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### MELODY

**A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC**

**Volume III**

**November, 1919**

**Price 10 Cents**

#### FEATURES IN THIS ISSUE

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- 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 Allan C. Ernst
- Music by Ted Hamilton
- The Butterfly. Theo. Bendix
- Morceau Characteristique for Piano
- Feeding the Kitty. By George L. Cobb
- Rag One-Step for Piano

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Walter Jacobs

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- Just a Dream on Apple Cider

You need all these numbers. 1c each, postpaid. Order today—Seidel Music Co., Indianapolis, Indiana.
MELODY

Little Song-Shop Talks

Almost from the date of the initial issue the publisher of MELODY has been besieged with a motion which hardly has taken a Điện. This is the subject of some controversy, but it would be interesting to know what others are thinking of the matter, and the prevailing opinion seems to be that the measure is of great advantage to all concerned. The wording of the notice is the same as that used in all the other publications in the same locality, namely, "MELODY Roundup." The copy has been written by an expert in the field of music, and all those who have read it will appreciate its accuracy. The notice states, "MELODY Roundup," or its exact equivalent in some other language, will be inserted on all pages of the monthly, except where the name of the writer of the notice is given, and in no other case will the publication be issued.

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 Monte Carlo and the novels of 1907, one of the exceptions. "MELODY" is one of the exceptions.

I think MELODY is the best bet yet for pianists. It fills all the felt want—C. J. Seely.

If anybody knows an extra spark and brilliancy about us, let him 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. F. Keats, London, Ontario.

The editors of the following letter is a music arranger, and a furnisher of music for all sorts of musical functions. As we might be considered biased in four different ways we refrain from expressing an opinion on his book judgment and sound sense, but how is he to write.

I am enclosing check here, for which I will thank you for sending me for this year the following: "Jackie Of The Old Timey," a rare and beautiful book.

It is all my work. Mr. Will Bosler has no bad luck. If you are one of the same many others with whom I have had the honor to work on this project, I wish you would write me and tell me how I can improve my MELODY. I live in a place 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 Pierson, Winnipeg, W. s.

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 ever should you have to pay twice the present subscription price. The coming of the de.

MELLODY—Mrs. Fred Wald, Woodland Park, Calif.

PATTI AND TRAVEL TALKS

MELODY

A SAD TALE BRIEFLY TOLD

Because—and only because,—that the greatly increased and increasing cost of paper and printing—and all of the latter that costs in the cost of production—and the annually increasing cost of mailing paper—beginning with the January 1925 issue of MELODY MAGAZINE, must be advanced 50c.

Melody will be $1.50 the year

15 cents the copy

For Canada, $1.75: for foreign countries, $3.00.

RENEWALS (also new subscriptions) for either one or two years received on or before December 25, 1924, will be accepted at the old rate of $1.00.

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

TO DREAM OR TO FLY

Benj. Wins Over Winn

A MINT of money is waiting for the printer who can show a publisher—lightly and modestly, but without ceasing to be persistent—what is the impossible: show him how he can increase space in his magazine without increasing in size and bulk or decreasing in type-point—in a word, devise some means of getting more meaning out of the pages of MELODY into four pages of space without ever changing the size of the magazine and making a mess of both. Under present H. C. I. 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 cut of suit, or same amount of time and not outwear ‘em in due time.

Following the same principle, the publisher of a music magazine cannot carry pages without over-reading (wearing out) space, and no matter how tunefully, tasty and melodically metal, few instrument numbers may be he can’t stuff them both into the same space without jarring one the other. That is the present point at issue, and is the cause of this little soul of music-induction that has resulted from having more music for the November issue of MELODY than it could digest in an allotted space, therefore raising the question of what to do with what to do, 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 delightful little number composed of a simple melody and words arranged for piano by Miss Winn, in Italian and Spanish, and known as “Dream” in a version as composed by Edward R. Winn, that immediate convert into a song, and released to the public as a novelty.

The “Dream” was a success, and it was a new of melody that his other indefatigable music-delivery came along at the same time as dull space and raise the question of what to do with what to do, and the result was a sensational success. The “Dream” was an airy fairy creation of words and melody, flitting and fluttering among the emotional mazes of the gauze-covered insect for which it is named lovers among flowers. Literally speaking, however, “The Butterfly” did not fly into the publishing annals of MELODY through its own sunny edition, but was captured at no small expense by Publisher Jacob, who bought it only by taking over the entire Bates & Benedit catalog. The beautiful number has been carefully edited and figured by a musician who is well known to MUSSANAHY's subscribers, Jerome Leigh, who has retained all the original light airiness 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” was capable of being published in an allotted space of four pages, as against one for the “Dream” and one for the “Dream” with the “filter,” and not enough by three pages if used alone. And so the question of whether “To Dream or To Fly” to the tune practically settled itself, leaving Mr. Winn’s finely converted
Chicago Syncopations

By Axel W. Christensen

The Terrace Garden certainly rates 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 in the entertainment of the flash and glow 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 the 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 Remoisti's orchestra, an organization which long has delighted patrons of the Terrace Gardens.

