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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
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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
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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
Yogland
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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MELODY

A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

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Reverie for Piano

"Let Me Dream." By Gordon & Sherwood

A Syncopated Arrangement of the Chorus of this Popular Hit by Edward R. Winn

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the Jazzy "Prelude" of Rachmaninoff's "Prelude"

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BY GEO. L. COBB

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...Yankee Division	...Valse Zenobia	...Brazilian Beauties (Tango)
...Fort Snelling	...Barcarolle Waltzes	...Gravel Walk
...Nation's Awakening	...Beautiful Dawn	...Dixie Dimples
...Service Flag March	...Ami Amor	...Georgia Gigue
...March of the Boy Scouts	...Love's Mystery	...Sleepy Hollow
...Spirit of America	...Maurice (Syncopated Waltz)	...Squirrel Food
...Boys of the U. S. A.	ONE-STEPS	...Triby Rag
...Liberty Forever	...Go Get 'Em	...Gay and Frivolous
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...Evening Whispers	...Frou Frou	...Castle House Rag
...Garden of Eden	...Sparkling Trot	...Skip Along
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Volume III

December, 1919

Number 12

Teasing the Ivories, No. 5

By Axel W. Christensen

ONE ON "BILL"

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 at the present moment I feel like telling how I put one over on our San Franciscan friend, "Bill" Gleason — who, by the way, was the first music teacher to open a school for the teaching of ragtime piano playing 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 tarrying for a day before proceeding on our auto 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; what with the soft air blowing in through an open window at my side, while outside the birds are gaily twittering, the palm trees gently swaying, the roses blooming and scenting — and everything. But business is business, and if MELODY was not primarily a popular music magazine I could easily use up a couple of pages describing our trip thus far down the coast, passing through a paradise for motorists where the open roads, all paved like boulevards through mountain passes and valleys, keep urging you on and on. And speaking of "popular music," if there is any music more popular than what you hear in California's great outdoors I sure want to hear it.

Nearly twenty years ago I played this town of Santa Barbara with a one-night-stand show, known as the No. 2 Company of Elmer Walter's "A Thoroughbred Tramp," and remember that we did a big business here. But that was the time when no melodrama was complete unless appropriate music was played through the entire piece, almost the same as a moving picture is dramatized today. In those days, however, the audience labored under the disadvantage that, while the incidental music created something akin to the atmosphere that was desirable for the spoken lines, the piano player very often took upon himself the role of soloist to such an extent that you couldn't hear half the lines that were spoken. If the actors were not good pantomimists, quite often many in the audience wondered what the show was about.

While at that remote time I felt that my piano work was properly so subdued as not to interfere with the plot of the play, in our play there was no particular plot that I ever was able to discover. Nevertheless, it was in this very Santa Barbara that

an elderly lady came to me after the show and informed me how spiritually uplifted she had been by the wonderful lesson the play had taught her, and what a lasting effect its moral would exert upon her daily life thereafter.

This was fine, but for the life of me I never had known there was a moral hitched to our show, and even if such a thing had been there it would have been much obscured by the song and dance specialties which were introduced here and there during the action of the piece. These specialties had much the same effect in slowing-up a performance, as befogged spark plugs that are due to too much oil slow-up the performance of a Ford automobile. While trying to say something appropriate to the little old lady I discovered that she was very deaf, which explains how she discovered the moral that wasn't there, and which also reminds me that I started to tell something about "Bill" Gleason.

Strictly speaking, and when one has in mind the musical ability of this teacher, it would be proper to refer to him as Professor W. T. Gleason, but it's impossible for a regular fellow like himself to be called anything except Bill by his friends. I was sitting in the office of Bill's San Francisco School of Popular Music when a lady came in without an ear trumpet. Naturally one usually does not expect a lady to come into an office with an ear trumpet, but this one should have, so we might as well mention it first as last.

In the peculiar pitch of voice used by persons who are not able to hear their own voices themselves she asked the office girl for particulars. After the girl, Miss Strother, had given a lengthy explanation concerning school matters — how long a time it took to complete the course, the length of lessons, price of lessons, advantages of being able to play ragtime and everything else that could be thought of — she sat back and waited for the lady to enroll. After apparently carefully considering Miss Strother's remarks for a moment or two, the lady leaned forward placed a cupped hand against her ear and said: "What's all that you said?"

This floored Miss Strother. However, she recovered quickly and started to speak her piece all over again, this time at the top of her voice. She was about half way through the little spiel when the lady again leaned forward, asking: "Would you mind talking a little louder? I'm a little hard of hearing." This made Miss Strother groggy, and it is doubtful if she would have recovered had I not possessed the presence of mind to shove a booklet into the lady's hand, pointing frantically to the reading matter while at the same time yelling into her ear drum, "Here,

Continued on page 6

SALLY, Shame on You!
A foxy fox-trot, clever words by Louis Wesley; swinging melody by Neil Moret.

Rose of Romany
Unusually melodious ballad and fox-trot by same famous writers.

Then You'll Know
Great waltz ballad. Very popular.

Singapoo
Dental novelty. Words by Maude Fulton, music by Neil Moret. Handsome title page.

Hindu Rose
An original fox-trot and a wonderful dance number. By the authors of SALLY.

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Tokio
By the authors of "Mickey," "Hi-waltz," "Dreamy Moon." Nuf sed.

Sunshine Mary
A snappy fox-trot by the clever authors of "Singapoo." You'll like it.

Raggedy Man
(ORCHESTRATIONS, 15c.)

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 motion that has grown out of the notion is the carrying on of two individual columns under the same leading caption, namely, "Little Song-Shop Talks." Under its own sub-caption one of these columns is to register "Words From Others About Us," as in turn the other will record "Words From Us About Others," one or both of the columns to appear from time to time, as space warrants or mood and matter moves. The main difference between the two columns will be that in the one concerning "Us" we shall include any slaps and slams as well as the boosts and booms, while in the one wherein we talk about "Others"—well, Mr. Reader, what would you say? —Ed.

Words From Us About Others

It is not an uncommon custom for instrumental instructors and song teachers 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 one art demands or requires a studio for its proper exploiting, why not every art? If song-teaching is an art, surely song-writing likewise is art; and, more surely, the last-named art is *first* in making possible the first-named at the *last*—all of which little art spiel is premise to telling in "words about others" of a bunch of song writers who have studiously surrounded themselves with a studio atmosphere.

