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

THIS LIST IS REVISED FROM MONTH TO MONTH

VOCAL

15c. Each — THIS LIST — 15c Each

1. I Ain't Goin' Nobody Back
2. I Don't Care
3. I Love You, I Love You
4. I'm Gonna Get Even With You
5. I'm Gonna Get Even With You
6. I'm Gonna Get Even With You
7. I'm Gonna Get Even With You
8. I'm Gonna Get Even With You
9. I'm Gonna Get Even With You
10. I'm Gonna Get Even With You
11. I'm Gonna Get Even With You
12. I'm Gonna Get Even With You
13. I'm Gonna Get Even With You
14. I'm Gonna Get Even With You
15. I'm Gonna Get Even With You
16. I'm Gonna Get Even With You
17. I'm Gonna Get Even With You
18. I'm Gonna Get Even With You
19. I'm Gonna Get Even With You
20. I'm Gonna Get Even With You

PIANO

21. I'll Be Seeing You
22. I'll Be Seeing You
23. I'll Be Seeing You
24. I'll Be Seeing You
25. I'll Be Seeing You
26. I'll Be Seeing You
27. I'll Be Seeing You
28. I'll Be Seeing You
29. I'll Be Seeing You
30. I'll Be Seeing You
31. I'll Be Seeing You
32. I'll Be Seeing You
33. I'll Be Seeing You
34. I'll Be Seeing You
35. I'll Be Seeing You
36. I'll Be Seeing You
37. I'll Be Seeing You
38. I'll Be Seeing You
39. I'll Be Seeing You
40. I'll Be Seeing You

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PUBLISHED BY
WALTER JACOBS BOSSON MASS
Teasing the Ivories, No. 5
By Axel W. Christensen

In this series of reminiscences the events or anecdotes have not been arranged in chronological sequence, but told in the order in which they may have happened to come into mind. Following along the same line of liberty in writing, just as at the present moment I feel like telling how I just put one over on our San Francisco friend, "Bill" Gleason — who, by the way, was the first music teacher to open a school for the training of ragtime pianists on the Pacific coast.

At the time of this writing I am basking in the sunshine of California — to be exact as to location, at Santa Barbara where we are staying for a day before proceeding on our nine-day journey from San Francisco to San Diego — and to be truthful about it, it seems almost next to impossible to get on with this writing,

In this issue, one of the highlights is the story of how the author described himself as a "professional" pianist, much to the amusement of his colleagues. The author also shares a humorous anecdote about a time when he performed in a small town and was asked to play the melody of a popular song. The audience, however, was unable to recognize the song and instead requested the author to play "I'll Be Your Baby Vampire" instead. The author concludes the article by expressing his love for the art of piano playing and his desire to continue learning and growing as a musician.

Winn's Practical Method
Positively Teaches Anyone
Popular Music and Ragtime Piano Playing
More than 3,000 pupils weekly in the Metropolis district alone means something

INSTRUCTION BOOK NO. 1
Postpaid, 50c
INSTRUCTION BOOK NO. 2
Postpaid, 50c
All Music Schools

Winn School of Popular Music
34th Street at Broadway, New York

SALLY, Shame on You!

DANIELS & WILSON, INC.

BOW-WOW-SHAKA-SHAKA-WHAP

GOLDEN SONGS FROM THE GOLDEN WEST

PHILIPS "NORTHWEST STATE"

Then You're a Knockout

Sangoma

Hindu Rose

Little Song-Shop Talks

Words From Us About Others

It is not an uncommon custom for instrumental musicians and song writers to open and conduct studios in which to exploit their art, but it is a custom commonly out of the common for song writers to do the same. Yet why not? If our art demands or requires a studio for proper exploiting, why not a song writer? A song-writing career is as fine a calling as any other, and our industry is no more fair in implying that the first-named at the foot of a song is the better for the same reason that we say about a firm which is not for sale to the public and says about a firm which is not for sale to the public and says that the first-named at the foot of a song is the better for the same reason that we say about a firm which is not for sale to the public and says that the first-named at the foot of a song is the better for the same reason that we say about a firm which is not for sale to the public and says that the first-named at the foot of a song is the better for

Words From Others About Us

If "open confession is good for the soul," then the frank confessing of Mr. A. A. Van Houten, of Milwauk,"we are sure some author is apt to be more than usual to the listeners of this magazine. In writing "What I think about MELODY," he says: "I wish I would come every week instead of every month. I can hardly wait for it. I made quite a bit of it by playing 'The White Feather' from the August number."

