers they call the ragtime move, and when it cums shettin' up time Ezra Hoskins says: "Wall, nine o'clock, ev'rybuddy rag."

The children march into school tew a tune called the education rag; the bus rags down tew the depo and rags back; Abe Spossby has bo't two hosses that have spring halt so they can rag, and last Sunday over tew Aunt Mandy Weaver's fun'ral Jim Lawson he played Lead Kindly Light in rag. There ain't no tellin' where it'll stop, and the doctor sez thar ain't no antidot for rag.'

Cal Stewart has made a lot of good money out of his songs and stories - among which may be mentioned "Rube From a High Grass Town," "The Song She Sang to Me" and "I Laughed at The Wrong Time" — but, believe me! he is entitled to all that he has made as there is a laugh in every line and nothing is too much to pay for joy and laughter — the world needs all it can get of both. Therefore, I say let's commercialize music all that we can, and through music as a medium of commerce let us convey pleasure and sunshine to those around us.

Vocal and Instrumental

NDER this caption MELODY will list from month to month, WITHOUT CHARGE, the vocal and instrumental new issues ("popular" and dane-even the various publishers of this class of music. This feature will keep MELODY subscribers and readers well posted regarding the hist-te-be.

ı	DANIELS & WILSON, INC., SAN FRANCISCO, CAL.
ı	Bow-wow (Piano)
ı	Hindu Rose (Vocal) Weslyn-Moret
	Peggy (Vocal) Williams-Moret
	Rose of Romany (Vocal)
	Singapoo (Vocal) Fulton-Moret
	Sunshine Mary(Vocal) Williams-Smith-Moret
	$ \begin{array}{llllllllllllllllllllllllllllllllllll$
	SHAPIRO, BERNSTEIN & CO., NEW YORK CITY Dreamy Alabama (Vocal)
	and the second s

IRVING BERLIN INC., NEW YORK CITY

BROADWAY MUSIC CORP., NEW YORK CITY God Gives Us One Mother That's All (Vocal) Brown-Friscl I'm Like a Ship Without a Sail (Vocal) . . . Kendis-Brockman J. A. MacMEEKIN, SAN FRANCISCO CAL.

F. J. FENICLE & A.M. DALRYMPLE, WASHINGTON, N. J. H. KIRKUS DUGDALE CO., INC., WASHINGTON, D.C.

WESTERN MUSIC PUBLISHERS, DENVER, COLO.

JOSEPH BAY, NEW ROCHELLE, N. Y. I Wake Up From My Dreams (Vocal) ... Bay-Dell-Lampe Living Picture of Paradise (Vocal) ... Bay-Dell-Lampe Listen, Girlie Please Have a Heart (Vocal) Bay-Dell-Lampe Put My Hear: Together Again (Vocal) ... Bay-Dell-Lampe

W. A. KING, JOHNSTOWN, PENN. International Peace March (Piano) WM. F. BERTRAM, PORTAGE, WISC.

A. L. MORTON, SPRINGFIELD, ILL.

JAZZ IN THE AIR

Jazz music via aeroplane! Five melody makers -bass drum, slide trombone and all-in a quintette of air wagons.

No! not the dream of a rarebit fiend - merely the way five jazz bandsmen traveled from New Romney, England, to an American rest camp at Eastborn, England, when impassable roads threat-ened to forbid the trip.

The five jazzers, members of a Y. M. C. A. en-

tertainment unit, didn't have to call off the show which was to inject new pep into a group of blue doughboys awaiting ship for home. Ermel E. Hindman, Y. M. C. A. entertainment man, finding himself up against insurmountable transportation odds, went to the Major at New Romney and put the proposition up to him.

'All we have now is airplanes," said the Major, "Will they travel that way?"
"They will," said Hindman, and the Major ordered

out five fighting Bristol machines. The "Y" group made the sixty mile air jaunt in 43 minutes; almost as snappy as their own mode of entertainment.

Little Song-Shop Talks

Almost from the date of its initial issue the publisher of MELODY has been possessed with a notionwhich finally has progressed into a motion. This possessing notion was that one reader of a magazine would be interested in knowing what others are thinking about the same publication, and the progressing motion that has grown out of the notion is the carrying on of two individual columns under the same leading caption, namely, "Little Song-Shop Talks." Under its own sub-caption one of these columns is to register "Words From Others About Us," as in turn the other will record "Words From Us About Others," one or both of the columns to appear from time to time, as space warrants or mood and matter moves. The main difference between the two columns will be that in the one concerning "Us" we shall include any slaps and slams as well as the boosts and booms, while in the one wherein we talk about "Others"—well, Mr. Reader, what would you say? — Ed.

Words From Others About Us

As a rule we do not advocate betting on a sure thing, but there is an exception to every rule and this one from a pianist at the Berta & Berta Theatres in Rock Springs, Wyoming, is one of the excep-

I think MELODY the one best bet vet for pianists. It fills a long felt want. - $C. \hat{J}. Selby.$

If anybody notices an extra sparkle and brilliancy about us, lay it to the following little bit of polishing-off from a far away place.

MELODY is a gem, and you are to be congratulated upon its excellence. It is a real treat. — A. E. Frost, Louncesban, Tasmania.

The writer of the following letter is a music arranger, and a furnisher of musicians for all sorts of musical functions. a great Coda. This waltz is composed As we might be considered biased in *four* different ways we refrain from expressing an opinion as to his keen judgment and sound sense, but here is what he writes.

I am enclosing check herewith, for which I will thank you to send me for this year the following: Jacobs' Orchestra Monthly, Jacobs' Band Monthly, The Cadenza and MELODY. My work consists principally of dance-hall and theatre music, and I find your journals absolutely indispensable. — Richard H. Brooks, Alexandria, Va.

This is pretty good from a new subscriber, and we are some "sot up."

I have received three copies of your magazine, and I certainly wish that I had subscribed a long time ago. Not knowing what it was I was doubtful as to whether I would subscribe, but I am more than pleased and just wanted you to know how I appreciate MELODY. I live where it is hard to get music, but with MELODY it comes to my home. I certainly shall tell all of my friends. — Miss Mildred Pizer, Okanogan, Wash.

It's some temptation not to do so, but we may yet be forced to boost the price. MELODY has come to mean so much to me that, if occasion should arise, I would gladly pay twice the present subscription price. The coming of this deserving magazine is a source of great pleasure as well as instruction for us all. only wish it could come twice as often. Yours, boosting for MELODY. — Mrs. Fred Stell, Woodland Park, Colo.

Words From Us About Others

As the following letter was all too evidently a mimeographed copy, and probably one of many sent broadcast, it certainly is not betraying confidence to reprint it. Although included in this column we are not going to "say" anything about it, for it says it all itself.

Do you want to buy my Composition? It is a wonderful "Waltz" I haven't seen

any pretty one like my composition. The Waltz is composed in three parts; there is three pages of Manuscript, and and each page has two parts, I mean as another Waltz, the first and second part. The other page, the Trio two different parts and the third page as a second Trio or a second part. (No. 2) two other parts are written. With a special Finale and for Piano.

The Waltz is also composed in Orchestra, and the second part of Trio and the second part of (No. 2) there is a special part composed for "Cello and Trombone." It is all my work.

Mr. Will Rossiter has had no less that (6) offers from other publishers for the purchase of all rights to "Sand Dunes" the highest offer was (\$40,000.00) forty thousand dollars, the biggest ever known in the music business. I am not afraid to compare my "Waltz" with Sand Dunes. It is better than Sand Dunes.

I have only a week to myself to sell it If you will decide to buy it I will sell it to you, tell me what is your offer? And if it suit me I will go bring it to you.

(Signed)

Regarding the new teacher of ragtime who purchased Mr. Gleeson's Oakland, (Cal.) teaching franchise, Mr. Gleeson writes as follows: - "She is about 33 and favored above the average in the matter of looks. Her disposition is always cheerful and optimistic, and her manner refined. Her personality may be fairly summed up as charming, so, of course, it is easy to understand that she is very well liked.

"A Sad Tale Briefly Told" on page 5 of this issue tells how \$1.00 can be made to earn \$1.50. Are you thrifty?

PATTI AND POPULAR PATTER

ME. ADELINA PATTI, the world renowned prima donna of half a century ago, recently passed from the living world of song into the silent realm, leaving behind her a wealth of golden, vocal memories. But who ever would dream of linking Patti with the popular — Patti, the glorious and marvelous! probably the greatest operatic cantatrice who ever charmed American audiences, and who might well have been termed the vocal "pearl of great price?" Who—that ever had heard the great Adelina(the "divine diva") warble in tones of liquid gold "Ah! non credea," "Ernani involami," "Ah! forse e lui," "Casta Diva" or Arditi's famous "H Baccio"—who that ever heard these and other numbers drop from her lips in pearly tones to the accompaniment of superb orchestras, would imagine her carolling popular coon croons of the day supported only by a banjo and guitar? And yet that is exactly what she did, according to the following story in a

recent issue of the New York Sun. Adelina Patti, on one of her visits to San Francisco, was the guest one evening at the home of some people who were her intimate friends and had been her guests at her home in Wales. Another guest on that Sunday evening was an ambitious young tenor who, at Patti's request, sang and nearly expired in the excitement of the occasion, although he was generously praised by the great artist.

Then Patti discovered in the company two young fellows she had heard on an overland train singing to their own banjo and guitar accompaniment. To their confusion she demanded that they must "oblige," and insisted that it was just what she wanted to hear when they protested that they sang only darky

Instruments were produced and the young men began rather haltingly with the quietest, most sentimental songs they knew. Patti was not satisfied "Those funny, lively ones," she demanded. They, encouraged, gradually worked into brisker songs, to Patti's undoubtedly genuine pleasure. She hummed along with them until they swung into a rattling medley, when she joined with full throated voice in these words:

> Chillen, keep in de middle of de road Chillen, keep in de middle of de road! Doan turn onto de lef' Doan turn onto de right-Jess keep in de middle of de road!

Then, laughing and singing, she led the nonsense when the medley came to these words:

> hame, shame, 'tis an awful shame Landlady's raised de rent, boadahs ain't to blame. Chuck full of hungah, Caint stay no longah – Bye, bye, my honey, I'se a-gwine.

She sang these and other nonsense patter until she had the youngsters gasping for breath. Then she declared enthusiastically, "I never before had such fun singing. I wonder what a concert audience would say if I gave as an encore:

> "Chuck full of hungah, Caint sing no longah— Bye, bye, my honey, I'se a-gwine."

A SAD TALE BRIEFLY TOLD

Because—and only because—of the greatly increased and increasing cost f paper and printing—and all else that counts in the cost of production —and the annually increasing cost for mailing periodicals, beginning with the JANUARY 1920 issues the subscription price of all four of the IACOBS' MAGAZINES must be advanced 50c. each.

