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MELODY

A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

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Recipe for a Successful Song

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Music by George L. Cobb

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Waltz for Piano

Memoirs. By George L. Cobb
For Piano

A Bit o' Rag. By Edward R. Winn

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Volume III

September, 1919

Number 9

Teasing the Ivories, No. 4

By AXEL W. CHRISTENSEN

A RAGTIME AUTO TOUR



FEW weeks ago Bernard Brin of Seattle, probably better known as the "Ragtime Wizard of the Pacific Coast," came to Chicago for his vacation. His idea of a regular vacation turned out to be the visiting of as many of the Christensen Schools as possible in the short space of two months—talking to the teachers and exchanging ideas for the good of the cause. Naturally, he didn't expect to reach them all in one short summer, but anyway he was going to do the best he could. *En route*, before arriving in Chicago, he had stopped at the schools in Spokane and Butte, and had spent several days at Minneapolis, where Bessie Yeager—that live wire, very popular lady and most capable ragtime artist—has her school. Next he dropped in on Brother Thomas of the Milwaukee school, and finally drifted into our office.

He spent a couple of weeks with us here; claimed it was because he liked us—and all that sort of thing—so it's probably not fair to mention that he was paying some few attentions to Helen Spring, one of the stars of the "I Love You" company then playing at the Cort Theatre here. Neither would it be fair to further mention that one day I happened to see him get his mail at his hotel ("The Blackstone," if you please), and there were a lot of letters, telephone calls and things—mostly from ladies, judging from the looks of the stationery and the scent of it. No doubt it was as he said, that he stayed so long because he liked to be with us—some of us, at least.

One day, as his visit was drawing to a close and he was telling me his plans for the balance of his trip, an idea seemed to strike him, and he lost no time in coming out with it. "Why don't you," he asked, "ride with me in your automobile to Boston and New York? I'll show you the time of your life." I came right back at him and accepted his invitation to ride with him in my car, taking in all the ragtime studios we could find between Chicago and the Atlantic seaboard.

We made our preparation quickly, but carefully and thoroughly because we wanted to have our trouble before we started. In spite of the fact that we tried hard enough to accomplish this, however, we were not able to "pack" all of our trouble before we started. No, indeed! Of troubles we had plenty and to spare during the trip, but on such I shall only dwell lightly, simply touching upon them where I feel they were miserable enough to get a laugh from a reader or two. There is nothing better for a laugh-getter than somebody's else tough luck, and

the tougher the luck the bigger the laugh. Therefore, any "luck" that we had on the trip, and of which I hereinafter may make mention, will have to be tough, else I'll let it lie where it is—in the memories of Bernie Brin, Jimmy Corbitt, George Schulte or any of the others that were in the party when it happened.

Among other appurtenances we got ourselves a dandy trunk to put on the running board of the car. It sure was nifty. The outer case was strong and solid, and in size that of the regulation steamer trunk, only this one stood on its side on a running board instead of on the bottom under a bunk. It was made fast to the running board by upright bolts or rods, and was hitched to the wind shield by several straps—a new one whenever the old gave way. Inside of the outside casing was the trunk proper, and the working theory of the thing was as follows: You stop in front of the hotel at which you decide you are to pass the night, and you tell the bell-hop to send out the porter. Then you take off the rubber casing that covers the outside casing, after which you unlock the outside casing, unstrap the trunk cased inside the outside casing and the porter skips merrily away with the inside trunk. Acting on this theory that we should not have to do any of the "portering" ourselves, I decided not to carry any baggage outside of the trunk.

Yes, the theory was great, but its working out was different. The cold, practical fact remained that when it was time to go to bed we rarely were within miles and miles of a hotel where they had a bell-boy, to say nothing of a porter, so Bernie and myself were self-made bell-boys almost every night. Even now I hate to think of the countless times I had to unfasten, unbuckle, carry up, carry down, fasten on and buckle up that dod-gasted, running-board trunk. Half the time all we needed was a night-shirt or two, and think of lugging a hundred pounds of baggage upstairs and downstairs for the sake of a couple of nightshirts that weigh possibly six ounces apiece. But of course one can't carry one's nightshirt up in one's hand, can one?

We had bought the most complete camping outfit we could get. There was the coziest set of things for six people you ever saw, six of each—plates, knives, forks, spoons and everything, with compartments for carrying cold odds and ends; a couple of thermos bottles that had three cups apiece snugly fitted into the tops, and all packed beautifully compact in a neat suitcase. This suitcase was of an odd size, however, and wouldn't fit in anywhere where we tried to put it. So we had to carry it inside

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Waves—Photographic and Phonographic

IN A collective crowd of a hundred people, how many individual ones ever actually *think* about the things they constantly see and hear; how many of this fifty-and-fifty number taken as example ever see a resemblance between the apparently unlike, or note any relationship between the seemingly unrelated? Although persons can't be halved as can a pie, nevertheless the answer to the double question is fractional and the number is about one-and-one-half out of one hundred, i. e., one person who really thinks and another who merely wonders, which is only half a "think." The readers are not to think from its starting that this little writing is to be a dry-as-dust dissertation on natural forces, for it is not. It is only intended as a short story of two natural producers of sound waves that seem to be rolling over musical America in a tide of popularity.

We read, hear and think about waves and vibrations, but how many of us really think about the significance of these two great forces? We know (or think we know) that waves are vibrations and that vibration is motion, then let it go at that without thinking of the vibratory waves which may have set into motion our "thinkers"—that is, providing it has any oil or can get an ignition spark. How many of us ever think of even a remote resemblance between two so unrelated things as photography and the phonograph? Perhaps the readers may think we are going to answer this query as also one-and-one-half, but the number is more and a whole lot more. Although with the majority it may be a bit of unconscious thinking, it's a safe bet that fifty-plus-fifty out of an even hundred people who listen to a fine or a funny phonograph singing record, think they would like to see as well as hear the singer, and that's the answer, as well as the reason for our caption—"Waves."

There are waves of light, which made the photos here reproduced; there are waves of sound, which were set into motion by the subjects of the photos and which made the latter makable; there are waves of popularity, which make both subjects of both photos of sufficient interest to start a little wave in this magazine, and both "waves" have made many popular records for the Emerson Phonograph Company which in turn has made them—vibrations within vibrations.

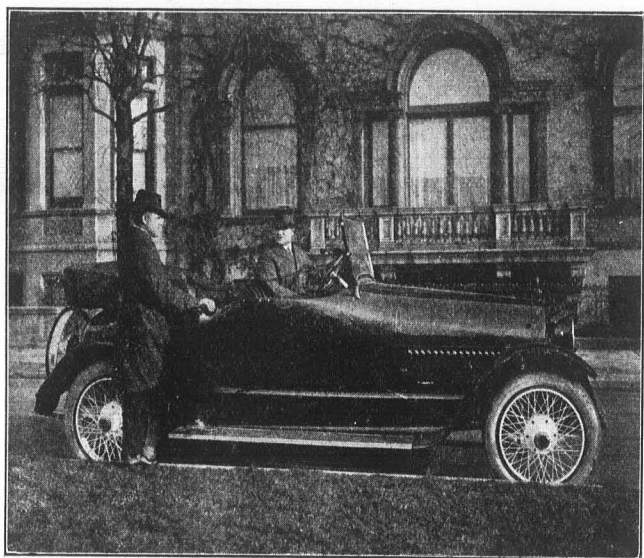
The light waves which produced the above resulted in a double motion which gives a photographic "double" of popular "Billy" Murray, one of the singing staff of the Emerson Phonograph Company, and perhaps about to get into motion after making one of his inimitable humorous singing records. Here is what the "Emersonian" bulletin says about him and his photographic vibration:

"Those of us who have enjoyed, for so many years, the phonograph records made by Billy Murray realize that the *unexpected* is to be expected from him.

"Recently Billy Murray informed us that he had employed the best chauffeur in New York. He had his own peculiar ideas as to what kind of a man a chauffeur should be, and had been hunting around for this kind of a man for a long time, and at

last had found him, had employed him for life—which seems to us to be a long-term contract.