Larry Briers, pianist at the Cafe de Paris, and Lee M. Walker who has been associated as lyricist with the Henry Burr Publishing Co., have opened a studio at 145 West 45th Street in New York City—the same studio also embracing in its environment Byron Gay, composer of "The Vamp." Messrs. Briers and Walker are promoting their numbers: "Nothing Counts But You," "I'm Homesick for You," "Thoughts of You" and "My Loving Eskimo." They also are preparing special song material for vaudeville and concert artists, and if all this is not an art that would better unfold itself in the atmosphere of a studio—where, in the name of art! would it unfold? And where, in the name of love and loving! could these two human arts be better embodied in tonal lyric art, to make possible their expressing through the singer's art, than in such a studio? Betcha! that in the art atmosphere of the Briers-Walker-Gay studio there's going to be "studioed" a heap of melodic measures for melody-making singers, and teachers of them. Go to it, Boys! Regardless of briers, be gay with the muse and walk 'er about the studio in music metre and lyric lilt.

Words From Others About Us

Being permitted to carry enjoyment into a home or to an individual is not only a high privilege, but its acknowledgment is a strong urge to improve the "carrier." "I am enjoying MELODY immensely, and consider it a truly delightful little magazine" is what Miss Elsie Steenberg of Lisbon Falls, Maine, says about us.

To express a liking for something is good; to prove the liking by getting is better, but to back both liking and proving by getting and *giving* is best. Mrs. Harold Dunham of Hamilton, N. Y., writes: "I like MELODY so much that I want my friends to have it," and backs up the words by sending money for a renewal of her own subscription and for a subscription each for two friends. So strong an expression of liking is much to our liking.

Prof. G. R. Sayers of Rockett, West Virginia, is not only convinced of the worth of MELODY musically and textually, but proves the courage of his convictions by ordering the entire bunch of those "BACK ISSUES" of MELODY announced on page 23 of the November number. In connection with the order he writes: "Am more than pleased with MELODY. The music in it is worth 10 times the price, and also the reading matter."

As an earnest, clean-cut compliment to the musical and literary efforts of MELODY, and because of both *post-mark* and *praise-mark*, here is one that might be called "to the manor born." It comes from Manor, Pennsylvania, and emanates from the heart of Mr. Carl N. Becker, who writes: "I feel safe in saying that MELODY is a clean musical educator and review, and should be in every home where music is played." Incidentally, Mr. Becker renewed his subscription to September, 1921.

If "open confession is good for the soul," then the frank confessing of Mr. Carlisle A. Anglemire of Narazeth, Pennsylvania, is sure some soul-balm to the publisher of this magazine. In writing "What I think about MELODY," he says: "I wish it would come every week instead of every month. I can hardly wait for it. I made quite a hit in school by playing 'The White Heather' from the August number."

We had a nice little editorial "rastle" with ourselves when trying to decide whether to direct this "sunburst" into the "us" or "others" column, for no matter *which* way we might slant the light it was sure to reflect the *other* way as well. After sifting 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 Willys-Morrow Company of Elmira, N. Y., publishes a bright little eight-page bulletin for the benefit of its employees which is called "Transmission," a name significantly suggestive of power. The paper is made up of items ranging all the way from knowledge about women's sewing classes to men's classes for sewing knowledge, including concert, cafeteria, library, band, bowling, baseball and boxing notes—all of importance to the employees in their factory who never seem to get refractory.

MELODY gets into the "Transmission" only by the "light of reflected glory" transmitted through a George L. Cobb *Peter Gink* "shine," and that via the "band" notes mentioned above. Here's the "reflecting" note: "In another part of today's (October 23d) paper is published the program which the band will render tomorrow noon in the cafeteria. Just to give you a little tip, gentle reader, there is a particularly pretty number which the band has just received, 'Peter Gink,' which is not on the program but which they might be persuaded to play if sufficiently urged. See if your enthusiasm can bring out this number. They have not had it very long and may hesitate to spring it so soon, but it's a 'peach'."

In reciprocal reflection—if more firms realized the transmission and conservation of power by the ways and means followed in "Transmission," there'd be a stronger pulling together by employers and employees, with a lot less of strikes in this land.

A TREMENDOUS TEAM

EVEN from their picture, phrenologists and physiognomists probably would size up this photographed pair for exactly what they are, i. e., good running mates who hitch-up in exactly what they are above captioned—"A Tremendous Team," while from the same source the psychometrist might deduce that they will stay hitched-up as a team for some time to come. Privately (to intimates), they are the "James" boys; publicly and prominently, they are Kendis and Brockman—popular song-writers who have made good.

To unhitch from abstract "ologists," "ognomists" and "omeltrists" and buckle right down to concrete "practicalists," these

Will Open For You." Shake 'em up and roll 'em out, and it means shaking out a hit 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 for that the "team" already has received a very flattering offer. Each song taken has been put out as a "plug" number by its present owner, which means that these owners are pretty well assured of each song's chances for a hit. For one of these songs alone 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 one penny too much.

The startling success of Kendis and Brockman only serves to



JAMES BROCKMAN

JAMES KENDIS

two "James" boys seem to have about cornered the song-market with their steady output of "hits," and if they keep up to their present rate of running speed in "turning 'em out," they stand a mighty good chance of establishing a hit-record that will hold for years. It may sound something like a well-known game of dice in which the mystic "seven" is one of the lucky numbers, but during the past seven months this team of song-trotters has turned—practically, "galloped"—out seven 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'm Like a Ship Without a Sail," "Sunny Weather Friends" and "For Ev'ry Door That Closes Another

illustrate the strange uncertainties of the popular song-game, the guess as to how the song-dice will fall financially when shaken out of the music-box of both writer and publisher. Before this team shook out "Bubbles" for \$10,000, they were spending a great deal of their time in studying personal *economics*, but the "Bubbles" broke—not into nothingness as bubbles usually do, but into rainbow luck—and the team had started running on the road to prosperity. Success has followed success, and as a result Kendis and Brockman in all likelihood will be the biggest winners in the song-game race of 1919, for they still hold their royalty rights to several of the songs turned over to the various publishers.

Kendis and Brockman have won out because they both understand and appreciate the value of good team-work—the value of pulling together with neither one balking when working in double harness, that sort of team-work which makes for success in all strong partnerships. The “James” boys never permit petty personal jealousies to interfere with the common cause, nor do they “run away” 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 workers in which neither one “bolts” nor “kicks over the traces.”

Kendis has “fraternized” with (knocked about and been knocked about) the masses, and is enough of a psychologist to know something about the fickle fancy of the public. Brockman, 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 psycho-musical knowledge as a fundamental basis they add common (horse) sense, the courage of their convictions with the nerve to gamble on their own productivity, and there you are. Driving with such a “bit between their teeth,” it is small wonder that this team is racing down the home quarter-stretch of popularity to a winning of the sweepstakes of success. More power to “A Tremendous Team!”

CLASSIC'S LOSS IS RAGTIME'S GAIN

HOW would you like to be born musical, be raised on a musical diet and eventually, after running the gamut 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 866 Flatbush Avenue, Brooklyn, is located the studio of Paul Vincent, who enjoys the distinction of being one of the first teachers of Popular Music and Ragtime Piano Playing in that section of New York City.