Melody will be \$1.50 the year 15 cents the copy

For Canada, \$1.75; for foreign countries, \$2.00

RENEWALS (also new subscriptions) for either one or two years, received on or before December 25. 1919, will be accepted at the old rate

Interested subscribers, therefore, should act very promptly if they believe in thrift and economy.

TO DREAM OR TO FLY Bendix Wins Over Winn

MINT of money is waiting for the printer who can show a publisher some possible way of surmounting the impossible; show him how he can increase page-space in his magazine without increasing in size and bulk or decreasing in type-point — in a word, devise some way whereby to crowd five pages of matter into four pages of space without overcrowding matter and space and making a mess of both. Under present H. C. L. conditions, more than ever before everyone is realizing the existence of a natural law which rules that a person can't wear the same pair of shoes, same suit of clothes or same anything all the time and not

out-wear 'em in due time. Following the same principle, the publisher of a music-magazine cannot crowd pages without over-crowding (wearing out) space, and no matter how tunefully tasty and musically melodic two instrumental numbers may be he can't stuff them both into the same space without jamming one or the other. That is the present point at issue, and is the cause of this little wail of music-indigestion that has resulted from having more music for the November issue of MELODY than it could digest in an allotted space, thereby raising the question of not what to

chew, but which to choose. Music-plates were ready for the printer. and it was the intention to present in the music-supplement of this issue of MELODY the chorus of "Let Me Dream" — a delightfully melodic morceau by Curtis Gordon, and a little 'dream" in ragtime as converted by Edward R. Winn, that inimitable converter into rag. Mr. Winn was in on time, and it was no fault of his that another delectable music-delicacy came along at the same time to claim space and raise the question as to which should be chosen. In either case it was a surplus and not shortage of sugar which bothered, for both numbers are sweet morsels of melody.

The "delectability" which flew into the sanctum at the same time with the "dream" was "The Butterfly," — a renowned composition by Theodore Bendix — originally published by the well-known firm of Bates & Bendix, but now the property of Publisher Jacobs. Like its name-prototype, "The Butterfly" is an "airy-fairy" creation of wondrous charm and beauty, flitting and fluttering among musical nuances as the gauze-winged insect for which it is named hovers among flowers. Literally speaking, however, "The Butterfly" did not fly into the publishing sanctum of MELODY through its own aimless volition, but was captured at no small expense by Publisher Jacobs, who caught it only by taking over the entire Bates & Bendix catalog. The beautiful number has been carefully edited and fingered by a musician who is well-known to MELODY subscribers, Norman Leigh, who has retained all the original airy lightness which marks a butterfly and "The Butterfly.

Although not a note of the original six pages of music has been sacrificed, by condensing and using D. C. and D. S. signs it was found that "The Butterfly" would flit through the musicsupplement in an allotted space of four pages, as against one for the "dreamer" — one too many to use in conjunction with the "flitter," and not enough by three pages if used alone. And so the question of whether "To Dream or To Fly" in this issue practically settled itself, leaving Mr. Winn's finely converted

Continued on page 26



The Terrace Garden certainly caters well to the entertainment and enjoyment of its guests. There is a special table d'hote dinner served from 6 to 8.30 every evening; public dancing, given to the accompaniment of the flash and glow and swing of popular dance music, and the thrill of a theatrical entertainment. Two floors are devoted to the dancing, the main dining floor of the Garden and the balcony floor. Both are in plain view of the dining tables, and both are very convenient for the diners. If a party has finished dinner and desires to dance, it is only necessary to walk across the floor (or a part of it) to the dancing reservation. The dance music is furnished by Brancolini's orchestra, an organization which long has delighted patrons of the Terrace Garden.

The theatrical performance at the Garden is attracting more attention this week than ever, with all the so-called "legitimate" houses closed because of strikes and disorders. Now that the regulars are in trouble it is almost impossible for the Garden to care for all who wish to go there for food and entertainment. The Royal Italian Opera Troupe has proved one of the most popular offerings.

George Webster, an unassuming but dynamic force in vaudeville, has outstripped all of his competitors by grabbing the bookings for the Wilson Avenue Theatre, beginning August 27th.

"After less than a year as the Chicago manager for Shapiro-Bernstein, Stone-ham has taken his place alongside of Quigley, Clark, Besley, and Walter Wilson — and that's going some," says C. Sharp in the Morning Telegraph.

At the State-Lake Theatre an orchestra of masked musicians plays any tune asked for by the audience, and a masked lady answers questions. The music is good, and the whole thing is mysterious and interesting. The act is that of George

At the Rialto Theatre the "Quaker City Four" male quartet pleased the audiabounding in straight and comedy singing and to the untiring efforts of the leader."

Chicago Syncopations

By Axel W. Christensen

MELODY

ACCOMPLISHMENTS OF RAG-TIME PIANISTS WHILE "OVER THERE"

Sergt. J. M. Roche, formerly the champion ragtime pianist of Springfield, Ill., while with the A. E. F. sent the following interesting item from Bourges,

I have been out with a musical comedy for a few weeks as pianist, but the show has been called in for some unknown reason. As we carried one hundred people, perhaps they figure it was too many to accommodate at the different places where we played. We are hoping to move again soon — either out on the circuit, or back to the States.

There is a man in our outfit, Mr. Frank Fields, who is a very fine ragtime pianist, and he and I have become very close friends. He is from Worcester in Massachusetts, and was much interested when I explained our wonderful system to him. Like all others at first he was very doubtful whether it could be done or not, but after a few demonstrations he was thoroughly convinced — in fact, so much so, that he has decided to adopt our system of ragtime in Worcester and follow up the business when he gets back.

Mr. George Schulte (of the Cleveland school of ragtime) was made a band leader while over in France. The following is an excerpt from one of the army bulletins: "A short time ago our camp commander, Captain Hunter, decided that we must have a band, and Lieut. Crocker, the camp entertainment officer, got busy. With the valuable assistance of Mr. Lennon of the Y. M. C. A., and the cooperation of the company commanders, some of the numerous musicians of the camp were rounded up and given instruments. Private Schulte of the Division Supply Company, for nine years a music teacher in Cleveland, Ohio, and a piano and pipe-organ specialist, was put in charge as band leader.

"A week ago last Thursday they had their first rehearsal in the big gymnasium, and on the next morning played in front of the Headquarters building. They have made a big hit, and we're proud of them. They are practicing faithfully every day, despite sore lips and the vaccinations. Their rapid progress has been due largely to the enthusiastic spirit with which the members ences with the "Anvil Chorus" — an act themselves have entered into the work,

with a whole local union of barbershop chords, and attractively staged under a spreading chestnut tree. The Swedish comedian was genuinely funny, arousing the house to hilarious applause without the aid of questionable jokes. At the same theatre was Isetta, with a musical act in which a combination of toy piano and accordion were the outstanding fea-

Weir and King, with good voices and good songs, give a real treat in a real singing act. Phil Weir and Jack King both have cultivated voices, and know how to use them to good advantage. To close the act the boys do an orchestra imitation, which is not only very amusing but exceedingly clever. This act is one of the best on the bill, receiving merited favor and liberal applause. They are using "Bubbles;" "Call for Mr. Brown," and the Jimmy Hanley hit, "I Wanna Go Back," for the act.

We had a most pleasant surprise the other day. George Schulte ran up to see us, but business at the Cleveland office was so pressing that he could stay for only one day. We are always glad to see George, even if for but one day, as his pleasant smile and cheerful manner keep us happy for a week afterwards.

Ralph Williams, of "Sweet Baby Blue's" fame, is now one of the soloists in the orchestra at the Central Park Theatre in Chicago, and has made arrangements to teach saxophone, xvlophone, banjo and clarinet at the Chicago office. We now have two very competent players and instructors managing our instrumental department. Marcella Henry, formerly of La Salle, Illinois, has a large class of pupils on violin, mandolin

Miss Rose, who has been teaching ragtime for a number of years at the Belmont Avenue studio, has accepted a position at the down-town school in Chicago

Miss Christensen and Miss Brown, managers of the Western Avenue school, are so busy they haven't had an opportunity to come and see us for a long time

Frithjof Larson, who for a number of years past has been connected with the American Conservatory of Music, as well as other well known musical institutions, POPULAR PIANO PUBLICATIONS gement is published in the Plane Solo key where marked with *; in a different key where marked with †
Drum parts for such numbers are 5 cents each

