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MELODY A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

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Quit Calling Me Hon'
SEND ME MY GIRL

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MELODY

A Monthly Magazine for Lovers of Popular Music
1900 W. Sixteenth St., Chicago

Vol. III April, 1919

About Vaudeville Salaries

By A. C. F.

Persons outside of the vaudeville profession, and the many who are endeavoring to break into the vaudeville world, wonder if the big salaries heard about are really paid to performers for "just a few minutes each week in a show."

Mr. J. C. Matthews, a veteran showman and a reliable authority on vaudeville booking, recently wrote an article about the money received in vaudeville, which we know will interest our readers and which we therefore reproduce here. Mr. Matthews writes as follows:

The successful vaudeville headliner draws a higher salary than the president of the United States. The weekly earnings of the drawing cards of vaudeville surpass those of bank presidents and heads of big corporations. There are more than twenty-five feature acts in vaudeville commanding salaries of $5,200.00 a week up. There are hundreds of acts getting from four to five hundred dollars a week. There is not a "single" playing good-time vaudeville at a salary of less than $500.00 a week.

With the high salaries of vaudeville act, it is you ask, that the stockholders in the big corporations are not vaudeville actors, that the rich people of today are not those who have worked in vaudeville for twenty-five weeks a season during a quarter of a century?

It is a sad truth.

"High finance in a force form."

The fabulous wealth which should follow a career in first-class vaudeville seldom flows out. It is usually the case that a quarter of a century of success is followed by an old age of poverty. $100,000.00 is a fortune in the show business. A competency, earned by one's own efforts, is the ideal happiness, according to H. A. Taits, and only comparatively few vaudeville players attain this.

It is almost certain that the American public would contribute to vaudeville theaters a liberality which makes vaudeville salaries possible. The salaries of the big headliners of vaudeville may well startle those who are unfamiliar with that line of work.

There are many reasons why vaudeville artists do not save money. In the first place, hope, which "springs eternal in the human breast," is a disease with a vaudevillein. The artist getting $200 per week hopes for a thousand, and determines to start saving the other $200 when it begins to come. There is no such thing as discouraging the person whose heart is in vaudeville.

In the second place the vaudeville artist has expenses which those outside never dream of. Talent is only one requisite of vaudeville success. There must be showmanship to make an act, business acumen to sell it, and advertising to put it in demand. There is a vaudeville, let us say, of exceptional merit. Perhaps he has a picturesque stage with art walls all over his flat andSpread through his long hair. He entertains on the concert stage and tries for vaudeville. He is a good musician, but there is nothing to "be act."

In steps a showman. The concert player has been receiving fifty dollars a week. The showman puts him under contract for $500 a week for three years and $100 a week for the next three years. When this man receives $500 a week he is five per cent for the agency, five per cent for a special representative, $20 a week for publicity, $10 to the act itself and the remainder to the showman.

Then again, life on the road is not so easy running as in a cottage built for two. Contentment doesn't come with doing an act twice a day, and spending the rest of the time in a hotel.

There are stages bands whose favor is best gained by a trip, newspaper notices who bring nervousness about the treatment which will be accorded the press of our don't patronize their columns, song pluggers who must be jolted and entertained if one would be sure of first call on the best publications -- writers to be -- desire for good living which is essential to those who have once tasted luxury.

The vaudeville season lasts forty weeks, but few acts work this long. Twenty weeks in a season is not a bad average. There are lay-offs, disappointments, the singer loses his voice, the acrobat is injured, managers figure to an act at the last moment which necessitates a lay-off, or the reputation with agents of being a crook. Railroad jumps are expensive. Living amounts to a good deal. The weeks of rest are more money spent than when working, for one always figures that the remainder of the season is "booked solid."

It is easy to figure that twenty-five acts at $2,000.00 per week means $650,000, and that forty weeks to a season makes $10,000,000 spent for headliners. It is easy to figure that an average act gets $500.00 a week for forty weeks, totaling $10,000.00 on the years. Figure in when they appear in this fashion. The $100.00 a week acts plays thirty weeks, but fifteen of them are at a "cut." Rarely managers skip out at two houses, which are generally full weeks. Performances are mixed on three occasions during the season, owing to the lateness of railroad trains, and defections in salary follow. There was a misapprehension on what was understood by what agent booked the time and rather than be short the five per cent commission is given to two men. And so on.
The Whence and What of Jazz

Jazz! Whence came this rhythmic madness and what is the secret of its hold or grip upon the people? Regarding the place of origin of jazz, there is no argument either pro or con; for, (and almost outing the clash of the instruments known as ragtime), jazz has swept over the entire country in an insidious manner and now is sweeping into Europe—even the dismal slum-dance now being brought to Frenchmen in the French Capital and to American jazz music. As to the "whence," or its origin, etymology of the word has music scholars and historians divided upon it; but now, the historian of the Keith Vandershall Theatre steps into the argument and settles the controversy.