"When a few days later he brought us in a photograph which we here reproduce, we immediately thought we recognized the chauffeur. We inquired of Mr. Murray who the chauffeur was, and he replied, 'Billy Murray.' Then we asked him who the gentleman was entering the car and he said, 'That's the owner of the car, Billy Murray.'



BILLY MURRAY

"A careful study of the likeness of the chauffeur and the car owner convinced us that he was telling us the truth. We submit the problem for your consideration. The chauffeur certainly is Billy Murray.

"The man entering the car is most assuredly Billy Murray. How do you figure it out?

"We have never ridden with Mr. Murray's chauffeur so we don't know whether he is reliable and efficient as he is said to be. However, as long as the man who employs him is satisfied, and we understand that he is perfectly so, it seems to be an ideal arrangement. If he gets Mr. Murray to the Emerson Recording Laboratories

promptly whenever he has a date there, we will be more than satisfied, and we will be glad to commend the chauffeur as heartily as Mr. Murray does."

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TEASING THE IVORIES, No. 4

Continued from page 3

the car, where it was in everybody's way throughout the trip, and we only used that outfit—*three times*.

The night before we started we decided it would be well to get a lot of sleep in order to be full of pep for a long day's drive, so the alarm was not set. For some reason I couldn't sleep at all, so with the first streak of dawn I awoke the rest of the party which consisted of Bernie Brin, and Mrs. C and our boy Carle. Bernie was never able to figure out how I could deliberately dispense with the alarm clock in order that we all might sleep as late as possible, and then get everybody up earlier than any alarm clock possibly could. We finally got started, and followed what is known as the Yellowstone Trail through a long, hot and uneventful day—that is, uneventful except when we stopped for an ice-cream cone, or when Bernie had to get out and buy a new strap to keep our trunk in place.

Bernie Brin was mighty good company, in that he kept the rest of the party fully engaged all the time, whiling away the hours with song and jest or sparring with my ten-year old son on the back seat. Off-and-on this fight lasted the entire trip and, without casting any reflections on Brin as a fighter, my son is still the unbeaten champion of that ragtime auto tour. This scrapping also permitted me to give my undivided attention to driving the car, although when we struck a good piece of road (which was not so often the first couple of days) I would join in a merry battle of wits with the others, much to their mental

profit I feel sure. I did not think so much of some of the funny stories Bernie pulled on us (as a story teller he will always be known as a first-class pianist), but why be particular when one is among friends and out for a good time? Feeling the way we did on that trip, we could laugh at anything!

The party, by the way, was one hundred per cent ragtime. Reine (that's Mrs. C.) was the first lady instructor in that line of music back in those early days, fifteen years ago, when everybody who knew anything about it vowed that ragtime was on the wane. Then there was Brin, the driver of the car, and the boy, Carle, who can play the instruction book half way through, although he never has had a lesson in his life. His father has not found the time to give him any instructions as yet, but why worry? At the proper time twenty lessons will do the business.

At noon we stopped by the Kankakee River, and opening up our patent lunch kit we ate all the cold, fried chicken and most everything else. Here was a place where one had to concentrate on the work in hand. I would never advise anyone to try to read and eat at the same time when lunching on the banks of the Kankakee, unless a person enjoys the feeling attendant upon suddenly biting a large and luscious daddy-long-legs in half while eating a piece of bread and butter; or of suddenly having the fact dawn upon you that the cold chop is not seasoned with strong red pepper, but with little red ants. After dinner, while Reine washed the dishes, Bernie and I laid on our backs in the shade telling each other that "this was the life," and Carle fished. Carle fished in every State we passed through, whenever we gave him time enough to fish, but it was not until after we had returned West and I had taken him up to Wisconsin to the old fishing holes that he caught any. True, I always carry a Wisconsin State Fishing License and we had no license for the other states, which perhaps explains the matter.

That evening at about eight o'clock we arrived at Fort Wayne, the logical place to stay. But the night was so beautiful, and the others were so little tired, that we decided to make the next town. We made it, but there was nothing doing when it came to sleeping accommodations. What was the name of this town? I know, but feel that any city or town that cannot provide for the passing traveler is not worthy of mention in the columns of MELODY. We had some difficulty in reaching the next town, owing to a detour. Then, mistaking some directions, we turned into a likely looking road which finally developed into a spiral that grew smaller and smaller—like the current of a maelstrom—until at its vertex we found ourselves in the exact centre of somebody's cornfield with the moonlight shining brightly over all. We were a long time unwinding ourselves, having to back out most of the way, but finally found the road and got into the town of Defiance, Ohio, after the midnight hour had struck. You will note that the name of the town has been mentioned, so you will understand that we slept there, but looking back I think we would have been just as well off had we slept in the trees.

The hotel clerk was a dandy fellow. He even called up every friend he knew, but in the end he had to throw up his hands and tell us there were no rooms to be had. We then drove to the garage, where I told our troubles to the night-watchman and he took us in. The dear man took us home with him, routed the rest of the family out of bed and gave us the best that he had. I was too dog-tired to be particular and fell asleep immediately, but understood from the others that it hadn't been so easy for them to sleep. It appears that about two o'clock the night-watchman came off duty—nobody is up after that hour in that town, so why keep a night-watchman up? You naturally would imagine that he would have gone right to bed, but he didn't. He gathered his family around him, and aloud so that everybody in the house heard him but me, he read a number of chapters from the Bible. After that he prayed aloud for a long time. I imagine it was something after the style of the old preacher in the little country town where I spent my summers when a boy; the old man would start by praying for the world in general, then for the various races of people in it, later coming

down to individuals and finally down to the people in the church until I used to think it was the sermon he was giving us. That dear old man left no territory uncovered when he prayed, neither did this night-watchman. I know for a fact that his prayers got him something, because when I asked him the next morning how much we owed him, and he asked me if seventy-five cents would be too much, I handed him five dollars.

Cleveland was reached that evening with just a little time to spare before loading our machine on the boat, for we traveled from Cleveland to Buffalo on the steamer thereby saving 200 miles of driving, and probably saving you, dear reader, an extra column that you might have to read. Naturally, we stopped and called on Ray Worley, who was still manager of the Cleveland school. Ray and his wife (Helen) were on hand to meet us,

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WAVES—PHOTOGRAPHIC AND PHONOGRAPHIC

Continued from page 4

The positive of the second negative is Henry Burr, who for the same company has vibrated many beautifully melodic love-waves into song records such as "A Rose, a Kiss and You." Of him, the "Emersonian" says:

"Probably no man has had his voice reproduced on phonograph records more times than Henry Burr. This is a startling statement that some people might challenge, but we are confident this statement, if investigated, will be found to be absolutely true.

"Henry Burr has more than a charming voice; has more than a remarkably clear style of enunciation—he has personality.



HENRY BURR

"Henry Burr takes his music and his profession seriously. The photographer has caught Henry Burr in one of his serious moments. We take a great deal of pleasure in submitting this photograph, believing that you will find the same enjoyment in studying it, as we have. We have the pleasure of knowing Henry Burr personally, and we like the picture. Don't you?"

If there is any natural relationship between seeing and hearing, although apparently two unrelated senses, then there is a correlation between the photograph and the phonograph, for both are the results of waves and each records on the brain through vibrations. Those readers of MELODY who may have heard any Emerson records made by these two well-known record makers, and have wished to record their personality by sight as well as by sound, now have their wishes gratified. If

the photograph records as truthfully as the phonograph, they are big men making big records, and although wholly unlike in appearance and methods their results are the same—vibrations of the humorous and jolly or serious and tender, but all affording fun, pathos or love in popular "Waves."

TEASING THE IVORIES, No. 4

Continued from page 5

as were all the teachers, and we made a hurried inspection of the studios. There were six of them all told, all roomy and airy, and all opening into a central reception room wherein was located the manager's desk—really a snappy looking place. Ray and Helen went with us to the steamer landing, where the car was stowed away somewhere, and we chatted until the boat left.

Just as the last line was cast off, and we were all standing on the upper deck, the same thought seemed to strike us all at once—it was going to be a rough night at sea. We had been riding along the shores of Lake Erie all the afternoon, and had watched the wind blowing the waves house-high, but it had never dawned on us that this meant anything in our lives—then; but now, when we were sure enough aboard ship and couldn't get off, the fact was driven home by the swaying of the deck beneath our feet. We went into the dining room and ordered the dinner, but it was just as rough there and the waiter was a joy-killer, too. He told us that this was nothing, but "just wait till we get outside the breakwater," which naturally we had to do and discovered that he was right.

