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Volume IV, Number 2

February, 1920

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# MELODY

A Monthly Magazine for Lovers of Popular Music

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Volume IV

February, 1920

Number 2

## Teasing the Ivories, No. 7

By Axel W. Christensen

### CHEWING THE IVORIES—AN EPISODE

**I** WAS interviewed by a reporter during a recent vaudeville engagement at San Francisco and one of the questions asked by the interviewer was — "When did you make your debut," to this I facetiously replied: "Last Sunday afternoon in this theatre."

"What! You don't mean to tell me that you have never been on the stage before then?" came the next query.

"No," I replied. "I don't mean to say that at all. What you asked, however, was when I made my 'debut,' and to that I answered truthfully in a fashion, because at my opening performance in every city I experience virtually the same sensations which I experienced the very first time I appeared in public. I never have been able to overcome this, and although outwardly I may seem at ease, inwardly I am really nervous until I have put over my first number."

"Why?" came back the scribe with another question. "Don't you always go over big?"

"Oh, I usually get away with it," I answered nonchalantly. Then assuming a sort of patronizing paternal air I went on: "You see, with a 'single' act such as mine, there is no cut and dried routine to be rehearsed with and played by the orchestra. The orchestra boys invariably pronounce my act one of the best, because I never call for anything more than an introduction of about sixteen measures and a little exit music. This not only gives the boys a chance to climb underneath the stage and play cards, but also makes it possible for me to change things at a moment's notice."

"Audiences are not by any means all alike in disposition. In one city your act may make a tremendous hit, yet even so you must not necessarily run away with the idea that you are sitting on the world, because in the next town the audience is liable to take the starch right out of you. It makes no difference if the stage manager does kid you along by saying that the audience in this town never applauds anybody or anything, no matter how good, but that they appreciate you every bit as much as if they did applaud — and so on, etc., etc. That listens good when he's telling it, but you would rather they did applaud and you don't feel right when they don't. I guess that's the main reason why I never have been able to give a first performance in any city without more or less 'buck fever,' as they say in the north woods."

"Fortunately, it often is possible for me to judge an audience

by the manner in which it treats the acts which precede me on the bill. While my judgment is not infallible — if an act of the slap-stick variety is ahead of me on the program, I nearly always know what is in store for mine. By 'slap-stick' act I refer to that sort which will draw uproarious laughter from the uncultured, or what will be highly appreciated by the mind of low mental calibre — the kind where the straight man slaps the comedian over the head with a folded newspaper everytime he talks to him, or else punctuates his remarks with an occasional kick in the stomach. If such an act goes over big, I work one of those changes and substitute comedy pianologs for some of my musical numbers. On the other hand, if the slap-stick act flops, I then know that the audience is hungry for my kind of punishment and they sure get it."

"Quite so," butted in the reporter, who thus far had permitted me to talk about myself uninterrupted. "I now understand your remark about enjoying a fresh debut every week, but to hark back to my original question: How about the first time you ever appeared on any stage — that is, if you can remember so far back?"

Ignoring his innuendos as to "hark back" and "so far back" both of which I considered as extremely dirty flings and that no doubt had subtle reference to my age, I told him about my first appearance which included the little episode I have called

### "Chewing the Ivories"

Before there ever was a piano put into our house for me to practice upon my father furnished the music for his family, and as I now look back it was the sweetest music that I have ever heard. Father played the violin, and there being no ragtime in those old days the things he played were the sweet melodies from the operas he loved — "Faust," "Martha," "The Bohemian Girl" and others. On many Sunday afternoons in winter I have sat listening to father play his violin, the while looking out of the window at the familiar street scene that somehow was changed to something unfamiliar and unreal for the strange magic of the music — just as the playing of an orchestra will imbue a dead stage-setting with a new atmosphere of life.

Then came the time when they bought a piano for me. When the instrument came into the house father laid down his violin, and to my knowledge he never again took it up to play. From that time it was for me to cheer the household with music, and much did I (doubtfully) cheer it — especially when I was called in to play my best show pieces for company. It is hard for me now to believe that the company fully appreciated or really



<b>SALLY, Shame on You!</b> <small>A foxy fox-trot clever words by Louis Weslyn; swinging melody by Neil Moret.</small> <b>Rose of Romany</b> <small>Unusually melodious ballad and fox-trot by same famous writers.</small> <b>Then You'll Know</b> <small>Great waltz ballad. Very popular.</small> <b>Singapoo</b> <small>Oriental novelty. Words by Maude Fulton, music by Neil Moret. Handsome title page.</small> <b>Hindu Rose</b> <small>An original fox-trot and a wonderful dance number. By the authors of SALLY.</small> <small>ORCHESTRATIONS, Etc.</small>		<b>"GOLDEN SONGS FROM THE GOLDEN WEST"</b> <b>DANIELS &amp; WILSON, Inc.</b> <small>EXCLUSIVE PUBLISHERS OF NEIL MORET SONGS</small> NEW YORK OFFICE, 145 W. 45th ST. All Songs <b>30c.</b> Post paid MONEY BACK GUARANTEE BIG CATALOGUE FREE		<b>BOW-WOW</b> (VOCAL AND INSTRUMENTAL) <small>Wow! What a song! A peppy one-step that fairly bubbles over with pep. Just out.</small> <b>Love's Rainbow</b> <small>A high class waltz with words by Maude Fulton, author "The Brat."</small> <b>Tokio</b> <small>If you like novelties, you will like this song. Money back if you don't.</small> <b>Sunshine Mary</b> <small>By the authors of "Mickey," "Hawatha," "Dreamy Moon," "Nuf sed."</small> <b>Raggedy Man</b> <small>A snappy fox-trot by the clever authors of "Singapoo." You'll like it.</small> <small>(ORCHESTRATIONS, Etc.)</small>	
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enjoyed my attempts at "music cheering," but whether they did or not they sure had it handed out to them on every provocation, and no doubt the good Lord by this time has either forgotten or forgiven the lies they told my parents about their son's wonderful (?) piano work.

While my folks were trying hard to make a musician of me in spite of myself, I was trying equally hard and perhaps harder to evade practice by making use of every art, artifice and trick that was known to or could be devised by a restless kid who didn't want to be "made." For instance, we had an ambitious clock that would gain *thirty-five minutes daily*, until one day Uncle Jim timed my practice hour by his watch that hadn't been set ahead.

On my fourteenth birthday I was extremely fortunate in breaking an arm, and that ended the first epoch in my musical career. Personally, I looked upon that broken arm as a God-send, for it automatically put an end to my "slavery." My only regret was that I had not had the presence of mind to think of it sooner, for with her patience by this time worn to shreds and on the edge of nervous prostration from the hard work entailed in keeping her "hopeful" at the piano my long-suffering mother never asked me to resume practice after I had recovered the use of that arm, and about a year later I was employed in the office of my father who at that time was associated with the largest firm in the country then making mining machinery.

