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October-November, 1920

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A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

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Famous Exponents of Popular Music

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Playing the Picture

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Music by James C. Osborne

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Peeps at the Publishers

One of the leading department stores in New York City, B. Altman & Co. (and don't forget that in music "alt" signifies the high octave above something), recently announced "jazz effects in hats, parasols and wrist-bags." As a probable "get-back" at the ad, one of the dailies remarked that soon we will be reading of "jazz styles in suits, the latest jazz effects in women's coats, and the word will finally land in the dictionary." If holding to the strict sense of "eternal fitness," the above item could have no legitimate place in "Peeps at the Publishers," but in the sense of "we saw it first" the item may be permitted to wedge itself into the column, for listen: If—let's repeat it loudly! If it had not been for the push of publishers in putting it over and pushing into popularity name and music, dealers in dry goods wouldn't have any "drag" on our own word JAZZ as a possible coin-copper in style-startlers.

Oh, yes! there is some excuse for "jumping" jazz from tunes to togs and things for, as everybody knows, in music jazz is nothing more than an exaggerated accentuation of exaggeration in rhythm or a sort of super-syncope (time length), and of all the legacies ever bequeathed to woman by Old Mother Style—what are the abbreviated skirts affected by some women if not super-syncope length? As short as are some of these skirts, however it's a demi-tasse to a demi-semi-quaver that many of them are "long" on super-syncope notes in somebodies' pocket-books. Perhaps their length (or lack of it) should give them entry to this column, as providing "Peeps at the Publishers."

Regarding the newspaper comment on the announcement—the man who wrote that must have been blind-jazzed when he writes "soon" for what already is. We admit to having seen more than one human "jazz effect" in a woman's suit, even without the bifocals which time and things force us to sport, but honestly confess that either with or without our lenses we have yet to lamp that sunshade "effect." In our unsophisticated opinion a super-syncope (or jazzed) parasol would be a parody on shading. As for the "jazz effects" in wrist-bags—we openly acknowledge to being all at sea, so there now!

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WHAT MORE CAN YOU ASK OF ME?
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(Spread All the Sunshine You Can)



Walter Jacobs
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MELODY

The new Irving Berlin, Inc. number, "My Little Bimbo Down on the Bamboo Isle" is being featured with great success by Eileen Stanley in the musical comedy "Silk and Satin."

To cater particularly to the theatrical profession Will Rossiter, the well-known Chicago publisher, has opened professional offices at 220 West Forty-sixth St., New York.

Julius L. Pollock, the Chicago publisher, has just located in new offices at 6006 So. Racine Avenue. His latest release is "I Am the Leader of That New York Jazzy Band," a comedy song with a "100% kick."

C. S. Millsap, MELODY staff correspondent and author of the "Food for the Amateur" series, in collaboration with Leo Turner has written a new song to be published by C. C. Church & Co. It is entitled "In the Harbor of Your Arms" and is described "as an example of artistic jazz." Considering the authors, we lay special emphasis upon the "artistic."

A jazz orchestra popular in the Middle West is the Central Orchestra, connected with the Central Music Co., Murphysboro, Ill., well-known publishers and distributors of music. It is under the direction of Frank H. Vuille who features the most popular hits of all publishers as well as the music of his own house.

"Yo San," a lively Chinese song and one-step, lyric by May Tully and music by Jean Hayland, is claimed by Huntzinger and Dilworth to be the biggest hit they have ever published. The song has been accepted by nearly all record and piano roll manufacturers for reproduction. The best orchestras in New York are featuring it with great success.

The Maurice Richmond Music Co., Inc. are now gracing their professional staff with Charles Rosoff and Jack McGarr, two song writers of great promise. These writers have entrusted to the Richmond house their new number "Make Up Your Mind" (Mary Mine). Rosoff is responsible for the music and McGarr wrote the lyric.

Ernest A. Lambert, formerly of the staff of Jos. W. Stern & Co., has joined the organization of the B. D. Nice & Co.

"Cuban Moon," a song published by Jack Mills, Inc. is so popular, especially among mechanical reproducing organizations, that it is rumored that some of the big publishers are clamoring for the publishing rights.

The professional staff of Waterson, Berlin & Snyder have welcomed into their midst Joe Kedan, formerly with the A. J. Stasny Music Co.

Two songs published by Irving Berlin, Inc. that are attracting attention among the public and in vaudeville are "You're the Only Girl That Made Me Cry" and "Leave Me Your Love When You're Gone."

"All the World is My Dreaming Place" is the title of the leading song in the new A. H. Woods production, "The Lady of the Lamp," which recently opened in New York. Earl Carroll is the author of the play and Shapiro-Bernstein & Co., Inc. are the publishers. The song has been received enthusiastically on Broadway.

"Oh, By Jingo!" The writers of "hits," Lew Brown and Albert Von Tilzer, are out with a new one, entitled "Chili Bean" that is featured in one hundred and fifty headline acts all over the country. Both melody and lyrics are full of "pep" and originality.

"Comrades of the Legion," a stirring march song by the March King, John Philip Sousa, is a dedication to the American Legion. The Sam Fox Publishing Co. of Cleveland and New York are the publishers of this "musical triumph."

Fred Fisher, Inc. certainly "waste" no time. They have just released a new comic song entitled "When I See All the Loving They Waste on Babies" (I Long for the Cradle Again) from the pens of Arthur Johnston Hopwood and Sam Ward. The song is featured by many vaudeville stars and by Eddie Cantor, recently with the Ziegfeld "Follies," Eileen Stanley, the scintillating star in the musical review "Silks and Satins," and Jack Strauss of the Century Roof Garden.

Waterson, Berlin & Snyder have secured for their professional staff J. Russell Robinson, the well-known song-writer and for some time pianist for the Q. R. S. Co.

Neil Moret, who first showed his ability as a composer with that famous song "Hiawatha," has sold his latest song entitled "Rose of My Heart" in manuscript to Leo Feist, Inc.

A new firm to enter the publishing field is The Addison Music Co., who plan to publish popular songs of the better grade. The company is intending to launch an extensive advertising campaign in behalf of their catalog, concentrating on their song, "I'm a Loser in the Game of Life," by Sam Costow, writer of "A Little Brook, A Little Girl, A Little Love."

"Wishingland," a waltz purchased from the Monarch Music Co., Reading, Pa., by E. J. A. Forster, Chicago publisher, is composed by J. Will Callahan and promises to be quite popular the coming season.

It is rumored that Johnny Black, composer of "Dardanelle," has gone into vaudeville, which was his profession prior to his success as a writer.

Continued on page 28

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MELODY

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Volume IV

October-November, 1920

Number 10

Editorial

MUSIC AND THE HOME

FOR the past several months the National Bureau for the Advancement of Music has been carrying on an extensive and intensive campaign intended to bring home to the masses the force of certain basic truths about music that are felt by many and yet not fully appreciated by all, in order to turn the struggling, straggling streams of humanity that are eternally yearning for the "Unknown" into the Channel of Hope and Happiness. And in this campaign designed for so worthy a purpose, no fact is more thoroughly emphasized than the necessity for more "Music in the Home."

It is sufficiently established that upon the uplifting influence of clean home life the morale and strength of a people largely depends. Is it not, then, essential to educate the masses towards the embracing of the force, Music, that in itself is a great germinating factor that gives life to this uplifting influence?

For centuries poets have dreamt and sung of the home in simple words housed in melodies of beautiful simplicity. Our grandfathers may recall the days when they sang "Be it ever so humble there's no place like home." And it seems but yesterday that one of our modern songwriters gave to the world a different setting to the same idea in his "You're a Million Miles from Nowhere When You're One Little Mile from Home." It may be seen, then, that home as a theme enhanced through the union of the twin arts — poetry and song — has universally become a subject of adoration, a theme that stirs a responsive chord in the hearts of the many, an emotional appeal that penetrates the innermost recesses of the soul.

Is it possible to suppose otherwise than that this power of music asserts itself most strongly and reaches its greatest intimacy when imparted in the home — the very subject of the great music theme that ever evokes adoration?

JAZZ AND CIVILIZATION

Civilization is the net results of evolution. Always there is change, and out of the lowest the highest is ultimately evolved.

Music is a great force in civilization. In man it is an inherent sense, greater than any of the other five. The expression of and appreciation for music varies with individuals. It may be, therefore, just as natural for a peasant to like opera as for a prince to prefer the sentimental ballad.

As all big problems in life are intangible, abstract and incapable of definite solution, we can only remark that we believe that "popular" music, in which rhythm and melody are embodied, is music that touches the heart and its attendant emotions, whereas the "classical" is usually intellectual.

Music, the highest of the fine arts, is to be cultivated only in so far as it satisfies the function of Art — as it tends to make man better.

Music should not particularly call for thought — its first office is to express feeling. As the mind or intellect is but an instrument that is wielded by the heart it is easy to determine whether music that touches sincere feelings and emotions is to be cultivated.

In the age in which we live the call is loud for music that is alive — music that affords an outlet for pent-up, high-strung energy. "On with the dance" is the cry of the age — wild and weird as it may seem. It is a condition, of course, and therefore will have its end. It may be an evil, but only for those who so consider it. "Even a corpse has its own beauty," said Emerson. And there are those who find beauty and joy in jazz.

MUSIC AND RELIGION

THE fact that it is impossible to separate religion from music, and that the one rightly depends upon and is influenced by the other, has been virtually demonstrated in Boston by ministers and leaders in religious circles. Through their efforts, and particularly through the work of Paul Shirley, the instigator of the idea, the Church was selected as a medium for bringing music to the people. Churches everywhere threw wide their doors and found an immediate public response among those attending these "Sunday Evening Musical Services of Worship."

"These services," says Mr. Shirley in his report to *Musical America*, "opened with the singing of the Doxology and a short invocation by the minister, and were followed by five musical numbers. Then an offertory, one hymn and a twenty-minutes' address on some religious topic which served to separate the first part of the musical program from its second part. This last consisted of four musical numbers, the service then closing with a prayer. The music presented was given in accordance with an educational plan, offering the audience new musicians, new instrumental combinations and new vocalists on each succeeding Sunday evening. Thirty-nine members of the Boston Symphony Orchestra and twenty-four Boston artists assisted at the various sacred concerts. None of the works performed lasted over seven minutes, and they were chosen from among movements of symphonies, chamber-music and numbers from the concert and operatic repertory, solo and ensemble. Each program was arranged "psychologically," the more serious compositions appearing during the first part of the program, and the second half presenting music of a more strictly melodious type, tending even toward the popular, with due regard, of course, for place and purpose. An American number was a feature of each and every program."

Famous Exponents of Popular Music

By Axel W. Christensen

No. 5—OLGA DEE

THE "Famous Exponent" for this month's issue of MELODY is Olga Dee, whose portrait appears on this page.

Looking at this really beautiful picture, the reader will at first assume that the young woman is a violin virtuoso, which is true enough, but not the whole truth about her, because the violin is only part of her talented vaudeville offering. Her positively phenomenal lyric soprano voice does not appear in the portrait like the violin, but believe me when I say it is there.

Those of you who live in the larger cities have undoubtedly heard and seen Miss Dee, and if you have, you will well remember the really clever manner in which she put over her songs, playing her own accompaniment on the violin at the same time.

Her repertoire is practically unlimited. She sings her classical numbers in such a way that they are made popular, while her popular medleys are put over in such a manner that her rendition of them could easily be called classic.

Audiences love her work and it is necessary for her to have at all times a



lot of extra songs to be used after her regular act is completed, because the people will simply not let her get off the stage when her allotted time has been done.

Recently she played in Keith and Proctor theatres with her new vaudeville vehicle, wherein she introduces several medley numbers, combining some of the most popular melodies and some of the better known classics, both as vocal and instrumental. Miss Dee also introduces several humorous numbers in her offering.

As a violinist, she has been before the public since childhood, having at different times conducted her own orchestras in some of the leading hotels of the country. She was one of the first to present a lady orchestra in the better class cafés, conducting an orchestra of sixteen ladies, when she was a mere child.

Miss Dee was taken from the concert stage, while in her early teens, by W.D. DeBaugh, Chicago's famous bandmaster, and leader of the original Cook County Democracy Band of Chicago.

She comes of a musical family, her father and brother both being accomplished musicians, and received her vocal education from Madam Dove Boetti of Chicago.

MUSIC A CURE FOR BOLSHEVISM

HARLES M. SCHWAB, head of the Bethlehem Steel Corporation, has time, in his busy life, according to the Albany Times-Union, to give much attention to music. Next to his big business of manufacturing and selling steel, Mr. Schwab's one great hobby is music. His home in Riverside Drive, New York, is a rendezvous for musical artists, and music is the one great inspiring factor, according to Mr. Schwab, in his daily life. Mr. Schwab is president of the Oratorio Society of New York.

"Music is a great antidote for unrest," says Mr. Schwab. "It's a sedative and a stabilizer and promotes beautiful thoughts. The most primitive and ignorant are susceptible to music. No normal person could do wrong, or think wrong, with the sound of beautiful music in his ears. In all my establishments, I encourage music of every kind. Better business and better work is done by persons who have appreciation of the finer things of life, and there is nothing finer than good music."

