MELODY
A MONTHLY MAGAZINE FOR LOVERS OF
POPULAR MUSIC

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MELODY

A Monthly Magazine for Lovers of Popular Music

VOLUME IV JANUARY, 1920

Number 1

Teasing the Ivories, No. 6

By Axel W. Christensen

"TRAVELOGUING"

Believe, if memory does not fail me, that in my December nagging "travelogue," I left myself on route to Los Angeles to see Phil Kaufmann and his suite of rituals in the Walker Auditorium at the Auditorium Building. The December "travelogue" was written in the Hotel Arlington at Santa Barbara, and I sincerely hope you readers enjoyed it, for I broke the time spent at the "Arlington" very highly—as likewise did the management of this esteemed hotel by when I shipped me my bill.

The trip down the coast from Santa Barbara was a thing of joy—what with the soft air, the sunlight sparkling on the waters, and an endless concrete road which made nothing as commonplace as accomplishment as that of a motorman on an interurban electric midway. As we left the old opera house where, nearly twenty years ago, I had the pleasure of seeing a one-nighter show. The sun reminded us there now. I also noticed the same old hotel at which we stopped in those days, and which somehow has always stuck in my mind as being unique, because on the bill-board there always was listed the salt and pepper along with the rest of the menu—something I never see now. And ever since we have seen since. Another memory of "Arlington-The-Sun" is that it was the place where William Bassman joined our "troupe" as juvenile star, and at once became the life of the party—leading us in singing the popular songs of the day while we waited for trains or lounged about the hotel lobby, and on that memorable and wonderful moonlight night on the beach at Santa Monica, after the evening performance was over and while the people of the village were all in their beds.

In those days "Break the News to Mother" was one of the songs that always "went big," and I had a sort of ragtime arrangement of the chorus that never failed to go over. But that was before there was any systematic need of teaching ragtime piano playing, those who played it, including myself, never knowing exactly what we were doing—we just played it. It was this "impromptu ragging" which gave rise to the idea that was prevalent for many years, namely, that it was impossible to write real ragtime. Then came the day when I began to figure out just what had gone wrong with what I had done, and discovered that certain movements (or rhythms) were used over and over again. By sorting out some of the principal movements and subjecting them to thorough analysis, I finally was able to arrive at a point of beginning, and from which to build a system for teaching others what unknowingly had been doing myself. To return to "Bill" Bassman, however, he long since has made his big mark in moving pictures as actor and producer, and is now a leading producer with a large studio.
MELODY

RUBINSTEIN AND HIS YANK EE DOODLE

By Frederic W. Sears

SOME musicians may not be aware that, among those who may be called the "professional" pianists, there are still some who make music. Though the title is one of a few measures, Rubinstein manages to work out in a most kaleidoscopic variety of variations that cover an infinite number of technical figures, scales, chords, arpeggios, octaves, inversions, extensions, expansion, velocity and legato—broadly arranged around the key of A major, which is perhaps a particularly good key to practice with on account of what some would term its difficult and awkward characteristics. Every key may be said to have a personality of its own. And while all are related, the absoluteness of the unique, the individual, remains unmistakable—the unit and unity, complementing the diversity.

This check of pianoforte literature (41 pages) was published in 1925 when Rubinstein was at the height of his American fame, not so much as a composer as an executant of concerto proportions. And now his "works" live on, for you and me to converse with, he has left us a disclosure, a legacy that we will not let fall into disuse.

Variations for Aire Yank EE Dooodle is the most notable and the most popular. It suggests, "improvisation," but think of the (and the kindliness) of writing it all down, but leave it up to the executant. A great deal of hard work and effort, but it is not to be thought of, and the executant, as with any other variation, is to be shared with. Through the collaboration of Rubinstein and his pianist, he made his mark, and he has cleared the way for future pianists of Rubinstein's make: he was, clearly recognized the limits of human endurance and the need of the thing.