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

Paul squandered a cool thousand on his new studio before the grand opening last year, but he says it came back faster than he could count it. And just to accelerate its returns still further, and to fill in an idle moment now and then, he started a department for the teaching of stringed instruments and engaged a staff of experts to take care of the rush that resulted.

And one reason why the rush resulted, Paul explained, is his faith in advertising in local papers, on music wrappers, by circulars, etc. This faith is born of experience and has greatly aided in his success.

Our friend passed through the classical mill under Professor Favara, an Italian teacher of note, and when the Professor returned to sunny Italy Paul got under the wing of Ford Spencer, a Damrosch school graduate. Paul has followed the pictures and has played in restaurants, theatres, and dance auditoriums, and he was the organizer of the Merry Knights Musical Klub, of Brooklyn.

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 classical studies.

If you are ever in doubt on matters musical don't rush to the telephone and ask for “Information,” but just drop into the Winn-Vincent Studio, explain your problem, and you will be—straightened out, not thrown out. Mr. Vincent's arguments are so convincing that he seldom fails to land a prospect who inquires about taking lessons. In fact, his friends accuse him of throwing a hypnotic spell over applicants and of getting them to sign up while they are under his control. Well, no matter what he throws, it hits the mark and Paul gets the pupils.

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

“Well, my musical experience has covered a very wide range. I've been engaged in concert work, followed the pictures, played in restaurants, at dances, for private theatricals and entertainments; I have been an orchestra leader, and have organized musical clubs; 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 at present am an instructor of popular music and ragtime piano playing.



“Being one of the first to operate a ragtime studio in Brooklyn, naturally I have gained a wide circle of friends and followers, as well as the goodwill of many other teachers, who from time to time send me pupils whom they seem unable to develop.

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

“I have been very fortunate in bringing out the best that is in a 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 nearer their homes. 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, Adolph Daidone, who is only twelve years of age, has been referred to by the daily press as a marvelous 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 lending aid and inspiration to my work, is the possessor of an excellent voice.”

That's a good ending, Paul.

TEASING THE IVORIES, No. 5

Continued from page 3

read this.” If the lady didn't hear me, she at least gathered what I meant from my pointing finger, as she sat quietly for 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 out the price which at the single lesson rate was considerably higher than if loosening up for a complete course.

EDWARD BENEDICT “WIZARD OF THE WURLITZER”

IS IT a blessing or a curse to be versatile? Mr. Edward Benedict the famous Wurlitzer organist says it's a curse with a capital “K.”

Having inherited a talent for music and a tenor voice, in his younger days Mr. Benedict started out to be a composite Caruso, Campanini and Paderewski. Commencing his music career as a church organist he was successively (but not always successfully) a musical comedy director, composer, hotel orchestra leader, grand opera chorus man, tenor soloist in a prominent New York church, popular singer, musical director and business manager of Jesse Lasky's “Birdland,” a piano-phiend, “single” in vaudeville, combination movie-player and illustrated singer, a society entertainer, leader of a vaudeville orchestra, motion-picture organist and finally a Wurlitzer player.

It was after hearing a Hope-Jones Wurlitzer Unit Orchestra that he lost all desire to do anything else but master this wonderful instrument, so he 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 sorely tempted to resume his old calling. After some six months of vicissitudes, during which he played every style of Wurlitzer from the little two-stop “G's” 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 \$60.00 per week. The following season he went to the Broadway-Strand in Detroit at \$75. After an engagement of three years he accepted a like position at the California Theatre in San Francisco for \$125, was raised to \$150, and then came to his present position in the Rialto Theatre at Tacoma for \$225.00 per week. 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 unrelenting practice on new numbers to add to his repertoire,

As far as Bill Gleason is concerned, if the lady had subscribed for a course of twenty lessons he would have closed up his office and left the city, for which one could not much have blamed him, and just at that moment he came from his studio after giving a lesson. I introduced him to the little lady, mentioning to him in an aside that, as she had only decided to try one lesson, he had better give her an extra good one 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 do, Bill Gleason started the first lesson by a short talk, explaining the principles upon which the system of teaching ragtime is based, etc., etc. He did this in his usual, well-modulated lesson-tone of voice that was not fully audible through the closed door, but after a little I was able to hear him all right. Evidently trying to hold the smooth suavity of his voice, and to not overdo his professional tone, Bill repeated what he had said, raising his voice a level or two higher than at first. But this didn't get him anywhere either, so he advanced successively from one pitch to one pitched still higher, until he finally reached his absolute limit—and more than that no man can do.

To us out in the reception room it sounded like somebody bawling 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 her it was, she retorted with: “Nothing doing! I wouldn't let a man like that teach me; he's too cross.” However, I explained the unusual circumstances, and we didn't lose her.

After the half-hour was up Bill came out with his pupil, nodded

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 its latest manifestations



in jazz, and the Wurlitzer instrument being provided with saxophone, marimba, Chinese block, and piano lends itself admirably to this form of music. The phonograph likewise is an important adjunct to this study, and Mr. Benedict incorporates in his own repertoire every new “jazzism” that comes out on the records. As a teacher of the new art of Wurlitzer playing Mr. Benedict has been very successful. He has prepared a large number of players for theatrical work on the Wurlitzer organ, one of whom is Axel Christensen.

goodbye to her and then looked fixedly at Miss Strother and myself. For the moment I was at a loss what to say so I lighted a cigar, took a few puffs and spat nonchalantly into the wastebasket. Then Bill said: “Here, give me one of those weeds. 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 us whenever the incident is mentioned between us.

About four years after I had tramped through the town with the 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 opera house (which meant a two-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 adjust 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 thorn in the side of many a music teacher. In most instances a reasonable argument can be advanced for not granting the refund, 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 but to “kick in” with the refund, I guess.

Chicago Syncopations

By Axel W. Christensen



From the Pacific Coast

W. T. Gleason's branch of the Christensen School of Popular Music at San Francisco is enjoying the most phenomenal business experienced since he started teaching ragtime piano playing nine years ago. Because of the scarcity of available space for rent, he has been forced to partition off his existing rooms to make more studios.

Winifred Strother, formerly of Boston, is now on the teaching staff of the San Francisco School.

Eddie Horton, Wurlitzer organist at the California Theatre, offers as a regular weekly feature some popular song number which he works up with many clever variations on the wonderful organ under his hands, the largest of these instruments in existence. It is quite a sight to see the whole music paraphernalia—organ console (or key-board), player's bench and the player himself—rise up from the orchestra pit into full view of the audience, all of which is operated by the simple touching of a button. The whole thing is on an hydraulic elevator, which moves the key-board and player up and down at the will of the operator. After his solo Eddie makes his bows to the audience while the whole apparatus is disappearing slowly and gently from sight, much the same as Jules Verne (in his famous book "Twenty Thousand Leagues Under the Sea") made Captain Nemo's world-famed "Nautilus" disappear beneath the waves of the ocean.

