SPECIAL! Great Offer to Teachers and Musicians

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 "human" evidence to many persons of this publication who have as yet no direct personal knowledge of what it really means—for example—to

Study Sherwood Piano Lessons and Harmony Under Rosenbecker and Protheroe

It is now possible for Sherwood, pupil of Liszt, endorsed by Paderewski, Leschetizky, Moszkowski, and other world-famous artists, in some right to your home and offer you the personal instruction at nominal expense, you would eagerly and gratefully thank your lucky stars for the opportunity. Yet that opportunity is yours today, to every student equally. We bring Sherwood to you—Sherwood, the Great Master of his time—a very cream of his completed life's work as Teacher, Concert-Pianist and Lecturer—in the

Sherwood Normal Piano Lessons and University Extension Lectures on the Art of Teaching Music

This center of musical Normal Piano Lessons, examination papers and University Examination Lectures on the Art of Teaching music is the headquarters of a broad and wide mental information, and the principle of successful teaching. It embraces the vital principles—the life—of music, harmony, melody, rhythm, piano, instruction, composition, interpretation and expression. It aims a deeper thrill of spiritual searching for musical understanding and feeling the music in all its beauty. We have developed an organization of piano teachers of a standard second to none, through a system of research in the development of the fundamentals of music. Sherwood's five years of intensive study have prepared him to give you the very best of his completed life's work as Teacher, Concert-Pianist and Lecturer—in the

Harmony

Harmony teaches you to

Harmony

Harmony

Unprecedented Special Offer

Send all right down now and write at a friendly letter telling us to your

UNIVERSITY EXTENSION CONSERVATORY
5756 SIEGEL-MYERS BLDG. CLARENCE ENGLE, Dir. CHICAGO, ILLINOIS
MELODY
The "Coast-to-Coast" hit for 1919
"Sand Dunes"

"THE STORY BOOK BALL"

"NOBODY'S BABY"
The Song "Hit" from the Students' OPERA, MAMMIE!—sung by Aunt Jemina—and the audience LOVES IT!—Price 30 cts.

"RUSSIAN RAG"
Greatest "Rag" of 30 years that sold six weeks—right NOW it's a big success played by the NEW BROWN "Boogie" Orchestra. Price 30 cts.

Other Big "Sellers" are “The Jazz-Dance" Sophie Tucker's "Every Day", "That Alabama Jazbo Band" "When You Hear That Ol'aded Jazz Band Play", "Smile Once Again Mother Mine"

FREE! MINIATURE DREAM BOOK with EVERY ORDER of 30 cts., or over.

These are all 10 cts each, package prepaid at all Music Stores or direct from WILL ROSSITER, 61 W. BROADWAY, CHICAGO

HITS—REAL HONEST-TO-GOODNESS HITS

The Busted Blues
CLOVERTIME
Quit Calling Me Hon'
SEND ME MY GIRL
I'll Keep Your Little Garden Green

For Sale through Dealers, Jobbers and Large Stores everywhere. Ask for these genuine successes. Also obtainable direct from the publishers.

11c EACH—Postpaid—ALL 5 FOR 50c.

'SAY NUFFIN' IT'S FOR THE BEST" A Playlog
Validation 50c
C. Arthur Fifer Music Co., QUINCY, ILL.

MELODY
Vol. III, No. 6
JUNE, 1919

WILLIAM S. PETREIL
Walter Jacobs, Business Manager

Subscriptions: $1.00 Per Year.

Single Copy: 10c.

THE PROFESSIONAL's FRIEND
PUBLISHED BY WALTER JACOBS & BROS., BOSTON

Advertising Rates
On application at the rate of 10c per word. Minimum 60c. A quarter-page ad of regular size will cost $1.00. Three columns are the standard size. The rates apply only to the regular columns of this issue, excepting the editorial portion.

Walter Jacobs, Publisher

The Aftermath

WILLIAM S. PETREIL

WHAT is to be the aftermath of war in America's great field of vocal music, the second reason from a new-sounding in the American song-field? Will it be a revival of the ballad form of a bygone day, a revival of the more recent ultra-popular stage-verse which was forced into inactivity by the more intense action of the war-song, or will it be something distinctly new? Will it be a new product by the same sowers of song—termed from richer fields sown in deeper feeling and sentiment—or will other tillers of the soil take the field to sow a new germinated by war, and reap a product thought-up by war's grizzled experts?