Organized by the employees of the company was an "aid association," and it was decided by the organization to give a concert and gather in a lot of money for sick benefits. A notice calling for volunteer talent was sent around to all the departments of the establishment, and anybody who could do anything was requested to be present at a preliminary meeting or rehearsal. I was given a "spot" on the bill, after I had played (very indifferently, if not worse) the Mendelssohn "Wedding March" for the committee. This committee consisted of several of the foundry and machine-shop foremen, with (if I have not forgotten) the head draftsman thrown in for "class." Even at this day I don't consider that I was the very worst thing the committee picked for its program (almost, however, for there was some good music talent among the employees of the company), but if I could have the same kind of a committee to pass on my work today, instead of a cold-blooded booking agent, things might be pretty soft.

The concert was given in the old Central Music Hall of Chicago—a building which for a long time had stood at the corner of State and Randolph Streets as a monument to the best in music, until a big department store decided it needed that corner on which to expand itself. The big night came, with the auditorium packed to the doors, and the affair was a success financially and socially. It also might be said to have been a success "artistically," for every act on the bill was a "hit" because all of the talent had plenty of friends and shop acquaintances in the audience.

For instance, a big brawny iron moulder was vigorously applauded for his song, even after breaking down in the middle of it, and left the stage with a very audible remark to the effect that the piano player had spoiled his (the moulder's) voice! Another singer, a little Scotchman who worked in the carpenter shop, rendered (?) "Annie Laurie," but as the music ranged at least a major third higher than his own best possible range, when he went after the top note he failed to get it and slumped. How-

ever, that didn't make any difference with his friends and he got a dandy hand.

About this time I made my entrance. I entered as unobtrusively (and awkwardly) as possible, swinging my music in one hand and with nothing in the other, yet all the time chewing vigorously on a nickel's worth of gum that I had put in my mouth to keep up my courage and forgot to remove when I went on. Now I had put in an awful lot of practice on that "Wedding March" and everybody thought I had it down fine, but I certainly put over a rotten performance of it on that occasion. However, what my hands lacked in pianistic ability was more than made up by oscillatory agility of jaws, for I worked my chewing ivories with painful diligence on that gum in strict tempo to the music—this to the intense discomfiture of my folks, but to the huge delight of the rest of the audience.

I didn't play the whole piece, for as soon as I found a convenient stopping place in the thing I slouched off the stage amid a very avalanche of applause. The audience had derived more fun from watching me chew that gum than from anything else on the program up to that minute, so I was finally forced to take an encore. Just as I stepped from the green room on to the stage again, someone hissed after me in a hoarse stage-whisper: "Take that gum out of your mouth!"—and I did! In full view of that mighty audience I extracted that gum from between my chewing ivories and carefully stuck it on the under side of the piano below the playing ivories. That brought down the house.

#### MUSICAL ALLIANCE

**U**NDER caption of "The National Bureau for the Advancement of Music" *The Musician* prints an illuminating article that should appeal to every musician and music-lover in this country who is not conversant with certain music facts. The article, by Warren Storey Smith, is as follows:

The professional musician is inclined to look upon the manufacturer of musical merchandise, the publisher of music and the dealer in musical instruments and music, as commercially minded men, having little or no interest in the art itself save as it constitutes the source of their profits; and dependent on the demand for their products that he directly or indirectly creates. Unless he is exceptionally well informed he does not realize that the music industries in this country are waging a campaign for popular musical education (in the broader sense) that is increasing the demand for his work and services. Those musicians who kept in touch with public affairs (there are some who do not) were aware that when the United States was called upon to play a part in the world war, Congress decided that music was only a "luxurious toy" and should be placed on the list of unessential industries. Had this drastic ruling gone into effect we should have had practically a musicless nation for the duration of the war and the paralysis of musical activities would have lasted for many years. But it was not the professional musicians who united in protest against it; in fact their lack of any broad organization would have made such action impossible. It was the Music Industries Chamber of Commerce that saved the day, through the efforts of Mr. George W. Pound, Councillor of that body, the man who has perhaps done and is doing more for the cause of music than anyone in the country. That was not the only victory that must be won to create the proper legis-

lative and public interest in the Art, and Mr. Pound's efforts in this direction are as untiring as they are successful.

This Chamber of Commerce has organized a National Bureau for the Advancement of Music of which C. M. Tremaine is the director, whose purpose it is to give aid of every kind to all musical movements whether of a popular or professional nature, and to devise and institute new channels through which the Gospel of Music may be spread. As they themselves have stated it, the purpose and particular object of the Bureau are "to advance the cause of music; to increase the interest in it among all the classes which make up the general public; to cultivate the musical taste of the people of all ages; to encourage and develop talent both in the composition and interpretation of music; to assist the musical training of children both in its appreciation and execution and bring about greater attention to music in our public and private schools and all other educational institutions; to spread community singing, as well as all community music; to increase the availability of music to every one, irrespective of race, nationality, or station in life, by encouraging popular-priced and free concerts, under governmental, municipal and philanthropic support; to educate and enlighten the general public, government and municipal authorities, public leaders and others to a full appreciation of the pleasures and great benefits to be derived from music; to work with, support and seek the co-operation of all individuals, organizations, clubs, institutions and powers which are endeavoring to develop and increase musical interest and the advancement of music and all others who can be made helpful in accomplishing this purpose; to co-operate with the public press and publications of all kinds and encourage them to increase the public interest in music, through greater publicity to musical matters and the presentation of the

beneficial influence of music; to employ, co-operate with and encourage, lecturers and writers on musical matters, musical artists in their different fields of effort; to give prizes, donations and rewards for the purpose of stimulating musical interest, education and enjoyment; to publish articles, pamphlets, magazines and books believed to be helpful to the cause; to stimulate the use and development of musical instruments, musical compositions and musical literature among all the people; to diffuse accurate and reliable information in regard to music; to develop a closer union between those engaged commercially in the manufacture and publication and sale of musical compositions, and the musical profession, musical artists, musical educators and those interested in musical advancement from a philanthropic point of view so that there may be a more united effort for the achievement of the object in which all are so greatly interested; to employ every agency which may aid in achieving this end and to co-ordinate all the forces now working or may be later working for the advancement of music."

The necessary financial support for all this must come from the music industry. But there is much that the musician and teacher can do, particularly in the less musically-enlightened sections of the country, to assist in this propaganda which has so vital a bearing on his own welfare. In many of the activities outlined above, the teacher, the musician of any sort whoever or wherever he may be, can play an important part. All the credit for the accomplishment of that most-to-be-desired ideal, making this a truly musical country, should not go to those whose primary interest is after all a commercial one. It is the duty of every musician to participate to the extent of his abilities and opportunities in this great movement, just beginning, the far-reaching possibilities of which can be but faintly conjectured

#### JAZZ GETS A JAB

**A**CCORDING to a New York article reprinted in the Boston Herald, it would seem that jazz is in jeopardy of a jolt that is to be judiciously jabbed by a "keep-your-distance-and-only-just-touch-me" dictum. Grips and grabs in "scissors-holds" and "half-Nelsons," together with shivering sinews and sinuous shiverings, are to be barred as have been the bars which may have been partly responsible for some of the dance-wrestling of the past, and the jazz of the future is to be a decorous dance danced with decorum. Here is the little item mentioned in "Under the Soft Pedal."