At the Bethlehem Steel plant, Mr. Schwab maintains a brass band of 130 pieces, and in Bethlehem there is also an orchestral society, and the famous Bach choir, which has an international reputation. Mr. Schwab's idea of music is that of a sane business man who looks upon the world as a stern reality. He is not a musical artist who lives with his head in the clouds and his feet skimming the earth, but is one who looks upon music as a business asset, as it were. He is one of thousands of big business men, who have felt the wonderful, mystic influence of music; one of those men who first heard the sound of music at their own mother's breasts, where their tired little bodies were soothed to rest by pretty lullabies, sung only as mother could sing them, lullabies which wafted them into a slumberland, safe from harm, there to dream of beautiful fairies and to play big drums and horns, unmolested. On through their boyhood days they learned the song of home, which they will never forget, and whose melodies grow dearer as age creeps on.

In times of battle, warriors have been urged on, and given courage for the fight, by the sound of trumpet and drum! Music has soothed the sick and dying and brought comfort to the mourners! The sound of a familiar melody, softly played, has brought new light to vacant eyes, and caused the insane mind to reason!

Music serves equally as well in the festivities of the marriage dance, or the comforting chant of the requiem over a departed soul.

The dead themselves will come to life on the Great Day to the strains of music, because does not the Holy Scriptures say, "The trumpet shall sound, and the dead shall be raised, incorruptible."

The animals, in their way, appreciate music. The birds of the air greet the

rising sun with their carols of joy, and croon vesper songs to their mates. The horse is stirred to fantastic step, at the sound of martial music, and even venomous snakes yield to the sound of music played upon the flute by charmers who hold the reptiles mesmerized at the sound of melody.

In these times of unrest, the more music we can have the better. As a cure for Bolshevism, it would be a consoling antidote. The community well supplied with the means of hearing good music is comparatively immune from the spirit of unrest and disruption incident to Bolshevism. This is proven in Mr. Schwab's immense plants, where thousands of workers of all nationalities are employed. Let the workers get together in singing meetings, in band rehearsals, and in listening to good music, and the lurking spirit of Bolshevism would find no place!

John Wanamaker has in both his New York and Philadelphia stores well organized musical bodies, and pays directors well to conduct them. In the Philadelphia store Mr. Wanamaker has installed the largest pipe organ in the United States. A regular organist is engaged by the year, and plays while the employees go about their daily occupations. The Stetson Hat Corporation has a choral club of 300 members, which meets every week, under a competent director and gives concerts twice a year in their auditorium.

Albany is an example of how this Schwab idea works. At the West Albany shops there is a first hand band. It has done its work in the war drives and on Armistice Day its never-to-be-forgotten parade was one of the patriotic features of that wonderful demonstration. The Huyck mills at Rensselaer has a band which would be a credit anywhere. At the West Albany shops and at the Huyck mills there is no room or time for Bolshevism.

And the good work could go on. The example of the shops and the mills could be followed. Get the workers together each week in some sort of a musical organization. There is much hidden talent here, and, as Mr. Schwab says, "it would mean better business and better work." It would also bring about a spirit of brotherly love and fraternalism, amid which surroundings Bolshevism could not exist.

STATEMENT
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(Signed) Walter Jacobs, Publisher.	

Sworn to and subscribed before me this 24 day of October, 1920.
JACOB I. HANFLIG, Notary Public.

Songs of Yesteryear

Potpourri of Plantation Melodies by Florida Band Turns Writer's Attention to Strange Phenomenon of Stephen C. Foster

By H. E. Krehbiel

WHERE are the songs of yesteryear—the songs sentimental and patriotic, I mean, called out by the war? Three or four years ago I sought a few days of rest and surcease from music in Florida. It was at St. Petersburg, on the West Coast, where a multitude of well-to-do yeomen and yeowomen from the Middle West, especially the presidential-breeding state of Ohio, spend their summers fishing for tiny fish off the long pier or sitting on the benches which line the main street until it is time to play quills, chess, checkers or listen to concerts under the mosses which drape the trees in the park. Then they listen to music for two hours, and after eating a meal at the cafeterias return to the benches which remind me of the "plateforme mobile" of the Exposition of Paris in 1900 (except that it did not move) until it was time again to eat and hie again to the evening concert. There the music interested me not at all, for I was surfeited with New York's continuous show of symphony, recital and opera from which I had run away in self-defense, but the band interested me for a space. It was made up of German musicians (Smith, born Schmidt, was bandmaster), who, clad in tartan kilts and bonnets and filibegs, masqueraded as Scotch Highlanders. Adopting the terms of an Irish war story, I might have said that since they wore kilts they were not men, and as their kilts and upper lips were covered with hair they obviously belonged to a Middlesex regiment.

One day, as I neared the park, I heard strains which drew me from my intended saunter into the concert place. The music was that of either "Lily Dale" or "Nelly Was a Lady," and when one old melody familiar to me since boyhood followed another I discovered that the piece was a potpourri of plantation and other ditties which I had heard and sung more than half a century before and were still fresh in my memory and affection. "They don't write songs like that now," said I to my companion as we walked away before our impression should be wiped away by a murderous assault on Schubert or else on Liszt.

What is become of the sentimental and patriotic balladry of yesteryear? The St. Petersburg music incident came back to my mind when a day or two ago I read a book written by Harold Vincent Milligan (published by G. Schirmer), which told the story of the life of Stephen Collins Foster. Perhaps half of the melodies in the potpourri were by that sentimental songster, but none of them sang of patriotism or the glory of war; yet they were of a kind which contain as much of the quality of immortality as any popular song struck from the anvil of artistic emotion, which generally calls to life the atrophied faculty of folksong creation. The best of them were composed from ten to twenty years before the War of the Rebellion, but Foster lived during nearly three-fourths of the period of fratricidal strife, and though he tried his hand at some war ballads, prompted no doubt by his associate, George Cooper, with whom he collaborated in eighteen songs published in 1863, his vein of melody had long been exhausted, and instead of drawing a regular income from their copyrights (as he had done during the years of his greatest popularity) he now sold his songs for small sums in cash as fast as he could after he wrote them. He had gone into a decay, intellectually and physically, became merely repetitious and had no resource of technical knowledge to fall back upon or with which to open a new vein. The climax in his fortune or misfortune seems to have been reached in 1862, when, for an unexplained, but easily conceived reason, a contract with Firth, Pond & Co., upon which he had lived for nine years, during which the publishers managed all his business and undertook all his compositions, was canceled, and he began to peddle his songs to any publisher who would buy them. Says Mr. Milligan:

"Perhaps the music publishing business was hard hit by the war, and the publishers were no doubt glad to get Foster's songs for a small cash payment, while Stephen, without a regular income and with no business ability or experience, was glad to part with them for whatever he could get. For most of them he did not receive more than \$25, which was all to the advantage of the publisher, as any song with his name on the title page was almost certain to have some sale, and there was always the chance that it might run into hundreds of thousands, as many of the earlier ones had. If this theory is correct, it would account in a large measure for the poverty and distress of his last years, otherwise inexplicable."

Why inexplicable? Consider the facts of his output of songs. In 1860, the year when he was thrown upon his own resources so far as the management of his business was concerned, he wrote eleven songs. He was thirty-four years old, had a wife and daughter, but whether or not they came to New York with him is not clear. The first effect of this disagreement with Firth, Pond & Co., was to stir him to a greater activity than he had displayed in ten years. He produced fifteen songs in 1850, when he resolved to quit the drudgery of bookkeeping and devote himself to song-writing; he wrote one song each in 1856 and 1857; in 1858 and 1859 he brought out six each year; thirteen in 1861; sixteen in 1862, and in 1863—the last year of his life (he died on January 13, 1864)—he wrote forty-eight. In all he brought out 170 songs.

This fact, coupled with a statement in the extravagant style common to all eulogists (though Mr. Milligan is something more and better than that) invites to a bit of sideways excursion. "Stephen Foster," says Mr. Milligan in his preface, "occupies a unique position in the history of music, not only of this country, but of the world. No other single individual produced so many of those songs which are called 'folksongs,' by which is meant songs that so perfectly

express the mood and spirit of the people that they become a part of the life of all the 'folk' and speak as the voice, not of one individual, but of all." We fear that Mr. Milligan is here expanding the United States into the world. Granted that the Christy Minstrels had a great vogue in London between 1850 and 1860, that they performed at command before Queen Victoria, that Thackeray recorded the fact that a vagabond with coked face and a banjo had with a little song moistened his spectacles more than thousands of tragedy queens dying on the stage to appropriate blank verse or scores of clergymen—granted even that Bayard Taylor heard a wandering Hindu minstrel singing "Oh, Susanna" at Delhi, we cannot grant that no musician in the world had ever equaled him. Perhaps Mr. Milligan has kept his ears too much at home; he certainly did not exercise them extensively in foreign lands. The plain people of England, Ireland, Scotland, France, Germany and Russia certainly sing many hundred times as many songs such as Mr. Milligan defines as those of the United States. Here we may omit the factor which in my view is an essential element in the true folksong—its unanimity—for if that be granted the comparison becomes ridiculous.

Of the 170 songs by Foster, whose melodic genius I am not trying to belittle, there are four which I should say are universally known in the United States. They are "My Old Kentucky Home," "The Old Folks at Home," "Massa's in the Cold, Cold Ground" and "Old Black Joe." There are six more retained by memories as old as mine, but quite unknown to the drawing-room singers of today, viz., "Oh, Susanna," which I listened to for the first time in the early '60s through the canvas of the side show which accompanied Van Amburgh's Circus, to which a strict father barred his family from all but the menagerie (which was not immoral, but educational); "Old Uncle Ned," "Nelly Was a Lady" and "Old Dog Tray." How slight an impression "Comptown Races" and "Old Dog Tray" made upon Puccini may be inferred from the fact that though he heard them sung at the performances of Belasco's "Girl of the Golden West," and his librettist introduced a reference to Foster's faithful canine, it did not occur to him to introduce them along with the minstrel Jake Wallace, but introduced a melody which he had been told was an Indian song. At least 150 of Foster's songs are as deep buried in oblivion as are the minstrel songs which competed with them for popularity in their day.

But Mr. Milligan's reference to what I may call conscious writers of folksongs calls to mind one of the greatest song writers of all time, whose name is all but ineffable and who sent into the world as many songs which have possessed the mouths of the folk-singers as did Foster's, though they are all in the finest and purest sense of the word art songs. I mean Franz Schubert, whose life in some of its aspects was like that of the American songster. Within eighteen years, a period but little longer than that of Foster's, he composed. His published songs, excluding offertories in masses and for operas, numbered 603, and for all of them together he did not receive as much as Foster for "The Old Folks at Home," which amounted to at least \$1,500. Besides his songs, he wrote operas, symphonies, overtures, chamber pieces and pianoforte compositions, the sum total of his works amounting to more than 1,000. In the year 1815 he wrote 146 songs. I am compelled to silence concerning the bulk of this tremendous output and must mention only the songs which Mr. Milligan characterizes as "folksongs." And Schubert had no popular vehicle, such as the negro minstrels were for Foster, to popularize his songs among the masses. Schubert was what was considered a poorly educated musician in his day. Like Foster, too, he was charged with dissolute habits. But what amounts such a charge in the face of so great an activity? In the year in which he composed 146 songs, some of them among his finest, he was a school teacher with laborious duties. He was deficient in counterpoint and died hoping that he might yet have an opportunity to study it; yet he ranks today as the soul-child of Beethoven, and the musicians of today marvel over his harmonic and rhythmical gifts, and it was on his only visit to Beethoven, then on his deathbed, that the great man remarked to Randhartinger, "You have my mind, but Schubert has my soul."

Mr. Milligan tells of Foster's resolve to study after he had begun to write songs for a living, but if he did, it made no impression upon his work. Schubert died at the age of thirty-one; Foster at the age of thirty-seven. An affectionate eulogist has written of Foster that when he had become so popular that he withdrew from all work but song writing he "studied deeply and burned much midnight oil over the works of the masters, especially Mozart, Beethoven and Weber, and that he struggled for years and sounded the depths of musical science." If so, there is nothing in his work that he learned, even the beginning of the alphabet of the art of those masters. I shall let Mr. Milligan tell of the extent of his achievements.

"As a composer Stephen Foster is a paradox. The wonder is that any one could write so poorly. Was he a man of mediocre talent who stumbled almost by accident upon a few nuggets of pure gold in the midst of much of little worth, or was he endowed with a great gift which remained for the most part mute and found expression only in a few brief moments of song? He had practically no constructive ability. So far as the first impulse of his inspiration could carry him he went, but no further. Judged by the standard of musical composition, nearly all of his one hundred and seventy or more songs are on the same level. These songs were written throughout a period of about twenty years, during

which he neither gained nor lost in the power of expression. His death at thirty-seven found him as a composer just about where he was at the beginning of his career. Both melody and harmony are of the utmost simplicity. He could neither develop nor vary his harmony. His melodies repeat themselves monotonously and he was content with a few simple chords and modulations. And yet, when his inspiration is so pure and exalted as it is in 'My Old Kentucky Home' or 'The Old Folks at Home,' the very limitations of his powers become virtues, resulting in simplicity and directness of utterance which no amount of erudition and sophistication could have equalled in simplicity and potency. He put the best of himself into the composition of these songs, and it is because they have the honesty of real emotion that they found their way directly and at once to the world's heart."