Way back in the earlier days of this magazine, before the "Tunicle Yanker" had graduated into the present MELODY (specifically, October of 1917), there appeared a most interesting account of jazz—its origin, development and methods—written by Mr. Walter J. Kingley. In this issue of MELODY we reprint from the New York Sun another interesting monograph by the same writer on the same subject, but going even deeper into the matter. Mr. Kingley, recognized as the most profound authority on jazz music, writes in the Sun as follows:

"Jazz" is a term, protean, suggestive, mellifluous; it sets folks dancing, shimmering, swaying, finger snapping. The word has a ring for the notes that result in steps synchronizing with syncopation. Whence comes the noun "jazz" and the verb "to jazz"? What adolescence of the lowest common denominator of music coined this pandemic term?

As head of the bureau of research of the B.P. Keith Vandershall Circuit I have delved deeply into folklore of the African west coast, the Mississippi delta, the Barbary coast and the Chicago underworld on the trail of jazz. In my capacity as critic for the Sun I described the primitive jazz music of the native Africans and the transplanted dandies of the plantation; I told how it swept up from the levees from New Orleans and rode the bumpters east from San Francisco. It remains to tell the history of jazz since it became the rage, that existed but a few months and generations, and quitting the underworld, set out to ride the dance floors of public places.

Twenty years ago a blind newspaper of New Orleans knew all the river city as "State Bond," mastered in a few "blues" and "mamboes." With the exception of "State Bond," "Professor" M. J. Fink's Minstrels set out to play their way into local fame on the corner streets. He collected bands, and made jazz. But in 1912, there began, with an ear for curious rhythms and barbarous chords joined him until he had a band of five musty amateurs which he labeled "State Bond's Spasm Band." Always the Negroes, who had been playing guitar for John Sparrow, the daddy of jazz, brought the original Dixieland Band to Chicago, in 1901. Then, Detroit, where they spaced out some exhausting and wild rhythmic. The film record of Chicago's "Lively Stable Blues," which they practiced. In 1902, he played in the "Metro-Power Blues" and into which "Vil- low" Sioux put breaks and coy rolls and to which Tremblay added "The City of New Orleans," was derived from the New Orleans blacks and John Sparrow. Sioux sold the number to Roger Gandossi. Leonardus, the cor- net of the band, claimed it and the west coast went. Judge Carpenter asked Sioux to define "blues," whereupon he made his famous reply:

"Judge, blues is blue, you know."

"The thing that "blues" could not be copyrighted, inasmuch as they could not be described and orchestrated. Kelly says that ragtime is not exact syncopation and "blues" are not exact harmony.

Jazz is mighty interesting. It stems from the Africans jungle, and is mighty incomprehensible to the white man's mind. The rhythm of "Jazz," as I see it, is the "jazz" of the rhythm of the night life of New Orleans. New Orleans knows all the music of the darkies, and some en- dorsements are being made to keep it in true jazz. It is the ragtime band that is responsible forjazz melodies and Bert Kelly originated the jazz band.

Incumbe as the pioneers of jazz music are safeguarding over our own time, and are caring that they are not called out in 1925 when two jazz bands went outside the stage door of the Alhambra Theatre. It is necessary to admit a statement by Binney that,"jazz" is a term that has been applied to music by everyone and everywhere.

"Blues band" was first used by Bert Kelly of Chicago in the fall of 1913 and was unknown in New Orleans. In March, 1916, the first New Orleans jazz orchestra, created, formed, begun, and played, with the piano arrived in Chicago to play the "Luna's Cafe." It was called "Brown's Band from Brown's." The band was brought from New Orleans on recommendation of Professor Binney, who was then dancing in the Luna's Cafe. (Note: they did not see the "jazz" band. The band consisted of Tom Brown, trombone (now with Bert Kelly's Fancy Band); Raymond Lopex, cornet (now with Brown's Band); Geo. Mueller, clarinet, United States Army, William Schumert, drums, United States Army, and Alexander Lawrence of the Dixieland Jazz Band. "Yellow" North was the only man who can take his clarinet to the door of the mouthpiece and keep up with the band.