Like all great composers, he had the main thing at times a convenient peg on which to hang his own verse with its own composition. A great deal of hard work and effort, but it is not to be thought of, and the executant, as with any other variation, is to be shared with. Through the collaboration of Rubinstein and his pianist, he made his mark, and he has cleared the way for future pianists of Rubinstein's make:

Rubinstein was a pioneer. There was something very American about him. He had a work for the conventional, as much. He was futurist and revolutionary, disliking harmonic bondage, the same as did Beethoven; he was no old stuff, abandoned "saintly" rules and was virtuosic. He had to admit that he was "masterless" of stilt sonatas to make up a seventh. One will notice that often the music of Rubinstein simply involves melodic passages that are to be considered as the subject of a thorough study. It is a well-known fact that his music is the subject of a thorough study. It is a well-known fact that his music is the subject of a thorough study. It is a well-known fact that his music is the subject of a thorough study.

When I talk on the subject of Rubinstein, I talk of the subject of Rubinstein, I talk of the subject of Rubinstein, I talk of the subject of Rubinstein, I talk of the subject of Rubinstein, I talk of the subject of Rubinstein, I talk of the subject of Rubinstein, I talk of the subject of Rubinstein, I talk of the subject of Rubinstein, I talk of the subject of Rubinstein.
Words From Us About Others

The Sun Fox Publishing Company of Cleveland, Ohio, has one of the big songs of the season in the number "My Cairo Love" by Harry D. Kerr and J. S. Zemanski.

Kings are Kings

Although since the great war kings are not as popular with the people as formerly, none the less, had "Bobby" Burns been present when the accompanying photo was snapped he might have written: "A king's a king for a 'thud.'" And "Bobby" would have been right, for these two men are both popular and both are called "Kings."

Words From Others About Us

About five or six of the initial issues of MELODY has been preceded with a notice which briefly has been published in a note. This notice once was noted that our magazine would be released in "the week's most important music magazine," and the proceeds to be used for the benefit of the Sun Fox Publishing Company. This notice was published by the Sun Fox Publishing Company in the "News From Others," the column written by "E." The latter notice was printed in the "News From Others."

The main difference between the two notices will be in the one concerning "E." We shall include any dogs and dances we believe the people will like, while in the other we shall talk about "Others." If we, Mele, or any other writer, would write the other's work, we shall mention it.

MELODY

"Mickey" Merrily Monologues

Continued from page 6

Ethel Thayer was the first to arrive at the Ford Motor Plant; say, do you mean you waited your braved hands or pinch a piece of steel out of your eyes don't you just say, I don't want to get out. I don't want to go back to the Ford Motor Plant. During the square dance 'Ee' Bigg got so excited he shouted, "Where's the Girl I Left Behind Me?" Luckily for 'Ee it was not one of these but "Summertime Days" for this party Nobody had a chance to think about the weather, the "Laughing Blues" or anything else except to "Open the Gates of Gladness" and forget about the days when you will be "Sipping Cider at the Old Mill.""

Bill Fureman was there with the same old "Smiles," which suggests the spirit of the Willy-Morove Recreation Club. That is, "Have a Smile for Everyone You Meet and They Will Have a Smile for You." Talking with him was President J. E. French who says, "You Can't Beat Us" and he is right on the job. "A Good Man Is Hard to Find." He said to me, "Mickey" we will have a big party for everyone next week. I'm sure I will keep his word. "While Others Are Building Castles in the Air" he is "Blowing Bubbles." I believe everybody had a fine time and as "The Hand That Rocks My Cradle Rules My Heart," I was prompted to look at my watch and find that it was time for the party to break up. The orchestra was playing "Home Sweet Home" I called a "Taxi." It was "The End of a Perfect Day." On my way home I thought how popular I have become for I didn't even know it in this.

"Mickey."

Your song was in the top hundred songs of your magazine, which I am also pleased to address given—

Paul Finecor, Ford City, Mich.

The December issue of MELODY carried a little story and portrait of Mr. Vincent, and the readers of that story will recall the line about his faith—his faith in advertising in local papers, music recorders, newspapers, etc. Mr. Vincent now has a huge distribution network, he is always on the lookout for new music, and his name is now well known to the music lovers of all countries.

Mrs. George S. Shipman, Greensboro, N.C.