Next morning we were tied up at the dock when I awoke, and peering through the shutters of my window I saw Jake Schwartz, Buffalo's Ragtime Music Master, leaning against a wall and waiting for us to get up and come out. Talk about Southern hospitality! It's got nothing on Jake Schwartz. He piloted us out to his home and Mrs. Schwartz gave us the dandiest breakfast ever, while Jake gave us a lot of stuff out of a bottle which I am sure had some "per-cent" in it. Jake accepted an invitation to ride with us to Rochester, where we intended to see Barnhart's school. We arrived there in time to eat, and after dinner Jake took the train back to Buffalo while we looked up "Barnie."

"Barnie" had just got back from France, his sister having conducted his ragtime school in the meantime, and we found him looking rather self-conscious in a brand new suit of "civics." We asked him to ride with us to Syracuse, which he was tickled to do, and after a brief word with his sister to the effect that he would be back the next day, we again started for the East. I let "Barnie" drive and he pleased so well that I invited him to drive to Boston, which he did. He was some driver—yes, he was! The next morning, just outside of Syracuse and when passing through another village the name of which is not deserving space in these columns, he cost me ten dollars for speeding. After that, whenever we passed through an incorporated village the speed cops who followed us had trouble to keep from running into us we went so slow.

A night was spent in Albany, and this was one of the places where bell-boys handled our running-board trunk, although the next morning they had to carry it down six flights of stairs because the elevator had broken down. The bell-boy told "Barnie" a harrowing tale of the trip down these stairs with the trunk, doubtlessly intending to make "Barnie" triple or quadruple the tip he was going to get. It affected "Barnie" deeply who told the "hop" that while he (Barnie) was sorry he was not to be blamed for the elevator being out of order, and then—he didn't even double the tip, but singled it.

Space will not permit the description of that wonderful ride through the Berkshire hills. With "Barnie" at the wheel I was able to sit in the back seat and take it all in, and it sure was worth taking in. Along about noon we stopped at a quaint wayside inn where they rob the passing tourist for just an or-

dinary chicken dinner, but as it was not my turn to buy I enjoyed myself, and so did all the others whose turn it did not happen to be. While waiting for dinner the one-hundred-per-cent-ragtime-party assembled at the piano by instinct, and each one did his or her bit. The management was highly pleased and hinted at engaging us. If we had accepted, probably we could have made almost enough salary to afford to eat there.

I had wired Jimmy Corbitt of the Boston school to be on the lookout for us about noon, but as we did not get into Boston until evening he was not to be seen in front of his building on Washington Street. Knowing Jim's haunts and habits I wasted no time in trying to think where he might be. We just drove around to Jacot's where they serve the most delicious fish food in the country, and there he was. He greeted us warmly, and then bought us the most wonderful fish dinner one ever ate.

In the morning, "Barnie" and "Barnie" framed up something on Edythe Horne, who is associated with Jim Corbitt in the management of the Boston school. Incidentally, Edythe Horne is a very fine teacher, and "thorough" is her middle name. Jim was in the outer office when they arrived at the school, and he took part in the frame-up. He called Miss Horne and one of the other teachers into the office and told them he had a couple of new pupils who would like to begin at once, so Edythe took "Barnie" on for a lesson, and Jim slipped "Barnie" to Miss Lewis. The boys stuck it out for almost an entire lesson period, "Barnie" trying hard to master (!) the various ragtime movements. Edythe had just complimented him on his brightness for a fellow who knew nothing at all about music, when I stepped into the outer office and unceremoniously started through the studios. I had not been let in on the thing, so I broke in with:

"Hello, Barnie! How'd you get up so early?" and that spoiled the party right there. Edythe says she'll not rest until she gets even with Brin, and if I were Brin I'd be scared—because she sure will get him sooner or later.

We inspected the large and prosperous Boston school, which in less than three years has grown from a single room to ten teaching rooms, and filled at all times during the season. I attribute Jim's success to his wonderful business ability, and to the fact that he has with him Edythe Horne, but Jim modestly shakes his head and says the credit is due to the system of ragtime which is taught at his school. I am too modest to mention the name of that system in this story, but the system Jim has used so successfully is the same that has enabled young fellows like "Barnie" Brin, Barnhart, Mellinger, Kaufman, Marine, Schulte and others to buy a new car whenever they feel like it, and which has brought their incomes up to a point where they have to pay an income tax.

Naturally we spent a good part of the day at the office of MELODY, with Walter Jacobs himself, George Cobb and Myron Freese. Walter tried his hardest to persuade us to stay over a few days longer, and, busy as he is, promised to give us the time of our lives. He probably would have kept his promise, but we figured that we still had a long way to travel, and so on the evening of the second day we set out for New York over the old Boston Post Road. The party was still the same per cent ragtime. True, that Barnhart had left and was on his way back to Rochester by train, but Jimmy Corbitt was now with us, and he himself is one hundred per cent efficient when it comes to rag.

On this part of the journey we had the usual mishaps, tire-troubles and the like, which would be of interest only in my own diary—if I kept one, which I don't. However, there is one incident which I do wish to record. While in the City of New York I drove the "Reamer" down Broadway during the busiest time of the day, and never so much as scraped a pedestrian or scratched a fender, but I had to pick out the little town of Meriden, in Connecticut, to flirt with a street car. It was a little single-track affair, and looked to me to be going the other way—my mistake! but outside of marring the beauty of the car to some extent it was nothing serious.

We spent a night at Worcester, where we were lulled to sleep

by a jazz orchestra playing ragtime on the hotel roof garden.

We spent a night at Bridgeport, where we (also) were lulled to sleep by a jazz orchestra playing ragtime on the hotel roof garden.

We spent several nights at the "Astor" in New York, where we (likewise) were lulled to sleep every night by a jazz orchestra—et cetera, etc., &—so-forth.

Coming into New York we stopped at Bob Marine's Ragtime Conservatory on 125th Street before proceeding downtown. Bob was not in when we called, but his assistant told us that he was at a "swell" (price, style and ocean) beach. Say, if any of you ragtime folks realize what it costs to have a summer home at that beach, you also will realize that Bob has made a lot of money out of his ragtime school. We finally got him on the phone and he came right into town. He invited us out to the beach, but our time was limited and we had to decline. Then he took us over and showed us his home—the house in which he actually lives in New York City! His father-in-law had just paid \$60,000 for it and it looked the price. Bob invited us to stay there while in New York instead of going to a hotel, but it was such a big place we felt that we should be lost in it, so had to turn down that offer also. Then he invited us to have something "percentable," and this time we accepted his invitation with alacrity and—thirst.

Robert Marine's School of Popular Music and Ragtime in New York City fronts on 125th St., and is on the second floor with ten windows all facing the street. Each window represents a studio, and Bob says they are all busy (the studios, of course, and not the windows). Leaving the school, and after the usual round of the kind of pleasure which a married man with his family indulges in when in New York, including Coney Island, we started up the Hudson, passing the place where Rip Van Winkle, "Saw the Catskill Mountains and He Saw the Catskill Rats" according to the song-writer, who a number of years ago proclaimed to the world that "Rip Van Winkle was a Lucky Man."

We had intended to make the return trip via Philadelphia and Pittsburgh, where we were scheduled to call upon Bessie Leithman and Grace Clement at their respective schools, but R. R. schedules switched us from our own schedule. "Barnie" Brin had his transportation booked on a certain train from Chicago to Los Angeles, and to make the necessary connection without skidding, we figured it required saving the some two hundred miles which would be effected by going from Buffalo to Cleveland, or to Detroit by boat. As we had visited Cleveland when starting out, it was decided to go via Detroit and in that city to call upon Hattie Smith at her school, but (poetically) the "hand of fate" (prosaically and practically, a fateful tank) prevented.

