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MELODY

A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

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FEATURES IN THIS ISSUE

Editorial

Teasing the Ivories. By Axel Christensen
Rise I Breaks In
Interpreting the Photoplay. By Harry Norton
System Organ Music and Piano
Just Between You and Me. By George L. Cobb
Correspondence Answered
Chicago Syncopations. By Axel Christensen

MUS

Enchanted Moments. By Bernine G. Clements
Idyll for Piano
Tokio
Words by Robert Lowen
Music by George L. Cobb

The Ringmaster. By W. K. Whiting
Canter for Piano

Jacobs' Incidental Music. Adapted by Norton-Hildreth
Parisian Parade. By Ed. M. Florin
One-Step for Piano

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E D I T O R I A L

SLACKERS? NEVER!

Here are at least two varieties of slackers, i.e., the intentional and the unintentional--the first named being born of "cussedness," the second bred of carelessness--and both objectionable. For which one (even if either) of these two breeds do we individual musicians care to assume the sponsorship? As a music magazine for musical people, MELODY maintains that the answer is "another one." Suggested by Mr. Christensen's appeal for "Entertaining the Boys in Camp" (printed elsewhere in this issue of MELODY) there arises a pertinent, even if somewhat startling, thought. Are we, as musicians who are free to come and go at self-will and pleasure, unintentionally slackening in a yet demanded service to the soldiers and sailors who are still interested in camps, pending the red-tape syndrome of final and full demobilization? Are we (as unlettered musicians) leaving these men (offered by necessary military restrictions) to shift for themselves in devising ways and means of beguiling the long weary hours of longer weariness days and nights? Are we, who but a short time since were giving them unmotivated attentions, now spoiling all by careless indiffrence; and, perhaps unconsciously, are we helpfully shifting this burden of responsibilities to other shoulders, rather than sharing our individual parts of the weight? MELODY is not willing to believe that either is the case--at least, not intentionally.

Under the impulse of intense patriotism, combined with the fire and fervor of "doing our bit" in the great struggle for world freedom, it was easy for those of us not expecting to go into action to do all and give all in behalf of those who expected to be and actually were war participants, although in too many instances it was the fear of shame begotten by contagion of example which was the impelling force. It was easy then, but now that impulse has disappeared and shame has passed it is too easy to forget, and perhaps unintentionally to shift on to others the still continuing duties devolving upon our individual selves.

Exclusive of the returning fighters and war convalescents, it is true that the boys now retained in the camps saw no active war service, yet this was no fault of theirs. The spirit for action was willing, and intention was strong, until the amnestie suddenly intervened and instantly changed necessity into the no longer necessary. If, then, this spirit and intention (both of which were theirs until wrested from them through force of circumstances) merited our earnest attention in the past, how are we to offer reasonable excuse to ourselves for any present inattention—for a perhaps unconscious slackness in attention because of thoughtlessness?

There can be but one true answer to the question, if we stop to think what this involuntary restriction means. After an intensive training of months in mental and physical activity, these men are now the more anxious to enter into some kind of business action. They not only are wearied waiting to be mustered out that they again may "muster in," but are enduring the keen sting of disappointment—the loss of an opportunity to "go over" with others. In the language of a war in which they were deprived of an active part, these men may be self-shocked with enforced idleness, gasped with isolation, almost paralyzed with ennui and wounded by the sudden cessation of untold untold offerings of amusement. Is it not then our duty to continue a musical "Red Cross" service to them?

