

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 "hearsay" 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, endorsed by Paderewski, Leschetizky, Moszkowski, and other world-famous artists, to come right into your home and offer you his personal instruction at nominal expense, you would eagerly and gratefully thank your lucky stars, for the opportunity. Yet that opportunity is yours today, in every vital essential. We bring Sherwood to you—Sherwood, the Great Master at his best—the 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 course of weekly Normal Piano Lessons, examination papers and University-Extension Lectures on the Art of Teaching contains the fundamentals of a broad and solid musical education, and the principles of successful teaching. It contains the vital principles—the big things—in touch, technique, harmony, melody, phrasing, rhythm, tone production, interpretation and expression. It gives a complete set of physical exercises for developing, strengthening and training the muscles of the fingers, hands, wrists, arms and body, fully explained, illustrated and made clear by photographs, diagrams and drawings. These physical exercises show how to train over 50 muscles of the arms and hands alone which are used in piano playing.

HARMONY A knowledge of Harmony is absolutely essential to round out your musical education. It adds wonderfully to your equipment both as a Teacher and Performer. Without it you limp along on the crutch of "unpreparedness." We offer you a complete course of weekly Harmony lessons at small cost in the privacy of your own home. These lessons, prepared by Mr. Adolph Rosenbecker, former famous Soloist and Conductor and pupil of Richter and Dr. Daniel Protheroe, Eminent Composer, Choral Director and Teacher, can be secured only from us.

Each lesson is an orderly step in advance, clear, thorough and correct; not the mere mechanical application of dry-as-dust rules, but an interesting, intelligent, thoroughly practical method that grips your attention and stimulates your ambition to succeed from the very beginning. A written examination on each lesson, in connection with ample original work, develops your knowledge and firmly fixes the important principles in your mind.

Harmony Teaches You To

1. Analyze Music, thus enabling you to determine the key of any composition and its various harmonic progressions.
2. Transpose At Sight more easily, accompaniments which you may be called upon to play.
3. Harmonize Melodies correctly and arrange music for bands and orchestra.
4. Detect Wrong Notes and faulty progressions whether in printed music or during the performance of a composition.
5. Memorize Rapidly, one of the very greatest benefits derived from the study of Harmony.
6. Substitute Other Notes when for any reason the ones written are inconvenient to play.

Unprecedented Special Offer Just sit right down now and write us a friendly letter telling us in your own way about your musical ambitions, your strong and weak points—how long you have studied music (if at all)—what courses you are particularly interested in, whether you have studied Harmony. We would like to know your age, whether you teach, play, sing—in short, write us in confidence just what you would feel perfectly free to tell us if you called in person at our school. Then just as soon as we get your letter, we will select and send you—absolutely free of cost—6 regular lessons, each treating of some important principle of personal interest to you. These will not be mere sample extracts or abridgments, but the genuine original lessons exactly such as we send to our regularly enrolled students in the Normal Piano, Harmony, Advanced Composition, Public School Music and Choral Conducting Courses.

Kindly let us hear from you at once and, remember, the 6 lessons are positively sent—you're to do with precisely as you like, without the slightest obligation to us.

UNIVERSITY EXTENSION CONSERVATORY

5821 SIEGEL-MYERS BLDG.

CLARENCE EDDY, Dean

CHICAGO, ILLINOIS

Warning

Many teachers have written us that they have been approached by agents representing the University Extension Conservatory of Music. At least that they had the Sherwood lessons to offer. William H. Sherwood, positively prepared no lessons except the course he personally prepared as Director of the Piano Department for the Siegel-Myers School of Music, sole owner of the copyright. The lessons, embodying all of the invaluable principles and methods that for over 30 years made Sherwood America's famous Piano Teacher, can be secured only from this school.

History of Music

By Glean Dillard Gunn, noted writer of Music. A valuable library of text-books is included in the course.

Violin

By Dr. Heft, noted European Violinist, pupil of Dancu—Every phase of artistic violin playing taught in an easy and progressive manner.

Advanced Composition

Under the direction of Clarence Eddy and Daniel Protheroe. Edited and personally conducted by Herbert J. Wrightson, distinguished theorist and composer. This is the most advanced musical course given by any school in America.

During the seven years that our announcements have appeared in this publication we have had splendid results. Hundreds of readers have enrolled and successfully mastered one or more of our courses. Yet there are many friends of this publication who have never responded even to the extent of inquiring for full information about our school.

We feel that the readers of this publication are doing themselves—as well as us—no ill by remaining "mute." And it is to this class who little realize the wonderful worth of these lessons that we have decided to make the following

MELODY

A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

FEATURES IN THIS ISSUE

Lieut. James Reese Europe
Master of Syncopated Rhythm

Teasing the Ivories, No. 3. By Axel W. Christensen

Pianos Piled to the Junk Pile

Just Between You and Me. By George L. Cobb

Jazzing the Yanks to Victory

Chicago Syncopations. By Axel W. Christensen

MUSIC

Fancies. By George L. Cobb

Novelette for Piano

Some Day You'll Want Me, Too

Words by Aaron Neiberg

Music by Ted Hamilton

The NC-4. By F. E. Bigelow

March for Piano

Scandinavian Dance (Springdances). By Gaston Borch

For Piano

At the Broadway Chicken Show. By Dearing-White

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

PUBLISHED BY
WALTER JACOBS BOSTON MASS

The Novelty "Concert" Rag
the "Jazzation" of Rachmaninoff's "Prelude"
"Russian Rag"
BY GEO. L. COBB

SIX BROWN BROS' BIGGEST "HIT" IN "MIDNIGHT FROLIC"
Those who "know" say "Russian Rag" is the greatest rag in 20 year, for Pianos, Orchestras,
Bands, Phonographs Records or Piano Rolls.

"Dear Heart of You I'm Dreaming"
The Big-show Song Hit and FOX-TROT, by Gray and Frey.

"An Egyptian Love Song" Lucille Palmer's
Big "Hit".

"Nobody's Baby" One of the "Catchy" Song hits of
this season! Don't miss this one!

"LUCILLE" FOX - TROT
THE "DANCING SENSATION"
A Terrific "Seller" on the Phonographs.

"Mid the Pyramids" Instrumental, Novelty and
SONG HIT.

"Don't You Remember the Time"
W. R. Williams' Latest "Hit" author of "I'd Love to Live in Loveland" etc.
You all know HIS Songs.

"I'll be Your Baby Vampire"
The Sensational Song Hit from Shuberts' Big Music Show.

"Don't Let Us Say Good-by" THE BEAUTIFUL
NEW WALTZ SONG.



"Little Alligator Bait"

COMPLETE SHEET MUSIC OF ANY OF THESE HITS—
28 CENT EACH OR 4 FOR \$1.00 PREPAID.

You Movie and Dance Pianists

Always Need GOOD Instrumental Music

Look over these REAL numbers and order NOW!

11c. || 11c. CENTS EACH, POST PAID || 11c.

- | | | |
|-----------------------------|----------------------------------|--------------------------------|
| MARCHES AND TWO-STEPS | Ami Amor | INSTRUMENTAL RAGS AND |
| ... Young America | ... Love's Mystery | FOX TROTS |
| ... Yankee Division | ... Maurice (Syncopated Waltz) | ... Trilby Rag |
| ... Fort Snelling | ... La Peach | ... Brussels Sprouts |
| ... Nation's Awakening | | ... Alabama Slide |
| ... Columbian Patrol | ONE-STEPS | ... Watermelon Whispers |
| ... Service Flag March | ... Go Get 'Em | ... Bell Hop Rag |
| ... March of the Boy Scouts | ... Hy-Syne | ... Gay and Frivolous |
| ... Spirit of America | ... Kismet (Hindoo One-Step) | ... Georgia Grind |
| ... Boys of the U. S. A. | ... Fizz Water | ... Meadowbrook |
| ... Liberty Forever | ... Frou Frou | ... By Heck |
| ... Steamer St. Louis | ... Skating Trot | ... Castle House Rag |
| REVERIES | ... Sparkling Trot | ... Sugar Lump |
| ... Chimes of Westminster | ... Castle Perfect Trot | ... Red Fox Trot |
| WALTZES | ... Zum (College One-Step) | ... Keep Moving |
| ... Pierrotte and Pierette | ... Hop Along | ... Skip Along |
| | ... Tsin-Tsin (Chinese One-Step) | ... Ida — Sweet as Apple Cider |
| | | ... Carolina Fox Trot |

You need all these numbers. 11c each, postpaid. Order today. Mention Melody.

Seidel Music Pub. Co., Indianapolis INDIANA

Winn Method POPULAR MUSIC
of
And Ragtime Piano Playing
Practical Ethical Academic

Uniformly successful in quickly and easily
teaching ADULT beginner and advanced
pupils what THEY want to learn to play—
Latest Popular Songs in full, swinging piano
solo style for singing and dancing. Employed
by an ever increasing body of progressive, en-
lightened teachers who have come to realize
and are enjoying the generous financial re-
turns resulting therefrom.

Your Books the Best of Their Kind

Chicago, Ill., March 27, 1916.
Winn School of Popular Music,
155 West 125th Street, New York, N. Y.

Gentlemen—
It is with extreme gratification and satis-
faction that I acknowledge the very highly
systematic way in which all the details per-
taining to your method are handled.

You have my most hearty commendation
for the comprehensive manner in which the
work is planned. A careful perusal shows
your books to be the best of their kind.

With best wishes for your continued suc-
cess, I am Sincerely yours,

CHAS. A. KLAPPAUF,
Director Klappauf's Orchestra and Band,
5403 Paulina Street.

Instruction Book No. 1, \$1.00 Net
Instruction Book No. 2, 50c Net

Obtainable At All Music Stores

Sent Postpaid by the Publishers on Receipt of Price
Particulars regarding Correspondence Course
of 10 Lessons for Pianists mailed on request.
You can start a Winn Studio in your locality—
we will help you.