Mr. Shipman not only covers his own subscription, but substantially has backed his work for a "Merry Christmas" with a little gift—a subscription for someone else.

I find MELODY great help to me as a "movie" artist, and with every success to the magazine. I boast it all I can to my friends, and no doubt you have had increased sales of your records. If so, I may have been the means of spreading the popularity of MELODY. Your magazine to the Latin root word—invisible, 300 copies. That surely is a visible faith in the invisible power of MELODY as a medium.

From a finger to a feather, anything that causes a pleasant thrill in the heart of a music lover, then I am a "Mickey." Therefore, anything which tickles the sensibilities of the publisher of MELODY must be a "boss-ticker." This particular tickler that tickled the heart of Mr. Vincent, however, was just a "finger" —the finger that figured the pen that figures the pen that figures the paper. If you send me your four music magazines for one week I will write and send you one for free.

Bring the ammunition, please. The finger that figured the pen that figured the tickler to the bow was written by the magazine and sent to the hands of Mr. Vincent, as we have seen before, to the hands of the well-known to the readers of MELODY as both a winner and "Winner." Was it a "boss-ticker"? Well? say I. It tickled me out of the price of a dozen boxes of safety matches for the editor, although he forgot the accompanying song, which was a nice little editorial tickle.

The many appreciative words from subscribers, added to what may be a lack of subscribers, make it possible for us to assume that in MELODY we have some magnificent "Mickey's." Mickey, we will have a big party for everyone next week. I'm sure I will keep his word. "While Others Are Building Castles in the Air" he is "Blowing Bubbles." I believe everybody had a fine time and as "The Hand That Rocks My Cradle Rules My Heart," I was prompted to look at my watch and find that it was time for the party to break up. The orchestra was playing "Home Sweet Home" I called a "Taxi." It was "The End of a Perfect Day." On my way home I thought how popular I have become for I didn't even know it in this.
Chicago Syncopations
By Axel W. Christiansen

From Chicago

George S. Gerson, well-known ragtime and jazz expert at the famous gambling and music saloon, the 'Borgias' where his services are frequently in demand, took a trip to Chicago last week to visit his friends, among whom were several prominent Chicago musicians and ragtime enthusiasts. Gerson is now a member of the new Chicago orchestra, and is preparing for a tour of the United States and Canada. He has been working on a new ragtime composition, which he plans to introduce in Chicago shortly.

Mr. Frank E. Reynolds, a well-known ragtime composer and musician, has arranged a new ragtime piece entitled 'The Peddler.' The piece is being printed and distributed by the Reynolds Music Company, and is expected to be a big success.

Miss Anna Lee Brown, a prominent ragtime pianist, has been giving concerts in various cities throughout the country. She has recently returned from a successful tour of the East, where she performed at several of the leading music halls and saloons. Miss Brown is now in Chicago, where she is giving concerts and giving music lessons. She is considered one of the finest ragtime pianists in the country.

Miss Helen H. Williams, a well-known ragtime pianist, has been giving concerts in various cities throughout the country. She has recently returned from a successful tour of the West, where she performed at several of the leading music halls and saloons. Miss Williams is now in Chicago, where she is giving concerts and giving music lessons. She is considered one of the finest ragtime pianists in the country.

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Near-Beer
By L. G. del Castillo

Piano

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There'll Come A Lonely Day

Words by Harry D. Kerr

Music by Elizabeth C. Thomas

Andante Moderato

PIANO

Sweetheart I'm lonely, yearning for you. Your eyes will bore a beam-ing,

When days are ending, slowly I'm-waddling down that old road that's lead-ing,

I hear you calling, your voice enthral-ling. Brings back old days of dream-ing,

Home where the heart lies, home where the heart sighs, waiting, watch-ing and plead-ing.

When all our gray days Miles may be wea-ry, Love turned to May days, hearts beat true,

But there's a cheer-ful smile waits for you.

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MELODY

That's why I'm yearn-ing, love-sight and laugh-ter, For your return-ing

Three years long after, some day when you are lonely Will make December skies all blue.