When embarking for Detroit by boat the steamboat company empties all the gasoline out of the tank of an auto before placing the car on board, then gives you three gallons of the fluid on the next morning—no matter how much or how little may have been in the tank when emptied. As a consequence, the cheerful thrifty tourist tries to have as little as possible in his gas tank when he gets to the boat. We tried to have as little as possible, but erred in our calculations to such an extent that the car stopped half a mile from our destination through the lack of gas. When, finally, we got hold of some gas and got down to the dock the Detroit boat had got away, and we had to go through Cleveland again.

Visiting Cleveland the second time was no infliction, however, because George Schulte, that war-veteran ragtimer of Cleveland, had at last returned from France and was at the boat landing to meet us. We were entertained at his mother's house right royally, while the car was gone over at a garage and a few things done to it for its own good. Ray Worley the retiring manager of the Cleveland school was also on hand with his car, which made a flock of three ragtime cars, including Schulte's. Ray took Reine and myself down to his uncle's farm for an evening, a drive of some eighty miles. He is some driver, and we made the distance in almost nothing—flat.

The last leg of the journey back to Chicago was started with George Schulte in the car in place of Corbitt, the latter having preceded by train. The trip came to its final conclusion at the Christensen bungalow in Oak Park, a suburb of Chicago, on the second evening. At the bungalow I wound up the run-down alarm clock and put "Barnie" and George to sleep in our best front room, while the "missus" and myself took the sleeping porch because it was cool there, and thus ended A Ragtime Auto Tour.

RECIPE FOR A SUCCESSFUL SONG

If you want a recipe for that popular mystery,
Known to the world as a popular song;
Steal all the remarkable song-hits in history,
Jumble them all in a merry ding-dong.



THE above unlicensed paraphrase on the famous Gilbertian song of the "English Dragoon" in the Gilbert-Sullivan opera *Patience*, in some instances of popular song-writing might seem to fill the bill, but to find an infallible formula for the writing of a successful song of the popular variety not only might overtax the brain of a metaphysical-musician (if such an anomalous person existed), but would prove a gold mine to the finder. Even to duplicate the formula on which one popular success has been built is a seeming impossibility, for neither the successful song-writer nor the most astute publisher can prophesy which way the public will jump the next time.

That there are certain fixed elements necessary in achieving success in popular song-writing is undeniable, but to formulate them by a fixed rule would prove an improbable possibility, and ninety-nine times out of a hundred the effort would result in "Love's Labor's Lost." The best way of telling what to do would seem to be in telling what *not* to do, and this has been cleverly done by the *Musical Courier* in the following article.

"An uncultured listener always finds the work of the highly-trained musician dull if the rhythm of the composition is not well marked. The great conductor and pianist, Von Bulow, made a witty remark which has become famous: 'In the beginning was rhythm.' This fact is occasionally forgotten by skilled composers. Rhythm is the one element we are most conscious of whenever we hear a popular song. The tune of the popular song would not be noticed at all if the rhythm could be taken away. It is rhythm which makes the ordinary theatre orchestra so acceptable to the ordinary man.

"If two compositions were to be played to a manager, one of which had a well marked rhythm and only a common-place melody and very little chord variety, while the other composition had a melody of distinction, rich harmonies, but a tame and undemonstrable rhythm, the manager would instantly choose the first work for the play he was producing.

"Counterpoint is the last element to be liked by the mind in its musical development. We do not mean to say by that that contrapuntal music is necessarily higher and better than all other kinds of music. We only say that the contrapuntal instinct is late in coming. And when counterpoint is employed it must not be at the expense of the other elements which are required in a successful and satisfactory composition. Much of the old classical works in contrapuntal style are only counterpoint gone to seed without a shred of the flower of melody or the life of rhythm.

"We are therefore safe in saying that a song to be popular must needs keep nearer the rhythm end of the list than the counterpoint end. Whatever happens the rhythm should be well marked, the tune should be pleasing, and then, in addition, plenty of rich harmonic changes and a supply of counterpoint may be added, provided of course that the fundamental rhythm and melody are not obscured. We can come no nearer than that in telling how to write a popular success."

Chicago Syncopations

By Axel W. Christensen

EIGHT-EIGHTY

SYNCOPIATED NOTES

From Chicago

Mary Shugart is away on her vacation; So also is Peggy Sloan; And so, for that matter, is Genevieve Hickey.

Ray W. Worley, who when last written of in this column was manager of the Cleveland school, has accepted a position with the Christensen main school here. Worley is one of Chicago's pioneer teachers in ragtime. In his early "teens" he studied under the writer of this column, started in to teach as soon as he had graduated and has been at it ever since. In addition to managing the down-town school here, he also is the owner of the North Side school. His wife, Helen, is an exceptionally clever ragtime pianist who has charge of the latter school.

Edna Morton is leaving the Chicago main school after two years of continuous service, and will spend a couple of weeks with her folks at Allison in Iowa before entering into a life service which we hope will continue for many years. She is about to be married to Morris Rath, one of the star players of the Cincinnati "Reds" baseball team, and if the "Reds" take the pennant (as they seem likely to), Edna sure will be getting one prosperous gentleman for her husband. They should worry, though! for Rath is well fixed anyway, but should it happen that they ever need a piece of extra change Mrs. Rath can start teaching ragtime again.

Frances Moe, who before she married John Scheck of the Logan Square school was a school teacher, stenographer and general private secretary around the main school, is back again temporarily to help things along during the vacation epidemic paragraphed above.

The music wheels are whirling in the song shops and melody mills around Chicago.

Milton Weil is very popular as a song salesman.

PROBABLY the most prominent people of the moment in musical and theatrical circles around Chicago are the striking actors of the Equity Association, who finally were accorded the support of the American Federation of Musicians. At this writing there is not a musician in any of our legitimate theatres who is working, but just how long this condition of affairs will continue nobody knows, for as yet there are no signs of weakening on either side.

The Cort Theatre was the first house in Chicago to be closed by the strike of the actors. This, however, threw only one musician out of work, namely, Walter Steely who plays the Cort organ. They tell me there were some stirring times around the box office on that night, when the audience began to crowd around it and people elbowed and jostled each other in frantic efforts to get their money back all at the same time.

On the following Saturday night I happened to be at the Woods Theatre, where a good show entitled "Up in Mabel's Room" was supposed to be playing, and where between the acts one can hear the piano played by Walter Blaufuss (the composer of "Your Eyes Have Told Me So"), as well as listen to his sextet of prominent soloists. There were four of us in this particular little theatre party, and it being my turn to buy I had laid down eight-eighty for the seats which were in the next to the last row on account of the house being sold out.

As the time went steadily onwards to 8.25 and neither Blaufuss nor his orchestra had put in an appearance, I figured that back on the stage there surely was something doing. But at 8.30, when the manager came out in front of the curtain and started to say something, I did not wait to hear what he had to say. Like a fireman flying to a fire I bee-lined it for the box office, and succeeded in getting my eight-eighty back just a second or two ahead of the next man there. In just another half minute that lobby was not a place where a nervous person would wish to be — everyone in the house was trying to get his or her money back at the same minute, and it just couldn't be done. The best that our party could do after that was to go to a movie-show, and the strike didn't hit me so very hard after all, for by the exchange I had saved a goodly part of that eight-eighty.

Frank Magine is surprising the music profession with some wonderful melodies.

Eddie Lewis is back again, after being away on a vacation.

Maurice Ritter, who has been made the western professional manager for Irving Berlin, is in town. Maury has made many friends in Chicago and should put it over big.

Bobby Crawford likewise has certainly made some progress in the Berlin ménage. He is now out on the road as general sales-manager.

Rocco Vocco is out with a new ballad title — "I Know What It Means To Be Lonesome." He has only been working on it for about a week, and already it looks like a hit.

Sig. Bosley, representing Stern and Company, announces a new international song sensation, "Let's All Help the Irish Now," and it was made to order for audience use.

Roger B. Pearson is now manager of the American Theatre, the big west side vaudeville house.

Ernie Erdman, the writer of "High Brown Babies' Ball," recently took his third degree in masonry.

George Webster, an unassuming but dynamic force in vaudeville, has outstripped all of his competitors by grabbing the bookings for the Wilson Avenue Theatre, beginning August 27th.

Rose Bensing, of the "Angel Face" Company, is a Chicago girl who was well known on club programs a few years ago, when she appeared as one of the Ellis sisters.

