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Volume IV, Number 4

April, 1920

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Volume IV

April, 1920

Number 4

Lesson and Tuition Recording

A Simple, Accurate, Rapid Method of Notating These Important Items in Piano Studio Bookkeeping

By Edward R. Winn

IN EVERY principal city, and in nearly every city, town and village of any size or importance, there is at least one pianist, more often several pianists, now conducting individually owned popular music schools and studios, teaching ragtime piano playing. As classes grow rapidly—in most cases enrolments "swell" over night—the director is sooner or later literally swamped in a vortex of clerical detail.

Increased bookkeeping facilities and equipment are immediately required to notate that most important of commercial factors—cash receipts—and to record other required items. Now, very few pianists have had the necessary accounting experience or training to understand and quickly provide for proper recording in the emergency of sudden or too rapid expansion. Also, the exigencies of the situation do not permit time to study and solve the problem.

There are many possible means and variations for handling this necessary work, of course, but for practicability with compactness, simplicity and accuracy with speed, and all without the duplication of a single operation, the clerical detail system here given is suggested for adoption and can be recommended as based upon knowledge born of personal experience. Although primarily designed for schools having three or more pianos installed, it is nevertheless just as suitable for one or two-piano schools, and probably more necessary or of greater practical value in the latter case because of the restricted assistance available.

While originally formulated and compiled for exclusive use in the Winn Schools of Popular Music, in its operation this system has no connection with or bearing on any method or system of piano or other instruction. Furthermore, its principles could be and very likely are being applied in various other fields of office routine.

It is the writer's earnest wish that the ideas here presented may prove helpful in lightening the load of not a few progressive piano teachers and assistants in making their hours of application contribute to at least greater commercial, if not artistic, success.

The clerical equipment consists of Tuition Receipt (original and duplicate), Teacher's Daily Report and Pupil's Record Card printed in special forms to meet individual requirements, signals (strips of colored celluloid) to indicate day, but not time, of pupil's lesson appointment, and "active" and "inactive" card filing cabinets with alphabetical guides.

A Time Schedule of Lesson Appointments, on the hour and half-hour may be added if desired, but experience proves that its use is theoretical rather than practical, because of the proportionately large number of cancellations and the usual tardiness, elements which cannot be provided against. A strict schedule is a positive handicap to the school, because it reserves the teacher for a pupil who may never come.

However, for pupils who demand a fixed time and are regular in attendance a definite lesson appointment should be given and reserved.

Fundamentally, the operation of the clerical system is as follows: Issue Tuition Receipt for every transaction, giving pupil original and retaining duplicate; copy the data onto Teacher's Daily Report and then copy it onto Pupil's Record Card—Receipt to Report, to Card.

Operation of Tuition Receipt

The first receipt issued to a pupil must include the name and address in full, legibly written or "printed."

On receiving any money for tuition, books, sheet music or other purpose, issue a receipt, carefully notating the one or more items.

In case of a pupil paying a deposit on tuition without taking a lesson, issue a receipt, marking it "Deposit—No Lesson Taken," in space reserved for "Remarks."

On completion of a lesson for which the tuition has been paid in full, issue a receipt, marking it "Lesson—Paid," in space reserved for "Remarks."

In case of a pupil taking a lesson without making a payment on tuition balance due, issue a receipt, marking it "Lesson Taken—No Payment Made," in space reserved for "Remarks."

One or more items may be included on a single receipt. For example: Tuition, \$2; Book, \$1; Sheet Music, 10c.

Mark on each tuition receipt Pupil's Record Card Number, initials of person (instructor) having given lesson and initials of person issuing receipt (secretary).

Operation of Teacher's Daily Report

Enter on teacher's daily report the required data as given on tuition receipt issued. Example: Pupil's record card number,

Continued on page 5

Famous Exponents of Popular Music

By Axel W. Christensen

No. 2 ALEXANDER PANTAGES

IN SEARCHING my memory for a fit subject for the second of this series, my mind intuitively traveled to the field of vaudeville for inspiration. Nothing would be more natural than this, because it is in the vaudeville field where are found all the biggest and best singers and players of popular music — vaudeville to them is the highest rung on the ladder of success. Turning then to vaudeville for inspiration, my thought next turned instinctively to the Pantages Vaudeville Circuit as the most fertile field from which to pick my subject, knowing from experience that music predominates on all the Pantages bills.

With the general field determined upon, and the particular localization definitely decided, the next point to come up for consideration was the special "subject" — which of the many artists on the Pantages Circuit should I write about? After some little deliberation the thought suddenly struck me — why not Alexander Pantages himself? Indirectly, the greatest "exponent" of them all when it comes to popular music! Not that Alexander Pantages personally comes out on the stage to sing any songs or to play any piano numbers, for he does not, but through his gigantic chain of theatres (covering the field in most of the United States and in nearly all of populated Canada) this man has made it possible for more people to play and sing before the public than has any other man on earth.

If asked to give a good definition of popular music, I would quickly reply: "The kind of music that one hears on the Pantages Vaudeville Circuit!" Now this does not mean that you hear only ragtime and jazz in the Pantages theatres. There is heard classical music as well, but it is that form of the classical which is just as popular with audiences as is the latest swinging, pepful tune from rag-land.

Mr. Pantages personally directs the management of every theatre on the entire circuit, and reviews every act himself at his Los Angeles theatre. He has personal knowledge of every act that plays his circuit, and can tell you from memory all about each of these acts — even to the names of the persons in them and how much each individual act costs him to produce it.

Some ultra-conservative, prosaic, emotionless managers (those who appreciate no music other than that produced by the clinking of silver coins in the box office) might say that Mr. Pantages spoils many musical acts by paying too much money for them — that his own passion for music at times blinds his sense of business, but that is not true. He simply will go farther than anyone else to procure and sign-up a good musical act for his circuit, while his innate love of music, combined with his

instinct for picking the best, enables him to realize the true worth of an artist and pay that artist what he deserves.

Music is of paramount importance in every theatre, and no one realizes this fact more than does Mr. Pantages. This is proved by the exceptional quality of the orchestras connected with his theatres, and is further attested by the big vaudeville stars who are glad to play his circuit.