Winn School of Popular Music
Established 1900—Schools Everywhere
155 West 125th Street New York

MELODY

A Monthly Magazine for Lovers of Popular Music

PUBLISHED BY WALTER JACOBS, 8 BOSWORTH STREET, BOSTON

Myron V. Freese, Literary Editor Walter Jacobs, Business Manager

Copyright, MCMXIX, by Walter Jacobs

Entered as Second-Class Matter at the Post Office, at Boston, Massachusetts, under the
Act of March 3, 1879

Advertising Rates

On application a diagram
showing the exact cost of
all space will be forwarded
promptly. Forms close the
10th. If proof is desired
copy must be received not
later than the 5th. Pub-
lication date, 18th.

*Of month preceding that
of publication date.

The entire contents of
MELODY is covered by
general copyright, and arti-
cles must not be reprinted
without special written per-
mission.

Volume III

July, 1919

Number 7

Lieut. James Reese Europe

MASTER OF SYNCOPATED RHYTHM

MENTION the 369th United States Infantry Band to
any fifty persons who are not professionally inter-
ested in bands nor posted in band history, and it is
doubtful if forty-nine of them would identify the
body as one of which they had knowledge or had
heard play; but speak of the same band as being that of Hay-
ward's "Hell Fighters" from France and probably the eyes of
the whole fifty would instantly be alight with warm interest,
while all would mentally visualize the unfortunate death
of Lieutenant James Reese Europe—the colored bandmaster of
that famous fighting colored regiment, and the "Jazz King"
of two continents.

The violating of any life by murder is always a shock to the
community, but the tragic ending of Lieutenant Europe's life—
through the infuriate frenzy of one of his own bandmen at a
concert in Boston, and that bandsman a heavy beneficiary under
his leader's bounty—is doubly shocking because of the la-
mented bandmaster's intimate connection with and contribu-
tion to the music joy-side of life. Although latterly affiliated
only with bands, and therefore belonging strictly in the literature
of the band field, nevertheless Lieutenant Europe is justly en-
titled to space in MELODY as being preeminently the master
of syncopated rhythms—the leading exponent and interpreter
of popular music in the earlier ragtime and later jazz.

For some years prior to the entry of the United States into
the great war, Europe had been a recognized quantity in the
music life of New York City, his fame resting principally upon
his curious adaptability to the music of the moment, plus his
wonderful capacity to discern and meet the ever varying forms of
modern dances and the constantly changing whims of the dancers.
At one time he had been closely associated with fretted instru-
mental music. He was organizer and director of the Tempo and
Clef Clubs, instilling into those players the same magnetic
force and music vitality which later he infused into his excellent
band of "jazzers." Mrs. Castle—wife of the late Vernon
Castle, dancer and aviator—has accorded to Europe credit
for many of the dancing successes of herself and her late husband,
because of the peculiar quality of music that he either had
written or arranged for their dances. He was the inventor-
composer of "The Castle Walk" and "The Castle Waltz."

When America entered the war, and although fully realizing
that possibly he was sacrificing a most promising future in music,
"Jim" Europe at once enlisted as a private in the old 15th New
York Regiment then under command of Col. "Bill" Hayward,
with Hamilton Fish and Lorillard Spencer as majors. The
regiment had a band at the time, but it did not meet the music

qualifications considered as necessary by Col. Hayward. To
meet these requirements he requested Europe to assume full
charge of the band and to build it up in men and music. Europe
hesitated to stake his music reputation on the band as it then
existed, but agreed to organize an entire new body of players.
That he well accomplished this we now well know, bringing
players for the wood-wind section from Porto Rico (one of these
is said to be his slayer), and organizing one of the best bands that
went from America into France. It was this band which later
was incorporated into the 369th United States Infantry.

Leading a band was not Private Europe's idea of military
duty, however, nor was it the goal at which he aimed. True
to his ideal he resigned the leadership of the band, and entered
the ranks of a machine gun company still as a private. Here he
won recognition which resulted in sending him to a training
camp for officers where he was commissioned a lieutenant,
thus winning his rank not through a knowledge of and ability
in music, but by stress of hard work.

It is neither the purpose nor intent of this writing to expatiate
upon the strangely bizarre and almost marvelous effects brought
out by the 369th Band under the training of Lieutenant Europe,
for all of that has been fully done by great dailies throughout
the country. In this connection it is sufficient to state that
the band remained overseas for fifteen months; that it was
commissioned to play one concert in Paris, where it made so
pronounced a hit that it was retained in the French capital for
eight weeks; that it returned to this country in February of
this year, played its opening concert in New York City at the
Manhattan Opera House on March 16th and played the larger
cities later.

Let it not be imagined that Lieutenant Europe's knowledge
of music embraced only that of ragtime and jazz, for such was
not the case. It is true that he seemed to possess an inborn
sense of super-rhythmic impulse in which he excelled, and which
he was wise enough to render of commercial value, but it like-
wise is true that he applied this same sense of rhythm to the
higher grades of music. When playing so-called "highbrow"
numbers he not only infused them with this super-sense of rhythm,
but balanced it against well moulded phrasing, a warm
singing tone and vivid tonal coloring.

Lieutenant James Reese Europe was a studied musician and a
magnetic conductor of strong personality who had been music
director for some of the leading artists of this country, as well as
leading his own aggregation. He was born in Mobile, Alabama,
in 1878, and died in Boston on the evening of May 9th, 1919.
While resting in his dressing room at Mechanics Hall the band-
master was fatally stabbed by one of his drummers at 9.45, dying
about two hours later at the Boston City Hospital.

Teasing the Ivories, No. 3

By AXEL W. CHRISTENSEN

IN the contributions under heading of "Teasing the Ivories" that thus far have been handed in to the editor of MELODY, I have indulged in reminiscences which have dated back twenty years or so. Two decades back sounded like "long distance" to me, but I have just discovered that I have been "scooped" on the matter of time and haven't gone back far enough to be placed in the real "old timer" class. This discovery was made only the other day while at lunch at the Chicago Press Club, when a friend sat down at my table together with a couple of friends of his, to whom I was duly introduced.

"Meet Slim Jim," said John Weber to me. (John was eligible for membership in the Club through the authorship of a minstrel joke book that has sold through countless editions, aside from which he is in the theatrical costuming business.)

"Hello, Slim," said I to a tall, gaunt old man with waving white locks, who gave me a handshake worthy of an honest blacksmith. After examining my right hand to see if all the bones were whole, and working my fingers to restore circulation, we started in to "visit."

It wasn't long before I discovered that here was a man who had started to "reminisce" long before I had started a doubtful career as an "ivory teaser"; a man who for more than half a century had played piano or violin or horn, as the need might be, on the circus wagon, in the concert hall and vaudeville theatres, and for dances at the time when a dance was not considered a regular dance if the musicians quit much before 5 o'clock the following morning. His name is really G. W. Dukelan, but during almost his entire musical career he has been known only as "Slim Jim."

"Slim" indeed related anecdotes of other days, of how the shows were run before you and I were born: told of the songs that were popular along about 1879, when "Slim Jim's Philharmonic Orchestra" played the shows at George Rider's basement concert hall in Chicago at the corner of Clinton and Madison Streets. Some of the songs I had never heard of before — "Lottie Lee," "Carry the News to Mary," "A Pretty Red Rose" and others. I may be mistaken, but I thought that I detected a faint look of wistfulness in his eyes when he told me the titles. He used to get a dollar more than any other of the musicians every night because he was a drawing card, many of the patrons coming to Rider's only to see "Slim" cut-up while he played the show.

At present "Slim" is the principal old fiddler in "Rubeville," a well-known vaudeville act that is touring the United and Orpheum circuits. Judging from the looks of him "Slim" will be playing before the public for many a year to come, and in spite of his seventy-eight years he is the same old cut-up who still delights his audiences in the same old way.

Speaking of "cut-ups," there nearly always was one of these with every orchestra with which I played while doing the one-night stands with Elmer Walter's "Thoroughbred Tramp" Company. I carried the title of "musical director," although

just plain piano player would have been most appropriate, because after the second day out I came to the conclusion that the best way to direct the music for the show was to play it myself and let the other fellows in the local orchestra come in whenever they could and felt like it, or when they were not too interested in the show itself to look at their music.

It was in Big Timber, Montana, that I encountered an unusually good orchestra, much better than the average had been up to that point. That is, they were all good musicians with the exception of the clarinet player, and the only thing he was good at was blowing the proverbial "goose-neck" every time he tried to reach a high note.

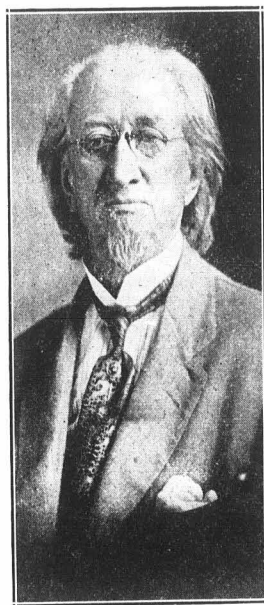
I stood for several of the "goose-necks" at rehearsal, going over the numbers again and again to give the clarinetist a chance to learn the music, but finally decided that it was no use. You see I was very young in that particular business — a few weeks later I would have given the audience their local orchestra cold, just as they doubtless had heard the men countless times before, goose-necks and all — but at this stage I wanted the music to go over right, so I finally told the old boy that the best thing he could do would be to watch the show that night and not bother about playing at all.

My surprise knew no bounds when he took my instructions very poorly — telling me where to go if I didn't like his music, and a lot of other things, the last I remember being that he would play that show that night or "by heck! there wouldn't be any show." After much arguing the matter remained just where it was at the start, namely, that he would play or there'd be no show, until finally the violin player got over to me and tipped me off to the fact that the clarinet player was the mayor of the town.

He was, sure enough, and after maturer reflection I decided that we orchestra boys could not do without him and his goose-necks, but thereafter I always was careful to investigate into the pedigree of any musician to whom I might want to point out errors. As a result of that research I am now able to say that I played along side of many a blacksmith, baker, shoemaker, fireman, waiter, farmer, college student, one chief of police and many others — representing no doubt all the trades and professions existing outside that of music. Nearly all of them were good fellows, while those who were not good fellows usually were good musicians, so that things balanced nicely as a whole. In the end it only goes to show that one never knows with whom one is going to rub elbows in the small town band. Likely as not the boy behind the slide trombone owns a jewelry store on the main street, the trap drummer may be proprietor of the livery stable, and the cornet player may be a law student who later will be Governor of the State.