As patriotic citizens let us now be thoughtless of those who, but three short months ago, were the pivot action of a nation's thought. As patriotic musicians let us continue to "carry on" as before; let us lay down a musical barrage and "go over the top" with renewed energy in entertaining the boys in camp. If they were willing during the war, is it for us to present over an unconscious attitude of unwillingness now that the war is over? Let us not even apparently slacken in music, at a time when music is more needed than ever. If it be true that "Hell is paved with good intentions," rest assured that neither are the heavenly pavements laid with unintentionals. The musicians of this country gave ample proof during the war of not being intentional slackers, therefore let us now prove ourselves not to be of the unintentional breed after the war. Slackers? Never!
TEASING THE IVORIES

By Axel Christensen

I have been called the "Coffee and Doughnut Circuit" in Chicago. This circuit, while a number of back rooms to saloons, convents, opera houses, concert halls, etc., had a bad habit of mine—being really a good violin player as well as a good barber, which good barber not to be denied, but why, as in this instance, be a side-liner—while I was going to play in a given room, I would just open up one of the doors and the room I opened the second room, you told me that he was in the other door and offered me the second chair in his orchestra, the piano stool. Orchestra folks will doubtless think of my friend was the "acoustic-violinist" and filled second chair. Other chairmen were some think about it there was previously an engagement, or no engagement. From the preceding paragraphs you can assume that I started at the bottom of the ladder, but that I started in the tunnel, or "From the Depths."" This was my first attempt at a summer garden cemetary, conveniently located across the street. In a "day," this was the same death used by so many, by the end of the line, was in the town, where you were, in that town west who were not present, they literally knocked the audience off the seats.

I went out to this garden in answer to an ad in the want-ad columns. This was in the not at all original, because I was offered a job as a barman, and me and others arrived after I did. The crap to pick out "stood out" as it were. My clothes are in pretty shape, my music roll was in a splendid state, and my repertoire consisted of about six actual melodies, and of which six I could play those alone, and those six, and those six I could play the "bass." The things are as the job. Daily, from 11 o'clock until midnight I must play, and so must others. Sunday, I was permitted to "take my time." In the afternoon, St. John, 11.56 for the train in the 8:00 train. To get away with it all the hard work of the barman, my music to make six tunes cover five hours of the sequence, playing part of the number and the very part of another, playing them forwards, backwards, upside down and the like.

The place was crowded because the manager had announced the presence of the "Grand City Orchestra." All I was supposed to do was to make this announcement good. The audience stayed late that first night. Some, perhaps, because they were just filling in until the thought I was in the "Boulevard," and still others because it was a hot night and the beer was cold.

SEQUESTRATED?

INTERNMENT (practically, sequestrated) doesn't mean literally locking at the expense of the govern- ment, and there are at least two forms of this sequestration, i.e., voluntary and forced—the first being often advantageous to the last, always reprehensible and generally accompanied by work. Mr. C. Arthur Fisher, head of the music-publishing firm of that name doing business in Quincy, Illinois, is going into voluntary seclusion for a short time, but strange to say he is going into voluntary seclusion himself in California for the sake of himself and work. Without further forebears and without having the good fortune to belong to one of the more interesting cities, we are told that he is doing so. It is true, as the paper writer. Renting while working may not prove all to be "Gypsy," and not all, but that the internment turns out an in-time-measure.

MELODY

On leaving for home that night the proprietor expressed himself as satisfied to a degree, at the same time hoping that tomorrow I would bring along some more music, thereby adding a little more variety, or at least something.

Next day I got another place hand and by diligence fulfilling myself until 10 o'clock, and I got along some more music, thereby adding a little more variety, or at least something.

MELODY

Interpreting the Photoplay

(Note: Series D--Excerpt from Going--of Mr. Norton's "Interpretative Music" appears on pages 16 and 17 of this issue.)

By Harry Norton

The last article of my series is about to reach its conclusion. In systematic treatment of the subject of the Photoplay, I have tried to present a broad and comprehensive view of the art, and to show its potentialities in the field of music. The Photoplay is not only a means of entertainment, but also a powerful medium for the expression of ideas and emotions. It is a means of communication, and as such it must be understood and appreciated by all who wish to make the most of it. The Photoplay, as I see it, is a vehicle for the expression of the human spirit, and it is up to us to use it wisely and effectively.

My present article is intended to give some indication of the possibilities of the Photoplay in the field of music. I have tried to show how the Photoplay can be used to express the music of the language, and to bring to the screen the beauty of poetry and the power of music. The Photoplay is a medium for the expression of the human spirit, and it is up to us to use it wisely and effectively.