Harry C. Bannister, one of vaudeville's invincibles, has joined the cast of the La-Salle show and has more than made good.

Edith Clifford is attracting large crowds at the Majestic Theatre this week. Miss Clifford is an all-Chicago girl who was "discovered" for big-time honors by Harry Weber.

Irene Williams appeared the picture of charm and health in the Sherman lobby the other night, despite her recent difficulties in and out of the theatre.

The American Ace

MARCH

R. E. HILDRETH

PIANO

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MELODY

Musical score for page 10. The page contains seven systems of music. The first system begins with a piano (p) dynamic marking. The second system features a forte (f) dynamic marking. The third system includes first and second endings, with a fortissimo (ff) dynamic marking at the end. The fourth system starts with a mezzo-forte (mf) dynamic marking. The fifth system includes a repeat sign. The sixth and seventh systems continue the musical notation.

MELODY

Musical score for page 11. The page contains seven systems of music. The first system includes a piano (p) dynamic marking. The second system features a forte (f) dynamic marking. The third system includes first and second endings, with a fortissimo (ff) dynamic marking at the end. The fourth system starts with a mezzo-forte (mf) dynamic marking. The fifth system includes a repeat sign. The sixth and seventh systems continue the musical notation.

MELODY

Mother's Love and Kisses

Words by
JACK and AARON NEIBERG

Music by
GEORGE L. COBB

Moderato

PIANO

Piano introduction in G major, 4/4 time, Moderato tempo. The music features a simple harmonic progression in the right hand and a more active bass line in the left hand, starting with a forte (f) dynamic.

Till voice

Through life we go and nev-er know What the fu-ture holds in
We sit and dream of hap-py days When the dark clouds fill the

The vocal line begins with a whole note rest, then enters with the melody. The piano accompaniment continues with a steady harmonic accompaniment.

store; The more we have the more we want, Wheth-er we are rich or
sky; The hap-py days and child-ish ways That are gone for-ev-er

The vocal line continues with the melody, and the piano accompaniment provides a consistent harmonic support.

poor; We nev-er count the cost Till things we prize are lost.
by; 'Tis then we count the cost And miss the love we've lost.

The vocal line continues with the melody, and the piano accompaniment provides a consistent harmonic support.

REFRAIN (Slowly)

We nev-er miss the sun-shine till it's sun-set, We nev-er

The vocal line continues with the melody, and the piano accompaniment provides a consistent harmonic support. The refrain is marked 'Slowly' and includes a '2nd time' section.

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miss the star-light till it's dawn, We nev-er miss the sum-mer till it's

The vocal line continues with the melody, and the piano accompaniment provides a consistent harmonic support.

win-ter, Nor do we miss our pals un-til they're gone; We nev-er

The vocal line continues with the melody, and the piano accompaniment provides a consistent harmonic support.

miss the joys un-til there's sor-row, And sor-row comes to ev-ry one some-

The vocal line continues with the melody, and the piano accompaniment provides a consistent harmonic support.

day; We nev-er miss our moth-er's love and kiss-es Till

The vocal line continues with the melody, and the piano accompaniment provides a consistent harmonic support.

Hea-ven has called her a-way. We nev-er

The vocal line continues with the melody, and the piano accompaniment provides a consistent harmonic support. The system ends with a double bar line and repeat signs.

MELODY

Love Notes

INTRO

Andante

VALSE

FRANK E. HERSOM

PIANO

The piano introduction on page 14 consists of five systems of music. The first system is marked 'Andante' and 'PIANO' (p). It features a treble and bass staff with a 6/8 time signature. The melody in the treble staff is composed of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. The second system continues the melody with similar rhythmic patterns. The third system introduces a 'mf' (mezzo-forte) dynamic and includes markings for 'accel.' (accelerando), 'rall.' (rallentando), and 'morendo' (diminuendo). The fourth system continues the 'morendo' section. The fifth system is the beginning of the 'VALSE' section, marked 'Legato' and 'p (Note)'. It features a 3/4 time signature and a more sustained, flowing melody. The valse section continues on page 15.

Note: (Should be played with suppressed emotion)

MELODY

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Page 15 contains the continuation of the piano introduction and the valse section. It features eight systems of music. The first system continues the 'Andante' introduction with a 'p' (piano) dynamic. The second system continues the melody. The third system introduces a 'mf' (mezzo-forte) dynamic. The fourth system continues the 'mf' section. The fifth system continues the 'mf' section. The sixth system continues the 'mf' section. The seventh system continues the 'mf' section. The eighth system is the end of the piano introduction, marked 'MELODY'. The valse section continues on page 16.

MELODY

Brillante

mf

cresc. poco a poco

f

8.

MELODY

ff

Legato.

p

mf

rall. poco a poco

8.

MELODY

Memoirs

GEORGE L. COBB

Andantino con moto

PIANO

mf R.H.

MELODY

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Poco animato

p poco rit

D. S. al

CODA

rall.

morendo

MELODY

A Bit o' Rag

Employing the principles of the Winn Method of Ragtime Piano Playing

By EDWARD R. WINN

Moderato

PIANO

MELODY

Copyright MCMXIX by Walter Jacobs, Boston
International Copyright SecuredThe 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.

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Lucille Palmer's Big "Hit".

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One of the "Catchy" Song hits of this season! Don't miss this one!

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FOX-TROT THE "DANCING SENSATION"

A Terrific "Seller" on the Phonographs.

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Instrumental, Novelty and SONG HIT.

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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.

"Little Alligator Bait"**"Don't Let Us Say Good-by"**

THE BEAUTIFUL NEW WALTZ SONG.

WILL ROSSITER, "The Chicago Publisher," 71 W. Randolph St., Chicago, Ill.

**FORM PLAYING****"RAGTIME"** is the deliberate changing of regular accent by moving melody notes right or left. The space thus created may be filled with either a rest, tied notes, chord notes or passing notes.

Above is extract from WATERMAN'S PIANO FORMS, a Course teaching Beginners or Musicians to Transpose, Harmonize, Memorize, Fake, Jazz, Triple Bass, Improvise, Cabaret Style Chimes, Ear Playing and 120 other subjects. Not orthodox-harmony-instruction.

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220 Superba Theatre Bldg. Los Angeles, Cal.

IN THE WINN WINROWS

Miss Wanda Brothers Rishforth of Los Angeles, California, who has been making a study of popular music-teaching and the business methods pertaining thereto, seems to have entered the field in deadly earnest. A successful career undoubtedly awaits her.

The De Harport-Winn School of Music of Denver, Colorado, Mr. T. DeHarport owner and director, reports a change in address to 1,607 Monroe Street in that city. This school enjoys a splendid

following of pupils in piano, violin, 'banjo, and guitar. Mr. DeHarport has had wide experience as a performer and teacher.

Virgil Harding, Miss Ritchie, Miss Edna Mosely, Frank Bauch, Miss R. A. Crosby, Miss G. Godfrey and Miss Hauschild, all of Alameda (Cal.), recently were added to the enrollment list of Mrs. A. M. Ort. Mrs. Ort, who conducts a studio for piano pupils and specializes in popular music, placed a slide advertisement in a local movie theatre, and in less than a month this resulted in an average of one pupil daily. It would seem that it pays to advertise.

Dan Mackinnon, who teaches dancing to London society folk, recently became interested in ragtime piano playing and wrote to New York for a set of instruction books. He is certain he can interest his dancing pupils in American popular music.

Esther C. McAllister of Akron, Ohio, who formerly taught a Canadian ragtime method, has transferred her allegiance to a popular American method after a trip to the metropolis.

Al J. Markgraf writes to New York that business in the Markgraf-Winn studios in San Francisco is fine — so fine, in fact,

SOME REAL SONG HITS

You Can Have It, I Don't Want It, (JAZZ) 10c
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 When You Hold Me In Your Arms, 10c
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 CHICAGO 1507 E. 55th
 NEW YORK 145 W. 45th

McKinley Music Co.

that he has almost run out of instruction books and has enclosed an order for fifty sets. Who says that S. F. doesn't take to ragtime.

Mary A. Kelley of Millville, Mass., recently called at the Harris & Mowry music shop in Woonsocket, for some sets of the Winn Method, and her enthusiasm proved so infectious that she is now giving ragtime lessons to the manager and his assistants.