It was shortly after leaving Big Timber — where the mayor only played clarinet instead of wanting to be the whole band, which is often the case with mayors — that I got next to (discovered as it were) a way in which to eke out my weekly emolument of twenty-five per "and pay your own." The last quotation means, that besides paying the amount mentioned for your work, the management also kindly condescended to pay your railroad fare in order to make sure of your presence at the next stand. Outside of that, however, it was "pay your own" — it was none of their affair where you ate or slept; you might sleep in the trees, it was all the same to the management.

The farther west we went, until we neared the coast cities, the fewer orchestras we encountered, and after the orchestras disappeared many times there were no piano players to play the overtures and the music between the acts. The first time this happened I went ahead and played the overtures, et cetera, and thought nothing of it — believed, in fact, that I was merely



doing my duty. In the next village, however, the manager of the theatre—heaven bless him! came to me during the day and asked what I was going to charge him for playing the overtures.

I marvel now that, at the then tender age of twenty or so, I was able to meet his question with a limited amount of diplomacy. It was on the tip of my tongue to tell him that I didn't expect pay for doing what I already was paid to do, but something prompted me to say: "Oh, I dunno, whatever you have been accustomed to paying is all right for me." Whereupon, after the show, he gave me two nice, shiny, silver dollars that when I clinked them together made sweeter music to my ears than does the most beautiful chime on any modern pipe organ of today. In a way he shouldn't have paid me, for I discovered that the contract between the management of the house and the management of the company stipulated that among other things the house must furnish the orchestra.

Talk about velvet! Those two dollars were a God-send that sure helped pay for a lot of things I wanted, and for which I usually had to send home—not that I didn't have to touch dad occasionally just the same, but he just saved two dollars every

time I played the overtures. It next struck me that with the proper handling this scheme could be developed, so in the following towns I did not wait for the management to come to me, but I went to the management; I sat right down and wrote circular letters ahead — about ten days ahead all along the route — suggesting that they engage me to play the overtures at two dollars per. It worked beautifully until — later.

Several times the manager of our company remarked that he had never seen so many of the theatres without orchestras or even a piano player. You see the house managers thought it a whole lot cheaper to pay me two dollars than to pay, perhaps six dollars, for a six-piece orchestra. As I mentioned above, it all worked smoothly until we hit Trinidad, Colorado, where the owner of our company joined us for a visit.

Business was not extra good in Trinidad, and our owner tried to pry an extra five per cent out of the house manager on the ground that he had neglected to furnish a proper orchestra as per contract. The house manager showed my letter which let him out, and at the same time let me out. I sent out no more circular letters — at least, not while I was with that company.

Pianos Piled to the Junk Pile

SOMEONE once truthfully remarked that "the treasures of yesterday may swell the ash-heaps of today," and there isn't much difference between the ash-heap and the junk pile when it comes to the democracy of cast-offs—no matter what their previous condition of social or financial standing. How many piano-playing readers of MELODY (straight, rag or jazz) have ever caressingly fingered or carelessly pounded a \$5,000 piano, or how many of them ever have given one thought to the ultimate fate of the less costly instrument which may have so staunchly stood by them (musically, socially or financially) in times of joy or of stress?

As death makes no differentiation between persons, so is fate no respecter of pianos. Eventually, some MELODY reader's modest little teaching upright may be found rubbing corners with the great concert-grand of Paderewski in the purlieus of junkville. If there be any who doubt this statement, let them read from the Hartford *Courant* the following little story of a piano, and learn the fate of one member of piano-nobility which once accompanied a great cantatrice on her tour of America.

The piano once used by Jenny Lind in her grand concert tour of this country, and which has been resting at the second-hand store of Thomas E. Smith in Middletown for more than twenty years, has been sold to a New Haven junk man and removed to

that city. There is an interesting story back of the piano.

Phineas T. Barnum, the great American showman, in 1850, engaged Jenny Lind, the Swedish Nightingale, for a concert tour of the United States, for which he paid her \$302,000, and contracted with Fox & Co. of New York to construct a mammoth square piano for the concerts at a cost of \$5,000. While this piano was in public use no duplicate was to be made. Its case and legs were of San Domingo mahogany, enameled in ivory and embellished in gold. Otto Goldschmidt was her accompanist on the Crystal Palace piano, and married Jenny Lind while they were on the concert tour in this country.

Her farewell appearance in the Crystal Palace was an ovation. The tickets were sold at auction and one was auctioned off at \$650.

The Crystal Palace was destroyed by fire in 1857 and the late Allyn M. Colegrove of Middletown, owner of the McDonough House block, bought the piano for private use for \$1,000 and had it removed to his home, called Colegrove Castle, on the Middlefield road, where it remained mute for more than forty years. Many old citizens may recall seeing the instrument there in the back parlor, its top forming a storage for discarded and out-of-season hoes, scythes and farming tools, for which there was not room on the veranda or in the yard. After the death of Mr. Colegrove, Mr. Smith bought the piano and has had it at his store ever since."



Just Between You and Me

GEORGE L. COBB'S own corner, wherein he answers questions, criticises 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.

No Manuscripts Returned Unless Accompanied by Self-Addressed Stamped Envelope. Address all communications direct to MELODY.

M. A. L., New Haven, Conn.

"When the Sun Sinks Low." The poem to this little song of yours is exquisite. The way in which you have treated the subject is unique and clever. The music, while being simple, is extremely catchy and well arranged. The manuscript that you sent me for criticism is no doubt arranged for low voice. When you submit this composition to a publisher, it would be advisable to send the manuscript arranged for medium voice. By doing this you will give the song a range well within the compass of the ordinary singing voice.

E. R. S., Washington, D. C.

Your descriptive march "The Air Fighters" is almost an exact copy of the famous "Ben Hur" by E. T. Paull. The only good thing that I can find in the entire composition is the title and that is "punque." "Oysters R Not In Season" would be a much better title.

T. W. D., Rochester, N. Y.

By the tone of your letter to me I am lead to believe that you put a very low estimate on your ability as a composer. Your work shows me that you have

marked ability and talent along the lines of composition and harmony. "The Cross-Cut Blues" contains a lot of new jazz wrinkles and if it were arranged for orchestra I think it could be used as a valuable aid in the treatment of rheumatism in the pedal extremities. That is, if the dancers had pedal trouble. You should have luck with this number.

I. C., Portland, Me.

Either one of the Ragtime Schools that you ask about are all to the good in my estimation. If you will write direct to them, I am sure that they will be glad to give you the information that you desire. You're welcome.

V. A. L., Toronto, Can.

By all means keep up the price on your song. The public will just as soon pay thirty cents for a number as a dime, providing they want it. Yes, I think that your title page is attractive and worthy of the composition. Thanks for the autographed copy.

Continued on page 24

Jazzing the Yanks to Victory

SAY, don't you recall standing on the curb last year and cheering the boys as they marched away to the tune of "If He Can Fight Like He Can Love, Then Goodnight, Germany?" Why, of course you do. You'll never forget it.

Among those from Brooklyn, N. Y., was one known to many readers, Frank Schwarz, of 1405 Broadway, owner and director of the Winn School of Popular Music at that address, and thus he indicated his willingness — if not his ability — to fight.

Entering the service at Camp Upton, he was soon transferred to Camp Hancock, at Augusta, Ga. He had not been there long, however, before his piano playing talent was discovered. After that he did not spend quite so much time peeling potatoes and doing other kitchen stunts, but devoted himself to helping to keep the boys in good humor when relieved of duty.

About this time the "band bug" got hold of our friend, and he straightway sent to "Musical" Ridgely of New York for one of that dealer's famous saxophones. Four weeks of "moaning" (morn-ing — not mourning) exercises and Frank was an "artist," although never having blown a note on a wind instrument previously. The war has a lot to answer for!

On arrival at Brest, France, and assignment to Advance Ordnance Depot No. 4, A. E. F., he had organized a jazz band from among the boys with whom he had been associated in the Bedford (Brooklyn) Branch of the Y. M. C. A. This octette of entertainers kept the pot boiling for 550 members of the Seventy-Seventh Division, who arrived at Chaumont after a twelve-day hike from the trenches when the armistice was effected, and one can easily imagine how ravenous was the appetite of the fighting doughboys for up-to-date American music after months of the rat-a-tat of machine guns, the crash of shells and all that they mean in warfare.

All the while the "jazzers" were being supplied regularly with the latest popular numbers by Miss Ray Sawyer of New York, who kept many of the bands "over there" musically up-to-date with the new issues. So popular was the jazz outfit as entertainers that the "Y" offered the members an opportunity to tour Europe under its auspices, but the call of Brooklyn proved too strong for Frank, so he declined the offer. On his return after being mustered out his first evening at the school was the signal for an impromptu welcome home party by his pupils, which was "some" gathering, considering numbers and cordiality.

During the absence of its director the school was conducted by Mr. Schwarz's sister, Miss Anna Schwarz. And to her, together with the Misses Mae Kearney and Pauline Weidmayer, her assistants, must go the credit of making it necessary for the owner to visit the Internal Revenue Collector. "Three regular girls, I'll tell the world," said Mr. Schwarz, in appreciation.

His studios strikingly resemble a song shop because of the

several display wall racks containing the latest popular music. "That is what the Winn Method teaches, I'll say," he explained, pointing to a unit of twenty pockets containing a collection of recent hits. "And it's what ninety per cent of the people want musically. Really, success is almost certain in this work to-day."

The war helped, without any question, to make popular music more popular. Men who never sang or played a musical instrument in their lives before learned to produce music while in the army. And these men will desire music in their civilian days. The outlook for popular music teachers, to me, is bright, indeed.

Mr. Schwarz credits much of his success to proper instruction and persistent advertising. Himself a pioneer in Popular Music and Ragtime Piano Playing, he has had the satisfaction of seeing it adopted generally in Brooklyn. When you look for "Winn" in the local phone book you find ten schools listed. This is undoubtedly due in a large measure to the favorable impression made upon others by his early graduates.

A chain of Schools extending throughout New York State is now contemplated by Mr. Schwarz, and he soon will leave the ranks of teachers to take up the work of establishing and conducting a number of widely scattered studios teaching ragtime piano playing exclusively.