Mr. Milligan does not add much to what other biographers have told us about Foster the man, and though he seeks to awaken sympathy and pity for his downfall, he tells the truth about his last years and death simply and frankly. — By permission of the N. Y. Tribune.

TALES OF TIN PAN ALLEY

Fred Fisher Tells How He Does It

By D. E. Wheeler

ONCE the house had been a private brownstone dwelling. Little the family that had lived there dreamed it would be one day a center of song publishing, which means hustle, bustle and tussle set to music. There I found Fred Fisher, on the top floor, going over a new song with a powerful-looking lady who reminded me of the immortal Maggie Cline in her best days. After she left, at the peak of enthusiasm for the humorous number Mr. Fisher was demonstrating for her, he looked me over.

"You are the discoverer of 'Dardanella,'" I began, when he held up his hand like a traffic cop.

"I did more than discover it," he said, a twinkle in his eye, "but what else would you like to know?"

"What do you think of the musical appetite of the American public?" I ventured to ask.

Again the twinkle, this time accompanied by a rare smile. "That is a large order," he said. "But I do want to say that I think the American people prefer short songs — and shorter songs. As in everything else, brevity is the first word and the last. Our ancestors would relish the three-volume novel and an interminable song lyric, or ballad, but to-day we want to finish our novel at a sitting, or, better still, see it on the screen, the same principle is active in popular songs — we want them short and simple, with a new twist or trick in 'em."

"The twist is the difficult part, isn't it?" I said.

Fred Fisher gave me a quizzical look. "You said something then," he replied. "It's easy to write a ballad. I can do one almost at a moment's notice, but to get one right — a 'natural,' as we call it — is an altogether different job."

"Would you rather pick a song or write one?"

"It's better picking them than writing them," answered Mr. Fisher. "I have been a song writer since I wrote 'If the Man in the Moon Were a Coon,' 'Peg o' My Heart' and 'I'm On My Way to Mandalay' — remember them? — but I naturally had no say in picking songs until I became my own publisher."

"Can you give me a sample of your 'picking,' Mr. Fisher?" I inquired.

"Well," he said, "you know that present hit, 'Daddy, You've Been a Mother to Me,' don't you? I picked that out of fifty lyrics, conceived the title — which is in the nature of a 'twist,' you see — and wrote the music. It is bringing home



Mr. Fred Fisher:

"Dear Sir: At a performance this afternoon I heard a song called 'Daddy, You've Been a Mother to Me,' which I have been informed you are the composer of. In all my life I have never heard a number which I appreciated more. It struck home with me and made me feel very proud to think that I am one of those daddies that are referred to in your wonderful song, for I have been both mother and father to my boy for the past twelve years, his mother having passed away the year of 1908. The sentiment you express in your song is just the way my boy feels toward me.

"I am not only proud of him, but proud to think that at last some credit is being given to those daddies who do the right thing for their motherless children. "Your song has given me a keen sense of satisfaction to know that I have done the right thing."

"Good luck and success to you."

"Mr. Brown:

"Dear Sir: I saw your performance this afternoon and heard you sing a song about father or dad. Will you kindly let me know what the name of the song is?"

"I lost my wife and have a baby, and sometimes I feel blue and lonesome, but your song has taught me something different.

"Hoping to hear from you just the name of the song, as I know you are always busy."

"Fine tributes," I said, handing back the letters, but asking for copies of them. "And, by the way, Mr. Fisher, do you like to work in the sentimental vein or the comic?" I recalled he had done both types of song.

"Either — it does not matter," he answered. "It is the idea that counts, not its class; but the funny stuff, the comedy is hard to get."

"How do you write?" I asked.

"At any time, anywhere," he replied. "Ideas come most unexpectedly.

You never can tell what is going to suggest a song. For instance, last night my children were playing around, fooling and they asked their mother what she was going to leave them when she died! I pricked up my ears. In a little while an idea came for a song. I had been hunting for a 'mother' song, to follow up my 'Daddy' number, and I had written several, but here was the 'natural.'"

Mr. Fisher went over to the piano and played the new one, singing it *sotto voce*.

"That is going to make a hit, or I'm a gooseberry!" he ejaculated.

The song sounded good to me, too. I asked him if he always knew his "hits" beforehand.

"You bet," he answered. "I must. A man can't spend a lot of money boosting bubbles." — By courtesy of "Along Broadway."

the financial bacon, all right. First, all my friends laughed when they heard this title, and thought it ridiculous, I imagine, for a sentimental song. One of them sent me a picture of a bearded lady, jokingly, and said: 'It's impossible!' But I was not affected by their josh. And I guess the laugh is now on them." I agreed with him, for I had heard his "Daddy" song sung twice on the stage, each time bringing an outburst of applause. This I mentioned. Mr. Fisher was reminded of something. He handed me the following letters, which speak for themselves:

SOME TITLE SUGGESTIONS

"Words, Words, Words!" was the reply of Hamlet, when questioned as to what he was reading by old Polonius — who himself was the most garrulous old gabber that ever gabbed in words. But "Ham" and "Pol" were both supposed to have lived some hundreds of years before the advent of modern popular songs, with titles which in many instances are "words, words, words," and then some when it comes to vocal verbosity. If the melancholy Dane was supposed to have been "mad as a March hare" then, what would be his mental condition now when reading some such popular song-titles as "You're My Bobo-Squash-Squash, My Beautiful Washer-Wash-Wash, the Skirt That Soaks My Socks for Me?" Under title of "Where Words Never Fail," a recent issue of *The Tattler* touches tenderly on song-titles as follows:

Next to the naming of breakfast foods, the naming of popular songs is perhaps the most complicated job in the world. The average song writer brings the blush of shame to the dictionary. He can think up more new words in five minutes than Noah Webster could think of in ten pages.

Sometimes we wonder whether song writers realize how much they are contributing to our current speech. Give them anything in the shape of language, even if it's nothing more than a couple of grunts, and they can write a song around it and call it "Bo-La-Bo," or "My Oriental Unpah," or "You're My Wah-Wah."

When it comes to sentimental ballads the sky is their limit. They can take any kind of overstained remark and weave it into a refrain. The market is flooded with them, but there are still quite a few which they have overlooked. We haven't seen any of the following, but the chances are that they will make their appearance before the end of the month:

"I'm Sorry I Cut That Onion, Because It Made Me Cry." — Classy sentimental ballad with a vegetable refrain.

"How I Miss the Bottle in the Cellar of My Heart." — Exclusive number, with a corkscrew twist.

"The Woodshed Black and Blues." — Lively dance number, switching into a minor key.

"You Made My Bankroll What It Is Today; I Hope You're Satisfied." — A financial fox-trot, in three flats.

"Don't Send Your Love by Parcel Post; I Cannot Wait That Long." — A sentimental ballad for mail voices, with orchestration by Burleson.

"Kiss Me While I'm Convenient." — An invitation affair.

"If He Liked Me Under the Lilacs, Will He Love Me Under the League?" — An international fox-trot.

"Teach Me How to Love on Venus, and We'll Have a Honeymoon on Mars." — This ballad should be a favorite, even if it does take in too much territory.

THE POWER OF MUSIC

A recent bulletin from the Knight-Campbell Music Company of Denver, Colorado, pays the following tribute to the power of music:

"Music yields a mighty power — it amuses, it instructs, it inspires human artistry. Music brings tranquility of mind, it induces normal circulation. It aids digestion — and promotes health.

"Early in the war our Government discovered that music was proving a vital moment in its successful prosecution and so the number of musicians in service was doubled. At the close of the war General Pershing said: 'Music was the bulwark of our morale — it was one of the things that made our boys invincible.'"

"Music will make your home invincible — a place of delight, soothing, restful, entertaining, beautiful — an oasis that enfolds in its inviting fragrance family and friends alike, resting and refreshing them."

"The player-piano's strong appeal to men probably offers the best reason for its wide popularity to-day. History teems with the names of great men who have loved music, and who found in it succor from business care. One of these was the late F. W. Woolworth. At the keyboard of a splendid organ in his home he spent many leisure hours refreshing his brain and dreaming wonderful dreams as the melodies floated outward under the bidding of his skillful hands. And he lived to make those dreams come true."

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HOW MUSIC AFFECTS WILD ANIMALS

Experiments at London Zoological Gardens Show Interesting Results

IS THE legend of Orpheus, whose lyre sent forth strains that enchanted the wild beasts of the forests, based upon fact? Psychological experiments have been made within recent years to arrive at a positive conclusion. Cornish, at the London Zoological Gardens, has recently experimented to find out how creatures in captivity are affected by music. A friend of his, a musician, played on the violin to insects, reptiles, birds and beasts.

The tarantulas stopped, unmoved and sulky, and it was difficult to know whether or not they listened. The scorpions were differently affected. Almost at once they began to wiggle nervously and writhe and dance tempestuously, their excitement increasing with every crescendo and diminishing with every diminuendo.

The reptiles showed more marked effects. The monitor lizard swayed as he listened. Black snakes started up with a hiss. A boa lingered about the instrument in perfect rapture.

But the most susceptible of all was the cobra. Raising itself on its tail and gently spreading its hood, it swayed gently to and fro to the happy strains of the violin.

The quadrupeds were markedly affected. The polar and grizzly bears showed great pleasure and stood up in front of the cage, apparently in surprise. The wolves uttered strange growls and covered in terror at the sounds, with their tails between their legs, hair bristling and bodies quivering spasmodically. The jackals and foxes showed a similar effect. The sheep, naturally, showed deep pleasure in that which frightened the wolves.

The elephant evidently did not like the music but showed deep rage. The monkeys portrayed a peculiar diversity of temperament. Some showed deep appreciation by nodding and gesticulating, and others turned aside disgustedly.

Other experiments were tried on all sorts of animals with the flute and piccolo, and it was found that, while as a rule, the soft tones of the former pleased and soothed them, they were deeply disturbed and frightened by the shrill notes of the latter instrument.

The great pianist at a drawing-room function was clearly annoyed. "I do not ask," he said, "that you moderate your conversation to the point where you can hear me play; I only ask that, in order to do justice to myself, you allow me to hear myself." He resumed his playing amid deep silence. — *Boston Transcript*.

CHILDREN MAKE OWN INSTRUMENTS

This is an age of exceptional progress for children along musical lines, and one of the most interesting and successful methods of modern days is that originated by a New York woman, Mrs. Satis N. Coleman.

Herself an American mother, Mrs. Coleman determined that the principles employed in her own early musical education which had made lessons so distasteful — the exactions of playing by note — should be eliminated from those of her children and any others she might benefit.

Considerable thought was necessary to devise a practical system for making music interesting to the childish mind, but at length a fascinating scheme was worked out by which the drudgery of musical learning was done away with, and only the joy of giving personal expression to the natural music that is in every child remained.

Mrs. Coleman created quite a sensation with her theories that playing by ear was to be encouraged for youthful musicians, also the fashioning of hand-made instruments such as the flute, the African marimba (similar to the xylophone), a set of melodious bells or water glasses, and even a fiddle made out of a cigar-box.

It is not her idea to train children to become soloists on any of these primitive instruments, but simply to supply them with the medium through which they can give vent to their innate musical inclination. Ensemble playing is fostered in every way, tonal effects of remarkable beauty being obtained from a children's orchestra playing with natural harmony and unaffectedness on these simple but serviceable instruments.

That Mrs. Coleman's method is being seriously considered by musical authorities is evidenced by the announcement that it is being given advantage for development in a private studio, and also in a demonstration school conducted by Teachers' College at Columbia University.

A MUSICIAN CHANGES HIS MIND

Saxi Holtsworth's Jazz Band, which, with Roscoe Ails, is the last word in jazz melody, was at the Walton Roof, Philadelphia, for a number of weeks, delighting the better class of Quaker City audiences that frequent that fashionable hostelry.

The first night Saxi arrived he casually asked the regular house leader whether he had played "Old Man Jazz?" The musician admitted he had the number, but has not played it often.

After Saxi's first performance on the roof that night, when his bunch of Jazz Artists stood them on their heads with "Old Man Jazz," the house leader rushed over to Saxi and exclaimed: "Great

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That ever is sweet and new,
The story of a heart's desire
The yearning I feel for you.

"A Castle in Dreamland"

FOX TROT BEAUTY SONG

CHORUS

Just a castle I'm building in Dreamland,
A sweet little castle for two,
Where the roses are blooming so fragrant
And the sweetest rose is you;
The King of this castle is Cupid
And we'll never know thoughts that are blue,
In this dear little castle in Dreamland
The castle I'm building for you.

