

Volume IV, Number 1

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MELODY

A MONTHLY MAGAZINE FOR LOVERS OF
POPULAR MUSIC

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PIANO.

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And as I draw from earth a-

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quinto

bird - with a bro - ken pin - ion

Herr-er soars as high a - gain. Herr-er soars as

calleo voce *pia grato aruco:* ff calleo voce

high a - gain; Ho, bet - er soars as

rit. sf. pia lento

sf. pia lento

high a - gain. *din.*

sf. pia lento

high a - gain. *din.*

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Volume IV


January, 1920

Number 1

Teasing the Ivories, No. 6

By Axel W. Christensen

"TRAVELOGUEING"

 BELIEVE, if memory does not fail me, that in my December ragtime "travelogue" I left myself en route to Los Angeles to see Phil Kaufmann and his suite of studios in the Walker Auditorium Building. The December "Teasing" was written in the Hotel Arlington at Santa Barbara, and I sincerely hope you readers enjoyed it, for I *value* the time spent at the "Arlington" very highly — as likewise did the management of this esteemed hostelry when he slipped 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 autoing as commonplace an accomplishment as that of a motorman on an inter-urban electric railway. In Ventura we passed the old opera house where, nearly twenty years ago, I had the pleasure of playing with a one-night-stand show. They run pictures 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-of-fare there always was listed the salt and pepper along with the rest of the menu—something I never saw before nor ever have seen since. Another memory of "Ventura-By-The-Sea" is that it was the place where William Baumann joined our "troupe" as juvenile man, 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 lobbies, and on that memorable and wonderful moonlight night on the beach at Ventura, 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 method of teaching ragtime piano playing, those who played it, including myself, never knowing exactly just 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 I did to a piece when I played it in ragtime, 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 a thorough analysis, I finally was able to arrive at a point of beginning, and from

which to build a system for teaching others what unconsciously I had been doing myself. To return to "Bill" Baumann, 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 of his own.

It was while on this same one-night-stand tour, in the days of "Break the News to Mother," that I had the pleasure of seeing Richard Mansfield in one of his repertoire plays, and under what one would consider to be rather unusual circumstances. I was not anxious, even if I had possessed the price, to pay for a seat in the auditorium, so I arranged with my friend, the stage manager of the house (where we had appeared the night before Mansfield came), to let me climb into the fly gallery and watch such parts of the show as could be seen from there.

I had been up there for only a few minutes when an important appearing functionary with a sheet of paper in his hand climbed up and asked: "Working for the house?" I was afraid to say "No" and so answered "Yes." He made me sign my name on that sheet of paper and then went his way, leaving me in a state of nervous apprehension which took away much of the enjoyment of the play. Nothing happened, however, and at the close of the show I was edging myself out as unobtrusively as possible when this same fellow grabbed me. I thought it was "all off," but apparently it was "all on," for instead of a bawling-out he gave me two dollars, which was what they paid the extra men at that theatre.

Coming back to the present — we were warmly welcomed by Phil Kauffmann when we arrived at Los Angeles. As an entertainer, as well as a ragtime teacher and player, Phil would be hard to beat and there was something doing every minute. Kauffmann has been most successful in the ragtime-teaching field, one reason for which is that he is an unusually clever business man. Another reason is that in his studios he makes glad the eye as well as the ear, for Phil has surrounded himself with a group of charming lady teachers — a "galaxy of beauty," so to speak. It would appear that a teacher must possess two qualifications in order to work for Phil Kauffmann: first, she must be a good teacher; second, she must be a good-looking teacher.

Least able is it to forget the real "Ragtime Party" that Mrs. Phil Kaufmann gave in our honor the night before we left Los Angeles. It was *some affair*, and Mrs. Kaufmann proved herself a hostess *wonderfull*. There was a wonderful dance floor in the living room of the Kaufmann's wonderful bungalow (all built out of ragtime money, mind you!), and there was a wonderful plenty of rag and jazz music for the dancers without once

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using the "Victrola" — in fact, the only reference to a Victrola that I heard that night was made by Burl Armstrong of the Universal Film Company, who had "parked" his car in front of mine in Phil's driveway. It was when the time came to go home that "Burl" asked me to please get that "Victrola" of mine out of his way so he could get out. That's a new name for the little Ford coupe I have been running around in out here. The next unforgettable and best thing about the Kaufmanns, their bungalow and Los Angeles, is that we are booked to play a "return date" over Christmas and New Years.

Leaving our Los Angeles friends, we started back for San Francisco via Bouquet Canyon, Bakersfield and Fresno. At Fresno we stopped for two hours and took lunch with Maura Ash, who has been teaching ragtime there for so long that to hear ragtime mentioned in that town is to hear her name coupled with it. It would be extremely difficult for a competitor to get a foothold in Fresno, because Miss Ash knows everybody and everybody knows her to be a musician of ability who has taught hundreds in the town to play rag and popular music. The town is small enough to make much advertising unnecessary, and she gains her business almost entirely through the recommendations of her pupils. When it comes to studios, I presume Miss Ash has the best snap of all. She has a cozy apartment and studio in one of the largest downtown buildings wherein she can eat, sleep, cook or teach as she pleases. Carfare is the least of her troubles.

FICTITIOUS FIGURES.

THERE probably is none so sceptical of the fictitious figures that frequently are pinned to popular songs as I am. Their supposititious sales than is the experienced "breaker-in" to the song-writing game. To all such, as well as those who hope to "break-in," the following article which recently appeared in the New York *Music Trade Review*, under caption of "A New Type of Fiction in Music Publishing Circles," will carry interest. After a preliminary sub-caption of "Claims of Small Publishers that Sums of \$5,000 or More Are Asked or Offered for Practically Unknown Songs Do Not Impress the Men in Touch with the Real Situation," the "Review" prints:

Ever so often, lately, with greater frequency, some would-be publisher, with the price of title page and music-plates and a month's room rent, announces the entry of Himself & Co., into the music publishing field. Simultaneously with the announcement, he states that he has had an offer from a well-known publishing house of \$5,000 for the feature number of his catalog. Why all such small fry use \$5,000 as the amount offered them for their composition will probably remain unknown, though it is what would be termed the "dickering" price for it. It would be just as easy, and have just as much basis in fact, for them to announce they have been offered \$25,000 for it. They probably think \$25,000 would be preposterous, when, as a matter of fact, all the leading publishers and those who are close students of what such compositions are worth, would think that even \$50 would be too much.

The Review has, from time to time, received press notices from such sources announcing these large offers for unknown compositions, but our space is too valuable to be devoted to such foolishness. However, they manage to "dupe" some

publications into accepting their announcements as news matter. Recently, one paper carried two such stories to the effect that the firms in each instance had been offered \$5,000 for a certain composition. One of the announcements read to the effect that the firm in question had refused \$5,000 for the publication rights of a new song hit, and that the possible purchaser was promptly advised that such an offer would not be considered. However, in the next sentence they made quick to say that this refusal was not final. They stated negotiations were then under way with still another house, whose offer had not yet been attractive enough to part with this sure-fire song hit. It all sounds very good, but the probabilities are that no publisher will fall for it.

In the other case, in the same issue, \$5,000 is announced as the price a certain firm could get for one of their jazz melodies. Reading further, we find out that the number has sold 500,000 copies the first week of its release. It may have been a typographical error, but we would like to see the number that created such a tremendous amount of sale for itself. If we were publishers, or even the publisher's press agent, in this instance, we would state that the price offered for the composition was \$105,000. The whole would sound more reasonable.

Generally, in the press notices of songs that are on the market (because, after all, that is what such announcements are), the writer states that his firm is exploiting the song or instrumental selection, and it is to be one of the biggest successes of the season. This, they feel, is a little bit more bait for the possible purchaser.

Now, as a matter of fact, during the past few years there have been large amounts of money paid for songs, but they were numbers that had shown beyond a doubt that they were exceptional. No successful publisher pays one, five or twenty thousand dollars for a song that has not got a whole lot of merit, and that they make these purchases with their eyes open is proved by the sales of the purchased numbers after they add them to their catalogs.

Large amounts of money were paid for such numbers as "Strutters' Ball," "Tell Me," "Vamp," "Smiles" and numerous others, but all of them have been tremendous successes. If a number has great possibilities, the big publishers will give large sums for its publication rights, but this will hardly include any of the so-called \$5,000 songs.

A case in point is the new song by Lee S. Roberts, "Patches," published by G. Schirmer, Inc., who were offered over \$50,000 for the rights to the song, which they refused. The house making the offer knew the possibilities of the number, and, as a matter of fact, practically the entire trade, both from a publisher's and dealer's standpoint, admitted "Patches," to be a tremendous hit. Songs such as "Vamp," "Tell Me," "Patches," "I'm Forever Blowing Bubbles," "Oh, What a Pal Was Mary," "Beautiful Ohio," "Yearning," "Kentucky Dreams" and numerous others will always bring a large price if they are for sale. They are, of course, never for sale, as long as they are being published by a large house.

Every once in a while one of the smaller publishers does issue a number of that caliber, and not having the organization or facilities for exploiting it on a large scale, either sells it or releases it on a royalty basis to a bigger publisher. These are, however, exceptions, and it would appear that the small publisher who announces his number as a \$5,000 publication would realize that there is no comparison between his publication and the songs mentioned. They probably will continue to make

"MICKEY" MERRILY MONOLOGS

IT MAKES no material difference just who "Mickey" is when she's asleep, but that's the "moniker" over or under which a very wide awake young lady merrily monologs about a dance in a recent issue of *Transmission*, the paper published for its employees by the Willys-Morrow Company of Elmira, N. Y. Naturally, a bunch of the Willys-Morrow people are mentioned in the skit, and these names will mean nothing to the readers of MELODY, but the clever corraling in her own language of popular song-titles ("Mickey" hasn't missed a popular "mixer") is clever enough to stand a reprinting. Here is Miss "Mickey's" monolog meandering:

While looking on at the Inspection dance the other evening, and talking to those present, I was quite at a loss for some time to follow the different expressions which were hurled at me one by one, but I soon found out friends were trying to speak my own language or the one through which I became known to the public, the language of the popular song. I will describe the evening by their own method:

On first entering the Assembly Hall I found Harold Slade preparing his musical program of "Jazz Classics" while he was waiting for "The Fiddlers Three," Ted Unwin, Guy Kinner and Leon Hunt, but "Listen Lester" that "Evening" he did not have to wait long for when "Herb" Barnes asked Sidney Palmer, "Are you going to Take Your Girl to the Movies?" "Sid" replied, "She said to me today 'Take Me to the Land of Jazz,' so here we are."