CASH with order PRICES: 15c EACH; Any 7 Numbers for \$1.00

М	The second of th	CURDAN postpa		AUC MAC	.,			
	ONE-STEPS		mer Secrets Thee.	O. Taubert .	Jack in the Box	Thos. S. Allen Van L. Farrand Arthur C. Morse J. W. Wheeler	Morrean 'Oriental	Norman Leigh
n	*Big Ben Tho:	os. S. Alles Sunse ok H Grey Sweet I J. Wridt Treas VInde	et in Eden	hos. S. Allen . † K. Whiting	Pixies, The Red Ear, The	Arthur C. Morse	†Indian Bagwa Characteristic March	Thos. S. Allen
11	*Cane Rush, The Fran.	1 Weidt Treas	sure-trove W	K. Whiting	Southern Pastimes		†In Dreamy Della	Walter Rolfe
M	†Ger-Ma-Nes A	gr L. C000 1Van a	and I D		Spirits of Dawn Sun-Rays	Everett J. Evans Irthur C. Morse	A Fairy Fantasy	
	*Hong Kong Gong R. R. S	C Marte Youth	h and You T	hos. S. Alles +	Venetian Beauty	Walter Rolfe	*In the Bazaar Morceau Oriental	Norman Leish
n	*Kiddie Land	1. J. Weidt Zeons		Wm. Arnold	MISCELLANE	ous	°In the Jungle	1. W. Lerman
Ш	†Knock-Knees Georg	te L Cobb MA	ARCHES AND TWO-	STEPS .	After-Glow	George I Cabb	Intermezzo	Norman Leigh
M	*Levee Land George War	alter Rolle "A F	Prangasa March	Mario Costa	A Tone Picture		*Intermezzo Irlandals *Irvina	Walter Rolle
M		alter Rolle *A F	can Smile, An	Paul Eno, * E. E. Bagley	Ah Sin Eccentric Two-Step Nov	velty	, Intermezzo	
n	Omeomi Sam	Friedman O Annay	assador, The	Paul Reo	All for You	Low. G. Lee	†Jungle Echoes A Cocoanut Dance	R. E. Hildreth
11	*Paprikana Leo †Simpering Susan Fran		mbly, The	Paul Eno as A. Young es M. Fulton Thos. S. Allen	Mazurka †Anita	Thos. S. Allen	†Kentucky Wedding Knot Novelty Two-Step	A. W. Turner
u	"Sing Ling Ting Group	to L. Cobb tAviat	tor, The Jam.	es M. Fulton	Spanish Serenade	7 807. 0. 21.11	Novelty Two-Step	4 1 111 14
M	†Bome Shape Georg	ee L. Cobb Bosto	onian, The	. D. Kenneth	*Antar Intermezzo Oriental	Max Dreyfus	*Koonville Koonlets Characteristic Cake Walk	A. J. Weidt
H			Buttons Ge	eneral Cabb	Baboon Bounce, The	George L. Cobb	*La Petite Etrangere	P. B. Metcall
П	FOX TROTS	*Colu	mbia's Call Emander, The	R. R. Hall			Valse Lento	John Itsel
Ш		Leo Gordon †Comi	lie of Liberty	Alfred E. Joy Neil Moret	Ballet des Fleurs	Arthur C. Morse Arthur C. Morse	†Las Caretas Danza Tango	on the second
М	*Frangipani Geor *"Funnies"-Trot Er	cart Smith †Dolor	res n the Pike	A I Weide	A Rag-Step Intermeza	20	*L'Ermite	R. Gruenwald
N	*Fussin' Around	Wm. C. III Bowl	ment, The	Palentine Abt	Barn Dance The Bunnies' Gambol	Ned West	Meditation †Little Coquette P	. Hons Flath
П		La Cardon *Exen	ursion Party Ra	Falentine Abt ymond Howe Thos. S. Allen	Bean Club Musings	Paul Eno	Morceau Characteristique	
11	*Hey Rube Harry	y L. Allord Fight im C. Isel For C rge L. Cobb Gart G Castle Gay	the Flag 1. Box		March Characteristic		*Magician, The	Van L. Farrand
M	*Hey Rube Harr *Hi Ho Hum	m C. Istl From	tland. The Victor	G. Boehnlein Walter Rolfe	*Bedouin, The An Oriental Patrol	Edwin F. Kendall	Gavorte †Mazetta	Thor. S. Allen
Ö	*Irish Confetti Gror *Iroquois Louis	G Castle †Gay			*Bells of Moscow	W. Aletter	A Gynsy Idyl	21 1121
N	Joy-Boy .	A J. Weidt tGnar	sips, The rdsman, The	The C diller	Mazueka		*Meditation and Chansone Memories of Home E	itte Leigh
11	*Ken-Tuc-Kee	G. Castle Gues	st of Honor Edw	in F. Kendall	†Bucking Broncho I Intermezzo Two-Step †Butterflies Bers Morceau Mignon	Robert A Hellard	Reverie	
W	*King Reynard Louis Nautical Toddle, The Goor	ret L. Cobb Hap	py Hayseed, The	Walter Rolle	†Butterflies Berr	nisne G Clements	†Mi Amada	Norman Leigh
M	Powder and Perfume J. Fra	ank Devise "Hors	se Marines, The lizers, The omitable, The /sm	W. A Corey	†Butterflies Bern Morceau Mignon	Witness die	Danza de la Manola †Mimi	Norman Leigh
М	*Rabbit's Foot Georges *Say When! Georges	L Cobb tIndo	omitable, The am	ses M. Fulton	Carmencita Spanish Dance	Valentine Abt	Danse des Grisettes	S
П	*Slim Pickin's	Wm C. Isel In H	ligh Society	Eduard Hoist B. Shattuck	0Cheons	George L. Cobb	†Musidora	Norman Leigh
	"Yip! Yip! Yip!		Trail The	Ernest Smith	Egyptian Intermezzo *Chicken Pickin's	Thos S. Allen	Idyl d'Amour †Myriad Dancer, The	Thos S. Allen
М	RAGB	Jolly	y Companions	A I Walds	Dance Descriptive		Valse Ballet	Active Constitution
И	*Aggravation Rag George	rge L. Cobb "Jolly	y New Yorker, The	y D Bushnell		Chas. Frank	†Numa An Algerian Intermezzo	Thos. S. Allen
- [1	*Lazy Luke Gro	of Philpot Kidd	der, The Harr of P., The Erne, ights and Ladies of Hor	st S Williams	Morceau Characteristic	J. Ernest Philie	On the Mill Dam	A. A. Babb
			ghts and Ladies of Hor				Galop Parade of the Puppets	Walter Rolfe
M		Don Ramsay +1 am	and Order G			John Carver Alden	Parade of the Puppets	
	*Sandy River Rag Th	hos. S. Allen Law	ghing Sam reonigram, The	Walter Rolfe Thos. S. Allen	Carnival Polka *Dance of the Lunatics	Thos. S. Allen	Marche Comique Pearl of the Pyrenees	Chas Frank
- [1	Turkish Towel Bag The		sterstroke, The	James I amas	An Idiotic Rave	Thos. S. Allen	A Spanish Intermezzo	Den I Sullinen
	WALTZES		- of Hannard	Frank H. Gree	*Dance of the Skeletons	Thos. S. Allen	A Spanish Intermezzo Pickaninny Pranks Cake Walk Characteristic Pussy Foot Eccentric Res	que
- M	*At the Matines Ray	mond Hows Mer	rry Monarch, The	R E Hildreth V D Kenneth	Descriptive *Dixie Rube, The	Thos. S. Allen	†Pussy Foot	Robert Hoffman
Ö	*Aurora Arthus *Barbary Geo	wmond Home to F. Kellogg orge L. Cobb E Hildreth New Let W. Keith Nee Lewalt Lampe orge L. Cobb	nstrat Viam	Allerd R Inn	Characteristic March	Chas. L. Johnson	Eccentric Rag Queen of the Night	Sverett J. Evans
- [*Barcelona Beauties R	E Hildreth Moo	ose, The	P Hans Flath	Characteristic March		Norturne	and the second second
-	*Beauty's Dream Lest *Belles of beville Bode	ter W. Keith Nev	w Arrival, The dat	Valentine Abt	Dream of Spring, A	P Hans Flath	†Romance of a Rose	L. B. O'Couner
1	Blue Sunshine Geo	orge L. Cobb On	Desert Sands	Thos. S. Allen Thos. S. Allen J. W. Lerman Van L. Farrond	Morceau Characteristi *Drift Wood	George L. Cobb	*Rustic Dance	Norman Leigh
P	Breath o' June T.	ed Hamilton †Per	riscope, The	I W Leeman	Novelette		†Saddle Back	Thos. S. Allen
ľ	*Buds and Blossems Geo	hot S Allen oPrin	ince of India, The	an L Farrand	Enchantress	Valentine Abt	Galop Sand Dance	Leo Friedman
- 1	*Chain of Daisies	A J. Wridt *Siss			*Expectancy	Norman Leigh	Moonlight on the Suw	ranee
- 1	†Crystal Currents		p Bubbles	Thos S. Allen R. E. Hildreth	Novelette		†Shadowgraphs	Norman Leigh
- 1	*Cupid's Glance *Daughter of the Sea O M	Paul Eno Soc d Hriniman †Spo			*Farmer Bungtown March Humoresque	Fred Luscomb	Scenes des Silhouettes Shepherd Lullaby	Eduard Holst
1	4Delectation (Delight)	Walter Rolls . Snn	nds Lawrenc	e B O'Connor	*Flickering Pirelight	Arthur A. Penn	Reverse	isne G. Clements
- 1	Dream Castle	Carl Clayton †Sta ster W. Keith †Ster Walter Rolle *Swi	arland Lawrence	Thos. S. Allen Albert Perfect	*Flickering Pirelight Shadow Dance †Flight of the Birds	W M. Rice	tSighing Burf Berni	une G. Ciementi
- 1	*Dream Kisses	Walter Rolfe . 8we	edish Fest	Albert Perject	Flight of the Birds	4 DI. KHI	Valse Classique †Sleepy Hollow	Thos. S. Allen
A	†Dream Thoughts	Wm Arnold tTip	ptopper, A ue Blue	W. A. Corey W. D. Kenneth W. D. Kenneth	Ballet Francine Half-and-E	Ialf N Leigh	†Sleepy Hollow A dream in the Mout †Bolaret (Queen of Light Valse Ballet	ntains. Idyll
- 1	*Drusilla N.	use Mcleich ollne	der Palm and Pine	W. D Kenneth	Fun in a Barber Shop	J. M. Winns	Value Rallet	.) / 807. 0. 4111
- 1	†Pair Confidentes B Lou *Fleur d'Amour Gro	orge L. Cobb .Vie	etorious Harvard Ca	rl Paige Wood Mar Davis	Gavette Militaire	Valentine ADS		R. S. Isherwood
- 1		orman Lrigh •Vir	rginia Creeper, The	W. D. Kenneth M. L. Lake	Girl of the Orient	Thos. S. Allen	Mazurka	P. Hans Flath
1	†Heart Murmure	Walter Rolle . Tar	mparite	M. L. Lake	Persian Dance *Golden Dawn	George L. Cobb		10
1		ene Introham	HOTTISCHES AND	CAPPICES	A Tone Picture	Thos. S. Alles	Sunset Frolics Joh	in Francis Gilder
- 1	*Idle Hours Carl	Paige Wood BC	HUITISCHES AND	Paul Fan	*Get 'Em		Bweet Memories	Valentine Abt
- 1	Kismet Pearl S.	S. Silverwood Am	nong the Flowers the Watermelon Vine	Thos. S. Allen	Descriptive March	Louis G. Castle	Reverie	Chauncey Haines
-		Valentine Abt By		ssandro Onofre	Descriptive	prence B. O'Conner	1 Domestique	
Į	Lady of the Lake Gr	rorge L. Cobb Dai Porge L. Cobb Dai R. E. Hildreth Dai	ince of the Daffodila	R S. Isherwood	Geisha Dance		Tendre Amour Bers	isne G. Clements
- 1	*Love's Caresses R. *Lucila Walts †Merry Madness T	. B. Hildreth Da	nes of the Press Wille	we Weemen	OHeap Big Injun	Henry S Sawyer	Serenade †Three Nympha, The	George L. Cobb
- 1	t Marry Madness T	A J. Weidt Dar Thos. S. Allen Dar rank H. Grey Dar corge L. Cobb Dic	neing Goddesa	R. E. Hildreth Geo. L. Lanning	Two-Step Intermezzo Height of Fashion	R. E. Hildreth	Dance Classique	
- 1		rank H. Grey Da	ckey Dance, The	Gen L. Lanung	Duchesa		effect I overs The	P Hans Flath
-)			iry Flirtations Victo	or C. Bochniein	*Hindoo Amber	Ernest Smith	Novelette †Viscayan Belle, A	Paul Eno
- 1	Muses, The			R. E. Hildreth	Novelette	R. E. Hildreth	Serenade Filipino	
- 1	*Muses, The Aless	Lou Blyn For	our Little Blackberries our Little Pipers rog Frolics	L. B. O'Connor	†Home, Sweet Home Medley Good night •Hoop-e-Kack	Waltz	†Whip and Spur	Thos. S. Allen
- 1	*Pansies for Thought †Pepeeta R		rog Frolics	R E. Hildreth L. W. Keith	*Hoop-e-Kack Two-Step Novelty	Thos. S. Allen	Galop eWhirling Dervish, The	J. W. Lerman
- 1	Perfume of the Violet	Walter Rolls *He	ey! Mister Joshua	L. H. KIII	wo-atep two-enty		•Whirling Dervish, The Dance Characteristique	
i	Walter F						White Crow, The	Paul Eno
- 1	tRevel of the Roses	Walter Rolle May Green	TT A T PT	חחח	TAA	ADC	March Oddity	C. H. Soule
ı	Rosetime Waltses	May Greens Norman Leigh	A / A I	HK		IIK	Cake Walk and Two-S	Seen March
	*Baida *Bilent Love	A. J. Weidt	N H L		JAC	UND	Ye Te Ame (I Love Yo	
	Hamiles and Prowns	Watter Koile					†Young April	George L. Cobb
					. D .	76	Novelette	R. E. Hildreth
		E. Pomerov	n n	II. Gitara				
	†Spanish Silhouettes	Walter Rolfe	8 Boswort	th Stre	et, Boston	, mass.	•Zophiel Intermezzo	R. B. Haartin
	†Spanish Silhouettes	Walter Rolfe an L. Farrand	8 Boswori	th Stre	et, Boston	, Mass.	•Zophiel Intermezzo	R. B. Huartin