America has now gathered the full harvest from its first really great singing and meeting of war-songs under the splendidly glowing sun of patriotic enthusiasm, but of the after-sowing and reaping in a field now-sown in peace at present there can be nothing further than conjecture, with conjecture perhaps in a measure pointed by indication. In the fever fire of war-planning and a burning desire for its quenching, of necessity there was mixed in with the music-much of chaff that can be separated only by the threshing and winnowing processes of time, but the next-sowing in the American field of song will be under less abnormal and fevered conditions. In this next-sowing enthusiasm will have been tempered by experience, and fruitful flame will have burned itself to leave a more steady fire, even if not so brilliant, will have been sobered by the influence of war, while many of the new-coming sowers in the field may be of those who have passed through the furnace of fire unscathed, yet have been touched by the actual flame of war. In literature, the field already has been sown with much seed that to the reading world is seldome new and heretofore unknown by it; even now it is suspected of having existence and possessing a umbrage of song rather than a voice set to the music of American war. The interest in the American war has been stirred to the soul of men who must find forms of expression, and the result has been that in the hands of word-sowers there have been flung those who never before had dreamed of ever breathing in literary fields, much less of sowing and reaping in them. If this be true of poetry and prose it is equally true of music, and in its next-harvest of songs America should not be surprised to reap a product that, under the sun of war, has been ripened into intensified feeling and broadened sentiment.

A brief outline of the field by Musical America will convey a slight hint of the world's song harvest as a direct outcome of the universal war-sowing, the slightness of the hint becoming more apparent when it is considered that here in America our congressional library is the repository of no less than seventeen thousand war songs. Following is Musical America's outline.

The War in Music, as shown in the records of the music division of the Library of Congress, Washington, D.C., presents an interesting survey of the thoughts of the belligerent nations during this period of world turmoil; for music mirrors the emotions of men more than minutes, and "Over There," by George M. Cohan, can convince anyone of the spirit with which America's boys entered the great war, says dessert MacBride, in a recent issue of the Washington Times.

But it is a music of a few popular veins that the musician will inquire. What has the war done to stimulate the creative genius of the serious musician? The use of the songs that have helped immensely to lighten the spirit of our boys is beyond dispute; it lightened the burden of the boy-at-arms as well. The list of serious musicians, however, who have contributed to this war music literature, is long.

"Practically no music has come into the library during the past year except patriotic music, war music," said W. R. Whitley, acting chief of the division of music of the Library of Congress.

"We have 5000 titles in our catalog, under this heading, and since its publication, 2000 more have been enrolled, through copyright, which will be printed in a supplement," he added.

Seven thousand music compositions on war. From Armenia to the United States this music message comes. It reveals, too, an illuminating philosophy of the nations.

Before our entrance into the war we had included in the catalog rather extensive lists of war songs that had come in to us from Germany and Austria. It is significant that the thought of the enemy countries remained faithful to the hard-earned effect of which all this horror sprang. From Germany we read: "Fair dealing England!" Germany maintained her "Byan of Hate."

And what about Belgium? Belgian who cried in defiance to the Huns—"You Shall Not Pass!"

In retaliation—"Canter in la Sainte-Belgique," words and music by Théophile Droncath. "Then Shall Be Born Again—Then Sainted Belgium!"

The story of Belgium in music is strangely interspersed with England, for the words of two poems of Belgium's great poet, EmileCommarets, have been set to music by Sir Edward Elgar, England's noted composer. We have heard the stirring "Canterin" with its "Chantons, Belges, Chantons," "Sing, Belgians, sing, although your hearts may break." And there is the hymn to the flag, "Les Dragons Belges."

Our own poet, Percy Mackaye, has contributed words to a
MELODY

Ragtime is Rhythm

By Geo. C. Burt

Some seventy years have been said for and against ragtime, yet in all the varied comment I have heard, both pro and con, I have never heard a single fact about this much abused style of music. Let me ask a question or two, and then briefly try to answer them. Second, what is there about ragtime that is immoral? For one thing, it must carry a strong appeal to some certain sense, and ragtime is popular because it appeals to a particular SENSE of RHYTHM, in the human music-consciousness. In other words, it is the rhythmical impulse in ragnime (the motion or dance rhythm) which renders it so seductive and its seductiveness which appeals to a different sense. In proof of this, let me state that I have seen people dance to ragtime played on a Grand Organ.