MELODY

We had a nice little study room, with ourselves when trying to decide whether to direct this "abnormal" into the "nice" or "affable" volume, for no matter what we might do, the light it was sure to reflect on the other way was always the same. After offering our white light of modesty through the spectrum of interest and breaking it into its primary colors, we decided to let the rays diffuse through us.

The Willy-Moore Company of El

Words From Others About Us

MELODY gets into the "Transmission" by the "light of reflected glory" transmitted through a George E. Cobb. Peter Gink reviews a book which the "band" notes mentioned above. Here's the "reflecting" note: "In another part of today's" (October 5th) paper is published the program which the band will order tomorrow noon at the Starlight. Just to give you a little tip, potter reader: there is a particularly pretty number which the band has just received. Peter Gink, who is not on the program but which they might be persuaded to play if sufficiently urged. See if your enthusiasm can bring this number. They have not had it very long and may hesitate to springs it at once, but it's a "potter".

In no particular order: if more from the transmission and conservatory in the way of news and music followed in "Transmission," there'd be a stranger pulling together by employers and employees, with a less of lessees in this land.

JAMES KENDIS

Two "Jones" boys seem to have about cared the song-market with their steady output of "hits," and if they keep up their present rate of running speed in "turning 'em out," they stand a mighty good chance of establishing a hit-crowd that will hold for years. It may sound something like a well-known game of the sort in which the mystic "secret" of the lucky numbers, but during the past seven months this team of song-writers has turned—practically—"gallipoli"—out zeros honest-to-goodness hits, namely: "I'm Forever Blowing Bubbles," "Golden Gate," "I Know What It Means to Be Lonesome," "I Am Climbing Mountains," "I'd Like a Ship Without a Sail," "Sunny Weather Friends" and "For Ev'ry Door That Closes Another"

JAMES BROCKMAN

MELODY Will Open For You." Shakes 'em up and rolls 'em out, and it means shaking out a bit for each monthly shake of the musical dice-box.

Every one of these seven songs has been taken over by various big publishers, with the exception of the one last named in the above list and that the "team" already has received a very flattering offer. Each song has been put out as a "plug" number, and means that these owners are pretty well assured of each song's chances for a hit. For one of these songs the Kendis and Brockman team received the largest sum ever paid for a song manuscript, and the publisher who parted with the money is sure that he didn't pay an penny too much.

The starting stunts of Kendis and Brockman only serve to
Kendis and Beckman have won out because they both understand and appreciate the value of good team-work—the value of pulling together with another person working in double time, that sort of team-work, which makes a winning in all strong partnerships. The “Towers” boys never permit petty personal jealousies to interfere with the common cause, nor do they ever quarrel. With the idea that the only ones who know how to write the kind of songs which appeal to the public are themselves, in short, they are a well-balanced team of writers in which neither one “bolts” nor “kicks over the traces.”

Kendis has “intensified,” with knowledge and experience, his strong points about and above the themes, and is enough of a psychologist to know something about the lighter fancies of the public. Beckman, having been a vaudeville entertainer for a number of years, likewise has a broad conception of what will appeal to the average performer. To this psychological knowledge, as a mental basis, he adds common sense, the source of their conviction, with the sure gift to gauge on their own productivity, and then you are. Driving with such a “bit between their teeth,” it is a small wonder that this team is running down the base quarter-stretch of popularity to a winning of the coming stakes of success.

More power to “A Tremendous Team!”

CLASSIC LOSS IS RAGTIME’S GAIN

Hit would you like to be ragtime, he raised on a musical diet and, after running the gauntlet of classical training, become recognized as one of the foremost teachers of popular music in the greatest city in the world?

Well, so would we, but it’s too late now, and all that is left for us is to sit at the feet and listen to the story of one who was, and has.