At the California Theatre everything is run with a snap and never a hitch. Two picture screens are used, one in front and one at the back of the stage, so that during the comedies it is possible to make an elaborate stage setting. The front screen is then raised, disclosing Herman Heller and his orchestra on the stage mid palms, draperies, soft lights or whatever may be the stage manager's fancy for the performance during the current week. Following a concert by the Heller orchestra, which is considered one of the best ensembles on the Coast, the front screen is lowered and another reel is run off while the stage setting is being changed and the orchestra removes to the orchestra pit. Then the rear screen is used for the feature picture.

Phil Kaufman reports a wonderful business so far this fall. I'll know more about this in a couple of days, when I expect to visit Phil, for I then will be able to tell from the way in which he entertains me whether he is making as much money as he claims or not.

Bernard Brin of Seattle is contemplating a big recital shortly for his ragtime pupils. Incidentally, Bernard is about the highest-priced teacher of ragtime in the country and gets it.

From Buffalo

Does it pay to teach ragtime? Jacob Schwartz of the Buffalo school says it does, as listen:

A great deal has been written about this subject of ragtime teaching, but every article that I have read only tells of the large number of pupils of this teacher or that teacher and how much money they have made in a season, or how many automobiles

they own, or—but what's the use? I have just promised my better three-fourths a new "Electric" (toaster), so you can see that my affluence already is in an ascending degree, and the fall term, only just opening up.

I find it a great privilege to be a ragtime teacher. I like the work and, believe me! it is work. I never plugged so hard in my life as I did last winter—giving from 14 to 17 lessons a day personally, besides keeping track of an assistant who was kept pretty busy herself—and I don't imagine that my experience was much different from that of any of the schools on the circuit. It was a season to take advantage of, for everybody seemed crazy to learn ragtime. I know from the indications that the epidemic has not abated and will continue to spread as soon as the weather gets cooler.

To be a ragtime teacher (or any other kind of teacher) and be successful, a person must have confidence in the system which he or she is teaching, just the same as a salesman must have faith in the merit of the article he is selling. Success will surely follow the teacher who firmly believes in and can demonstrate the system that he or she teaches. If you advertise to teach ragtime in twenty lessons, you must honestly strive to have pupils playing creditably by that time. Of course a teacher will find pupils who either have no gray matter concealed in their domes, or so thoroughly concealed that it never will be found.

Some teachers go insane, but the summer months usually restore their reason so they can go at it in the fall and again become insane. And no wonder that they go crazy with some of the pupils. I had been giving a lesson to a pupil, and throughout the entire lesson the principal point which I tried to impress upon that pupil's mind was the value of an eighth rest. When he left there was no reason to doubt but that he understood perfectly all about it, yet when he came for his lesson in the following week he did not seem even to see a rest where one occurred. Whenever he came to one, he just played right along as if in a hurry to get through as soon as he could.

"Just a minute, old man," I remonstrated. "Don't you ever observe a rest?"

"Oh, yes," he answered, "but I'm not tired yet."

Can you beat that? I could fill a book (a small one) writing of similar instances of ivory domes, yet thinking of the bright spots in my work is a tonic that drives away all the rough spots in the game. For instance:

John O'Keefe paid for two courses in advance, and was well satisfied with the results of my teaching efforts.

Agnes Paulus did not know a note of music when she began, yet now plays perfectly such rags as "Billiken," "Maple Leaf," "Kentucky," "Frog Legs," etc.

Clarence Pratt of Williamsville has started on his second course (paid in advance), and is doing fine.

Miss L. Speck is well into her second course, and plays all the "populars" without any assistance from the teacher.

Marie Boyle, who did not know a note when she started, has taken 35 lessons and is now demonstrating songs in a 5 and 10 cent store.

Mrs. Graesser, who has taken 16 lessons and will pay for another course in advance, was promised a new piano if she made good. She got the piano!

These are only a few examples of what a teacher can produce when backed by a good system to teach, and we have the best. Then there is that strong feeling of fraternity which exists between the teachers and managers of the different schools scattered throughout this country and in Canada. To get a letter—or what is better, a personal visit—from such good fellows and girls as "Jimmie" Corbitt of Boston, Briny Bernhard of Seattle, George Schulte of Cleveland, Hattie Smith of Detroit, Miss McAleer of Guelph (Ontario) and others, not forgetting that prince of good fellows, "Old Man" Axel himself of Chicago, is one of the bright spots—to be constantly in touch with these and others is honor worth while, and one which could not be had unless you teach ragtime.

Does it pay to teach ragtime? I'll say it does: I will have to close these notes now, for I hear the phone ringing and it probably is another soon-to-be ragtime artist. We sure do turn 'em out quick in Buffalo.

From Philadelphia

Business is increasing rapidly in "Phili." We have opened our new room, and already feel quite at home in our new quarters. I have been very fortunate in securing an assistant teacher the services of Mrs. Annie Stuart—not only a most competent teacher, but a very charming woman. We feel sure that she will make good for more reasons than one, the chief reason being that she studied her "ragtime" at our Philadelphia school.

We were quite "fussed up" here over the anticipated visit of Mr. Christensen and his charming family when on that "Ragtime Auto Tour." We had everything cleaned up extra special, even to polishing up the gold fish and washing off the leaves of the rubber plant, and put on our prettiest togs only to be disappointed in the end because of a "skiddoo" schedule. We will leave it to any of our friends in the work, if it wasn't a real disappointment.

Miss Russell, our capable assistant, is away on a vacation at Wildwood, N. J. She is having a splendid time and a good rest.

Miss Menns has devoted quite a lot of her spare time to farming during the summer, and has had wonderful success with her vegetable garden—at least, so she says. She also had wonderful success in landing a couple of country sweethearts—which she didn't say, but she has them all the same and the studio is very much interested in watching the outcome of both "farmings."

Reba Wannamaker is with us again, glad to say. Reba is a public school teacher, and needless to say is a very industrious pupil.

We are glad to have Jeanette Pottash back with us again this season. Jeanette took twenty lessons last season and made wonderful progress. After a delightful summer spent in traveling with her parents, she is back again on the job, bringing with her as another pupil her best girl friend.

We could go on indefinitely naming our pupils who are making splendid progress, if time and space would permit. However, they are all back and we are mighty glad to welcome them after their vacations. I had the extreme pleasure of a very brief visit from Miss E. Horne, and when we say "brief" that fully expresses it. We sincerely hope that the next time she visits the "Quaker City" we shall see more of her. —Bessie Leithmann.

