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# Melody SHEET MUSIC Service

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	15c. Each — THIS LIST — 15c. Each	PIANO
After All After You've Gone A Good Man is Hard to Find 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 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 Pal Don't Cry Little Girl Don't Cry Don't Cry Frenchy 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 Yankee Land Garland of Old Fashioned Flowers Gates of Gladness General Pershing 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 I Ain't Got Weary Yet	I Ain't Got Nobody Much 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 Norman I'm Sorry I Made You Cry I've Found the End of the Rainbow I've Lived, I've Loved, I'm Satisfied Indiana 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 Jerry Joe Turner Blues Johnny's in Town Just You Just for Me and Mary K-K-K Katy Kisses Knock the Bull Out of Bolsheviki Land of Jazz Take Your Girl to the Movies Takin' '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 Turkistan 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 Girls You Cannot Shake that Shimmy Here You'll Find Dixieland in France	After Glow (A Tone Picture) Aloha Waltz Aloha Oe Syncopated Waltz Big Ben One Step Battle of Gettysburg March Ben Hur Chariot Race March Burning of Rome March Butterflies Moreau Cairo Fox-Trot Calico Rag Chirpers The Columbin's Call March Commander, The March Dance of the Cutie Kids Dance of the Skeletons Dream of Spring Moreau Edison Syncopated Waltz Fairy Flirtations Dance Caprice Flight of Fancy Floresine Waltz Four Little Blackberries Fire Alarm March Hawaiian Blues Hawaiian Dreams Waltz Home Sweet Home Medley Waltz Hoop-e-Kack Two-Step Il Trovatore Syncopated Indian Saga March In the Bazaar Oriental Jogo Blues Kansas City Blues Memories of Home Reverie Midnight Fire Alarm March Moonlight Weeping Valse Memphis Blues Midnight Flyer March Napoleon's Last Charge Our Sammie's March Paul Revere's Ride March Repass March Rubber Plant Rag Sandy River Rag Sing Ling Ting Chinese One-Step Some Shape One-Step Sleepy Hollow Jig Summer Dreams Jig Shadow Time Reverie Society Three-Step Tchama Intermezzo Tendre Amour Serenade Turkish Towel Rag United Nations
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A Dream A Perfect Day Asleep in the Deep Beat Street Blues Beautiful Isle of Somewhere By the Campfire By the Watermelon Vine Carry Me Back to Old Virginia Do You Remember Dreamy Alabama Egyptian Give Me All of You Golden Gate I Love You Truly 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	Tell Me Tents of Arabia Story Book Ball Vamp, The Western Land When the Boys Came Home When You Look in the Heart of a Rose Yogiland Arabian Nights Vocal or One-Step Destiny 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	Fairy Kisses Waltz Hearts and Flowers Kiss of Spring Waltz Meditation Mighty Lak a Rose Waltz Melody of Love Maple Leaf Rag 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 Waltz Wedding of the Winds
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'A SAD TALE BRIEFLY TOLD' on page 5 should have the immediate attention of every subscriber.

# 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

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Waltz for Piano

The Road to Peaceful Valley  
Words by Alvan C. Stuart Music by Ted Hamilton

The Butterfly. Theo. Bendix

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# MELODY

A Monthly Magazine for Lovers of Popular Music

PUBLISHED BY WALTER JACOBS, 8 BOSWORTH STREET, BOSTON

Myron V. Freese, Literary Editor

Walter Jacobs, Business Manager

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Entered as Second-Class Matter at the Post Office, at Boston, Massachusetts, under the Act of March 3, 1879

#### Advertising Rates

On application a diagram showing the exact cost of all space will be forwarded promptly. Form-close the 10th. If proof is desired copy must be received not later than the 5th. Publication date, 18th.

\*Of month preceding that of publication date.

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Volume III

November, 1919

Number 11

#### COMMERCIALIZING MUSIC

By Axel W. Christensen

WE 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 gratifying.

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 wherein one or more persons are kept busily engaged in book-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 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 Burrow 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 Burrow folks what the cumitee sent. Nancy sed it wasn't any harm, 'cause they wasn't Regular actors like what cum to the operry 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 levers, 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 colleeshun.

He sed enybuddy 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 gro'ry store they have a game of checkers they call the ragtime move, and when it cum's 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 Sposhy 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.