ORGAN MUSIC AND PIANIST

The department is a letter from Mr. Fred Herman, organist at the "Little Number One," Theatre, Galveston, Texas. Mr. Herman says in part: I have been an organist for about ten years, and believe that, with the installation of pipe organs in the large picture houses throughout the country, it is time the organists who play these instruments should receive some consideration in the matter of payment. The organist is usually paid a small sum for his services, and the manager of the theatre is not always willing to pay more. The organist is an artist, and should be paid accordingly. The theatre should have arrangements with the organist to include a certain amount of money for his use, and find it both convenient and efficient.

The Photoplay has a great future, and it is my wish that the audience should enjoy it as much as possible and be kept informed of the various programs under each heading, then mark its contents

Dramatic music may be subdivided as desired: (a) Andante, Allegretto, Opusculum, Overture, Hymns, March, Marchiata, Phalatise and so on. Under the heading of "Neutral" place light concert numbers, reveries, etc., which are to be used as "fillers." Current popular music and ragtime may be classified as ragtime, one-step, waltzes, "rags" for comedy pictures, and production numbers from musical comedies. Military marches for use on week-ends, and concert waltzes, should have covers of suitable to the incorporated music. It is true, as the paper writer.

In the example of the Allied Popular war-songs and each number such as "Keep the Home Fires Burning." The Long, Long Trail: "God Be With Our Boys Tonight" and so on. The initial effort and labor expended on preparing a library of music of this nature is easy access to it a desired class of composition. Once a library has been started and placed, it is an easy matter to maintain it in order by simply re-arranging its music after using and placing the numbers in their proper covers at the bottom of their respective piles. By placing the music just used at the bottom, one thereby avoids repetition of these numbers until others on the top have been used.

In the library has been systematized in this or perhaps some better manner, it requires but little effort to prepare a musical setting from a suspension sheet. It also prevents considerable wear and tear on unnecessary handling of the music. The inferior quality of paper in use at the present time (especially for orchestra music) makes it difficult to keep the library from becoming dilapidated in appearance.

If in spite of careful handling, the music becomes dilapidated, there is a gummed paper tape, one inch wide (made by the Dennison Manufacturing Co.) which is excellent for repairing torn or separated sheets. It is called "Quick-Tape," eight hundred feet on a roll costing forty-three cents. A roll of that tape will make a good-sized library look like new and greatly prolong its life. It should be the ambition of every movie player to own a good library of music. Those who possesses one take considerable pride in the fact.
TRIBUTE FROM A TROJAN

For a while now I’ve been in the dressing room, borrowing a piece of sheet music from the organist and changing tops. It’s a habit, you know, and I always do it. But tonight it was different. Tonight I was in a real mood. I could feel the music in my bones, and it was a great feeling.

I’m sitting at the piano now, my pen poised over the page. I’m thinking about the words of a song that I heard a long time ago. It was the first time I heard it, and it changed my life.

I don’t know if you’ve heard of “Just Between You and Me.” It’s a song that was written during the war, and it’s about men and women who were separated by the conflict. The lyrics are simple, but they speak volumes.

The singer talks about the days of courtship and the letters that were exchanged. He talks about the memories that were made and the promises that were broken. And he says that he loves her, even though she’s not there.

It’s a song that I’ve listened to so many times, and each time I listen, I feel something new. It’s a song that reminds me of my own life, and the people I’ve loved.

I can hear the melody in my head, and I can see the words in my mind. I can feel the emotion in my heart. I can almost hear the sound of the piano, and I can see the light from the window.

But tonight, I’m not just listening to the song. I’m living it. I’m feeling it. I’m experiencing it.

I’m thinking about the man who wrote the song, and the woman who sang it. I’m thinking about the millions of people who have listened to it, and the millions more who will listen in the future.

And I’m thinking about you, and me. I’m thinking about the love that we have, and the love that we’ll have.

Just Between You and Me.

- W. H. V. Alexandria, La.