REFRAIN

When the shades of night are fall-ing, up on the home road dream:

You will hear my song still call-ing, and ev'-ry note is a tear.

When your days are all Dec ember, and all your skies are gray:

Then my song you'll long re-mem-ber, the welcome a lonely day.

MELODY
On the Sky Line
A TONE PICTURE

WALTER ROLFE

PIANO

Allegretto Moderato

Melody
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International Copyright Secured
Words and Music by VICTOR SCOTT
Arranged by EDMUND W. WEXY

CHORUS
Moderate

Miss Clara Goldenfull, whose studio is located at 37 Seay Street, Hartford, Conn., reopened for the season in September and has since that time been gaining steadily. Among her recent enrollments are:


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2. "Way Down on the Farm"
   Vocal and Piano
3. "Oh! Mandy Lou"
   Vocal and Piano
4. "Goodbye My Honey"
   Vocal and Piano
5. "Good Time a Coming"
   Vocal and Piano

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"Why be Wall-flowers, Girls?" She asks.

Miss Clara Goldenfull, whose studio is located at 37 Seay Street, Hartford, Conn., reopened for the season in September and since that time business has been improving steadily. Among her recent enrollments are:


MISS CLARA GOLDENFULL

Miss Goldenfull says the method she teaches has proved so interesting to her pupils that some of them tell her they are impatient to get home from business in the evening to practice.

One of the most promising of those studying under Miss Goldenfull is Mrs. D. Dalton, who, her teacher says, practices faithfully and as a result plays wonderfully, being unusually quick at grasping the instruction she receives.

"When I called at her studio for a demonstration a short time ago," said Mrs. Dalton, "Miss Goldenfull revealed to me the simplicity of her teaching method, and it was really fascinating. Quite naturally, I envied her once, and most assuredly will never regret it."

"After noticing the progress I have made in a few lessons it is hard to understand how any young lady is willing to go through life as a "wall-flower" when she might be an artist of great value in a very much appreciated social or public entertainment.

Other exceptionally talented pupils of Miss Goldenfull include Mr. Muffett, Mrs. Bransfield, Miss Steenhaus, Miss Luce, Miss Cunningham, Mr. Lawton, Miss Levin, Miss Tracy and Miss Steenhaus.

Some of the songs Miss Goldenfull is at present using as teaching numbers are:


Despite her studio work Miss Goldenfull has found time this season to entertain at the I. O. O. F. Hall and at the Elite Benevolent Club in Hartford.

She says that advertising and circulating pay, but that like so many other teachers, she finds satisfied pupils her best boosters. New students are coming in faster as the season progresses, reports Miss Goldenfull, and she is enthusiastic over what she considers her remarkable success to date.

Miss Goldenfull declares that the girl who is capable of playing popular music has a decided advantage over her less accomplished sister. She reminds students that the study of music does not require delving into the mystic maze of matters musical, but is simplicity itself. "In two lessons," she says, "even a beginner should be able to perceive the path to success, and that students should not consider the expense the money paid for instruction, but rather should place it on the credit side of the ledger as a decidedly profitable investment."

Miss Katherine B. McLaughlin, who conducts a studio in Rooms 400, Caesar Misch Building, 31 Empire Street, Providence, R. I., and another in Pawtucket, is doing capacity business and has a waiting list. The popular music she is using for teaching purposes just now includes "What Could Be Sweeter," "He's Majesty the American." "Oh, What a Pal was Mary," "I'll Be Happy When the Preacher Makes You Miss," "Freckles," "Tell Me," "I'll Wait for You." "Applejack Rag" and "Rag Rag." Recent enrollments include the Misses Mac Smith, Mary Dorey, Sadie Strand, Mac A. Hickey, Bette Finkohl, Winfred King, Lena Fallon, Mac Martin, Nettie Prendergast and Helena Carneal, of Providence; Katherine Moore, Matfrine Stone, Esther Tillman, Lena Whalley, Evelyn Sampson, Edith Benson, Elizabeth Wiel, Katherine Collins and Gertrude Bradshaw, of Pawtucket; Katherine Reagan, Cola Tfelt and Virginia Carney, of Central Falls; Don Marcel, of Valley Falls; and Helen Austin, of Woonsocket; also
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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
20 E. Jackson Blvd., Chicago, III.
And Christmas has just completed a world's engagement at the Pacifics Theatre here and has just opened a new one in San Francisco.