Old-fashioned, keep-your-distance dances, are to displace the modern jazz steps, if the Nation-wide reform movement undertaken by the American National Association of Masters of Dancing proves successful.

The dancing masters, it is announced here, count upon the support of mothers, fathers, daughters, sons, dance-hall proprietors, dancing teachers and hostesses—and, if necessary, the Police Department—to exterminate the "half Nelson," "body hold," "Shimmy lock" and other imported ballroom grips which are practiced by some dancers.

Cheap and vulgar music also is to come under the ban, and, according to a circular just issued by the association, those in charge of community or public dances are urged to show their opposition to undesirable dances by distributing "You will

please leave the hall" cards to those who persist in offending.

The women, it is charged, are often as much to blame as their partners and, in some cases, dance-hall proprietors are advised to pick out 10 or a dozen objectionable couples and, if a warning is disregarded, to oust them at once.

"You will soon see," the circular reads, "that you have raised the standard of your establishment and that the loss will be more than made up by double the number of persons who have respect for you and your dances."

Some of the rules and regulations which all are urged to obey follow:

"Dance music should be bright and cheerful, properly accented and the phrases well divided. Cheap, vulgar music of the extreme 'jazz' type invites cheap, vulgar, meaningless dancing. It is useless to expect refined dancing when the music lacks all refinement, for, after all, what is dancing but an interpretation of music?"

"The association has adopted the following tempi, it being impossible, the masters say, to regulate fast dancing:

"Waltz, 48 measures to minute.

"Two-step, 54 measures to minute.

"One-Step, 66 measures to minute.

"Fox trot, 40 measures to minute.

"Dancers should assume a light, graceful position," says the masters. "There should be no jerky half-steps, for these cause undesirable variations. Partners should not dance with cheeks close or touching, nor should the clasp be tight.

"Neck holds" are positively unpardonable. The gentleman's arm should encircle his partner's waist, his hand resting lightly just above the waist line. The lady's left arm should not encircle her partner's shoulders or neck.

"Steps or movements that cannot be controlled should not be taught by dancing teachers. Short side steps, first right, then left, when done continuously, are not conducive to refined dancing and should not be permitted. 'Shimmy dancing,' a shaking or jerking of the upper part of the body while taking short steps or standing still, should not be tolerated.

"The proper dancing step should be the same as a natural walking one, except in exhibition dancing, which properly belongs to the stage, not the ballroom. Exceptionally long or short steps are not in good form.

"Dancing should be from the waist down, not from the waist up. Copying of the extremes used on the modern stage is in bad taste. Remember that the majority of dancers desire to dance according to the best accepted standards, that is, without the slightest trace of offense to dignity or decorum."

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



## Little Song-Shop Talks

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

### Words From Us About Others

A RECENTLY organized publishing firm of Boston is that of the Neiberg Brothers Music Co. One of the members of the new firm is Mr. Aaron Neiberg who is known as the author of "My Beautiful Castle of Dreams," "Four Roses," "Some Day You'll Want Me Too," "Mother's Love and Kisses" and his recent Irish hit, "Ireland's Rosary." Jack Neiberg, the other member of the firm, is co-author of "Mother's Love and Kisses."

Does music publishing pay? We'll say it does in some cases, and a particular case in mind is proved by a bunch of snapshot photos received from the Erle and Leo Publishing Company of Charleston, Illinois. One of the photos shows "Mrs. Erle and Leo" (she must be a silent partner) in a big touring car with no less than four handsome dogs, and touring cars and blooded stock sure mean prosperity. The man and manager, Mr. Erle Threlkeld, is shown in another picture with only a modest gig and a four-legged "giddap," but even though modest you can't "horse-and-gig" it on air.

"Golden Songs from the Golden West" may sound mighty like the title of the latest song-hit, but it isn't—at least, not in this instance. It is a song-slogan adopted by the well-known music publishing firm of Daniels & Wilson, Inc., of New York and San Francisco, who say that all of their songs must be good because they're all composed in the State of the Golden Gate—hence the slogan, which covers the titles of a bunch of songs.

D'jever meet "Mickey?" He's a "D. & W." song-product that, like an old-fashioned Irishman at the old-time Donnybrook fairs, hits every susceptible head in range of his song-shillelagh whether friend or foe. Then there's "Sally"—no, not the famous Cockney "Sally in our Alley," but a Western girl-song that sings; also a musical "Bow-Wow" that makes friends with everybody. And there's a "Dreamy Moon" shining down on "Hawaiian Dreams," besides "Southern Dreams" that bring dream-pictures of "When I Come Back to You," while arching over these dreams is "Love's Rainbow" that has hidden at each end a pot of golden melodies.

### Words From Others About Us

ENCLOSED please find renewal subscription for "Melody" for 1920. I look forward eagerly each month to its coming and, even if in the midst of household duties, if at all possible I sit down and peruse it there and then. I also find it very helpful in my movie work. —Mrs. F. Morris, Toronto, Canada.

This is a big little boost, but being a benighted old bache/or instead of a blessed young Benedict, we don't dare to bet even a broom or a brush on just what is meant by "household duties." We don't know whether it means "keeping" the kitchen or "doing" the drawing-room, but if it doesn't mean that MELODY is something more than a magazine for merely mixing with the movies, that as a member of the family it "horns" right into the home to make merry the daily delving at digging, dusting and the "doing" of dishes—if it doesn't mean all that according to Mrs. Morris, then we don't know a rug from a rolling-pin or a bun from a breadboard and we had an unmarried experience with all four before "rooming out."

I am delighted with your magazine and have not one criticism to make against it. It improves with every issue, and I hope you will continue to keep it at its present standard. I like the compositions of Axel Christensen that used to appear in his "Ragtime Review," and perhaps sometime you can get him to compose for your magazine. The notes which he now writes about his own city are instructive, as they give me an idea of what is doing in the Middle West. I also think Mr. Winn's arrangements are the best ever appearing anywhere, and wherever I play them people go wild over them. They surely have the right swing, and lay so easy under the fingers. I would like also to see appear all the articles pertaining to playing for the movies that you can secure. Nearly always they contain a suggestion or two that can be carried into our own work. —William J. Morgan, Rensselaer, N. Y.

Hitched to this complimentary contribution was the contributive complement that contributed to a subscription to MELODY for two years. As to keeping MELODY "at its present standard" we thank Mr. Morgan for his sound and solid suggestion, but it is purposed by the

publisher to make the suggestion sound more solid by RAISING the standard as rapidly as conditions, circumstances and contingent expense will permit.