The theatrical performance at the Garden is attracting more attention this week than ever, with all the so-called "big-name" belles fixed because of strikes and disorders. Now that the regulars are trouble is almost impossible for the Garden to secure all who wish to go there for food and entertainment. The Royal Italian Opera Trope has proved one of the most popular offerings.

George Webster, an unassuming but dynamic force in vaudeville, has organized all his talent for the bookings for the Wilson Avenue Theatre, beginning August 25th.

"After less than a year as the Chicago manager for Shubin-Boratanskin, Stoneham has taken his place alongside of Ungley, Clark, Beudy, and Walter Wilson—and that's going some," says C. Shury in the Morning Telegraph.

At the State-Lake Theatre an orchestra of masked muscians 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 Lovett.

At the Rialto Theatre the "Quaker City Four" male quartet pleased the audience with the "Avalon Chorus"—an act abounding in straight and comedy singing with a whole local union of barbershop choirs, and attractively staged under a spreading chestnut tree. The Swedish accordion was genuinely funny, amusing the bowler hat and hipperful audience without the aid of questionable jokes. At the same time, the theatre was bathed in a musical act in which a combination of toy piano and record player were the outstanding features.

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 Me Brown," and the Jimmy Hanley hit, "I Wanna Go Back," for the act.

We had a most pleasant surprise the other day. George Schuffe 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 for but one day, as his pleasant and cheerful manner keeps us happy for a week afterwards.

Ralph Williams, of "Sweet Baby Blues," fame, is now one of the soloists in the orchestra at the Central Park Theatre in Chicago, and is forming a regular quartet of arrangements to teach saxophone, xylophone, banjo and piano at the Corinthian 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 and ukulele.

Miss Rose, who has been teaching ragtime for a number of years at the Belmont Avenue studio, has accepted a position at the downtown 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 past.

Filippa Larson, who for a number of years past has been connected with the American Conservatory of Music, as well as in other well known musical institutions, has been engaged as head instructor at the Belmont Avenue school.

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

Among Miss Marcella Henry's pupils who are "true-blue" on the "sax"—playing popular songs both "melody" and "rhythm" in three voices—are Misses Jen, Niken, Cummings and Kritchen, and Mr. Plate.

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

Sam Bloom is getting along nicely with his mandolin course.

Mr. Merlin is at Oshkosh, Wisconsin.

WALTER JACOBS
8 Bowser Street, Boston, Mass.
MELODY

Who said Forest Jay Thompson
 wasn't back?

Somebody stepped into Ed. Schwegel's
studio and asked with his electric
fan—"Fame"—it, so to speak. Don't
much blame him for this weather,
but he sure was tough on Ed who will
have to "mix the wind" to buy another.

From Louisville

Edmond Geman has finished the
preliminary course and started on that of the
advanced class.

Ed. Biddle is playing "Flower of the Orient" after taking only eleven lessons.

He didn't have one note from another
when he started.

Elizabeth Quick is certainly QUICK.

She learned her table and bass notes,
and the first ragtime movement, in the
first lesson.

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

Forest Thompson is enrolling his
Fourth Avenue studio, and preparing
two more teachers to handle the full
scholarship. And the class teaches say
that ragtime is on the wane!

Robert Donahoe says he "don't know who"
is responsible for his rapid progress in
the art of ragtime playing, but as he is staying
with Forrest T. "that probably ac-
counts for the Don-a-bae" (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. Rossell is a wonderful teacher of banjo, ukulele,
guitar and harmonica, while Miss Summer-
ville is an artist in art who paints
beautifully and always finds a demand for
her work. She designed several monos-
title pages which are on the market right
now, and also has done a lot of magazine
illustrating.

That's only two, and there are scores of
others—Ed. Schwegel, Mr. Sturges, Mr.
Biddle, the woman, the man, all "popped up" and
with many, new ways to "get on" over here.

Friend Ed. Schwegel, St. Louis teacher
in the Odell Building and a large store-
holder, will knock off a week with his
lady friend at her summer home. (Keep
down the expenses, Ed.)

That tour by our Louisville teacher,
showed his wit and rhyming white.
If I'm ever so lucky to be down in Kent-
ucky, I'd like to shake hands with him.

"There are many more, but here are a
few whom I have met and know: George
Schon of Cleveland, Robert Mariner of
New York City, Jacob Schwartz of Buffalo
and Oh, the ladies of course! The list of	
lyricists 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 forest'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 ex-
tended vacation trip through some of
our beautiful mountain. She is eating her
meals off the manuscript after having
ridden a burro for several miles.

Lenda Cass, aAsyncResult pupil of mine,
is leaving for his home in New York. On
his return in October he will resume hand-
ing me some more of his compass. 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 "Amazon". They have turned out a
large number of players who are making
a profession of this 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 Christmas School of
Music. Private McDougall, formerly of
this city, is now serving with the American
Army of Occupation in Germany.