At 860 Flatbush Avenue, Brooklyn, is located the studio of Paul Vincent, who, enjoying the distinction of being one of the few master teachers of popular music and, at that, in the musical world.

When he started out, Paul confessed, he had only two pupils—one in melody—but his progress has been remarkably rapid, and to-day he is said to be one of the most successful teachers in the ragtime field.

Squeaked a thousand dollars on his new studio before the grand opening last month, Paul said, "A few years back I could not have dreamed of this." And there is nothing more genuine in his success.

Our friend passed through the classical school under Professor Favara, an Italian teacher of note, and when the Professor returned to Italy, many Paul got under the wing of Ford Spencer, a Danish school graduate. Paul has followed the pictures and has played in restaurants, theatres, and dance auditoriums, and is now a teacher of popular music.

Mr. Vincent advocates the training of children in popular music during their tender years, as it stimulates their interest in the art instead of causing them to look upon it as a task—which is the general view children take of their work. If you are ever in doubt as to matters serious don’t rush to the telephone and ask for “Information,” but just drop into the Wm. Vincent Studio, explain your problem, and you will be straightened out, not thrown in. Mr. Vincent’s arguments are so convincing that he seldom fails to land a prospect who is unprepared to be landed.

In fact, his friends accuse him of throwing a hypnotic spell over them, and getting them to sign up while they are under his control. Well, no matter what he knows, it suits the mark and Paul gets the pupils.

But why not let Mr. Vincent tell his own story? All right, we will. Book Paul:

"Well, my musical experience has covered a very wide range. Years ago I was engaged in concert work, followed the pictures, played in restaurants, at dances, for private theatricals and entertainers. I have been a concert leader, and have organized musical clubs. I have written several musical numbers, both vocal and instrumental, and have acted as accompanist to concert singers, and last, but not least, I have been and am at present an instructor of popular music and ragtime piano playing."

Being one of the first to operate a ragtime studio in Brooklyn, Vincent trained a wide circle of friends and followers, as well as the goodwill of many other teachers, who are now sending me pupils whom they see unable to develop.

"Somewhere teaching and demonstrating seem to have become part of myself, and it is a fact that hardly an applicant calls at my studio for instruction who does not arrange for a course of instruction."

"I have been very fortunate in bringing out the best in that it is a good pupil, whether a beginner or advanced, and consequently many of my graduates keep sending me friends of theirs who have become discouraged after studying under less painstaking instructors."

"I am glad to be able to say that in nearly all such instances the pupil soon begins to make satisfactory progress, which naturally adds to my stock of goodwill and does not hurt my reputation.

"It is a fact that my entire family is musical, including my brother-in-law, Professor Romano, who assists me as an instructor. A nephew, Abbe Dainville, who is only twelve years of age, has been referred to by the daily press as a marvel of boy violinist. He studies under Professor Romano.""

"Another great factor in my growing success is Mrs. Paul Vincent, who, besides adding comfort and cheer to my life, and leading and inspiration to my work, is the possessor of an excellent voice.

"That’s a good ending, Paul."

TEASING THEione, No. 5

Continued from page 2

read this."

If the lady didn’t hear her, she at least gathered what I meant from my pointing finger, as she sat quietly upon a time and read that booklet from cover to cover. Suddenly she looked up and said: "All right, I’ll take one lesson," at the same time handing over the price which at the single lesson rate was considerably higher than if he was keeping up for a complete course.

EDWARD BENEDICT

"WIZARD OF THE WURLITZER"

"Mr. Edward Benedict, the famous Wurlitzer organist, says it’s a curse with a capital ‘C’.

Having inherited a talent for music and a tenor voice, in his younger days Mr. Benedict started out to be a concert pianist, composer, and concert organist, and business manager of Jesse Lee’s "Blind Band," a piano-parallel "single" in vaudeville, combination movie-player, piano, and concert organist, and until a few years ago was well known in the vaudeville and motion-picture organs and finally a Wurlitzer player.

It was after being a Hope-Jones Wurlitzer Unit Orchestra that he lost all desire to do anything else but master this wonderful instrument, so he very wisely decided to give up his vocal and orchestral aspirations and to devote his entire time, talent, and energy to the Wurlitzer. Opportunities for practice and instruction were sadly limited at this period, and he encountered so many obstacles that many times he was very tempted to resume his old calling.