The people of the United States are the greatest dancers in the world, and by this I mean that they love the rhythmical dances (such as the waltz, fox-trot and step-one) more than do the people of any other nation. One of the most rhythmical dances I have ever seen played is the Mexican Dancer, and a "dance" that is written in ragtime is of no value rhythmically. Naturally it is a three-four tempo, but it is ragtime just the same. If anyone doubts this, let the doubter attempt to play one of those Mexican Dances.

One of the most rhythmical of the popular waltzes of its day was a ragtime composition—the best I have ever heard, and the most popular at the time it appeared. It was "The Echoes of the Snowball Club," and the good dancer who did not appreciate and feel the "swing" of this waltz must have been afflicted with a "tin ear" or a wooden leg. It was and is essentially irresistible, and I still play it occasionally. Tit a pitty that such numbers must die!

Let us compare the difference in rhythmical sensation between the waltz just mentioned, and—say—Burger's "Amourvasee." Under the rhythmical impulse of the "Snowball Club" every nerve is alive and every muscle tense, all as it is to the first movement; with this number the listener and dancer opens the eyes, elevates the head and feels like doing a Waltz-Schottische. With the insistance of the "Amourvasee" one simply wants to glide and dream. The difference is simple and easily explained—the rhythm of the waltz helps you up, while that of the other helps you to sleep.

Of course, the public dance hall, listens to the different numbers played by the orchestra and rhythm the effect of each. First may come a one-step, in say—common two-four march, which is a very popular rhythmical dance. The second number, say, a ragtime step-one, is a very different effect, and the preference for one or the other is determined by the style of the orchestra. If the orchestra is a good one, the public dance hall will dance to ragtime as well as the waltz.

In making the assertion that ragtime is a most beautiful rhythmic music is the basis of true ragtime, and I should suggest that a new name be coined for it—a name which shall embody the fact that Ragtime is Rhythmic.

SOME GHOULS!

When anyone, man, woman, or child, plays up a big hit of life, it’s a safe bet that "it’s" a bad thing, and a "ghoulie". But we have the same feeling against anybody who plays up a little "jingle" not as much as an oz. (measures) or a little catch-me-if-you-can. We'll let our pdf on this subject; it will make the name of fact it will pay you for its publishers—buy it and read it!
Little Song-Shop Talks

Mrs. Margot Steele of Jersey City gave a delightful concert in which the music fans' golden dreams were realized. The whole program of the music firm was conducted by the orchestra of the Union Club, of which Mrs. Steele is the leader. The orchestra is composed of thirty musicians, and the program included a variety of music, from the classical to the modern.

The program was as follows:

PART ONE

1. "The World Is More Than This"—Eleanore Kirkland
2. "The Little White Cloud"—Eleanor F. Mersey
3. "I'll Carry You"—Elinor Holley
4. "Dancing"—Eleanore Kirkland

PART TWO

5. "Sweet Adeline"—Elinor Holley
7. "Softly"—Elinor Holley
8. "Dancing"—Eleanore Kirkland

The music master of Mount Vernon

When ever David Woodard announced the role that made him famous, his claim to consideration as a "music-data" tutor—terminated with the fall of the concert each evening. The same true of Leo Hirschstein when, a few years ago, he portrayed the character of a highly temperamental "master." in "The Concert." But in a suburb of New York, beyond its northern city line, there lives a young man whose right to the title of this sketch is based on exceptional ability as a musician, as well as the gift of imitating his pupils with ambition to succeed.

Although not yet having celebrated his twenty-fifth birthday, Robert Gunther has already placed Mount Vernon—Westchester County as well—in the forefront among metropolitan music-loving communities. The story of his progress during the few years he has been engaged in the field of popular music instruction is one of considerable interest.

Speaking of the various forms of music, Mr. Gunther punctuated his remarks with demonstrations of the wide latitude which syncopation offers a student to cultivate in individuality. "Take this piece, for example," he said, pointing a ragtime composition on the piano and playing it in three styles so differently decided from one another that even his author might have failed to recognize all as being suggested by the same composition.