At this moment "Along Came Ruth." She was "In the Shadows" coming "Out of the East," but I think it was Ruth Baker. Then I heard Anna Mielke say "Tell Me, 'am I late,'" just as the orchestra struck up a lively one step "Full of Pep" and then as if by magic the crowd came all at once with many a "Pretty Girl."

"Wick" Smith was quite at ease. He said "I've Got My Captain Working For Me Now." Then as I glanced up someone shouted, "Oh, Helen." Sure enough, there was Helen Berry and Mary Lynott. "Oh, What a Pal Was Mary." That's what Helen says. "She Is An Old Pal of Mine."

Just then in came "Art" Niver, he works in "Room 202" and with him came "My Daddy Long Legs," "Ben" Jordan, and then Edna Beidleman and Eva Ferris, one of the "Vamp" sisters, yes and Leo Gilinger, the "Jazz Baby." All this time everybody was "Jazzing the Blues Away," dancing a Paul Jones with "Pomp and Grace."

Then I spied Frank Higgins, "Bill" Fursman and "Bill" Vockroth. "Bill" says "I Know What It Means to be Lonesome," "By the Camp Fire," "On the Trail of the Lonesome Pine." He says, "Boys can't that girl over there dance." "I'll Say She Does," says Fursman, so over "Bill" went to this young lady and said, "Oh, Lady, Lady!" "You're the One I Want."

Here I saw "Pop" Higgins join the crowd and his son Frank says "Come On Papa" meet Judge McDowell. "Pop" says "Good Morning Judge." What's the matter that you are not dancing?

Just hear Ronald Hood, the drummer "Raggin' the Chop Sticks." Then Ronald broke his drum head and had to retire and put on some "Patches" while the crowd applauded to "Keep 'em Going" and believe me Dorothy Hammond would make you "Watch Your Step." "Ray" Brookman says that music sounds like "Alexander's Rag Time Band," but "Billy" Williams steps in and says "You're Rockin' the Boat," "Alexander's Band is Back in Dixieland."

Leon Buckley asked "Ed" Crane if he was in the orchestra. "Ed" replied no, "I'll Sing a Song," but Margaret Faughnan said, "Don't do it, you'll get us 'Simbad.'"

"Bill" O'Shaughnessy announced the eats. There were no sandwiches. They take "Too Much Mustard." John Biggs said, "I Ain't Gonna Give Nobody None of This Jelly Roll."

Continued on page 7

such announcements as long as their press notices are accepted by trade and professional papers. It probably makes them feel good to see such stories in print, and there is always a possibility that some publisher "might" drop for the song and dance. However, any such announcements that appear in The Review from time to time must be based upon something other than an unknown publisher's press story.

RUBINSTEIN AND HIS YANKEE DOODLE

By Frederic W. Barry



SOME musicians may not be aware that, among what may be called the "monumental" piano *morceaux*, is a transcription by the titanic Rubinstein of the American ditty called "Yankee Doodle." Though the theme is only a matter of a few measures, Rubinstein manages to work it out into a most kaleidoscopic variety of variations that cover an infinite number of technical figures, scales, chords, arpeggios, octaves, inversions, extensions, expansions, velocity and bravura—built 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 absolute-ness of the unique, the individual, remains undisturbed — the unit and unity intact, complementing the diversity.

This obelisk of pianoforte literature (41 pages) was published in 1873 when Rubinstein was at the height of his American fame, not so much as a composer as an executant of leonine proportions. And now his "works" live on, for you and me to conjure with; he has left us a goodly heritage, stamped with his own originality, mostly of the "massive" order.

"Variations sur l'Air Yankee Doodle" is the most ambitious affair of its "kind" ever committed to paper. It suggests the "impromptu," but think of the task (and the kindness) of writing it all down, for you and me to fumble with. Tired students, who say they are "indisposed" from ploughing through the innumerable folios of technical exercises, would find in *morceaux* like "Yankee Doodle" surely a sufficient assortment of finger gymnastics to cover every demand of pianoforte technique, to say nothing of the melody, which in Rubinstein's piece is amplified and transcribed and paraphrased in a most delightful manner. Harmonies divine are introduced in beautiful counterpoint, while the mere tune is not too closely followed — that is, not to the point of tediousness for Rubinstein, master that he was, clearly recognized the limits of human endurance and the need of *change*.

Like all good composers, he has made the main theme at times a convenient peg on which to hang his own venture with its peculiar embroidery and arabesque designs.

Rubinstein was a pioneer. There was something very American about him. He had a scorn for the conventional, as such. He was futuristic and revolutionary, disliking harmonic bondage the same as did Beethoven; was no old fogey, abolished "strict" rules and was venturesome. He used to admit that he "missed" enough notes in six concerts to make up a seventh.

One will notice that often the music of Rubinstein simply abounds in *syncope*—isn't that what the vulgar call "rag"? Of course it all depends on the way it is done, and out of the humble air of "Yankee Doodle," with all that the tune meant and suggested, has been created a veritable *chef d'oeuvre*. No, this is not an advertisement, though I see the price is clearly printed on the cover—\$2.50 net! Perhaps in these days of the High Cost of Living one could buy a copy for less, if it is still purchasable.

Mr. Reader: If MELODY is worth 15 cents the copy or \$1.50 the year to you, why not boldly admit it to your musical acquaintances? Show 'em your latest copy. Your recommendation will help us to give YOU a still better MELODY.

The Publisher.

Little Song-Shop Talks

Almost from the date of its initial issue the publisher of MELODY has been possessed with a notion which finally has progressed into a motion. This possessing notion was that one reader of a magazine would be interested in knowing what others are thinking about the same publication, and the progressing motion that has grown out of the notion is the carrying on of two individual columns under the same leading caption, namely, "Little Song-Shop Talks." Under its own sub-caption one of these columns is to register "Words From Others About Us," as in turn the other will record "Words From Us About Others," one or both of the columns to appear from time to time, as space warrants or mood and matter moves. The main difference between the two columns will be that in the one concerning "Us" we shall include any slaps and slams as well as the boosts and booms, while in the one wherein we talk about "Others"—well, Mr. Reader, what would you say? —Ed.

Words From Us About Others

The Sam Fox Publishing Company of Cleveland, Ohio, has one of the big song-hits of the year in the oriental number "My Cairo Love" by Harry D. Kerr and J. S. Zamecnik.

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' that." And "Bobby" would have been right, for these two men are both popular and both are called "Kings."



John Philip Sousa (at the left), the "March King," was visiting Frederick Knight Logan (at the right), whose "Missouri Waltz" and other successes have won for him the title of "Waltz King." "His Gracious March Majesty" was the guest of "His Royal Waltz Highness" at the latter's home in Oskaloosa, Iowa, when the camera *obscura* caught them anything but obscurely. Mr. Logan's "Missouri Waltz," which was brought out by Forster of Chicago after several

publishers had failed to see anything in it, has made a fortune for both composer and publisher.

Neil Morét

When a composer has achieved country-wide popularity, the exclusive rights to his work by a publishing house is a mighty good "bonus" to that publisher, while the question as to what house is the "exclusive" one sometimes may become a bone of contentious argument in the public mouth. The latter seems to be the case in the instance of Neil Morét, and to at once and for all settle further controversy, Milt Hagen, advertising manager for Daniels & Wilson, Inc., of New York City, authoritatively states that Mr. Morét is writing exclusively for this firm of publishers. The question of Mr. Morét's publishing connection recently came up when a song, written many years ago, was republished by a large music house.

Neil Morét is perhaps best known as the composer of that famous old song of "Hiawatha," his more recent successes being "Mickey," "Yearning," "Peggy" and others. He also has made successes in collaboration with others: with Maude Fulton in "Singapoo," "Raggedy Man," and "Honey;" with Louis Wesley in "Sally, Shame on You," "Rose of Romany," etc. Mr. Morét's compositions are very popular with bands and orchestras everywhere.

"Guilty!"

Mel B. Kaufman has been found guilty of "popularity" by the firm that has done so much in the past to promote his numbers, and has been "bound over" by them to keep his pieces. In good old "Americana" he has "signed-up" or "signed-on" (it's a contract either way) with the Sam Fox Publishing Company, and this house now holds exclusive publishing rights to the Kaufman compositions for a term of years. With Mr. Kaufman music composition would seem to act as a sublimated mirror of living, even ordinary things and events of daily life reflecting subtle suggestions for fox-trots or one-steps. That his reflections are popular is evidenced by the fact that "Me-Ow" and "Taxi" brought him many flattering offers from other publishers, but the Sam Fox Company evidently held the heaviest "warrant" and "copped" the composer.

Words From Others About Us

MELODY is quite the most delightful and instructive magazine I've met. Compliments of the season.—*Dorothy Nicholls, Walton, Liverpool, England.*

To Miss Nicholls from MELODY, the compliments of many successive "seasons" in her chosen profession as a motion-picture pianist!

I cannot afford to be without MELODY. I find many good music numbers that help me in my work as a "movie" pianist.—*Mrs. Mary Baumgardner, Columbus, Ohio.*

In the near future the publisher hopes to make MELODY of so much greater help to pianists, not only "movie" but "fixed," that no pianist who piano-plays the pianoforte can afford to be without it.

Am renewing my subscription to MELODY. Wouldn't be without that magazine, as it is one fine paper. I enjoy reading the text and read the ads, while the music is always good and sometimes better. Wish you all a Merry Christmas and Happy New Year.—*Mrs. George S. Shipman, Greensboro, N.C.*

Mrs. Shipman not only renews her own subscription, but substantially backs her wish for a "Merry Christmas" with a little gift—a subscription for someone else.

I find MELODY of great help to me as a "movie" pianist, and wish every success to the magazine. I boost it all I can to my friends, and no doubt you have had inquiries for it from Calgary. If so, I may have been the means of spreading its popularity.—*Clem Elliott, Calgary, Alta., Canada.*

Some high words from some high altitude and the "boost" is highly appreciated. Incidentally, included in Mr. Elliott's letter is a request for all back issues of the magazine. Only wish we had 'em to fill the order, but beer, "booze-water" or "bug-juice" is a tidal wave inundation as compared with back numbers of MELODY.