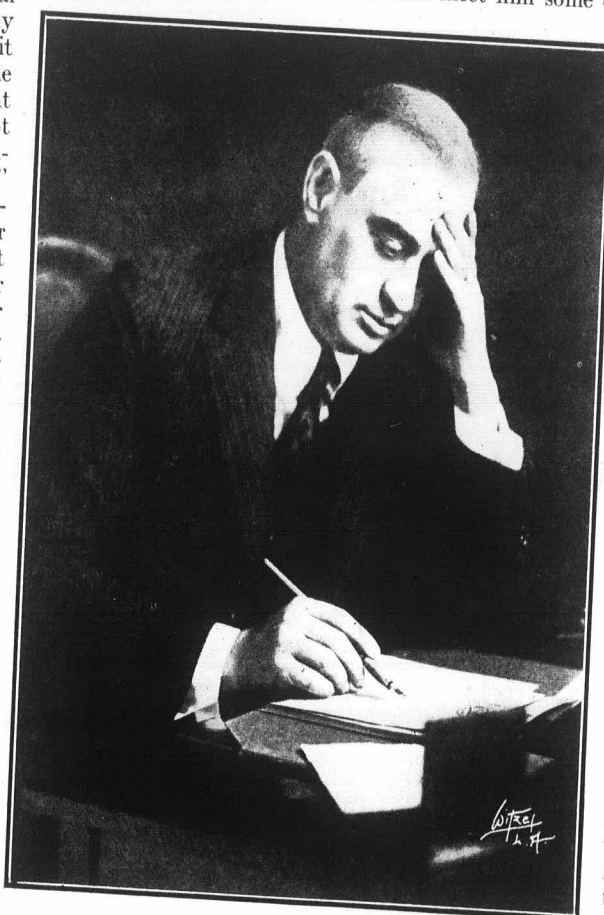
But how does he find time to supervise everything and overlook nothing? The interesting answer to this question will be to relate what happened to me the first time I met him at his office in Los Angeles — and this will particularly interest those among my readers who, if they aspire to vaudeville, will doubtless meet him some day. In passing, any man can talk to Mr. Pantages if he has something to talk about, but no man can waste his time.

This man as usual was very, very busy when I called upon him, but there was none of the hurry and excitement which most men exhale when they are busy. To the contrary, there was an assuring calmness about him. A lot of people were waiting to talk with him; assistants and secretaries were reading telegrams to him, while every moment or two a messenger entered with more of the same. Mr. Pantages would listen attentively to the reading of a message, instantly dictate a decision or a reply, and then pass on to the next person. He was on his feet during the entire time, and I was unable to determine which desk in the room might possibly belong to him.

It began to look as though an audience would be hard to get, but after a moment he came over to me. His greeting was cordial, his handshake ready and firm, and our business was quickly and agreeably completed. He then turned to a young woman who, it developed, had an appointment to sing for him and to "show her act." I figured that Mr. Pantages would never be able to get away from that crowd of people long enough to hear her sing, and in this I was partly right because he did not get away from the crowd. When presently he moved toward the elevator with the young woman he simply invited the crowd to come along, and on the way down into the theatre talked business with this one and that one.

In the half darkened theatre the girl sang for him, and went through her regular vaudeville routine. When she had finished the act the great man's comment was brief and very much to the point. "I will play you in San Diego next week" was his whole comment, yet all who heard knew that it meant playing the entire circuit for the fortunate young woman.

It is hard to convince some managers that a pianist who can command a big vaudeville salary should have something better



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to play on than an old "prop" upright piano — some so-called "box" which has been rained upon in the alley back of the theatre while some animal act was monopolizing the stage space. But Mr. Pantages is "different," as several years ago he became self-convinced of the vital fact that good pianists need good pianos. It was this conviction, which culminated in his present thoughtfulness for the artist in providing a full grand piano in every theatre on the Circuit, that gives him his prestige and assures his audiences a full-one-hundred-per-cent value of the artist's ability.

I can remember when there was no Pantages Circuit; can remember, too, when his Circuit was young — when it required a lot of money to pay railroad fares to the first stand, at Calgary, Alberta, Canada. I also have read how Mr. Pantages came to this country, a poor boy from a foreign land who lacked everything in the matter of that education which we believe to be so absolutely essential for even ordinary success. Yet I have watched him surely and steadily progress to his present position as head of a great vaudeville circuit, where he stands as the biggest financial success in the vaudeville show-business.

I can admire the head, heart and soul of the Pantages Vaudeville Circuit for his wonderful achievement as a great manager, but deeper than admiration is the heart feeling towards the man, kindled by the knowledge of what he has accomplished for popular music through the supreme love of music that reigns in his soul. It is this accomplishment which (and again "indirectly") has made Alexander Pantages the "Greatest Exponent of Popular Music."

LESSON AND TUITION RECORDING

Continued from page 3

name, lesson number, lesson-receipt number, teacher's initials and amount received for tuition, books or sheet music.

Charge all lessons scheduled for the day (indicated by colored signals on pupil's record cards filed in "active" cabinet) as having been given, "missed" or "excused."

Note on back of teacher's daily report any pupil "making up" a "missed" lesson as follows: Mary Smith made up lesson missed January 2.

Operation of Pupil's Record Cards

Write out or "print" pupil's name and address in full when making out pupil's record card, giving proper care as to legibility. File all cards in strict alphabetical order.

Place only "active" cards in "active" cabinet.

A card becomes "active" upon any payment of tuition.

"Inactive" cards must be filed in cabinet labeled "Inactive Pupils."

Verbally assign pupil a stated lesson-day and time, marking the card accordingly, but actually schedule lesson appointment by day only, indicating this by colored signal as follows: Monday, blue; Tuesday, red; Wednesday, green; Thursday, yellow; Friday, lavender; Saturday, orange; special, pink. Any list of different colors or shades may be substituted for those given.

Every "active" card must carry one of the above signals and be charged accordingly.

Notate on cards the required data as entered on teacher's daily report, checking report to indicate that this has been done.

When notating card for first lesson taken, enter in space reserved for last lesson the date of expiration of course.

Notate a "Deposit—No Lesson Taken" on some part of card other than the space reserved for date of lesson.

Charge all non-attendance on teacher's daily report as "missed," except that which has been specifically excused by notice one week or more in advance, as required, and notate on card.

On notating second consecutive "missed" lesson, remove card from "active" cabinet and file in "inactive" cabinet.

Any lesson or lessons "excused" by notice as required must be immediately notated in full detail on pupil's record card, and a full statement made on back of teacher's daily report.

On notating second consecutive "excused" lesson, remove card from "active" cabinet and file in "inactive" cabinet.

Every "active" card as scheduled for each day—"special" not included—must be notated as having a lesson (duplicate tuition receipt will indicate lesson) "missed" or "excused," and so entered on teacher's daily report.

"Special" cards are those which indicate that the pupil does not desire any stated day or time for lesson and are to be removed from "active" cabinet and filed in "inactive" cabinet if pupil has not taken lesson in a period of two weeks. Check up on "special" cards every Saturday.

On completion of the course return original card to general mailing list.

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STUDIO STROLLINGS

JAUSTIN CROMBIE, JR., of 1426 President Street, Brooklyn, N. Y., played the piano in a jazz orchestra for a year and a half at the Brooklyn Navy Yard Home Club for Soldiers, before entering the service himself. After becoming a "gob" he was official pianist at the various camp dances and entertainments.