has been engaged as head instructor at the Belmont Avenue school.

May Sladek is making rapid progress with her movie course, and expects to accept a theatre position soon.

Among Miss Marcella Henry's pupils who are "whirlwinds" on the "uke' playing popular songs both "melody" and in three lessons — are: Misses Iten, Nelson, Cummings and Krutchen, and Mr. Piste.

Master C. J. Scholz has been obliged to discontinue his lessons since April, because of the serious illness of his mother.

Sam Bloom is getting along nicely with his mandolin course.

Mr. McEligott is at Oshkosh, Wisconsin. armistice. Eddy was too young, to join

Maury Stern of the Remick Company is working hard boosting "Tell Me.

From Cleveland

Miss Edith Havnes, who has been a teacher at the Cleveland school for the past four years, is contemplating starting a Christensen Ragtime School at Knoxville, Tennessee. With her will be Miss Ossman, an old pupil of the Cleveland school who is going to be the assistant teacher. As both girls are very clever at the piano, there is no reason why they should not make good. It won't be long before Edith and Margaret will have everybody in Knoxville practising their ragtime lessons, for I know that these two girls will put this city on the Ragtime map.

Edward Loer is just recovering from wounds he received on the day of the

YOU SHOULD ORDER EVERY ONE OF THESE **OPERATIC SELECTIONS** ARRANGED FOR

-PIANO-

ATICC	IJL	LOL	GOP3
7			
AIDA (7 pages)			Verdi
BOHEMIAN GIRI	(10 pages)		Bizet
CARMEN (9 pages CAVALLERIA RU	STICANA (8	Dages)	. Mascagni
TALES OF HOFF	MANN (7 p.	ages)	.Offenbach
DIE FLEDERMAU	JS (8 pages).		Strauss
FAUST (8 pages).			Gounod
IL TROVATORE	(8 pages)		Verdi
LA TRAVIATA (7	pages)		Mayarbass
LES HUGUENOT	o (1 pages)		Wagner
LUCIA DI LAMM	ERMOOR (nages)	Donizetti
MARTHA (9 page			
MIGNON (10 page	es)		Thomas
RIGOLETTO (7	pages)		Verdi
ROMEO AND JUI	LIET (8 page	8)	Gounod
TANNHAUSER (8 BEGGAR STUDE	NT (Selection) (8 pp.) (Millocker
(March)			. Millocker
Bells of Poland	(Three-Step)		. Millocker
Operatic S	ongs (Words	and Mu	ilc)
BEGGAR STUDE	NT. Bells of	Poland (C. Millocker
Love Song			**
Sponge It Off			"
Ohe Mama			Tosti
Go Round	Love I nat N	lakes the	world
Oh, Foolish Fa			44 Suntvan
Into Parliamen			**
None Shall Par			44
Each of the abov	a published a	8 8 8eparas	e number
Dath of the abov	e published a	o a soparat	4 114 111061

VOCAL SCORES

GRAND OPERAS

Abridged Edition

Each book contains ALL the principal songs of the opera, as well as a complete story of the play.

Arranged so as to be effective for voice and piano, or as a piano solo alone.

EACH OF PER

BOOK	45C	COPY	
AIDA (40 pages).			Verd
BOHEMIAN GIR	N. (32 pages)		, Dalie
CARMEN (32 pa CAVALLERIA R	ges)		. Bizet
CAVALLERIA RI	USTICANA (32	pages) Ma	scagn
CHIMESOFNOR	RM(ANI) Y (32 Da	ges)Plan	quette
PATICT (40 pages	1)		ounoc
IL TROVATORE IOLANTHE (32 p	(36 pages)		. Verd
IOLANTHE (32 p	ages)	sı	Illivat
TA CTACONDA	(4() nages)		icnien
I AUTOCOIN (2)	R nages)	W	agne
I TICTA DI LAMI	MERMOUR (30	Dages)Do	nizett
MAGIC FLUTE	(Il Flauto Magico) (32 pp.)N	//OZAF
MANON (32 page	:8)		Clasenc
MARTHA (32 pa	ages)	· · · · · · · · · · · · · · · · · · ·	home
MIGNON (32 pa	ges)		llive
MIKADO (28 pa	ges)		illiva
PINAFORE (32	pages)		Verd
RIGOLETTO (3: ROMEO AND JU	Z pages)		OHRO
SAMSON AND I	DET IT A (28 pages)	Saint	Seen
TALES OF HOF	DELIEN (30 PAR	Off	enhac
TANNHAUSER	EMITTAIN (OF her	V	Vagne
TRAVIATA (32	(oz pages)		Verd
UN BALLO IN	MASCHERA (M	asked Ball) (32
UN BALLO IN	MAGGIERA (M		. Verd
WILLIAM TELI	(28 nages)		Rossis
DANCE OF THE	HOURS (Balle	t) (16 pages)	
MILIETO PROM	LA CIACONDA	(Instrument)	al)
(18 pages)		Po	nchiel
(To baffes)			_

SEND ALL ORDERS DIRECT TO The Columbia Music Publishing Co.

Violet Hummell has not been teaching ragtime for the past eight months on account of having other heavy duties. She has now resumed her teaching for this fall, and her old pupils are tickled to death for she is one of the popular teachers of Cleveland.

The Cleveland school was in a great turmoil the other day. Herbert Rothlesberger came up to the studio with two friends, and as all three had just returned from France, where they had been serving with the Marines, they wore their uniforms. Having the three soldier boys with us made it look like an attack which it was, only instead of a battle with bullets it was a barrage with ragtime. All three enrolled as pupils, for their experience in France made them realize that the Ragtime soldier boy was always welcome in French homes, and they mean to be prepared for the next war.

From St. Louis

During the past month Ed. Mellinger has been putting into successful practice the old and time-worn "endless chain" style of advertising.

Mellinger had the pleasure of meeting Maury Stern of the Chicago office of the Jerome H. Remick Music Publishing Company last week, who asked him if he could spare the time to "plug" two new Remick numbers. Of course with such a firm the compensation was right, hence each evening from 7.30 to 10.00 Mellinger, Stern and one of the best local singers have traveled many miles in the new ragtime car. The numbers worked were: "I'm Forever Blowing Bubbles," and "You're an Old Sweetheart of Mine."

George Weber of the St. Louis staff is back from France, and will take up his work again with the St. Louis school assisting Mr. Mellinger. After many months of idleness (?) in France, Mr. Weber comes back all "pepped up" and with many-new ways to "get 'em" over

Friend Ed Schwebel, St. Louis teacher of the fertile brain of this genius. in the Odeon Building and a large shareholder, will knock off a week with his lady friend at her summer home. (Keep down the expenses, Ed!)

Who said Forrest Jay Thompson wasn't back?

Somebody stepped into Ed. Schwebel's studio and walked off with his electric fan — "fanned" it, so to speak. Don't much blame the burglar this weather, but it sure was tough on Ed who will have to "raise the wind" to buy another.

From Louisville

Edmound Gorman has finished the preliminary course and started on that of the advanced class.

Edw. Distler is playing "Flower of the Orient" after taking only eleven lessons. He didn't know one note from another when he started.

Elizabeth Quick is certainly QUICK. She learned her treble and bass notes, and the first ragtime movement, in the first lesson.

Catherine Yoice is doing finely with her lessons now, as she has more time to practice. Miss Yoice and her sister are teachers of dancing, and our ragtime piano course is just what was needed as it will enable them to save the salary of a

Forrest Thompson is enlarging his Fourth Avenue studios, and preparing two more teachers to handle the fall scholarship. And the classic teachers say that ragtime is on the wane!

Robert Donahue says he "don-no-who" is responsible for his rapid progress in the art of ragtime playing, but as he is studying with Forrest T. that probably accounts for the Dona-"hue" (bright color) of his progress.

"Ragtime teachers as a rule are not only proficient in the art of teaching ragtime, but the most of them have many other accomplishments," says Forrest Thompson. "Take for example the two Louisville teachers; Mrs. Boswell is a wonderful teacher of banjo, ukulele, guitar and harmony, while Miss Sommerville is an artist of merit who paints beautifully and always finds a demand for her work. She designed several musictitle pages which are on the market right Army of Occupation in Germany. now, and also has done a lot of magazine illustrating.

He not only has taught thousands of the American soldier; but the real surpupils in his time, but has written a lot of prise came when I was in England. One hits and even compiled an instructor on is not unaccustomed to believe the French

Brin of Seattle who is also a poet, as make the colored originators of this popuwitness the following, which of course lar form of music feel that they are enappeals to me personally:

'That toast by our Louisville teacher, Showed his wit and rhyming whim; If I'm ever so lucky to be down in Kentucky,

I'd like to shake hands with him."

"There are many more, but here are a few whom I have met and know: George Schulte of Cleveland, Robert Marine of New York City, Jacob Schwartz of Buffalo and Oh, the ladies of course! There are a lot of lady teachers of ragtime all over the country, one of whom is Miss Hattie Smith of Detroit, Michigan. They are every one of them good teachers, besides doing credit to other lines of work."