After six months of vicissitudes, during which he played every style of Wurlitzer from the little two-step "C.G. to the largest four-manual unit orchestras, matters commenced to change for the better and Benedict began to realize the wisdom of the step he had taken.

In the fall of 1914 he was offered the position of organist in the Pitt Theatre of Pittsburgh at a salary of $600 per week. The following season he went to the Broadway-Strand in Detroit at $500. After an engagement of three years he accepted a like position at the California Theatre in San Francisco for $1,250, raised to $1,500, and then came to his present position in the Radio Theatre in Chicago for $2,000 per month. These phenomenal increases were due largely to a secret which Mr. Benedict discovered early in his career, namely, that an organist will get out of his job exactly what he puts into it. By putting hours of unremitting practice on new numbers to add to his repertoire, and by working up the pictures regardless of personal effort, he reaped a financial reward far beyond the dreams of the average musician.

Another reason for Benedict’s success is his ability to interpret on the organ the so-called popular music. Always a lover of ragtime, he has made a special study of distantly manifested music in jazz, and the Wurlitzer instrument being provided with saxophone, marimba, Chinese block, and piano lends itself admirably to this form of music. The chromatic harp is an important adjunct to this study, and Mr. Benedict incorporates in his repertoire every new "jazz tonal" that comes over the airwaves. As a teacher of the next art of Wurlitzer playing, Mr. Benedict has been very successful. He has prepared a large number of pupils for theatrical work on the Wurlitzer organ, one of whom is Axel Christiansen.

As far as Bill Glascow is concerned, he had the lady sign for a course of twenty lessons he would have closed up his office and never seen the lady, for which one could not have started him off, and just at that moment he came from his studio after giving a lesson. I introduced him to the lady, mentioning to him in a gentle way that he had only come to try one lesson, he had better give her an extra one or so as to possibly get her to take a full course. Then I sat out in the reception room and listened.

As every good teacher will, Bill Glascow started the first lesson by a short talk, explaining the principles upon which the system of teaching piano is based, etc., etc. He did this in his usual mild-mannered, less-toned voice of that was not fully audible through the closed door, but after a little I was able to hear him at all. Kindly trying to hold the smooth murmur of his voice, and to avoid overs wide his professional tone, Bill repeated what he had said, raising his voice a level or two higher, until he had reached his absolute limit—and more than that no man can do.

To us out in the reception room it sounded like somebody howling somebody else out something awful—in fact, a young lady who happened in about that time to inquire about lessons asked if that was a teacher giving a lesson. When I told him it was, she retorted with: "Nothing doing! I wouldn’t let a man like that teach me to sing." However, I put aside the unusual circumstances, and we didn’t lose her.

After the half-hour was up Bill came out with his pupil, nodded goodbye to her and then looked familiarly at Miss Strother and myself. For the moment I was at a loss. "How do you light a cigar," he asked, hands full of pot and not entirely into the waist-bag. Then Bill said: "Here, give me one of those veils. The Lord knows I need some stimulant after that job you put up on me."

I gave him the cigar, we all had a good laugh over it, and there’s still a laugh in it for whenever the incident is mentioned between us.

About four years ago I had tramped through the town with company mentioned above, Santa Barbara had a ragtime teacher for a short time when I stopped there for a couple of months, this time whiling away the days between playing bass drum in the band, piano in the open house (which meant a ten-dollar bill a couple of times a week) and giving a few lessons. When it became necessary to leave I discovered I owed a number of lessons to a number of pupils who had paid in advance for a term, and I tried very hard to avoid this by offering to give the remaining lessons by mail. At that period, however, people didn’t much believe in lessons by mail, and having entirely run out of arguments to the contrary, there was nothing left to me but to refund the unearned portion of the tuition fees. I had been paid.

This "refund" proposition is the thing in the mind of many a music teacher. In most instances a reasonable argument can be advanced for not refunding the rental, especially when the teacher stands ready to give the lessons, but what’s a fellow going to do when he intends to go away and take the lessons along with him? There’s nothing much left for him to "kick in" with the refund, I guess.

