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2. Bass Notes	64. How to Get a Melody	128. Inversions	165. Florid Tenth	207. Chromatic to V. N.
3. Time Elements	65. Double Waltz Bass	129. Passing Notes	166. One-Step Bass	208. With Half-Tone
4. Elements of Notation	66. Over Octave Treble	130. Summary	167. Continuous	209. Last End
5. Use of Hands	67. Determining Count		168. Kenney End	210. Blue Obligate
6. Use of Pedal	68. Effective Metres		169. Fourth Spacer	211. Double Octave Bass
7. Treatment of Melody	69. Breaking Octaves		170. Bass Spacer	212. Forecast Bass
8. Keyboard Chordination	70. Repeated Phrases		171. Slurred Grace	213. First Spacer
9. Transposition	71. Half Tone Discard		172. Over Hand Filler	214. Quarter Triplet
10. Ear Playing	72. Incomplete Forms		173. Tenth with P. N.	215. I. B. Ending
11. Improvising	73. Designing a Metre		174. Pep Tone	216. Second Filler
12. Composing	74. Departure of Train		175. Graced Turn	217. Run to 4
13. Chime of the 4th	75. Chromatic Bass		176. Inflected Treble	218. Tomorrow Style
14. Modulation	76. Inversion Bass		177. Kramer Close	219. Waterman Bass
15. Faking	77. Over Octave Bass		178. First Filler	220. New Type
16. Melody in Left Hand	78. Chinese Discard		179. Run to 1	221. Frank's Final
17. Memorizing	79. Discard Treble		180. Encore Bass	222. Second Spacer
18. Jazz (Genuine)	80. Octave Mordent		181. Quadruple Fill	223. Discard Scale
19. Off-Hand Accompaniments	81. Graced Triplet		182. Add One	224. Treble Sixths
20. How to Play Two Pieces at Once	82. Double Bass Rag		183. Slurred Mordent	225. Half-Step Bass
21. Blues	83. The Chromatic		184. La Verne Discard	226. Double Two
22. Doubled Bass	84. Double See Saw		185. Mason End	227. Arpeggio Bass
23. Chord Breaking	85. Slow Drag Bass		186. Oriental Bass	228. Half-Step Treble
24. Harmonizing Tables	86. Half Tone Bass		187. Interlocking	229. Jerkin Bass
25. Natural Progressions	87. Second Metre		188. Double Octave Treble	230. Discard Obligate
26. Fifteen Rules for Syncopating	88. Diatonic Bass		189. Roll Bass	231. Suspended P. N.
27. Altered Tonic Harmonies	89. Popular Style		190. K. C. Variation	232. On Cord Tones
28. Altered Seventh Harmonies	90. Fourth Metre		191. Broken Type	233. With Passing Note
29. Complete Chord Chart	91. Hatfield Bass		192. So-Sow-Sew	234. Ad Lib Run to V. N.
30. Determining the Harmony	92. Breaking Chords		193. Lack Bass	235. Dia. Trip. Down V. N.
31. Chromatic Embellishment	93. Waltz Metres		194. Two Cycle Bass	236. Fifth Filler
32. Developing Note Reading	94. Thumb Melody		195. Rialto Ending	237. Chro. Trip. Up V. N.
33. Melody Structure	95. Breaking Octaves		196. New Filler	238. Fourth Filler
34. Octave Chime	96. Octave Glide		197. In Minor	239. To any C. Tone
35. Syncopating 1 Note	97. Bell Treble		198. Down Run to V. N.	240. White Bass
36. Syncopating 2 Notes	98. Elaboration		199. Player End	241. Fifth Spacer
37. Syncopating 3 Notes	99. Diatonic Rag		200. Persian	242. Octave Chromatic
38. Syncopating 4 Notes	100. Chromatic Rag		201. Blues Voice Note	243. Half-Dis. Treble
39. The Arpeggios	101. The Advance		202. Third Filler	244. Ninth
40. Major Scales	102. Half Tones		203. Obligate	245. Tenth
41. Minor Scales	103. First Metre		204. Suspended C. Tones	246. Split Bass
42. The Tremolo	104. Reverse Bass		205. Triplet V. Notes	247. Spacer or Ending
43. The Trill	105. Ballad Bass			
44. Low Form	106. Cabaret Bass			
45. Turn	107. Climax Bass			
46. Mordent	108. Third Metre			
47. Endings	109. See Saw Bass			
48. Lead Sheets	110. Half Tone Rag			
49. Half Tone with Melody Note	111. The Delay			
50. How to Accompany the Melody	112. The Grace			
51. Using Tie and Combining	113. Drum Bass			
52. Combinations to be Memorized	114. Crash Bass			
53. Half Tone with all Members	115. Skip Bass			
54. Raise and Grace Combined	116. City Style			
55. Preliminary for Beginners	117. The Tie			
56. Foreword to Note Section	118. Bell			
57. Accompaniment in Right Hand	119. Rumble			
58. Diatonic Embellishment	120. Foghorn			
59. Single and Double Fill	121. The 5-8 Rag			
60. Harmony Tone Treble Rag	122. Bass Drum			
61. Modulatory Arrangement	123. Keene Bass			
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	125. Organ Bass			
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August, 1920