During his roamings Austin came across the "Winn Method," and as it looked pretty good to him, he says the first thing he did upon being mustered out was to enroll in the Winn-Vincent school in his home town. Having previous knowledge of the piano his progress was rapid, and he is now doing orchestral work all over Long Island at minstrel shows and country club functions.

JACOB A. METZ of 22 Hillcrest Avenue, Jamaica, L. I., became so enthusiastic over his success as a pupil of Miss Mae Thorschmidt, a Winn Method teacher in the Ridgewood section of New York City, that he got "all dolled up" and had his picture taken—not alone, either—then sent it to the Winn headquarters with the following appreciation:

"Your method of teaching modern piano playing has been of wonderful benefit to me. After only fifteen lessons under the direction of Miss Mae Thor-



J. AUSTIN CROMBIE, Jr.

schmidt of the Ridgewood branch, Winn school, I am able to play all the latest ragtime and popular compositions correctly.

"I heartily endorse and recommend the Winn Method as the very best way of learning popular music, as you hear it played by professional pianists, and advise everybody to learn to play it in this

easy, interesting way. I also wish to state that before I started at the school I did not know one note or key from another.

"You may publish my letter wherever you wish, so that others who are ambitious to learn may profit by my success."

MISS KATHERINE B. McLAUGHLIN, who conducts a studio in Room 405 in the Caesar Misch Building, 51 Empire Street, Providence, R. I., and another in Pawtucket, is doing capacity business as a teacher of popular music and ragtime piano playing, and has a waiting list of friends anxious to get into the game. The music she is using for teaching purposes just now includes "What Could Be Sweeter," "His Majesty, the American," "Oh, What a Pal was Mary," "I'll Be Happy When the Preacher Makes You Mine," "Freckles," "Tell Me," "I'll Wait for You," "Apple-jack Rag," and "Bingo Rag."

Recent enrolments include the Misses Mae Smith, Mary Donnelly, Sadie Strand, Mae A. Healey, Belle Feingold, Winnifred King, Lena Fallon, Mae Martin, Nora Prendergast and Helena Curran of Providence; Katharine Moore, Madaline Strom, Esther Tillman, Lena Whalley, Evelyn Simpson, Edith Benson, Elizabeth Ward, Katharine Collins and Gertrude Bradshaw of Pawtucket; Katharine Reagan, Celia Tetrault and Veronica Carney of Central Falls; Dora Marcel of Valley Falls and Helen Austin of Lonsdale; also, Raymond Leach of Providence and Clifford Hughes of Central Falls.

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WILLIAM FERRUCCI is director of a Winn School of Popular Music at 817 Chapel Street in New Haven, Conn., which this year is enjoying its best season ever. He guarantees to teach ragtime in from twelve to twenty lessons, and to prove that an exceptionally apt pupil can do even better than that, Mr. Ferrucci has sent us the photograph of Miss Daisy Ordazzo of Allington, Conn. Daisy, who is but fifteen years old, is able to play the latest popular songs and music after taking only ten lessons. Aside from denoting unusual ability on the part of the pupil, this rapid progress speaks volumes for the skill of her teacher.

Pupils recently enrolled by Mr. Ferrucci include: Miss I. R. Frankel, Mr. A. Anderson, Mrs. R. M. Murray, Miss Florence Poole, Miss Jennie Aiello, Miss E. C. Armstrong, Mrs. H. Daly, Miss B. G. Routh, Miss L. Kling, Miss A. B. Curtis,



JACOB A. METZ — MAE THORSCHMIDT

and advisers (even the "music wise") at the possibility of turning out even passable piano players in anything like the number of lessons claimed by the promoters of ragtime. The experience of Basil Sadler—owner of the Sadler-Winn studios at 323 North Howard Street, Baltimore, Md., is typical. In a recent interview with Mr. Sadler he said:

"When I began teaching Popular Music and Ragtime Piano Playing in Baltimore my friends, including those in the profession, shook their heads in sympathy and said, 'it will hurt your standing in the city as a teacher and musician, and, furthermore, nobody can teach anyone to play the piano in such a short time.' Undaunted by all these opinions so graciously offered I went ahead, opened a studio and began teaching the Winn Method. 'Young America' took to the idea at a jump, and I soon became very successful as a teacher.

"That was seven years ago. Then came a new surprise for my good friends—my leasing of the second floor of a building in the very heart of the theatrical and business district of the city, at 323 North Howard Street, over Setchell's Song Shop and an ideal location. The



WILLIAM FERRUCCI

Mr. D. Lee, Miss A. Reynolds, Mrs. A. Leach, Miss R. Prete, Miss F. Larazaroff, Miss E. Word, Mrs. M. Landow, Miss D. Ferrie, Miss A. Gohsler, Mr. L. Catalano, Mr. B. Floyd and Mr. J. J. McLeod.

MORAL: USE YOUR OWN HEAD

THE advance guard of progress invariably encounters—and also overcomes—the jibes and jeers of persons possessing remarkable "hindsight," and it is a test of one's faith in his own opinion when he is brought face to face with the discouraging advice of shortsighted friends. One of the obstacles, with which pioneer teachers of popular music have to contend in their various communities, is the incredulity of friends

new studio is now running to capacity with three teachers, and I unhesitatingly make the statement that the business is still in its infancy. I have something new 'up my sleeve' for the development of the Popular Music and Ragtime Piano Playing Schools proposition. It may be interesting to know that this one branch now takes care of more than two hundred pupils a week."

Associated with Mr. Sadler in the studios are Harry Y. Carter, Jr., who is a composer and arranger, and a teacher of the saxophone, cornet, ukulele and guitar; and Will Lowe—known as the "Banjo Wizard"—who teaches the banjo, mandolin, violin and banjo-mandolin.



KATHERINE B. McLAUGHLIN

The American Ragtime Piano School at 1214 Rosedale Avenue, Chicago, publishes the simplified and practical method which is used in its own school course. A commission is offered by the school on every book sold by teachers to their pupils. Music, method and mazuma, is a pleasing trio to sing in every sale.

Warner C. Williams & Co. of Indianapolis, Indiana, not only publish waltzes in syncopation, but make and arrange melodies for all persons and purposes, besides making plates and printing music by all processes for all people.

"La Veeda," which is fast gaining popularity in Chicago, where it was composed, is to be given big boosting by Jack Robbins—general manager for Richmond, the New York publisher.

Chicago Syncopations

By Axel W. Christensen



From Chicago

W E OBTAINED some publicity the other day in the Chicago *Herald Examiner*, and it happened this way. A young lady was ushered into my office, and I got all ready with the regular set speech that is used for hypnotizing a new pupil into making a large advance payment. In this case, however, she did most of the talking.