"While on leave in French cities," con-
tinues McDougall, "I was surprised at
the interest taken in the popular form of
American music due to the presence of
the American soldier, but the real sur-
prise came when I was in England. One
is not accustomed to believe the French
capable of anything bordering on jazz,
but to see the stern conservative En-
lighshans shaking his body like a snake
in the times of 'Everybody's Doin' It', must
make the sacred originators of this popu-
lar form of music feel that they are en-
Continued on page 23."
The Road To Peaceful Valley
Is The Road To Home, Sweet Home

Words by
Alvan C. Stuart

Music by
Ted Hamilton

REFRAIN
It's the road to Peaceful Valley, Where the skies are always blue. There you'll find no time for sighing, For smiles will welcome you. All your ills now turn to gladness, And you never more will mourn. For the road to Peaceful Valley Is the road to Home, Sweet Home. 'Tis the Home.

Over the hills and far away, Taking me back to days of care and pain, Where all is cheer and gay. My refuge from the storm.

Over the hills and far away, Taking me back to days of care and pain, Where all is cheer and gay. My refuge from the storm.

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GEORGE L. COBB's Own Comer

When he was a young man, he was known for his smooth and suave songwriting style. Now he's back with a new composition that's sure to charm the hearts of music fans everywhere. "Just Between You and Me" is a tender ballad that captures the essence of love and devotion.

G. G. M. Pierce, Ill.

"Take It From Me" is a song that speaks to the soul. It's a simple tune, but it packs a powerful message. "Take It From Me" is a reminder to embrace the present moment and not let fear or uncertainty hold us back. It's a call to action to live life to the fullest.

C. W. Southerlin, Miss.

"The Golden Sunshine of Tomorrow" is a beautiful ode to the future. It's a song that reminds us to look forward with hope and optimism, knowing that better days are ahead.

D. J. Bapst, Cal.

"My Heart Is a Prison" is a hauntingly beautiful song. It speaks to the internal struggle of harboring love and longing for something that may never be.

G. W. B. Bloomington, Ill.

"Sing a Song of Love" is a sweet reminder to express our feelings. It's a song that encourages us to open our hearts and let our emotions flow freely.

Price, $1.00 net, post.

Desk Journal

WALTER JACOBS, Associate Editor

Memories of Home

REVERIE

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For your Pleasure

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John Worley Co.

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John Worley Co.
Melody Professional Service Department

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 assisted many writers and composers, our assistance has been limited to a number of Thoroughbreds who have made their mark in this field. But, after all, we realize that a large percentage of the publishers and music companies do not have the time or the necessary talent to manage their own arrangers and composers. For that reason we have decided to establish a special composing and arranging branch. We have, therefore, the pleasure of announcing the Melody Professional Service Department, the purpose, scope and restrictions of which are described in the following paragraphs.

The scope of the Melody Professional Service Department is confined absolutely to the limits imposed by its name. The Department will not undertake to publish any compositional work, either in the magazine's own name or otherwise, unless responsibility is assumed for such publication in our own house. It will also make no preliminary decisions, either as to publication or otherwise, regarding any work submitted to our composing and arranging department. The work will be accepted or rejected, as the case may be, in its entirety, and the writer will be notified of all decisions. If work is rejected, the writer will be notified of the reasons for rejection, and the writer will be given the opportunity to submit revised work for consideration.

Only mechanical compositions will be handled. Lyric or music obviously锨 eyebrows of the editors of our staff will not be considered. In order to make the service as convenient as possible, only those works of a musical nature will be accepted and reviewed. All other works will be returned to the writer without consideration.

The Melody Professional Service Department is entirely independent of the Melody staff and has no connection with the magazine in any way. The aim of the Department is to provide a means by which interested composers and arrangers may have their work considered by a professional organization without the necessity of having to go through the usual channels of the publishing industry.

Any composer or arranger who desires to have his work considered for publication should submit it to the Melody Professional Service Department, giving complete information as to the nature of the work and the desired type of publication.

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1234 Music Row

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"The American Red Cross"
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WALT C. WICK, Music Printer
427 South Wabash, Chicago

SAYS SHIMMY INDIAN DANCE

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

Miss Gray says nobody here understands the proper method of sliming. 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 slimy 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 slimy, which they called the "Shimmy Sega."

"There have been continual 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 slimy dance as it was done by the American Indians, and not by Ruthary Segues, or New Orleans bebe leek, would have a greater popularity were it done properly."

Besides dancing the slimy, Miss Gray specializes in Southern crooning, or the singing of "chore" 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 January.

JAZZ NOTES

By H snatch

"May the morning ever appear in a fashion one can call "My Poppy Ball," in which every woman dons a paper dress and paper trousers, while stockings, usually in the way of stage settings, is paper—well, recalling the "inanity" of it.

"We call the present the "Sunday Morning "The Broken Vision" representaion of the "Sunday Morning Records," is interesting, having a good stage effect, with the proper amount of process, and the proper amount of process, has been found by the "Sunday Morning Records, and the "Sunday Morning Records, Inc."

"Dark-Bellied" is a good piece and will undoubtedly prove a success. The "Sunday Morning Records, Inc.

TO DREAM OR TO FLY

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To be discarded until the December issue of the magazine. The publisher is fully assured in his own mind that the music

The Broken Vision

The Red with a Broken Wing

Herbert Johnson's Sacred Songs

"O May My Walk Be Close With God"

SACRED SONG

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