MELODY is a gem, and I do not see how anyone who loves music can do without it. I certainly wish I had subscribed a long time ago, but did not know about the magazine until I received a sample copy. I am more than pleased with the magazine, and just wanted you to know how I appreciate it. I will do all in my power to reinforce MELODY.—*J. Harold Davis, Washington, Indiana.*

We not only are glad that Mr. Davis has seen "the light," but are more glad that in this instance the "light" was MELODY. We also experience a great gladness in that friendly promise to "reinforce."

Enclosed find amount to cover cost of 300 copies of the December (1919) issue

"MICKEY" MERRILY MONOLOGS

Continued from page 5

Ethel Thayer was there from the First Aid Department. Say, boys, when she binds up your bruised hands or picks a piece of steel out of your eyes don't you just say, "I Don't Want to Get Well," "I Don't Want a Doctor."

During the square dance "Ed" Bigg got so excited he shouted "Where's the Girl I Left Behind?" Lucky for "Ed" it was not one of those hot "Summer Days" for at this party "Nobody Ever" had a chance to think about the weather, the "Landlord Blues" or anything else except to "Open the Gates of Gladness" and forget about the days when you will be "Sipping Cider Thru a Straw."

"Bill" Fursman was there with the same old "Smiles," which

suggests the spirit of the Willys-Morrow 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, 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 he will keep his word for "While Others are Building Castles in the Air" he is not "Blowing Bubbles."

I believe everybody had a fine time and as "The Hand That Rocked My Cradle Rules My Heart," I was prompted to look at my watch and found it was time for the party to break up. While 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 had become for everyone seemed to know "MICKEY."

of your magazine, MELODY, which same please send to address given.—*Paul Vincent, New York City.*

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, on music wrappers, by circulars, etc." We might suggest that faith induces power, and that "Vincent" has relationship to the Latin root word *vincit*—invincible. 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 titillation is a "tickler," therefore, anything which tickles the sensibilities of the publisher of MELODY must be a "boss-tickler." This particular tickler that tickled the Boss was not a feather, however, but a finger—the finger that fingered the pen which penned the following: "Please send me your four music magazines for one year. Enclosed find check for same." Bring the ammonia, please!

The finger that fingered the pen that pinned this tickle to the Boss was hitched to the hand of Mr. Frank Schwartz of New York City, a man who should be well-known to the readers of MELODY as both a winner and "Winn-er." Was it a "boss-tickler?" We'll say it was! It tickled him out of the price of a dozen boxes of safety-matches for the editor, although he forgot the accompanying cigars which would have been a nice little editorial tickle.

The many appreciative words from subscribers, added to what may be a lack of modesty on our part, has always caused us to assert that in Melody we had some magazine, yet how much "SOME" we never fully had realized until receiving the following letter from Mr. Harold E. Watson of London, Ontario, Canada; nor could we now reprint it, if it were not that our original cloak of modesty has been worn to a thing of shreds and patches. Right off the reel Mr. Watson disavows all intention of over-praising, yet his letter sings a veritable "Hymn of Praise."

Here are his "words about us," which we submit in full with a blush of—not shame, but pleasure.

"I am sending a renewal subscription for two years. Actions speak louder than words, so please accept enclosure in lieu of a long, long song of praise in appreciation of MELODY."

"To one educated in the classic school of music MELODY is exhilarating and refreshing. Mind you, I still love my Beethoven and Bach albums, but the music (and it is music) published in MELODY is so well printed, so playable and interesting, and the Winn ragtime lessons in the earlier numbers give one such a sense of breadth and freedom—a wide-spread vision, so to speak—that MELODY music is a relief from the microscopic details of the two honorable and venerable B's referred to above."

"I tell my friends that although I received my musical education in England, I gained my musical experience over here, and the experience certainly has been an education. Ragtime, once sniffed at by the 'highbrows,' is leading many to have a different thought towards 'highbrow stuff.' So, while Bach and ragtime are poles apart in one sense of the word, these two extremes in music have one thing in common—the desire to express the thought of the people in the times in which they were written."

"I won't waste any more of your precious time, Mr. Editor, but will conclude with best wishes for MELODY and thanks for November number received, although my subscription expired with the October issue."

Peeps at the Publishers

"Please," a ballad fox trot by Will J. Callahan and Lee S. Roberts, is said to have a touch of pathos in a lilting lyric that tells a story always new—a fox trot melody that will ring in your memory long after the music stops.

Probably no song of the popular type is dearer to the American heart than "Ida," which Eddie Leonard, known as one of the greatest minstrel men of all time, is using in John Cort's new production, "Roly-Boly Eyes," now playing in New York,

with results as in his early days, when this song was one of his greatest successes.

"Some Day You'll Know," by Will J. Callahan and Max Kortlander, is described as a real fox trot, with a musical snap and rhythm that fits with the lyric, and with words and music that are more than a mere combination of notes and selections from the dictionary. In fact, it is called a fox trot that makes its predecessors seem tame and that sets a musical pace others can't follow.

C. Arthur Fifer has opened in his home town, Quincy, Ill., the first of a chain of music stores, to be known as the Saunders Song Shops. Besides carrying sheet music of all publishers, each store will conduct a professional department for the boosting of the Fifer Music Company's catalog.

"In Mizzuri," a new song by Charles K. Harris, is being featured in conjunction with the picture of that name, in which Robert Warwick is the star.

"All I Have Are Sunny Weather Friends" has been sold to Jerome H. Remick & Co. by Kendis & Brockman.

"Let Me Dream," "Then I'll Stop Loving You" and "Gee Whiz" are the leaders of the Vandersloot Music Company's catalog.

Harry Singer is now a member of A. J. Stasny & Co.'s professional department.

"Give Me A Kiss," a new one by Charles K. Harris, is catching on everywhere, and its future looks bright.

The Broadway Music Corp. now has a branch in the Cameron Building, Pittsburgh, Pa.

"Musicaland," a new vaudeville act in which the author, Anatol Friedland, opened at the Colonial Theatre, New York, on November 3, is described as the most imposing offering ever presented by a songwriter. Two of the numbers are "Thanks," a well-written ballad, and "I've Got the Cutest Little Daddy," a melodious novelty. There are thirteen people in the cast presenting this miniature review, which has won for Mr. Friedland the title of "The Ziegfeld of Vaudeville." Melody, novelty, girls and stunning effects combine to make the act somewhat of a sensation. J. W. Stern & Co. continue as the publishers of Mr. Friedland's compositions.

Percy Wenrich, songwriter and composer, has joined the producing managers. His company's first presentation will be a new musical comedy, the book and lyrics of which are by Raymond Peck and the score by Mr. Wenrich. Vincent Dailey & Co. is the title under which the company was incorporated.

"I'm Going to Arizona in the Mornin'" classified as a high-cost-of-living song, is by Shafter Howard of San Francisco. The lyric is by James Reilly, who has several successful songs to his credit.

"The Vamp," by Byron Gay, has been featured in

Continued on page 27

Chicago Syncopations

By Axel W. Christensen



From Chicago

George G. Green, who teaches ragtime and jazz at Hammond and East Chicago in Indiana, recently called at our office and reported business as very good in his territory.

Pupils have been coming in so fast at the North Side school that Mrs. Worley has had to install another piano. This makes a total of three pianos, with strong indications that three more will be needed before the season is at its height.

Mr. John Scheck also reports a record-breaking business at the Logan Square school.

From all appearances this is going to be a "Ragtime Year." The business already handled at the Chicago schools this fall has badly shattered all past records for any season. Back in the early days of the writer's experience the enemies of ragtime delighted in associating it with "strong drink" and the back-room of the saloon. These things are now practically extinct, and with their demise ragtime teaching has increased at least two hundred per cent. Will some of our former critics kindly stand up and explain?

We have a number of returned soldiers among our new pupils, some of these men not yet having been discharged from the various army hospitals in the city. From the interest these boys are showing, and the splendid progress they are making, we judge that they learned the real value of music, especially ragtime, during the months they spent "Over There."

Among our new pupils there also are four young men from the staff of "Over Here," a magazine which is published to keep up the friendships "over here" — made by the boys "over there." The office of this magazine is in the same building with one of the oldest and largest ragtime schools in Chicago, and the ragtime which they heard all day proved too much of a temptation for the editor, the manager and several others, who will soon be playing snappy good ragtime themselves.

Dave Reichstein of the Crawford Avenue Branch telephoned us this morning that he simply has been too busy to get down town since the fall season started in.

The new studio which was opened in Oak Park on October 15th has done very well, and we will soon have to have an assistant teacher to help Miss McClure handle the class.

Miss Brown and Miss Christensen, who manage the studio for teaching ragtime and popular music on pipe organ as well as piano at Western Avenue and Harrison Street, Chicago, have had to have a small room fitted up for a kitchenette. They found that they were getting too busy even to eat, when they had to go out for their lunches.

Mr. Frank Butler of Buffalo, N. Y., who came to Chicago to take a course in cartooning, also started a course in ragtime and has proved very successful in both. He has opened a studio as a cartoonist, and if we don't watch out he'll soon open a studio for the teaching of ragtime.



HAROLD WEEKS

Miss Jane Lamereaux, former associate editor of the "Ragtime Review," visited our office today.

The pipe-organ department of the West-Side school under the joint direction of Misses Brown and Christensen, was recently put to the expense of a new organ-blower, and no wonder. That pipe organ is in use from 12 to 14 hours daily for lessons and practice, as many of the piano pupils take up picture-playing on the organ after finishing their ragtime piano course.

Mary Shugart, who is in charge of the mail-order department of the Christensen school, recently devised a new advertising folder to be sent out to prospective students.

From Boston

Miss Madeline Stumcke, a teacher in the Boston ragtime school, has been called to Omaha on account of the illness of a very close friend. Miss Stumcke writes that while Omaha is all right, it cannot touch

Boston and that she expects to return this month.

Miss Mildred Henderson, well known in musical circles and a graduate pupil of Miss Horne, is now associated with the Boston school.

Mr. Peter F. McDonald, former member of the Massachusetts State Legislature who occasionally favors the Boston school with a friendly visit, is spending the winter in his beautiful sea-shore bungalow at Miami, Fla. Pretty soft for "Mac!" Sorry I cannot accept his dandy invitation to join him.

"Jimmie" Corbitt, manager of the Boston ragtime school, took his usual flying trip into Chicago to spend Christmas with his mother. As usual, he stopped in Cleveland—yes, both going and returning.