On a phonograph or a player piano," said Mr. Gunther, "we always hear the rendition as nearly perfect as the artist is capable of. After a few repetitions the piece becomes fixed in the mind and we lose the keen desire to hear it again. But in ragtime piano playing, almost every time a student renders a popular tune he can introduce variations that awaken the interest of his hearers, and thus is he encouraged to become still more expert."

A year ago he was directing the pupils of but one Gunther-Winn School, today there are four such institutions located among the hills of Westchester—in Yonkers, New Rochelle, White Plains and Mount Vernon—and another across the state line, in Stamford, Conn.
Chicago Syncopations

By Axel W. Christensen

SYNCOPATED NOTES

From Chicago

In spite of the excitement accompanying the activities of the Victory Liberty Lunn, the daily home-comings of the boys from France, and all that sort of thing, the schools of ragtime are enjoying an unusually big spring business. In fact, it would seem almost to be the opening of a new teaching season, as the enrollments that are being reported are fully as big as they were last fall. One thing about the schools of popular music—they don’t have to close in summer, the same as with most other music institutions.

Jack Daly—known as the “Bead Bouncer” of Fall River, Massachusetts, where originated the idea for the famous song entitled “On the Old Fall River Line”—is starring in one of the local theatres. During a recent engagement in Cincinnati at the Olympic Theatre, the leader of the orchestra was so impressed with Mr. Daly’s work that he wrote and dedicated to Mr. Daly an overture entitled “Regeneration.”

Mr. William Watkins, one of the bright pupils at the Chicago School of Popular Music, will leave this city shortly to enter a preparatory school for Yale University. He will then transfer to one of the ragtime colleges on the Atlantic seaboard. The student of ragtime is not limited to any particular locality. He can start in Chicago, continue in New York, and finish in San Francisco, if his business takes him there. This fact appears to be a God-send for traveling solenists and actors, who in the past have yearned in vain to learn piano playing.

Mr. John B. Cooke, a most versatile actor who created the part of Austin Staneson in Thomas Dixon’s “Clansman,” is playing an extended engagement at the Cort Theatre in this city. Mr. Cooke has also been seen in Boston in the part of the spy, Happi O’Regan, in the Victor Herbert-Henry Blossom operetta, “Eileen.”

Mr. W. T. Gleeson, the oldest teacher of ragtime on the Pacific Coast—meaning by this that he started ragtime there before anyone else—has opened a new studio of studies in the Francis Theatre Building at San Francisco and reports a splendid opening business at the new quarters. Aside from his ability as a ragtime pianist, Mr. Gleeson is a recognized player of classical music. His classic repertoire includes Bach, Beethoven and Chopin, with a preference for the latter.

Mr. Gleeson has sold to Mrs. E. W. Cheney his franchise for teaching a well-known system of ragtime piano playing in the territory comprising Oakland, Berkeley and Alameda, California. Mrs. Cheney operated a branch for Mr. Gleeson at Oakland for several years, therefore is well qualified to make a success of the enterprise on her own account. We wish her luck.

Any of you teachers and pupils who don’t see your name in print in MELODY can only blame yourselves. Send along the issues and I’ll put them in. Address Chicago Office of Melody, Suite 466, 290 E. Jackson Boulevard, Chicago.

We are looking forward to the speedy return of our Capt. Merlin Davenport. He hasn’t decided whether he will go back to ragtime playing and teaching, or take a position with his father who has a huge establishment known as J. W. Davenport & Sons, Civil Engineers. Whichever branch he selects, however, be it engineering or music, the other will suffer a loss. Yes, by the way, he was over at New also. He wrote me that he was taking along a couple of hundred dollars as spending money, but I haven’t heard how much of it he brought back with him.

Mr. Nat Lefingwell, author-actor of New York City, has been featured at the Cort Theatre here during the past ten weeks in Mr. Prance’s well-known play, “70 Days.” Mr. Lefingwell’s characterization of “Piggy Donavan,” a new style of comedy crook, brought laughter with tears. He is a great lover of ragtime and spends an average of an hour a day in our office. He is the author of a new domestic farce comedy, “Sooth Breakers,” which will soon appear on Broadway.

Down at the Cort Theatre a new show opened this week, and in its second act a violinist is required to play sixteen bars of love music four times. The whole operation requires an aggregate of less that two minutes actual playing time, but it was necessary to engage a union musician, which they did. I asked the fiddler how much he was getting for this arduous labor and he replied, “the scale.” That’s forty-five dollars a week. Not bad when you consider that he has twenty-three hours and fifty-eight minutes left of each day to do what he wants with!