Bert Kelly is the jazz pioneer north of the Mason-Dixon line. He knows more about jazz than any man living outside of the famous jazz professor of New Orleans, John Sparrow, the veteran violinist. All the famous jazz artists in this country have imitated him or his people. He was playing jazz and "blues" a generation before they reached Chicago. Bert Kelly began with four men in his jazz band. He now has five and plays a banjo himself instead of a cornet, which instrument, in his words, "looks too much."

Kelly and his "Fancy Four" were dubbed a "jazz band" in 1914, as already stated. In 1916 Brown's band from Dixieland came to Chicago from New Orleans. They knew all the old negro modes, with the variations played by Sparrow, and once Kelly learned he then knew that jazz and "blues" were going to be popular, so he signed up cornets and cornets which jazzed. This band from New Orleans played by ear entirely.

Harry Fitzgerald brought Brown's band from "Luna's Cafe." Chicago, New York, and was called "Brown's Band," and was the most recent and important addition to the "jazz band" fraternity. This band was brought to Chicago from New Orleans by the band, and then broke up. Raymond Lopez, cornet, returned to Chicago and joined Kelly, but the others returned to New Orleans.

"Yellow" North, who had been guitar player for John Sparrow, the daddy of jazz, brought the original Dixieland band to Chicago, in 1901. Then came the "Metro-Power Blues" and into which "Yellow" North put breaks and coy rolls and to which Tremblay added "The City of New Orleans," was derived from the New Orleans blacks and John Sparrow. Sioux sold the number to Roger Gandossi. Leonardus, the cor- net of the band, claimed it and the west coast went. Judge Carpenter asked Sioux to define "blues," whereupon he made his famous reply:

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"It was an end time in Germany, at Berlin in 1912 that I met the Crown Prince as a lad of fifteen, before the World War. He was playing a part in a school play. He was afterwards a great military leader and statesman. -"Melody"" by Christian J. H. Thulstrup

MUSIC MILLENIUM

"We have never been afraid of a new, strong, true color of music - of a color in the air. It is a thing that can move people. When the air grows thinner, you have to think. When the air grows thicker, you have to turn. -"MUSIC MILLENIUM" by William S. Burroughs

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Chicago Syncopations
By Axel W. Christensen

The first time I heard Zelava play was about ten years ago in St. Louis. He was not then using ragtime at all, but he had a complete and thorough knowledge of it and knew just where to go. He played it as if he were the composer himself, and the people were impressed by his skill.

Zelava
Concert Pianist

On Friday, March 14, Mrs. Axel Christensen gave a reception at her home in Oak Park for Zelava, the celebrated South American pianist. The reception was attended by many prominent Chicagoans, and the guests were given a demonstration of Zelava's skill.

SYNCHRONIC NOTES

From Chicago

On Friday, March 14, Mrs. Axel Christensen gave a reception at her home in Oak Park for Zelava, the celebrated South American pianist. The reception was attended by many prominent Chicagoans, and the guests were given a demonstration of Zelava's skill.

From St. Louis

Ed. Mehlberg, director of the ragtime school in the Golden Building, personally thanked Zelava for his attendance at the reception.

From Los Angeles

Mrs. Joe Rice, the wife of a former pupil of Mr. Christensen, recently died from an attack of influenza.

From Boston

Mr. Paul Waring, one of the most prominent pupils of Mr. Christensen, is planning to return to the United States from Europe.

Nymphs of the Nile
AIR DE BALLET

Moderato grazioso

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Rose of Burgundy

Words by Robert Levenson
Music by George L. Cobb

REFRAIN

Rose of Burgundy, listen to my plea, Won't you save all your love for me?
Throw a flirtatious, just like slip-slip wine, When you're pressing your lips to mine,
When you're near, then you're dear, But you're close to my heart, But I miss your sweet kiss when we're apart
Rose of Burgundy, listen

Piano

Moderato

I'm so lonely, I see home-bound, the grapes are clinging, cling, cling.

Phonetic

ill voice

to cross the ocean blue, Back to Burgundy, The birds all singing two, Back to Burgundy, Phonetic

Where you wait for me, From across the sea, I can't see you, From across the sea, Phonetic

Spring-time is near, Thee I'll come to you, two names I love, Burgundy and you, Spring-time is near, Thee I'll come to you, two names I love, Burgundy and you.
The Darkey's Dream
Characteristic Barn Dance

Moderato

Allegro Moderato

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Water Wagon Blues

FOX TROT

GEORGE L. COBB

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TWO GENUINE LIVE-WIRE SONG HITS

MELODY

The two great One-Step March Songs everybody is singing, playing, whistling and talking about. The community song leader of your city is using 100,000 community Chorus Sheets of the greatest song of them all for Homecoming Jubilees and Community Sings.

There’s a Good Time a Coming

ERLE THRELKELD

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