The end of hostilities found this progressive promoter of popular music wearing a Sergeant's chevrons. Many of his friends are of the opinion that had the quarrel continued a while longer Brooklyn would have had to welcome home another General!

However, that might have induced our hero to remain in the service, and as a result there would have been much gloom in the Winn School camp. We'll say so.



MR. FRANK SCHWARZ



Chicago Syncopations

By Axel W. Christensen



SYNCOPIATED NOTES

From Chicago

While a number of the Chicago theatres have closed or are about to close for the balance of the season, no school of ragtime has yet found it necessary to close its doors in these parts. There of course has been somewhat of a let-up in new enrollments, but these have been just enough to permit the various teachers to take turns with their vacations, and after the busy season just past these vacations are more than appreciated.

The beauty in teaching popular music is the fact that it's a business good all the year round. We don't have to follow the plan of the coal men, who turn to selling ice in the summer to keep the overhead expense from eating them up. The fact that pupils can enroll for instruction in ragtime and popular music at any time, instead of waiting for the beginning of a regular term, helps a lot. The average person who wants to learn to play is just as apt to get the fever to take lessons in the summer as in the winter, which means that before he gets cold, no matter how warm the weather, he is apt to come in and pay his tuition fee in advance and get started. It is true that a number of the pupils who enroll during the hot weather do not find practice the thing of joy they had expected and fall by the wayside until cooler weather, but the fact that they have paid for their tuition in advance is of course no source of annoyance to the instructor. He gets the money in the summer when it comes in handy, and has no objections to giving the lessons some time during the following winter.

Speaking about vacations, the writer is spending his at the Cort Theatre, manipulating the keyboard of a Wurlitzer Hope-Jones Orchestral organ between the acts of that delightfully funny show "I Love You." After having squeezed every possible laugh out of this show through six or seven performances of the piece, we now spend our time between playings in a cozy little room under the stage while the performers are working above, doing such odd jobs as writing for MELODY, answering personal letters and reading the *Saturday Evening*

Post. It seems that never before did we have so much time to read.

We received a letter from a reader of MELODY asking for the titles of the numbers we are featuring for this show, and are pleased to give them herewith: "National Emblem March," "Minnesota Rag," "The Russian Rag," "Your Eyes Have Told Me So," "Samson and Delilah," "Anitra's Dance," "Till We Meet Again," "Always Blowing Bubbles," "Song of the Wedding Chimes," "Hindostan," "Missouri Waltz," "I Love You" (from the show), "Mickey," "The Butterfly" (Bendix), "I'll Say She Does" and "Our Director March."

Sergeant George F. Schulte writes that he will soon be home. He was one of the first of our ragtime boys to leave for the war, and almost the last to get back. He'll get a wonderful reception in Cleveland, where he has long been a favorite, but if he'll just step over to Chicago we'll see that he gets a regular reception here, too.

F. G. Corbitt, who has made such a wonderful success with his Boston School of Ragtime, will spend a number of weeks in Chicago — partly vacation, partly looking around.

Al Shaw, who once said "Ragtime is to music what cream is to milk," is considering an engagement with a leading music house to feature their numbers exclusively. Al first came into the limelight years ago through his remarkable rendition of Tell Taylor's song "Some Day." Even now, as Adelina Patti was always asked to sing "Home, Sweet Home," so is Al Shaw always requested to sing "Some Day," and he generally does — that's how good-natured he is.

The return from the battle fields of France of Miss Edna Morton's fiancé, makes it problematical as to how much longer Miss Morton will teach ragtime.

Miss Mary Shugart, registrar at Chicago's largest ragtime college, expects to go on an extended tour during August.

Peggy Sloan has had to postpone her vacation for the time being, because enough of her pupil's won't quit to enable her to get away.

Miss Nerad did get away for her vacation.

Edwin Feltman, who succeeded Mr. Thomas at the North Side Ragtime School, took over the Kansas City School which formerly was, and is now again, operated by Mr. Riggs. Just now no one knows what has become of "Eddie," and there are a lot of people who would like to know because he left a number of "bum" checks behind him. It is only fair to warn the teachers and managers throughout the country against this young man, and above all not to cash or endorse any of his checks. One teacher in Kansas City believed his story to the effect that he was connected with a prominent Chi-



SOME RAGTIME EXTERIORS AND INTERIORS

The group of studios shown herewith were picked at random from various cities throughout the country. They help to show that ragtime teaching is a permanent profession in which wide awake persons are investing their brains and money.

Chicago school which has a reputation for fair dealing, and obligingly put his name on the back of one of Ed Feltman's checks to the amount of forty-one dollars, while others suffered losses of lesser amounts. (Just what he stung me for I won't admit, but it was enough.) Feltman is a young man of about twenty-four years of age, dark and good looking, with a winning way with the ladies — some of them. So, brothers and sisters in the profession, beware of him.

Jack Cohen, formerly assistant teacher, has started in with a ragtime school of his own. More power to him!

Miss Hickey, who not so long ago was one of the star pupils of the Chicago school of Popular Music and has recently become one of its faculty, bids fair to develop into a star teacher.

Charles Schultz will leave his position as head assistant teacher in the Chicago school and open his own ragtime conservatory some time in August. He is a veteran of the world war.

Will F. Newlan is progressing finely with his class for all instruments. Here's a man who can play any instrument in the band or orchestra — some musician!

A. J. Albrecht takes his family out into the country every week-end. This enables him to get a vacation and at the same time to keep in close touch with his busy school on the South Side.

Georgia MacClure and Marcella Henry together are making a record showing with the North Side school. This school formerly belonged to Mr. Thomas, who took over the Milwaukee school.

The West Side school under Ingaborg Christensen and Mrs. Brown is doing a phenomenal business, and has been ever since these two energetic women took charge there. They teach pipe organ in addition to ragtime piano playing, their school being equipped with a splendid Kimball organ.

Dave Reichstein reports splendid business at his school on the extreme west side of the town.

Mr. and Mrs. John Scheck (the lady was formerly Miss Francis Moe) are handling all the pupils they have room for, and recently increased their studio space at that.

Phil Kaufman, the snappy Los Angeles teacher, took up the saxophone some time ago with the expectation of playing this instrument in the army. Now he's teaching it and making a big success.

Mr. J. Llewellyn, who has just completed his course with Marcella Henry,



HOW THOMPSON GOT HIS START

J. Forrest Thompson is no doubt the best known and the best liked piano player and entertainer in the city of Louisville, Kentucky, and people often have wondered how he really started out. The accompanying photo shows how he got his real start some years ago, when he boldly decorated his automobile with banners advertising his school and entered a parade with the outfit. It was sure some "ad," and he got a lot of newspaper publicity on the strength of it.

has made such progress under her instructions that he will return in August for advanced work.

Mr. Fred Pauly who has had but fourteen lessons already can convert and make up his bass — in fact, can do "any old thing" with any popular song. "It's a pleasure to give him a song and just see what fine results he gets with it," says his teacher.

Walter Nord is another bright pupil who has accomplished wonders in ten lessons.

Miss Henry of the Belmont School has three pupils — Marie Worlein, Betty Zoehler and Adelaide Bartlett — who are busy crocheting and embroidering things for their "Hope Box." Wedding bells will ring when HE gets back from "Over There," yet they will still continue their ragtime course regardless of any matrimonial venture.

From Cleveland

On May 27th John Barleycorn bade farewell to Cleveland, as well as to the whole State of Ohio. Just at present the most popular song on the market is "The Alcoholic Blues."

Miss Gertrude Newkirk, graduate piano teacher of Oberlin University and recently a graduate of ragtime at the Christensen School, has been added to our staff of teachers.

There are rumors that Miss Pauline

Fathauer, one of our bright pupils, is soon to become the blushing bride of Mr. Walker, a former teacher at the Cleveland school.

Miss Jane Spatny is one of the popular instructors at the Cleveland school who has yet to miss her first day since beginning to teach, and who never has failed to help out in a pinch. Here's to her stamina and staying power!

Edith Haynes left on May 24th for a month's vacation, which she will spend in and around Kansas City.

Ray Worley recently purchased a new automobile. This is Ray's fourth car in as many years, which is a good argument that teaching ragtime is somewhat profitable.

From Detroit

Detroit has not noticed any falling off of pupils on account of the warmer weather, and the demand is still large enough to call for the supply teacher to help us out three days a week.

The City of Detroit welcomed the boys of the "Thirty-First" back from the front on May 19 with a legal holiday. In spite of the fact that every hour was filled with pupils, Miss Smith closed the doors of her studio for the gala occasion and deemed it worth while to do so. Dancing and jazz was in full sway all day, with free dancing on the pavements.

Continued on page 21

Fancies

NOVELETTE

GEORGE L. COBB

Moderato

PIANO

f *rit.* *a tempo* *mf*

Copyright MCMXIX by Walter Jacobs, Boston
International Copyright Secured

MELODY



MELODY



MELODY

Someday You'll Want Me, Too

Words by
AARON NEIBERG

Music by
TED HAMILTON

Valse Moderato

PIANO *f*

The piano introduction is in 3/4 time, marked 'Valse Moderato'. It begins with a forte (f) dynamic. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line with eighth and quarter notes.

I heard you say you were go - ing a - way, The

p

The first vocal line starts with a whole rest, followed by the lyrics 'I heard you say you were go - ing a - way, The'. The piano accompaniment continues with a steady bass line and chords in the right hand.

rea - son, dear, I do not know; But if you leave,

The second vocal line continues with the lyrics 'rea - son, dear, I do not know; But if you leave,'. The piano accompaniment remains consistent with the previous section.

My heart will grieve, So please think of this as you go: _____

poco rit.

The third vocal line concludes the phrase with 'My heart will grieve, So please think of this as you go: _____'. The tempo is marked 'poco rit.' (ritardando). The piano accompaniment follows the vocal line.