"Dear Land of Nowhere"

CLASSIC WALTZ BALLAD

CHORUS

Dear land of Nowhere
Land of my dreams,
Fragrant with roses
Bright with sparkling streams;
Soft strains of music
Float sweetly in the air,
Love lives forever and ever
In the land I call Nowhere.

"Dixieland Songland"

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Heavens! I never dreamt 'Old Man Jazz' was such a wonderful number. My orchestration never sounded like that." To which Saxi quietly replied: "It's all the way you fill 'em in, my boy. A little Jazz and a little Jewish melody chuckled in here and there does make an awful panic!"

Saxi and Roscoe Ails open on the Keith time again shortly.

CHRISTENSEN SYNCOPATIONS



From Chicago

Genevieve Hickey, of the main school, is spending a couple of months in San Francisco with her brother.

Our Oak Park school has just opened its fall season. Oak Park is a suburb of Chicago where many vacationists spend the summer. Here is the only school on the entire Christensen chain that does not keep open the entire year.

Mr. Christensen recently got a dog for his boy Carl and named the dog "Askim." Folks would ask the boy what the dog's name was and he would tell 'em "Askim," which would immediately bring forth a more or less extended argument. Anyway, the dog died. Now he has another dog whose name is "C Sharp Major" — "Major" for short.

The last week in September Mr. C. went on a belated fishing trip to Waupaca, Wis. He claims he saw a fellow catch a bass weighing seven pounds and ten ounces.

Lloyd Marvin is one of the latest acquisitions to the Chicago ragtime fraternity. He was recently appointed manager of the North Side school and under his management the school has thrived wonderfully. Previous to this, Marvin, who possesses a wonderful soprano voice, was in vaudeville.

Frithjof Larsen is again back teaching at the North Side School.

Bessie Nerad has returned from a vacation that extended through the entire summer.

Eleanor Meek has joined the beauty chorus at the main school. The feminine staff at the school is known as the Beauty Chorus because it pleases the eye as well as the ear.

Peggy Sloan decided some time ago to retire from the ragtime field and devote herself to the classic — but she's back with us again.

Sophie Tucker has just completed a most successful engagement at the Majestic theatre here.

From Philadelphia

Ray Worley, assisted by Bessie Leithmann, is now operating the Philadelphia Christensen School.

From Honolulu

Mr. Hess writes that his school is going bigger than ever. Among his pupils he numbers Hawaiians, Japs, Chinese, Igorotes and everything, but he surely is ringing 'em in.

From Toledo

The writer received an invitation to attend a recital, given by Mrs. Bluff, who conducts a studio of popular music in Toledo. About this recital, Mrs. Bluff writes, "One of the numbers on the program is the 'Minnesota Rag,' by yourself; it is my favorite of all 'rags.'"

From St. Louis

Along with the advance in rates of the carpenters, brick layers, sewer diggers and coal drivers, the St. Louis and associated ragtime schools are advancing their rate, effective on Monday, October the fourth. Our readers ask why it is not October the first for this raise. Well the reason is because most of the prospects are working people and we want to give them the chance to come in

6000 MILES TO LEARN RAGTIME

Elsie Hardy, whose picture is shown herewith, is surely entitled to a lot of credit for time and trouble she underwent learning rag and jazz playing at the Chicago School. She lives at Garret, Ind., a few miles from Fort Wayne, which is a good two hundred miles from Chicago. Nevertheless, every Monday morning she would get up before four o'clock in order to get the "flier" to Chicago where she would arrive late in the morning. Then after her lesson she would start back, getting home late that night.



Who wouldn't admire the perseverance of a girl like that? We admired it to the extent of putting her on our teaching staff in Chicago the minute she graduated. That means that she is still coming up to Chicago every week.

On their pay day, September 30th, or the day after and get in on the old rates. What company is so kind, we ask? Did you ever hear of the Standard Oil notifying all their trade to come in and get their oil supplies on Saturday before the advance in rates. Not We have spent about \$15.00 on postage, not to say anything of the printed "advance rate notices" and extra stenographers' time in sending out these notices.

On last Sunday morning from 10 to 1:00 o'clock we had our semi-annual teachers' meeting at our main school which was attended by our faculty of eleven, representing the three St. Louis schools and their various departments. The object of this meeting was to promote the general interest in the art of successful teaching. Among

the many things discussed was first, the new lesson rates effective on October the fourth, the new Ragtime book and the way of instructing it properly, and the sheet music which was to be taught along with this new book. Then last, but not least, we decided to resume our yearly pupils' recitals, setting the date for November the third, to be given in the Odeon (the music temple of St. Louis). Our readers will hear more about this recital later. Remember RAGTIME RECITALS were first originated in St. Louis by Edw. Mellinger, so if you want to know how we turn 'em away by having crowded halls, take a trip here Nov. 3rd.

They all say Ed's new coupe is a dream. In fact, after Mr. Christensen rode two blocks in it the day it was purchased, he decided to exchange his "flier" for a "coop" upon returning to Chicago. By the way, Ed's car has an electric cigar lighter, heater and a thermometer which will regulate the heat in the cold days to come, in addition to his silver plated interior trimmings, velvet rug and cuspidor for his cigar ashes.

From Kansas City

The Kansas City Star had the following item in a recent edition: "JAZZ MUSIC STILL ATTRACTS. A jazz orchestra gave a syncopated program at the formal opening of the new quarters of the Grafonola Shop, 1120 Grand Avenue. The crowd it attracted completely filled the store and blocked the sidewalk."

An up-to-the-minute music store was opened for business August the 21st by Duke Yellman and Julius Leib. It was christened the "Song Shop" and is located at 11 West 12th St. Mr. Yellman has been director of the Muehlbach and Baltimore Hotel Orchestras for four years, and Mr. Leib, solo cellist of the Newman Theatre, "America's Finest Motion Picture Playhouse." They are arranging and composing songs and have several completed to be published by themselves soon. With such talent as Mr. Yellman and Mr. Leib behind these pieces, "hits" are bound to result. Mr. Yellman is a real "jazzartist" at the piano and the "Song Shop" is real headquarters for popular music in Kansas City.

Helen Sullivan, singer and dancer, featured at the Liberty Theatre recently, is an 11-year-old Kansas City product who won much favorable comment for herself and her "act" at the Liberty, a popular movie palace here.

Enrollments are continuing to pour into the Christensen Kansas City Mo. School and activity is greatly increased along with the advent of cooler weather.

From Milwaukee

Mr. Caswen, our drum and xylophone instructor, has been talking a great deal about his flock of ducks he raises in his back yard. The writer had an opportunity to look over his "back yard" a few days ago which is 160 acres. The flock of ducks number only about 500, 90 of which are of wild variety. Mr. Caswen is located just outside of the city and is the proud possessor of a fine farm. He comes to the city in the evening and holds a position in one of the best orchestras in town.

Mr. Ray Worley, until recently manager of the downtown school in Chicago, paid a visit to our city a few weeks ago accompanied by Mr. Wallace. After a long visit with "Old Grand Dad" during the afternoon (every one from Kentucky is acquainted with Old Grand Dad) an auto tour was made of Milwaukee's country boulevards and a splendid chicken dinner was had in the country before their departure. We are sorry to see Mr. Worley move so far away. We understand he will assume management of the Philadelphia school. At the same time we wish him the best of success.

Manager to friend: "Miss Soprano is to give her recital this P. M." "She has the most wonderful voice you ever heard."

What the critic bird chirped: "If Michigan produced her, why torture New York with her?" — N. Y. *Whirl*

"Her voice was like a weak ladder — wobbly." — N. Y. *Chimes*.

soon almost every patient is either keeping time with his feet or fingers or humming, while some of them sway to and fro in their chairs."

Old Jim, long time family servant to the mother of the bride who has just gone on her honeymoon: "Dat old piano is goin' to have a quiet time now. Miss Frances didn't open it very often, but when she do dere was the sure-enough essence of music in her playing." — *The Metronome*.

DOCTOR FINDS PATIENTS NEED JAZZ
TO MAKE entering the doctor's office and operating room less tragic, a well-known doctor near Riverside Drive, New York City, has installed a piano in the room directly over the waiting room, and doors have been arranged so that the music flows into this room. One of his daughters plays the piano when the waiting room begins to fill up. At such a time one may observe that patients look from one to another and, deciding

that life is so full of misery, become morose and down-hearted.

"I've watched crowds in the waiting room," the doctor observed, "and it's a most remarkable fact how music affects them. I've seen ten or twelve persons sitting in that room, all staring either down at the floor or out in the street, momentarily growing morose. Suddenly my daughters start singing and playing. Almost immediately the atmosphere of the waiting room changes from gloom to joy, and

Umpah! Umpah!

ONE-STEP ODDITY

GEORGE L. COBB

Composer of "Peter Gink"

PIANO



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MELODY

Musical score for page 10, featuring six systems of piano accompaniment in G major. The notation includes treble and bass staves with various chords and melodic lines. Dynamics include *p-f*, *sf*, and *ff*.

MELODY

Musical score for page 11, featuring six systems of piano accompaniment in G major. The notation includes treble and bass staves with various chords and melodic lines. Dynamics include *mf* and *f*.

MELODY

Nights I Spent in the Orient

Words by
JACK and AARON NEIBERG

Music by
JAMES C. OSBORNE

Allegretto Moderato

PIANO

O - ri - en - tal nights are call - ing me, O - ri - en - tal lights still beck - on to me.
O - ri - en - tal skies are al - ways blue, O - ri - en - tal love to me is new.

In a lit - tle gar - den in Chin - a - land I'll be - siege a heart and hand.
I would like to bet I will get my share When I get back o - ver there.

MELODY

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CHORUS

Oh! the nights I spent in the O - ri - ent I nev - er will for - get, Of a
dain - ty maid bash - ful and a - fraid mem - 'ries ling - er yet. In
all my dreams she's call - ing it seems, With a sweet voice full of charms,
'Neath the ev - er glow - ing Chi - na - moon I'll be ve - ry, ve - ry hap - py soon, With that
O - ri - en - tal maid - en in my arms. Oh! the arms.

D.S.
MELODY

Woodland Fancies

INTERMEZZO CHARACTERISTIC

BERNISNE G. CLEMENTS

Moderato

PIANO

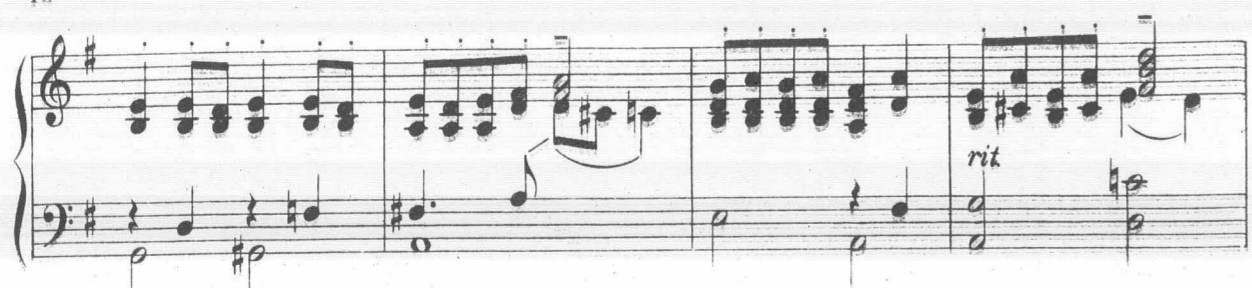
mf
p meno mosso
ff *a tempo*
rall.
mf *a tempo*
rit.
a tempo

MELODY

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rit.
f
Animato
mf
Tempo I
rall.

MELODY



MELODY



MELODY

Stand By!

MARCH

GERALD FRAZEE

PIANO

ff

3

3

mf

(b)

1

2

8

MELODY

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ff

mf

8

ff

mf

f

ff

1

2

8

mf

MELODY

MELODY

PLAYING THE PICTURE

Mr. Movie Pianist and Organist:
MELODY is going to build to be **INDISPENSABLE** to you and we ask you to do your mite in helping us to become the **BIGGEST AND BEST EVER**. Therefore, keep us posted on the pictures that are running in your theatre, the music you are featuring, etc., etc. In return we will give you personal publicity through our magazine.
Send in **YOUR PHOTO** by return mail, accompanied by ample data concerning yourself—your history and line of action from your advent in the moving picture field as a pianist or organist.

HOWARD Z. LONG, organist at the Lyric Theatre, Reading, Pennsylvania, was born in Marysville, Ohio. He is of a decidedly musical makeup, considering that when a boy of seven he learned by himself to play one of the old-fashioned "parlor" organs, which, he says, his father had received in exchange for a litter of pigs. At the age of ten he entered "Old" Trinity Church, Broadway, New York, as a boy-soprano under the tutelage of the famous choir-boy instructor, Dr. H. H. Messiter, remaining there as soloist for four years. When only thirteen he composed and wrote an eight-page waltz. Since then he has composed nearly five hundred compositions, as well as the libretto and music of a 600-page grand opera entitled "Platonia," which was entered for a \$10,000 prize at the Panama Exhibition.