Jones: "What'll you do on Saturday nights now the town's gone dry?" Smith: "Nothing left to do but take ragtime lessons."

From Los Angeles

Mr. Phil Kaufman of the Los Angeles School writes:

Mrs. Nichols, one of my assistant teachers, has just returned from an extended vacation trip through some of our beautiful mountains. She is eating her meals off the mantlepiece after having ridden a burro for several miles.

Leach Cross, a pugilistic pupil of mine, is leaving for his home in New York. On his return in October he will resume handing me some more of his coupons. His playing has a "punch" to it.

Miss Driggs, a former pupil who lived in the suburbs of Los Angeles, is making good with a fine jazz quartet at one of the leading dance pavilions here known as the "Palms." We have turned out a large number of players who are making a profession of their work. By the way, we have added a new assistant to our teaching force, making four of us in all, and hope to keep them busy in the fall.

One of the Los Angeles papers printed

the following: "The American soldier made the world safe for jazz as well as democracy" is part of the contents of a letter received from Private T. A. McDougall by Mr. Kaufman of the Christensen School of Music. Private McDougall, formerly of this city, is now serving with the American

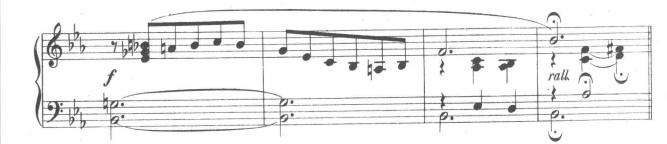
"While on leave in French cities," conustrating. tinues McDougall, "I was surprised at the interest taken in the popular form of others - like Ed. Mellinger of St. Louis. American music due to the presence of how to play jazz music, which last I capable of anything bordering on jazz, think is the most timely accomplishment but to see the staid old conservative Englishman shaking his body like a snake to "Then there are teachers like Bernard the tune of 'Everybody's Doin' It' must Continued on page 21

Dreamily Drifting

WALTZ

WALTER ROLFE Composer of "Kiss of Spring"













Copyright MCMXIX by Walter Jacobs, Boston International Copyright Secured

MELODY





MELODY















RAG ONE-STEP





DEAR HEART OF YOU I'M DREAMING

21

SIX BROWN BROS' BIGGEST "HIT" IN "MIDNIGHT FROLIC"
"know" say "Russian Rag" is the greatest rag in 20 year, for Pianos, Orchestras,
Bands, Phonographs Records or Piano Rolls.

"Dear Heart of You I'm Dreaming" The Big-show Song Hit and FOX-TROT, by Gray and Frey.

"An Egyptian Love Song" Lucille Palmer's Big "Hit".

"Nobody's Baby" One of the "Catchy" Song hits of this season! Don't miss this one!

"LUCILLE" FOX - TROT THE "DANCING SENSATION"

"Mid the Pyramids" Instrumental, Novelty and SONG HIT.

"Don't You Remember the Time"

W. R. Williams' Latest "Hit" author of "I'd Love to Live in Loveland" etc.

You all know HIS Songs.

"I'll be Your Baby Vampire"
The Sensational Song Hit from Shuberts' Big Music Show.

"Don't Let Us Say Good-by" THE BEAUTIFUL NEW WALTZ SONG.

COMPLETE SHEET MUSIC OF ANY OF THESE HITS-28 CENT EACH OR 4 FOR

WILL ROSSITER, "The Chicago Publisher," 71 W. Randolph St., Chicago, Ill.

CHICAGO SYNCOPATIONS

Continued from page 8

titled to a representative at the Peace Conference. Who knows but what King George himself dolls up in his \$14 suit and has his own private little jazz parties! Of course, I was very busy while in England, which probably accounts for my failure to receive an invitation.'

From Seattle

In a recent issue of the *Billboard* a notice appeared relative to Bernard Brin winning a prize for ragtime piano playing while visiting in the East.

Miss Bessie Kuepferle, one of the teachers of the Seattle school, recently refused an offer to go on the Orpheum Circuit, much preferring her ragtime teaching to the road traveling. She is considered by many people to be the best ragtime pianist in

Mr. Bernard Brin, who recently returned from his coast to coast trip to visit the different ragtime schools, says that he has gained many valuable pointers and ideas. He adds, however, that if any of the teachers visit the coast, they will gather a variety of ideas themselves.

for the ability of the Western song-writers, as more and more popular hits continue to emanate from the coast. One young man in particular, who has been writing some exceptionally fine numbers, is Mr.
Ben Black. "My Pavo Real Girl," "Belgian Baby"
and "Tears" are some of his compositions. His very
at the Biltmore Hotel in New York City.

Songs from the Mountains

A ONE-STEP WITH TONE AND COLOR

"Little Alligator Bait"

These two Song numbers at your dealers or direct from the publishers 15c

Mention the name of your Music Dealer and we will include full band and full orchestra free with your order.

DEALERS: Mention the name of your local picture-house and we will install a beautiful colored slide for you at our expense.

WRITE TODAY

MOUNTAIN OBSERVATORY MUSIC PRESS

A Rare Opportunity

To acquire Three Compositions by Albert Kussner, the composer of the famous "Moon Mcths." These pieces are of the regular standard editions but having a slight defect in the paper, have been stamped "Professional" and are now offered at the remarkably low price of only 350 in stamps for three different numbers. Send your order NOW. This lot will not last long. L. C. KUSSNER, Pub., Lincoln Pk. Sta., Chicago, Ill.

The East is constantly showing a greater regard for the ability of the Western song-writers, as more and more popular hits continue to emanate from the coast. One young man in particular, who has been of the professional department of Sherman, Clay &

FORM PLAYING

Can you define a whole note in ONE WORD?

No other book on the market has definitions that really explain. WATERMAN'S PIANO FORMS teach beginners or musicians to Improvise, Transpose, Harmonize, add notes, Runs, Blues, Trick endings, Jazz Bass, chimes, discord effects and 130 other subjects, including ear playing, in 12 lessons.

This Course dares to print and explain these things. Nothing is left to the imagination. Everything in black and white.

Our Special Offer is still open. Write now if EVER. State whether beginner, medium, advanced, or teacher.

WATERMAN PIANO SCHOOL 220 Superba Theatre Bldg. Los Angeles, Cal.



See our ad next month for solution



To my brother Max

Chas. Bendix

- 1. The Meeting 2 Romanze .40
- 3. Perturbation 4 Barcaròlle s Wedding Bells .50

Pr Comp. 1.00

BOSTON WALTER JACOBS, PUBLISHER Copyright MDCCCXCV by WALTER JACOBS

Price, \$1.00 net, POST PAID

DESCRIPTIVE SYNOPSIS

WHEN the soul is moved by Love's Awakening, it is as if some enchanting voice had spoken within with more power than words can e'er convey. It thrills through every nerve and passes to the heart like some dissolving strain of Sweet Music. This may be said of SCENE FIRST wherein is portrayed "The Meeting at the Ball," and where the enchanting Waltz so delightfully pictures the fascinating charms of Love. Its captivating grace, and dreamy Love Melody ever floating before the mind, alluring the lovers on and on throughout the mazes of the dance.

SCENE SECOND is "The Wooing," in which we have a Romance wherein Love's pure emotions, with all its fond and tender glances, its hopes and longings, now find their utterance, and in most charming manner tell their tale.

SCENE THIRD is one of "Perturbation," for alast the course of true love never did run smooth, however strong the affection or intense the passion! Here we find our lovers are highly agitated. They quarrel! Emphasis takes the place of gentleness! The scene is graphic, and although, towards the end, the storm is abating, and a PLEADING is perceived, yet peace has not fully calmed the troubled waters.

Happily, however, a RECONCILIATION takes place as pictured in SCENE FOURTH where Love again asserts its place as pictured in SCENE FOURTH where Love again asserts its

sway. Here in accents sweet and tender the Lover now sings a charming Barcarolle, and with renewed ardor pours forth the affections of his heart. Here the light guitar, as it were, plays accompaniment to a beseeching melody. All is forgiven and forgotten. The Lovers are fully reconciled.

And now the Denouement. This is finely

portrayed in

SCENE FIFTH where merry Wedding Bells peal forth the finale to our little Romance. Here a Wedding March is heard in grand proportions throughout the entire scene. In this wonderful pouring forth of sound are perceived congratulations, and all the joys of the nuptial festivities. It is a grand and fitting close to the whole. But hark! At the end are heard once more those dreamy strains of the opening waltz; in these Sweet Memories the scene now dies away.

Published WALTER JACOBS Boston Mass.



Just Between $You^{a_{n_d}}Me$

GEORGE L. COBB'S Own Corner

Wherein he answers questions, criticises manuscripts, and discusses the various little mat-ters close to the hearts of Melody readers all more or less of a "personal" nature, and for that very reason of interest to all.

No Manuscripts Returned unless accompanied by Self-Addressed Stamped Envelope.
Address All Communications DIRECT to

G. S., Mt. Vernon, Ill.

"Take It from Me" is a son-of-a-gun. It's a *naughty* poem, but not too naughty. It is not really suggestive; it's just a wee bit risque. "I'll Say She Does" has nothing on this brain-storm of yours. I than que you. Your meter is perfect and your rhymes, while not new, are excellent and the whole lyric fairly teems with good, lively punch lines. Now, old topper, don't get top heavy. This poem has no musical setting, nor is there anyone bidding for the rights of same, but just the same "Take It from Me" is all "there." I am powerful glad to learn that you succeeded in placing your "Teacher" song. Even if you didn't rake in a million bones for it, it has given you a start in one of the most fascinating indoor games extant.

C. C. W., Somerville, Mass.

"The Golden Sunshine of Tomorrow" contains many poetical phrases of merit, but the lyric as a whole is disconnected and vague. Your rhythm is not as clean cut as it should be, and for that reason would be difficult to compose music for.

K. O., Glen Flora, Wis.

"Indiana, You Are Calling Me," in O. L. C., Denver, Col. words are well written and wholesome, the arrangement in its present form. Although there are a few bad spots in your to fix it up yourself or have someone do it for you at a moderate cost.

K. W. B., Bloomington, Ill. Nay, kind phriend, thou hast not been playing at "cribbage." Ye song melody

that thou hast sent in for discovery is not cribbed to my meagre knowledge. It doesn't resemble or sound like anything

E. G. O., Yazoo City, Miss.

"Springtime and Love and Yesterday" is a dainty lyric containing suitable material for a high-class encore number. "The Same Old World" runs along quite smoothly up to the place where the punch ought to be, at the end of the chorus. There it gets flat-chested. Build up this part of the poem.