She was Caryl Frink, known as the "Little Girl Reporter of the Chicago *Herald Examiner*, and was searching for material for her next day's story. She wanted some ideas that might be worked into a story to help entertain the readers of her paper on their way down to the office in the morning; also, would I tell her some jokes which might be considered as typical "stock gags" of the music business.

I used to know a million of these "gags," but of course when I tried to think of them I couldn't—except the two she used in her story. I gave her a lot of other ideas for her write-up, but when I saw the paper the next morning I found that my ideas weren't half as good as her own, as she had used only the gags about the elephants and the one about "Milky" using the white keys. The rest of the story was the product of her own brain. Following is what she printed about us the next day:

"Syn-co-pate it,
Hes-i-tate it,
Ra-hag it through and through.
Har-mon-ize it,
Hyp-no-tize it;
I yam strong for you —"
"Get it?" The ragtime professor took his long fingers from the keys and



wheeled around on the piano stool.
"Yes'r," I said. "I think it's pretty."

"Now we'll do the next part—you play it this time."

Professor Axel Christensen, the originator of "Ragtime in Twenty Lessons," jumped up from the piano stool and I sat down.

"Now, remember," cautioned the professor, "eight beats to the measure—one, two, three —"

"Get that tingle."

"Get that swing as well —"

"Eight, nine, ten," counted the professor.

"Warm and happy."

Bright and snappy;

Ragtime rings the bell!"

"Great! You've got it!" cried the professor, clapping his long hands.

"Can I teach it now?" I wanted to know.

"Sure," smiled the professor. "Why, I'd give you a job as a ragtime teacher any day."

"Honest?" I said.

"Sure," said the professor.

"All right," I said. "I'm ready to go to work."

"Let's see," mused the professor.

"Young Egbert just came for his lesson; you can try him. Room D."

I gathered up my music and started for Room D, one of the little lesson rooms in the Christensen School at 20 E. Jackson Blvd.

"Are you Egbert?" I asked a pale and underfed-looking young man who was sitting at the piano in room D.

"Yes'm," he admitted.

"And how are you getting along with your lessons?" I asked.

"Swell!" grinned Egbert. "I can rag 'The Rock of Ages.'"

"Have you had lesson 10 yet?" I asked in a businesslike tone.

"The jazz smear?" asked Egbert, running through his lesson book. "That's the one I'm on."

"A'right," I said, standing over him with the lesson book. "Play 'I'll Be Your Baby Vampire,' using the jazz smear."

Egbert played the piece, slurring the notes with the left hand to make it sound like a saxophone.

"You're learning to do a lot with a piano," I said admiringly.

"A piano's a great tin can," Egbert said, reverently.

"Yes," I said. "It takes 5,000 elephants a year to make the keys. See who's at the door."

Egbert answered the knock at the door and a stout determined-looking woman marched in.

"Are you the ragtime teacher?" she demanded.

"Yes," I said with pride.

"Well, I'm Milly Schultz's ma. I wanna know why you on'y teach Milly on the white keys."

"Maybe Milly hasn't gotten into sharps and flats yet," I said.

"I ain't said nothin' about sharps an' flats," roared the determined woman.



"I tell you I paid a lot f'r Milly's piano an' I want she should play on all the keys."

"Can you beat it?" I asked Egbert when Milly's ma had gone.

"What I don't get is what you said about the elephants," said Egbert, rolling up his music to go. "I don't believe it."

"What?" I said. "That it takes 5,000 elephants a year to make ivory piano keys?"

"Yeh," he said, as he made for the door of the music room. "I don't think they could do it in a year."

Writing for MELODY is a pleasant occupation, and—it has its compensations. Only this morning, for instance, the mail man brought me two wonderful pictures of Anna Chandler, "Queen of Song," whose likeness appeared in last month's MELODY. The photographs she sent were both autographed. I wish I could tell you what she wrote, but just can't fight down my annoying modesty. I'll hang them in my studio, though, where I can look at them often. I'll say again that writing for MELODY has its compensations.

On a recent trip down to St. Louis to visit Ed. Mellinger, we were holding a conference in his office in the Holland Building, surrounded by the silence of the early morning hours. Most ragtime studios do not come to life until eleven o'clock in the morning, making up for this by hanging on till ten in the evening. All of a sudden there burst out the most uncanny noise I ever heard, being a mixture of

Continued on page 21

Arabella

Words and Music by
JOHN H. DENSMORE

Moderato

PIANO

Once a lit - tle sol - dier boy in u - ni - form so gay, Oh, so
So they planned a wed - ding, with a great big jaz - zy band, Jaz - zy

gay, Oh, so ve - ry gay, Met a lit - tle danc - ing girl in
band, Jaz - zy O - rient band, Prom - ised he'd be true for - ev - er

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MELODY

Animato

f

pp

rit.

L.H.

cresc.

rit. molto

dim.

Tempo I

p

MELODY

Arabella

Words and Music by
JOHN H. DENSMORE

Moderato

PIANO

ff

sfz

f

p

sfz

Once a lit - tle sol - dier boy in u - ni - form so gay, Oh, so
So they planned a wed - ding, with a great big jaz - zy band, Jaz - zy

gay, Oh, so ve - ry gay, Met a lit - tle danc - ing girl in
band, Jaz - zy O - rient band, Prom - ised he'd be true for - ev - er

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MELODY

Cai - ro, far a - way, Far a - way, Oh, so far a - way.
Far a - cross the sand, Hand in hand, Far a - cross the sand.

Ar - a - bel - la was her name, a pret - ty lit - tle O - ri - en - tal danc - ing girl.
Lis - ten to the sto - ry of a pret - ty lit - tle O - ri - en - tal danc - ing girl.

Pret - ty Ar - a - bel - la, And her sol - dier
Pret - ty Ar - a - bel - la, And her sol - dier

fel - ler, This is what he'd tell her
fel - ler, This is what he'd tell her,

In an O - ri - en - tal way, "Some way!" Oh my
For their life was full of joy, "Oh boy!"

MELODY

CHORUS
24 time *ff*

Ar - a - bel - la, pret - ty Ar - a - bel - la, I'll be al - ways kind and
true, dear, to you dear, Oh, my Ar - a - bel - la, pret - ty Ar - a - bel - la, when I'm march - ing
home with you. As our hearts grow fonder o'er the sands we'll
wan - der To a tem - ple far a - way. Oh, my Ar - a - bel - la, pret - ty

Ar - a - bel - la, On our Cai - ro wed - ding day. Oh, my day.

glissando
(play by sliding finger-nail over the keys)
sf *p-ff*

D.S.
MELODY

Fireside Thoughts

REVERIE

GERALD FRAZEE

PIANO

Andante espressivo

mf

rubato

rit. et dim.

mf a tempo

rubato

cresc.

dim. et rit.