Miss Marion Sherrard who has been studying real ragtime under Miss Lewis, has sailed for Bermuda where she will spend the winter. Just before leaving, Miss Sherrard presented Miss Lewis with a very beautiful pendant and chain. Miss Sherrard advises us that she will resume her lessons upon her return to Beach Bluff next spring.

Miss Edythe Horne, head of the faculty of the Boston school and generally regarded as Boston's most brilliant player of ragtime and popular music, was so generously remembered by her many pupils and admirers at Christmas time that her studio presented the appearance of a jeweler's store, dry goods emporium, florist and candy shop all rolled into one.

Florence Carley, long identified with the teaching of ragtime in "Jimmie" Corbitt's Boston school is now handling the branch school in Lynn and is very busy.

Miss Vira Corbitt is spending the Winter at Tampa, Fla., with Mr. and Mrs. E. B. Gould. "Jim" tells us his sister has been suffering from rheumatism for over a year and physicians have recommended the Florida climate, which it is hoped will be of great benefit.

Miss Edna Cartwright, a graduate pupil of Miss Horne and a splendid player of popular and syncopated music, is now associated with the Boston school and is handling a large number of pupils.

A department for the teaching of Saxophone will be added to the Boston school of ragtime shortly after the New Year, due to the many requests for instruction on this very popular instrument. Mr. Corbitt has secured the services of Mr. H. Geo. Champlain, one of the best-known saxophonists in this section, as instructor.

Miss Marjorie Field, well known in Boston society circles, and a very energetic and active assistant in Red Cross work and drives both during the War and since, has again resumed her lessons under Miss Horne.

Miss Eunice Fitzgerald, the very attractive daughter of Boston's former Mayor, Mr. John F. Fitzgerald, is making splendid progress in her study of music under Miss Horne. The recent coming-out party of Miss Fitzgerald was an event in Boston society circles.

Miss Ardelle Harrigan, professional musician and teacher, has been secured as assistant teacher in the Boston school.

Continued on page 23

Near-Beer

(How Dry I Am!)

MARCH

L.G.del CASTILLO

PIANO

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MELODY

Musical score for page 10, featuring piano and Trio sections. The piano part consists of six systems of staves. The first system includes a *mf* dynamic marking. The second system includes a *ff* dynamic marking. The third system includes first and second endings, with a *ffz* dynamic marking at the end. The Trio section begins with a *ff* dynamic marking, followed by a *p* marking. The section ends with a repeat sign and a *ff* marking. The MELODY section is marked with a *ff* dynamic marking and a *2^d time* instruction.

TRIO

MELODY

Musical score for page 11, continuing the piano and Trio sections. The piano part consists of six systems of staves. The first system includes a *ff* dynamic marking. The second system includes a *f* dynamic marking. The third system includes a *ffz* dynamic marking. The fourth system includes a *ff* dynamic marking. The fifth system includes a *ff* dynamic marking. The sixth system includes a *f* dynamic marking. The Trio section begins with a *ff* dynamic marking, followed by a *f* marking. The section ends with a repeat sign and a *ff* marking. The MELODY section is marked with a *ff* dynamic marking and a *2^d time* instruction.

D.S. al^c

MELODY

There'll Come A Lonely Day

Words by
HARRY D. KERR

Music by
ELIZABETH C. THOMAS

Andante Moderato

PIANO *mf*

Sweet-heart I'm lone - ly, Yearn-ing for on - ly Your eyes that with love a - beam - ing;
When days are end - ing Slow-ly I'm wend - ing Down that old road that's lead - ing

p

I hear you call - ing, Your voice en-thrall - ing Brings back old days of dream - ing.
Home where the heart lies, Home where the heart sighs, Wait - ing, watch-ing and plead - ing.

When all our gray days Love turn'd to May days, Hearts beat true; ———
Miles may be wea - ry But there's a cheer - y Smile 'waits you, ———

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That's why I'm yearn - ing For your re - turn - ing Some day when you are lone - ly too — blue.
Love-light and laugh - ter Thro' years long aft - er Will make De - cem - ber skies all

rall.

REFRAIN

When the shades of night are fall - ing Up-on the home road dream ———

mp a tempo

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

rit.

When your days are all De - cem - ber, And all your skies are gray, ———

a tempo

Then my song you'll long re - mem - ber, There'll come a lone - ly day. ———

molto rall.

MELODY

On the Sky Line

A TONE PICTURE

WALTER ROLFE

Allegretto Moderato

PIANO

f
ff
mf rall.
a tempo
cresc.
f
rall.
mf a tempo

MELODY

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rall.
Più mosso
f
cresc. et accel.
ff
mp molto rall.
Tempo I
cresc.
f
rall.

MELODY

musical score for page 16, featuring piano accompaniment. The score consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat). The tempo and dynamics markings are as follows:

- System 1: *mf a tempo*
- System 2: *rall.*
- System 3: *Calando*, *f a tempo*
- System 4: *ff*, *rall.*
- System 5: *mf a tempo*
- System 6: *ff*, *mf*

MELODY

The Hippo Hop

FOX TROT

OSWALD B. WILSON

musical score for page 17, featuring piano accompaniment. The score consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat). The tempo and dynamics markings are as follows:

- System 1: *PIANO*, *ff*
- System 2: *mf*
- System 3: *f*
- System 4: *ff*
- System 5: *ff*
- System 6: *ff*

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MELODY

musical score for page 16, featuring piano accompaniment for "The Hippo Hop". The score is written for piano and includes the following measures and markings:

- Measure 1: *mf a tempo*
- Measure 2: *mf a tempo*
- Measure 3: *mf a tempo*
- Measure 4: *mf a tempo*
- Measure 5: *mf a tempo*
- Measure 6: *mf a tempo*
- Measure 7: *mf a tempo*
- Measure 8: *mf a tempo*
- Measure 9: *mf a tempo*
- Measure 10: *mf a tempo*
- Measure 11: *mf a tempo*
- Measure 12: *mf a tempo*
- Measure 13: *mf a tempo*
- Measure 14: *mf a tempo*
- Measure 15: *mf a tempo*
- Measure 16: *mf a tempo*
- Measure 17: *mf a tempo*
- Measure 18: *mf a tempo*
- Measure 19: *mf a tempo*
- Measure 20: *mf a tempo*
- Measure 21: *mf a tempo*
- Measure 22: *mf a tempo*
- Measure 23: *mf a tempo*
- Measure 24: *mf a tempo*
- Measure 25: *mf a tempo*
- Measure 26: *mf a tempo*
- Measure 27: *mf a tempo*
- Measure 28: *mf a tempo*
- Measure 29: *mf a tempo*
- Measure 30: *mf a tempo*
- Measure 31: *mf a tempo*
- Measure 32: *mf a tempo*
- Measure 33: *mf a tempo*
- Measure 34: *mf a tempo*
- Measure 35: *mf a tempo*
- Measure 36: *mf a tempo*
- Measure 37: *mf a tempo*
- Measure 38: *mf a tempo*
- Measure 39: *mf a tempo*
- Measure 40: *mf a tempo*
- Measure 41: *mf a tempo*
- Measure 42: *mf a tempo*
- Measure 43: *mf a tempo*
- Measure 44: *mf a tempo*
- Measure 45: *mf a tempo*
- Measure 46: *mf a tempo*
- Measure 47: *mf a tempo*
- Measure 48: *mf a tempo*
- Measure 49: *mf a tempo*
- Measure 50: *mf a tempo*
- Measure 51: *mf a tempo*
- Measure 52: *mf a tempo*
- Measure 53: *mf a tempo*
- Measure 54: *mf a tempo*
- Measure 55: *mf a tempo*
- Measure 56: *mf a tempo*
- Measure 57: *mf a tempo*
- Measure 58: *mf a tempo*
- Measure 59: *mf a tempo*
- Measure 60: *mf a tempo*
- Measure 61: *mf a tempo*
- Measure 62: *mf a tempo*
- Measure 63: *mf a tempo*
- Measure 64: *mf a tempo*
- Measure 65: *mf a tempo*
- Measure 66: *mf a tempo*
- Measure 67: *mf a tempo*
- Measure 68: *mf a tempo*
- Measure 69: *mf a tempo*
- Measure 70: *mf a tempo*
- Measure 71: *mf a tempo*
- Measure 72: *mf a tempo*
- Measure 73: *mf a tempo*
- Measure 74: *mf a tempo*
- Measure 75: *mf a tempo*
- Measure 76: *mf a tempo*
- Measure 77: *mf a tempo*
- Measure 78: *mf a tempo*
- Measure 79: *mf a tempo*
- Measure 80: *mf a tempo*
- Measure 81: *mf a tempo*
- Measure 82: *mf a tempo*
- Measure 83: *mf a tempo*
- Measure 84: *mf a tempo*
- Measure 85: *mf a tempo*
- Measure 86: *mf a tempo*
- Measure 87: *mf a tempo*
- Measure 88: *mf a tempo*
- Measure 89: *mf a tempo*
- Measure 90: *mf a tempo*
- Measure 91: *mf a tempo*
- Measure 92: *mf a tempo*
- Measure 93: *mf a tempo*
- Measure 94: *mf a tempo*
- Measure 95: *mf a tempo*
- Measure 96: *mf a tempo*
- Measure 97: *mf a tempo*
- Measure 98: *mf a tempo*
- Measure 99: *mf a tempo*
- Measure 100: *mf a tempo*

MELODY

The Hippo Hop

FOX TROT

OSWALD B. WILSON

musical score for page 17, featuring piano accompaniment for "The Hippo Hop". The score is written for piano and includes the following measures and markings:

- Measure 1: *ff*
- Measure 2: *ff*
- Measure 3: *ff*
- Measure 4: *ff*
- Measure 5: *ff*
- Measure 6: *ff*
- Measure 7: *ff*
- Measure 8: *ff*
- Measure 9: *ff*
- Measure 10: *ff*
- Measure 11: *ff*
- Measure 12: *ff*
- Measure 13: *ff*
- Measure 14: *ff*
- Measure 15: *ff*
- Measure 16: *ff*
- Measure 17: *ff*
- Measure 18: *ff*
- Measure 19: *ff*
- Measure 20: *ff*
- Measure 21: *ff*
- Measure 22: *ff*
- Measure 23: *ff*
- Measure 24: *ff*
- Measure 25: *ff*
- Measure 26: *ff*
- Measure 27: *ff*
- Measure 28: *ff*
- Measure 29: *ff*
- Measure 30: *ff*
- Measure 31: *ff*
- Measure 32: *ff*
- Measure 33: *ff*
- Measure 34: *ff*
- Measure 35: *ff*
- Measure 36: *ff*
- Measure 37: *ff*
- Measure 38: *ff*
- Measure 39: *ff*
- Measure 40: *ff*
- Measure 41: *ff*
- Measure 42: *ff*
- Measure 43: *ff*
- Measure 44: *ff*
- Measure 45: *ff*
- Measure 46: *ff*
- Measure 47: *ff*
- Measure 48: *ff*
- Measure 49: *ff*
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- Measure 63: *ff*
- Measure 64: *ff*
- Measure 65: *ff*
- Measure 66: *ff*
- Measure 67: *ff*
- Measure 68: *ff*
- Measure 69: *ff*
- Measure 70: *ff*
- Measure 71: *ff*
- Measure 72: *ff*
- Measure 73: *ff*
- Measure 74: *ff*
- Measure 75: *ff*
- Measure 76: *ff*
- Measure 77: *ff*
- Measure 78: *ff*
- Measure 79: *ff*
- Measure 80: *ff*
- Measure 81: *ff*
- Measure 82: *ff*
- Measure 83: *ff*
- Measure 84: *ff*
- Measure 85: *ff*
- Measure 86: *ff*
- Measure 87: *ff*
- Measure 88: *ff*
- Measure 89: *ff*
- Measure 90: *ff*
- Measure 91: *ff*
- Measure 92: *ff*
- Measure 93: *ff*
- Measure 94: *ff*
- Measure 95: *ff*
- Measure 96: *ff*
- Measure 97: *ff*
- Measure 98: *ff*
- Measure 99: *ff*
- Measure 100: *ff*

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MELODY

Musical score for page 18, featuring piano accompaniment and a melody line. The score is written in G major (one sharp) and 4/4 time. It consists of seven systems of music. The piano part is in the left hand, and the melody is in the right hand. Dynamics include *mf*, *f*, and *ff*. There are first and second endings marked with '1' and '2'.

MELODY

Musical score for page 19, featuring piano accompaniment and a melody line. The score is written in G major (one sharp) and 4/4 time. It consists of seven systems of music. The piano part is in the left hand, and the melody is in the right hand. Dynamics include *p*, *ff*, and *f*. There are first and second endings marked with '1' and '2'.

MELODY

Somewhere Down in Dixieland

Converted in accordance with the principles of the Winn Method

Words and Music by
VICTOR SCOTT

Arranged by EDWARD R. WINN

CHORUS Moderato

The musical score is a piano solo arrangement of the chorus of 'Somewhere Down in Dixieland'. It is written in 2/4 time and consists of 16 measures. The score is divided into two systems of eight measures each. The first system begins with a piano (p) dynamic marking, and the second system ends with a mezzo-forte (mf) dynamic marking. The tempo is marked 'Moderato'. The key signature has one sharp (F#). The score is written for piano with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The score includes various musical notations such as notes, rests, and chords.

MELODY

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...WINN WINNOWINGS...

"Why be Wall-flowers, Girls?" She Asks

Miss Clara Goldenthal, whose studio is located at 27 Seyms Street, Hartford, Conn., reopened for the season in September and since that time business has been improving steadily. Among her recent enrollments are:—

F. E. Muffet, Mrs. W. Bransfield, Miss P. Lurie, Miss L. Wiener, H. Beaudouin, Miss J. Horowitz, Miss L. Burelli, Miss C. Cunningham, Al. Hauschultz, Misses R. Klien, E. Kravzow, C. Cody, F. Tracy, G. Kelley, S. Rosenblatt, F. Rottner, E. Lawton, H. Quigley, L. Levin, L. Steinhaus, A. Sarenson, G. Fitzgibbons, Mrs. D. Dalton, Misses A. Bronerwein, E. Wilker, C. Eckert, S. Naidorf.



MISS CLARA GOLDENTHAL

Miss Goldenthal 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 practise.

One of the most promising of those studying under Miss Goldenthal is Mrs. D. Dalton, who, her teacher says, practises 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 Goldenthal revealed to me the simplicity of her teaching method, and it was really fascinating. Quite naturally, I enrolled at once, and most assuredly will never regret it."

"After noticing the progress I have made in a few lessons it is hard to under-

stand how any young lady is willing to go through life as a 'wall-flower' when she might be a very much appreciated social or public entertainer."

Other exceptionally talented pupils of Miss Goldenthal include Mr. Muffet, Mrs. Bransfield, Miss Steinhaus, Miss Lurie, Miss Cunningham, Mr. Lawton, Miss Levin, Miss Tracy and Miss Sarenson.

Some of the songs Miss Goldenthal is at present using as teaching numbers are: "Tell Me," "Lost My Heart in Dixieland," "Everybody's Crazy Over Dixie," "Land of Jazz," "Preacher Makes You Mine," "Wedding Chimes," "Blues My Sweetie Gives to Me," "You Didn't Want Me When you Had Me," "Himalya" and "My Gal."

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

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

Miss Goldenthal declares that the girl who is capable of playing popular music has a decided advantage over her less accomplished sister. She reminds applicants that the study of ragtime 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 as expense the money paid for instruction, but rather should place it on the credit side of the ledger as a decidedly profitable investment."

Miss Katharine B. McLaughlin, who conducts a studio in Room 405, Caesar Misch Building, 51 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," "His Majesty the American," "Oh, What a Pal was Mary," "I'll Be Happy When the Preacher Makes You Mine," "Freckles," "Tell Me," "I'll Wait for You," "Apple Jack Rag" and "Bingo Rag." Recent enrollments include the Misses Mae Smith, Mary Donnelly, Sadie Strand, Mae A. Healey, Belle Feingold, Winifred King, Lena Fallon, Mae Martin, Nora Prendergast and Helena Curran, of Providence; Katharine Moore, Madeline Strom, Esther Tillman, Lena Whalley, Evelyn Simpson, Edith Benson, Elizabeth Ward, Katharine Collins and Gertrude Bradshaw, of Pawtucket; Katharine Reagan, Celia Tetrault and Veronica Carney, of Central Falls; Dora Marcel, of Valley Falls, and Helen Austin, of Fordsdale; also

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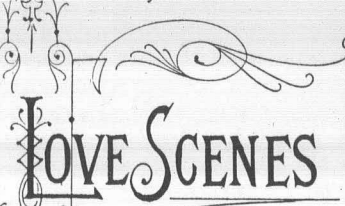
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DESCRIPTIVE SYNOPSIS

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 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 PLEASANT 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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Raymond Leach, of Providence, and Clifford Hughes, of Central Falls.



MRS. D. DALTON

What's Doing in the Studios

Miss Mary A. Kelley, of Millville, Mass., who is organist of St. Charles' Roman Catholic Church in Woonsocket, R. I., also conducts a popular music studio in that city, which is near her home town. New pupils are joining her classes every day, and during the last month she has enrolled Misses Anna Mahon, Helen Malloy, and Gertrude Marra, of Woonsocket; Miss Laura Richards of Bellingham, Mass.; Miss May Morgan and Ralph Anderson, of Millville; Miss Winifred McMichael, of Blackstone, Mass. and Miss Katherine McKenna, of Woonsocket. Miss Kelley is using numbers from the catalogs of the Jerome H. Remick, Von Tilzer, Harold Freeman and Church music companies in her studio work. Among those showing special aptitude are Mrs. R. J. Leary, of Franklin, Mass., and Ralph Anderson, Margaret Miles, Mary Yetman, Anna Lalor and Bella McKiernan, of Millville. These students have been able to apply syncopated rhythm to melodies without previous practice.

The pupils of Mr. L. G. Boynton of Minneapolis, Minn., are making splendid progress, he reports. The popular music he is now using for teaching purposes includes "You Didn't Want Me When You Had Me," "My Gal," "The Brat" and "Oo-La-La, Oui, Oui." Since his success has become pronounced other teachers of ragtime in Minneapolis have awakened to its popularity, and a merry publicity contest is now in progress there. "Beginners receive their first popular number on the second, third or fourth lesson," he said. "I could give this on their first

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lesson, but they seem satisfied to abide by my judgment in the matter. Three or four of my pupils, in their fourth lesson, have been able to harmonize with the left hand throughout a piece."

Mr. Jack T. Leonard opened a Leonard-Winn School of Popular Music in the Selina Building, 109 West Ninth Street, Erie, Pa., on November 4 last, and the venture has been a great success from the start. Among his charter pupils are Harold Stadler, Miss Winifred St. Clair, John Sagromosa, who is the leading violin teacher of Erie; Mrs. Palmer, Miss Nunes, Mrs. E. Hammer, Charles McCall, Mrs. Laura McVay, Miss Elsie Mattocks of Dunkirk, N. Y., and Ashtabula, Ohio. "Next," says Jack!

Things are coming his way so fast that Frank Schwarz, that hustling teacher of popular music in Brooklyn, N. Y., has had to engage a young lady to act as secretary, to take care of the studio reception room, and act as cashier. He also recently installed a visible card index system, and finds that since doing so he can take care of a good many more pupils. Mr. Schwarz says that last month was a record breaker for enrollments.

Miss Helen Burt has joined the teaching staff of Paul Vincent, whose studios are also in Brooklyn, N. Y. Mr. Vincent recently added another piano to his already large battery, so that he would not be compelled to "turn 'em away."

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8. Javanola, Oriental Fox-Trot and One-Step; Four Roses, Song; Pastorale Ecossaise; Jacobs' Incidental Music, Series G—Excerpts from Verdi; "Oasis" in Winn style of Ragtime.
9. Fancies, Novelette; Some Day You'll Want Me, Too, Song; The NC-4, March; Scandinavian Dance; At the Broadway Chicken Show, in Winn style of Ragtime.
10. Bermuda Blues, Fox-Trot; Booniewah, Song; Alhambra, One-Step; Ma Mie, Chanson d'Amour; "The White Heather," in Winn style of Ragtime.
11. The American Ace, March; Mother's Love and Kisses, Song; Love Notes, Waltz; Memories; A Bit of Rag, in Winn style of Ragtime.
12. Ear En Alive, Jazz Fox-Trot; D-I-X-I-E-R-O-S-E (Dixie Rose), Song; Chow Mein, Chinese Episode; Isle of Pines, Waltz; Booniewah, in Winn style of Ragtime.
13. Dreamily Drifting, Waltz; The Road to Peaceful Valley, Song; The Butterfly, Morceau Caracteristique; Feeding the Kitty, Rag One-Step.
14. Mildly Dainty, Intermezzo Gavotte; Let Me Tell You I Love You, Song; Stop It! Fox-Trot; Beautiful Visions, Reverie; "Let Me Dream," in Winn style of Ragtime.