Continued on page 23

Milady Dainty

INTERMEZZO GAVOTTE

GERALD FRAZEE

PIANO

Lento

mf *f* *p* *rit. et dim.* *L.H.*

Tempo di Gavotte

mf *mf*

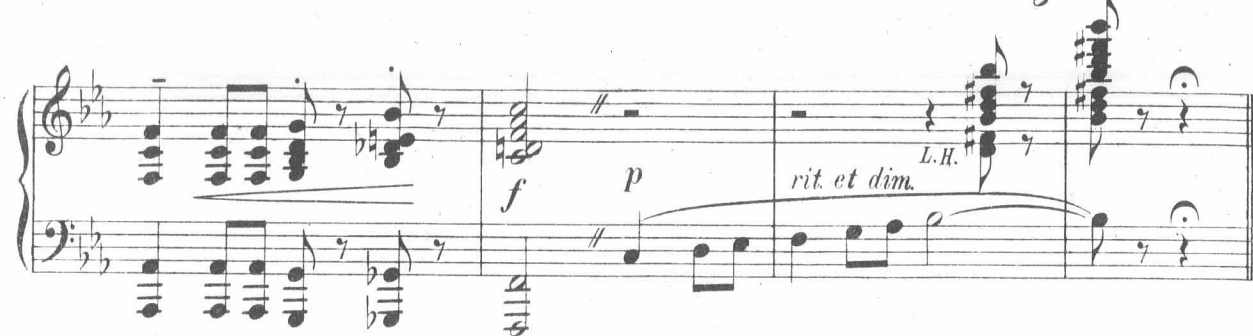
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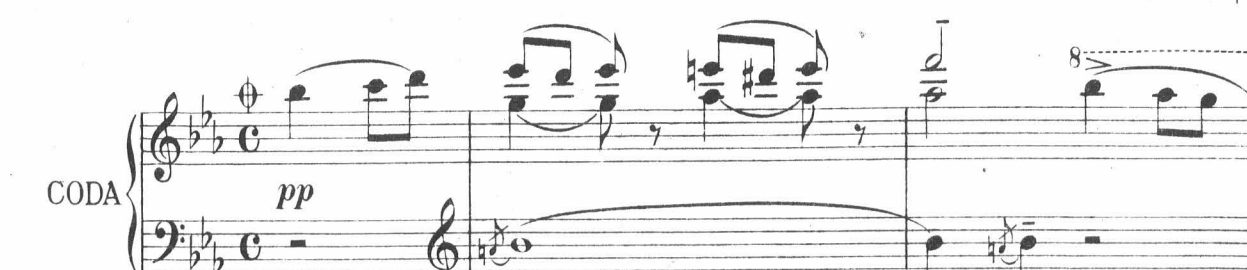
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MELODY

Poco più mosso



MELODY

D. S. al Φ 

MELODY

Let Me Tell You I Love You

Words by
R. P. HOWARD

Music by
HUGH ROBERTS

Moderately fast

VOICE

PIANO *mf*

mf

When vio - lets bloom and soon fade a - way, dear,
The gold - en aut - umn leaves may fall, dear,

mf

And spring-time comes with may - flow - ers gay, dear,
And snows of win - ter hide mo - ther earth, dear,

gradually faster

Then sum - mer next with ros - es red,
Yet in the tree - tops ev' - ry morn

gradually faster

MELODY

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slower

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

slower

In time

No flower can tell you, dear, Nor bird sing in your ear
In sun - shine or in cold, In dull gray sky or gold,

In time

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

mf with swing

MELODY

tell you what I want to say; I've come back to you, 'cross the
o - - cean blue, With your pic - ture in my soul and
heart. And ev'-ry night when stars shone in the sky I knew that
you, my dear, were al-ways nigh. Let me hold your hand, come sit
on my knee, Let me kiss your lips and tell you I love you!

slower *In time* *slower* *In time*

MELODY

Stop It!

FOX TROT

GEORGE L. COBB

PIANO *ff*

ff *mf* *f* *ff* *mf* *fz* *f*

1 2

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MELODY

Musical score for page 16, featuring piano accompaniment. The score consists of seven systems of staves. The first system includes a treble and bass staff with a forte (*f*) dynamic and a left-hand (L.H.) marking. The second system has a mezzo-forte (*mf*) dynamic. The third system includes a fortissimo (*ff*) dynamic and a left-hand (L.H.) marking. The fourth system has a forte (*f*) dynamic and a left-hand (L.H.) marking. The fifth system includes a fortissimo (*ff*) dynamic. The sixth system has a mezzo-forte (*mf*) dynamic. The seventh system has a forte (*f*) dynamic.

MELODY

Musical score for page 17, featuring piano accompaniment and a TRIO section. The score consists of seven systems of staves. The first system includes a fortissimo (*ff*) dynamic and a mezzo-forte (*mf*) dynamic. The second system has a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The third system is labeled "TRIO" and includes a mezzo-forte (*mf*) dynamic. The fourth system has a forte (*f*) dynamic. The fifth system has a mezzo-forte (*mf*) dynamic. The sixth system has a mezzo-forte (*mf*) dynamic. The seventh system has a forte (*f*) dynamic.

MELODY

Beautiful Visions

Moderato

REVERIE

ELIZABETH STRONG

PIANO

MELODY

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MELODY

Syncoated Piano Solo Arrangement of Chorus of
"Let Me Dream"

Lyric by
RAY SHERWOOD
 Music by
CURTIS GORDON
 Arr. by **EDWARD R. WINN**
 Melody converted in accordance with the Winn Method of Ragtime Piano Playing

CHORUS (Moderato)

The musical score for the chorus of "Let Me Dream" is presented in a syncoated piano solo arrangement. It consists of eight staves of music, each with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with triplets and some with slurs. The score is written in a clear, legible font, with measure numbers 8, 16, and 24 indicated at the beginning of their respective staves.

MELODY

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MELODY

...WINN WINNOWINGS...

IN THE PIANO STUDIOS

L. G. Boynton of Minneapolis, Minn., forwards a very interesting report to Winn headquarters in New York covering his progress since opening a studio at 2418 Elliot Avenue, that city, to teach ragtime piano playing.

Minneapolis is a live town musically, and the newcomer must combat considerable competition in bidding for a share of its business. Possessing the enthusiasm of a new aspirant for teaching honors, Mr. Boynton sees many flaws in the tactics employed by his rivals and feels confident that when a little longer in the game he will forge to the front. Already he is using the newspapers to announce the presence of his "hat in the ring," has distributed dodgers among the music shops for enclosure in sheet music and uses a circular post card for house to house publicity. The songs he is using just now include "I Used to Call Her Baby," "The Vamp" and "Golden Gate," from the Feist catalogue, and "Can You Imagine" and "Jazzing the Blues Away," published by the Stasny Music Company, New York.

Miss Emilie Florence Salvatore, for 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 28 to Saturnino Charles Reyes in New York, of which city both are residents.

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

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

Harry G. Poole, whose studio is at 1694 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 pianos to meet the demand.