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Chicago Syncopations

By W. C. Christie

From the Pacific Coast

Edwin Beaton, Wolfson organist at the California Theatre, offers in a reappraised feature some popular organ music. Among the delightful moderns are the wonderful organ music of Rameau's "Dance of the Naiads." It is a sight to see the whole group of pianists' organ sounds (in the hands of the organists) and the effect they produce. The combined effect produces a beautiful and seraphic sound. The effect is like a bird's song, which is heard in the distance but which is known to be beautiful and full of life.

Is in a feather Package

From Buffalo

Does it pay to teach? Eugene F. Roberts of the BuffaloMusic School says it is, and so he will.

A great deal has been written about the subject of music teaching, but very little of it has been written by professional musicians who have had many years of experience in the field. There are two main points to be made about music teaching: it is an art and an industry, and it requires a great deal of hard work and dedication. The first point is that music teaching is an art, and it requires a great deal of skill and expertise. It is an art that requires a great deal of hard work and dedication. The second point is that music teaching is an industry, and it requires a great deal of hard work and dedication. It is an industry that requires a great deal of hard work and dedication.

Milady Dainty

INTERMEZZO GAVOTTE

GERALD FRAZEE

PIANO

Tempo di Gavotte

Copyright 1962 by Walter Jacob, Boston International Copyright Secured.
Let Me Tell You I Love You

Words by R. P. Howard
Music by Hugh Roberts

Moderately fast

VOICE

PIANO

slower

The col - or of my heart for you!
The lit - tle spar - row sings his song.

In time

The col - or of my heart for you!
The lit - tle spar - row sings his song.

In time

No flower can tell you, dear,
In sun - shine or in cold,
In dull gray sky or gold,

gradually much slower and louder

What I a - lone must say to you!
The same that I must sing to you!

gradually much slower and louder

REFRAIN
mf with swing

Let me hold your hand, come sit on my knee, Let me

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tell you what I want to say;
I've come back to you, cross the ocean blue,
With your picture in my soul and heart.
And every night when stars shone in the sky I knew that you, my dear, were always nigh.
Let me hold your hand, come sit on my knee.
Let me kiss your lips and tell you I love you!

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Melody
IN THE PIANO STUDIOS

L. G. Boynton of Minneapolis, Minn., for a very interesting report to Winn headquarters in New York covering his progress since opening a studio at 3418 Elliott Avenue, that city, to teach ragtime piano playing.

Minneapolis is a livetown musically, and the composer must contain considerable competition in bidding for a share of its business; but he has found there a new interest for teaching houses. Boynton sees many ways to the tactics employed by his rivals and feels confident that when a little longer time has passed he will forge to the front. Already he is using the newspapers to announce the presence of his "test in the ring," has distributed dodgers among the music shops for endorsements in sheet music and uses a circular post card for house to house publicity. The songs he is using in new include "I Used to Call Her Baby," "The Yuma" and "Golden Gate," from the "Pueblo," and "Can You Imagine" and "Jazzing the Blues Away," published by the Stanley Music Company, New York.

Miss Estelle Florence Savoia, of the last six years a teacher of popular music, and who belongs to a family every member of which is a professional musician, was married on September 26 to Saturnino Charles DiEgan in New York, of which city both are residents.

Glenn Herritt of Hanover, Ind., has started the new season with a good string of pupils at his home studio and the one he conducts at Madison.

Miss Clara Goldenhal of Hartford, Conn., reports thirty-two pupils on her list, and her studio was opened only recently and is a beginning speaks well for the future.

Harry G. Poe, whose studio is at 1904 Broadway, Brooklyn, N.Y., is having it remodelled and redecorated. He says that despite the unsettled conditions of things he has taken on twenty new pupils, so he intends to increase his battery of pianists to meet the demand.

Ted Pierson, who settled in Lockport, N.Y., is being countered out of the possibilities of popular music teaching in that section and has applied to Winn headquarters in New York for a contract giving him exclusive rights for a radius of fifteen miles. Ted says he is going to open up on Main street, advertise in the local papers and, in fact, "go after you." You won't have to, Ted. When they see you in the lobby and your card in the Gazette you will undoubtedly find them coming to you faster than you can handle them. Then you will either have to impress your school into service, get married if you've been holding out, or enroll a few assistants. We speak from experience.