MELODY

Copyright MCMXIX by Walter Jacobs, Boston
International Copyright Secured

CHORUS (Slowly)

Some - day you'll find that you miss me, Some - day when you're all a -

p-f

The chorus introduction is in 3/4 time, marked 'CHORUS (Slowly)'. It begins with a piano-forte (p-f) dynamic. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line with eighth and quarter notes.

lone. You'll wish that you had me near you, Just to call

The first line of the chorus continues with the lyrics 'lone. You'll wish that you had me near you, Just to call'. The piano accompaniment continues with a steady bass line and chords in the right hand.

me all your own; Some - day your heart will be break - ing,

The second line of the chorus continues with the lyrics 'me all your own; Some - day your heart will be break - ing,'. The piano accompaniment remains consistent with the previous section.

Just as my heart breaks for you, Though I want you to - day Don't for-

The third line of the chorus continues with the lyrics 'Just as my heart breaks for you, Though I want you to - day Don't for-'. The piano accompaniment follows the vocal line.

get what I say, Some - day you'll want me, too. too.

1 2

The fourth line of the chorus concludes with the lyrics 'get what I say, Some - day you'll want me, too. too.'. The piano accompaniment follows the vocal line. The section ends with a double bar line and first/second endings marked '1' and '2'.

MELODY

The NC-4

MARCH

F. E. BIGELOW

Composer of "Our Director" March

PIANO

ff

mf

f

mf

ff

MELODY

Copyright MCMXIX by Walter Jacobs, Boston
International Copyright Secured

f

ff

mf

MELODY

Scandinavian Dance

(SPRINGDANS)

GASTON BORCH

Allegretto quasi Mazurka (♩ = 140)

PIANO

The piano accompaniment for the first system (measures 1-8) is written for piano. It features a 3/4 time signature and a key signature of two sharps (F# and C#). The music is characterized by a steady, rhythmic accompaniment in the left hand, often using chords and single notes, while the right hand plays a more melodic line with some triplets and slurs. Dynamic markings include *f* (forte) at measure 1, *mf* (mezzo-forte) at measure 3, and *p* (piano) at measure 5.

MELODY

Copyright MCMXIX by Walter Jacobs, Boston
International Copyright Secured

The piano accompaniment for the second system (measures 9-16) continues the piece. It maintains the same 3/4 time signature and key signature. The accompaniment is highly rhythmic, with frequent use of chords and slurs. Dynamic markings include *mf* at measure 9, *f* at measure 11, and *p* at measure 13. The piece concludes with a final chord in measure 16.

MELODY

This image shows a page of musical notation for a piano piece. The score is written for a grand piano, with a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *mf* (mezzo-forte) and *f* (forte) are used throughout. The notation includes many beamed notes, suggesting a fast or lively tempo. The page is numbered 10 in the bottom right corner.

MELODY

19

ff

f

p

mf

f

mf

f

ff

MELODY

Syncopated Piano Solo Arrangement of Chorus of
"At The Broadway Chicken Show"

Words by G.L. DEARING Melody converted in accordance with the Winn Method of Ragtime Piano Playing Music by CLAY D. WHITE
 Arr. by EDWARD R. WINN

CHORUS Moderato

The musical score is a piano solo arrangement in 2/4 time, marked 'Moderato'. It consists of eight staves of music, each with a treble and bass clef. The melody is primarily in the treble clef, with a syncopated, ragtime-style feel. The bass line provides a steady accompaniment. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, with some measures containing triplets or other rhythmic groupings. The key signature has one sharp (F#).

Copyright MCMXIX by White & Newton Publishing Co. Omaha, Nebr.
 By permission of the publishers International Copyright Secured All Rights Reserved
 MELODY

CHICAGO SYNCOPATIONS

Continued from page 8

The past month has seen an innovation in entertainment at the Chinese restaurants of Detroit. Dancing has been introduced, which seems to be greatly enjoyed by the patrons of these popular places, and the jazz music is very much applauded.

Miss June Bomberg has succeeded Mrs. Esche as assistant piano teacher for Harriet Smith at her Detroit studio. Miss Bomberg formerly was manager of the music department at Woolworth's ten-cent store.

From St. Louis

With green paint all over and around, I submit this month's "Jazz."

A word explaining the green paint. In this big country of ours a certain school which began many, many years ago with but one pupil, has grown to the extent of having to acquire new or additional space. This year, the year of world peace, brings many alterations and changes.

The St. Louis school formerly had one little office in the Odeon Building on Grand Avenue, and four (including the reception room) in the centrally located Holland Building on Seventh Street. Now we have three rooms instead of the one at the Odeon Building, and seven instead of the four at the Holland Building, with a piano in each room! Surely there must be some results shown when a school grows like that. I dare not mention the actual number of pupils entering our studios each month for fear the readers might think I was not telling the truth, so I will pass any one of the doubters a warm invitation to COME TO ST. LOUIS AND SEE FOR YOURSELF. Not only come here for your vacation, but receive the ever hearty welcome of the writer — Ed. Mellinger.

From Louisville

John Fein is doing fine.

Miss Elizabeth Quick is all that her name implies, because she is learning to play ragtime mighty quick.

Miss Edna Gruneisen is now taking the teacher's course, after finishing the advanced course. She is finishing finely.

Mrs. Ida Snyder, a pupil of the Louisville school, has written a piece — "The Race Horse Blues." It's a winner!

Miss Flora Fell certainly "fell" into playing ragtime and popular music in a hurry, as she already has six pieces.

The Zoeller Music Company of Louis-

The Four Great One-Step March Songs

Everybody is Singing, Whistling, Playing and Talking About.

SINGABLE, PLAYABLE, DANCEABLE SONGS

"There's A Good Time A-Coming"

Words and Music by ERLE THRELKELD. A one-step dance number unexcelled

"Good-Bye My Honey, I Am Gone, Gone, Gone"

Words and Music by ERLE THRELKELD. No better one-step number ever written. It has that

catchy Oriental idea, that cute little movement they all like.

"TILL WE MEET AGAIN"

Words and Music by ERLE THRELKELD. Songs may come and songs may go, but this selection

will live forever. The more you play it the better you like it.

A one-step dance number unexcelled.

"OH, MANDY LOU, SWEET MANDY LOU"

Words and Music by ERLE THRELKELD. This is a pipkin. We can't say enough. It's simply

irresistible as a one-step dance number.

Piano Copies, 30c each, net cash, no discount, postage prepaid

Band and Orchestra arrangements by Harry L. Alford, 25c each

ERLE & LEO PUBLISHING CO. Charleston, Illinois

Movie Pianists, Organists, Singers, Send for these 10c.

MARCH AND WALTZ BALLADS YOU NEED
 "SUNBEAM" "TELL ME" "BYE BYE BABY DEAR" "BEST PLACE OF ALL" "ANGELS GUARD THEE I PRAY"
 All Roy L. Burtch's Latest Songs
 Six for 50c., postpaid; Orchestra, 25c. Rolls, 90c. Slides, \$4.50
 "THE ORGAN AND THE CHOIR" "ADVERTISE," "THINK OF ME" "PEACE ON EARTH AND LIBERTY" "TILL OVER THE TOP WE GO" "WHEN THE BUGLE CALLS"
 HALCYON PUBLISHING COMPANY 307 E. NORTH ST., INDIANAPOLIS, IND.

"THE MASTER SYSTEM"
 HARMONY-COMPOSITION-ARRANGING
B & O Leaders Because it is the better class of musicians—those who have some knowledge of Theory—who appreciate my teaching most, I am preparing to send out special introductory offers to 500 LEADERS. If you want to be sure to get in on this you'd better "holler."
WALT. C. WICK 223 Sunset Bldg. Bellingham, Wash.
 MMS. criticized and corrected. \$1.00 if under 100 measures

Music Printing & Engraving
 PLATES BY ALL PROCESSES
 Melodies Composed and Arranged for all purposes
 U. S. and Foreign copyrights secured
 Write for samples and low prices
Warner C. Williams & Co., Dept. 9, Indianapolis, Ind.
 (Largest Publishers of Syncopated Waltzes in the world)

Forrest Thompson's Latest "SONGS"
"Forgive Me Dear" (For The Wrong That I've Done) Waltz 15c
"Flower Of The Orient" Oriental One-Step 15c
 Both for 25c stamps or money
J. Forrest Thompson, 2822 W. Madison St. Louisville, Kentucky

"Movie Selection"
 For Piano Price, 20c.
 The numbers can be used separately
Harry Gebhardt, Pub. 1918 Harmon St. Brooklyn, N. Y.

ville has a bunch of good songs on the market, and they all promise to make as good as "There'll Never Be a Stain On Old Glory."

My two lady assistants, Mrs. Clarke Boswell and Miss Veasey Sommerville, are both growing in the esteem and liking of the pupils. They both are excellent teachers, and take great interest in enthusiastic pupils.

Dont Read This

in a hurry and you'll discover that our five-page high-grade number, "WHATEVER IS—IS BEST" (poem by Ella Wheeler Wilcox) is as far above the average ballad as the patrician Steinway Grand Piano is above the plebeian Jew's-Harp. It possesses all those qualities that tend to make up a ballad of the highest order, and artists who are using it are unstinted in their praise of it and say with one accord and in a loud voice, it's their one best bet. Single copies 35c post-paid. Keys of C (d to f) and A (b to d). Special prices to dealers.

Musical Art Publishers

STEWART BLDG.
 Conn & Arctic Aves., Atlantic City, N. J.

Piano TEACHERS Wanted

MAKE MORE MONEY. Teach our course of ragtime piano. The Simplified Method. Most Accurate, Practical, Legitimate course in existence. Organize a branch of our school under your personal direction. Earn a commission on every book you sell to pupils.
 Write for complete particulars and our SPECIAL OFFER
AMERICAN RAGTIME PIANO SCHOOL
 1214 ROSEDALE AVENUE - CHICAGO

The Billy Smythe Music Co. has incorporated for \$25,000, and it looks as if they were going to make about four times that amount on their latest hit, "I'm Going To Tell My Mama On You."

Hereafter the Fontaine Ferry Park

THE WITMARK SERIES

THIS TRADE MARK REPRESENTS THE BEST THERE IS IN BEAUTIFUL BALLADS (Sacred and Secular)

ALWAYS IN DEMAND

Secular

There's A Long, Long Trail
Mother Machree
Kiss Me Again
The Magic Of Your Eyes
My Rosary For You
Evening Brings Rest And You

Who Knows?