Mr. Long has many times appeared in concerts and recitals as tenor soloist, and has played the 'cello in various concerts and orchestras. He has also given numerous recitals on pipe-organ and piano, and has arranged for band and orchestra.

In his varied career Mr. Long has written poems and essays on musical subjects, as well as all the lyrics for his songs.

He has been organist, choir-master and soloist in many of the leading churches in Jersey City, N. J., and has taken courses at Dana's Musical Institute, Warren, Ohio, having later studied vocal and pipe-organ for two years with Dr. Frank F. Dossett, Carnegie Hall, New York, and with the late J. Harry Wheeler of the same city.

Mr. Long has for many years taught pipe-organ, piano, vocal, 'cello, violin and mandolin, having begun his teaching experience at the age of seventeen.

For a year Mr. Long interpreted the photoplay at Denver, Pa., and for the past six months has been organist and pianist at the Lyric Theatre.

Relative to "playing the picture," Mr. Long says: "I have read the article by Roy L. Frazee in the August (1920) issue of MELODY, and I can readily see why he has been a successful interpreter of the photoplay, since his methods are along the right and logical lines.

"At the present time we are exhibiting Olive Thomas in 'Out Yonder' which is a picture that does not require much variety of music, except in a few 'tense' places. The following week we are to feature 'The Eyes of the World' which will no doubt necessitate some extra musical numbers. I endeavor to see nearly every good picture that is featured in town, and take notes on the 'way' other organists 'play the picture.' I have observed that the majority of them play *all the time*—a point that personally I do not consider good.

"Sometimes (particularly at a very intense moment) I work the organ up to a heavy crescendo, and just as the villain is about to stab the hero or heroine I *stop*—suddenly, and wait for about thirty seconds, and then I play a few *soft* minor strains, and find that the effect thus produced is remarkable.

"Another observation that I have made is that most organists use the pedal *too much*. Even in the playing of church hymns this is not good. It takes away the clarity of the conception—in other words, it sounds 'muddy.'

"Still another mistake that many organists make is in their persisting to grind out their tunes on the clarinet stop, or stops of a nasal quality. I use mostly flute and string combinations, and reserve the nasal stops for intense situations.

"Of course, the above must be modified to suit the 'atmosphere' of the audience. If I have a hunch that the audience is *going to sleep*, I pick out a situation in the picture that I think I can work up to some kind of a half-climax, and often get the audience to *applaud* at what would otherwise have fallen flat."

AXEL W. CHRISTENSEN, the well-known promoter of nearly a hundred ragtime schools throughout the country, recounts in the following a recent experience in "playing the picture" shortly after the movie musicians' strike in Chicago was settled.

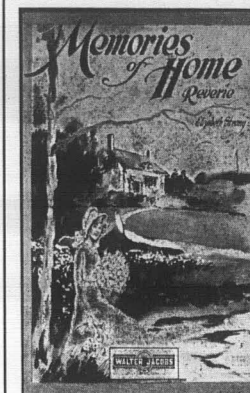
"The musicians' strike, which affected all the moving picture houses during the past summer, has finally been settled and again the audiences are not obliged to endure the silence of the 'silent drama.'

"One thing that may be said in favor of the strike was that during the musical drought one was never compelled to undergo mingled emotions—one could feel glad or sad, according to the action of the picture, without any outside disturbing elements to interfere. One did not have to laugh at a funny situation and cry at the same time over Ace's death which the thoughtless orchestra conductor forgot to turn off at the end of the sob scene; nor did one have to weep at the death of the heroine's mother with the pulsating swing of ragtime that had helped make merry a previous funny 'cut-in.'

"This playing of inappropriate music is not always the fault of the orchestra director, as many scenes are flashed on the screen for so short a time as to make it really impossible to change the music quickly enough and many leaders content themselves with selecting music to fit the scenes that predominate throughout the picture, and run this music through intervening scenes.

"But the boys are all back now, and we are glad to have them. After the first week without music the pictures surely seemed empty, although many of us would not go across the street to hear a symphony orchestra play the music that is now played

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for pictures, if the same music were to be given in the form of a concert.

"Things were rather mixed during the first week. So many of the orchestra boys and organists had found work elsewhere that when it came time to reopen, most of them could not leave the positions they were holding. This was true of the organist at the Covent Garden Theatre who had accepted a position as pianist with a road show just a day or two before the strike ended. In such a case under the laws of the Federation of Musicians one month's notice is necessary to terminate contracts by either party.

"MacFarren, the organist just mentioned, tried to get an immediate release from his new engagement. His old job at the keyboard of one of the world's greatest organs looked better to him than a road position, even if the latter gave him the delight of riding around the country on railroad trains at somebody else's expense, and the added and extra privilege of sending picture postal cards to his wife at various intervals.

"He tried, therefore, to get back on the organ bench at once, but with no success. In fact, his musical director told him in no uncertain language that he expected him to stick, that he wasn't rehearsing new piano players for the fun of it and a lot of other things too numerous to mention, which in substance amounted to the fact that "Mac" would have to play out his notice.

"After going into conference with his manager, Sam Trinz, of the Covent Garden Theatre, they called me, your scribe, to the telephone and talked me into coming out and holding down "Mac's" job for him until he could get there himself.

"Those among you who have ever played a pipe organ will understand the lure of the thing, the 'call of the wild' that an ex-organist feels when the opportunity is offered him to come back to the keyboard of the instrument he loves. So it was with me. I can really earn more money by staying in my office and attending to business than by playing pictures on the organ, and with less effort, too—with the advantage of going home to supper every evening and staying there with my family at my pleasure. But the knowledge of these facts didn't make any difference—I wanted to get at that organ and I got at it without much ado.

"The first night I sat at the organ bench from 5:30 until 11:30 continuously, except for two 15 minute breathing spells when a vaudeville act filled in. When I was through they nearly had to carry me out because I could hardly walk. In playing a pipe organ, you see, one has to use a lot of muscle that is seldom used in any other sort of work, so unless a fellow is in training, he's going to feel it.

"It's just like riding horse-back for the first time. The only difference is that when you are riding a horse you pretty nearly know enough to quit before you are entirely gone, but in playing pipe organ you become so absorbed in the work, with the wonderful possibilities that are contained in four keyboards, with their countless stops and pistons, that you forget everything else and, in fact, never know when to quit.

"The following night, however, I was neither so ambitious when I started nor so tired when I got through, and as the week progressed I was able to enjoy to the full the delight that goes with the playing of a monster organ.

"Either as a musical instrument or as a toy to play with it is the king of all. The player can bring forth the sweet sound of an angel's voice or he can make hell break loose—both with a touch as light as the softest summer zephyr.

"During the Saturday matinee when I was again feeling quite at home with the instrument, the manager came down to tell me that the vaudeville act scheduled for that day and Sunday had failed to put in an appearance.

"Say," said he, "You've been substituting for the organist all week. What's the matter with substituting for the vaudeville act, also. I'll pay you pro rata," etc.

"Why not?" returned I, "so long as I've got to stick around any way. But listen to me, Sam. I haven't been home a single night for a week and if I don't cut this out pretty soon I won't have any home—the wife is kicking something awful. Tell

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MANY TIMES OVER

→ MONEY BACK GUARANTEE ←

To my brother Max

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Chas. Bendix

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3. **Perturbation** .50
4. **Barcarolle** .40
5. **Wedding Bells** .50

Fr Comp 1.00

BOSTON

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DESCRIPTIVE SYNOPSIS

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

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

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

SCENE THIRD is one of "Perturbation," for alas the course of true love never did run smooth, however strong the affection or intense the passion! Here we find our lovers are highly agitated. They quarrel! Emphasis takes the place of gentleness! The scene is graphic, and although, towards the end, the storm is abating, and a PLACID 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 hard! At the end are heard once more those dreamy strains of the opening waltz; in these Sweet Memories the scene now dies away.

Published by **WALTER JACOBS** Boston Mass.

that fellow 'Mac' to hurry back here.

"So on Saturday and Sunday I dramatized the pictures as usual, and when it came time for the vaudeville act to go on I played my own introduction, walked around and got on the stage to do my vaudeville act. After completing the act I walked back around to the organ, played my own exit music and played the picture that followed.

"On Monday the orchestra came back, so I only had to go fifty-fifty with them on the work.

"Wednesday 'Mac' came back. Next day I went fishing."

...WINN WINNINGS...

L. G. Boynton, a Winn enthusiast of Minneapolis, finds that the Summer time is just as good a season to secure new pupils as is the Winter. His studio at 2418 Elliot Ave. seemingly increases in popularity each week, and among the new pupils who are making rapid progress in the art of "tickling the ivories" are Mrs. C. D. Fintzel, Helen Mayhew, Alice Hussey and Yetta Horowitz.

Elias Brody, of 392 Clinton Ave., Albany, has just returned from a six weeks' camping trip along the shores of Lake Ontario, where he accumulated a first-class coat of sunburn, almost broke several local swimming records, and caught so many fish that finally they petitioned him to let them alone, else there wouldn't be any left next season.

In addition to his Albany studio, Mr. Brody is planning to open up studios in Troy and Schenectady during the Fall, and with the reputation he has already established for himself in his home town he should be assured of success in his new venture. He is an enthusiastic disciple of the Winn Method, and has proved its efficiency with pupils who before coming to him seemingly were unable to make any progress with the piano. He says that "Winn with Winn" is the best slogan he knows of for the teacher who wishes to achieve success.

Mrs. Ella McKinney Phillips, Winn representative in Idaho Springs, Colo., who teaches piano, violin, mandolin and guitar, is emphatic in her praise of the Winn method. In speaking of several of her latest pupils, Mrs. Phillips said:

"The Winn Method is undoubtedly the quickest way to familiarize a pupil with the seeming intricacies of the keyboard. One of my pupils, Alice Ives, is a schoolgirl of fourteen, who had no prior knowledge of music before coming to me. She has taken twenty-three lessons, in which she has completed Book 1, including Rhythms 3 and 4, and has taken the G scale, straight bass, full harmony and Rhythms 1, 2, 3 and four in Book 2. She applies bass to a number of songs such as "Dixie," "Annie Laurie," "Old Folks at Home," "Old Black Joe," etc., and can rag nearly everything she sees. She plays numbers such as "Smiling Moon" and "High Yaller Cake Walk" very well. She has also learned some mandolin accompaniments, and is making very rapid progress, thanks to the Winn Harmony Method.

"An older pupil, Nellie Eneyart, has taken a dozen lessons in the Winn Method, during which she has completed Book 1. She has applied bass to a number of songs and now rags practically everything she sees. She reads quite rapidly and accurately, and performs pieces like "Jingle Bells," "Pianist Rag," and "Dusty Rag" without the slightest difficulty. She is about seventeen years of age.

A transient scholar who has been taking some lessons from me is Annie MacLeod, a young lady of twenty who teaches school at Silver Plume, Colo. She is visiting her parents here during her vacation, and has a slight knowledge of music, but experienced difficulty with the bass clef. She has taken three Winn lessons, and has studied the G scale, octaves, with bass to apply full harmony, and Rhythm 1. She will not be here long enough to take a full course, but with the start I have given her she will be able to continue her music when she returns to Silver Plume, and says she is very anxious to complete her course in Winn Harmony.

This section of the country is peculiar, from a teaching standpoint, as so many prospective pupils are transients. The people here seem to have the roving spirit, and are literally 'here-today and gone tomorrow.' However, I manage to keep busy all of the time, and find the Winn Method one of my greatest assets with my piano pupils. Prospects for an excellent Fall and Winter season are very bright, and I expect to turn out an unusually large number of 'Winners' during the next few months."

The story goes that in Portland, Oregon, two Japs at the opening baseball game stood uncovered during the playing of "How Dry I Am" thinking it was the American National Anthem.

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MR. HARDING, WE'RE ALL FOR YOU

The new Republican campaign song, entitled "Mr. Harding, We're All for You," has just been published by M. Witmark & Sons. It is by John L. McManus and, possessing the qualities of dignity and popularity in splendid combination, is one of the most rousing march songs ever conceived for campaign purposes. The lyric runs thus:

From the town of Marion, Ohio,
Comes a man American right through;
He's the man for us, because we know him
Courageous, strong and true.

REFRAIN

Oh, Mr. Harding, you're the man of the hour;
Oh, Mr. Harding, you will soon have the power
With Calvin Coolidge, in an American way,
To serve the good old U. S. A.

The nation's leader you will very soon be,
As President we'll see you through,
For you there's only one right house,
And that is the White House,
Mr. Harding, we're all for you!

From the good old State of Massachusetts
Calvin Coolidge comes as running mate;
He and Harding into port will steer us
Aboard the Ship of State.

The second refrain is the same, with the exception of the final lines, which run:

You know the people all need you,
The whole world will heed you,
Mr. Harding, we're all for you!

HORSE AND HORSE

Mr. Triplett sends his compliments to Mr. Gazzam with the request that he shoot his dog, which is a nuisance in the neighborhood.