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## New Publications

### Vocal and Instrumental

UNDER this caption MELODY will list from month to month, WITHOUT CHARGE, the vocal and instrumental new issues ("popular" and dance-only) received from the various publishers of this class of music. This feature will keep MELODY subscribers and readers well posted regarding the hits-to-be.

**DANIELS & WILSON, INC., SAN FRANCISCO, CAL.**  
Bow-wow (Piano).....Wadsworth  
Hindu Rose (Vocal).....Weslyn-Moret  
Peggy (Vocal).....Williams-Moret  
Rose of Remany (Vocal).....Weslyn-Moret  
Singapore (Vocal).....Fulton-Moret  
Sunshine Mary (Vocal).....Williams-Smith-Moret

**PANELLA MUSIC CO., PITTSBURGH, PENN.**  
American Red Cross March (Piano).....Panella  
Mothers of Democracy (Piano).....Panella

**SHAPIRO, BERNSTEIN & CO., NEW YORK CITY**  
Dreamy Alabama (Vocal).....MacDonald-Earl

**IRVING BERLIN INC., NEW YORK CITY**  
I Lost My Heart in Dixieland (Vocal).....Berlin  
Nobody Knows (Vocal).....Berlin  
Sweeter Than Sugar (Vocal).....Berlin

**BROADWAY MUSIC CORP., NEW YORK CITY**  
God Gives Us One Mother That's All (Vocal).....Brown-Frisch  
I'm Like a Ship Without a Sail (Vocal).....Kendish-Brockman

**J. A. MacMEEKIN, SAN FRANCISCO, CAL.**  
Rosa-Mia (Vocal).....MacMeeKin-MacMeeKin

**F. J. FENICLE & A. M. DALRYMPLE, WASHINGTON, N.J.**  
Roses Never Hear (Vocal).....Dalrymple-Stanley

**H. KIRKUS DUGDALE CO., INC., WASHINGTON, D.C.**  
Contribution (Vocal).....Miller-Clark

**WESTERN MUSIC PUBLISHERS, DENVER, COLO.**  
Western Blues (Vocal).....Bath-Halls

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

**W. A. KING, JOHNSTOWN, PENN.**  
International Peace March (Piano).....King

**W. M. F. BERTRAM, PORTAGE, WISC.**  
My Violet (Vocal).....Bertram-Dawson-Bertram-Jacobson

**TED CARTON MUSIC CO., BOSTON, MASS.**  
I Want You Mary (Vocal).....Solman-Solman

**MOUNTAIN OBSERVATORY MUSIC PRESS J**  
PRINEVILLE, ORE.  
Movie Kid (Vocal).....Lowry-Huntington  
My Sunset Farm (Vocal).....Lowry-Huntington

**A. L. MORTON, SPRINGFIELD, ILL.**  
Choo Choo Man (Vocal).....Morton-Shekelton

### 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 bandmen traveled from New Romney, England, to an American rest camp at Eastham, England, when impassable roads threatened to forbid the trip.

The five jazzers, members of a Y. M. C. A. entertainment 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. Ernel 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 notion which 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 notion 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 exceptions.

I think MELODY the one best bet yet for pianists. It fills a long felt want.—*C. 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, Loucesban, Tasmania.*

The writer of the following letter is a music arranger, and a furnisher of musicians for all sorts of musical functions. 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 "set 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. I 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.

Dear Sir:—

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 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 a great Coda. This waltz is composed 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 than (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 in. . . . 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 PATTERN

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*," "*Costa Diva*" or Ardit's famous "*Il 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 songs.

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 left,  
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:

Shame, 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 of 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 JACOBS' 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 of \$1.00.

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

### TO DREAM OR TO FLY

**Bendix Wins Over Winn**

A 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 overcrowding (wearing out) space, and no matter how tuncfully 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 moreau by Curtis Gordon, and a little "dream" in ragtime as converted by Edward R. Winn, that imitable 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 music-supplement 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 army, but his heart was in the right place. On that day he celebrated, as did the most of us, but instead of being satisfied with riding in his flivver he hooked a wagon on behind and had one of his friends do the driving. In going down a steep grade the wagon turned turtle and Eddy broke his arm. He had been studying music for some time before his injury, and now will resume his ragtime lessons. Eddy says he had a good time, even though the smash did lay him up, for the war was won.