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# MELODY

## A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

### FEATURES IN THIS ISSUE

Peeps at the Publishers

Editorial

The Doughboy Has Put Dough in Ragtime. By E. M. Wickes

Food for the Amateur. By C. S. Millspaugh

Feed No. 3—CURVES AND ANGLES

Playing the Picture

The Player-Piano

### MUSIC

The Gob Ashore. By Norman Leigh

Fox Trot for Piano

My Heart Is Calling For You

Words by Jack and Aaron Netberg

Music by James C. Osborne

Blithesome Strains. By Gerald Frazee

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### Peeps at the Publishers

Whoo! Some new ones fresh from the West: "The Cranberry Song," "The Blackberry Belle," "The Gooseberry Gobble" and "The Strawberry Vot" by authors unknown. Less berry end!

"Blue Diamonds," a fine ballad by Jack Caddigan, published by Jos. W. Stern & Co. is going big.

"Let the Rest of the World Go By" by Ernest Ball is featured extensively by professional smart and on vaudeville circuits.

Miss Kate Roskopp, of Mt. Clemens, Mich., author and publisher, has issued four new numbers. They are "Dance of the Crickets," a fox-trot; "Aftermath," a semi-classical number; "Everybody Sings on the Waters," a waltz, all of which are instrumental only, and a new song entitled "My Rose of Long Ago."

Jerome H. Remick & Co. have made a big addition to their composing staff in the person of Sidney Mitchell, the well-known song-writer.

For a long time Irving Berlin, Inc., have had their "eye" on "Idol Eyes," by Louis Herscher, Joe Burke and Sam Downing, and now they've got it.

"Where Do the Mosquitoes Go in the Winter Time?" Nope, we're not trying to "stick" you; it's only that the "song bees," Joe McCarthy and Harry Tierney, have "buzzed around," a new song idea in the Ziegfeld Follies, and Leo Feist, Inc., are out to gather the "honey."

The Fred Fisher professional staff have a notable addition in the person of Ed. Ables, who was formerly with Jerome H. Remick & Co.

A new publishing house under the firm name of L. Wolfe Gilbert Music Corp., has recently been incorporated in New York City. The members of the firm are M. Rothstein, H. S. Hochheimer and A. Wolfe.

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## Contents, Volume II

13. **Hurry**—for general use.
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Walter C. Ahlheim, writer of "There's a Place in Dear Old Ireland" and other successes, is the publisher of another song of which he is also the author. It is entitled "There's a Girl Who Waits in Loveland" and is very popular in mid-western music circles.

Harry Ferguson, pianist and arranger, has shifted his allegiance from the Jos. W. Stern & Co. to M. Witmark & Sons, where he will be in charge of quartet and harmony arrangements.

Arthur Behin, recently with Waterson, Berlin & Snyder, is now on the professional staff of Shapiro, Bernstein & Co., Inc.

M. Witmark & Sons will publish the music for a new musical play, entitled "Oh, George!" to be produced by Wilner & Romberg, with the score by Sigmund Romberg. Edgar Smith and Robert Baker supplied the book.

The big Winter Garden Show, "Cinderella on Broadway," the music for which is published by Waterson, Berlin & Snyder, has high spots so bright that they promise to stay with us for a long, long time. They're "Cindy," "The Last Waltz I Had With You," "Primrose Way," "Phantom Loves" and "Just Like the House That Jack Built."

"Each Shining Hour" will be filled with 60 "shining" minutes for Leo Feist, Inc., and this should make Glad Forster, author of the words and music, very glad indeed.

Two leading numbers published by Walter C. Ahlheim Music Co., recently organized in New York City, are "There's a Girl Who Waits in Loveland" and "Take Me Back to Old Missouri." Another pleasing number is "There's a Place in Dear Old Ireland Where My Mother Waits For Me."

Neville Flesson, the well-known writer of lyrics, has just written his second musical production in co-operation with Jack Brown. It is called "The Movie Queen," in which Dolly Morrissey will play the leading role. Art-music, Inc., publishers of "The Honey Girl," written by Flesson in co-operation with Albert Von Tilzer, will also publish the music for "The Movie Queen."

Waterson, Berlin & Snyder report that their two leading hits are "In Sweet September" and "So Long Oo-Long."

Two Williams & Piron hits that are featured in Chicago resorts are "Baby, Won't You Please Come Home" and "In Dreamland." The company will soon bring out two new numbers, "Roumania" and "Bugle Blues."

"In the Heart of Paradise" is the name of a wonderful ballad by Jo Elliott, composer of "There's a Long, Long Trail." Both songs are similar in spirit and are of the semi-classic order.

Blyler and Green, who are featured in the Century Roof Garden, New York and the "Passing Show," were a howling success in introducing the sensational song of the hour "Jazz Vampire." Miss Green handled the song imitatively well, although the song itself is delightfully entrancing. Its tantalizing tunes halt you, win you, then lose you in resonant radiation, and at the same time shower an exuberant string of tuneful harmonies.