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Among recent enrollments for a course in popular music at the Winn-Vincent Studios are the Misses Anna French, Marguerite Kenny, Henrietta Balish, Natalie Balzarini, May McElroy, Jeanette Newman, Emma Behman, Josephine Tobin and Dorothy Sniffen; also Messrs. Lawrence D. Yeomans, W. Rahn, Siegfried Krongold, Arthur Flynn, Lawrence Allen and Harry Pohs.

CHICAGO SYNCOPATIONS

Continued from page 8

Miss Blanche Ruisseau and Miss Veronica Ryan, two very attractive and well known young ladies in Boston's younger society circles, are studying under Miss Horne in the Boston school.

Miss Mae Paul, who has been studying ragtime in the Boston school under Mr. Corbitt, was the honored guest at an elaborate New Year's Party in New York City.

"Jimmie" Corbitt, who has done so much to put Boston on the ragtime map of music, has opened a branch school at Lynn. His studio is located right in the centre of the town in the Fuller Building.

From San Francisco

Miss Elizabeth Cheney, manager of the Oakland school, recently made the San Francisco school a present of a pencil sharpener.

The San Francisco school has filled every nook and cranny of their studios with pupils, and still they come. A moving into larger quarters is therefore expected to be necessary very shortly.

Harold Hartmann, who at one time was Mr. Gleason's boy-prodigy pupil, is now a star teacher at the main school, where his knowledge of jazz makes him invaluable.

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A long, long time ago, a certain "young feller" of Saint Louis gave a *ragtime recital*. We need not enter into details as to what degree of success that recital met, but people naturally talked and, from that very day and that very year—"ragtime recitals" were considered musically, and were *looked forward to as being necessary to all schools teaching popular music*. But do not forget that St. Louis, Missouri, was the place.

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The good news has been received that Galen, the young son of Mr. and Mrs. Jack Elberink, has recovered from an operation which he underwent at the St. Joseph Hospital. Jack says that, although his son had several severe hemorrhages during the operation and was very sick for a time, he is now better than ever before.

[illegible]

The Rochester school had a very pleasant surprise in a visit from Mr. F. G. Corbitt of Boston and Mr. George Schulte of Cleveland, who stopped over

on their way from Chicago to Boston. We kept "Henry" busy until he broke down, showing them "Rochester Beautiful."

Miss Frances O'Hern has returned from an extended vacation, and we hope to have her with us once again on our teaching staff. Miss O'Hern has been "one of us" for nearly two years, and during Mr. Barnhart's absence "over there" Miss Barnhart and Miss O'Hern carried on the Rochester school with great success.

From Detroit

Mr. Haug, teacher of the stringed instruments at Miss Harriet Smith's Detroit School, has returned from a ten days fishing trip in Northern Michigan. He notes a renewed interest in his class, and firmly believes it will build into a large one this season. Mr. Haug is teacher of the strings at the Detroit Conservatory as well as at the Christensen school.

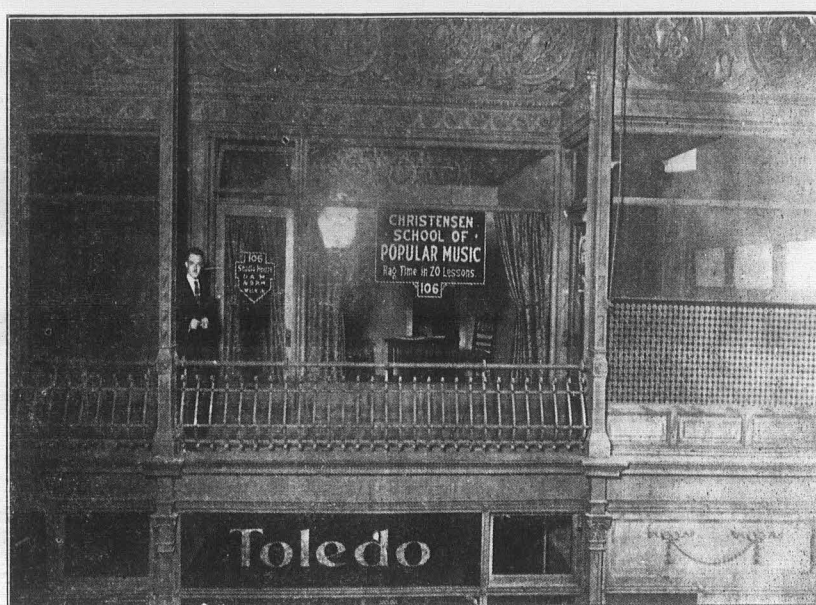
Miss Gladys Casamer (piano), Pauline Cohan (piano) and Mr. Whitley (band instruments) are other instructors connected with the Detroit school who expect to have large classes this season.

During a recent absence of Miss Smith, a former teacher of the Cleveland school called for the purpose of obtaining a teaching class in Detroit for the winter. We shall strive to arrange this, as we do not want to give Cleveland people the impression that we are unable to use one of their former teachers because of a lack of pupils.

From Afield

R. C. Barnhart, who has for some time past been operating a school of ragtime at Rochester, N. Y., has just established a new Christensen school at Syracuse.

Hattie Smith of the Detroit school recently paid a visit to George Schulte's Cleveland school.



Charlie Schultz, formerly with the Christensen Chicago main school, is now conducting his own ragtime college in Indianapolis and reports business as wonderful. His studio is in an arcade building, and in the accompanying picture Charlie is discovered to the left of his studio entrance.

Business at the San Francisco school has increased to such an extent that it has been literally crowded out of the Pantages Theatre Building and has moved across Market Street to a much larger and more desirable suite of rooms.

Mr. Geo. F. Schulte, known as Cleveland's "Ragtime King," resumed active management of the large School of Popular Music in Cleveland upon his discharge from the army a few months ago.

It would appear that about two years active service "over there" was just what George needed to give him the necessary nerve to propound a certain question to a very attractive young lady residing in Cleveland. Honeymoon was spent in the East. Lucky guy, that fellow George!

Forrest Thompson of Louisville recently was injured in an automobile accident, but now writes that he is all right again, which we are right glad to know.

Marcella Phillips, who until recently was one of Phil Kaufmann's beauty teaching staff, is now in the business for herself. She has just opened a fine studio in Bakersfield, California, and is already reaping prosperity.

CRITICISMS BY GEORGE L. COBB

L. T. L., Louisville, Ky.

"With Your Love." The words to this song are worthy of coming from the pen of any top-notch professional song-writer. You have bumped into a fairly new subject and you have treated it in an original manner. The words to the chorus are exceptionally fine and well written. The music is "Smiles" almost note for note. It's a shame to tie up such a good poem with a steal. Get busy and compose an original melody. If you can't do the trick you ought to be able to interest some melody-writer in the lyric. Here's luck — and a Merry Xmas.

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

You must be a lover of canned milk or else a stockholder in the "Carnation Milk Co." when you go to the trouble to write and shoot in a song entitled "Contented Cows." Your words are idiotic and inane. Your punch in the chorus reaches the height of putrid nonsense. Sorry I can't repeat it here and let MELODY readers see what nuts there are in this great Sahara. Your music is about on a par with "Mary Had a Little Lamb" as far as strength of melody is concerned. Don't come back.

G. K., Altoona, Pa.

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

U. D. F., Chicago, Ill.

I hate like thunder to shatter your fond yet wild dreams, but your fox-trot "Melody" written especially for and dedicated to MELODY is as devoid of melody as Jerusalem is of pug-noses. All that you have done or attempted to do is to make a neat manuscript copy of discords. How do you get that way?

T. P., Greensburg, Pa.

"Where the Hula Maidens Stray" might have been a good song two or three years ago when the Hawaiian craze was on. Now it is as useless as a bar-fly. Can't you dope out some new words for the melody? It's not half bad. "Where the Swanee River's Flowin'" aside from having a reminiscent title and a poor arrangement is a regular song. Do this piece over again using a more original title. "When It's Cotton Time in Dixie" is like a hundred other Dixie songs. You have incorporated nothing new or original. Tear it up. "On the Steamer Sunshine" is there.

The words are full of punch and pep and the music is just syncopated enough to make the toes wiggle. Have this composition put in shape by all means. "Under the Old Oak Tree" and "Down by the Cherry Tree" are good songs but in style are sadly out of date. Hang onto them. Styles change, and these two numbers may help buy you a flivver some day. "You're a Great Big Baby Doll" and "I Want to Go Back Home" have always been good titles. Rip them both up the back.

Mr. Harry N. Lazarous, who formerly was connected with Hoyt's "De Luxe" theatre in Melbourne, Australia, is now playing the first Wurlitzer Hope-Jones organ to be installed in Australasia. He is taking melody right along with him through MELODY, and closes the notice of his change of 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. 691 De Kalb avenue, Brooklyn, N. Y., has signed up as an authorized Winn teacher after trying out that method and ascertaining its merits and the ease with which it may be mastered.

The Novelty "Concert" Rag the "Jazzation" of Rachmaninoff's "Prelude" "Russian Rag"

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

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

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

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You all know HIS Songs.

"I'll be Your Baby Vampire"

The Sensational Song Hit from Shuberts' Big Music Show.

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

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New Publications Vocal and Instrumental

UNDER this caption MELODY will list from month to month, WITHOUT CHARGE, the vocal and instrumental new issues ("popular" and dance only) received from the various publishers of this class of music. This feature will keep MELODY subscribers and readers well posted regarding the hits-to-be.