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 here.

Friend Ed Schwebel, St. Louis teacher 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

Edmund 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 Voise is doing finely with her lessons now, as she has more time to practice. Miss Voise 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 pianist.

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 Somerville is an artist of merit who paints beautifully and always finds a demand for her work. She designed several music-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 — like Ed. Mellinger of St. Louis. He not only has taught thousands of pupils in his time, but has written a lot of hits and even compiled an instructor on how to play jazz music, which last I think is the most timely accomplishment of the fertile brain of this genius.

"Then there are teachers like Bernard Brin of Seattle who is also a poet, as witness the following, which of course appeals 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 mantelpiece 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 Army of Occupation in Germany.

"While on leave in French cities," continues 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 surprise came when I was in England. One is not unaccustomed to believe the French capable of anything bordering on jazz, but to see the staid old conservative Englishman shaking his body like a snake to the tune of 'Everybody's Doin' It' must make the colored originators of this popular form of music feel that they are en-

Continued on page 21

## Dreamily Drifting

WALTZ

WALTER ROLFE  
Composer of "Kiss of Spring"

Moderato

PIANO

*mf poco a poco cresc.*

*f*

WALTZ

*mf*

*rall.*

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MELODY



MELODY

D.S.al  $\odot$  then Trio

TRIO

MELODY



# The Road To Peaceful Valley

Words by  
ALVAN C. STUART

Is The Road To Home, Sweet Home

Music by  
TED HAMILTON

*Moderato*

PIANO *f*

O - ver the hills and far a - way, Tak - ing me back to  
Let oth - ers seek for emp - ty joys, I hur - ry there when

yes - ter - day, Where all is cheer - ful,  
care an - noys, My dreams of glad - ness

calm and fair, Far from the strife and care.  
all take form, My re - fuge from the storm.

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## REFRAIN

*p* *2d time f*

It's the road to Peace-ful Val - ley, Where the skies are al - ways blue; There you'll

find no time for sigh - ing, For smiles will wel - come you. All your

sad - ness turns to glad - ness, And you nev - er more will roam, For the

1 2  
road to Peace-ful Val - ley Is the road to Home, Sweet Home. It's the Home.

MELODY



# The Butterfly

## MORCEAU CARACTERISTIQUE

THEO. BENDIX

Allegretto grazioso

PIANO

PIANO

*mf*

*f*

*p rit*

*a tempo*

*cres*

*cen*

*do*

*p rit*

*accel.*

*cresc.*

*f*

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Più animato

The image displays a musical score for a piano piece, divided into two main sections: **Piu animato** and **Tempo I**.

**Piu animato section:** This section begins with a treble and bass staff. The treble staff features a melody with various fingerings (e.g., 4, 3, 4, 1, 4, 3, 4, 1, 2, 1, 5) and a *ff* (fortissimo) dynamic marking. The bass staff provides a harmonic accompaniment. The section concludes with a *rit.* (ritardando) and *molto rit.* (molto ritardando) marking, leading into the next section.

**Tempo I section:** This section starts with a **Tempo I** marking. The treble staff contains a melody with accents and a *p* (piano) dynamic marking. The bass staff provides a harmonic accompaniment. The section concludes with an *accel.* (accelerando) marking, followed by a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking.

## MELODY



Meno mosso con espressione

MELODY

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# Feeding the Kitty

## RAG ONE-STEP

GEORGE L. COBB

PIANO

MELODY

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The Novelty "Concert" Rag  
the Jazzation of Rachmaninoff's "Prelude"

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By GEO. L. COBB

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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 Kueferle, 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 the Northwest.

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.

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 writing some exceptionally fine numbers, is Mr. Ben Black. "My Pavo Real Girl," "Belgian Baby" and "Tears" are some of his compositions. His very

latest numbers that soon may sweep the country are "Betty," "You and I," and "Sometime." In addition to his creative work and duties as manager of the professional department of Sherman, Clay & Co., Mr. Black is banjoist of the famous St. Francis Orchestra that is now playing a limited engagement at the Biltmore Hotel in New York City.

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To my brother Max

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Chas. Bendix

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## 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 ever 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 alas! 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 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.