Mr. Gazzam conveys his compliments to Mr. Triplett and asks him to kindly poison his daughter or burn up his piano. — *Music Trades Review.*

DO YOU KNOW?

That Sousa holds the honorary degree of Doctor of Music from the Pennsylvania Military Academy.

That negro rhythms have inspired the composition of many spirituals by Anna Craig Bates, who had spent some time in the South where she found a gushing fountain of melody among the primitive songs of the colored race.

That Bertha Beeman, contralto, specializes in plantation songs. She recently made a trip to a town in Florida, where there is located a negro industrial school, to hear "Deep River" sung, before she decided to place the song on her program.

That a Washington, D. C. orchestra leader in one of the prominent hotels, who was discharged because he refused to play jazz music, has entered a \$15,000 suit against the management of the hotel for alleged breach of contract.

That a leader of another orchestra, who is also composer of a great many jazz selections, says in defence of jazz: "You can laugh at jazz, despise jazz, swear at jazz, or disown jazz, but one thing cannot be denied — jazz is most decidedly a powerful means of self-expression, a means of expressing the impulsive, explosive, intense feeling of the human soul."

That Ruth King, who hails from Cleveland and is the new woman tennis champion, attributes part of her success as a tennis player to jazz music. "When I'm on the courts queer little tunes run through my head — mostly jazz tunes. The music is quick and keeps me alert. Oftentimes my racket keeps time to the tunes."

That Rosina Galli, premiere danseuse of the Metropolitan Opera Company, has returned to the land of the "Stars and Stripes," after a two months' stay in sunny Italy, her native land. She is said, according to a Boston *Herald* newspaperman, to have remarked that "in Italy they no longer dance Italian music. It's all New York music. You hear 'Dardanella' and 'Poor Butterfly' everywhere. Italy may be the land of opera music, but America is the land of dance tunes. No one in Milan pays any attention any more to Italian dance music since the fox-trot and one-step have been imported from New York. In all of the cafes it is American music, as well as in all of the hotels and wherever there is dancing."

That Benno Moiseiwitch, the Russian pianist, interviewed during his Australian tour, is sincerely opposed to making "cuts" in musical compositions for the purpose of reducing long or eliminating dull passages. "What right have we," says Moiseiwitch, "to eradicate the thoughts of the composer for our own ephemeral tastes?"

That a lass and a lack — gone is the age of romance. It happened in New York at a burlesque show — lotsa lively, laughing, lovely little ladies long on looks and laconic on lingerie. And she herself — ah, the thot plickens — the dazzling prima donna, selected Charles as a fit target for her vocal wallops, culminating with the following appeal:

Now a new kiss is invented —
And it may become the rage —
If by teasing you're demented,
Why, just leap upon the stage!
After which she took the count as follows: "Come to my arms and kiss me."

And from his front row seat like unto a frenzied lion, Charles Solcher, 19, leaped upon the stage and . . .

"Ten dollars or ten days," said Magistrate Sims in the Harlem Police Court.

That C. M. Tremaine, Director of the National Bureau for the Advancement of Music, said in a speech delivered recently before the members of the Cleveland Music Trade Association: "I believe in popular music. I consider popular music as a great help to the public. A great work is being done with popular music in the big industrial plants of the country."

That Prince Carol of Roumania, who was in New York recently for a few days, objects vigorously to "jazz," according to the digest of his views given by him to newspaper reporters. "It's horrible," he is said to have declared, "inartistic, without music, without harmony."

That the boys that make up the Glee Club of the University of California have recently returned from an extended tour through the Orient and report an unusual interest in American jazz everywhere they appeared, huge audiences greeting them and demanding encores at every concert.

That a Boston merchant during a recent visit at the court of the Sultan of Zanzibar was invited to inspect the latter's magnificent harem. He stepped into a wonderful garden, where the Sultan pointed out an American merry-go-round which he had imported at great expense. A dozen or so of his wives were mounted on the gaudily painted wooden horses and the machine was whirling merrily.

As the handpower propelled the merry-go-round the callopie shrieked a once popular tune, "There's Only One Girl in This World for Me," which at the present time is at its height of popularity in Zanzibar, and especially with the Sultan.

That politically, jazz is an "unfair" influence in primary elections, believes Inal Matthews, of Goose Creek, defeated by John S. Martin of the same town for county commissioner in the election recently.

On the ground that Martin stationed a negro jazz band within less than 100 feet of the polling place in Goose Creek and conducted an all-day vaudeville show for the entertainment of the voters, Matthews has filed a contest asking that the nomination of Martin be declared annulled by the district court. He attributes his opponent's election to the jazz band's efforts.

That one of Sousa's favorite program selections is "Swanee," a new humoresque, and the most mirth-provoking comedy-melody of the many that have helped to make Sousa's Band concerts famous.

That Harry Benjamin Jepson, of Yale University, was awarded a \$100 prize for the best American organ sonata.

"GOOD TIMES"

ONE of the most novel New York productions is "Good Times" which opened at the Hippodrome recently. It is in reality one big "good time." It is a marvelous spectacle with a most elaborate musical setting by Raymond Hubbell. There are three acts and sixteen scenes replete with admirable novelties that hold the attention of audiences from start to finish. One of the most clever features is "Music and Fun," a musical and pantomime act, by Perry Corvey. Some of the most attractive scenes are the Valley of Dreams, The Hall of Commerce, a patriotic number, a Toy Store, in which many specialties are introduced, the Garden of Flowers, a telephone scene called "Hello, Imagination," "On the Road to Colorland" and the scenes in which the great tank is used.

Belle Story is the star and Virginia Futrelle, Nanette Flack, Arthur Geary, "Happy Jack" Lambert and Joseph Parsons do their bit in putting things over. Among the specialties are those of Mallia and Bart, William Weston and Company, Sascha Piatov and Mlle. Natalie, dancers; the Pender Troupe, Abdallah's Arabs, the Four Roses, the Four Nelsons and others. It is further interesting to note that Ray Hubbell himself, the composer of the music, is the leader of the orchestra.

Among the musical "bright lights" of the production are the following: "Just Like a Beautiful Rose," "The Land I Love," "Hello, American Nation," "The Wedding of the Dancing Doll," and "Down in the Valley of Dreams." T. B. Harms and Francis, Day & Hunter are publishers of the score.

Mr. Harding accuses the Democrats of "soft-pedaling" the league issue. Does he refer to "Peace, progress, prosperity?" PPP, or ppp, indicates pianissimo, which in the popular mind is associated with the soft pedal. — *Boston Herald.*

A WINN-ING RECITAL

A piano recital was held recently in Connecticut that — now, wait a minute, don't turn this page over yet, this story is going to be interesting. As we were saying, a piano recital was — never mind, we don't care how many piano recitals you have attended, this one was different. No, they're not all the same, and if you'll wait a minute before you start reading one of Walter Jacobs' ads we'll prove it to you.

Now, this piano recital was given by — don't care if you do like Percy Grainger better than Rachmaninoff, there were thirty-five artists at this recital, and the program was — all right. Perhaps you do know all about program numbers, but the program at this recital — listen, did you ever attend a recital at which every number on the program was a popular selection? No? Willing to forego the pleasure of reading those ads in the back of the book until we tell you about a recital of that kind? All right, here goes; knew you'd be interested if you'd just hold still a minute.

Clifford Seymour, whose piano studio in Danbury, Conn., is the headquarters for the Winn Method in that section of the country, recently gave an exclusively popular music piano recital at the Church of Christ in that city, presenting thirty-five of his young pupils before an audience that taxed the large Sunday-school room of the church. Not only was the recital put on without any rehearsal whatever, but the pianists were given little or no special coaching, except that each one was impressed with the importance of not stopping until the number was finished — instructions which were carried out by each young performer.

The unusual nature of the program not only attracted much attention in Danbury, but was deemed of sufficient importance that a special invitation was sent to Edward R. Winn to forsake Broadway long enough to see what his method could accomplish, which invitation Mr. Winn promptly accepted.

Prior to the opening number Mr. Seymour introduced Mr. Winn to the audience as the man who was responsible for the method used by all of those who were to appear, and after a cordial reception Mr. Winn welcomed the audience on behalf of the small artists, and jocularly assured his listeners that they were to enjoy themselves without any misgivings, for despite the fact that the recital was held in a Sunday-school room no collection would be taken. Mr. Winn pointed out that only five of the performers had taken more than twenty-five lessons, several had taken only six, and that the average number of lessons taken by the class was but fifteen, more than half of the scholars being absolute beginners in music, and none of them having ever appeared in public before.

The program was opened by Donald Steck, a thirteen year old beginner who had taken fifteen lessons, who played "Mother, My Own" wonderfully well, being followed by Nellie Karwowske, age twelve, also a beginner, who played "Freckles" like a seasoned performer. Then came Alice Prebihayla, a beginner who had taken twenty lessons, who rendered "Daddy, You've Been a Mother to Me" with surprising ability for her twelve years. Mary Whitely, also twelve, played "You'd Be Surprised," and Florence Hahn, fourteen, showed what she had accomplished in her twenty-one lessons by her rendition of "My Castles in the Air are Tumbling Down."

"Oh, By Jingo" tinkled forth from the nimble fingers of Gladys Clark, a fourteen year old miss who had taken twenty lessons, after which thirteen year old Ethel Puskarszuk, a beginner who had taken but ten lessons, let the audience know how it feels "When You're a Million Miles from Nowhere." Beatrice Nolan then declared "I Love You Just the Same, Sweet Adeline," and Edward Gallagher, thirteen years old, gave a splendid rendition of "Dardanella," played with as much pep as Johnny Black himself could put into his justly popular song.

Mrs. J. Gerstenmaier appeared in an excellent rendition of "If I Could Live Life Over," and Edmund Hawley, seventeen, gave his version of "Oh, By Jingo." "Just a Thought of You" came next, played by Savannah Smith, a beginner who had accomplished a great deal with the Winn Method, and

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FOR I HAVE YOU

A real heart ballad
The Battle Hymn of Peace
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Price 30 Cents

THE HAVEN SHOP,

Greenfield, Illinois

Minnie Ahlgren, who had taken fifteen lessons, gave an exceptionally good rendition of "Just Wait 'Till You See." Sadie Hannon followed with "Only You," and sixteen year old Myrtle Hopkins, also a beginner, confessed "I'm Always Watching Clouds Roll By." Clara Gerstenmaier, who had a dozen lessons tucked away in her pretty little head, let the audience know "Poor Little Butterfly Is a Fly Girl Now," after which Elizabeth Kelly declared emphatically "This Is No Place for Me."

One of the biggest hands of the evening was received by Gladys Mackenzie with her playing of "In Sudan," after which Doris Williams, a beginner who had taken only six lessons, played "Daddy Long Legs" perfectly. Helen Staib gave a fine interpretation of "Sarrar," and Kathleen Rafferty, a beginner of but fifteen lessons, gave a nifty rendition of "Miami" that brought down the house. After Hilda Meltzer saucily declared "Now I Know," Josephine Cornell, a twenty-two lesson performer, played "Mother, My Own," followed by a corking rendition of "Rose of Washington Square" by Rebecca Scheanblum.

Bessie Wildman, twenty-one lessons, played, "Oh, What a Pal Was Mary," Lester Durgy ragged "Slow and Easy" in most acceptable style, Theodore Fernand gave "Daddy Long Legs," Jack Wixted played "Johnnie and Me," and Ethel Nicholson, who had only eleven lessons, opened the "Golden Gates" with ease. "Say It with Flowers" came next, by Mary Tita, a beginner who, with only twenty lessons to her credit, has learned to read at sight, and "Down Limerick Way" was very well executed

by Herman Knickmeyer, who had received but seven lessons. "Tell It to the World" was well played by Muriel Burt. Florence Otzel played "Wonderful Pal." Marjorie Barber, despite an injured thumb, set the audience to humming with "My Baby's Arms," and May Lake closed the program with "Bye-Lo" exceptionally well executed.

Two other features of the evening were a vocal selection by William Brennan, a well-known local artist, who sang "Was There Ever a Pal Like You," and a piano and saxophone duet by Mr. and Mrs. Anthony Carrara.

At the conclusion of the program Mr. Winn announced that a prize would be given to the best of the younger performers, and the six youngest pianists were brought to the platform. The audience was asked to decide the winner by applauding. Donald Steck, thirteen years old, won the prize, and was presented with a handsome black leather music case, for which he bashfully bowed his thanks.

Aside from the unique character of the affair, the recital demonstrates conclusively what can be accomplished by a piano teacher. Mr. Seymour has been teaching in Danbury for several seasons, and so well-known has become that in addition to his Danbury headquarters he has established schools in South Norwalk, Bridgeport and Poughkeepsie, all of which receive his personal attention. His charming wife, Christine Seymour, is also a pianist of ability, and ably assists him in his work.

In speaking of the recital, Mr. Seymour said: "Not only do I believe that the nature of the program, entirely free as it was from anything save

music of the popular sort, made a big hit with the audience, but the recital served the double purpose of giving the performers their first taste of appearing public, as well as proving what can be accomplished by means of the Winn Method.