J. U. C., Brooklyn, N. Y.

I want to tell you regarding your song, "Beautiful Dreams," what a famous composer told a budding young writer after listening to one of his brain-children. He said, "There is much that is beautiful and much that is new, but that which is new is not beautiful and that which is beautiful is not new." This applies to your song.

no manner whatever resembles the other
If I could get a slant at a sample of your "Indiana" song. This number of yours handiwork I might be able to help you contains a great deal of merit. The determine the reason why your compositions are rejected by the various publishers. and the music is catchy and easy to re- There must be something radically wrong member. I think it advisable to leave somewhere. Just shoot in a few of your spasms. I won't hurt your feelings much, I'll simply try and tell you wherein arrangement no doubt you will be able I think the trouble lies. You will notice that there has been a whole flock of hits written in the last two years that have originated far west of the Mississippi. Cheer up!

Continued on page 24

The Christensen System of

RAGTIME

PIANO PLAYING is taught by enterprising teachers from coast to coast and by mail.

If you are a teacher, write for our teacher's proposition where we show you how to turn your spare time into money.

If you are a person who wants to learn to play real ragtime write for free booklet and address of nearest school.

Christensen School of Popular Music

20 E. Jackson Blvd., ... Chicago, Ill.

MAKE MORE MONEY. Teach our course of ragtime piano. The Simplified Method. Most Accurate, Practical, Legitimate course in existence. Organize a branch of our school under your personal direction. Farn a commission on every book you sell to pupils. Write for complete particulars and our SPECIAL OFFER AMERICAN RAGTIME FIANO SCHOOL

CAN YOU YODEL? Here are the "Hit" Yodels. If you cannot get them from your dealer buy direct from me:

- "SLEEP, BABY, SLEEP," 50c. "EMMETT'S LULLABY," 50c.
- "PRECIOUS ONE," 50c. "My Alpine Yodeling Sweetheart," 50c.
 "Hush, My Baby, Hush, My Honey Gal" 50c.

GEORGE H. HOMER 40 POPE STREET EAST BOSTON, MASS

IN THE WINN WINROWS

តិយោយយោយយោយយោយបាន Many students have been enrolled for a course in popular music and ragtime piano playing by Mr. Charles T. Watts in Kansas City, Mo. Mr. Watts immediately opened a studio on Euclid Avenue in that

who had the old-fashioned idea that school.

SOME REAL SONG HITS You Can Have It, I Don't Want It, (JAZZ) Sweet Hawaiian Moonlight, 30c. When I Met You, 10c When You Hold Me In Your Arms, 10c Oasis [Oriental Song], 30c Hawaiian Rose, 30c

Weeping Willow Lane, 30c On sale at all dealers and 10 cent stores or send direct to the publishers CHICAGO 1507 E. 55th McKinley Music Co. NEW YORK 145 W. 45th

Get the Song of the Season

"Rosie, My Beautiful Rose" 10c. (coin) Postpaid

'Ypsi'' Song Writer, 418 So. Washington St. YPSILANTI ... MICH

Be sure to get these Song Hits "LITTLE GIRL OF MINE" "THE LITTLE BROWN FLAT". . 10c. "DADDY'S BABY GIRL"30c.

KATE ROSKOPP, 110 Market St., Clemens, Mich.

promoting ragtime cheapens a teacher, city after he was granted a teacher's turned away so many applicants who wanted to study popular music that eventually he realized he was betting on the William Shaw of Patterson, New Jersey, wrong horse and has started a Winn

WE HAVE IN STOCK A FEW EACH OF

BACK ISSUES

MELODY Containing Text Matter and PIANO SOLOS AND SONGS

(Each Complete) as follows:

- Mimi, Danse des Grisettes; Big Ben, De-scriptive One-Step; Crystal Currents, Waltz; Slim Pickin's, Fox-Trot Rag. Iron Trail, March; Chain of Daisies, Waltz; Cheops, Egyptian Intermezzo; Ballet des Fleurs.
- Fleurs.
 Omeomi, One-Step; Intermezzo Irlandais;
 Hearts Adrift, Valse Hesitation; That Tango-
- ing Turk, One-Step.
 Sighing Surf, Valse Classique; Law and Order, March; "Funnies," Trot; Rain of Pearls,
- Valse.
 See Dixie First, Song; Joy Boy, Fox-Trot; Expectancy, Novelette; Shepherd Lullaby,
- 5. Expectancy, Novelette; Shepherd Lullaby, Reverie.
 June Moon, Novelette; A Little Later On, Song; My Dusky Rose, Song; Jacobs' Incidental Music, Series C—Excerpts from Schumann; For Her, Romance.
 Enchanted Moments, Idyll d'Amour; Tokio, Song; The Ringmaster, Galop; Jacobs' Incidental Music, Series D—Excerpts from Grieg; Parisian Parade, One-Step.
 Hawaiian Sunset, Waltz; My Beautiful Castle of Dreams, Song; Northern Lights, Overture; Jacobs' Incidental Music, Series F—Excerpts from Mendelssohn.

ORDER BLANK

WALTER JACOBS, 8 Bosworth St., Boston, Mass. Enclosed find the amount of \$....., for which send me the Back Issues of Melody marked with X. Send those marked XX as substitutes if any ordered are now out of grint.

ow out of print.
Vame
treet
CityState

Memories of Home REVERIE



Just one of those pretty and practical pieces that all the pupils"fall for."

SAMPLE 15c IF YOU MEN-TION

WALTER JACOBS, 8 BOSWORTH ST., BOSTON

MUSIC PRINTERS AND ENGRAVERS The Largest Lithographic Plant in New England
Devoted exclusively to the printing of music by every
process. We furnish effective designs and make titles by all
processes in one or more colors. We arrange music, revise
MSS, and secure copyright if you desire. No orders too
small to receive attention.

Correspondence Solicited JOHN WORLEY CO., 40-48 Stanhope Stree



Incidental

Music

A Practical Series of DRAMATIC MUSIC for

Motion Pictures by HARRY NORTON Photoplay Pianist and Organist PIANO SOLO, 50c. NET, EACH BOOK

🗏 Contents, Volume I 🗏

- Hurry-for general use; pursuit, races. 2. Agitato-for scenes of tumult, struggle, con
- 3. Plaintive-expressive of wistful sadness
- yearning, meditation. 4. Mysterioso—depicting stealthy action, bur
- glary; either dramatic or comedy. 5. Furioso—for scenes of battle, hand-to-hand
- conflict, storm, riot. 6. Agitato—for general use; depicting agitation,
- 7. Love Theme-for pastoral scenes, love
- 8. Hurry—for general use. 9. Pathetique-expressing pathos, deep emo
- tion, grief. 10. Combat—for sword fights, knife duels.
 11. Dramatic Tension—expressive of sup-
- pressed emotion, pleading. 12. Marche Pomposo—for scenes of regal

splendor, pomp, ceremony. Contents, Volume II

- 13. Hurry—for general use.
 14. Agitato Mysterioso—depicting
- rious dramatic action, plotting.

 15. Appassionato—for emotional love scenes
- parting, visions of absent ones
- 16. Storm Scene-storm brewing and rising, wind, rain.

 17. Dramatic Tension—for subdued action
- tense emotion 18. Presto-for rapid dramatic action, pursui
- on horses or by automobile.

 Doloroso—depicting grief, anguish.
- Hurry-for general use.
- 21. Dramatic Mysterioso-depicting in-
- trigue, plotting, stealthy dramatic action. 22. Agitato-for general use; confusion, hurry.
- 23. Hurry—for general use.
 24. Grandioso Triomphale—depicting vice

tory, victorious return, grand processional

Nos. 1 to 12 inclusive also published for ORCHESTRA

Practically and Effectively Arranged by R. E. HILDRETH 8 Parts and Piano, 30c. net, Each Number (1st Violin, 'Cello, Bass, Flute, 1st Clarinet) Cornets, Trombone, Drum and Piano.)

Note—The "8 Parts and Piano" will not be broken or parts substituted. Additional Parts are 5c. Net, Each 2d Violin, Viola, 2d Clarinet, Oboe, Bassoon, Horns, Organ Extra Parts, 5c. Net each; Piano 10c. Net.

Published by

Walter Jacobs

8 Bosworth St., Boston, Mass.

Melody Professional Service Dept.

Important Announcement to Lyric Writers and Composers

MELODY is constantly receiving letters of inquiry from readers who desire the assistance of a professional composer and arranger of songs and instrumental music. While up to this time Melody has not felt obligated 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 and semi-professional lyric writers, has become of such proportions and so incessant that we have decided to establish a special composing and arranging branch. We have, therefore, made 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 and arranger of national reputation, who will arrange melodies, compose 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 compose lyrics complete, as edit, correct or compose lyrics complete, as

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 otherwise, assuming responsibility only for such proeither in the magazine's music section or otherwise, assuming responsibility only for such professional services as are outlined herein. To this end we are able to make no guarantee whatsoever, except that all work will be musicianly, and when manuscript is delivered it will be complete and flawless and ready for the engraver and printer, or for the eyes of the most critical publisher. In short, our one guarantee is the high-grade, original and perfect workmanship of a first-class profes-

positions it a reputable publishing house can be interested. While the greatest waltz success of today, Missouri Waltz, was first published by the composer—likewise Chas. K. Harris' "After the Ball' and other hits—these instances are not common, and the safe plan is to submit finished, workmanlike manuscript to the publishers who common, and the sate plan is to submit tinished, workmanlike manuscript to the publishers, who have means for properly exploiting compositions and who are always on the watch for new and original numbers of "hit" calibre. However, in cases where composers, with full knowledge of the conditions desire to assume the recogni cases where composers, with this knowledge of the conditions, desire to assume the responsi-bility for publishing their numbers, we will fur-nish such advice and information as our long connection with the publishing field affords.

Estimates submitted only after receipt of manushort, our one guarantee is the high-grade, original and perfect workmanship of a first-class professional department.

Only meritorious compositions will be handled. Lyrics or music obviously unworthy of the efforts of our staff, or which in our opinion promise

Bear in mind that this department is the formulates submitted only after receipt of manuscript, accompanied by self-addressed and stamped envelope. No responsibility assumed for manuscript submitted without sufficient postage (letter rates) for return. Charges will be based on the length and style of composition and amount of work required, and will be as low as commensurate with first-class work.

Bear in mind that this department is instituted solely as an accommodation to subscribers and readers of MELODY, offering at a nominal cost the services of one of the Country's best professional departments—and nothing more, except advice, which is free. Part of that advice we deliver now: Don't send us your manuscripts unless you have confidence that they are worthy of our best efforts, and don't ask us to do anything more than is outlined in the foregoing paragraphs. Address all communications to

Melody Professional Service Department & Bosworth St. Mass.