"A Hundred Years Ago," published by the Triangle Music Co., is a mighty up-to-date song, regardless of any contrary association aroused by its name, and it fairly bristles with point and purpose. As a comedy song it is remarkable on account of its catchy music and clever "punches" here and there. When Van & Schenck introduce it in the "Follies," as they intend, it will surely be one of the bright spots.

Melrose Bros. of Chicago are quite busy in gaining popularity as "hit" publishers. A ballad waltz by Walter Melrose, entitled "My Old Home of Yesterday," is noteworthy for its admirable harmonies and masterly arrangement. "Since I Lost You I Feel So Blue," a fox trot, also composed by Walter Melrose, has a rhythmic flow and is highly melodious. It is featured at the best Chicago dance halls and is received enthusiastically.

Holy Smokes! no wonder the musical world throughout the United States turns its eyes orientally towards "Kamel Lands," the big song and instrumental novelty that looms up as high as the proverbial camel's hump. It's so intoxicating! The movie orchestra leaders throughout the Big Town feel that "It's some lucky strike."

You can't "Stop It" from being a "hit." It's Mel Kaufman's latest offspring, and it's "some baby." As a one-step it has a catchy melody that "sticks" once you have heard it. The lyric is so unusual and humorous that it's bound "to set things on fire."

Kansas will be recorded in sheet music history now that H. S. Dickey, proprietor of H. S. Dickey's Music Store, Newton, Kans., evidently has learned "to like to be called" a publisher and "has come out in the sunshine" where music lovers are waiting for him. His first two releases are entitled "What I Like To Be Called" and "When You Come Out in the Sunshine Again I'll Still Be Waiting for You." Howard Starr Dickey and Ralph Harley are the authors of the first, and H. Starr and Fred West of the second. Mr. Dickey expects to release a new song every two weeks for the rest of the year.

Ted Lewis, the Jazz King, created a big sensation recently at the Chicago Cubs' baseball park by playing "Blues My Naughtie Sweetie Gives to Me" before 35,000 people. Jos. W. Stern & Co. are the publishers of this song.

Continued on page 25

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## DESCRIPTIVE SYNOPSIS

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

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

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

SCENE THIRD is one of "Perturbation," for alas! the course of true love never did run smooth, however strong the affection or intense the passion. Here we find our lovers are highly agitated. They quarrel! Emphasis takes the place of gentleness! The scene is graphic, and although, towards the end, the storm is abating, and a 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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# MELODY

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PUBLISHED BY WALTER JACOBS, 8 BOSWORTH STREET, BOSTON

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Walter Jacobs, Manager and Publisher

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Volume IV

August, 1920

Number 8

## Editorial

### THE POPULAR SONG

IT IS needless to stop to defend the moral purity of the preferences of the masses, to defend a spirit that is *self-assertive* and an art that is *self-adjustive*. And yet we consider it not unethical to respond to the sentiments of social reformers and educators regarding popular songs of the day, particularly in reference to their influence upon our youth. It is with astonishment that we hear that so important a body as the General Federation of Women's Clubs has undertaken a campaign against this so-called dangerous influence.

The chairman of this campaign, having made a strong plea to combat this popular evil (?) at the recent biennial convention of the Federation, later expressed her views on the matter to a representative of *Musical America* as follows:

"I believe I was quoted correctly when I said that 90 per cent of the popular songs were unspeakable. I have worked for twenty years on the theory that jazz and ragtime, in its original form, would be the basis of the future American school. But that is no reason why I cannot see that ragtime and jazz, when vulgarized, are an actual menace to the life, morals and education of young America today.

"When one knows that in one of Chicago's biggest and best high schools, the students bought 2000 popular songs in two weeks, and that the committee of students appointed by the school found only forty which they considered fit for boys and girls to sing together, don't you really think something should happen to awaken American parents to their responsibilities?"

As publishers of music, and in a position to be intimately acquainted with the products of all music publishers of importance, we strongly resent an assertion that is femininely exaggerated. Since there are not more than a few hundred really popular songs in vogue at any one period, the honorable chairman means, no doubt, 2000 copies of probably not more than a few songs of local character. Besides, the most successful publishers of the day, among whom Leo Feist, Inc., are one of the foremost — considering that the firm issues 40,000,000 copies annually, the sheets of which if opened and spread end to end would plaster the face of the earth — are religiously observant of the highest sentiments in their songs. We could name at least a dozen more publishing firms, who collectively publish more than seventy-five per cent of the popular music sold in this country, and who follow along the same policy.

Songs only of the calibre that are published by such firms possess the true "germ of popularity" and are liked by our young folks — and older ones as well. The so-called high-grade concerts and recitals will never become really popular so long as the artists themselves maintain their attitude of aloofness,

losing sight absolutely of whether or not the audience is pleased. "Art for Art's sake" will never be the slogan of popular music — but "Art for the People's sake." It is plain, therefore, that John McCormack and other artists of the same ideals are great teachers. They have acquired genuine popularity by meeting the public more than half way — by giving them things they can understand. Only thus can they fill the greater part of their program with compositions of real merit.

There is indeed truth in the statement that occasionally there crops up a song that smacks much of vulgarity and suggestiveness, but within our experience a song of that sort possesses a short-lived popularity, and merely among those who are too prone to embrace anything that is vulgar and unseemly.