"The confidence displayed by the pupils, each of whom played his or her selection without hesitation, and with very little nervousness, showed that they had been thoroughly grounded in the principles of piano playing, and that they were sure of themselves and of their ability. Incidentally, the number of new pupils who have enrolled since the recital also proves that from an advertising standpoint the recital was of great value."

Mr. Seymour is a believer in the right kind of publicity, and this recital is the latest of many novel methods whereby he has kept himself and his work before the people of his community. Full reports of the recital were printed in the local papers, one of them even commenting on the affair editorially, part of the editorial reading as follows:

"Mr. Seymour as an instructor in piano playing has adopted a somewhat novel method of teaching. This method, which is called the Winn Method, has become the subject of considerable debate on the part of musical critics, some contending that the method is thoroughly practical, an improvement over the established method, one that is growing in popular favor and one that fills a long felt need. There are others who take an opposite view. Personally we believe that if the test of genius in music is the power to please an audience, it has been demonstrated that the Winn Method possesses real value. We join with many others in extending congratulations to both teacher and students."

Strong commendation, indeed, and extremely valuable to the progressive teacher who planned and carried out the public demonstration of his ability to teach others' fingers their way over the mazes of "blacks and whites."

While Mr. Seymour is kept busy teaching the piano the year around, he still manages to find time somehow to pursue the life of a retired gentleman during the summer season. He is the possessor of a fine little bungalow at Peach Lake, N. Y., and his super-six is kept busy carrying friends over the hills from the town to his country place, where the lucky guest finds all the pleasures of the country without any of the discomforts.

According to Edward R. Winn, who, with Mrs. Winn spent a week-end at the Seymour bungalow following the recital, Mr. Seymour is as fine a host as he is a pianist, which should be considered high praise, as Mr. Winn is a good judge of both hosts and pianists.

And the moral of this tale, which should be pointed out before you at last turn to those engaging ads in the back of this issue, is that a piano teacher in a small town who works along progressive lines, and who is alert to keep himself and his work before the public, can accomplish as much or even more than can the teacher who has the sometimes doubtful advantage of being located in a big city. There once was a big frog in a small puddle—all right, we've told you about the recital, now read those ads if you want to.

MUSIC IN ALL THINGS

Let me go where'er I will
I hear a sky-born music still;
It sounds from all things old,
It sounds from all things young,
From all that's fair, from all that's foul,
Peals out a cheerful song.
It is not only in the rose,
It is not only in the bird,
Not only where the rainbow glows
Nor in the song of woman heard,
But in the darkest, meanest things
There always, always something sings.
'Tis not in the high stars alone
Nor in the cups of budding flowers,
Nor in the redbreast's mellow tone,
Nor in the bow that smiles in showers,
But in the mud and scum of things
There always, always something sings.

—Ralph Waldo Emerson.

PEEPS AT THE PUBLISHERS

Continued from page 2

Some new Feist dance hits that are racing to the goal of popularity at breakneck speed are "Down in China Town," "Skookum," "Beela Boola," "Polly," "Why Didn't You Leave Me Years Ago?" and "Blacksmith Rag."

"Sweet Luana," Sam Fox Pub. Co., Cleveland, is a new Hawaiian waltz that is predicted to become one of the favorites of the season.

Waterson, Berlin & Snyder are plugging "Sudan," an oriental fox trot, and "Bring Back My Love Dreams." The latter song is hoped to bring back some "real" stuff to its publishers.

The music for "Marimba" a new number whose lyrics are by Howard Johnson and Cliff Hess, was composed by Johnny Black, author of "Dardanelle." Leo Feist, Inc. are the publishers.

A new song, "I've Got the Sweetheart Blues," from the pen of Al Wilson and Irving Bibb, just released by Leo Feist, Inc. is a popular vaudeville number.

Max Cortlander is the author of two new songs that are published by Chas. K. Harris. They are "The Thrill," a fox-trot novelty and "Like We Used To Be," a ballad that is proving quite popular as a dance number.

Marion E. Conley and Samuel F. Parr, two talented composers, have just been added to the staff of the Dixie Music Publishing Co., Inc., Miami, Fla.

Tom Hughes, sales manager of Shaprio-Bernstein & Co., says that Mary Egan's new number "In Old Manila" looks like a "natural" hit.

Its title sounds like a recipe for obtaining happiness or for making a modern substitute for the old-time "hot-stuff"; the song itself sounds like—well, whatever it sounds like its sound is mighty good to listen to. It's a new waltz love song, just written, composed and issued by Chas. K. Harris and entitled "A Little Brook, A Little Girl, A Little Love." It is being sung by the leading professional and vaudeville artists throughout the country and is meeting with unbounded popularity everywhere.

"A Little Brook, A Little Girl, A Little Love" is indeed a little musical gem that's looming up mighty big, for to a glowing, enchanting waltz melody is wedded a lyric so beautiful as to make it one of the most entrancing waltz songs written in many years.

A new publishing house recently incorporated is the Parrot Music Co., Los Angeles, Calif.

"At the Gates of Heaven" is the title of a new ballad released by Ted Garton, the Boston publisher.

The McKinley Music Co. has secured for their professional and sales department Stanley W. Diner, formerly of the professional staff of B. D. Nice & Co.

"Hold Me," the Remick song, is going big on the Coast.

Neil Moret, who has for some time been "slinging the ink and pushing the pen" in the popular line has knocked off some good ones that are now in the Feist catalog, most of which have gone over the top with a bang. His latest is "Rose of My Heart," published by Feist, which is being sung by John Steele in the new "Midnight Frolic."

A new number to be published by Mummie Music Publisher in the near future is entitled, "I Married Helen Summer But I Got Hel-in Winter, Too." Three other songs that are resting on the peak of popularity are "They Always Wear 'Em," "When I Take You for a Midnight Stroll" and "When the Girl You Love Loves You."

One of the most progressive publishers of popular music is Alton J. Stevens of Chicago, who has issued several hits that promise to sweep the country like a prairie wild fire. Mr. Stevens is so confident of the merit of his songs that an extensive national advertising campaign is being pushed to present these publications, now popular in the Middle West, throughout the country. Some of these numbers are "Away Back Home in Illinois," "You Smiled My Heart Away," "It's a Long Way to My Old Home Town," "My Little Evening Star," "I Can't Forget You Mary" and "By The Rolling Sea in Brittany."

There's no excuse valid enough for leaving the music business except—well, listen: Miss Minnie Blauman of the Irving Berlin, Inc., professional department, has filed her resignation to take effect soon, when she is to say adieu to the music business. Miss Blauman is to marry Joseph Zalkind. Lucky Joseph!

Having recently purchased the catalog of Gilbert and Friedland, Shapiro-Bernstein & Co. are expecting to do big things with it. And strange to say, S. B. & Co. are rarely disappointed in their expectations. To make of "Dancomania," one of the most prominent songs of the Gilbert and Friedland catalog, as big a hit as "Beautiful Ohio" will be their first care. With proper exploitation they expect big results of "Mummys," "Sunny Southern Smiles" and several other numbers in this catalog.

J. B. Wepler, Brooklyn, N. Y., is the publisher of a charming waltz ballad entitled "I'd Give the World for You." It has already been recorded on the Pianostyle music rolls and has made a decided success at leading dance halls throughout New York and Brooklyn.

"Fair One," Irving Berlin, Inc., fares well.

"Someone" and "Sweet Lullabys," the two leading songs published by the Melody Shop, Williamsport, Penn., are reported to be "going big."

"The Eagle and the Lion" march, published by Chas. A. Arthur, Detroit, Mich., has been reproduced on both the United States and the Columbia music rolls. Two other successes issued by Arthur are "The One Honest Tear," a waltz song, and "Do You Know," a ballad fox-trot.

The four leading numbers of the Philo Music Co. are "Peace Chimes," "Auto Rider's Frolic," "Hartford Post" and "New Columbia." "Auto Rider's Frolic" is backed with "Near-Beer" on the Okeh record just released.

"The Under Dog and H. C. L." is the latest song published by Edward C. Barton, Claremont, N. H.

The following 30 cent numbers published by the McKinley Music Co., Chicago, Ill., have been acclaimed as huge successes wherever good music is appreciated: "One Little Girl," a fox-trot song; "Smoke Rings," a waltz ballad; "Pickaninny Blues," a waltz lullaby; "Hawaiian Rose," "Weeping Willow Lane," "Overalls," a fox-trot ballad, and "Sweet Hawaiian Moonlight."

Forrest Thompson, Louisville (Kentucky) publisher, has released the "Forrest Waltz," described as a "valve espagnole." It has created quite a stir in Southern musical circles.

F. B. Lovett, Detroit, Mich., is "boosting" four big numbers. They all possess the "popular germ" and are sure-fire hits. They are, "Dear Land of Nowhere," a classic waltz ballad; "A Castle in Dreamland," a fox-trot song; "Love Is the Dream of Ages," and "Dixieland Is Songland."

As a comedy song, "Gee, I Wish I Were Some Rich Girl's Poodle Dog" is a "whopper!" Its publisher is Julius L. Pollock of Chicago.

Erle & Leo Publishing Co., Charleston, Ill., are publishers of six numbers that are always in demand, viz: "Good Night My Lady," "Way Down on the Farm," "Oh, Mandy Lou," "Good Bye My Honey," "Good Time A-Coming" and "Till We Meet Again."

A great ballad sensation that is fast sweeping the country from shore to shore is "Heart of Mine," music by L. C. Croke and words by V. Kennerly. It has already been acclaimed as a decided success in Europe. It is published by the well-known English house, Bosworth & Co., who have a branch office at 107 W. 47th St., New York City.

There is no better guide for motion picture pianists and organists than Hamilton S. Gordon's "Motion Picture Collection."

The University Extension Conservatory, Chicago, offer correspondence courses in every department of musical education that are unequalled.

"Chili Bean," by Albert Von Tilzer and Lew Brown, which is published as the successor to "Oh, By Jingo," is being featured by the Broadway Music Corporation.

"Broadway Blues," a number from the pens of Carey Morgan and Arthur Swanstrom, has been published by Irving Berlin, Inc. It has created quite a sensation and is featured by such stars as Nora Bayes, Harry Fox, Henry Santrey and Ted Lewis.

A new waltz entitled "Rio Grande," the lyric being from the pen of Arthur A. Penn, is being featured extensively by M. Witmark & Sons. Another number "plugged" by the Witmark house is "In the Dusk," a meritorious fox-trot.

Alfred Golding has been appointed Canadian representative of the Sam Fox Publishing Co.

The World's Music Publishing Co., of New Orleans, La., of whose writing staff Joseph Davilla is the head, is inaugurating an extensive advertising campaign on four of their latest releases from the pen of Davilla. They are "There's Something I Like About You," "You Made Me Like It, Daddy," "I Should Have Let You Years Ago" and "My Pretty Hawaiian Baby."

Billy Baskette, long well-known as a song writer, is the author of a farce comedy entitled "Profit and Loss" which is now covering the Middle West.

A new firm has entered the music publishing field under the name of the El Record Musical Corporation. G. Keen, T. Bauer and S. Geneen are the incorporators.

In "Je Ne Sais Pa-Pa," Fred Fisher's latest fox-trot effort, a sure-fire hit? Well, we should "toot sweet" "wee-wee!"

Edgar Fairchild is the author of a new number entitled "Valse Nanette," which is published by Huntzinger & Dilworth.

Harold Flammer, Inc., are especially featuring two songs, "O Little Town of Bethlehem," a Christmas song by John Prindle Scott, and "Baby," by Bertrand Brown.

The Dixie Music Publishing Co., Inc., Miami, Fla., announce as their headlines "Emma Lou," "Tell Me You Are Coming Back to Me," "When the Faddists Have Their Way," "Underneath the Royal Palm Trees," "Down in Miami on Biscayne Bay" and "Dad's Wearing Overalls Now."

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An hour before the warden's death, Nicholas Smallwood, colored, leader of the band, inquired whether the music was annoying the warden. Warden Leonard sent back the reply: "Certainly not. Tell Nick to keep on playing. I am enjoying it." The band kept on. It switched into one of the numbers which Warden Leonard enjoyed. It

was the last piece he ever was to hear that band play.

When Warden Leonard took up his duties as head of the Maryland Penitentiary, in 1912, not a musical instrument had been heard in that building or the building which preceded it for more than 100 years. Even a "mouth organ" was prohibited.

A few years ago a negro prisoner told the warden that his life was miserable without his mandolin. He begged the warden to be allowed to send for that mandolin, and the warden consented. Now the prison has a fine band.

Warden Leonard did away with striped uniforms, abolished the lock-step, permitted talking at meals, organized moving picture shows and indoor games. He also gave the men permission to smoke pipes and cigars and cigarettes.

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

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...FOR...