Mrs. Torschmidt, who owns and conducts a popular music and ragtime piano playing school in the Ridgewood section of Brooklyn, N.Y., gives lessons to an average of 30 pupils a month, assisted by Miss M. Volf. Mrs. Torschmidt pays a most commendable to the girls by her statement that when it comes to recognizing the possibilities in playing popular piano music the female of the species is far more wide awake than the male. Among Mrs. Torschmidt's pupils are Louise E. Frenn, M. Esenla, Rose Goldberg, M. Reinhart, M. Neuman, R. Silberberg, and E. Webber. Mrs. H. Irwin, Mrs. C. Lingle, Mr. Ed. Kaefer and Mr. J. Olsznicki.

The popular music school of Paul Venus, at 888 Flatbush Avenue, is doing a capacity business this season. Among recently enrolled pupils are the Misses Joseline Vaugth, Ruth Eversley, Phoebe Suffen, Mildred Stammmer, Viola Schaefer, Marguerite Potts, Katherine O'Mara, Daisy Nathan, Ada Mende, Miriam Lauppe, Kathryn Hoffman, Katherine Good, Lena Caputo, Bertha Gendron, Alina F. Gendron, Helen Dillen, Caroline Buckman, Kitty Bahr, Etelle Ross, Rose Gordon, Sylvia Parker, Edna O'Brien, Anna Weinman, Viola Duary, Marion Tresidder, Elise Tarjane, Anna Tarjane and Diana Behman, also Thomas Williams Phillips, Eugene Oppel, Jerome McKeen, Thomas H. Lockwood, Lawrence Lehman, Jack Gofman, Frank Gryna, Joseph Cocker, H. Hutton, Ernest Silverman, George Lehman, C. W. Buchman and John Mattsall.

Miss Clara Goldenhal reports her studio, at Hartford, Conn., is filling up rapidly thanks to the enthusiastic of her earlier pupils, whose progress has created a yearning among their friends for musical development. She states that it is surprising to hear the playing of pupils who have taken only a half-dozen lessons. Her students call her the "Marvelous Teacher of Ragtime," but she modestly passes the credit on to her instructor, Mr. Winn, and to what she insists on calling him "wonderful method."

Mr. Basil Saddler has established a Saddler-Winn School of Popular Music at 105 North Howard Street, Baltimore, Md., in the business and theatrical district and just across from Camden station.

He employs lady and gentleman instructors and lessons are given in ragtime piano playing or on any of the stringed instruments as well as the basset. His other Baltimore studio is at 1060 West Lafayette Avenue, and business is fine in both locations, he says.

MEMOLOGY

MELODY


By permission of the publishers

WALTER JACOBS, ETN. BOSTON

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Memories of Home

MELODY


By permission of the publishers

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Miss Clara Goldenhal reports her studio, at Hartford, Conn., is filling up rapidly thanks to the enthusiastic of her earlier pupils, whose progress has created a yearning among their friends for musical development. She states that it is surprising to hear the playing of pupils who have taken only a half-dozen lessons. Her students call her the "Marvelous Teacher of Ragtime," but she modestly passes the credit on to her instructor, Mr. Winn, and to what she insists on calling him "wonderful method."

Mr. Basil Saddler has established a Saddler-Winn School of Popular Music at 105 North Howard Street, Baltimore, Md., in the business and theatrical district and just across from Camden station.

He employs lady and gentleman instructors and lessons are given in ragtime piano playing or on any of the stringed instruments as well as the basset. His other Baltimore studio is at 1060 West Lafayette Avenue, and business is fine in both locations, he says.

Memories of Home
Just Between You and Me

GEORGE L. COBB'S

Music by George L. Cobb's

Descriptive Synopsis

In the evening, a young couple is sitting in a quiet corner of the room, lost in thought. They are discussing their relationship. The man expresses his love and dedication to the woman, while the woman feels a deep connection and love for him. The music accompanying their conversation is soft and serene, fitting the emotional tone of their conversation. The melody is gentle and tender, reflecting the emotions of the characters.