I subscribed to MELODY in 1917, have taken it for two years and am now renewing my subscription again. It isn't hard to get subscriptions. Everyone that I know who is interested in music and has seen this magazine thinks it is fine, and there have been six subscriptions sent in by friends who have seen my copies. Most of the young people of today seem to enjoy this class of music. —Mrs. Earl L. Longfellow, Rock Falls, Illinois.

"What is the next best thing to making good poetry?" If we had been asked this question right after reading the above letter, in all probability we would have replied right off the reel: "the making of good music and the loving it." More than similarity in name, we do not know that the writer of the letter holds any kith, kin or kindred to Longfellow the great maker of poetry and the lover of good poetry, yet as a propagandist and promoter of good music, Mrs. Longfellow does not belie the traditions of her name. Incidentally, she encloses check to cover three outside subscriptions to MELODY for one year each, and her own for two years.

I enjoy reading MELODY, but do think that you should carry in this magazine a classified ad department the same as in Jacobs' Orchestra Monthly. It would be a great thing for a movie pianist to be able to sell or exchange her pieces with others. Particularly is this the case with a player in a small-town or "neighborhood" theatre, where the patrons visit it so regularly they come to know your playing "stock-in-trade" as well as you do yourself, while to increase that "stock" by buying as many new numbers as one might wish would break a player financially. Sometimes, too, a pianist might like to make a change and locate in a different place because of climate, etc., so why not let us have an exchange, buy and sell column in MELODY? —Florence M. Ward, Indianapolis, Ind.

Miss Ward's suggestion does not seem to be offered as an idle whim of a casual reader, but rather as the thought from a subscriber who reinforces its expressing with one subscription each to the two magazines she mentions. As stated just before, everything depends upon conditions and contingencies. When these seem to warrant making "department" changes the publisher is willing to carry almost any kind of "exchanges" (except perhaps an employment exchange for domestics or a bureau of marriage-exchange for "disappointed"), if such carrying shall help to make MELODY a bigger, better and busier boomer of the "popular," and so make the magazine

more indispensable to players producers and promoters of music for the people.

How many MELODY subscribers think the suggestion of Miss Ward is worth considering and acting upon, and how many would really care to use such a column if instituted? The publisher believes there are many such, and just to start something in the way of action and prove the question, there is printed below the caption of what will be THE COMMON COLUMN for any subscribers who may mutually wish to exchange goods and good-will. To a reasonable extent the service of the column will be gratis, so if you have anything in the way of music or musical instruments that you wish to sell or swap, or want to change locations and positions, commute with THE COMMON COLUMN.

### THE COMMON COLUMN

All musicians who are subscribers to MELODY who may desire to change location or position, or who may possess music, instruments or other things common to their profession they wish to exchange with other members, to a reasonable number of words may have the privilege of this column without charge. Communications for publication must be in the hands of the publisher not later than the FIFTH of the month preceding date of issue.

### PATRIOTIC PEALING

POPULAR music is not necessarily confined to that of the vocal and instrumental, but may be sounded from massively moulded metal. If in a broad sense "popular" music may mean that first public music which has been loved by various peoples, then the first in popularity is the music of bells that has pealed for, appealed to and been beloved by millions of people before there were such things as public concerts by bands, orchestras, choruses, organs or what. There not only is a wonderful charm in the music of bells, but there is a strong compelling appeal which may be solemnly sacred, joyously secular or triumphantly patriotic, and this country is to have a great national-international carillon of bells for commemorative patriotic pealing and appealing—a tonal memorial to the heroic dead of the great war. Like all great movements and objects connected with the war, this carillon is to be inaugurated by a big drive, the following account of which is taken from the Boston Sunday Herald.

There is an exhibition in New York City in connection with New York's Music Week, a miniature of the Victory Chimes and Carillon, or musical bell tower, which will eventually adorn New York as one of the nation's lasting tributes to its hero dead.

Carillon is an old-world word. The chimes in the cathedral at Antwerp, in St. Catherine's tower at Briel, at Louvain, at the cathedral at Ghent are not bells, but carillons. A carillon is a magnificent bell-organ sounding through its keyboard the great range of six and a half octaves. Chimes are composed of a few bells

which are rung by swinging. The bells of a carillon, however, are fixed and immovable, are rung by hammers, and are played automatically or by hand on a keyboard like the organ or the piano.

The big Music Week in New York will fire the opening gun for popular acclaim of the carillon. Each of the 48 bells that will go into the marvelous musical tower will be the gift of a separate state. Because of the Music Week, the children of New York City will be the first to contribute their pennies for the carillon.

The idea of the carillon memorial originated with Mrs. Jane Wallace. The miniature carillon and bell tower which is shown at the Grand Central Palace in New York, where the Music Show of the Music Week is held, shows a replica of a \$20,000 bell tower and carillon.

The carillon will be located in New York but will be national in character, and also international in that it will commemorate all the dead who fought side by side for the right of the common man and the larger freedom.

### "BLUES"

IN ALL probability there is not a person living that never has experienced a streak of the "blues," yet who that ever has been hit by it can trace cause or reason for the blue streak, and who can tell why that which is black always is called "blue?" Again, when one is in a "black fit" of the "blues" the mood is never compared with what is most exalting but ever to that which is most common. The falsified color is never painted as "blue as the summer skies," but always is it "blue as a whetstone," "blue as indigo," in a "blue funk," "blue as blazes" or just plain "blues."

This is not so strange when we come to think it over, for whether it be blue devils or red imps with which one hob-nobs he never stops to reason as to name or color scheme. But when connected with one of the most exalted means of expressing happy feelings, and that one the direct opposite of misery, is it not strange that some of the most popular dances should be named the "Blues?"

In this "blue" dancing streak there are the "Hesitation" and the "Honolulu Blues," the "Dallas Blues," "Alcoholic Blues," "Chinese Blues" and "Memphis Blues"—all "Blues" of the "bluest" in solid enjoyment and all exhilarating dance movements in fox-trots or one-steps, yet who that ever has danced to their impelling rhythm connects them with anything "blue" or stops to think why they were named "Blues?" One man, a writer in "Along Broadway," evidently has stopped to think why, and the following is his cause and reason.

The origin of the "blues" is shrouded in mystery. Who can say but that these plaintive heart songs were chanted way back in Africa in the days when the black

man had a kingdom of his own? The writer's first introduction to the "blues" was while touring through the south with a southern man for a companion about 10 years ago. Whenever we came without warning on some band of negroes loading a freight car or a steamboat they were always singing that plaintive music.

"What in the world is that?" I finally asked. "Do they learn that music at camp meeting?"

"No, suh," he replied, "they only sing camp meeting song when they're full of religion or moonshine. That's 'blues'—they sing 'blues' when they are sad."