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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. 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 no manner whatever resembles the other "Indiana" song. This number of yours contains a great deal of merit. The words are well written and wholesome, and the music is catchy and easy to remember. I think it advisable to leave the arrangement in its present form. Although there are a few bad spots in your arrangement no doubt you will be able 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 that I ever heard before—not that it sounds unearthly—it is simply non-reminiscent. I thanque you.

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.

O. L. C., Denver, Col.

If I could get a slant at a sample of your handiwork I might be able to help you determine the reason why your compositions are rejected by the various publishers. There must be something radically wrong somewhere. Just shoot in a few of your spasms. I won't hurt your feelings—much, I'll simply try and tell you wherein 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

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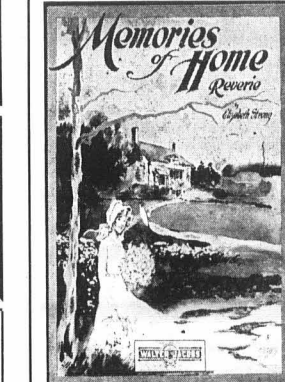
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12. **Marche Pomposo**—for scenes of regal splendor, pomp, ceremony.

### Contents, Volume II

13. **Hurry**—for general use.
14. **Agitato Mysterioso**—depicting mysterious 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, pursuit on horses or by automobile.
19. **Doloroso**—depicting grief, anguish.
20. **Hurry**—for general use.
21. **Dramatic Mysterioso**—depicting intrigue, plotting, stealthy dramatic action.
22. **Agitato**—for general use; confusion, hurry.
23. **Hurry**—for general use.
24. **Grandioso Triomphale**—depicting victory, victorious return, grand procession.

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## Melody Professional Service Dept.

Important Announcement to Lyric Writers and Composers

**M**ELODY 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 desired.

The scope of the Melody Professional Service Department is confined absolutely within the limits implied by its name. The Department will not undertake to publish any composition, either in the magazine's music section or 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 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 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** 8 Bosworth St. Boston, Mass.

### JUST BETWEEN YOU AND ME

Continued from page 22

W. C. R., Brighton, Mass.

"Dear Old Hawaii" does not "pass inspection." The words, while being fairly good, contain the same old dope about "strumming ukuleles" and "singing natives." You can rest easy and be doubly assured that your music is not a steal. It is original but very homely. Try your hand at something else. You have talent. Hawaiian music is dead. Long live the Jazz.

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

"Ave Elde Gloria" is a fine patriotic song that would not only be good and effective as a solo but as a quartette and ensemble number. The words are above criticism. The first four measures of the verse are a trifle reminiscent of the "Marseillaise" and the first two measures of the chorus are snatched bodily from the

only certain waste of money and effort for the author or composer, will be returned with a candid statement of our opinion.

As a general rule we do not advise writers—especially amateurs—to publish their own compositions if 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 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 responsibility for publishing their numbers, we will furnish such advice and information as our long connection with the publishing field affords.

Estimates 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.

grand old "Star Spangled Banner." But if you don't care, I don't. Your other three songs all have good words, but are unfortunately hitched up with poorly-put-together, unmusical settings. It's too bad that you also fell for the magazine ads that promise so much and give so little. I heartily admire your patriotic spirit, but kindly next time send in something else on a few other topics than the late war.

F. C. N., Red Wing, Minn.

I'm real sorry, old dear, to pour nice cold aqua on your illusions, but of your two songs submitted I like "Someone Beyond Compare" the better. The title is original and rather striking and the lyric itself, especially the chorus, is very fine and will tie up with a waltz melody with perfect ease. "The Girls of My Own Home Town" is well written and all that, but it seems to me you have incorporated a little too much local color, thereby giv-

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CLARENCE EDDY, Dean

CHICAGO, ILLINOIS

ing it the savor of a "local" song. Get me? From a selling standpoint "Someone Beyond Compare" has it over "The Girls of My Home Town" like a circus tent.

J. B. W., Brooklyn, N. Y.

"I'd Give the World for You," while not being wholly original in subject or story, is, nevertheless, a lyric of promise and worth. The meter is very bad in spots but can be easily remedied. This poem coupled with the right kind of waltz melody could be made to sell if published. "I Wonder If You're the Same Old Gal"

doesn't impress yours truly as being of popular song-poem material. The meter is too choppy and the story too complicated for real ballad stuff. Try it over again.