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Poco più mosso

mf

f con fervore

dim. et rit.

mf a tempo

sf

poco più lento

f

mf

MELODY

dim.

mf accel.

rit.

Tempo I

mf

rit. et dim.

mf a tempo

f cresa.

dim. et rit.

MELODY

The Starry Jack

MARCH

R. E. HILDRETH

PIANO

f

ff

mf

f

mf

MELODY

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Musical score for page 16, featuring piano and melody staves. The piano part includes dynamics such as *ff*, *mf*, *cresc.*, *ff*, *f*, and *ffz*. The melody part includes dynamics such as *mf-f*. The score is written in G major and 2/4 time.

MELODY

Musical score for page 17, featuring piano and melody staves. The piano part includes dynamics such as *f-ff*, *mf-f*, *f-ff*, and *ffz*. The melody part includes dynamics such as *f* and *ffz*. The score is written in G major and 2/4 time.

D.S. al
MELODY

Peek In

CHINESE ONE-STEP

GEORGE L. COBB
Composer of "Sing Ling Ting"

PIANO

The musical score is for a piece titled "Piano" by Bing Ling Peng. It consists of five systems of music, each with a piano (right) and bass (left) staff. The key signature is one sharp (F#), and the time signature is 2/4. The dynamics range from *f* (forte) to *ff* (fortissimo). The notation includes chords, eighth notes, and sixteenth notes. The piece concludes with a double bar line and a repeat sign.

MELODY

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This musical score is for the song "The Rose Tree" from the opera "The Merry Widow". It is a piano accompaniment for the vocal part. The score is written for piano and includes a Trio section. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems. The first system contains five staves of music, and the second system contains two staves. The first staff of the first system is marked with a forte (f) dynamic. The second staff is marked with a mezzo-forte (mf) dynamic. The third staff is marked with a mezzo-forte (mf) dynamic. The fourth staff is marked with a forte (f) dynamic. The fifth staff is marked with a mezzo-forte (mf) dynamic. The first staff of the second system is marked with a mezzo-forte (mf) dynamic. The second staff of the second system is marked with a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

MELODY

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 THE BURLINGTON WAY MARCH, 20c. { order.
 THE HAVEN SHOP, Greenfield, Illinois

CHICAGO SYNCOPATIONS

Continued from page 8

gargling and hollering for help—I imagine a lot of drowning people make a noise like that.

"What, for the love of Mike, is that, Ed.?" said I.

"Oh," said Ed., "that's just a fellow who practices singing here every morning from nine till ten."

"Tell me," I asked "what do we get for this daily punishment?"

"Oh, it's a good proposition," said Ed. hastily. "That bird coughs up a dollar a week."

I let it go at that and started to talk of something else, for I could see that Ed. figured he had put over something big in utilizing part of his studio's "dead time." Personally, however, I think it is the hardest earned money I ever heard of.

Last summer, while riding around the country with me, as previously related in these pages, Bernard Brin, the snappy jazz-time man of Seattle, put one over. Under a guise of fun and amusement he offered me two-bits for the exclusive agency of the Hawaiian Islands. In the same spirit of buffoonery I sold it to him, and the money changed hands. Now comes a man with real serious intentions regarding opening a school of ragtime in Honolulu, who wants the exclusive agency. (Dear competitors, pardon me for holding back his name and address until the deal is closed.)

I had started right in to write this man that nothing would delight me more than to arrange to let him the exclusive agency for my product in Honolulu and the Hawaiian Islands (with the East Indies thrown in free for good measure, together with a part of Japan), when the thought struck me that I was already "sewed up" on the territory. There passed through my mind a mental picture of Bernard Brin sitting across the table cloth from me among the red ants and sandwiches, at some camping point on that never-to-be-forgotten ragtime tour last summer, and in this mental picture Bernie said to me: "Axel, here's your two-bits. Now I own the Hawaiian Islands."

The fellow that the old testament tells us about, who way back in those ancient times sold his birthright for a mess of pottage, had nothing on me. I am sure his birthright was not worth as much as the Islands entailed in my transaction, and I know the pottage he got in exchange would be worth more than a quarter if he put the same deal across today.

The upshot of the thing was that I had to swallow my pride and write Bernard Brin the facts, enclosing with my letter a hope for leniency. Back comes a letter from which I quote the following: "I'll make you a counter proposition. I shall be pleased to sell you the Islands back for fifty cents (\$.50). I will be making one hundred per cent on my investment, and will consider that a good stroke of business."

What could I do? I just had to settle. Nevertheless, in the language of Wall Street, that's the time I was made to pay "through the nose."

OTHER SYNCOPATED NOTES

From Milwaukee, Wisconsin

THE Milwaukee School has just settled in new quarters, where we are using about twice as much room as before. We consider ourselves lucky in securing a central location on the principal street and in a studio building. The Christensen school has larger quarters than any other school in the building, and we anticipate a steady increase in business.

Miss Viola Burnquist received quite a hand, when she played for an entertainment at the Milwaukee Athletic Association a few evenings ago. It is needless to say that she is connected with this school, being one of the teachers. Miss "Vi" gets out among 'em, too, doing quite a lot of social centre work when she has the time.

Miss Rossman has the distinction of turning out one of the best young players in the school—a little girl eleven years old, Viola Clements. This little lady plays any of the popular songs, and has her small girl friends wild over her playing, as well as some of the older folks.

Mr. Butscher has just enrolled with our school, having finished ten lessons at the Los Angeles school. He stepped right in on his work here where he left off there, and says he can't tell that he missed a lesson as our teaching system is so uniform in all the schools. Mr. Butscher is a first-class ragtime pianist, as well as a good lawyer. He is taking Law at the Marquette University.

Ruth Leichtfuss has recently become one of our leading teachers. She has studied music for eight years, and is a graduate from one of Wisconsin's prin-

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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 maze 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 PLEADING 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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cial music colleges. It is unnecessary to say that she is an accomplished musician in both classical and ragtime music. She also has been associated with one of the large classical music schools in the city as a teacher, but somehow or other finds she has a leaning towards the ragtime, and says there is so much fun in teaching ragtime that she is getting really tired of classical. Do you blame her? If her classical instructor should read this item — "Good night" Ruth!

One of the young women employees of the Chain Belt Company, who has recently enrolled at our school, after only five lessons played a few pieces while the other girls were having their lunch at the plant a few days ago. They immediately wanted to know where she was taking lessons — as if it were necessary to ask! We now have enrolled ten young ladies from the same plant. — S. A. Thomas.

From Louisville, Kentucky

HARRY T. MYERS has been added to the roster of Forrest Thompson's school. Mr. Myers needs no introduction as a pianist, composer and arranger of note, as he wrote one of the hits in the Frederick Bowers show. He is a wonderful all-round musician. As an example of his versatility — Thompson played several numbers on the piano, which Myers followed on the xylophone in a style that would lead one to believe he made his living by playing that instrument.