Can't You Hear Me Callin', Caroline?
Dear Little Boy Of Mine
Freedom For All Forever
Spring's A Lovely Lady
Sorter Miss You
Smilin' Through
Ring Out, Sweet Bells Of Peace
In Flanders Fields

Sacred

Teach Me To Pray
I Come To Thee
A Little While
It Was For Me
Ever At Rest

AND MANY OTHERS

HUNDREDS OF LIVE DEALERS CARRY THE COMPLETE LINE—DO YOU IF NOT WRITE FOR CATALOG AND SPECIAL PROPOSITION

Up to Date Music

God Bless America

MOTHER OF US ALL

The Song of the Hour

I'M LONGING FOR MY HOME

SWEET HOME

And Mother Old and Gray

A Home Song Everybody Will Sing

EMBLEM OF PEACE

(Dedicated to President Woodrow Wilson)

Every Home Should Have a Copy of the

Original Peace March

Price 11c. Each, Postpaid

The above numbers are also published for Band and Orchestra

Volkwein Bros.

516 Smithfield St., Pittsburgh, Pa.

SOME REAL SONG HITS

You Can Have It, I Don't Want It, 10c

Sweet Hawaiian Moonlight, 30c.

When I Met You, 10c

When You Hold Me In Your Arms, 10c

Oasis [Oriental Song], 30c

Hawaiian Rose, 30c

Weeping Willow Lane, 30c

On sale at all dealers and 10 cent stores or send direct to the publishers

CHICAGO 1507 E. 55th NEW YORK 145 W. 45th

MUSIC PRINTERS AND ENGRAVERS

The Largest Lithographic Plant in New England

Devoted exclusively to the printing of music by every process. We furnish effective designs and make titles by all processes in one or more colors. We arrange music, revise and secure copyright if you desire. No orders too small to receive attention.

Prices Low Correspondence Solicited

JOHN WORLEY CO., 40-48 Stanhope Street Boston, Mass.

The Christensen System of

RAGTIME

PIANO PLAYING is taught by enterprising teachers from coast to coast and by mail.

If you are a teacher, write for our teacher's proposition where we show you how to turn your spare time into money.

If you are a person who wants to learn to play real ragtime write for free booklet and address of nearest school.

Christensen School of Popular Music

Oldest and Largest School of its Kind in the World

20 E. Jackson Blvd., Chicago, Ill.

dance pavilion will be allowed to operate on Sundays, and the lovers of the tickle-toe and tender-tread are tickled to death. I think Mayor Smith was trying to boost business for us, as with the cabarets, the cafes and the dance halls closed on Sundays the only thing left for lovers of amusement to do was to take ragtime piano lessons.

I, Forrest Thompson, do hereby solemnly swear that I will always be an ELK. I was initiated into the B. P. O. E. Lodge Number 8 of Louisville June 26, and learn that it is a wonderful organization—and Oh, the Eats! I had always wondered what B. P. O. E. stood for, but after the banquet I figured it out that they meant Big Plates Of Eats. Of course you all know these letters always stand for Best People On Earth.

From Jersey City

Miss Margot Steele writes:

About ten years ago I started to teach ragtime, and had a large class of pupils. Of course I did not understand the business side as well as I do now. There was much opposition to fight against, and owing to ill health I stopped teaching for two years.

Then the war broke out and business was slow, but now I have a large class again. I have several pupils who are finishing the twenty-lesson course, and all

Memories of Home

REVERIE

Just one of those pretty and practical pieces that all the pupils "fall for."

SAMPLE COPY ... 15c

IF YOU MENTION "MELODY"

WALTER JACOBS, 8 BOSWORTH ST., BOSTON

WONDERFULLY FAVORITE MARCHES for PIANO

"Mothers of Democracy"

"The American Red Cross"

"On the Square"

Ask to hear these Records on Phonographs

PANELLA MUSIC CO., Pittsburgh, Pa.

POPULAR PIANO PUBLICATIONS

An Orchestra arrangement is published in the Piano Solo key where marked with * in a different key where marked with †

CASH with order postpaid PRICES: 15c EACH; Any 7 Numbers for \$1.00

ONE-STEP		MISCELLANEOUS	
*Big Ben	Thos. S. Allen	*Jack in the Box	Thos. S. Allen
*Can You Hear Me Callin', Caroline?	Frank J. Cady	*Piano Solo	Thos. S. Allen
*Dear Little Boy Of Mine	George L. Cobb	*Sweet Libations	Thos. S. Allen
*Freedom For All Forever	George L. Cobb	*Sweet Libations	Thos. S. Allen
*Spring's A Lovely Lady	George L. Cobb	*Sweet Libations	Thos. S. Allen
*Sorter Miss You	George L. Cobb	*Sweet Libations	Thos. S. Allen
*Smilin' Through	George L. Cobb	*Sweet Libations	Thos. S. Allen
*Ring Out, Sweet Bells Of Peace	George L. Cobb	*Sweet Libations	Thos. S. Allen
*In Flanders Fields	George L. Cobb	*Sweet Libations	Thos. S. Allen
*Teach Me To Pray	George L. Cobb	*Sweet Libations	Thos. S. Allen
*I Come To Thee	George L. Cobb	*Sweet Libations	Thos. S. Allen
*A Little While	George L. Cobb	*Sweet Libations	Thos. S. Allen
*It Was For Me	George L. Cobb	*Sweet Libations	Thos. S. Allen
*Ever At Rest	George L. Cobb	*Sweet Libations	Thos. S. Allen
AND MANY OTHERS		AND MANY OTHERS	

are delighted with what they have accomplished. One young man, H. Bougthon, is to be a movie player right in my neighborhood. Another young man, Mr. Bunce (who did not know one note of music), is now on his sixteenth lesson and is starting in with the "Concert Edition" for his next lesson. Mr. Ch. Hatch, also a beginner, is now on the eleventh lesson and doing finely.

Besides these there are all the married ladies, who never dreamed of ever being able to play and are delighted with their own successes. Nor must I forget to mention that I have several married men studying. They are doing finely, their wives urging them on to learn. On the 23rd of last April I gave a combined classical and up-to-date concert which was a great success.

From Omaha

Mrs. Minikus reports:

Miss Etta Grossman's mother is recovering from a severe illness, and Etta has again resumed her lessons.

Mrs. Whiting has been very ill, but is now back in class again. Miss Kneeter, who was seriously ill with the "flu," is also back. Personally, I am so busy just now that it makes me think it is the first of the season instead of the last.

Mrs. Reeves, one of my most talented pupils, played "O Helen," "How You Gonna Keep Them Down on the Farm," "Ja-Da" and "Have a Smile" after taking but twelve lessons.

From San Francisco

Mr. W. E. Hughes, a pupil in ragtime piano playing of Mr. W. T. Gleason, has entered into partnership with Ed. O'Neill who is a familiar figure on the Orpheum

YOU SHOULD ORDER EVERY ONE OF THESE OPERATIC SELECTIONS

ARRANGED FOR

-PIANO-

Price 15c Per Copy

AIDA (7 pages)	Verdi
BOHEMIAN GIRL (10 pages)	Belle
CARMEN (9 pages)	Ballet
CAVALLERIA RUSTICANA (8 pages)	Massacni
DIE FLEDERMAUS (8 pages)	Offenbach
FAUST (8 pages)	Strauss
LA TRAVIATA (7 pages)	Verdi
LES HUGUENOTS (7 pages)	Meyerbeer
LOHENGRIN (7 pages)	Wagner
LUCIA DI LAMMERMOOR (9 pages)	Donizetti
MIGNON (10 pages)	Thomas
ROMEO AND JULIET (8 pages)	Verdi
TANNHAUSER (8 pages)	Gounod
BEGGAR STUDENT (Selection) (8 pp.)	C. Millocker
Bells of Poland (Three-Step)	C. Millocker

Operatic Songs (Words and Music)

BEGGAR STUDENT, Bells of Poland, C. Millocker

Love Song, C. Millocker

Spunge It Off, C. Millocker

One Mamma, C. Millocker

IOLANTHE, It's Love That Makes the World Go Round, Arthur Sullivan

Oh, Foolish Fay, Arthur Sullivan

Into Parliament He Shall Go, Arthur Sullivan

None Shall Part Us, Arthur Sullivan

Each of the above published as a separate number

VOCAL SCORES

OF THE

GRAND OPERAS

Abridged Edition

Each book contains ALL the principal songs of the opera, as well as a complete story of the play.

Arranged so as to be effective for voice and piano, or as a piano solo alone.

EACH BOOK 25c PER COPY

AIDA (40 pages)	Verdi
BOHEMIAN GIRL (32 pages)	Belle
CARMEN (32 pages)	Ballet
CAVALLERIA RUSTICANA (32 pages)	Massacni
CHIMES OF NORMANDY (32 pages)	Planquette
FAUST (40 pages)	Gounod
LA TRAVIATA (32 pages)	Verdi
LES HUGUENOTS (32 pages)	Meyerbeer
LOHENGRIN (32 pages)	Wagner
LUCIA DI LAMMERMOOR (32 pages)	Donizetti
MIGNON (32 pages)	Thomas
ROMEO AND JULIET (32 pages)	Verdi
TANNHAUSER (32 pages)	Gounod
BEGGAR STUDENT (32 pages)	C. Millocker
Bells of Poland (32 pages)	C. Millocker

SEND ALL ORDERS DIRECT TO

The Columbia Music Publishing Co.