Ted Pierson, who settled in Laconia, N. H., upon being mustered out sees 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 'em." You won't have to, Ted. When they see your sign swinging in the breeze 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 wife into service, get married if you've been holding back, or corral a few assistants. We speak from experience.

Mrs. Thorschmidt, 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 200 pupils a month, assisted by Miss M. Volk. Mrs. Thorschmidt pays a neat compliment 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. Thorschmidt's pupils are the Misses E. Freeman, M. Eisenla, Rose Goldberg, M. Reinhardt, M. Seeman, R. Silberberg and E. Webber; Mrs. H. Iverson, Mrs. C. Lingle, Mr. Ed. Kilelec and Mr. J. Omiecienski.

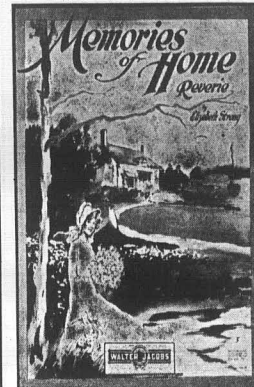
The popular music studio of Paul Vincent, at 866 Flatbush Avenue, is doing a capacity business this season. Among recently enrolled pupils are the Misses Josephine Vaughn, Ruth Tierney, Phoebe Sniffen, Mildred Stammerman, Viola Schaeffer, Marguerite Potts, Katherine O'Mara, Daisy Nathan, Ada Meade, Miriam Lawrence, Kathlyn Hoffman, Katherine Goely, Lena Caputo, Bertha Gunderson, Alma F. Gunderson, Helen Dillon, Caroline Backman, Kitty Bahrs, Estelle Ross, Rose Gordon, Sydonia Parker, Edna O'Brien, Anna Schemin, Viola Darcy, Marion Traendly, Elsie Tietjen, Anna Tietjen and Diana Behrman; also Messrs Thomas Phillips, Eugene Oppel, Jerome McKinney Thomas H. Lockwood, Lawrence Leibman, Jack Graham, Frank Gyna, Joseph Crocker, P. Hanlon, Ernest Silverman, George Lehrian, C. W. Buchanan and John Mattulat.

Miss Clara Goldenthal reports that her studio, at Hartford, Conn., is filling up rapidly, thanks to the enthusiasm 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 his "wonderful method."

Mr. Basil Sadler has established a Sadler-Winn School of Popular Music at 323 North Howard Street, Baltimore, Md., in the business and theatrical district and just over Remick's Song Shop in that city. 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 brasses. His other Baltimore studio is at 1619 West Lafayette Avenue, and business is fine at both locations, he says.

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REVERIE



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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 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 PEACING 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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Just Between You and Me

GEORGE L. COBB'S
Own Corner

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

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F. G. F., Rochester, N. Y.

Your waltz "In the Evening" has merit, but you stick altogether too closely to the "Missouri" rhythm. Break the meter of this composition in a few places and I am sure it will sound a lot better. Allow me to compliment you upon the neatness of your manuscript and the correctness of your arrangement.

P. K., Iowa Park, Texas

There is not a bally blooming thing wrong with your fox-trot except that it is exceedingly amateurish in arrangement. It has catchy and ear-tickling harmonies, very clever progressions, and a peachy rhythm throughout. If you can expound the Gospel according to Saint Paul half as well as you can juggle the jazz you're a wonder. More power to you!

A. M., South Pekin, Ill.

"I can Hear the Chime of the Church Bell Toll" is a long, dreary, melancholy and morbid affair. The verses 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 nix. 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.

E. G. E., Idaho 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 nicety your unusually haunting melody. There is only one improvement that I care to suggest and that is that you dig up a new punch line in the place of "I miss the way you

spent my money." This line cheapens the entire song.

J. M., Seattle, Wash.

You ask for my own personal opinion of the best method of memorizing popular music. My answer can be given in a few choice words. If you can play the pianoforte, 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 cute little novelette for piano having three unique and catchy strains, and is worthy of publication. "Summer Idyl" is a pretty waltz bearing marked resemblance to some of Frank McKee's melodious compositions, not so much in melody as in the general construction. "At the Helm" is a mighty good novelty march interpolating some of the old-time nautical songs in 6-8 time. This number if more correctly put together should find a ready market.

P. E. S., Hubbard, Iowa

"YOU Spells Love for Me" contains a lot of good lines and rhymes, but somehow it doesn't get there. In my opinion it is too ordinary for hit calibre. Your 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 "waltzy." This song should make good. "Katy, Katy, Katy Lee" is a would-be Chinese lyric very poorly executed. Execute it! "Dawn of Love" is real stuff in every detail. It's a little better than the ordinary popular song in style and with the right kind of waltz melody should sell as a high-priced number.

P. Y., Akron, Ohio

"Oh Come My Love" is a beautifully written lyric, and is as sweet as a daisy. Submit this poem to a composer or publisher who uses high-class material.

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CHICAGO SYNCOPATIONS

Continued from page 8

From Elgin, Ill.

Miss Veola Kruse is a new arrival at the Elberink school. Veola was a former pupil in dramatics, and wants to learn how to tickle the ivories for a change.

Miss Irma Lamphere has completed her course in jazz music on the piano, and is now anxious to learn the saxophone. Owing to the large number of calls for it, we shall add this instrument in the fall.

Miss Lucille Heideman of Dundee, Illinois, a recent graduate from our school, can sure put the "pep" in it when she plays that "little old piano." Lucille is also a talented violinist, and no doubt will put some of the Christensen methods into her violin playing.

James Williams is another new arrival at the Elberink studio.

Miss Mable Muntz has completed her course at the Elberink school, and is the holder of a beautiful diploma.

Miss Hazel Bellows expects to go West, now that she has finished her course in ragtime. With her melody rags, Hazel ought to be able to make the cowboys "hop-to-it" in the western towns.

Mr. and Mrs. Jack Elberink and family recently spent the week-end in Chicago. While there, they were the guests of Miss Lillas Linder, who was playing with the "Twelve Tally-Ho Girls" at the Rialto. Miss Linder was a former pupil in expression of Mrs. Elberink.

Miss Dorothy Andrews last week began to improve her playing by enrolling at our school.

Mrs. Frances McLaughlin, a recent graduate from the Elberink school, is now playing for dances three and four nights a week.

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7. **Love Theme**—for pastoral scenes, love making.
8. **Hurry**—for general use.
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10. **Combat**—for sword fights, knife duels.
11. **Dramatic Tension**—expressive of suppressed emotion, pleading.
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.
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19. **Doloroso**—depicting grief, anguish.
20. **Hurry**—for general use.
21. **Dramatic Mysterioso**—depicting intrigue, plotting, stealthy dramatic action.
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Melody Professional Service Dept.

Important Announcement to Lyric Writers and Composers

MELODY is constantly receiving letters of inquiry from readers who desire 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

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.

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.