JUST BETWEEN YOU AND ME Continued from page 22

W. C. R., Brighton, Mass.

inspection." The words, while being fairly good, contain the same old dope about ads that promise so much and give so "strumming ukuleles" and "singing na- little. I heartily admire your patriotic tives." You can rest easy and be spirit, but kindly next time send in somedoubly assured that your music is not a thing else on a few other topics than the steal. It is original but very homely. late war. Try your hand at something else. You have talent. Hawaiian music is dead. F. C. N., Red Wing, Minn. Long live the Jazz.

B. C. K., Beaver Dam, Wis.

criticism. The first four measures of the verse are a trifle reminiscent of the Home Town" is well written and all that,

grand old "Star Spangled Banner." But if you don't care, I don't. Your other three songs all have good words, but are "Dear Old Hawaii" does not "pass put-together, unmusical settings. It's unfortunately hitched up with poorly-

I'm real sorry, old dear, to pour nice cold aqua on your illusions, but of your two songs submitted I like "Someone "Ave Elde Gloria" is a fine patriotic Beyond Compare" the better. The title song that would not only be good and is original and rather striking and the lyric effective as a solo but as a quartette and itself, especially the chorus, is very fine ensemble number. The words are above and will tie up with a waltz melody with "Marseillaise" and the first two measures but it seems to me you have incorporated of the chorus are snatched bodily from the a little too much local color, thereby giv-

J. B. W., Brooklyn, N. Y. "I'd Give the World for You," while not is, nevertheless, a lyric of promise and

yond Compare" has it over "The Girls is too choppy and the story too complicated for real ballad stuff. Try it over B. T., Olympia, Wash.

F. B. L., Cedar Rapids, Iowa If your as yet unnamed song melody being wholly original in subject or story, were better arranged, and was fitted out and rotten. The words are senseless and worth. The meter is very bad in spots into a good waltz ballad. It is about as no doubt cost you a pretty penny. It but can be easily remedied. This poem impossible to tell what kind of a song will certainly not pay you to exploit this coupled with the right kind of waltz this would make as it would be to take a number. You would be apt to get melody could be made to sell if published. bird's-eye view of an egg and tell what pinched for taking money under false pre-"I Wonder If You're the Same Old Gal" kind of a fowl it would make when it gets tenses.

My candid opinion -(and that is what you expressly requested) of your song "Coo Little Jeanette" is that it is good with words, the number might be made cheap and the music is still cheaper, but

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 Siegel-Myers Correspondence Courses. They write us to that effect and we cheerfully accept their enthusiastic statements as sincere welcome to these letters. We will send you as many as you care to read. But, after all, we realize that this is merely "hearsay" evidence to many readers of this publication who have as yet no direct personal knowledge of what it really means—for example—to

Study Sherwood Piano Lessons and Harmony Under Rosenbecker and Protheroe

If it were possible for Sherwood, pupil of Liszt, endorsed by Paderewski, Leschetizky, 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 life'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 contains the fundamentals of a broad and solid musical education, and the principles of successful teaching. It contains the vital principles—the big things—in touch, technique, harmony, melody, phrasing, rhythm, tone production, interpretation and expression. It gives a complete set of physical exercises for developing, strengthening and training the muscles of the fingers, hands, wrists, arms and body, fully explained, illustrated and made clear by photographs, diagrams and drawings. These physical exercises show how to train over 50 muscles of the arms and hands alone which are used in piano playing.

pnysical exercises snow how to train over 50 muscles of the arms HARMONN A knowledge of Hermony is absolutely sense to the state of the

Harmony Teaches You To

Warning approached by agents representing (by Inference of the state o

History of Music By Glenn Dillard Gunn, noted writer and musician. This History Course includes Analysis and Appreciation Violin By Dr. Heft, noted European Violinist, pupil of Danda—progressive manner.

Advanced Composition

personally conducted by Herbert J. Wrightson, distinguished the estate of Charlence Eddy and Daniel Composer. This is the most advanced musical course green by any school in Annual Composer. The state most advanced musical course green by any school in Annual Composer. The state most advanced musical course green by any school in Annual Composer of the seven years that our annuaucements have appeared in this publication we have had splendid results. Hundreds of readers have surelled and successfully mastered one or more of our courses. Yet there are many friends of this publication who have never responded even to the extent of inquiring for full information about our school.

We feel that the readers of this publication are doing themselves—as well as us—an injustice by romaining "muts." And it is to this class who little realize the wonderful worth of these lessons that we have decided to make the following.

Unprecedented Special Offer

Just sit right down now and write us a friendly letter telling us in your own way about your musical ambitions, your strong and weak points — how long you have studied music (if at all)—what courses you are ing.—in short, write us in confidence just what you would feel perfectly free to tell us if you called in person at our school. Then just as soon as we get your letter, we will select and send you—absolutely free of cost—6 regular lessons, each treating of some important principle of personal interest to you. These will not be mere sample extracts or abridgements, but the genuino-original lessons exactly such as we send to our regularly enrolled students in the Normal Piano, Harmony, Advanced Composition, Public School Music and Choral Conducting Courses.

UNIVERSITY EXTENSION CONSERVATORY CHICAGO, ILLINOIS 6170 SIEGEL-MYERS BLDG. CLARENCE EDDY, Dean

Kindly let us hear from you at once and, remember, the 6 lessons are pasitively sent—yours to do with precisely as you like, without the slightest obligation to us.

ing it the savor of a "local" song. Get doesn't impress yours truly as being of past the pin-feather stage. This is no me? From a selling standpoint "Someone popular song-poem material. The meter joke even if I did pullet. of My Home Town" like a circus tent.

PHOTO-PLAY PIANISTS

Solve Your Music Problem. "WHAT TO PLAY" and

Gordon's Motion Picture Collection

In Two Volumes, Price 50 cents each, postpaid

Volume I Contains Music for Nineteen Common Types of Pictures

(SAMPLE PICTURE) WESTERN MELODRAMA No. 1 Theme for Lively Openings, Merrymaking, etc. No. 2 For Love Scenes, etc.

No. 3 Indian Music. No. 4 For Death or Sad Scene.

No. 5 Mysterioso. No. 6 For Combats, Struggles, etc.

Volume II contains music for 43 miscellaneous Scenes and Effects such as storms and battle scenes; animal cries and railroad

COMPREHENSIVE—PRACTICAL—A BOON TO PIANISTS Send \$1.00 for them now or ask for circulars

HAMILTON S. GORDON

141 West 36th Street NEW YORK, N. Y.

WONDERFULLY FAVORITE MARCHES for PIANO

"Mothers of Democracy" "The American Red Cross" "On the Square"

Ask to hear these Records on Phonographs PANELLA MUSIC CO., Pittsburgh

"THE MASTER SYSTEM"
HARMONY-COMPOSITION—ARRANGING Just Off the Press! A neat folder displaying photo of the author and enumerating some rather pertinent claims of merit for this system of teaching. Make me prove them! Send for your

WALT. C. WICK Bellingham, Wash.

MMS. criticised and corrected. \$1.00 if under 100 measures

Music Printing & Engraving

PLATES BY ALL PROCESSES

Melodies Composed and Arranged for all purposes
U. S. and Foreign copyrights secured
Write for samples and low prices Warner C. Williams & Co., Dept. 9, Indianapolis, Ind. (Largest Publishers of Syncopated Waltzes in the world)

- Forrest Thompson's Latest

"Forgive Me Dear" (For The Wrong That 15c "Flower Of The Orient" Orients 15c One-Step One-Ste J. Forrest Thompson, 2822 W. Madison St.

SAYS SHIMMY INDIAN DANCE

Gilda Gray, one of the leaders in the "Shubert Gaieties of 1919" at the Forty-fourth Street Theatre New York, rises to defend the shimmy.

Miss Gray says nobody here understands the proper method of shimmying.

Miss Gray says nobody here understands the proper method of shimmying. She says we have vulgarized an artistic and beautiful dance, one that was originated by the Indians and perpetuated by the Southern negro.

"You may not believe it," Miss Gray says, "but the original shimmy dance has never been properly introduced in New York. I know, for I studied the dancing characteristics of the Indians for a long time, and they are really responsible for the shimmy, which they labelled the Shima Shiwa."

"Among the novelty acts now appearing in vaude-wille is one called "My Paper Doll," in which every each woman appears in a paper dress and paper stockings, everything in the way of stage settings is also paper. Considering the "tearability" of Art Gilliham will in the future be the Western representative of A. J. Stasny & Co.
An interesting booklet explaining the proper care proper tuning, has been issued by the Will A. Jack Block has returned to Chicago after almost two years' service in France and will undoubtedly stated to the proper trousers, while stockings, everything in the way of stage settings is also paper. Considering the "tearability" of Art Gilliham will in the future be the Western representative of A. J. Stasny & Co.
An interesting booklet explaining the proper care proper tuning, has been issued by the Will A. Jack Block has returned to Chicago after almost two years' service in France and will undoubtedly the proper to the stockings, everything in the way of stage settings is also paper. Considering the "tearability" of Paper well!

At the state of A. J. Stasny & Co.
An interesting booklet explaining the proper care proper tuning, has been issued by the Will A. Jack Block has returned to Chicago after almost two years' service in France and will undoubtedly the proper to the state of the paper well.

"There have been continuous efforts on the part of this dancer and that one to prove that his or her version is the 'original'. There is no doubt that the shimmy dance as it was done by the American Indians, and not by Barbary coast negroes or New Orleans levee bucks, would have a greater popularity were it done properly."

Besides dancing the shimmy, Miss Gray specializes in Southern crooning, or the singing of "blues" songs. It was this type of entertaining that won for her a following in Chicago, where she appeared prior to her coming to New York last

Jack Block has returned to Chicago after almost two years' service in France and will undoubtedly resume the business of boosting songs, at which he proved a success before joining the A. E. F. "Granny" makes the thousandth song Wolfe Gilbert has written in eight years, and he is very proud of what he considers a record-breaking ac-complishment.

TO DREAM OR TO FLY Continued from page 5

chorus to drowse until the December issue of the magazine. The publisher is fully assured in his own mind that the musicreaders of MELODY will not only be charmed with the delicate grace and beauty of the renowned Bendix "Butterfly," but satisfied with the question of space by which, temporarily, "Bendix Wins Over Winn.'

Herbert Johnson's Sacred Songs I'M A PILGRIM. FACE TO FACE.



These Beautiful Songs Speak for Themselves

O MAY MY WALK BE CLOSE WITH GOD. HIGH VOICE. SACRED SONG.