PAUL CLAY, YPSILANTI, MICH.
Rosie, My Beautiful Rose (Vocal).....Clay-Quayle

ERLE & LEO PUB. CO., CHARLESTON, ILL.
Take Me Back to Sunny Illinois (Vocal).....Threlkeld

A. A. MONTEBARO, MEMPHIS, TENN.
120th Regimental Blues (Piano).....Montebaro

HAYDEN ERNST, EVANSVILLE, IND.
Where the Weeping Willow Weeps (Vocal).....Ernst

ROSE VILLAR, NEW YORK, N. Y.
God Made Ireland a Nation (Vocal).....Villar

B. D. NICE & CO., INC., NEW YORK CITY, N. Y.
Tempt of Arabs (Vocal).....David
Romance (Vocal).....David
Wond'ring (Vocal).....David

BROADWAY MUSIC CORP., NEW YORK CITY, N. Y.
Oh By Jingo! (Vocal).....Brown-Von Tilzer
The Great American Desert (Vocal).....Lewis-Erdman
Wishing (Vocal).....Rose-Cowan-Pollack
That's What I Call a Perfect Day (Vocal).....Brown-Cowan
Anne of Green Gables (Vocal).....Heelan-Haskins

MCCARTHY & FISHER, INC., NEW YORK, N. Y.
Dardanelle (Vocal).....Fisher-Bernard-Black
Carmencia (Piano).....Gutman
When You Come Back to Me (Vocal).....May-Wooler

IRVING BERLIN, INC., NEW YORK CITY, N. Y.
Since Katy the Waitress (Vocal).....Curtis-Bobo
Sweeter than Sugar (Vocal).....Berlin
Was There Ever a Pal Like You (Vocal).....Berlin

CHAS. A. ARTHUR, DETROIT, MICH.
Beautiful Belle Isle Waltz (Piano).....Arthur
I Cannot Be As Happy As I Was A Year Ago (Vocal).....Arthur
Detroit's Own 339th Infantry March (Piano).....Arthur
The D. U. R. Blues (Piano).....Arthur

When Jimmie Europe's Band Played the Blues Over There (Vocal).....Arthur

BAILEY CHAUNCEY HITE, JR., MUSIC PUB. CO., CHAMPAIGN, ILL.
I'm Gonna Shake My Shimie Now (Vocal).....Hite
You Got the Best Go (Vocal).....Hite

EARL E. ZOCH, NO. FOND DU LAC, WISC.
Give A Thought To A Buddy of Mine (Vocal).....Zoch

PEEPS AT THE PUBLISHERS

Continued from page 7

four Broadway shows simultaneously which is considered unique, as heretofore when a published song was introduced in a performance on the Great White Way it was heard nowhere else along that thoroughfare.

"The American Wedding March," by E. T. Paull, is the work of an American and was written for Americans.

Walter R. Hall, Selma Golnick and W. A. Sullivan are the incorporators of Hall-Sullivan, Inc., a new music publishing firm with offices in New York City.

Dr. Hugo Reisenfeld, director of the Rialto and Rivoli theatres in New York, is to write the music for a new show to be produced by Stewart & Morrison.

Charles K. Harris and some fellow publishers are said to be considering breaking into the moving pic-

ture production field. Well, there's nothing that harmonizes better than music and movies.

L. W. Lewis, songwriter of Portland, Ore., has written a song entitled "Khorassan," dedicating it to the Knights of Khorassan, which is the "shrine" of the Knights of Pythias.

Meyer Cohen, head of the Meyer Cohen Music Company, is to open branches in the larger cities of the country. The firm is understood to have acquired new capital and to be preparing to "spread itself" in the publishing field.

The Music Publishers' Protective Association now has a bureau for the registration of song titles. This service not only protects titles, but also prevents duplication, which has been a great annoyance to publishers.

"Let the Rest of the World Go By" is not a prohibition song, and the last word, is correct as printed. This number is conceded to be one of the best ballads on which Ernest R. Ball and J. Keirn Brennan have collaborated. M. Witmark & Co. intend featuring it very extensively.

"Mad Love," a musical play by Frances Nordstrom, is to be produced about holiday time. Harry Von Tilzer wrote the music.

"Give Me the Sultan's Harem," a Witmark number, is scoring for Murphy and White, well known vaudeville artists.

"Carolina Sunshine," by Harry Von Tilzer, is a big winner both vocally and as an instrumental number.

"Dixie Lullaby" is considered a sensation by Tell Taylor, a music publisher of Chicago, who recently purchased the song from the Dixon-Lane Company of St. Louis. He plans a big publicity campaign for it in the territory around New York.

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THE COLUMBIA COLLECTION

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Every number also complete as a PIANO SOLO and for MIXED QUARTET

CONTENTS

Hide With Me	Happy Land	Old Folks at Home
Alice, Where Art Thou	Hard Times	Old Hundred
A Man's a Man for 'T That	Harp That Once Thro' Tara's Halls	Old Oaken Bucket
America	Harvest Hymn	Old Uncle Ned
Annie Laurie	Home, Sweet Home	O Paradise
Auld Lang Syne	How Can I Leave Thee	Our Flag
Auld Robin Gray	Hursley	Our Flag is There
Austrian Hymn	I Love to Tell the Story	Peace, Perfect Peace
Battle-Cry of Freedom	Italian Hymn	Swiss Hymn
Battle Hymn of the Republic	James's on the Stormy Sea	Portuguese Hymn
Believe Me, If All Those Endearing	Jesus, of Your Soul	Red, Red Rose
Young Charms	John Anderson, My Joy	Robin Adair
Ben Bolt	Joy to the World	Rocket in the Cradle of the Deep
Blue Bells of Scotland	Maunty	Rock of Ages
Bonnie Blue Flag	Just Before the Battle, Mother	Rice, Britannia
Bonnie Doon	Kathleen Mavourneen	Russian Hymn
Bonnie Dundee	Kilnaree	Sally in Our Alley
Bring Back My Bonnie to Me	Last Rose of Summer	See, the Conquering Hero Comes
Christmas Hymn	Lead, Kindly Light	Sicilian Hymn
Columbia, the Gem of the Ocean	Leave Us Not	Soldiers' Chorus
Come, All Ye Faithful	Lightly Row	Soldier's Farewell
Come Back to Erin	Listen to the Mocking Bird	Spanish Hymn
Come, Ye Disconsolate	Long, Long Ago	Swiss, Unchanged Banner
Come, with Thy Lute	Marching Through Georgia	Swiss Boy
Comin' Thro' the Rye	Marselles Hymn	Switzer's Song of Home
Cornation	Men of Argyle	There Are Angels Hovering Round
Cradle Hymn	Moss 'n in the Cold Ground	
Darling Nelly Gray	Many of Harlech	Trump! Trump! Trump!
Dearest Mae	Minstrel Boy	Under the Willow
Dennis	My Maryland	Vocal Chant
Dixie Land	My Old Kentucky Home	Watch on the Rhine
Farewell to the Forest	Nearer, My God to Thee	Wearing of the Green
Flag of the Free	Near the Lake	We'd Better Hide a Wee
Flee as a Bird	New Year's Hymn	We're Tenting Tonight
Flow Gently, Sweet Afton	O Come, Come Away	When the Swallow Homeward Fly
Fourth of July Hymn	Off in the Silly Nig	Willie, We Have Missed You
Gentle Annie	Oh! Boys, Carry Me 'Long	Woodman, Spare That Tree
Good Bye Sweetheart	Oh! Susanna	Work for the Night is Coming
Good-Night Ladies	Old Black Joe	Yankee Doodle
Hail, Columbia	Old Cabin Home	
Happy Farmer	Old Dog Tray	

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Each instrument has a separate book containing the entire 120 numbers.

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Arranged by R. E. HILDRETH

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*SOLO FLUTE25	'CELLO.....	..25	2nd MANDOLIN25
with duet part ad lib.		BASS.....	..25	3rd MANDOLIN25
*SOLO CLARINET.....	..25	2nd CLARINET.....	..25	TENOR MANDOLA.....	..25
with duet part ad lib.		2nd CORNET.....	..25	(Universal Notation)	
*SOLO CORNET.....	..25	TROMBONE.....	..25	MANDO-BELLO.....	..25
with duet part ad lib.		DRUMS.....	..25	(Universal Notation)	
		PIANO (Words and Music).....	..25	MANDO-BASS.....	..25
				(Universal Notation)	
				GUITAR.....	..25
				PIANO (Words and Music).....	..25

*The five Solo Books are not only each complete as Duets, but playable also in duet form with each other. For example: 1st Violin with 2d Cornet; 1st Flute with 2d Clarinet; 1st Cornet with 2d Mandolin; 1st Mandolin with 2d Violin, etc., etc.

Mandolin Orchestra

Arranged by WALTER JACOBS

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with duet part ad lib.	
2nd MANDOLIN25
3rd MANDOLIN25
TENOR MANDOLA25
(Universal Notation)	
MANDO-CELLO .....	.25
(Universal Notation)	
MANDO-BASS .....	.25
(Universal Notation)	
GUITAR ACC.25
PIANO (Words and Music)25

WALTER JACOBS, Boston, Mass.

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VOCAL

After All
 After You've Gone
 A Good Man Is Hard to Find
 Alcoholic Blues
 Alabama Lullaby
 And That Ain't All
 Anything Is Nice From Dixie
 Are You from Heaven?
 Battle Song of Liberty
 Beautiful Girl of Somewhere
 Blue Ridge Blues
 Break the News to Mother
 Breeze Blow My Baby Back
 Bring Back Those Wonderful Days
 Broken Blossoms
 Can You Dance Wild Women?
 Casey (K.C.)
 Cathedral Chimes
 Chong
 Come on Papa
 Cootie Tickle, The
 Daddy Long-Legs
 Dearly Beloved
 Dear Heart
 Dear Old Lady
 Don't Cry Little Girl Don't Cry
 Don't Get Frumpy
 Don't Forget the Salvation Army
 Evening
 Everybody Wants a Key to My Cellar
 Et's
 Everything is Peaches Down in Georgia
 Eyes, That Say I Love You
 Farewell (Aloha) Oe
 For Johnny and Me
 Friends@
 Friends Come to YankeeLand
 Garland of the Fashioned Flowers
 Gates of Gladness
 General Perring
 Girl of Mine
 Good-Bye Wild Women
 Grammy
 Greatest Story Ever Told
 Hand That Rocked My Cradle
 Hazy Smiles
 Heart Breaking Baby Doll
 He's Had No Levin' for A Long Long Time
 He's Got to Keep Them Down on the Farm
 If I'm Not at the Roll Call
 I Ain't Got Weary Yet