Just to further test his ability as a musician, Thompson tried Myers out on the French horn, with himself (Thompson) playing the clarinet. Not satisfied with the harmony they were producing, however, Harry proceeded to play the piano with one hand while continuing to play the horn with the other. The two were so good, that a chap who was passing the studio stopped in to ask how much it would cost to have those three fellows play for a dance.

Rubinstein's "Melody"
Was a wonderful thing.
But Jacobs' MELODY
Is far better, By Jing! — F. T.

One of our lady pupils tells about her eight-year-old daughter singing and dance-

ing for the amusement of her grandmother, who is about 80 years of age, and how the aged lady enjoys seeing the little tot do the shimie. The father warned the little girl never to do the shimie dance again, but with rather a disappointed look the child replied: "Why, daddy, grandmother doesn't like it at all if you leave the shimie out!" This goes to show that they're never too old to like it.

The Forrest Thompson-Christensen school was given a lot of publicity recently in one of our leading papers, inasmuch as the paper has a three-column cartoon headed "Jazz, Goddess of 'Razz,' Snarers Louisville!" The ragtime school is pictured with a sign, "Ragtime Taught While You Wait." Inside, a jazz band is in full sway, with notes dancing all around on the floor, and just outside the door "High Art" is pictured with the "Sonata in F" in its hand and shouting "Kamerad." C. M. Coe is the artist, and he sure has the right idea. If ragtime is only a passing fancy it certainly is taking a long time to pass, having been about twenty years in passing, and so far the end of the parade is nowhere near in sight.

Recently, quite a commotion was created on Fourth Avenue when a man, who was looking up at our sign "Ragtime in 20 Lessons" fell into a coal-hole on the sidewalk. When the police questioned him he said that he just "fell for ragtime."

Robert Niles is going to Detroit, where he will continue his ragtime lessons with Hattie Smith. He's an industrious pupil, and we know that Miss Smith will be proud to have him.

Charles Scales is a good name for a musician, and he is doing finely with his lessons.

Miss Evelyn Crady has been ill with the "flu," but is now recovered.

Ruth Royce, comedienne of syncopation, jazzed her way into the hearts of the thousands who heard her at Keith's "Mary Anderson" Theatre recently.

Zack Taylor is certainly an apt pupil, and is witty, too. When he enrolled I asked him if he were named after Camp-

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Zachery Taylor. He replied: "No, the camp was named after me. You see the camp is only three years old, while I am—well, I'm old enough to learn ragtime." — J. Forrest Thompson.

From Elgin, Ill.

James O'Beirne is a new pupil who thinks no one is too old to take up ragtime, and Jack says "right-o" to Jimmie's think-so.

Many of our pupils say they can hardly wait to come for a new lesson, because ragtime is so fascinating. P. S. So are some of our pupils.

Esther Schaeffer and Florence Werle are doing finely at the ragtime key-board, i. e., the piano.

One of the chief entertainers for the Crescent Club's annual event, held at the Unity Club house, was our friend Jack. Mr. Elberink played several selections in his own individual manner, and after some few recalls gave the boys a half-hour of jazz, which was just what they wanted.

Irma Lamphere and her brother want to take saxophone lessons when we have the time to give them. Irma is a former Elberink pupil and a booster.

Mrs. Ben Nickleson, a former pupil who has been very ill, is slowly recovering her health.

Jack says: "In looking over 'The Billboard' I see many old-time professional friends of my 'vaudeville' days of 1906, when we played in 'The Booking Agent's Son' under the name of 'Jack Le Vere.' My old pal is now married, and the act is now known as 'Le Vere and Palmer.' Both are noted for beautiful voices, and whenever they play in or near Chicago run out to the studio for a chat to recall the many good times of '06."

Helen Smith called at the studio for a demonstration of ragtime means and methods. The Christensen course, which is simplicity itself, was explained as simply as possible and then demonstrated for her. It seems almost superfluous to say it, but she started her studies that very night and has sent us several new pupils. So much from a simple explanation of a simple thing.

Let your lamps lamp this list: Florence Schaeffer, Rose Wienke, Mrs. Johnson, Tony Zink and Leonard Schwartz — not the "Dolly Sisters" nor the "Greene Brothers," but new pupils of the school who are new subscribers to MELODY.

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A PROFESSIONAL violinist of Toronto, Ontario, Canada, and a subscriber to MELODY—submits a few pertinent queries, the answers to which may be of vital interest to many others. They are as follows:

Is it necessary, or advisable, to copyright or register manuscript before sending it to a large publisher? If a song (or other number) is a good thing, in its writer's estimation, is he "taking a chance" in sending it with no protection whatever—even to reputable publishing houses?

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other lines. Again, some publishers object strenuously to pre-copyrighted numbers. A publisher on the very verge of accepting a manuscript may discover that it has been copyrighted, and then stop negotiations at once rather than bother with the subsequent details of re-assignment of copyright.

As regards "seeing the publisher himself," there is no advantage in personally accompanying your manuscript. Many times it may be a distinct disadvantage, for publishers as a rule are too busy to give time to personal interviews regarding possible publication, while the necessarily hasty decision (if given at all) might be detrimental to the composer. Simply mail your manuscript, enclosing stamped return envelope. If it returns, submit it elsewhere and, if still further necessary, repeat the process. We recall a chap who submitted a number to thirteen publishers before it eventually was accepted.

It sometimes, however, is advantageous for a new writer to try and launch his initial efforts with the smaller publishers. Large concerns—such as Feist, Remick, Stern, Witmark, and others—are constantly on the lookout for exceptional numbers, and every manuscript submitted receives due attention, yet the bulk of their output is supplied by staff writers. It easily is perceived, then, that any outside submittal must possess extraordinary qualifications to interest them.

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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 Others About Us

RECEIVED the sample copy of MELODY. Am so pleased with it that I cannot resist accepting the fine offer concerning old issues of the magazine. Please find enclosed the amount to cover 10 copies. — Miss Amelia Schey, Leipsic, Ohio.

A "feed" for the stomach is good, but food for thought is better, and although the amount remitted may insure the next editorial meal of Boston "baked" (you never can tell in these times), the "feed" does not compare with the thought-food embodied in Miss Schey's phrase—"Am so pleased." In other words, it is not so much the remittance (although the magazine is forced to "eat" to live) that really counts as it is the reminder—the reminder that MELODY is fulfilling its expressed mission to please and satisfy its subscribers.

I subscribed to MELODY in 1918, and am delighted with the magazine. As a "movie" pianist, I wish to write you regarding the new classified department suggested by Florence M. Ward of Indianapolis, *The Common Column*, and to put in the "Column" an ad for exchange. I heartily approve of the new column, and am quite sure it will be very much appreciated by all professional pianists. — Miss Olive L. Vellines, Norfolk, Virginia.