Peeps at the Publishers

"White Blossom," a composition used in the showing of D. W. Griffith's "Broken Blossoms," is receiving great publicity through its adoption, as the picture is now being shown all over the country after a successful run in New York.

"China Lily" is said to possess a rhythm so infectious that anyone singing it just naturally drifts into the swing of the tune.

"The Popular Song Monthly" is about to enter the magazine field in an effort to furnish the music world with new numbers at a nominal cost, according to an announcement of the International Music Publishing Co., of Indianapolis. Welcome to our midst, little stranger. Honest competition is stimulating, and besides, the more the merrier.

Leo Feist is enthusiastic over advance orders for the score of "Dream Girl." He says it's the best musical comedy score he has turned out in a long time, and that "Love in Japan," "Think of Me," "Yesterday" and "Jazz Bo Blues" will soon be popular all over the country, while "Dream Girl," he believes, is a number that compares favorably with "Merry Widow."

"On Miami Shore" is fast attaining the high tide of success. Florida bathers sing a verse or two before taking their winter dip, you hear it hummed and whistled on the streets wherever you go down on the peninsula, and the officials of Miami have joined hands to boost the number—which won't hurt the town a bit.

"Oh, Caroline" and "Peaches" are the first numbers offered by Al Gilbert, the popular lyric writer, who has just invaded the publishing field and is located at 240 West 48th Street, New York.

J. W. Stern & Co. recently shipped several thousand copies of "Kentucky Dream" and "Didn't Want Me" by airplane to Saratoga, N. Y., from New York City, to meet the demand created by the singing of Miss Florence Millett, a well-known soprano, in Congress Park.

"Mandy," "A Pretty Girl Is Like a Melody," and "You Can't Make Your Shimmy Shake on Tea," Irving Berlin Inc. numbers, are making a hit in this year's "Follies."

"That Heavenly Jazz," is the first to be published of a number of lyrics written by the late James E. Dempsey, the music for which has been composed by Johann C. Schmid, a popular song writer of a decade ago. The royalties are to go to Mrs. Dempsey.

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An ounce of proof is worth a pound of promise. Making claims is easy—"making good" is the real test of merit. Hundreds of Music Teachers and Successful Musicians claim that they have been greatly benefited by the Siegel-Myers Correspondence Courses. They write us to that effect and we cheerfully accept their enthusiastic statements as sincere and truthful. You're welcome to these letters. We will send you as many as you care to read. But, after all, we realize that this is merely "hearsay" evidence to many readers of this publication who have as yet no direct personal knowledge of what it really means—for example—to

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CLARENCE EDDY, Dean

CHICAGO, ILLINOIS

"Starlight Love," a Witmark number, has been sung with success by Craig Campbell, the noted tenor, on his recent concert tour through the Middle West and in vaudeville. It is considered as of the tuncful Viennese class, being a waltz number of unusual beauty.

Frank and Dorothy, booked for the best vaudeville houses right out to the Coast in their skating act, are using only S. R. Henry numbers, which include "Kentucky Dream" and "Goodnight, Dearie," waltzes; "Pahjahmah," a fox trot, and "Himalaya," a one step, all from the Jos. W. Stern & Co. list.

"The Wedding of the Shimmy and the Jazz," is a new novelty number of Leo Feist, Inc.

S. S. Kresge Co. announces that reports from their

stores in different sections of the country mention "Girl of Mine," a Stansy number, as the best seller in the sheet music department.

Sherman, Clay & Co., of San Francisco, are boosting their most promising new numbers among vaudeville performers. These include "Cairo," "When It's Sunset in Sweden" and "You and I."

Leo Feist, Inc.'s publicity drive this fall is based on an expenditure of \$250,000, and will reach 64,000,000 readers! Who says advertising doesn't pay?

"Nobody Ever" is reported to be one of the season's most successful fox trots, besides catching on as a song number.

"Thinking of You," "Mother-in-Law," and "Childhood Days," by T. Edward La Pine, are among the promising songs on the catalog of the Fisk Music Publishing Company, of San Francisco, which recently took over the Walter Wolff publications.

George Friedman has disposed of his interests in the McCarthy & Fisher Company and is reported to be contemplating launching forth on his own hook in Times Square, N. Y.

"Old Fashioned Garden," a song from "Hitchy Koo, 1919," was recently boosted at Atlantic City by having forty of the show's chorus girls warble it simultaneously at different points along the beach. The result was a big local demand for the number.

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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.

MCCARTHY & FISHER, INC., NEW YORK CITY
I'm Just Like a Wheel That Is Turning (Vocal)..... Fisher-Glogau
Swanee Lullaby (Vocal)..... Rogers-Baskette
I'll Dance My Way Right Back to Dixieland (Vocal)..... Clarke-Baskette
When It Comes to Lovin' the Girls.....
I'm Away Ahead of the Times (Vocal)..... Kissen-Burns-Glogau
Shimmie Waltz (Vocal)..... Carlton-Sobol
When I Hear You Calling Me I'll Answer You (Vocal)..... Steel-Fisher
Gleanings (Vocal).....
Tom Mix (Vocal)..... Ehrlich-Edwards
All I Want Is a Girl Like You (Vocal)..... Wallace-Berklin-Fuller
The Cup of Fury (Vocal).....
Cheating (Vocal)..... Burns-Sheppard
You Don't Need The Wine to Have a Wonderful Time (Vocal)..... Rogers-Fisher-Ehrlich
Rogers-Akai

JULIUS L. POLLOCK, CHICAGO, ILL.
Gee! I Wish I Were Some Rich Girl's Poodle Dog (Vocal)..... Pollock-Hibbler

R. C. YOUNG MUSIC CO., COLUMBUS, OHIO
Ireland, My Ireland, I'm Longin' for You (Vocal)..... Young
Jazzin' Down in Hindoo Land (Vocal)..... Young-Haskins
When I Dream in The Moonlight of You (Vocal)..... Young

ART MUSIC INC., NEW YORK CITY
Say It With Flowers (Vocal)..... Fleeson-Von Tilzer

BROADWAY MUSIC CORP., NEW YORK CITY
His Majesty, The American (Vocal)..... Brown-Von Tilzer

THE JONES MUSIC CO., NEW YORK CITY
Land of Dreams (Vocal)..... Owen
Tell It to the World (Vocal)..... Owen
Mary You Must Marry Me (Vocal)..... Owen

Sam Coslow and Joe Gold are now collaborating in the song writing field. "All the Girls Are Wild About Me" and "Pickaninny Mine" are among their first releases, and will be issued by Chas. K. Harris.

"What Children Will Do" recently was sold by Charles K. Harris to Frank Hall for \$5,000. It will be a feature release of January.

Ted Emery is now in charge of the Detroit office of the Harry Von Tilzer Music Company.