Edna Peer of the Chicago school has finished her regular course in ragtime and is now taking a post graduate course, showing promise of making something of herself professionally should she wish to do so. Continued on page 47.
Four Roses

Moderato

We met one day in a garden fair
Where love's red rose grew,

You gave me four wondrous treasures rare,
The fairest that love ever knew.

REFRAIN

You gave me a rose as a token
The day when I first met you.

You sent me a rose as a message
To tell me your love, true, was true,

You left me a rose as a memorial
For dark days when we parted.

But the rose that I call the fairest of all
Is you, dear, the rose of my heart.

Copyright MCMXIX by Walter Jacobs, Boston
International Copyright Secured
Pastorale Écossaise

FRANK E. HERSON

Piano

Grazioso

P

p a tempo

a tempo

roll

roll

Più mosso

sosténuto

dim.

roll

Copyright MCMXIX by Walter Jacobs, Boston
International Copyright Secured

Melody

Melody
OASIS
(A Desert Romance)

Lyric by HARROLD G. FREED
Melody converted in accordance with the Wini Method of Ragtime Piano Playing

CHORDS Moderate

Music by F. HENRI KLECKMANN
Arr by EDWARD B. WILLS


cCopyright NCMXIX by Frank K. Root & Co.
By permission of the publishers, the McKening Music Co., Chicago-New York

From Louisville, Kentucky

Miss Anna Moore was in all that her name implies in ragtime, as well as in writing verses—short, in anything she tackles as she is very apt in all.

Miss Edna Grueusen is taking the teachers course, and certainly is taking rapid strides toward her goal.

Dewey T. Burd, a pupil of the Louisville school, has turned song writer and is responsible for the words of "Sleepy Blues," (published by the Billy Snare Music Co.) and "Forgive Me for the Wrong That I've Done" (published by the Forrest Thompson School of Ragtime here).

Arthur Trippett is a promising young ragtime artist.

Miss Georgina Dake Kennedy took ten lessons, and is now playing with her school orchestra.

John Devine, a young bank clerk, and a wizard on the violin, created a decided impression by his playing in a recent recital. He is also a piano pupil of the Louisville school; and promises to become equally as proficient on that instrument as on the violin.

Miss Lorenza Duson is a wonderful fancy dancer who, when introduced as Miss Duson, is often mistaken for one of the celebrated Edora Duson dancers. She is also a ragtime pupil.

John Blake is another ragtime wonder.

Harold Hoagland, brother of Johnny Hoagland the writer, is a very industrious ragtime pupil.

Here is what one of his home papers has to say about the head of the Louisville school.

Kentucky is noted for its big horse races, its beautiful women and for its origin of the ever popular and world famous "Rag-Time" songs and music. Prominent among the last named was A. J. Forrest Thompson, a man whose natural gifts tended to the originating and developing of ragtime. A. J. Forrest Thompson has written several songs, produced many catchy and beautiful compositions between the tunes when not teaching the scholars which number within the hundreds to perform this ever popular but difficult music. Mr. Thompson is always in demand as entertainer, for he has been copied by the professional, but not to the same extent that he has been copied by the professional, but not to the same extent that he has been copied by the professional, but not to the same extent that he has been copied by the professional, but not to the same extent that he has been copied by the professional, but not to the same extent that he has been copied by the professional, but not to the same extent that he has been copied by the professional, but not to the same extent that he has been copied by the professional, but not to the same extent that he has been copied by the professional, but not to the same extent that he has been copied by the professional, but not to the same extent that he has been copied by the professional, but not to the same extent that he has been copied by the professional, but not to the same extent that he has been copied by the professional, but not to the same extent that he has been copied by the professional, but not to the same extent that he has been copied by the professional, but not to the same extent that he has been copied by the professional, but not to the same extent that he has been copied by the professional, but not to the same extent that he has been copied by the professional, but not to the same extent that he has been copied by the professional, but not to the same extent that he has been copied by the professional, but not to the same extent that he has been copied by the professional, but not to the same extent that he has been copied by the professional, but not to the same extent that he has been copied by the professional, but not to the same extent that he has been copied by the professional, but not to the same extent that he has been copied by the professional, but not to the same extent that he has been copied by the professional, but not to the same extent.
SONGS YOU SHOULD HAVE
Hail to the Waving Flags of Victory

Mr. Adolf Keller, one of our bright wartime students, is leaving us very soon for his vacation which will be spent on a ranch in Wisconsin. He is going to visit his aunt—a charming girl who, like himself, is musical—so one can readily see why Adolph will lose no interest whatever in his music. Our only fear is that he may like the West as well (also the cows) that he will decide to stay there altogether.