145 Sutherland Road Boston, Mass., U. S. A.

WE HAVE IN STOCK A FEW EACH OF THE FOLLOWING BACK ISSUES

—OF— MELODY

Containing Text Matter and
PIANO SOLOS AND SONGS
(Each Complete) as follows:

1916 Mar. Issue	Mimi, Danse des Grisettes; Big Ben, Descriptive One-Step; Crystal Currents, Waltz; Slim Pickin's, Fox-Trot Rag.
May Issue	Iron Trail, March; Chain of Dailes, Waltz; Cheops, Egyptian Intermezzo; Ballet des Fleurs.
June Issue	Omeoni, One-Step; Intermezzo Irlandais; Hearts Adrift, Valse Hesitation; That Tangoing Turk, One-Step.
July Issue	Sighing Surf, Valse Classique; Law and Order, March; "Funnies," Trot; Rain of Pearls, Valse.
Sept. Issue	See Dixie First, Song; Joy Boy, Fox-Trot; Expectancy, Novelette; Shepherd Lullaby, Reverie.
1918 Oct. Issue	Rainbows, Novelette; Sunshine, Spread all the Sunshine You Can, Song; The Ebbing Tide, Valse Lente; Two "Movie" Numbers; "The Battle Song of Liberty," in Winn style of Ragtime.
Nov. Issue	Calcutta, Oriental Fox-trot; That's What the Red, White and Blue Means to Ev'ry True Heart in the U. S. A., Song; The Fire-Fly and the Star, Scene de Ballet; Two "Movie" Numbers; "A Good Man is Hard to Find," in Winn style of Ragtime.
Dec. Issue	Treat 'Em Rough, One-Step; There's a Lane That Leads to Loveland, O'er the Hills at Sunset Time, Song; Opals, Waltz; Incidental Music Series A—Excerpts from Schubert. "Sunshine," in Winn style of Ragtime.

Any ONE Issue	10c
Any SIX Issues	40c
For Canada, 2c Extra EACH Issue	
Foreign, 4c Extra EACH Issue	

ORDER BLANK

WALTER JACOBS, 8 Bosworth St., Boston, Mass.
Enclosed find the amount of \$..... for which send me the Back Issues of Melody marked with X. Send those marked XX as substitutes if any ordered are now out of print.

Name.....
Street.....
City.....State.....

and Pantages circuits. The team will start shortly on an extensive vaudeville tour with a piano, singing and dancing act.

Mr. Gleeson would like to know whether there is any ragtime piano studio in the United States that can furnish an example of a pupil working under a bigger handicap than a lady who just now is taking lessons at his studio.

This lady (name withheld) is Danish and thirty-five years old. She has craved for piano lessons all her life, but her father objected. Lately she bought a piano and started lessons, but her father refused to have the instrument brought into the house and so she has it in a shed out in the backyard. She works all day and can practice only at night, and as the shed has neither gas nor electric lights she is compelled to use candles. To further add to her troubles, the small boys around her neighborhood do not appreciate her efforts, and when she begins her nightly practicing in the shed they bombard the place with rocks until she is forced to come out and scare them away.

The lady is not at all discouraged by her many handicaps, has already taken about ten lessons and means to stay with it. She

has Mr. Gleeson's sympathy and best wishes, and he is sure that all MELODY readers extend the same.

From Seattle

Mrs. Rene Lennon, one of Mr. Brin's star pupils, recently purchased a Stutz car and contemplates a coast-to-coast trip. Mrs. Lennon is well known in Seattle as a "speed demon" and, to quote the words of her friends, "she steers a wicked wheel."

Miss Bessie Keupferle, the popular ragtime teacher of the Seattle school, has left for her vacation in Alaska. Bessie surely is deserving of a vacation as she has been working hard during the past year, particularly when assuming charge of the school while Bernard Brin was in the service. Bernard himself will take a six-weeks vacation this summer, visiting all the large Eastern cities and calling on the schools.

When Emil Figel and Dolly Regan were married, they insisted that their wedding march be played in ragtime. Sure enough it was, and they shimmed to the altar to a ragtime wedding march. Mr. Figel is a great ragtime player himself. He is now playing at the Phoenix Café, where Ben Lipshitz is the soloist. When Emil was in Los Angeles he took Norma and Constance Talmadge to lunch, and is still telling the whole world about it.

Bernard Brin was offered a job to play left field on one of the coast league teams, but declined with thanks. He says if there's any playing to be done it will be on the piano.

From Canada

Mr. A. Wallace, who operates a ragtime school at Hamilton (Ontario), reports good business notwithstanding a spell of wet weather.

Mrs. A. Sinclair, late organist of the Presbyterian Church in Paisley (Ont.), has accepted a position on the teaching staff of the Hamilton School.

Emil Norton, a student at the Technical School who has been taking lessons in ragtime at the Hamilton Branch for some time, is very well pleased with his progress. He is making a hit at the school with his playing.

ATE THOUSAND

If figures tell the truth, and there always is basis of fact for what may seem the most extravagant statements, then the Erle & Leo Publishing Company of Charleston, Illinois, have pushed the musical button with four of Mr. Erle Threlkeld's latest numbers—"There's a Good Time A Coming," "Good Bye My Honey, I Am Gone, Gone, Gone," "Till We Meet Again" and "Oh, Mandy Lou, Sweet Mandy Lou." According to black and white figures substantiated by the word of the publishers, these four one-step march-songs are being played by some 3,000 bands and 5,000 orchestras throughout the country. We haven't actually counted the players for confirmation, but what do the figures mean if it isn't pushing the "musical button" for "8,000?"

MELODICS FOR THE MOMENT

1919 is a centenary anniversary year of some note.

Mrs. Julia Ward Howe (who gave America the noble "Battle Hymn of the Republic") and Queen Victoria of England (herself a musician as well as the royal patron of music) were both born in 1819. And so likewise was Walt Whitman, the "good gray poet" of "Leaves of Grass" fame, but don't try to juggle his verse into jazz. Nor must we forget Thomas Dunn English who gave us *Ben Bolt*, and was born on June 27th of the same year.

Prohibition may querulously quack in propaganda, but it is not a popularly proper gander among those dry ducks who'd "duck" the water—who adore the "wet," yet abjure the "wetter." Apropos, after denaturalizing the demijohn will the demi-gods of the dry try to denature Mrs. Howe's gloriously virile "Battle Hymn?" In the second line of the first stanza "vintage" and "grapes of wrath" would seem to smack strongly of that which "wets" but will not wash.

A correspondent to the *New York World*, who took offence at a recent London allusion to the immodest dancing and cigarette habit which were claimed to be in vogue among the women of Hawaii, stoutly defended Hawaiian morals and manners as follows: "The women of Honolulu do not smoke in public or wear 'scenty' clothing or dance the 'shimmie'; nor do they drink cocktails, since the Islands are 'dry.' Neither is Hawaii a sort of tropical Eden where society and business are maintained by bands of grass-skirted women armed with ukuleles, and where the only diversions are hula-dancing and poi-eating contests."

Along that same line, it is not necessary to depend upon London for popular misconception of some of the customs of America's Southern Pacific paradise. Even Mr. George W. Creel of Washington, D. C. (dry community), admits that for a long time he thought any reference to "Ukraine" meant the popular Hawaiian musical instrument. Shades of Ukulelean Undulations! Were he ever to go on a fishing trip in Maine, we wonder if he could differentiate between a "creel" (carrier) and a "reel" (carrying)?

JUST BETWEEN YOU AND ME

Continued from page 5

C. S., Brooklyn, N. Y.

Per your request I will not print the titles of your songs in my column in MELODY. Number 1 has an idiotic lyric about a naughty girl that left home and mother and a melody like "Poor Butterfly." This song is all wrong. Number 2 could be made into a good ballad with a better arrangement and a careful revision of the poem. The title is exceptionally good and original. Number 3 is too antiquated in its general make-up for domestic consumption. Let this song be buried on July first with the other stuff.

T. M. J., San Francisco, Cal.

The "Embalmer's Blues" is a very inappropriate title for a syncopated waltz. The number itself has merit but is a bit too complicated. Simplify this piece and tack on a decent title. Sorry, but "Bevo Blues" has been used as a title for an instrumental composition.

K. L. O., Cheyenne, Wyo.

Your "Mister Wilson" song is a sort of take off on the seemingly rambling proclivities or itinerant propensities of our commuting President. You have some mighty clever lines and punches in this song, but there are a few little slurs that would be apt to go against the grain of a lot of regular American voters. Your melody is the kind that will make a song sell. Change your title and story and write something that will jibe with your music. "Blossoms" is a pretty little novelette for piano. The first strain is very reminiscent of "Narcissus." Can't you change a few notes here and there and get away from Mr. Nevin's masterpiece? I think you can easily do this. You forgot to send stamps for the return of your manuscripts. We shall await their arrival with great glee, etc.

K. O., Glen Flora, Wis.

If "Charming Moments" were correctly arranged and arpeggio marks placed before the chords in the right hand I honestly believe that the number would sell if published. The way that it is put on paper

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.

now is very crude and amateurish and is full of trivial mistakes. I am taking the liberty of making a few corrections on your manuscript so that you can see where some of the errors occur. It is not necessary or advisable to copyright a manuscript before submitting it to a publisher. The firm that you mention is wholly unknown to me.

"Dew Drop Blues" is so blue that it's opaque. I utterly fail to see through it or even see it. You have simply put a mass of discords together without rhyme or reason. If this is a sample of the inner workings of your dome, I would advise you to find a nice cool spot in some place with a fence around it and spend your time in knitting hot water bottles. P. L. St. L., Atlanta, Ga.

"You Remind Me of a Girl I Loved in Dixieland." This is a mighty good title for a ballad but you have made poor use of it. Your story is altogether too rambling and does not deal enough with your subject. The music is very suggestive of "There's a Girl in Havana," but don't let that worry you. Worse steals than this go over. Fix up your lyric and the number will be worth sending out anyway. C. K. O., Yazoo City, Miss.

"My Garden" is a delightful poem with a new and refreshing story and would easily lend itself to high grade melody. There is but one criticism that I care to offer regarding this lyric. In the next to the last line of your chorus you say "Give my hope

of Heaven." I think you would be exceedingly foolish and unwise to "give your hope of Heaven" for any earthly garden no matter how attractive. Let us all join in the chorus. "Poppies" has been used as a title recently.

B. McA., Saginaw, Mich.

Had your Tango Argentine, "The Rose of Linares" been published a few years ago when the tango was in vogue and all the rage, I feel safe in saying that it would have been a hit. The number is Spanish to the core and contains melodies that are haunting and easily remembered. Your arrangement is practically faultless and the tenor effect that you work into your second strain is particularly effective. Perhaps you can rewrite this number and do something with it. It is well worth the trial. G. H., St. Louis, Mo.