F. B. L., Cedar Rapids, Iowa

If your as yet unnamed song melody were better arranged, and was fitted out with words, the number might be made into a good waltz ballad. It is about as impossible to tell what kind of a song this would make as it would be to take a bird's-eye view of an egg and tell what kind of a fowl it would make when it gets

past the pin-leather stage. This is no joke even if I did pullet.

B. T., Olympia, Wash.

My candid opinion (and that is what you expressly requested) of your song "Coo Little Jeanette" is that it is good and rotten. The words are senseless and cheap and the music is still cheaper, but no doubt cost you a pretty penny. It will certainly not pay you to exploit this number. You would be apt to get pinched for taking money under false pretenses.







THIS LIST IS REVISED FROM MONTH TO MONTH

# Melody SHEET MUSIC Service

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 distant 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 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  
Can You Tame Wild Women?  
Casey (K.C.)  
Cathedral Chimes  
Chong  
Come on Papa  
Coolie Tinkle, The  
Daddy Long-Legs  
Dallas Blues  
Dear Heart  
Dear Old Pal  
Don't Cry Little Girl Don't Cry  
Don't Cry Frenchy  
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)  
Far Johnny and Me  
Friends  
Frenchy Comes to Yankeland  
Garland of Old Fashioned Flowers  
Gates of Gladness  
General Pershing  
Girl of Mine  
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  
I Ain't Got Weary Yet

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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 Mama  
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  
Indiana  
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  
Jerry  
Joe Turner Blues  
Johnny's in Town  
Just You  
Just for Me 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's Chocolate Soldier  
Memories  
Me-Ow  
Mickey  
Minnie Shimme for Me  
Music of the Wedding Chimes  
My Belgian Rose  
My Dream Girl  
My Chocolate Soldier Sammy Boy  
My Little Ramblin' Rose  
Mummy Mine  
Nanni  
New Moon, The  
Nona  
Oh Death Where Is Thy Sting  
Oh Frenchy  
Oh Helen  
O How She Could Spanish  
Old Grey Mare, The

## PIANO

After Glow (A Tone Picture)  
Aloha Land Waltz  
Aloha Oe Syncopated Waltz  
Big Ben One Step  
Battle of Gettysburg March  
Ben Hur Chariot Race March  
Burning of Rome March  
Butterflies Morocco  
Cairo Fox-Trot  
Calico Rag  
Chippers The  
Columbia's Call March  
Commander, The March  
Dance of the Cuckoo Kids  
Dance of the Skeletons  
Dream of Spring Morocco  
Eileen Syncopated Waltz  
Fairy Flirtations Dance Caprice  
Flight of Fancy  
Florence Waltz  
Four Little Blackberries  
Fire Alarm March  
Hawaiian Blues  
Home Sweet Home Medley Waltz  
Hoop-e-Kack Two-Step  
Il Travatore Syncopated  
Indian Savva March  
In the Bazaar Oriental  
Jogo Blues  
Kansas City Blues  
Memories of Home Reverie  
Midnight Fire Alarm March  
Moonlight Wowing Valse  
Memphis Blues  
Midnight Flyer March  
Napoleon's Last Charge  
Our Sammies March  
Paul Revere's Ride March  
Ripraz March  
Rubber Plant Rag  
Sandy River Rag  
Sing Ling Ting Chinese One-Step  
Some Shape One-Step  
Sleepy Hollow Idyll  
Summer Dreams Idyll  
Shadow Time Reverie  
Society Three-Step  
Tehama Intermezzo  
Tendre Amour Serenade  
Turkish Towel Rag  
United Nations

## 30c. List—VOCAL

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 Virginia  
Do You Remember  
Dreamy Alabama  
Egyptland  
Give Me 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

Tell Me  
Tents of Arabs  
Topsy Turvy Ball  
Vamp, The  
Western Land  
When the Boys Come Home  
When You Look in the Heart of a Rose  
Yagland  
Arabian Nights Vocal or One-Step  
Destiny 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

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 Waltz  
Wedding of the Winds

## 35c. List—VOCAL

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

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 Rose  
Somewhere a Voice is Calling  
Sunshine of Your Smile  
Sweetest Story Ever Told  
There's a Long Long Trail  
When Irish Eyes are Smiling  
Where the River Shannon Flows

## INSTRUMENTAL

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

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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

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