For Elgin, Illinois

Mrs. Dee Yesterman Ellerick, who is in charge of the department of expression at the Elberich School of Ragtime and Dramatic Art, is a well-known author, reader and teacher who has been giving instruction in dramatic art at Elgin for fifteen years. She also holds the honor of being the first woman in Kane County to write, produce and direct her own play, while at the same time assuming the role of leading lady in its production.

For the past twelve years Mrs. Ellerick has been producing her own plays in Elgin. Among those most recently produced by herself and husband Espenbeck they have been: "Fowl-land," "Bridget Mahoney," "Sackville," "Windy Fugue," "A Night on Broadway." "The Village Gossip," "The District School." "An Overnight Hike," "Queen Follies." I've Not," "The Wall's Appeal." "A Christmas Goose," "Fairyland" (a "Boy Scout" play), and also several cabinet shows. The most of the plays have been given with much success in Elgin and nearby towns. In addition to all this, Mrs. Ellerick plays drums in the Ellerick "Junior Four" orchestra and assists at the pianos in cases of emergency, which are.

RAGTIME: RAGTIME
Do you like ragtime? Well, you are never too old to learn and can learn it the same as thousands of others have learned it. Just think of yourself playing real ragtime in ten to twenty lessons, also those snappy little "Baggy" everyone is after. Others have done it, so why not you? Remember, we teach exclusively the original "Chicago" Method, and are the only ones teaching this simple course in Elgin.

Mr. Ellerick holds an important position in the famous Elberich Watch Factory, but teaches from 4:30 to 6 daily (Sundays included). Does it pay to advertise? Does it pay to advertise? "Yes, that is what we think," according to our customers. "Imagery will not sell CD's. The only way to sell is to pay for advertising." We have a number of happy customers who are willing to prove this.

From South Bend, Indiana

Mr. O. M. Cotton of the South Bend school writes to the effect that he has been "under the weather" for the past few weeks, consequently unable to do much in the way of bracing the students. He expects soon to go to his resort in Michigan, and next fall will get an early start with the school.

From Toronto, Canada

J. H. Krath, who opened a school of ragtime in Toronto, a short time ago, has engaged another assistant teacher. Mr. Krathke worked so hard during the opening weeks of his advertising campaign, teaching all day and Sunday and playing with his orchestra every evening, that his health finally gave way under the strain and he was confined to his bed for some weeks.

Strathe will therefore have much of the work around the school to his head assistant and is going to himself head in Usherside in a few months vacation. When he gets back it is his intention to follow up his successful start with a chain of schools extending throughout Ontario.
Memories of Home

REVERIE

Just one of those pretty practical pieces that will

pulls "falling"

SAMPLE COAT

15c

YOUR

MELODY

WALTER JACOBS, ST. BOSTON

it arrives with a new novelistic footnote or interpretative music at the most opportune moment. I cannot explain how much and how often it does help, the hints to movie pianists, etc., being such good advice, I intend later to send for the two volumes of "Interpretive Music" by Harry Norton, and probably for some 'good maps.' I hope that other pianists enjoy and appreciate MELODY as much as I do. - Mrs. H. E. Dana, Washington, D. C.

JUST BETWEEN YOU AND ME

Continued from page 1

The "Snoozer" pegs of area are "snooze." The "key" "When did the Shriver Shiner be made the holier grail?" is a full supply of what the Shiny have thought up in this memorable point of years. Get out of my "Dope House."

H. F. M. Linnell, MD.

Publishers have been known to accept music without words, but for an unknown writer it is best to submit a song complete. The novelty here is the best and one to put it under the group of compositions. Your two articles contain a good list of original one and with better arrangement. The latter is the best, but I do not think that the public, the final judge, would take it for granted another number truer than the "Snoozer." Come again.