Leonora A. Wickersham of San Lorenzo Cal., has applied for appointment as the Winn representative in five towns in that state. She probably believes that one cannot have too much of a good thing.

Worth Its Weight in Gold!

MANY TIMES OVER
MONEY BACK GUARANTEE

To my brother Max

LOVE SCENES

Chas. Bendix

1. The Meeting .60
2. Romance .40
3. Perturbation .50
4. Barcarolle .40
5. Wedding Bells .50

Fr Comp. 100

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DESCRIPTIVE SYNOPSIS

WHEN the soul is moved by Love's Awakening, it is as if some enchanting voice had spoken within with more power than words can ever convey. It thrills through every nerve and passes to the heart like some dissolving strain of Sweet Music. This may be said of

SCENE FIRST wherein is portrayed "The Meeting at the Ball," and where the enchanting Waltz so delightfully pictures the fascinating charms of Love. Its captivating grace, and dreamy Love Melody ever floating before the mind, alluring the lovers on and on throughout the mazes of the dance.

SCENE SECOND is "The Wooing," in which we have a Romance wherein Love's pure emotions, with all its fond and tender glances, its hopes and longings, now find their utterance, and in most charming manner tell their tale.

SCENE THIRD is one of "Perturbation," for alas! the course of true love never did run smooth, however strong the affection or intense the passion! Here we find our lovers are highly agitated. They quarrel! Emphasis takes the place of gentleness! The scene is graphic, and although, towards the end, the storm is abating, and a PLEASING is perceived, yet peace has not fully calmed the troubled waters.

Happily however, a RECONCILIATION takes place as pictured in SCENE FOURTH where Love again asserts its sway. Here in accents sweet and tender the Lover now sings a charming Barcarolle, and with renewed ardor pours forth the affections of his heart. Here the light guitar as it were, plays accompaniment to a beseeching melody. All is forgiven and forgotten. The Lovers are fully reconciled.

And now the Denouement. This is finely portrayed in

SCENE FIFTH where merry Wedding Bells peal forth the finale to our little Romance. Here a Wedding March is heard in grand proportions throughout the entire scene. In this wonderful pouring forth of sound are perceived congratulations, and all the joys of the nuptial festivities. It is a grand and fitting close to the whole. But hark! At the end are heard once more those dreamy strains of the opening waltz; in these Sweet Memories the scene now dies away.

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Between
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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.

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E. P. McC., Virginia, Neb.

No indeed, kind friend, your song "The Belle of Dixieland" is as far from being in shape to be submitted to a publisher as Cape Cod is from the Fourth of July. The entire composition needs a thorough renovating, or, in other words, a brand-new pianistic arrangement. You have Andante written at the beginning of your first strain. The number plays like a fox trot. What's the answer? The melodies in this piece are really catchy but the harmonies are old-fashioned and need to be touched up by an arranger who knows what the public wants.

E. G. O., Yazoo City, Miss.

Your new punch line in the chorus of "My Garden" is a vast improvement on the old one. Congratulations, and floral tributes for you. "The Something" and "The Old Home Nest" are poems suitable for semi high-class songs. "When Love Comes Laughing Down the Way" is a dainty and meritorious composition, with original words and catchy music, but very poorly put together. Yes, lady, you have an abundance of talent.

A. D. L., Buffalo, N. Y.

"You've Broken My Heart, Little Girl" taken as a complete song is a highly colored flop. The words are good enough, but the music is as commonplace and lacking in punch and originality as the tune to "Mary Had a Little Lamb." Write, or cause to be written, a new melody for this lyric, using a sixteen measure verse and a thirty-two measure chorus. If you do this, I'll gamble that you'll have a better ballad.

G. L. B., Belt, Montana

"Chick, Chick, Chick Chicken" doesn't carry weight as a full fledged, honest-to-goodness song. The story is as old as the flood, and there is absolutely nothing

new in the rhymes. The old idea of the "hick" hiking to the big berg is more dead than the late J. Barleycorn, that is, as far as material is concerned for a song plot. The music is catchy and has a typical "rube" ring to it, but the words are negative. If you can't think of a new title and lyric for this piece, tear it up and save yourself a lot of new grown gray hair.

A. E. S. C., Marton, New Zealand

Your six waltzes, namely, "Noontide," "Steps to Enchant," "Utua Mai," "Eurotas" and "First Extra or Supper Waltz" are all perfect in construction and arrangement and each one shows musicianship and originality. The only real fault that I can find in these numbers is the fact that they are not written in the vein that makes waltzes sell. In my opinion they are all concert pieces and not built for dancing, therefore they lack the selling qualities. It hardly lies in this department to criticize classical music. This column was inaugurated primarily for amateur writers of songs, one steps, fox trots, etc. Your polonaise, "In Nubibus," is a strikingly characteristic composition, and clearly shows that you know what you are about in the field of composing.

There is no agency that we know of in this or any other country that undertakes to place manuscripts for the composer. The best way is for you to submit your pieces direct to reputable publishers. They'll buy and publish anything that appears to have "Selling" qualities.

A. L. K., Chicago, Ill.

I've got to hand it to you, old top, you're almost clever. You have nearly committed a beautiful piece of larceny, and no doubt had the idea that you could get away with it. Did you think that I was so young or so old that I wouldn't remember the "Red Rose Rag" by P. Wenrich?

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Well, you've simply taken this grand old melody bodily and tacked on "Baby Blues" as a title. If I were in the immediate vicinity of your anatomy I would be sorely tempted to give you a severe bruise where you wear your wrist watch. When I return this piece of junk to you, please be so kind as to tie a bone to it and throw it out your back window. Maybe some wandering canine will devour it and save you a law suit. And then before retiring to your virtuous couch, pick up the Good Book and carefully peruse the Ten Commandments. There is one in particular that you should read and can read with impunity. It relates in a direct way to swiping and purloining. Avaunt, old top.

Miss M. B. C., Cambridge, Mass.

"I'd Like to Shimmie with the Man on the Moon." This is a most extraordinary title, Miss, extraordinary. What has caused you to have such an inordinate desire for an altitudinous hike? Don't you know, little one, that you would be apt to freeze your little pink toes with just a "Shimmie" on — the moon? I thank you from the bottom of my heart for your kind and well meant offer to allow me to compose the music for this peculiar poem, but I must forego the pleasure for obvious reasons. "Day and Night" is a silly set of sentimental sentiments that would weld wrongly with winning music. Obey that impulse and stop writing song poems.

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M. G. L., Burlington, Iowa

I am not so sure but "Our Flag" has been used as a title for a patriotic song. Anyhow, while this is a fine poem and a beautiful tribute to Old Glory, I find nothing in it but what has been written before. Your meter is excellent, and no doubt the lyric would show up well in song form, but what good would it be? There are too many songs of this type already published.

L. K. A., Medford, Wis.

I'd like to say as many nice things about your lyric, "My Wild Mountain Rose," as you do about my manner of manipulating metaphors in the monthly magazine MELODY, but I cannot candidly do so. Why? Because "My Wild Mountain Rose" is not manufactured of the stuff that popular songs of today are made of. Some way or other it lacks the modern touch and punch. It's old fashioned. The meter and rhyme is all to the natural but I've a fully developed hunch that it

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Melody Professional Service Dept.

Important Announcement to Lyric Writers and Composers

MELODY is constantly receiving letters of inquiry from readers who desire the assistance of a professional composer and arranger of songs and instrumental music. While up to this time Melody has not felt obligated to give lyric writers or composers assistance other than that available through our free criticism columns, the demand for additional help, especially on the part of amateur and semi-professional lyric writers, has become of such proportions and so incessant that we have decided to establish a special composing and arranging branch. We have, therefore, made the necessary staff and equipment additions to provide a *Melody Professional Service Department*, the purpose, scope and restrictions of which are stipulated in the following paragraphs.

Melody's Professional Service Department offers the services of a professional composer and arranger of national reputation, who will arrange melodies, compose music for song poems and carefully edit and revise and properly prepare manuscript for publication. This work will include, when required, the services of a lyric writer of established reputation, who will also edit, correct or compose lyrics complete, as desired.