Robert G. McCutchan, dean of the School of Music at De Pauw University, remarks:

"I would much prefer to have our generation sing popular songs than not to sing at all. If this generation sings, the next generation will sing better things, and the next generation still better. On page 105 of Pratt's History of Music, in his discussion of the technical phase of folk music, he closes with these sentences: 'Even until 1600 some features of folk music seemed to educated musicians rather vulgar. To-day we can see there was no more valuable development in the evolution of modern styles than this same despised music of the people's instinct.' I am wondering if he has not stated some things in regard to the situation existing in 1600 that will hold good in large part to-day."

WE have become accustomed to designate the music we sing or play as either "popular" or "classical," the latter name applied to music composed by the old masters and their imitators. The term "classic" we apply, of course, to every art that by universal approval is acclaimed as "the best of whatever is good." We, then, are the judges, or rather the majority of us who by education and environment are supposed to be worthy of being called judges of the arts. At any rate "classical" music we know as the best of good music.

Many well-known musicians and members of the music industry, after considerable experience and close observation, will exclaim that "People really like good music!" True enough. Are there not many opera airs sung by our fathers thirty or forty years ago that are still being sung today? These pieces will always be sung — as long as most people appreciate good music in our theatres, concerts and homes. They are so familiar that they are whistled by the grocer's clerk, the street car conductor and the newsboy on the street — units "of the people." In short, these "classical" pieces have actually become "popular"

Continued on page 7

# The Doughboy Has Put Dough in Ragtime

Stories of Some of the Fabulous Sums That Have Been Made on Popular Songs Since the War

By E. M. Wickes

TEN YEARS ago if a popular-music publisher sold five hundred thousand copies of a song he considered himself unusually fortunate. Now, for one that gains fame enough to be called "a hit," a half million copies is just a starter. The Woolworth five-and-ten-cent stores, for instance, that formerly disposed of twenty million copies annually, are now selling approximately forty million copies.

Since the armistice songs titled "Smiles," "Kisses," "I'm Forever Blowing Bubbles," "Carolina Sunshine," "Yellow Dog Blues," "I'm Always Chasing Rainbows," "Dardanella," "The Vamp," "I Know What It Means To Be Lonesome," "Afghanistan," and dozens of others, have sold from one to four million copies.

But all this wonderful prosperity would never have been possible had not the American, when he was a doughboy, suddenly awakened to his natural love of rhythm and his realization of the value of music.

When the farmer boy turned aside from his plow to shoulder a gun he knew and cared little about music. With him it had been a case of work, work, work, with little or no time for play. And being far away from the regular musical channels, he never heard enough of old or new music to appreciate its value.

When he entered the army, however, he was greeted with song. He heard singing on every side. It became a part of his daily life, and slowly but surely he succumbed to the irresistible force of natural rhythm. In time he learned to

express some of his pent-up energy in song. Music killed his dull moments it cheered him and made him feel perfectly at home with his fellow fighters. He carried the songs of his nation into foreign countries; songs were his faithful companions on his long hikes and his march to the foe. When he felt that all the world had forgotten, he found cheer and consolation in the new songs he had memorized. And by the time he entered the battle, music had become a part of him, whether he was conscious of it or not.

So when he came back he brought with him a new love for music. He sang at his work and the work seemed easier. He discovered that thousands of new songs were issued every year, and he decided that part of his spending money would go in to music. With him it had become a necessity—hence the new boom in the music business.

But the doughboy little dreamed just how the songs that cheered him had come into existence. Little did he think that "Smiles," for instance, that was written especially for his benefit, was the result of a chance remark, and that the lyric had been composed by a man whose sight was slowly failing.

"Smiles" was not the first song I ever wrote," Lee S. Roberts, the composer, said, while telling how he got the idea of "Smiles." "I had been manufacturing Q. R. S. music rolls for years and had taken up with song writing as a pastime. Before writing 'Smiles' I had offered a dozen songs to New York publishers, but was advised to let the game alone and stick to my regular business.

"During the latter part of the war I wanted to get hold of some cheerful song that would appeal to the soldiers and the public, and yet have nothing in it about war. I wanted to make a record of it for my own company, confident that it would be a big seller. I went through all the publishers' catalogues without finding anything to suit me. When I had about given up hopes of getting hold of this type of a song, I happened to attend a business convention in Chicago of piano manufacturers, where one of the speakers emphasized the value of smiles in business. The idea made a strong impression on me, and as the speaker finished I turned to a young lady at my side and remarked: 'There are smiles that make us happy, and smiles that make us blue.' A second after I had made the remark I realized that I had the very idea for which I had hunted for months. So when the meeting broke up I went to the lobby of the hotel, borrowed a sheet of paper from the clerk, and wrote the melody for 'Smiles' in twenty minutes. The remark I made to the young lady I used as the first two lines of the chorus." The next day Mr. Roberts mailed the melody, with the first two lines of the chorus, to Will J. Callahan, in Bay City, Michigan, with whom he had been collaborating on some other numbers.

Callahan had been a successful lawyer in his home town until his eyesight went back on him. Having a wife and home to look after, he turned to song writing in hopes of being self-supporting. He had the melody of "Smiles" played over and over until he had memorized it. Then he dictated the lyric to his wife, as he does with all his lyrics. In all, Roberts and Callahan had spent about four hours writing the song.