P. S. If you haven’t heard the song, I highly recommend it. It’s a classic for a reason.
Chicago Syncopations

By Axel W. Christensen

Miss Ethel Weinbrecht, who is a well-known instructor in dramatic art, has added ragtime playing to her accomplishments.

Miss Katherine Signey of Oak Park comes into town every week for her ragtime lessons, as do many residents of that select suburb—let's, you know.

Mr. Vernon Cullen, owner of the Chicago Syncopation Club, is in Chicago. He has just returned from France, and will shortly open a school of ragtime.

CLARICE HUYCK

War Camp Entertainment Worker

When it comes to playing the piano, with singing and dancing and everything that entertains folks, Miss Clara Huyck doesn't shine so much here, nor, actually, has she entertained thousands and thousands of soldiers and sailors during the past year—by proxy. She has suffered together a great organization and a host of players through the medium of her soldier voice over the telephone, and

Miss Irene Meyer, who has been publishing a series of songs in the past year—playing an extended engagement at the American Cafe in this city. The song is one of those—oh, some dancer.

Miss H. E. Gauthier, and her friend Miss Agnes Daily, are both taking ragtime lessons at the same studio. When they walk into the music room in their naval uniforms—well, it's a beautiful sight to see.

Mr. Ethel Pohmann, who has been playing in the West, has returned to Chicago and purchased the school of ragtime, and popular music on Beale. The school was estabished by R. A. Thomas. Considering the years of experience in entertaining at this kind of school, we predict that Mr. Pohmann will make a big success in his latest undertaking.

Miss Harperry has taken up ragtime and piano work in addition to her vocal and dramatic studies. One might think this was enough work for one woman to do, but not so for Miss Harperry. In top of all she has been learning to drive her own automobile. The last accomplishment must work in badly when her dance-waltz talent held her in vaudeville or on the concert stage, which certainly will be the case unless something—anything—else develops.

ENTERTAINING THE BOYS IN CAMP

Miss Clara Huyck, secretary of the War Camp Community Service in so far as the Chicago department is concerned, called me on the phone the other day and informed me that she wanted me to come out and help entertain the boys in the convalescent hospital at the Great Lakes Training Station. I have done but very little of this sort of thing since the war started, though before that time I appeared regularly a couple of times in Chicago. It was with a sort of glad feeling that perhaps after all I was doing a little bit of a bit towards helping win the war. The soldiers and the nurses were always appreciation—demonstrative wouldn't express it—and I have never played before a better audience.

When I say that these boys were always a good audience, I mean that they were "jizzed" in the unquenched sense of the word, in the highest sense of the term. To the men or women behind the footlights, who made a living by entertaining, an audience is "good" when it is easily pleased—or at least good enough to enable liberally, even if the act doesn't always please so terribly much. Therefore, I understood that an audience which applauds loud and long is a "good" audience, while an audience which displays a tendency to "mess about on hands" is not. In the show without running the risk of being a "mess about" audience, a "hard" or "tough" audience. I repeat that the sailer boys at the Great Lakes Training Station are always a good audience, and when it comes to appease they have the heart to do it, as they give the hands to do it, believe me!

(Continued on Page 21)
The Ringmaster

GALOP

W. K. WHITING

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Parisian Parade
ONE-STEP
ED. M. FLORIN

[Music Staff Image]
There's a Good Time A Coming

Good Bye My Honey, I am Gone, Gone, Gone

JUST BETWEEN YOU AND ME

(Continued from Page 7)

G. A. C. Burtcher

"In the After-Glow" is a late night and a great melody, but an absolutely terrible arrangement. With a little doctoring up, especially in the arrangement, this song could be made into a regular favorite that would stand a fair chance of having an "After-Glow" for your yardstick. Your lead sheet of "Keep My Little Pickaninnny" aside from being this black in spots has the makings of a first-class ballad. With a good arrangement, this number might be accepted by some publisher.

Below is printed a poem that was submitted to MELODY. Any ambitious composer or professional songster who may desire to collaborate with your publisher, please send us your sheet music. We will gladly publish it.