E. R. McMillan, M. D.

"When I "Bull" Way" could be used to better advantage as a stage song than as a popular number. It is an opinion of the character which can only be "made" from the stage. "Braving Eyes" almost all that could be desired in a lyric. If there were several "Ker" songs on the market this writing, I would try to get them printed, but perhaps the circumstances will yet lead to the writing of another. I'm leaving you, my dear, and thank you for your kind notice of "The Procession of Saints," with a "falling" coat to me.

F. E. Edwards, Texas

"Farewell to My Darling Tonight." The poem to this song is "a lovely" part of first year's, and the music is not as I thought it would be. If I should this summer C.A. a couple of original songs and make the poem into a song I shall not mind giving you the music. If you would be intimately acquainted in r never be as an "in love" song and the music is not as I thought it would be. I have several new poems and the necessary piano.

W. J. F. Ford

"Ping Pong Frog" is what I'd call it in a "dorm" way. The words now certainly nothing and the music also dull, but I'm trying to fill it with a touch of a "calm" way. It's too bad and I can't make a good "what" song. I have no words for it and the music is not as I thought it would be. I have several new poems and the necessary piano.
PHOTO-PLAY PIANISTS

Gordon’s Motion Picture Collection

In Two Volumes, Price 50 cents each, postpaid

Volume I Contains Music for Nineteen Common Types of Pictures

(SAMPLE PICTURE) WESTERN MELODRAMA

No. 1 Theme for Lively Openings, Entrance, etc.
No. 2 For Love Scenes, etc.
No. 3 Indian Music.
No. 4 For Death or Sad Scenes.

Volume II contains music for 43 miscellaneous Scenes and Effects such as storms and battle scenes; animal cries and railroad train effects; national airs, etc.

COMPREHENSIVE—PRACTICAL—A BOON TO PIANISTS

Send $1.00 for them now or ask for circulars

HAMILTON S. GORDON

141 West 36th Street
NEW YORK, N. Y.

Set to the music of that wonderful March

“National Emblem”

Words by ROBERT LEVENSON

YOU DON’T BELIEVE IT!!

Then hear the Columbia Record Number 4499 or Emerson Record Number 9044

Set to the music of the great Harvard College Football March

“Our Director”

Words by JACK YELLEN

Walter Jacobs,
Piano Solo, 15c. net
March ……………… 35c. net
Also published for Orchestra, Band and Mandolin Orchestra

HERBERT JOHNSON’S SACRED SONGS

I'M A PILGRIM

The Most Successful Sacred Songs Ever Published

These Beautiful Songs Speak for Themselves

O MAY MY WALK BE CLOSE WITH GOD

SACRED SONG

Complete Copies At Your Music Dealer’s

BOSWORTH STREET Boston, Mass.
SPECIAL! Great Offer to Teachers and Musicians

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 Stegel-Meyers Correspondence Courses. They write to us to that effect and we cheerfully accept their enthusiastic statements as sincere and truthful. You're welcome to those letters. We will send you as many as you care to read. But, after all, we realize that this is merely "human" evidence to many readers of this publication who have as yet no direct personal knowledge of what it really means—for example—to Study Sherwood Piano Lessons and Harmony Under Rosenbecker and Protheroe

If it were possible for Sherwood, pupil of Liszt, championed by Paderewski, Leschetizky, Moszkowski, and other world-famous artists, to come right into your home and offer you his personal instruction at reduced expense, you would eagerly and gratefully thank your lucky stars for the opportunity. Yet that opportunity is yours today, in every state, in every town. We bring Sherwood to you—Sherwood, the Great Master in his last—the very essence of his completed life's work as Teacher, Concert-Pianist and Lecturer—to the

Sherwood Normal Piano Lessons and University Extension Lectures on the Art of Teaching Music

The courses of study Normal Piano Lessons and University Extension Lectures on the Art of Teaching Music are directed by Sherwood, and are available in all parts of the United States and Canada. A course covering the entire field of the subject is offered for those who wish to teach in the schools and colleges, while the special course for those who wish to teach pianists is also available. The courses are conducted by Sherwood himself and are designed to give the student a thorough knowledge of the principles of music and the art of teaching, as well as to enable him to develop his own personal style as a teacher. The courses are conducted at the Sherwood Normal School of Music, which is located in Chicago, Illinois.