Complete

Copies

Your

Music

Dealer's

THE BROKEN PINION Words by HEZEKIAH BUTTERWORTH. THE BIRD WITH A BROKEN WING. HERBERT JOHNSON, ogilato colla voce più priu presto cresc. Il colla voce

Volume III, Number 12

THIS LIST IS REVISED FROM MONTH TO MONTH

On the Popular Vocal and Instrumental Hits of the Day, Latest Operatic Successes and the Universally Recognized Steady Sellers

THIS DEPARTMENT has been inaugurated primarily in the interest of MELODY subscribers distantly located from the big metropolitan centers, where the facilities for keeping in close touch with the large output of the various American publishers are usually very limited. Subscribers can safely order any piece of music herein announced as having received the stamp of public approval, for no inducement will be allowed to influence the listing.

REGARDLESS OF MELODY'S PERSONAL OPINION OF THE MERIT ON NEW NUMBERS, NONE WILL BE CATALOGED UNTIL THEY HAVE BECOME PRONOUNCED SUCCESSES.

VOCAL

After All
After You've Gone
A Good Man is Hard to Find
Alcoholic Blues
Alabama Lu'laby
And That Ain't All
Anything Is Nice From Dixie
Are You from Heaven?
Battle Song of Liberty
Beautiful Girl of Somewhere
Blue Ridge Blues
Break the News to Mother
Breeze Blow My Baby Back
Bring Back Those Wonderful Days
Broken Blossoms
Can You Tame Wild Women?
Casey (K. C.)
Cathedral Chimes
Chong
Come on Papa
Cootie Tickle, The
Daddy Long-Legs
Dallas Blues
Dear Heart
Dear Old Pals
Don't Cry Frenchy
Don't Cry Frenchy
Don't Cry Frenchy
Don't Crget the Salvation Army
Evening

Don't Forget the Salvation Army
Evening
Everybody Wants a Key to My Cellar
Ev'ry Day
Everything is Peaches Down in Georgia
Eyes, That Say I Love You
Farewell (Aloha Oe)
For Johnny and Me
Friends
Frenchy Comes to Yankeeland
Garland of Old Fashioned Flowers
Gates of Gladness
General Pershing
Girl of Mine

Good-Bye Wild Womer Good-Bye Wild Women
Granny
Greatest Story Ever Told
Hand That Rocked My Cradle
Have a Smile
Heart Breaking Baby Doll
He's Had No Lovin' for A Long Long Time
How Can You Keep Them Down on the Farm
If I'm Not at the Roll Call

30c.List—VOCAL

I Ain't Got Weary Yet

A Dream
A Perfect Day
Asleep in the Deep
Beale Street Blues
Beautiful Isle of Somewhere
By the Campfire
By the Watermelon Vine Carry Me Back to Old Virginny Do You Remember Dreamy Alabama Egyptland Give Me All of You Golden Gate Give Mg All of You
Golden Gate
I Love You Truly
In Your Arms
Kentucky Babe
Lil Liza Jane
Little Pink Rose
Mammy's Lullaby
Oasis
Oh What a Pal Was Mary
Rose Room
Sing Me Love's Lullaby
Some Day When Dreams Come True
Star of the East
Sweet Hawaiian Moonlight
Sweet Siamese

When You Look in the Heart of a Rey Yogiland Arabian Nights Vocal or One-Step Destiny Vocal or Waltz Hindustan Vocal or Fox-Trot Kentucky Dreams Vocal or Waltz Oriental Vocal or Fox-Trot Russian Rag Vocal or Fox-Trot Sand Dunes Vocal or Inst. Sand Dunes Vocal or Inst. St. Louis Blues INSTRUMENTAL

When the Boys Come Home When You Look in the Heart of a Rose

Tell Me

Tents of Arabs Story Book Ball Vamp, The Western Land

Blue Rose Waltz
Bluin' the Blues
Chapel in the Mountains
Chicken Reel
Chapel by the Sea
Croon Time Reverie
Dream of Heaven Waltz
Egyptian Nights Fox-Trot

15c. Each - THIS LIST - 15c. Each

Oh How I Hate to Get Up in the Morning
Oh How She Can Dance
Oh How She Can Sing
Oh Susie Behave
O You Sarah
O O O O Oh You, Women
Oo La La Wee Wee
One Two Three Four
On the Rock in' Rosa Lee
On the Road to Home Sweet Home
Oui Oui Marie
Out of the East
Over There
Pig Latin Love
Ragging the Chop Sticks
Red Lantern, The
Rockabye Baby With Dixie Melody
Rose of No Man's Land, The
Salvatien Lassie of Mine
Silver Threads Among the Geld
Singapore I Ain't Got Nobody Much
I Found You
I Found You
I Know What It Means To Be Lonesome
I Want a Doll
I'm Forever Building Castles in the Air
I Ain't Got Nobody and Nobody Cares
I'm Glad I Can Make You Cry
I'm a Real Kind Mamma
I'm Going to Break the Mason Dixon Line
I'm Hitting the Trail to Normandy
I'm Sorry I Made You Cry
I've Found the End of the Rainbow
I've Lived, I've Loved, I'm Satisfied
Indianola
In the Heart of a Fool
In the Land of Beginning Again
Irishman Was Made to, Love and Fight
Ja-Da
Jazz Baby
Jazzing the Blues Away
Jazzing the Blues Away
Jazzing the Grand Satisfied
Johnny's in Town
Just You
Just for Me and Mary
K.K.K. Katy
Kisses
Knock the Bull Out of Bolsheviki I Ain't Got Nobody Much

Singapore Sipping Cider Through a Straw Smiles Smiles
Somebody's Waiting for Someone
Some Day
Some Day I'll Make You_Glad
Some Sunny Day
Sweet Little Buttercup
Sunshine (Spread all the Sunshine you can)
Take Your Girl to the Movies
Tackin' 'em Down

Sust for hive and mary
K.K.K Katy
Kisses
Knock the Bull Out of Bolsheviki
Land of Jazz
Lullaby Time
Mama's Blues
Mammy O' Mine
Mammy O' Mine
Mammy's Chocolate Soldier
Memories
Me-Ow
Mickey
Minnie Shimme for Me
Music of the Wedding Chimes
My Belgian Rose
My Dream Gil
My Chocolate Soldier Sammy Boy
My Little Ramblin' Rose
Mummy Mine
Naomi
New Moon, The
Nona
Oh Death Where Is Thy Sting
Oh Frenchy
Oh Helen
O How She Could Spanish
Old Grey Mare, The

Tackin' em Down
Tears
Tackin' em Down
Tears
Tears Tell The Story
That's the Meaning of Red, White, and Blue
That Wonderful Mother of Mine
They Were All Out of Step But Jim
Till We Meet Again
Tishomingo Blues
Tumble Down Shack in Athlone
Turkestan
Up In Mabel's Room
Wait and See
When Ireland Comes Into Her Own
When the Preacher Makes You, Mine
While the Incense is Burning
You're Making a Miser of Me
You're Still My Old Sweetheart
You Can't Blame the Girlies
You Cannot Shake that Shimmie Here
You'll Find Dixieland in France

Fairy Kisses Waltz
Hawaiian Dreams Vocal or Waltz
Hearts and Flowers
Kiss of Spring Waltz
Meditation
Mighty Lak a Rose Waltz
Melody of Love
Maple Leaf Rag
National Emblem March
Our Director
Peter Gink
Rainy Day Blues
Sand Dance
Star of the Sea
Sunset in Eden Waltz
Turkey in the Straw
Wedding of the Fairies
Wedding of the Winds

35c. List-VOCAL

INSTRUMENTAL INSTRUMENTA

El Capitan March
King Cotton March
Kiss Me Again Walts
Liberty Bell March
Lights Out March
Manhattan Beach March
Ragging the Scale
Robin's Return
Stars and Stripes Forever March
Washington Post March
Wayside Chapel Absent
At Dawning
Beautiful Ohio Vocal or Waltz
Carissima
Doan Ye Cry, Ma Honey
Glowworm
Heidelberg
I'm Forever Blowing Bubbles

PIANO

After Glow (A Tone Picture)
Alohaland Waltz
Aloha Oe Syncopated Waltz
Big Ben One Step
Battle of Gettysburg March
Ben Hur Chariot Race March
Burning of Rome March
Butterflies Morceau
Cairo Fox-Trot
Calico Rag
Chirpers The
Columbia's Call March
Commander, The March
Dance of the Steletons
Dream of Spring Morceau
Eileen Syncopated Waltz
Fairy Flirations Dance Caprice
Flight of Fancy
Floreine Waltz
Four Little Blackberries
Fire Alarm March
Hawaiian Blues
Home Sweet Home Medley Waltz
Hoop-e-Kack Two-Step
Il Trovatore Syncopated
Indian Sagwa March
In the Bazaar Oriental
Jogo Blues
Kansas City Blues
Memories of Home
Modelly Woing Valse
Memphis Blues
Midnight Flyer March
Napoleon's Last Charge
Our Sammies March
Paul Revere's Ride March
Rubber Plant Rag
Sand River Rag
Sing Ling Ting Chinese One-Step
Some Shape One-Step
Some Shape One-Step
Some Shape One-Step
Il Towel Nowel Rag
Intermezzo
Tendre Amour Serenade
Turkish Towel Rag
United Nations

Lonesome That's All
Just a Wearyin' for You
Magic of Your Eyes
Message of the Violet
Missouri, The Vocal or Waltz
Mether Machree
My Rosary for You
My Wild Irish Rose
Somewhere a Voice is Calling
Sunshine of Your Smile
Sweetest Story Eyer Told
There's a Long Long Trail
When Irish Eyes are Smiling
Where the River Shannon Flows

Orders sent direct to Melody "MELODY SHEET MUSIC SERVICE" 8 BOSWORTH ST., BOSTON, MASS.

A MONTHLY MAGAZINE FOR LOVERS OF

FEATURES IN THIS ISSUE

Teasing the Ivories, No. 5. By Axel W. Christensen

Little Song-Shop Talks A Tremendous Team Classic's Loss Is Ragtime's Gain Chicago Syncopations. By Axel W. Christensen Winn Winnowings Just Between You and Me. By George L. Cobb

Peeps at the Publishers

MUSIC Milady Dainty. By Gerald Frazee Intermezzo Gavotte for Piano

Let Me Tell You I Love You Words by R. P. Howard Music by Hugh Roberts Stop It! By George L. Cobb

Fox Trot for Piano Beautiful Visions. By Elizabeth Strong Reverie for Piano

"Let Me Dream." By Gordon & Sherwood A Syncopated Arrangement of the Chorus of this Popular Hit by Edward R. Winn

PUBLISHED BY WALTER JACOBS **BOSTON MASS**

Die.