When "Smiles" was completed, Roberts offered it to several big publishers, but none could see any possibilities. So Roberts published it himself and used a New York music jobber as a selling agent. He made a record roll of it for his own company, the Q. R. S., but the record didn't have much of a sale. One of the largest phonograph companies in New York made a master record of "Smiles," and then put it on the shelf, where it lay for eleven months. The manager of the phonograph company said that "Smiles" didn't possess that psychological something that would make it appeal to the public.

And "Smiles" would have been doomed to oblivion had not a few orchestra leaders suddenly discovered that if made a wonderful dance and overture number. They featured it, and soon hundreds of leaders were clamoring for dance orchestrations. This gave "Smiles" its much-needed start and created a demand for the regular piano copies at the music counters.

J. H. Remick & Co. got wind of what "Smiles" was doing and made Roberts and Callahan an offer, which the writers accepted. With Remick's organization behind it, "Smiles" became a sensational hit in less than a month. To date it has sold close on to four million copies and has paid the writers approximately sixty thousand dollars for a few hours' work.

When Roberts wrote "Smiles" he started the one-word-title cycle. Since then we have had "Kisses," "Tears," "Sighs," "Eyes," "Freckles," "Wrinkles," "Friends," "Quarrels," "Patches," and others. Roberts wrote "Patches," which will bring him another fortune.

About the time that "Smiles" was at the height of its popularity, Alex Sullivan, night sporting editor of the New York World, wrote "Kisses." Sullivan had been dabbling with song writing for several years without getting anything but good advice from his wife to let song writing alone and pay more attention to his regular job.

"You're only wasting time that you should be sleeping," Mrs. Sullivan said. "You know that publishers don't think that newspaper men are clever enough to write songs, so why bother with them?"

But Alex, like his great namesake, was a stickler. Half a dozen publishers to whom he offered "Kisses" told him that it would never go as a popular song, but Alex didn't agree with them. He continued to haunt publishers until he

James Kendis and James Brockman, co-authors of "I'm Forever Blowing Bubbles." Right, Lee S. Roberts, composer of "Smiles." Below, Alex Sullivan, composer of "Kisses"



finally landed the song with McCarthy & Fisher, a progressive young firm that was willing to gamble with anything that had an idea in it.

McCarthy & Fisher brought out "Kisses," which put a big crimp in the popularity and sales of "Smiles." And it was only natural for Remick, the publisher of "Smiles," not to care very much for "Kisses." But Alex Sullivan worried not, for in addition to getting about ten thousand dollars in royalty, he had the satisfaction of hearing his good wife admit that he was a regular song writer. Then, much to Alex's surprise, she wanted him to quit his job as night sporting editor and stick to the song game. Alex, however, is still playing both games.

James Kendis and James Brockman, known as the "James Boys" in Tin Pan Alley, were selected by fate to play a curious role. Kendis and Brockman had been writing and publishing songs for years, having quit the cigar-makers' union to pick up an easy fortune at the song game. But for a long time fortune had given them a wide berth.

In hopes of boosting the sales of songs that the public didn't seem to want, Kendis and Brockman hit upon the idea of using the photographs of beautiful movie stars on some of their title pages. So they asked William J. Kellette, a movie director they knew, if he could get them some good pictures. Kellette said he could and showed up several days later with a dozen, including that of a pretty girl gazing at a cluster of toy balloons.

That evening Kendis, Brockman and Kellette worked over the idea and by midnight had completed the words and music of "I'm Forever Blowing Bubbles."

Kendis and Brockman's credit at the music printers was still good enough to enable them to have "Bubbles" printed, which was issued as a ten-cent number. Singers and dealers, however, said it was too much like "Rainbows" and wouldn't have anything to do with it. Kendis and Brockman were up a tree. They felt that they had a good song, but no way of getting it started. Then they had their bank book balanced and discovered that they owned just sixty dollars in cash.

"Let's take the sixty and hire some quartet to sing it at one of the big open-air meetings," Kendis suggested. "Maybe we can start something that way. And if we don't we'd better close up shop."

"All right, blow in the sixty," Brockman said. "We might just as well be dead broke as the way we are."

A few days later the quartet introduced "Bubbles" at a big open-air meeting and made a hit with it. Before the end of the week Kendis and Brockman were asked if they wanted to sell the song.

"Sure," they answered, "if any one wants to pay us twenty-five thousand for it." They really thought that the man who had asked them was kidding. "I think, Remick might be interested in it," the man said, "but I don't think he'd give up twenty-five thousand."

Seeing that the man was in earnest, Kendis and Brockman were willing to dicker, and after some haggling over prices they finally accepted fifteen thousand for "Bubbles."

When Remick got hold of "Bubbles" he made it a thirty-cent number. It became a hit within two weeks and cut into the popularity and sales of "I'm Always Chasing Rainbows," published by McCarthy & Fisher, just as "Kisses," published by the latter, had cut into "Smiles," published by Remick.