STATEMENT

of the ownership, management, etc., of MELODY, published monthly at Boston, Massachusetts, as required by the Act of August 24, 1912.

Name of	Post Office Address
Managing Editor—Walter Jacobs	Boston, Mass.
Literary Editor—Myron V. Freese	Boston, Mass.
Publisher—Walter Jacobs	Boston, Mass.
Owner—Walter Jacobs	Boston, Mass.
Known bondholders, mortgagees, etc.—None.	
(Signed) Walter Jacobs, Publisher.	

Sworn to and subscribed before me this 1st day of October, 1919. (Seal) HAROLD W. FINE, Notary Public.

IRVING BERLIN INC., NEW YORK CITY
Sealed Hearts (Vocal)..... Sullivan-Bibo
Piccadilly Jim (Vocal)..... Wilson-Klein-Bibo
The Glorious Lady (Vocal).....

T. W. TWOHIG, DORCHESTER, MASS.
Veterans of the Great World War (Vocal)..... Twohig

FREDERICK H. GREEN, MUSCATINE, IOWA
Pick Me Up and Hold Me Tight (Vocal)..... Green-Starck

ERLE & LEO PUBLISHING CO., CHARLESTON, ILL.
Good Night My Lady (Vocal)..... Threlkeld
Way Down on the Farm (Vocal)..... Threlkeld
Oh Mandy Lou (Vocal)..... Threlkeld
Good Bye My Honey (Vocal)..... Threlkeld

JAZZ NOTES

By Jimkin

Si Cology says:—Learn to earn; then earn to learn.

The annual prize anthem contest for the Clemson Gold Medal and \$50 in cash is now on, and is open to all musicians resident in the U. S. or Canada. Particulars may be had from the H. W. Gray Co., 90 Trinity Place, N. Y.

The National Child Welfare Association has issued a pamphlet on the influence of music on the child. If it is left for the child to choose its own music the vote for the popular variety will be unanimous.

Concert singers may be glad to learn it is still permissible to render "Coming Thro' the Rye." That F. Ziegfeld, Jr., recognizes a promising song seems evident from the fact that he has invested about \$22,000 in "Tulip Time," now sung in the "Ziegfeld Follies, 1919." Seventy-two girls are used in putting the number over, and the costume of each cost \$175, while the shoe bill came to \$720. Eight children are also introduced, which accounts for another \$100. "Tulip Time" was voted the best song he had heard in America by Prince Aage of Denmark on his recent visit.

Many a man hesitates to make a confidant of his wife when he recalls the fate of "Macbeth."

Appropos of the widespread cry of street-car companies for increased fares, many opponents consider it no more expensive for a railroad to lay a track than for a hen to lay an egg.

An editor inmate of Sing Sing having been released, a good opportunity is open for a bad man.

Herbert Johnson's Sacred Songs

I'M A PILGRIM.
MEDIUM VOICE. FACE TO FACE.
Words and Music by HERBERT JOHNSON.
Andante con espressione.
PIANO.
The a Pil - grim, and the a strong - er, I can
tar - ry, I can tar - ry but a night. Do not de - late me For I am
go - ing—yes, go—ing where the life is fair and bright. There the

The
Most
Successful
Sacred
Songs
Ever
Published

THE BROKEN PINION
OR
THE BIRD WITH A BROKEN WING.
MEDIUM VOICE. FACE TO FACE.
Words by HERBERT JOHNSON. Music by HERBERT JOHNSON.
Poco lento con espressione.
see Him, face to face. And be with those I love once
more. Yes, I shall see Him, face to face. And
be with Him, face to face. And be with Him, face to face.

These Beautiful Songs Speak for Themselves

O MAY MY WALK BE CLOSE WITH GOD.
MEDIUM VOICE. FACE TO FACE.
Words adapted by Mrs. CHARLES SHERRIN. Music by HERBERT JOHNSON.
Andante con espressione.
VOICE.
PIANO.
O may my walk be close with
And as I draw from earth a
O may the heart's by peace be mine, O for more
O may my heart that waits Thy call, Speak to my

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THIS LIST IS REVISED FROM MONTH TO MONTH

Melody SHEET MUSIC Service

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Latest Operatic Successes and the Universally Recognized Steady Sellers

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VOCAL	15c. Each — THIS LIST — 15c. Each	PIANO
<p>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 (Alma Oe) For Johnny and Me Friends Frenchy Comes to Yankee Land Garden of Old Fashioned Flowers Gates of Gladness General Pershing Girl of Mine Good-Bye, Wild Women Granny Greatest Story Ever Told 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</p>	<p>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 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 Rambler's Rose Mummy Mine Naomi New Moon, The Nona Oh Death Where Is Thy Sting Oh Frenchy Oh Helen O How She Could Spanish Old Gray Mare, The</p>	<p>Oh How I Hate to Get Up in the Morning Oh How She Can Dance Oh How She Can Sing Oh Susie Behave O You Sarah O O O O O Oh You Women Oo La La Wee Wee One Two Three Four On the Rockin' Ross Lee On the Road to Home Sweet Home Oui Oui Marie Out of the East Over There Pig Latin Love Ragging the Chop Sticks Red Lantern, The Rockabye Baby With Dixie Melody Rose of No Man's Land, The Salvation Lassie of Mine Silver Threads Among the Gold Singapore Sipping Cider Through a Straw Smiles Somebody's Waiting for Someone Some Day Some Day I'll Make You Glad Some Sunny Day Sweet Little Buttercup Sunshine (Spread all the Sunshine you can) Tak - Your Girl to the Movies Tackin' 'em Down Tears Tears Tell The Story That's the Meaning of Red, White, and Blue That Wonderful Mother of Mine They Were All Out of Step But Jim Till We Meet Again Tishomingo Blues Tumble Down Shack in Athlone Turkistan Up in Mabel's Room Wait and See When Ireland Comes Into Her Own When the Francher 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 Shimmie Here You'll Find Dixieland in France</p>
<p>30c. List—VOCAL</p> <p>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</p>	<p>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 Yopiland 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 List St. Louis Blues</p>	<p>After Glow (A Tone Picture) Alaband Waltz Alma Oe Syncopated Waltz Big Ben One Step Battle of Gettysburg March Ben Hur Chariot Race March Burning of Rome March Butterflies Morceau Cairo Fox-Trot Calico Rag Chippers The Columbia's Call March Commander, The March Dance of the Cuts Kids Dance of the Skeletons Dream of Spring Morceau Eileen Syncopated Waltz Fairy Follies 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 Trovatore Syncopated Indian Saga March In the Bazaar Oriental Jogo Blues Kansas City Blues Memories of Home Reverie Midnight Fire Alarm March Midnight Woogie Valse Memphis Blues Midnight Flyer March Napoleon's Last Charge Our Sammie March Paul Revere's Ride March Rexap 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 Tender Amour Serenade Turkish Towel Rag United Nations</p>
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