The scope of the Melody Professional Service Department is confined absolutely within the limits implied by its name. The Department will not undertake to publish any composition, either in the magazine's music section or otherwise, assuming responsibility only for such professional services as are outlined herein. To this end we are able to make no guarantee whatsoever, except that *all work will be musicianly*, and when manuscript is delivered it will be *complete and flawless and ready for the engraver and printer, or for the eyes of the most critical publisher*. In short, our one guarantee is the high-grade, original and perfect workmanship of a first-class professional department.

Only meritorious compositions will be handled. Lyrics or music obviously unworthy of the efforts of our staff, or which in our opinion promise

only certain waste of money and effort for the author or composer, will be returned with a candid statement of our opinion.

As a general rule we do not advise writers—especially amateurs—to publish their own compositions if a reputable publishing house can be interested. While the greatest waltz success of today, Missouri Waltz, was first published by the composer—likewise Chas. K. Harris' "After the Ball" and other hits—these instances are not common, and the safe plan is to submit finished, workmanlike manuscript to the publishers, who have means for properly exploiting compositions and who are always on the watch for new and original numbers of "hit" calibre. However, in cases where composers, with full knowledge of the conditions, desire to assume the responsibility for publishing their numbers, we will furnish such advice and information as our long connection with the publishing field affords.

Estimates submitted only after receipt of manuscript, accompanied by self-addressed and stamped envelope. No responsibility assumed for manuscript submitted without sufficient postage (letter rates) for return. Charges will be based on the length and style of composition and amount of work required, and will be as low as commensurate with first-class work.

Bear in mind that this department is instituted solely as an accommodation to subscribers and readers of MELODY, offering at a nominal cost the services of one of the Country's best professional departments—and nothing more, except advice, which is free. Part of that advice we deliver now: Don't send us your manuscripts unless you have confidence that they are worthy of our best efforts, and don't ask us to do anything more than is outlined in the foregoing paragraphs. Address all communications to

Melody Professional Service Department 8 Bosworth St. Boston, Mass.

would be flop if published. Let not your heart be discouraged. Visit again.

B. S., Bath, Maine

You'd better write to Harry Lauder personally and tell him that you don't like his songs and that you will be glad to write his material for him. He will, without a question of doubt, be as interested in your ravings as we are in the fourth dimension.

I. A., Tooele, Utah

Lack of space forbids me giving your eleven songs a detailed criticism in this column, but I don't think that you need the criticism nearly as badly as you do good, sound straight-from-the-shoulder advice. In the first place, you don't seem to be able to write the stuff that the public wants in the music line. You have chosen titles and subjects that contain no appeal whatever, and have combined them with music that lacks melody—that is, melody

that makes the hearer want to hear it again. Get in touch with a music counter and see just what people are buying, and why they are buying it. You have good rhythm, and an excellent knack of rhyming, and can, with a little experience, write melodies that will contain the little tricks that make them sell.

M. G. B., Syracuse, N. Y.

"When We Are Wed" is as flat as a punctured tire. This idea has been worked to the point of exhaustion. The lyric has as much pep as a sugar and water high-ball, but the music is good—really good. Dope out a regular title and poem for this piece. The melody is worth it. "When You Are Mine" has been used as a title a little less than a million times. The punch line in the chorus of this song "And on your lily hand I'll place a golden band," is touching to say the least. Glad you didn't bother to compose a melody for this jug of jargon.

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CLARENCE EDDY, Dean

CHICAGO, ILLINOIS

JAZZ NOTES

By Jimkin

J. W. Stern & Co. are completing arrangements for the opening of several large branches in important centres.

"Wait and See" won the prize for Tom Langley in a song contest at the summer outing of the Paw-tucket Lodge of Elks.

"Granny," say Gilbert & Friedland, bids fair to surpass in popularity both "Robert E. Lee" and "My Little Dream Girl."

"I'm Gonna Jazz My Way Right Straight Thru Paradise" recently scored a hit for Sophie Tucker at the Winter Garden on Broadway.

"Bye Lo Baby," by Marie Annette, is coming to the front with great strides, according to its publishers, McCarthy & Fisher.

Shapiro-Bernstein & Co. say there is a continually increasing demand for "I Wanna Go Back," "Breeze, Blow My Baby Back to Me" and "Dreamy Alabama."

"That's Nice," by Arnold Johnson, sounded so nice to Al Jolson that he has secured the exclusive right from Jerome H. Remick & Co. to sing it this season.

"I'm Like a Ship Without a Sail," a new composition by the authors of "I'm Forever Blowing Bubbles," is said to be the best song this team ever turned out.

The new vaudeville turn that is being performed by Lew Lockett this season was written by Lee David all the way—songs, lyrics, incidental music 'n' ev'rything.

"Sugar," a new Southern rag ballad by Al Bernard, recently established a record in that it already has been recorded by eight phonograph and six player-roll companies.

"Tents of Arabs," by Lee David, is on its way to hitland, along with "Congo Love," say B. D. Nice & Co. of New York. Wilson DuBois is successfully featuring it.

"Jazzin' Sam from Alabama," published by the Butler Music Co., is reported as being featured by thousands of the best singers, performers and orchestra leaders in the country.

"Sweet Hawaiian Moonlight," "The White Heather," "Oh, Lady, Stop Rolling Your Eyes,"

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"Weeping Willow Lane" and "Oasis," are its best sellers say the McKinley Music Co.

"That Naughty Waltz," recently introduced into their act by Muller and Stanley, has met with a very favorable reception and the demand for professional copies is increasing rapidly, reports Belwin, Inc.

"Tell Me," by Joe Callahan and Max Kortlander, is destined to become a very popular ballad, say Jerome H. Remick & Co. Orchestra leaders predict that it will be another "Poor Butterfly."

"Oh, How She Can Dance," written by Emma Carus and published by Charles K. Harris, will be sung during the coming season by such artists as Mae West, Sophie Tucker and Miss Carus herself.

"When You Look in the Heart of a Rose," has attained a permanent hold on the music-loving public, say the Leo Feist Company. John McCormack recently concluded singing it for the Victor records.

In recognition of his good work as their professional manager in New York, Jos. W. Stern & Co. have promoted Harry Tenney to be general professional manager with supervision over all Eastern and Western territory.

"Think of Me, Little Daddy," a new Pace & Handy Blues, is running a close second to their best seller, "A Good Man is Hard to Find," while their "Beale Street Blues" has sold so fast that the title plates were worn out in the printing and a new set had to be made.

"Mother Love is the Best of All" is being featured in the mail order list of instrumental and orchestral numbers just compiled by C. Albert Grim of Chicago. Mr. Grim also predicts a bright future for "Oh, the Ladies" by Roger Lewis and Ernie Erdman.

"Save Your Money, John," featured by Bert Williams in the "Ziegfeld Follies" on Broadway, is being recorded for the various talking machines, and the publisher intends giving it big publicity.

When Miss Rosemary Sill recently made her debut with Lew Fields in "A Lonely Romeo" at the New York Casino, it was in accordance with a contract entered into between Mr. Fields and her father, William Raymond Sill, one hour after her birth—just sixteen years ago.

John Philip Sousa has been invited by the people of Plainfield, N. J., to participate in a celebration prepared in his honor, and which takes place on September 22d, that being the 27th anniversary of the organizing of the Sousa Band.

The success of "Mickey," when sung in connection with the film of that name, has caused song writers to bring out other compositions of a like nature, and the impression is spreading among publishers that this scheme has "it all over" plugging through vaudeville houses.

"Peter Gink," that wonderful adaptation into ragtime by George L. Cobb of Boston from the world-famous Grieg "Peer Gynt Suite," is hitting a high hike all along the music highway. It is featured as a xylophone solo (with band obligato) by Joseph Green, Sousa's noted xylophone soloist, on every program of the big Sousa Band while now en route, and has been reproduced in some form by all the big reproducing companies. The Victor Talking Machine Company presents it by the famous "Six Brown Brothers" Saxophone Sextette. The Columbia Phonograph Company, the Pathé people, the Edison Phonograph Company and the Emerson Phonograph Company are all using it on Records, and the Okeh Company offer it by the Green Brothers. Yes, there is such a thing as classic ragtime.