Musically there is something real and genuine about these plaintive melodies. They are not jazz or even ragtime. They are a weird lament with splashes of pep and life and tone color and syncopation—always a protest and a longing for something different—but they pull some hidden heart-string just the same, and doubtless that is why they have captured the popular imagination.

### WHO'S WHO? IS IT YOU?

THE publisher of MELODY regrets that he was unable to be of assistance to the writer of the subjoined communication, but owing to the almost innumerable correspondents to the column mentioned no file-record of these addresses has ever been kept. However, if everybody reads the magazine as closely as the writer of the letter evidently does, it should not be a difficult matter to get in touch with the party asked for. Following is the request.

"Will L. T. L. of Louisville, Kentucky—the composer of 'With Your Love,' which was criticised in the 'Just Between You and Me' column in the January issue of MELODY—please communicate with Cleveland & Stack, 84 Freeman St., Wollaston Station, 70, Boston, Mass.?" By writing, he may hear something to his advantage."

If there is much in a song, there's more in a singer of it, and most in the happy combination of song and singer. Included in the repertoire of Madame Olga Petrova—eminent as a singer, an actress and motion-picture star—is Emmett Adams' famous bell song, "The Bells of St. Mary's." It is only a few months ago that Madame Petrova created a furore at Atlantic City with this song, one of the local dailies writing of the song and the singer: "At first it is a song, then it is hummed by the audience and finally it becomes a triumph of the power of the actress to unite her personality to her audience through a musical medium." Chappell & Co. are the publishers of the song—which created a sensation in Europe, was selected as one of the "songs of memory" for universal singing throughout the country on Armistice Day, and was one of the awarded prize numbers by the Eisteddford Association of Iowa.



## Chicago Syncopations

By Axel W. Christensen



From Chicago

The Chicago office of MELODY is again in that city after having been successively, as well as successfully, located in San Francisco, Los Angeles, San Diego and New Orleans.

Bert and Hazel Skatelle do a wonderful vaudeville act on roller skates to ragtime music. They are playing the Hippodrome in Chicago this week.

Arthur Buckner has been phenomenally successful with his new theatrical enterprises in San Francisco. This genius can put on a finished "revue" in shorter time than any man I know, and his new show, which he produced at the Portola Odeon restaurant, the rendezvous of the San Francisco "smart set" was the talk of the town.

Buckner operates a booking office for vaudeville acts, a producing studio where he whips into shape raw material that possesses the necessary talent, and is the Western representative for many Eastern concerns. His producing studio is the one formerly occupied by Mr. Gleeson's school of ragtime. Going to San Francisco a few months ago with the magnificent sum of \$14.00 in his pocket, Buckner has not only made a name for himself but has accumulated a good-sized bank roll. Having been associated with him in vaudeville in the past, we wish him all the success he deserves.

Mr. Gleeson's new San Francisco studios (four in number) are working at full capacity.

Ray C. Barnhart, who for some time has been operating a studio in Rochester, N. Y., has opened an office in Syracuse and has a large class of pupils studying ragtime and jazz music.

Edward Mellinger, manager of the St. Louis Studios, has opened a new studio in Kansas City. Ever heard of Rider Haggard's "Opener of Roads?" Well, "Ed" is becoming almost as well-known as the "opener of schools."

Georgia McClure, manager of the Oak Park school, reports business as very good since the holidays.

Because of the great number of new pupils enrolling at her school, Harriet Smith of Detroit has found it difficult to keep on hand an ample supply of instruction books.

The main school of Chicago has found it necessary to engage a new teacher—Miss Hennessy.

Master Bernhard Mehrenlander is a very small chap about fifteen years old who has taken his third lesson of Mr. Romano, one of the instructors of the Chicago main school. This same "v. s. c." is now playing "v. s. r." (very snappy ragtime), although the lad knew nothing about music when he started the course.

Francis Valentine, who has completed the first half of his course in ragtime playing at the Chicago school, is now playing with an orchestra.

George G. Greene, who taught ragtime piano playing in Hammond, Indiana, for some time, has opened a studio at East Chicago in Indiana and reports business as very good.

Mrs. Minikus of the Omaha school says that business has never been equal to what it is this year.

At this writing Ray W. Worley is very ill with pneumonia.

After a year's siege of keeping business, body and soul together all at the same time, during which time she has been more or less sick, Grace Clement of Pittsburgh, Penn., is now back on the job for "keeps." She gave seventy-four lessons herself last week, and her advertising shows that she is as progressive as ever. Miss Clement has rented extra studios in the Loew Lyceum Building, and to her staff of teachers has added Mr. Lazaro, the well-known musician who teaches all instruments.

"Tommy" Birchell is one of the most popular vaudeville booking agents in this city. He was given an elaborate banquet at the Hotel Randolph a few nights ago.

The Associated Actors and Artists of America held a mass meeting at the Olympic Theatre a few days ago that was a big success. The Actors Association is affiliated with the American Federation of Labor, and each year conditions are improving for the performers.

According to a recent newspaper item it was an undressing scene that saved a certain grand opera from failure in New York City. It sure is tough when there is no other way to save a grand opera than by making it a bedroom or boudoir, and we always thought it was the music that saved, as well as made, an opera.

Lina Abarbanelle put over a classy singing act at the Palace, here, one of her big numbers being "Every Little Movement" done in syncopated style. At the same performance Lew Dockstader featured his new monolog, which deals mostly with the demise of John Barleycorn.

A. Robbins scored his usual success with a musical act at the Majestic. Like a sleight-of-hand man he produces numerous musical instruments, and other things, from large pockets. He imitates the various instruments very cleverly.

Stiglic, piano-acordionist, is getting a very good act together and will appear in Chicago soon.

Walter Steeley, organist at the Cort Theatre, has a soft snap during the engagement of Nora Bayes. Nora Bayes does not care much for a pipe organ as an accompaniment to a musical show, so they have an orchestra at this theatre at the present. Just to make the appearance of earning his big salary, Walter comes down every night and plays a three-minute number on the organ, while the orchestra is taking a rest between the acts.

Gertrude Newman, who is featuring "My Gal," is making a big success with this song.

The teachers and pupils of popular music who want to see their names in the paper, should send news items to the Chicago office of MELODY—20 East Jackson Boulevard.

From Elgin, Illinois

Harold Niso, one of the popular 1920 Elgin High Boys, is reaping good results with Mr. Jazz on the piano.