From the day that Kendis and Brockman sold "Bubbles" their luck began to change. During the next six months they wrote and published seven songs, including "Golden Gate," "I Know What It Means To Be Lonesome," and "I Am Climbing Mountains." For the manuscript of the mountain-climbing song Kendis and Brockman received sixteen thousand dollars, the largest amount ever paid for the manuscript of a popular song. In all, Kendis and Brockman were paid one hundred and fifty thousand dollars for the seven songs, which included some later royalty.

Remick is credited with having sold three million copies of "Bubbles" at eighteen cents a copy for a total of five hundred and forty thousand dollars. And this does not include the mechanical royalties.

As in the case of "Smiles," orchestra leaders, who are really the best judges of popular music, were responsible for the resurrection of "Yellow Dog Blues," which had been practically dead for five years.

W. C. Handy, of the firm of Pace & Handy, wrote and published "Yellow Dog Blues" in 1914. The public didn't take to the number for years, and this in spite of the fact that it is real American music.

Mr. Handy, who is a native of the South, and the composer of "Memphis Blues" and "St. Louis Blues," which have gone to all parts of the world, knows by heart practically every song and rhythm that the colored people in the South have sung for years. And he was the first to see the commercial value in the little tunes that have been used at colored festivals and church gatherings during the past century. In fact, Mr. Handy is the originator of the present-day "Blues" music.

The idea for "Yellow Dog Blues" came to Mr. Handy from hearing a colored man singing to himself as he thumbed a guitar while waiting for a train at a railroad depot in Mississippi. Over and over the stranger kept saying: "I'm goin' where the Southern cross th' Dawg."

To a Northerner the phrase would have meant nothing, but to Handy it was perfectly clear. You see, down in Mississippi there is a railroad called the Yazoo Delta, which is better known as the Yellow Dog. This road crosses the Southern Railroad at Morehead, a town that the Negroes say is about ten miles from nowhere. And whenever a colored lover has been jilted and wishes he were dead, he sings the song and thinks of going to where the Southern crosses the Dog, or Yazoo Delta. His enemies are also wished to that spot for the rest of their lives.

Handy took the strain that the forlorn-looking colored man had been singing and developed it into a complete melody, for which he wrote a lyric. He published it, but could do very little with it until 1919, when the jazz fever took hold of the people. Orchestra leaders took it up and featured it all over the country, and as a result Pace & Handy have sold a million copies. It has also

become one of the feature numbers on the phonographs, as well as being listed as one of the classical "Blues" numbers.

The fortunes made from "Smiles," "Bubbles," "Rainbows," "Yellow Dog Blues," and others led song writers to demand fancy prices for their manuscripts. Byron Gay started the ball rolling by telephoning to a big publisher and asking him if he would pay twenty-five thousand dollars for a manuscript.

"It's a sure-fire hit," Gay announced. "Better buy now. You'll be glad to pay more for it later."

"I don't think I want to see it now," the publisher replied. "I might be tempted to give you twenty-five and regret it later."

Gay had composed the song one evening while attending a reception with his wife. She was to sing, and while he waited at the piano for her to finish talking with some friends he began to improvise. By chance he hit upon a strain that appealed to him and he played it over several times. When a guest asked him what was the title of what he was playing he said it was called "The Vamp."

It was the first title that suggested itself. By the time that Mrs. Gay was ready to sing he had completed the melody and lyric. After the song was rejected over the wire by the big publisher he placed it with a Chicago firm. Two months later the publisher who had turned it down without looking at it purchased it from the Chicago firm, and Gay received ten thousand dollars for his share. To date "The Vamp" has sold two million copies at eighteen cents a copy for a total of three hundred and sixty thousand dollars. The mechanical royalties will easily reach one hundred and fifty thousand dollars.

Not to be outdone by his competitors, A. J. Stasny, the miracle man in the song game, took over "Girl o' Mine" after two other firms had failed with it, and in less than thirty days he and Mrs. Stasny, who is his partner in business, sold more than a million copies. And the Stasny's, by the way, have smashed all traditions in the song game. They started in business five years ago with a fifty-dollar bill and have since built up a million-dollar organization, with branch offices in eighteen large cities. The Stasny's sell about one million copies every month, spend a quarter of a million dollars annually exploiting songs, and keep one electric sign at Times Square that costs a thousand dollars a week.

At the piano, Fred Fisher, Author of "Dardanella." Beside him is Joseph McCarthy, author of "I'm Always Chasing Rainbows." Below is Byron Gay, composer of "The Vamp."



While some of the big firms were offering smaller concerns fortunes for promising songs, Harry Von Tilzer, the daddy of all song writers, and now a publisher, accepted "Carolina Sunshine" from two young fellows who had never written a song before. He took it just about the time he was set to release his own latest ballad, "When the Harvest Moon Is Shining," and thought so well of "Carolina" that he side-tracked his own song to go after one by amateurs. "Carolina Sunshine" hadn't been on the market more than a month when another publisher offered him seventy-five thousand dollars. He refused to sell, and it is well that he did, for "Carolina Sunshine" has almost reached the two-million mark in copies for a total of three hundred and sixty thousand dollars, plus big mechanical royalties.