PIANO SOLO

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

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|---|-------------------|--|-------------------|--|----------------------|---|----------------------|
| "African March | Mario Canto | Calcutta | George L. Cobb | East of Suez | R. E. Hildreth | "Hang-Over Blues | Leo Gordon |
| "Alfonso Smiles , An
Characteristic March | Paul Eno | Orinital Fox Trot | | Marche Orientale | | "Jazz Fox Trot | |
| "After-Glow | George L. Cobb | "Call of the Woods | Thos. S. Allen | Est 'Em Alive | Allen Taylor | "Happy Hayseed, The | Walter Rolfe |
| A-Tone Twist..... | ..... | Waltz..... | ..... | "Case Rush, The | Walter Rolfe | "Happy Characteristic March Two-Step..... | ..... |
| "Aggravation Rag | George L. Cobb | Novelty Two-Step | Frank H. Grey | "Ebbling Tide, The..... | ..... | "Haw Noddy | Lawrence B. O'Connor |
| "Ah Sin | Walter Rolfe | Carmenita | Valentine Abt | Eloquence March, The | Valentine Abt | Hawaiian Sunset | George L. Cobb |
| Eccentric Two-Step Novelty..... | ..... | Spanish Dances..... | ..... | "Enchanted Moments Bernine G. Clements | ..... | Waltz..... | ..... |
| "Alhambra | George L. Cobb | "Chant of the Daisies | A. J. Weidt | "I'dyl d'Amour..... | ..... | "Two-Step Intermzzo | Henry S. Sawyer |
| One-Step..... | ..... | "Cheops | George L. Cobb | "Excursion Party | Raymond Howe | "Waltz Mourners | Walter Rolfe |
| "All for You | Lou G. Lee | Egyptian Intermzzo (Two-Step) | Thos. S. Allen | "Expectancy | Norman Leigh | Waltz..... | ..... |
| Amaurka | Frank E. Henson | "Chas. Peckin's | Thos. S. Allen | "Fair Confidantes | E. Louise McVeigh | "Heraldic Adrift | Eugene Ingraham |
| All-At-A-Twist | Paul Eno | Dance Descriptive..... | ..... | "Fair Flirtations | Victor G. Bochnlein | Value Hesitation..... | ..... |
| "Ambassador, The | E. E. Bagley | "Chippers, The | Chas. Frank | "Fanchette | R. E. Hildreth | "Height of Fashion | R. E. Hildreth |
| "American Ace, The | R. E. Hildreth | Morecan Characteristic..... | ..... | "Fancies | R. E. Hildreth | "Here's How | George L. Cobb |
| March..... | ..... | "Chew Mein | Frank E. Henson | Tamboyine Dance | George L. Cobb | "Hester Jothus | Lester W. Keith |
| "Among the Flowers | Paul Eno | "Cloud-Chief | J. Ernest Philp | Fanboles | George L. Cobb | "Hilf Meister Schottische | Harry L. Alfred |
| Caprice..... | ..... | "Columba's Call | Bob Wyman | "Farmer Banglowe | Fred Lacombe | "Hilf One-Step or Fox Trot..... | ..... |
| Anita | Thos. S. Allen | Commander, The | R. B. Hall | "Farrow Banglewe..... | ..... | "Hi Ho Hum | Wm. C. Isel |
| Spanish Serenade..... | ..... | March..... | ..... | March Humoresque | George L. Cobb | "Hi Ho Rag Fox Trot | Ernest Smith |
| "Antar | Max Dreyfus | March and Two-Step..... | ..... | "Feeding the Kitty | Thos. S. Allen | "Hiding Strangers | Novellette |
| "Armstrong's Oriental..... | ..... | Conetti | John Carver Alden | "Fighting Strength | Thos. S. Allen | "Hippo Hop | Oswald B. Wilson |
| "Assembly, The | Paul Eno | Carnival Polka..... | ..... | "Fire-Fly and the Star | Norman Leigh | "Home, Sweet Home | R. E. Hildreth |
| March and Two-Step..... | ..... | Cracked Ice Rag | George L. Cobb | "Flaird'Amour (Flower of Love) George L. Cobb | ..... | "Hong Kong Good-Night" Waltz | Medley Gung |
| "At the Matinee | Raymond Howe | "Grads of Liberty | Alfred E. Joy | Heitation Waltz | Arthar A. Penn | "Honey Goo-Night" Waltz | R. E. Hildreth |
| Waltz | Chas. A. Young | "Crystal Currents | Walter Rolfe | "Flickering Firebird..... | ..... | "Hoop-e-Kack | Thos. S. Allen |
| "The Wedding..... | ..... | Waltz | Walter Rolfe | "Flight of the Birds | W. M. Rice | "Hoop-e-Kack | Thos. S. Allen |
| March..... | ..... | Cupid's Glance | Paul Eno | "Flower of Night, The | Norman Leigh | "Horse Marines, The | Thos. S. Allen |
| "Aurora | Arthur F. Kellong | Dance of the Lunatics | Thos. S. Allen | "Forever | Alessandro Onofri | "Idle Hours | Carl Paige Wood |
| Aviator, The | James M. Fulton | An Idiotic Rave..... | ..... | "For Her | Norman Leigh | "In Bagdad | Norman Leigh |
| March and Two-Step..... | ..... | Dance of the Morning Glories Frank Wegman | ..... | "For the Flag | J. Bowdale Lampe | Morecan Oriental..... | ..... |
| Baboon Bounce, The | George L. Cobb | Characteristic Dance..... | ..... | March and Two-Step..... | ..... | Indian Saws | Thos. S. Allen |
| A Back-Step Intermzzo..... | ..... | Dance of the Pussy Willows Frank Wegman | ..... | "Four Leaf Blackberry Lawrence B. O'Connor | ..... | Indomitable, The | James M. Fulton |
| "Ballet des Fleurs | Arthur C. Morse | Dance of the Skeletons | Thos. S. Allen | "Four Little Pipers | Lawrence B. O'Connor | March..... | ..... |
| "Bantan Strut, The | Arthur C. Morse | Dance Descriptive | R. E. Hildreth | "Frangipani | Norman Leigh | "In Fresno Dells | Walter Rolfe |
| A Rag-Step Intermzzo | George L. Cobb | "Dancing Goddess..... | ..... | "Frangipani | Norman Leigh | A Fair Fantasy..... | ..... |
| Barbar..... | ..... | "Darkey's Dream, The | Geo. L. Lansing | "Fragrant | George L. Cobb | In High Society | Edward Holst |
| Valse Algerienne..... | ..... | Characteristic Barn Dance..... | ..... | "Fragrant | George L. Cobb | March and Two-Step | Norman Leigh |
| "Barcelona Beauties | R. E. Hildreth | "Darker Patrol | Geo. L. Lansing | "Frog Frolics | R. E. Hildreth | "In the Bazaar | Norman Leigh |
| Waltz..... | ..... | "Daughter of the Sea | Otto M. Heinmann | "Fun in a Barber Shop | Jesse M. Winne | Morecan Oriental..... | ..... |
| "Barn Dance | Ned West | Waltzes | | March Novelty | Ernest Smith | "In the Jungle | J. W. Lerman |
| "The Bumme's Gamboi | | "Delection (Delight) | Walter Rolfe | "Funnies' Trio | | | |

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|--|---|--|---|
| Kangaroo Kanter Arthur C. Morse | Military Hero W. D. Kenneth | Queen of Waltzes A. J. Weidt | Stars and Flowers R. H. Isherwood |
| One-Step or Fox Trot | March and Two-Step | Queen of Waltzes | Maurika |
| Ken-Tuc-Kee A. J. Weidt | Mini Norman Leigh | Queen of the Night Everett J. Evans | Step Lively Thos. S. Allen |
| Kentucky Wedding Knot A. W. Turner | Dance des Grisettes | Nocturne | March and Two-Step |
| Novelty Two-Step | Valse George L. Cobb | Once Lisa George L. Cobb | Fox Trot |
| Kiddle Land A. J. Weidt | Monstrat Viam Alfred E. Joy | Rainbows Bernard Fennell | Story-Tell Waltzes, The Van L. Farrand |
| One-Step or Two-Step | March and Two-Step | Novellette | Summer Dream, A P. H. Flath |
| Kidder, The Harry D. Bushnell | Novellette | Rain of Pearls Walter Wallace Smith | Musical Characteristic March |
| Characteristic March | Moonlight Woging Bernine G. Clements | Red Ear, The Arthur C. Morse | Summer Secrets Thos. O. Taubert |
| King Reynard Louis G. Cattle | Amour d'Amour | Scottish and Barn Dance | Sun-Rays Arthur C. Morse |
| Kimet Waltz Pearl S. Silverwood | Moore, The P. H. Pans Flath | Of the Roses, The Walter Rolfe | Charade John Francis Gilder |
| Knights and Ladies of Honor E. J. Evans | March | Ringmaster, The W. K. Whiting | Sunset Fancies |
| March and Two-Step | Muses, The Alessandro Onofri | Romance of a Rose Lawrence B. O'Connor | A Plantation Dance |
| Knock-Knees George L. Cobb | Waltzes | Reverie | Sunset in Eden John T. Hall |
| One-Step or Two-Step | Myriad Dance, The Thos. S. Allen | Roadside May Greene | Swedish Fest March Albert Perfect |
| K. of P. The Ernest S. Williams | Valse Balade | Robber Plant Rag George L. Cobb | Sweet Illusions Thos. S. Allen |
| Koonville Koonlets A. J. Weidt | Nautical Tangle George L. Cobb | Russian Penny Rag Don Ramsay | Swiss Memories Valentine Abt |
| Characteristic Cake Walk | NC-4, The F. E. Bigelow | Synopacted France | Ta-Di-Di Walter Wallace |
| La Danseuse (The Dancer) Valentine Abt | Near-Beer Dance (How Dry I Am) L.G. del Castillo | Saddle Back Thos. S. Allen | Original Dance |
| Valse | March | Galop | Tehama Chauncey Haines |
| Ladder of Love George L. Cobb | Neath the Stars R. E. Hildreth | Saids Norman Leigh | Intermezzo Romantique |
| Lady of the Larks George L. Cobb | New Arrival, The Anthony S. Brazil | Sand Dance Leo Friedman | Tendre Amour Bernine G. Clements |
| Waltz | Northern Lights A. J. Weidt | Moontight on the Suwanee | Serenade |
| La Petite Etrangere P. B. Metcalf | Novellette | Sandy River and Two-Step Thos. S. Allen | The Tansing Tank George L. Cobb |
| The Little Stranger Valso Lento | Nuna Thos. S. Allen | Say Wind George L. Cobb | One-Step or Two-Step |
| Las Caratas John Itzel | An Algerian Intermezzo | Scandinavian Dance Gaston Borch | Three Nymphs, The George L. Cobb |
| Danza Tango | Nymphs of the Nile Frank E. Hersom | Singling (Springdances) | Dance Classique |
| La Sevillana Norman Leigh | Opalids Frank H. Grey | Showergraph Norman Leigh | Tip-toe and Two-Step |
| Ente Acte | Valse Orientale | Shedder Lullaby Edward Hall | March and Two-Step |
| Laughing Sam Walter Rolfe | One-Step Sammy Powers | Reverie | Toy Poodles George L. Cobb |
| Characteristic March | On and On (Maypole Dance) Valentine Abt | Sighing Surf Bernine G. Clements | Treasure Cove W. K. Whiting |
| L. A. M. W. de Balais | On Desert Sands Thos. S. Allen | Silent Love A. J. Weidt | Waltzes |
| Law and Order George L. Cobb | On the Mill Dam A. A. Babb | Slumbering Susan Frank H. Grey | Treat Em Rough George L. Cobb |
| March | On the Sky Line Walter Rolfe | Sing Ling Ting (Ta-Tao) George L. Cobb | One-Step |
| Lazy Luke Geo. J. Philpot | Opals Leo Gordon | Sissy Giggles Raymond Howe | March and Two-Step |
| A Buggy Dance | Panics for Thought Bob Blyn | Sleepy Hollow Thos. S. Allen | Turkish Towel Rag Thos. S. Allen |
| League of Nations, The Joseph F. Wagner | Paprika Leo Friedman | Steep Pickin' (A Dream in the Mountain) Wm. C. Isel | A Rub-Dub |
| March | Parade of the Puppets Walter Rolfe | Swamp | Two Lovers, The P. H. Flath |
| L'Ernie (The Hermit) R. Gruenwald | Parade Commune Ed. M. Florin | Swamp | Novellette |
| Matinee | Parade Commune Ed. M. Florin | Swamp | Under the Spell Thos. S. Allen |
| Five Land George L. Cobb | Parade Commune Ed. M. Florin | Swamp | Under the Spell Thos. S. Allen |
| Step | Parade Commune Ed. M. Florin | Swamp | Under the Spell Thos. S. Allen |
| Waltz | Parade Commune Ed. M. Florin | Swamp | Under the Spell Thos. S. Allen |
| Frank E. Hersom | Parade Commune Ed. M. Florin | Swamp | Under the Spell Thos. S. Allen |
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| 2. Bass Notes | 64. How to Get a Melody | 128. Inversions | 185. Flirtatious | 207. Chromatic to V. N. |
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| 4. Elements of Notation | 66. Over Octave Treble | 130. Summary | 187. Continuous | 209. Last End |
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