BACH

Back to the Farm

I wandered away from the homestead to the city with my cherry Bill. We painted and painted with some skill, a shiny tanned country Bill, as he planned to steal. He was arrested for stealing.

To go back home, we could not think to reflect, but feeling Bill's father had heard from a police, he came and took us home.

Then he took us both home as Bill's which were his cherry.

Chorus

I'll go back to the farm I'm cruel of the poems, I'll go back to the farm you told old Joe, the city is back to the farm. Back to the farm, back to the farm. Back to the farm, back to the farm.

"I had quite an amazing experience a few years ago," says Harve La Belle of La Belle, Ill. "A new theatre has been built, and every time was enjoyed to tickle the ivories. We had a four-piece orchestra, but the violins were very weak and had never played a waltz before. He would play the rag and try to make an impression that he was the real one on the job. Such compliments are a "never saw such a thing before." Can't they afford to buy some sheet music? But he got into the various scores, and it was time to try the music for the next art. It was a trickly, comedy musical adrenalin act. He couldn't get the drift of the thing at all; there were about fifty eyes. Well, when the show went off! Why go into details? After the finale, he got "thunderstruck" and promptly. But was there a thrill and a thrill and a thrill. I have played in all kinds of opera houses. One of the performers said: "Yes, empty seat."
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PIANO PLAYING is taught by enterprising teachers from coast to coast and by mail.
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Christensen School of Popular Music
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CHICAGO SYNCOPATIONS
(Continued form Page 8)
During the past year, when the War Camp Community Service was offered to soldiers in the army camps around the world, a letter was published in our column suggesting to the military authorities to use the syncopations of every kind, as they had done for many months, and that their learners would be sent to the battle field in a few weeks for the benefit of the troops in the Pacific Ocean and the other parts of the world. That is why we did this before peace was declared, but the moment the official letter was issued, the War Camp authorities retracted the order, saying that they were not interested in the use of syncopations. In fact, they are not interested in anything that is in any way connected with the war, as they believe that the war is not going to end in a few weeks. However, we still believe that the war is going to end in a few weeks, and we will continue to use the syncopations in our column.

The Cleveland school at present is making use of the syncopations to accommodate the great mass of students who are eager to learn the art of the syncopation. Mr. Brown has found it necessary to decrease the advertising of the school, because he is unable to obtain additional students.

Mr. Klner, resident student who recently visited the Cleveland Union in Ohio, was very pleased with the Cleveland Union. He found it to be a very pleasant place, with excellent instructors. Mr. Klner is known to many people throughout the entire country as a great logical exponent of no mean ability.

Instead of managing a successful ragtime school in Cleveland, Mr. George F. Schraut of that city now claims he is running a wholesale grocery store—that is, to say, a type of a grocery store, which is a department store in France.