MELODY most heartily approves Miss Vellines' approval of both the magazine and the new column, and just as heartily thanks her for the openly expressed approbation. We are beginning to wonder if an appropriate name for the "Column" would not have been "Want and Ward," wherein Miss Vellines wants to award an exchange.

I am a "movie" pianist, and as a subscriber to MELODY I think Miss F. M.



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Ward's suggestion regarding the carrying of a classified ad department in the magazine will be a boon to all "movie" pianists. It is a wonderful idea, MELODY is a wonderful little magazine and I wish it all kinds of success. I find it very helpful in my "picture" work. — Miss May I. Epps, St. George, N. B.

With these two letters as a "starter," there looms a suspicion that (even though wished) it would be no easy matter in the future to ward off what Miss Ward has started in the present. If it were possible for a "proposition" to be a person, and a "column" to be a candidate for election to a "common" congress of happy ideas, it is circumstantially evident that Miss Epps ("the advocate" mentioned in this issue of the "Column") and the subscribers taking advantage of the new column's first appearance would all vote the same ticket. MELODY "votes" hearty thanks to Miss Epps for her "success" wish, and returns a like wish to herself in her own line. It may not be inappropos here to state that, for a reasonable number of words, it doesn't cost a red cent to drop a "sale or exchange ballot" in the "Common Column" of MELODY.

I think MELODY is worth more than fifteen cents a month to me. I show the magazine to all my friends here, and sent

one of my copies to a friend in Arkansas, who wrote back and told me to subscribe for her. I enclose amount to cover this subscription. As a magazine, MELODY "can't be beat," and I recommend it to everybody. — Miss Velma Barrett, Ardmore, Oklahoma.

If that is not genuine propaganda, then we don't know it from a proper gander and we are not a goose. When anything pleases, its broad booster (recommending it to "everybody") is the biggest "booster." Sincere thanks from MELODY to Miss Barrett as a big "boomer" of the magazine.

People here are just beginning to take an interest in MELODY. I think that when they know more about the magazine it will become very popular. In small towns of course it takes a long time to find out about new books, music, etc., but I have been doing quite a lot of talking about MELODY, and am sure I can get several more subscriptions. — Miss Marguerite Sylvia, Pleasanton, California.

"By their fruits ye shall know them" is a well-tried phrase, and the "fruits" of Miss Sylvia's unsolicited and warmly appreciated efforts are subscriptions for three people, with the partial promise of "more." Simply as a town name "Pleasanton" starts a mighty pleasant thought, yet it doesn't hold a candle to the ton of pleasant thoughts that MELODY starts in the direction of Miss Sylvia. It was the great Schubert who set to song the immortal words of a greater Shakespeare that ask "Who Is Sylvia?" MELODY could answer the question.

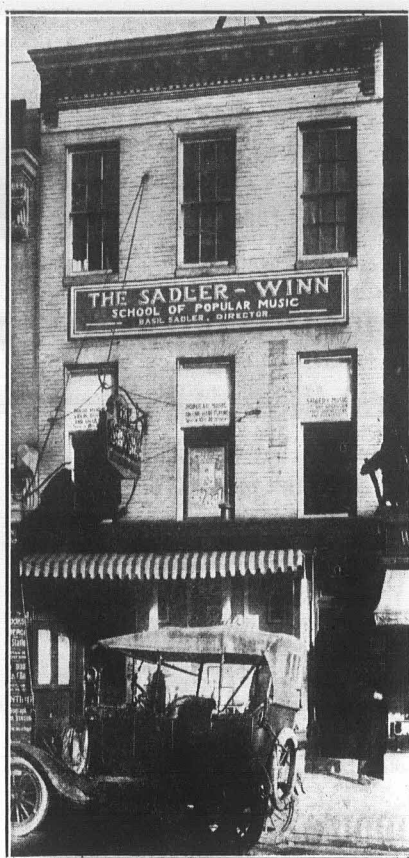
The Common Column

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.

It must be that of the millions (more or less) of our subscribers, the MAJORITY (all but one) are so well satisfied with their personal music goods and chattels they have no desire to buy, sell or exchange; or else it may be that only ONE (the minority) read the February issue of MELODY thoroughly, found the little tucked-in notice concerning The Common Column, and in this issue takes advantage of the magazine's offer of a little free service to its subscriber-readers. Here is someone's chance for a change by exchange or a cash east.

I will exchange a slide trombone for clarinet, or will sell the trombone outright. Trombone is plated, a fine instrument with no dents and plays in both high and low pitch; cash, \$25.00.—Nelson R. Smith, Centerville, N. Y.

MELODY sincerely hopes that the "Common Column" is to eventually prove its name by promoting the "game"—it really is a great game, this "matching of marbles" in music or music mer-



Under the Soft Pedal LITTLE TUNES TUNED FROM TYPE AND TALK

SOPHIE TUCKER, the inimitable and (if it comes to gauging her vivacity, spontaneity and popularity by any conventional measures) the illimitable, although cosmopolitan by personal election and universal adoption, by birth and bringing-up is a BOSTONIAN. Think of it! the present "Queen of Jazz" was born right here in Boston—the home of blind back-alleys, bespectacled "blue-noses," baked beans and brown-bread, baize bags (always of bilious green) and —MELODY. Sophie—it would be too unutterably Bostonese and "prunish" to write her as "Miss Tucker"—broke into the game in 1912 at the "Old Howard," then famous as a burlesque house, nor is the phrase "broke into" used without rhyme or reason, for that is exactly the way of it, as listen. At her debut in the Howard, and first appearance on the stage in her home haunts, she shifted for the first time from blackface to whiteface and literally "tumbled" into popularity. Furthermore, if anyone questions that word "tumbled," the proof is found in Sophie's own dictation to a Boston *Sunday Herald* scribe as follows:

"My most vivid recollections of this town (Boston) are connected with the Howard. Back in 1912 I arrived in Boston to play an engagement at the Howard, my first appearance in this city. I was doing blackface; my trunk had not come, and I couldn't conceive how I was to go on with my performance. Then the leading lady of the burlesque show saw me crying, and with the generosity characteristic of show-people in general, and of this woman in particular, she gave me her own gown. She made up my face and sent me on the stage that way.

"It was the first time I had ever sung on the stage in my natural color, and I was so unused to wearing evening gowns that I kept making funny falls. I made a hit, and from that night to this I never have used the blackface. Everytime now that I come to Boston and pass the Howard, it stirs up memories of the time when I was working 20 hours a day to become the queen of jazz."