J. M. Street, W. Va.

You ask for my own personal opinion of the best method of memorizing popular music. My answer can be given in a few simple words. If you can play the piano forte, first learn to play the piece in question by heart, and then play it without the notes.

F. L. H. Cleveland, Ohio

"Starlight" is a lovely little novelty for piano having three unique and catchy strains, and is worthy of publication. "Starlight" is a pretty waltz having remarkable resemblance to some of Frank McKeen's melodious compositions, not so much in melody as in the general construction. "The Helix" is a mighty good novelty made into interlacing some of the old-time martial songs in 6/8 time. This number if more correctly put together should find a ready market.

E. H. B. Arkansas, Ill.

"Ouailles Love's Melody" contains a lot of good lines and rhymes, but somehow it doesn't get there. In my opinion it is too ordinary for hit caliber. The second version of "Dream Time" seems to me to be the better of the two. Your story is well told and the meter is very "worthy." Your second poem would make a good love letter.

R. E. B., Husband Falls, Idaho

Your "Sweetheart" song is peaches and cream. The arrangement is professional and quite correct. The words are very appropriate and fit to a nicely unneedlely haunting melody. There is only one improvement that I care to suggest and that is that you dip up a new punch line in the place of "I miss the way you spent your money." This line cheapens the entire song.

M. S. South Dakota, Ill.

I can hear the Church of the Bell Toll is a long, drawn-out, melancholy and mellow affair. The vers are too long and wordy. You fail to mention the title of this piece anywhere except in the second verse. On the whole this lyric leans heavily towards the six. Impale it! "You Ask Me Why I'm Smiling" contains the germ of an idea for a high-class song poem. The meter is awkward, and the chorus, especially needs a thorough ironing out. Omit the stuttering effect in the first and third lines of the chorus. This will greatly improve the lyric.

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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 arrange of songwriters and instrumentalists.**

White to this up to this time Melody has not felt obligated to give her 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 intensive 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 an array of national reputations, who will arrange melodies, compose music for songs and melodies and revise and rewrite music manuscripts for publication. This work will be

1. Harry—his great sense of humor, sensitivity.
2. Aggie—his sense of fairness, strength, weaknesses.
3. Portholes—his sense of rhythm, humor, composition.
4. Mysterious—his sense of melody, humor, composition.
5. Full—his sense of orchestration, lead to lead.
6. Aggie—his sense of melody, humor, composition.
7. Love Theme—his sense of love, humor, composition.
8. Harry—his sense of humor, composition.
11. Dramatic Tenor—his sense of suspension, rhythm.
12. Melody—his sense of melody, humor, composition.

The scope of the Melody Professional Service Department is not limited, within the scope of its work will include, when required, the services of a lyric writer of equal proportion at reasonable rates, will also

1. Only certain words of music and work on them.
2. Necessary to publish any composition, whether in the impression music and otherwise.
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**Warning**

Please be advised that this announcement is in no way an endorsement or recommendation of any professional writer or composer. Melody is simply providing a service to its readers. Please use caution when choosing a writer or composer and verify their credentials and references before proceeding.

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Melody's Professional Service Department, 1202 Broadway, Boston, Mass.

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JAZZ NOTES

By Jodavez

Theessel says:—Learn to end; then turn to begin.

The newest prize novelty for the Cinematograph and Biograph for vaudeville, etc., is a novelty that is open to all mankind resident in the United States. It is a film that is to be shown on the cinema screen. The picture is a Study in Color.

The National Child Welfare Association has published a pamphlet on the influence of music and the child. If it is not the child’s responsibility to listen to the music, the duty of the child to study the music of the nursery is mandatory.

COOKING FOR THE RICH

F. R. Goldsmith, a new song, was introduced into the United States in the New York Times, in a review of the music of the evening. Seventy-two girls were used in putting the number together, and the number of each copy, 876, which is the number of the Goldsmith, 1892. Seventy-two girls were used in putting the number together, and the number of each copy, 876, which is the number of the Goldsmith, 1892. Seventy-two girls were used in putting the number together, and the number of each copy, 876, which is the number of the Goldsmith, 1892. Seventy-two girls were used in putting the number together, and the number of each copy, 876, which is the number of the Goldsmith, 1892.