"When Ireland Must Be Free" is a mighty fine and well written song chock full of a sentiment that is ringing around the world today. The music, while being a little too simply arranged, is typically Irish and will easily get by. There are several songs of this character that were recently published and one in particular, "When Ireland Comes Into Her Own" that is registering quite a hit. This splendid song, written in waltz time, will not interfere with your 2-4 number. Your punch "We take this vow, that it shall be now" is a fitting climax for this meritorious composition.

Jacobs'

Incidental

Music

A Practical Series of
DRAMATIC MUSIC for
Motion Pictures
by **HARRY NORTON**
Photoplay Pianist and Organist
PIANO SOLO, 50c. NET, EACH BOOK

Contents, Volume I

1. **Hurry**—for general use; pursuit, races.
2. **Agitato**—for scenes of tumult, struggle, confusion.
3. **Plaintive**—expressive of wistful sadness, yearning, meditation.
4. **Mysterioso**—depicting stealthy action, burglary; either dramatic or comedy.
5. **Furioso**—for scenes of battle, hand-to-hand conflict, storm, riot.
6. **Agitato**—for general use; depicting agitation, indecision.
7. **Love Theme**—for pastoral scenes, love making.
8. **Hurry**—for general use.
9. **Pathétique**—expressing pathos, deep emotion, grief.
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.
18. **Presto**—for rapid dramatic action, pursuit on horses or by automobile.
19. **Doloroso**—depicting grief, anguish.
20. **Hurry**—for general use.
21. **Dramatic Mysterioso**—depicting intrigue, plotting, stealthy dramatic action.
22. **Agitato**—for general use; confusion, hurry.
23. **Hurry**—for general use.
24. **Grandioso Triomphale**—depicting victory, victorious return, grand processional.

Nos. 1 to 12 inclusive also published for

ORCHESTRA

Practically and Effectively

Arranged by R. E. HILDRETH

8 Parts and Piano, 30c. net, Each Number

(1st Violin, Cello, Bass, Flute, 1st Clarinet)

(Cornets, Trombone, Drum and Piano)

Note—The "8 Parts and Piano" will not be broken or parts substituted.

Additional Parts are 5c. Net, Each

2d Violin, Viola, 2d Clarinet, Oboe, Bassoon, Horns, Organ

Extra Parts, 5c. Net each; Piano 10c. Net.

Published by

Walter Jacobs

8 Bosworth St., Boston, Mass.

PHOTO-PLAY PIANISTS

Solve Your Music Problem.
"WHAT TO PLAY" and
"WHEN TO PLAY IT"

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, Merry-making, etc. | No. 5 Mysterioso. |
| No. 2 For Love Scenes, etc. | No. 6 For Combats, Struggles, etc. |
| No. 3 Indian Music. | No. 7 For Comic Scene. |
| No. 4 For Death or Sad Scene. | |

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. Use it in conjunction with Vol. I.

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



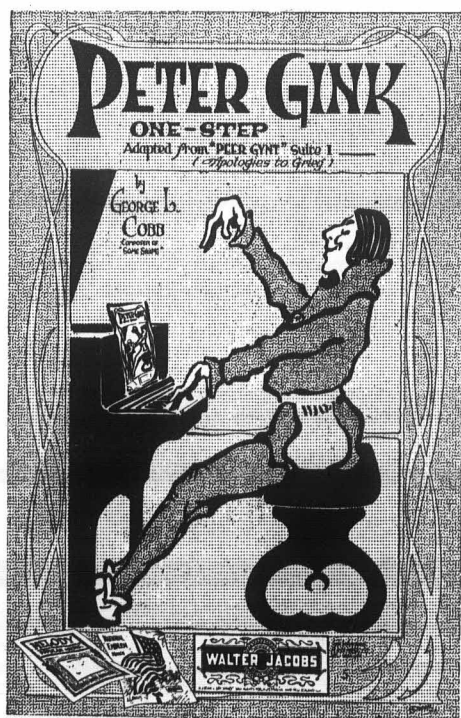
Song 15c. net
March 30c. net

Also published for Orchestra,
Band and Mandolin Orchestra

Walter Jacobs,

YOU DON'T BELIEVE IT!!

Then hear the Columbia Record Number
A6099 or Emerson Record Number 9044



Piano Solo, 15c. Orchestra, 25c. Band, 38c.

Set to the music of the great
Harvard College Football
March

"Our Director"

Words by
JACK YELLEN



Song 15c. net
March 30c. net

Also published for Orchestra,
Band and Mandolin Orchestra.

8 BOSWORTH STREET Boston, Mass.

Herbert Johnson's Sacred Songs

MEDIUM VOICE. I'M A PILGRIM.



MEDIUM VOICE. FACE TO FACE.



The
Most
Successful
Sacred
Songs
Ever
Published

These Beautiful Songs Speak for Themselves

O MAY MY WALK BE CLOSE WITH GOD.
SACRED SONG.



MEDIUM VOICE. THE BROKEN PINION



Complete
Copies
At
Your
Music
Dealer's

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 "hearsay" 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, endorsed by Paderewski, Leschetizky, Moszkowski, and other world-famous artists, to come right into your home and offer you his personal instruction at nominal expense, you would eagerly and gratefully thank your lucky stars for the opportunity. Yet that opportunity is yours today, in every vital essential. We bring Sherwood to you—Sherwood, the Great Master at his best—the 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 course of weekly Normal Piano Lessons, examination papers and University-Extension Lectures on the Art of Teaching contains the fundamentals of a broad and solid musical education, and the principles of successful teaching. It contains the vital principles—the big things—in touch, technique, harmony, melody, phrasing, rhythm, tone production, interpretation and expression. It gives a complete set of physical exercises for developing, strengthening and training the muscles of the fingers, hands, wrists, arms and body, fully explained, illustrated and made clear by photographs, diagrams and drawings. These physical exercises show how to train over 50 muscles of the arms and hands alone which are used in piano playing.

HARMONY A knowledge of Harmony is absolutely essential to round out your musical education. It adds wonderfully to your equipment both as a Teacher and Performer. Without it you limp along on the crutch of "unpreparedness." We offer you a complete course of weekly Harmony lessons at small cost in the privacy of your own home. These lessons, prepared by Mr. Adolph Rosenbecker, former famous Soloist and Conductor and pupil of Richter and Dr. Daniel Protheroe, Eminent Composer, Choral Director and Teacher, can be secured only from us.

Each lesson is an orderly step in advance, clear, thorough and correct; not the mere mechanical application of dry-as-dust rules, but an interesting, intelligent, thoroughly practical method that grips your attention and stimulates your ambition to succeed from the very beginning. A written examination on each lesson, in connection with ample original work, develops your knowledge and firmly fixes the important principles in your mind.

Harmony Teaches You To

1. Analyze Music, thus enabling you to determine the key of any composition and its various harmonic progressions.
2. Transpose At Sight, more easily accompaniments which you may be called upon to play.
3. Harmonize Melodies correctly and arrange music for bands and orchestras.
4. Detect Wrong Notes and faulty progressions whether in printed music or during the performance of a composition.
5. Memorize Rapidly, one of the very greatest assets derived from the study of Harmony.
6. Substitute Other Notes when for any reason the one written are inconvenient to play.

Unprecedented Special Offer Just sit right down now and write us a friendly letter telling us in your own way about your musical ambitions, your strong and weak points—how long you have studied music (if at all)—what courses you are particularly interested in, whether you have studied Harmony. We would like to know your age, whether you teach, play, sing—in short, write us in confidence just what you would feel perfectly free to tell us if you called in person at our school. Then just as soon as we get your letter, we will select and send you—absolutely free of cost—6 regular lessons, each treating of some important principle of personal interest to you. These will not be mere sample extracts or abridgments, but the genuine original lessons exactly such as we send to our regularly enrolled students in the Normal Piano, Harmony, Advanced Composition, Public School Music and Choral Conducting Courses.

Kindly let us hear from you at once and, remember, the 6 lessons are positively sent—yours to do with precisely as you like, without the slightest obligation to us.

UNIVERSITY EXTENSION CONSERVATORY

5861 SIEGEL-MYERS BLDG.

CLARENCE EDDY, Dean

CHICAGO, ILLINOIS

Warning

Many teachers have written us that they have been approached by agents representing the University Extension Conservatory of Music, claiming that they had the Sherwood lessons to offer. William H. Sherwood positively prepared no lessons except the course he personally prepared as Director of the Piano Department for the Siegel-Myers School of Music, sole owners of the copyright. The lessons, embodying all of the invaluable principles and methods that for over 20 years made Sherwood America's famous Piano Teacher, can be secured only from this school.

History of Music

By Glenn Dillard Gunn, noted writer and musician. This History Course includes Analysis and Appreciation of Music. A valuable library of text-books is included in the course.

Violin

By Dr. Heft, noted European Violinist, pupil of Dandia—Every phase of artistic violin playing taught in an easy and progressive manner.

Advanced Composition Under the direction of Clarence Eddy and Daniel Protheroe. Edited and personally conducted by Herbert J. Wrightson, distinguished theorist and composer. This is the most advanced musical course given by any school in America.

During the seven years that our announcements have appeared in this publication we have had splendid results. Hundreds of readers have enrolled and successfully mastered one or more of our courses. Yet there are many friends of this publication who have never responded even to the extent of inquiring for full information about our school.

We feel that the readers of this publication are doing themselves—as well as us—an injustice by remaining "mute." And it is to this class who little realize the wonderful worth of these lessons that we have decided to make the following

MELODY

A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

FEATURES IN THIS ISSUE

Prohibition and Poetry

George H. Primrose

Just Between You and Me. By George L. Cobb

Little Song-Shop Talks

From Coast to Coast

Popular Music Teacher Takes Long Pleasure Trip

Jazz Notes. By Jimkin

Chicago Syncopations. By Axel W. Christensen

MUSIC

Bermuda Blues. By Bernisne G. Clements

Fox Trot for Piano

Boodiewah

Words by W. Max Davis and Eddie Elliott

Music by George L. Cobb

Alhambra. By George L. Cobb

One-Step for Piano

Ma Mie. By Norman Leigh

Chanson d'Amour for Piano

"The White Heather." By Snyder-Haase-Coots

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

PUBLISHED BY
WALTER JACOBS BOSTON MASS