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I Ain't Got Nobody Much
I Found You
I Know It's All Meant To Be Loosemoose
I Want A Doll
I'm Forever Building Castles in the Air
I Ain't Got Nobody and Nobody Cares
I've Glad I Can Make You Cry
I'm a Real Kind Mama
I've Gotten to Break the Mason Dixon Line
I'm Missing 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
Indolence
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 Bolshievski
Land of Jazz
Lullaby Time
Mama's Blues
Mamma O' Mine
Mamma's Chocolate Soldier
Memories
Me-Ow
Mickey
Minnie Shimms for Me
Music of the Wedding Chimes
My Belgian Rose
My Dream Man
My Chocolate Soldier Sammy Bey
My Little Rambler's Rose
Mummy Mine
Nanni
New Moon, The
Nuns
Oh Death Where Is Thy Sting
Oh Frenchy
Oh Helen
O How She Could Spanish
Oh How I Hate to Get Up in the Morning
Oh How She Can Dance
Oh How She Can Sing
Oh Suzie Bivare
O You Lech
O O O C O Oh You Women
Oo La Li Vloo Wee
One Two Three Four
On the Tiptoe Run
On the Road to Home Sweet Home
Out Of! Marie
Over the Top
Over These
Pie Latin Love
Ragging the Chop Sticks
Red Lanterns, the
Rock-a-Baby With Dixie Melody
Rose of Va Man's Land, The
The Salvatic: Lucie de Mine
Silver Threads Among the Gold
Singapore
Slipping Under Through a Straw
Smiles
Somebody's Waiting for Someone
Some Day
Some D-Y-I-M Make You Glad
Some S-may Day
Sweet Little Buttercup
Sunshine (Spread all the Sunshine you can)
Tak Yer Girl to the Movies
Tackin' em down
Tears
Tears Tell The Story
That's the Meaning of Red, White, and Blue
There's Wonderful Mother in Them
They're All Out of Step But Jim
Till We Meet Again
Tumblebug Blues
Tumble Down Shack in Athlete
Turkening
Up In Mabel's Room
Wait and See
When I-landed in Cane Into Her Own
When the P-wacker Makes You Mine
While the license is Burning
You're Taking a Miser of Me
You're - some Pretty Doll
You're Talk My Old Sweatheart
You Can't Blame the Girls
You Can't Shake that Shimmie Here
You Can't Disobey

PIANO

Aloha! (A Tone Picture)
 Ahiawad Waltz
 Aloha Oo Syncopated Waltz
 Big Oo Oo Step
 Battle of Gettysburg March
 Ben Hur Chariot Race March
 Burning of Rome March
 Butterflies Mousoau
 Cairo Fox-Trot
 Calico Rag
 Chaper's Tale
 Columbia's Call March
 Commander, The March
 Dance of the Cotic Kids
 Dance of the Skeletons
 Dream of Spring Mousoau
 Eileen Syncopated Waltz
 Fairy Flirtations Dance Caprice
 Flight Lascy
 Floreine Waltz
 Four Little Blackberries
 Fire Alarm March
 Hawaiian Blues
 Home Sweet Home Medley Waltz
 Hoop-o-Kack Two-Step
 I Transpire Syncopated
 Indian Sagwa March
 In the Bazaar Oriental
 Jogo Blues
 Kansas City Blues
 Memories of Home Reverie
 Midnight Fire Alarm March
 Midnight Wowing Waltz
 Memphis Blues
 Midnight Flyer March
 Napoleon's Last Charge
 Our Semmes March
 Paul Revere's Ride March
 Repas March
 Rubber Plant Rag
 Sandy River Rag
 Sing Ling Ting Chinese One-Step
 Some Shape One-Step
 Sleepy Hollow Waltz
 Summer Dreams Idyll
 Shadow Time Reverie
 Severity Three-Step
 Tehama Intermezzo
 Tendre Amour Serenade
 Turkish Towel Rag
 United Nations

30c. List—VOCAL

A Dream
A Perfect Day
Along in the Deep
Beale Street Blues
Beautiful Isle of Somewhere
By the Campfire
By the Watermelon Vine
Carry Me Back to Old Virginia
Do You Remember
Droopy Alabama
Eggyland
Give Me All of You
Golden Gate
I Love You Truly
In Your Arms
Kentucky Babe
Lil Liza Jane
Little Pink Rose
Mammy's Lullaby
Oasis
Oh What a Pal Was Mary
Rise Room
Sing Me Love's Lullaby
Some Day When Dreams Come True
Star of the East
Sweet Hawaiian Moonlight
Sweet Siamese

INSTRUMENTAL

Blue Rose Waltz
Bluin' the Blues
Chapel in the Mountains
Chicken Reel
Chapel by the Sea
Croon Time Reverie
Dream of Heaven Waltz
Egyptian Nights Fox-Trot

Fairy Kisses Waltz
Hawaiian Dreams Vocal or Waltz

Hearts and Flowers
Kiss of Spring Waits
Modest on
Mighty Ah: Rose Waits
Mighty of Love
Maze as Rag
Nation: Emblem March
Our Hearts:
Peter King
Rising Day Idnes
Sant Dance
Star of the Sea
Sunset in Eden Waits
Turkey in the Straw
Wedding of the Fairies Waits
Wedding of the Winds

35c. List—VOCAL

Absent
At Dawning
Beautiful Ohio Vocal or Waits
Carissima
Dear as Cc: Ma Honey
Glow as
Herald's
I'm Forever Blowing Bubbles

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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Come, with Thy Lute	Long, Long Ago	Star-Spangled Banner
Comin' Thro' the Rye	Marching Through Georgia	Swiss Boy
Coronation	Marselles Hymn	Switzer's Song of Home
Cradle Hymn	Mary of Argyle	There are Angels Hovering Round
Darling Nelly Gray	Mas's in the Cold Ground	Today
Dearest Mae	Men of Harlech	Trump! Trump! Trump!
Dennis	Minstrel Boy	Under the Willow
Drie Land	My Maryland	Vacant Chair
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 Good-Bye Wild Women
 Grassy
 Greatest Story Ever Told
 Hand That Rocked My Cradle
 Heartie Annie
 Heart Breaking Baby Doll
 He's Had No Lovin' for a Long Long Time
 How Can You Keep Them Down as the Farm
 Is Not at the Roll Call
 I Ain't Got Weary Yet

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I Ain't Got Nobody Much
 I Found You
 I Know What It Means To Be Lonesome
 I Want a Dull
 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 Mama
 I've Found a Break the Mass Dison 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
 Indifference
 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 for You
 Just for Me and Mary
 K-K-K Katy
 Kisses
 Knock the Bull Out of Bohemian
 Land of Jazz
 Lullaby Time
 Mama's Blues
 Mamma O' Mine
 Mamma's Chocolate Soldier
 Memories
 Me-Oh
 Micky
 Minnie Shimme for Me
 Music of the Wedding Chimes
 My Beligin Rose
 My Dream Girl
 My Chocolate Soldier Sammy Boy
 My Little Rambler's Rose
 Mummy Mine
 Naomi
 New Moon, The
 Nona
 Oh Death Where Is Thy Sting
 Oh French
 Oh Helen
 Oh How She Could Spanish

PIANO

After Glow (A Tone Picture)
 Alshand Waltz
 Aloha One Synopacted Waltz
 Big Ben One Step
 Birds of Gosheng
 Ben Hur Chariot Race March
 Burning of Rome March
 Butterflies Morosa
 Calix Two-Step
 Calix Ray
 Chippers The
 Columbian Call March
 Commander, The March
 Dance of the Cuke Kids
 Dance of the Skeletons
 Dream of Spanish Morosa
 Eileen Synopacted Waltz
 Fairy Flirtations Dance Caprice
 Flight of Fairy
 Fleecing Waltz
 Four Little Blackberries
 Fire Alarm March
 Hawaiian Blues
 Home Sweet Home Melody Waltz
 Hoop-o-Kack Two-Step
 It Tworotse Synopacted
 Indian Salsa
 In the Maroon (Oriental)
 Jugs Blues
 Kansas City Blues
 Memories of Home Reverie
 Midnight Fire Alarm
 Moonlight Woeing Vale
 Memphis Blues
 Midnight Play March
 Napoleon's Last Charge
 Our Samnies March
 Paul Revere's Ride March
 Reaux March
 Ribbet Plank Ray
 Sandy River Ray
 Sing Along, Chinese One-Step
 Snow Shave One-Step
 Sleepy Hollow Idyll
 Summer Dances Ioyl
 Shadow Three-Step
 Service Three-Step
 Tehama Intermezzo
 Tender Amour Serenade
 Turkish Two-Step
 United Nations

30c. List—VOCAL

A Dream	Story Book Ball
A Perfect Day	Vamp, The
Asleep in the Deep	Western Land
Beale Street Blues	When the Boys Come Home
Beautiful Isle of Somewhere	When You Look in the Heart of a Rose
By the Sea	Yogland
By the Watermelon Vine	Arabian Nights Vocal or One-Step
Carry Me Back to Old Virginia	Destiny Vocal or Waltz
Cherry Blossom Time	Hindustan Vocal or Fox-Trot
Drummed Alabama	Kentucky Dreams Vocal or Waltz
Egyptland	Moonlight Vocal or Waltz
Girls in the Garter of You	Oriental Vocal or Fox-Trot
Golden Gate	Russian Rag Vocal or Fox-Trot
I Love You Truly	Sand Dunes Vocal or Inst.
Love You Truly	St. Louis Blues

INSTRUMENTAL

Blue Rose Waltz
Bluin' the Blues
Chapel in the Mountains
Chicken Reel
Chapel by the Sea
Croon Time Reverie
Dream of Heaven Waltz
Egyptian Nights Fox-Trot

Fairy Kisses Waltz

Heavenly Dreams	Vocal or Walts
Hearts and Flowers	
Kiss of Spring	Walts
Meditation	
Mighty Lak a Rose	Walts
Melody of Love	
Maple Leaf Rag	
National Emblem	March
Our Director	
Peter Gink	
Rainy Day Blues	
Sand Dance	
Star of the Sea	
Sunset in Eden	Walts
Turkey in the Straw	
Wedding of the Fairies	Walts
Wedding of the Winds	

35c. List—VOCAL

Absent
At Dawning
Beautiful Ohio Vocal or Walts
Carissima
Doan Ye Cry, Ma Honey
Glowworm
Heidelberg
I'm Forever Blowing Bubbles

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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