To date the prize song is "Dardanella." Two young fellows had a melody some time ago and didn't know what to do with it. They showed it to Fred Fisher, of McCarthy & Fisher, one day, and Fisher liked it. He wrote a lyric for it and published it, but it didn't make any progress. Five months later he had a new dance arrangement made and tried to interest orchestra leaders in it. The leaders immediately took to the new dance arrangement and started "Dardanella" on the road to success. It became an overnight hit. Fisher received offers for it from half a dozen publishers, the highest bid being eighty-five



thousand dollars. He turned down every offer, as every one predicted that "Dardanella" would be the big thing of 1920 and the greatest popular song hit that this country has ever known.

The songs mentioned in this article are not the only ones that made fortunes since the war ended. Many songs that were successful in the West were scarcely heard in the East and vice versa. It is only a national hit like "Smiles," or "Bubbles," that finds its way into all parts of the country. "Smiles," "Bubbles," and others were also very popular in France, England and Australia. "Memphis Blues," "St. Louis Blues," and "Yellow Dog Blues" were not only popular in France and England, but they have been adopted by the natives of India and Africa as official religious songs. Ross Sobel, a globe-trotter and musician, who introduced the "Blues" to the religious fanatics in Africa and India, also carried them to the wild men in Australia.

Taken all in all, the past two years have been wonderful for all connected with the popular-music game. Every live publisher with good songs added to his bank account, and every writer, new or old, who had something out of the ordinary to offer, had the chance of a lifetime to win fame and fortune.

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## Food for the Amateur

By C. S. Millsbaugh

### FEED No. 3—CURVES AND ANGLES

**H**ARDLY a month passes that doesn't present its quota of pathetically written letters asking assistance in the matter of establishing a foothold on the song world's ladder of fame. A few have resorted to the lure of the dollar in an effort to interest me sufficiently to compel the preparation of a set of rules that consistently followed would insure success.

SOME undertaking! I rather favor the principle of extending the helping hand but, for obvious reasons, I hesitate to construct so dubious an architectural design. Life presents many complex situations. So does the song game. Some writers speedily meet success. Others encounter reverse conditions that retard any appreciable progress.

I dare say six successful writers, questioned upon the proper method of obtaining recognition, would suggest six altogether different versions of the proper course to pursue. Quite naturally, each would follow the line of individual experience. How extremely varying may become the individual experience even in the same field of endeavor is evidenced by the contradictory viewpoints advanced in the extracts taken from letters recently received from two successful writers.

One chap writes, "For eight years I have been turning out songs. Five of the eight have been moderately successful financially. It took me three years to discover certain imperative facts relating to the viewpoint of the publisher, or rather, to gather the correct perspective. I discovered that publishers were partial to reputations. It seemed permissible to believe that many publishers were in the habit of returning incoming manuscripts without trying them over if the names of the authors were unfamiliar. Accordingly, I expended my available cash for paid write-ups and other advertising matter and now — you KNOW I have arrived."

Ans so I offer one formula for success that — in the opinion of at least one writer — is a sure enough key to the locked-up door of the Hall of Fame. Personally, I'd chuck this formula. Too costly! And I have a regular whale of a hunch that this chap's native ABILITY helped sell his songs far more than his advertising matter. Possibly it aided in a trifling way, but not to an extent to be depended upon. Nay, nay. Far too many unknown writers have come through to success minus the possession of a purchased "name" to consider this in the light of an important factor. Advertising counts of course, but there is a TIME to employ it.

The second letter affords so excellent an opportunity for the amateur writer to visualize the misapplied energy, and conditions under which possibly ninety-eight per cent of his contemporaries labor that I am tempted to pilfer a large portion of this letter for your edification, and perchance, education. It follows:

"In common with pretty nearly all beginners I started off by aiming too high. All my songs went to the largest publishers in the field. I know now why they always came back, but I didn't then. So for several years I kept at it without the least ray of encouragement, but always trying. Naturally, I soon got the idea that outsiders had no chance, grew disgusted and quit the game cold. For two years I never gave a thought to songwriting. Somehow, I got started again, and right off the reel was hooked by a shark. This settled it for another year. Time and again I'd been on the verge of destroying my accumulated manuscripts, but never quite got to it. One day I struck the notion to make one last, final try against the smallest publishers I could find, on the theory that if they refused them the songs must be pretty bad. I selected four of my niftiest ones and sent them to four separate publishers.

"Sweet speech of Angels, I sold one! I've been at it ever since."

"But I worked out a program and followed it to the letter. After I had placed a few songs with the real small publishers I started after Class D concerns. What I couldn't place I gave away. After a season or so with class D I essayed Class C, gradually working up to Class B and from there I jumped into the big ranks. I literally climbed the ladder rung by rung, but eventually I got there. I'm inclined to believe my mapped out program is largely responsible."

And so we have an example of two individuals reaching the same objective point by two vastly different routes. Of the two I favor the latter route, possibly because it is more in accord with my theories on the subject. However, I would advise the newcomer to appropriate this program for his personal campaign, or at least give it more than passing attention. When a chap has worked up to a point where he is confident of his ability to turn out meritable numbers, then is the TIME to bring your light from under the bushel. Advertising has done wonders in all walks of life, including the song world.