LOUISVILLE NOTES
FOLLOWING are honorable discharges from the United States Army after serving three years and six months, 4 years and 6 months, 5 years and 6 months, 6 years and 6 months, 7 years and 6 months, 8 years and 6 months, 9 years and 6 months, 10 years and 6 months, 11 years and 6 months, 12 years and 6 months, 13 years and 6 months, 14 years and 6 months, 15 years and 6 months, 16 years and 6 months, 17 years and 6 months, 18 years and 6 months, 19 years and 6 months, 20 years and 6 months, 21 years and 6 months, 22 years and 6 months, 23 years and 6 months, 24 years and 6 months, 25 years and 6 months, 26 years and 6 months, 27 years and 6 months, 28 years and 6 months, 29 years and 6 months, 30 years and 6 months, 31 years and 6 months, 32 years and 6 months, 33 years and 6 months, 34 years and 6 months, 35 years and 6 months, 36 years and 6 months, 37 years and 6 months, 38 years and 6 months, 39 years and 6 months, 40 years and 6 months, 41 years and 6 months, 42 years and 6 months, 43 years and 6 months, 44 years and 6 months, 45 years and 6 months, 46 years and 6 months, 47 years and 6 months, 48 years and 6 months, 49 years and 6 months, 50 years and 6 months, 51 years and 6 months, 52 years and 6 months, 53 years and 6 months, 54 years and 6 months, 55 years and 6 months, 56 years and 6 months, 57 years and 6 months, 58 years and 6 months, 59 years and 6 months, 60 years and 6 months, 61 years and 6 months, 62 years and 6 months, 63 years and 6 months, 64 years and 6 months, 65 years and 6 months, 66 years and 6 months, 67 years and 6 months, 68 years and 6 months, 69 years and 6 months, 70 years and 6 months, 71 years and 6 months, 72 years and 6 months, 73 years and 6 months, 74 years and 6 months, 75 years and 6 months, 76 years and 6 months, 77 years and 6 months, 78 years and 6 months, 79 years and 6 months, 80 years and 6 months, 81 years and 6 months, 82 years and 6 months, 83 years and 6 months, 84 years and 6 months, 85 years and 6 months, 86 years and 6 months, 87 years and 6 months, 88 years and 6 months, 89 years and 6 months, 90 years and 6 months, 91 years and 6 months, 92 years and 6 months, 93 years and 6 months, 94 years and 6 months, 95 years and 6 months, 96 years and 6 months, 97 years and 6 months, 98 years and 6 months, 99 years and 6 months, 100 years and 6 months.

Miss Georgina Power, one of Louisville's most successful artists, took part in an all-star entertainment at West Baden Springs, Marion, Indiana, on January 2nd. The entertainment was given for the benefit of the war. Miss Georgina Power, one of the world's greatest artists, made a wonderful performance at the entertainment, giving the audience a wonderful entertainment.

Miss Bill Evans, one of the leaders of a famous women's club, given the Cleveland Union and successfully in getting the attention of the public, gave a wonderful performance at the entertainment, and expressing the hope that she has so far received the attention of the public, and that she will continue to receive the attention of the public.

Cleveland school with which she has so long been identified.

Miss Charles Thurs, a pupil of the Cleveland school who later became one of her students, is the second of the students who are receiving the attention of the public. Miss Thurs plans to depart for the entertainment of the public. Miss Thurs will continue her teaching of ragtime and popular music.

The Cleveland school at present is making use of the syncopations to accommodate the great mass of students who are eager to learn the art of the syncopation. Mr. Brown has found it necessary to decrease the advertising of the school, because he is unable to obtain additional students.

Mr. Ernie Adams, resident student who recently visited the Cleveland Union, is very pleased with the Cleveland Union. He found it to be a very pleasant place, with excellent instructors. Mr. Ernie Adams is known to many people throughout the entire country as a great logical exponent of no mean ability.

Instead of managing a successful ragtime school in Cleveland, Mr. George F. Schraut of that city now claims he is running a wholesale grocery store—that is, to say, a type of a grocery store, which is a department store in France.
WE HAVE IN STOCK A NEW BACH OF BACH'S ROYAL TOPICAL TUNES AND SONGS

[Table of contents]

BAO ISSUES

MELODY

Concerting Two-Tone Piano and SONGS
dated: March 19, 1918

[List of contents]

George L. Cobb's

Already a Hit with

THE EMMERSON RECORD

[Article about George L. Cobb’s hits]

VOCAL SCORES OF THE

GRAND OPERAS

[Article about vocal scores of grand operas]

PETER GINK

[Article about Peter Gink]

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 arrange songs (including 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 important 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 musical oratorio, which he will arrange to write for you any song or instrumental work you may require. He will provide a complete arrangement, from the composition of the melody to the orchestration of the harmony, and from the orchestration of the harmony to any additional necessary parts. The fee for his services will be determined upon a sliding scale basis, depending upon the complexity and difficulty of the work required. The agreement will be in writing, and the composer will be paid upon delivery of the finished manuscript.

Melody Professional Service Department

[Address and contact information]

Melody of 1918.

[Article about the history of Melody]

[Advertisement for Melody]

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