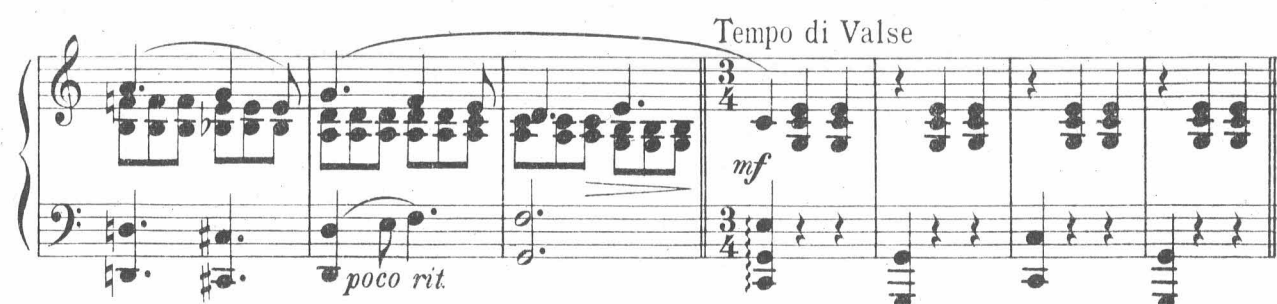
Carl Sturm, Albert Snyder, Alvin Wilkening and Al Swanson are all new students at the Elberink school who are anxious to learn ragtime from A to Z.

Continued on page 21

## Cupid Astray

WALTZ

WALTER ROLFE



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MELODY



Musical score for page 10, featuring piano accompaniment and a melody line. The score is written in G major, 3/4 time. The piano part consists of seven systems of staves, each with a treble and bass clef. The melody line is written in a single treble clef staff at the bottom of the page. The music includes various musical notations such as notes, rests, and dynamic markings.

MELODY

Musical score for page 11, featuring piano accompaniment and a melody line. The score is written in G major, 3/4 time. The piano part consists of seven systems of staves, each with a treble and bass clef. The melody line is written in a single treble clef staff at the bottom of the page. The music includes various musical notations such as notes, rests, and dynamic markings. The word "TRIO" is written above the first system of the piano part. The word "dolce" is written above the second system of the piano part. The word "cresc." is written above the third system of the piano part. The word "poco a poco" is written above the fourth system of the piano part. The word "f" is written above the fifth system of the piano part. The word "ff" is written above the sixth system of the piano part. The word "mf" is written above the seventh system of the piano part.

MELODY



# I've Been Living in the Land of Sunshine

(Since the Day I Saw You Smile)

Words by  
IRVING CROCKER

Music by  
GEORGE L. COBB

Tempo di Marcia

PIANO

Some peo - ple's lives are sad and lone - ly, Some peo - ple's  
The world has changed, dear, since I met you, It's not the

hearts are al - ways blue; I nev - er knew that there was  
same old world I knew; There's so much hap - pi - ness for

hap - pi - ness Till the day when I met you.  
you and me, Dear, it's too good to be true.

MELODY

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## REFRAIN

I've been liv - ing in the Land of Sun - shine Since the day I saw you

smile; The clouds of gray have rolled a - way And let the gold - en

sun - shine through. Skies are blue since I met you, dear - ie, There's

glad - ness all the while. I've been liv - ing in the Land of Sun - shine

Since the day I saw you smile. I've been smile.

*f* *D.S.*

MELODY



## Ta-Dji-Da

ORIENTAL DANCE

WALTER WALLACE

Allegro deciso ma non troppo

PIANO

*p* *mp*

*sempre staccato*

MELODY

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MELODY



MELODY

MELODY



## All-of-a Twist

RAG

(Apologies to Dickens)

FRANK E. HERSOM

Not too fast

PIANO

f  
 mf  
 f

MELODY

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ff  
 mf  
 f

MELODY



MELODY

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"I Am Proud To Call You Mine"	30c	"Dreams That Bring You Back to Me"	30c
"Moondrift"	30c	"If Today Was Yesterday and We Were Kids Again"	30c
"Pale"	30c	"Down the Lane to Yesterday"	30c
"Send Me A Shamrock From Ireland"	30c		

### 30c JAZZ "HITS" 30c

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"If I Go Wrong"	15c	"Sunny Spain" bewitching Spanish Fox-Trot	15c
"What Would I Give Just For A Smile"	15c	"In Mexican Town"	15c
"Just Give Me Time, and I'll Make You Want To Love Me"	15c		

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"The Battle of Verdun" descriptive	50c	"Our Country" a march supreme	50c
"Charge of the Coldstream Guard" Brilliant Descriptive	50c		

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Address your order to (The Garden of Waltzes)

**The Dennis B. Owens, Jr., Company, Inc.**  
MUSIC PUBLISHERS KANSAS CITY, MO.

### CHICAGO SYNCOPATIONS

Continued from page 8

Miss Rose Wienke of Dundee is another new pupil who is "just wild" over jazz.

Another "rose" added to our enrollment is Miss Rose Gronerman, who henceforth will tease the ivories for a change.

Francis Sullivan and the Misses Helen Traynor and Ruby Johnson are new additions to Mrs. Elberink's "Uke" classes.

Mr. and Mrs. Jack G. Elberink were business visitors to the "Windy City" (Chicago) quite recently.

Miss Leone Biesterfeld is a new pupil who wishes to learn the same old story — "just jazz."

Mrs. Elta McBride is showing good results with her course.

Archie Whittingham can put the "pep" in pepper when he plays "Grace and Beauty," "Maple Leaf" and "Cataract Rags."

Miss Anna Kaiser is now taking dramatic art along with her music course, and displays great ability in both.

Tony Zink, who enrolled at the school for the guitar course, has recently taken up piano study to broaden his musical education.

Mrs. Edward Ekvall, one of our leading society women in the younger set of Elgin, is greatly pleased with her success in ragtime playing. In the near future she no doubt will entertain many of her friends with her piano.

Miss Anna Bracken will take up an advanced course in popular music very shortly.

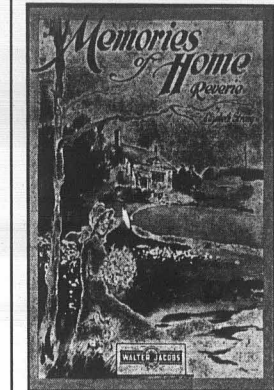
Miss Myrtle Krueger is improving daily in her banjo playing, and like hundreds of others thoroughly enjoys her work.

Miss Laura Tetens is a new subscriber to MELODY, and says it is a big help to her ragtime study by keeping her in touch with what others are doing.

Elmer ("Emmie") Giertz can articulate the ivories like a second "Pad." He expects to entertain his friends this season by playing piano when he isn't playing ball. Good luck to you with both, "Old Boy."

Miss Caroline Nelson and Miss Viola

## Memories of Home REVERIE



Just one of those pretty and practical pieces that all the pupils "fall for."  
SAMPLE COPY...15c  
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- 3—"Oh! Mandy Lou" VOCAL (One-Step)
- 4—"Good Bye My Honey" VOCAL (One-Step)
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MANY TIMES OVER

MONEY BACK GUARANTEE

To my brother Max

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Chas. Bendix

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2. Romance .40
3. Perturbation .50
4. Barcarolle .40
5. Wedding Bells .50

Pr Comp 1.00

BOSTON

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

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

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

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

Happily, however, a RECONCILIATION takes place as pictured in

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

And now the DENOUEMENT. This is finely portrayed in

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

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Jones are doing duty at the piano. Who says they don't like ragtime?