From St. Louis

What's that? Edward J. Milberg has left town! But don't be alarmed. Mr. Milberg is not going to the West Coast. He is simply venturing the river to the East, where he is to appear in "The Man Who Wouldn't Talk." Of course "Ed" told everybody that he was going out of town, but he knew the business situation would not permit him to leave any outside business until he had spent the money he had spent in St. Louis. However, when things are bad, he is very effective in a role like that. "Ed" has a way of getting into bad things in which he has nothing to lose.

Scene: Downtown Theatre, Monday, Tuesday, and Wednesday.

The play is in town and a special act of zeal, mostly lunatics. "Ed" is funny. 

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The Melody of the Week

Following the close of the "First Lady," Miss Elmer Whaley has been engaged by the "Home Sweet Home" in Denver, Colorado. Miss Whaley is one of the most popular singers in the business and is a real favorite among the patrons of the theatre. She has a beautiful voice and is a natural actress. The "Home Sweet Home" is one of the most popular plays of the season and is certain to be a great success.

The orchestra is composed of the best musicians in the city and is under the direction of Mr. Elmer Whaley. The pit is well equipped with the latest and best instruments and is in perfect condition for a successful run.

Miss Whaley has been with the theatre for several years and has always been a great favorite with the patrons. She has a wonderful voice and is a natural actress. The "Home Sweet Home" is one of the most popular plays of the season and is certain to be a great success.

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CRITICISMS BY GEORGE L. CORB

L. L. L., Louisville, Ky.

"With Your Love." The words to this song are worthy of coming from the pen of an experienced, and a good and prolific song-writer. You have appended a finely fresh subject with a high and artistic song-written in an original manner. The words to the chorus are exceptionally fine and well written. The music is "suitable" almost note for note. It's a shame to tie up such a good poem with a melodic. Get busy and compose an original melody. If you can't do the trick you might as well be able to interpret some melody-writer in the lyric. Here's luck - and a Merry Xmas.

J. L. B., San Francisco, Cal.

You can be a hero of a cow or else be a staid and sober-minded man. I can't repeat it and let MELODY readers see what it is - in the first place, the music is about as good as "Mary Had A Little Lamb," and in the second place, the melody is concerned. Don't come back.

G. K., Alhambra, Pa.

"Raining the Best" is a good title for your one-step. Your first and second strains are bully. Your lyric is too short. Make it thirty-two measures instead of sixteen, and use the repeat marks.

G. D. F., Chicago, Ill.

I hate like thunder to shutter your forte and wild strain, but your finest melody, written especially for me and dedicated to MELODY as a devilish melody as Jerusalem is of pagan songs. All that you have done or attempted to do is to make a new manuscript copy of discord. How do you get that way?

S. P., Greenvale, N.Y.

"Where the Hula Maidens Stay" might have been a good song two or three years ago when the Hawaiian craze was on. Now it is as useless as a red-hot. Can't you dope out some new words for the melody? It's not half bad. Where the Havana River's Flowing" aside from being a reminiscence title and a poor arrangement is a regular song. Do this piece over again using a more original title. When it's Cotton Times In Jitter" is like a hundred other Dixie songs. You have incorporated nothing new or original. True it up. "On the Steamer Sunshine" is good.

Mr. Harry N. Lameroux, who formerly was a member of Boyd's "The Love" theatre in Melbourne, Australia, is now playing the first Westerly Hope-Jones opero to be mounted in Australia. He is taking melody right along with him through MELODY, and he has the change of his address with the melodic line. "Wishing you and MELODY a continued success, I remain," etc.

Mrs. Anna L. Burgess, whose studio is located at No. 101 De Kalb avenue, Brooklyn, N. Y., has signed up as an au-

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thorized Wind teacher after trying out that method and o 9

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exiting its merits and the ease with which it may be mastered.

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