Al Bernard, "The Boy From Dixie," recently spent a week in New Orleans, his home town, looking for new ideas in what he calls "The land of Jazz." It was Al, you know, who put "That's the Feller," "Shake, Rattle and Roll," and "Big Chief Blues" in the Pace & Handy catalog.

Herbert Johnson's Sacred Songs

I'M A PILGRIM.
MEDIUM VOICE.
Andante con espressione.
PIANO.
I'm a Pilgrim, and I'm a stranger, I can
tar-ry, I can tar-ry but a night. Do not de-tain me For I am
go-ing, yes, go-ing where the life is fair and bright. There the

FACE TO FACE.
MEDIUM VOICE.
Piu lento con espressione.
see Him, face to face. And be with those I love once
more. Yes, I shall see Him, face to face. And
be with Him, face to face, er - more.

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These Beautiful Songs Speak for Themselves

O MAY MY WALK BE CLOSE WITH GOD.
MEDIUM VOICE.
SACRED SONG.
Andante con espressione.
PIANO.
O may my walk be close with
God, O may my heart be true to Him,
O may my heart be true to Him,
O may my heart be true to Him,
O may my heart be true to Him.

THE BROKEN PINION
OR
THE BIRD WITH A BROKEN WING.
MEDIUM VOICE.
Words by HERBERT JOHNSON.
Music by HERBERT JOHNSON.
bird with a broken pinion
Nev-er soars as high as gain. Nev-er soars as
high as gain. No, nev-er soars as
high as gain.

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Are You from Heaven?
Battle Song of Liberty
Beautiful Girl of Somewhere
Beale Street Blues
Blue Ridge Blues
Break the News to Mother
Breeze Blow My Baby Back
Bring Back Those Wonderful Days
Broken Blossoms
Can You Tame Wild Women?
Casey (K.C.)
Cathedral Chimes
Chong
Come on Papa
Cootie Tickle, The
Daddy Long-Legs
Dallas Blues
Dear Heart
Dear Old Pal
Don't Cry Little Girl Don't Cry
Don't Cry Frenchy
Don't Forget the Salvation Army
Evening
Everybody Wants a Key to My Cellar
Er'ry Day
Everything is Peaches Down in Georgia
Eyes, That Say I Love You
Farewell (Aloha Oe)
For Johnny and Me
Friends
Frenchy Comes to Yankeland
Garden of Old Fashioned Flowers
Gates of Gladness
General Pershing
Girl of Mine
Good-Bye Wild Women
Granny
Greatest Story Ever Told
Hand That Rocked My Cradle
Have a Smile
Hawaiian Dreams
Heart Breaking Baby Doll
He's Had No Lovin' for A Long Long Time
How Can You Keep Them Down on the Farm
If I'm Not at the Rell Call
I Ain't Got Weary Yet

30c. List—VOCAL

A Dream
A Perfect Day
Asleep in the Deep
Beautiful Isle of Somewhere
By the Campfire
By the Watermelon Vine
Carry Me Back to Old Virginny
Do You Remember
Dreamy Alabama
Ezra's Land
Give Me All of You
Golden Gate
I Love You Truly
Just a Weary for You
Kentucky Babe
Lil Lisa Jane
Little Pink Rose
Lonesome That's All
Mammy's Lullaby
Oasis
Oh What a Pal Was Mary
Rose Room
Sing Me Love's Lullaby
Some Day When Dreams Come True
Somewhere's Voice is Calling

Star of the East

Sunshine of Your Smile
Sweet Hawaiian Moonlight
Sweet Siamese
Tell Me
Story Book Ball
Vamp, The
Western Land
When the Boys Come Home
Yardland
Arabian Nights Vocal or One-Step
Beautiful Ohio Vocal or Waltz
Destiny Vocal or Waltz
Hindustan Vocal or Fox-Trot
Kentucky Dreams Vocal or Waltz
Moonlight Vocal or Waltz
Oriental Vocal or Fox-Trot
Russian Rag Vocal or Fox-Trot
Sand Dunes Vocal or Inst.

INSTRUMENTAL

Blue Rose Waltz
Bluin' the Blues
Chapel in the Mountains
Chicken Reel
Chapel by the Sea

I Ain't Got Nobody Much
I Found You
I Know What It Means To Be Lonesome
I Want a Doll
I'm Forever Building Castles in the Air
I Ain't Got Nobody and Nobody Cares
I'm Glad I Can Make You Cry
I'm a Real Kind Mamma
I'm Going to Break the Mason Dixon Line
I'm Hitting the Trail to Normandy
I'm Sorry I Made You Cry
I've Found the End of the Rainbow
I've Lived, I've Loved, I'm Satisfied
Indiana
In the Heart of a Fool
In the Land of Beginning Again
Irishman Was Made to Love and Fight
Ja-Da
Jazz Baby
Jazzing the Blues Away
Jerry
Joe Turner Blues
Johnny's in Town
Just You
Just for Me and Mary
K-K-K Katy
Kisses
Knock the Bull Out of Bolsheviki
Land of Jazz
Lullaby Time
Mama's Blues
Mammy O' Mine
Mammy's Chocolate Soldier
Memories
Me-Ow
Mickey
Minnie Shimmie for Me
Music on the Wedding Chimes
My Belgian Rose
My Dream Girl
My Chocolate Soldier Sammy Boy
My Little Rumbly Rose
Mummy Mine
Mummy Mine
Naomi
New Moon, The
Nona
Oh Death Where Is Thy Sting
Oh Frenchy
Oh Helen
O How She Could Spanish
Old Grey Mare, The

Dream of Heaven Waltz
Egyptian Nights Fox-Trot
Fairy Kisses Waltz
Hearts and Flowers
Kiss of Spring Waltz
Meditation
Mighty Lak a Rose Waltz
Melody of Love
Maple Leaf Rag
National Emblem March
Peter Gink
Rainy Day Blues
Sand Dance
Star of the Sea
Sunset in Eden Waltz
Turkey in the Straw
Wedding of the Fairies Waltz
Wedding of the Winds

35c. List—VOCAL

Absent
At Dawning
Carissima
Dear Ye Cry, Ma Honey
Glowworm

After Glow (A Tone Picture)
Aloha Oe
Aloha Oe Syncopated Waltz
Big Ben One-Step
Battle of Gettysburg March
Ben Hur Chariot Race March
Burning of Rome March
Butterflies Moreau
Cairo Fox-Trot
Calico Rag
Chippers The
Columbia's Call March
Commander, The March
Croon Time Reverie
Dance of the Cuckoo Kids
Dance of the Skeletons
Dream of Spring Moreau
Eileen Syncopated Waltz
Fairy Flirtations Dance Caprice
Flight of Fancy
Florence Waltz
Four Little Blackberries
Fire Alarm March
Hawaiian Blues
Hawaiian Dreams Waltz
Home Sweet Home Medley Waltz
Hoops-Kick Two-Step
Il Travatore Syncopated
Indian Saga March
In the Bazaar Oriental
Jazz Blues
Kansas City Blues
Memories of Home Reverie
Midnight Fire Alarm March
Moonlight Woogie Valse
Memphis Blues
Midnight Flyer March
Napoleon's Last Charge
Our Sammie March
Paul Revere's Ride March
Raps March
Rubber Plant Rag
Sandy River Rag
Sing Ling Ting Chinese One-Step
Some Shape One-Step
Sleepy Hollow Idyll
Summer Dreams Idyll
Shadow Time Reverie
Society Three-Step
Tahana Intermezzo
Tender Amour Serenade
Turkish Towel Rag
United Nations

Heidelberg
I'm Forever Blowing Bubbles
Magic of Your Eyes
Message of the Violet
Missouri, The Vocal or Waltz
Mether Machree
My Rosary for You
My Wild Irish Rose
Sweetest Story Ever Told
There's a Long Long Trail
When Irish Eyes are Smiling
Where the River Shannon Flows

INSTRUMENTAL

El Capitan March
King Cotton March
Kiss Me Again Waltz
Liberty Bell March
Lights Out March
Manhattan Beach March
Ragging the Scale
Robin's Return
Stars and Stripes Forever March
Washington Post March
Wayside Chapel

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