Joe and Helen O'Leary are two pupils of our school who are the proud possessors of a new piano. It's an easy bet that it will be kept busy by these two with their ragtime music.

Our "baby pupil" at the school is little Florence Doxie of So. Elgin who is only 12 years old. She shows great talent for so young a child, and already can play the "Broadway Rag" in a manner to make even her teacher ("Jack G.") sit up and take notice. In a few years Miss Florence may make many of her elders jealous of her music gifts.

Hardly a week passes that the school does not receive warm greetings from old pupils who have left Elgin. A recent one from a young lady wishes Jack "deserving success till the end of the world." "That's going some," says Jack, who wishes that she may play all the popular successes to her heart's delight for the same length of time.

Galen, the young son of Mr. and Mrs. Jack Elberink who run the school and was run over by an automobile some time ago is now about as usual, which means that he is back on the job with his lessons and trying to outdo his "dad."

From Louisville, Kentucky

Miss Laura May Browne has been added to the teaching force of the Louisville school. She is a wonderful asset, for not only is she a teacher of the piano, but is equally good on violin, ukulele, saxophone and dancing.

Mrs. Boswell was out for a week because of illness, but is back on the job and feeling fine.

Miss Peggy Miller took about nine lessons in stage dancing, and is now out with a musical comedy company.

Miss Perkins has had only ten ragtime piano lessons, and is playing "Dear Heart," "Girl of Mine," "Cauldron Rag," and the "Vamp" with ease.

Miss Bill Evans is playing the "Forrest Waltz" like a veteran, and shows all the earmarks of a wonderful ragtime pianist.

Charles Schramm is back from France, and from the way he readily reads new music it was hard to convince me that he hadn't met our old friend George Schulte over there and taken a few lessons from him.

Miss Edna Gruneisen has finished the

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advanced course, and is now playing professional engagements.

Forrest Thompson has been selected from the many hundreds of Louisville music teachers to teach popular music one day of each week in the Music School of Vocational Training at Camp Zachary Taylor, Kentucky. Thompson is considering \$250. per month from the U. S. Government as the camp musical director. There must be something in either himself or the system he teaches.

He also has been elected secretary and treasurer of "The Monkee Dude Novelty Company," of which two of Louisville's most prominent men, Messrs. Walter A. Franck and Harry O'Dell, are president and vice-president. The company is incorporated for \$20,000. He is also a member of the Blue Grass Minstrels, which are kept busy playing around Louisville and vicinity. The wonder is how he finds time for all these enterprises.

## Peeps at the Publishers

B. W. McClelland, editor of the Music Publishers and Dealers Department of *The Music Trades*, has been ill at his home in New Rochelle, N. Y.

Sherman, Clay & Co. inaugurated the new year auspiciously by issuing two new songs: "On a Dreamy Night" by Walter Smith (composer of "While the Incense is Burning" and "Dreamy Moon") and "Hold Me," by Art Hickman and Ben Black.

We had always supposed that pickaninies were in darker or lighter shades of black or brown, but here comes one that is "Blue" — "Pickaninny Blues," a new waltz lullaby in the catalog of the McKinley Music Co. Come to think of it, however, one of their big hits was "Sweet Hawaiian Moonlight," and moonlight's blue or bluish.

Huntzinger & Dilworth, widely known publishers of New York City, filed articles of incorporation at Albany in January. The officials of the new corporation are R. L. Huntzinger, president; J. L. Dilworth, vice-president and general manager; C. C. Perrine, secretary and treasurer.

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Mrs. Sam Fox, general manager of the "home" offices of the well-known Sam Fox Publishing Co. in Cleveland, and Mr. Sam Fox, head of the business offices of the same firm, are both jubilantly happy over the instantaneous success of their new vocal hit—a baby girl that is making tunelessly merry the Fox ménage. Mr. Fox, who didn't begrudge the many cigars that friends smoked at his expense to commemorate the event, thinks it's too early to prophesy as to prima donnas or coloratura sopranos, but is willing to admit that the "little lady has some voice and much method."

While on the topic of "babies," Irving Berlin's "When My Baby Smiles" is looming as one of this noted writer's biggest hits. Don't know whether this

Continued from page 25

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## Under the Soft Pedal LITTLE TUNES TUNED FROM TYPE AND TALK

WE HAVE heard it talked and have seen it typed that the Boston Local A. F. of M., has sent forth the fiat against jazz and jazzing by its member musicians. This sounds like jazzing the jazz to jazz 'ell.

We also have seen it headlined in big, bold, black type that the American Association of Masters of Dancing has "put its foot down" on "jazzing" the dance—that is, the "shimmie" is officially pronounced "taboo," while "neck-holds" (in dancing) are announced to be unpardonable. More about this in detail will be found elsewhere in this issue.

Speaking of jazzing, it's a two-to-one bet that ardent advocates of the "League" (nations and not baseball) would like to see set to jazz music, and then have it jazzed up and down and all over this country, the opening lines of Cowper's poem "The Task," namely, "Oh for a Lodge in some vast wilderness, in some boundless contiguity of shade."

"Don't you think her voice ought to be cultivated?"

"No, I think it should be harvested."

The above bit of repartee is from *The Music Trades*, but when recalling voice and vocal methods of certain singers of the "popular" we have heard—well, for "harvested" the editor of MELODY would substitute "threshed" and then some.

With so much that now is being machine-made, machine-manipulated or machine-moved, one is almost led to believe that machinery is rapidly becoming the "Great Mogul" of a world in which the mental and the manual once was supreme, and this not even missing music that generally is supposed to be anything but "machinery." Subscribers to this magazine may recall reading an account of an automatic music-composer that was invented by Mr. Arthur Blanchard of Cambridge, Massachusetts, and now comes an automatic music-manipulator.

According to the New York *Music Trades Review*: "A French inventor is credited with devising a system of music writing that does away with the necessity of turning the music sheets. The music is printed on a roll similar to the ordinary type of player-roll, which is kept in motion by mechanical means so that the music bars appear before the player in rotation, and at any desired speed. The music of the accompanying words is printed across the roll just as in the ordinary form of sheet music."

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To quote from an Exchange: "Bolshevism is a state of mind surrounded by whiskers." This is true, but it would be less true if every Bolshevik had less of muck and murk in his state and more of music in his mind. It should not be forgotten that popular music does not wear "whiskers" nor "sport the spinach," therefore, more of "rag" and less of "rave" might prove a good Bolshevik razor."

In a recent editorial on "Politics and Music," Mr. John C. Freund, the able editor of *The Music Trades*, writes:

"The United States is the only country where our politicians have hitherto taken no interest whatever in music and the arts, or in any of the cultural influences. Indeed, the Bureau of Education in Washington, though admirably led by the Hon. Philander P. Claxton, is hopelessly handicapped by the miserable appropriation it receives, and has virtually only the power of suggestion.