The Musician recently wrote editorially: "Popular Music" is doing quite remarkable things in these days. The man who dubs himself a 'musician,' as a rule notices the 'hit' material of the day only to express scorn, and indeed it has heretofore, in the largest proportion, justly deserved scorn. But latterly there has been a change, welcome to those who are so placed that they must consider music in this country as a whole, and who are obliged to follow with some closeness its development in all lines

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rolls. Real musicians are playing and 'arranging' music-rolls and records, and the 'effects' they introduce—often quite modern—have cultivated the public taste, and stimulated the popular composers as well, with the result that we see the flowering of a new spirit in 'Tin Pan Alley.'

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*Las Caratas..... John Itzel Danza Tango	*Northern Lights..... A. J. Weidt Overture	*Sand Dance..... Leo Friedman Moonlight on the Suwanee	*Tip-Toe, A..... W. A. Corey March and Two-Step
*La Sevilla..... Norman Leigh Entr'Acte	*Nights of the Nile..... Frank E. Hersom Air de Ballet	*Sandy River Rag..... Thos. S. Allen Fox Trot	*Toy Poodles..... George L. Cobb Novelty One-Step
*Laughing Sam..... Walter Rolfe Characteristic March	*Odalisque..... Frank H. Grey Valse Orientale	*Scandinavian Dance..... Gaston Borch (Springland)	*Treasure-Trove..... W. K. Whiting Waltz
*L. A. W. March..... Vess L. Osman Law and Order..... George L. Cobb March	*Odeon..... Sammy Powers One-Step or Trot	*Shadowgraphs..... Norman Leigh Scenes des Silhouettes	*True Blue..... W. D. Kenneth March and Two-Step
*Lay Lake..... Geo. J. Philpot A Raggy Drag	*On and On (Maypole Dance) Valentine Abt Two-Step and March	*Shepherd Lullaby..... Edward Holst Leverie	*Turkish Towel Rag..... Thos. S. Allen A Rub-Down
*League of Nations, The..... Joseph F. Wagner March	*On Desert Sands..... Thos. S. Allen Intermezzo Two-Step	*Sighing Surf..... Bernine G. Clements Valse Classique	*Two Lovers, The..... P. Hans Flath Novelty
*L'Ermite (The Hermit)..... R. Gruenwald Meditation	*On the Sky Line..... Walter Rolfe A Tone Picture	*Silver Silhouettes..... A. J. Weidt Waltz	*Under Palm and Pine..... W. D. Kenneth March and Two-Step
*Levee Land..... George L. Cobb One-Step	*Opals..... Leo Gordon Waltz	*Slipping Susan..... Frank H. Grey Characteristic March	*Under the Spell..... Thos. S. Allen Waltz
*Little Coquette..... P. Hans Flath Moreau Characteristic	*Panic for Thought..... Lou Blyn Waltz	*Sleepy Hollow..... Thos. S. Allen (A Dream in the Mountains) Idyl	*Venetian Beauty..... Walter Rolfe Caprice
*Looking 'Em Over..... Walter Rolfe One-Step or Two-Step	*Parade of the Puppets..... Walter Rolfe Marche Comique	*Slim Pickin'..... Wm. C. Isel Fox Trot Rag	*Victorious Harvard..... Carl Paige Wood March and Two-Step
*Love Notes..... Frank E. Hersom Valse	*Parisian Parade..... Ed. M. Florin One-Step	*Smiles and Frowns..... Walter Rolfe Valse Hesitation	*Virgin Islands..... Alton A. Adams March
*Love's Cares..... R. E. Hildreth Waltz	*Pastorale Ecossaise..... Frank E. Hersom March and Two-Step	*Soap Bubbles..... Thos. S. Allen Characteristic March	*Virginia Creeper, The..... Mae Davis Characteristic March
*Luella Waltz..... A. J. Weidt Marche Comique	*Pearl of the Pyrenees..... Chas. Frank A Spanish Intermezzo	*Social Lion, The..... R. E. Hildreth March and Two-Step	*Viscayan Belle, A..... Paul Eno Serenade Filipino
*Magician, The..... Van L. Farrand Gavotte	*Pepeeta..... R. E. Hildreth Valse Espanol	*Solaret (Queen of Light)..... Thos. S. Allen Valse Ballet	*Watch Hill..... W. D. Kenneth Two-Step
*Ma Mie..... Norman Leigh Chanson d'Amour	*Perfume of the Violet..... Walter Rolfe Waltz	*Some Shape..... George L. Cobb One-Step	*Water Wagon Blues..... George L. Cobb Fox Trot
*Mandarin, The..... Norman Leigh Novelty One-Step	*Perspective, The..... Thos. S. Allen March and Two-Step	*Sons du Ruisseau..... Frank H. Grey Valse Francaise	*What Nestl..... George L. Cobb Fox Trot
*Marconigram, The..... Thos. S. Allen March and Two-Step	*Perspective, The..... Thos. S. Allen March and Two-Step	*Southern Pastimes..... J. W. Wheeler Schottische	*Whip and Spur..... Thos. S. Allen Fox Trot
*Masterstroke, The..... J. Bodewalt Lampe Military March and Two-Step	*Pickaninny Franks..... Dan J. Sullivan Cake Walk Characteristic	*Spanish Silhouettes..... C. E. Pomeroy Waltz	*Whirling Dervish, The..... J. W. Lerman Dance Characteristic
*Meditation and Chansette Norman Leigh Melody in F..... Arr. Edward R. Wynn (For left hand only)	*Pique..... Van L. Farrand Dance Characteristic	*Spirits of Dawn..... Everett J. Evans Caprice	*White Crow, The..... Paul Eno March Oddity
*Memorabilia..... Elizabeth Strong Reverie	*Pokey Pete..... J. W. Lerman Characteristic March	*Sporty Maid, The..... Walter Rolfe March and Two-Step	*Who Durr!..... C. H. Soule Cake Walk and Two-Step March
*Men of Harvard..... Frank H. Grey March and Two-Step	*Pride of the South..... Geo. L. Lansing Patrol	*Spuds..... Lawrence B. O'Connor Novelty March and Two-Step	*Yip Yip Yip..... Wm. C. Isel Fox Trot
*Merry Madness..... Thos. S. Allen Valse Hesitation	*Princess of India..... Van L. Farrand March	*Spring Cupid..... Walter Rolfe Waltz	*Yo Te Amo (I Love You)..... Walter Rolfe Tango Argentino
*Merry Monarch, The..... R. E. Hildreth March and Two-Step	*Pussy Foot..... Robert Hoffman Eccentric Rag	*Star-Dust..... R. E. Hildreth Novelty	*Young April..... George L. Cobb Novelty
*Mi Amada (My Beloved)..... Norman Leigh Danza de la Manola		*Starland..... Lawrence B. O'Connor Intermezzo Two-Step	*Youth and You..... Thos. S. Allen Waltz
*Midsummer Fancies..... Frank H. Grey Valse Nocturne			
*Midday Dainty..... Gerald Frazee Intermezzo Gavotte			

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