"The attitude of our public men arises simply from the fact that the great army of those engaged in music, the arts, the sciences, and even in education, have been more or less indifferent to their civic duties, and so have not exerted any influence whatever upon public opinion or

those who seek the suffrages of the voters."

These are plain and pointed words from a man who keeps his finger on the public pulse as well as upon the arteries of music. It is a case of "fifty-fifty" in indifference and apathy with the remedy in the hands of two parties—the mass of male musicians and music-lovers who have the franchise, and all musical women who by voice and action can move the mass.

Barring their trumpets, that were made from rams' horns, the ancient Jews had no instruments of music other than those of percussion. There was a triangular harp that was struck with an iron needle, a timbrel that corresponded to the modern tambourine, and the dulcimer (a sort of horizontal harp) that was struck with hammers. Great Rags and Little Rags! What a lost opportunity! An iron needle, fingers, fists and hammers with which to smite and no records of there being any ancient Jewish jazzers!

### PEEPS AT THE PUBLISHERS

Continued from page 23

"smiling baby" is a boy or a girl, but bet 'twill be a "bear-cat" for success as already hundreds of vaudeville singers are "smiling" with the Berlin "Baby."

"Bill" Jacobs, one of the most widely known sheet-music salesmen of America, is "billed" with Irving Berlin, Inc., this company having secured him for its sales department. There is a big liability that "Bill" will prove a bigger asset to the Berlin forces, for he is a prolific pusher of the "popular" product and has some product to push—practically, some salesman with some songs.

G. Schirmer, Inc., of New York City, gave a complimentary house-dance and entertainment on Saturday evening, January 17th, in their Victrola salon—the largest of its kind in this country. Some 150 members of the Schirmer forces were present at the function, and included among the outside guests were E. R. Voight (the Schirmer Boston representative, and general manager of the Boston Music Co.), and several branch managers. Music and menu were all to the merry—McKee's Orchestra for the first, and Mazzetti for the second.

Taylor C. White is scouting around Seattle to scare up business for Jerome H. Remick & Co. By rights he belongs to the Portland "Song and Gift Shop" of this well-known firm, but you can't keep a good scout settled.



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'Laughing Sam..... Walter Rolf	March and Two-Step	'Smiling Susan..... Frank H. Grey	March and Two-Step
Characteristic March	March and Two-Step	'Sing Line (Tw-Tao)..... George L. Cobb	'Toys, Toys..... George L. Cobb
L. A. W. March..... Vess L. Osman	March and Two-Step	'Sisig Giggles..... Raymond Howe	'Treasure-Foodle..... W. K. Whiting
'Law and Order..... George L. Cobb	March and Two-Step	'Sleepy Hollow..... Thos. S. Allen	'Treats..... George L. Cobb
March	March and Two-Step	'Society..... Thos. S. Allen	'Under the Palm and Pine..... W. D. Kenneth
'Laz Leuke..... Geo. J. Philpot	March and Two-Step	'Society..... Thos. S. Allen	March and Two-Step
A Raggy Rag	March and Two-Step	'Society..... Thos. S. Allen	'Under the Spell..... Thos. S. Allen
'League of Nations, The Joseph F. Wagner	March and Two-Step	'Society..... Thos. S. Allen	Waltz
'L'Ermite (The Hermit)..... R. Gruenwald	March and Two-Step	'Society..... Thos. S. Allen	'Venetian Bells..... Walter Rolf
March	March and Two-Step	'Society..... Thos. S. Allen	'Victorious..... Carl Paige Wood
'Levee Land..... George L. Cobb	March and Two-Step	'Society..... Thos. S. Allen	March and Two-Step
One-Step	March and Two-Step	'Society..... Thos. S. Allen	'Virginia Creeper, The..... Mae Davis
'Little Coquette..... P. Hans Hall	March and Two-Step	'Society..... Thos. S. Allen	Characteristic March
Moreau Characteristic	March and Two-Step	'Society..... Thos. S. Allen	'Vivacious Belle, A..... Paul Eno
'Looking Em Over..... Walter Rolf	March and Two-Step	'Society..... Thos. S. Allen	Serenade Filipino
One-Step or Two-Step	March and Two-Step	'Society..... Thos. S. Allen	'Watch Him..... W. D. Kenneth
'Love Notes..... Frank E. Hersom	March and Two-Step	'Society..... Thos. S. Allen	Two-Step
'Love's Caresses..... R. E. Hildreth	March and Two-Step	'Society..... Thos. S. Allen	'Wagon Blues..... George L. Cobb
Waltz	March and Two-Step	'Society..... Thos. S. Allen	March and Two-Step
'Lucia Waltz..... A. J. Weilt	March and Two-Step	'Society..... Thos. S. Allen	March and Two-Step
'Majestic, The..... Van L. Farrand	March and Two-Step	'Society..... Thos. S. Allen	March and Two-Step
March	March and Two-Step	'Society..... Thos. S. Allen	March and Two-Step
Ma Mie..... Norman Leigh	March and Two-Step	'Society..... Thos. S. Allen	March and Two-Step
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'Mandarin, The..... Norman Leigh	March and Two-Step	'Society..... Thos. S. Allen	March and Two-Step
March and Two-Step	March and Two-Step	'Society..... Thos. S. Allen	March and Two-Step
'Marcorgram, The..... Thos. S. Allen	March and Two-Step	'Society..... Thos. S. Allen	March and Two-Step
March and Two-Step	March and Two-Step	'Society..... Thos. S. Allen	March and Two-Step
'Masterstroke, The..... J. Bodeval Lampe	March and Two-Step	'Society..... Thos. S. Allen	March and Two-Step
March and Two-Step	March and Two-Step	'Society..... Thos. S. Allen	March and Two-Step
'Meditation and Chansette Norman Leigh	March and Two-Step	'Society..... Thos. S. Allen	March and Two-Step
March and Two-Step	March and Two-Step	'Society..... Thos. S. Allen	March and Two-Step
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March	March and Two-Step	'Society..... Thos. S. Allen	March and Two-Step
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March and Two-Step	March and Two-Step	'Society..... Thos. S. Allen	March and Two-Step
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March and Two-Step	March and Two-Step	'Society..... Thos. S. Allen	March and Two-Step
'Merry Monarch, The..... R. E. Hildreth	March and Two-Step	'Society..... Thos. S. Allen	March and Two-Step
March and Two-Step	March and Two-Step	'Society..... Thos. S. Allen	March and Two-Step
'Mi Madra (My Beloved)..... Norman Leigh	March and Two-Step	'Society..... Thos. S. Allen	March and Two-Step
Danza de la Manola	March and Two-Step	'Society..... Thos. S. Allen	March and Two-Step
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Waltz Noveltie	March and Two-Step	'Society..... Thos. S. Allen	March and Two-Step
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March	March and Two-Step	'Society..... Thos. S. Allen	March and Two-Step
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