I recall a small Western publisher-author who assembled a choice catalog of songs, plucked the last thin dime from the family escutcheon and gambled it all on one glorious bid for publicity. He won. A large concern took over the selling rights to several of his songs and today life's walk comes easy.

One of our present prominent publishers was a grocery clerk just a few short years ago. This chap combined the ability to prepare both lyrics and melodies, and possessed, through a thorough study of the topic, a most uncanny knowledge of market requirements. If distance can be a handicap, this writer was badly handicapped, for he lived in the wildest part of the so-called sticks, far from any musical center. Nevertheless, he arrived with loud, hanging bells on — so to speak.

Advertising did it. Several hundred dollar's worth of theatrical paper space, or any other medium that promised to get his name before the ears of the publishing world, soon had these so-called ears fighting over the possibilities of wedding his Hancock to the good ole dotted line. Today — he's one of 'em.

These are notable examples of the benefits of advertising. I presume many others have attempted the same process with disastrous results. Frederick Knight Logan, creator of the famous "Missouri Waltz," always possessed the ability to prepare meritorious numbers, but no amount of advertising seemed to bring it to the attention of the powers that be. He simply could not make a market for his songs and was compelled to publish them himself. Even his delectable waltz found a cool reception when first presented to the publishers, and only by a lucky coincidence was it brought to the attention of Forster, the progressive Chicago publisher, who later issued it under his imprint against the well-wishes of many friends. Logan was "made" by the success of the number and has since demonstrated his ability to repeat. But in his case advertising did not strew his pathway with roses. It has its advantages, however, and for those of us financially unable to purchase it, I advocate the advertising publisher as the next best bet. Some publishers only advertise the song, while others advertise both song and author. I refer to the latter, of course.

Among amateurs the advantages of copyright protection are so generally misunderstood that a review of the subject seems permissible, and, I trust, educational.

Each applicant for copyright registration firmly believes that the payment of the fee and possession of the card of acknowledgment insures absolute protection to the song title and song matter. As a matter of fact, the law does not seem to protect titles in the least.

During the late war several similar songs entitled "Over The Top" were on

the market. I can recall personally several identical titles at present on the market, but in widely separated sections of the country. My esteemed collaborator, Mr. Leo Turner, was placed in an extremely embarrassing position, due to the inability of the law to function as it is generally supposed to do, when he was connected with the Liberty Music Co. Under the imprint of the Company he prepared and issued a number entitled "Dixie Is Dixie Once More," and almost immediately sold the song to a large publishing house. This number was duly copyrighted.

In the hands of the new owner the number promised large financial returns. In fact, every indication pointed to a very successful issue; however, hopes of this nature were soon quashed, finally and completely, for an equally large publisher brought out an identical "Dixie Is Dixie Once More," with the inevitable result that the Association ruled each publisher must withdraw the song from the market.

Undoubtedly, the actors in the above incident suffered considerable monetary losses due to what the lay mind accepts as a rather simple matter. Apparently publishers treat it differently, for they heartily detest title duplication. In fact, of late years this question of duplication has become a matter of serious import, and but recently certain progressive publishers met to consider the practicability of establishing a clearing house for song matter in an effort to reduce the evil to a minimum. If the idea develops into a definite fact I understand amateur writers will also be accorded the privileges of registration.

These few instances I record effectively demonstrate the wholly inadequate protection a copyright really affords. Amateur writers seem generally inclined to place an unwarranted amount of trust in this absolutely insecure protection, whereas, for all practical purposes, it falls woefully short of the target.

In the hands of an aggressive publisher a copyright becomes an instrument of prime importance, but the amateur who invests in one is virtually throwing his dollar to the four winds. In fact, so far as it applies to the welfare of the amateur, it functions in the mere recording of certain facts that may possibly serve as a foundation for an infringement suit — if the contesting parties are so inclined.

As a rule, publishers do not take kindly to previously copyrighted manuscripts. For this important reason alone I seriously advise my friends to trust for a square deal to the honesty of the music world as a whole, rather than to a mythical "protection" that does not protect. The fact that amateur writers so consistently seek copyright protection evidences a cordial distrust of the music-publishing fraternity. One who is in more or less close relationship to beginners in the game is rapidly apprized of this existent distrust.

I attribute this unfortunate viewpoint to the activities of the song shark. An experience or two with this tribe creates an altogether wrong impression of the music world in general. The newcomer so hooked usually is in no position to determine relative values, and naturally, by comparison, the reputable publisher also suffers.

Quite in common with various other lines of business enterprise, the music world harbors its quota of undesirable members. That it possesses its share of foursquare, upstanding gentlemen goes without argument.

The palm for one of the fairest acts of generosity and square dealing I have yet encountered belongs to a music publisher. This publisher purchased outright a song number from an amateur writer, paying without question or quibble the price demanded. The number became a hit. Later the publisher presented the author with a check for five thousand dollars. No moral obligation whatsoever necessitated the payment of this check. Merely a sense of square dealing. Perhaps the publisher concluded that the young author, by reason of his lack of experience, had no criterion by which to judge the value of his production and was, therefore, open to consideration.

### PUBLISHING MUSIC MERELY A BUSINESS

**M**ANY young composers of the embryo stage often do not hesitate to express their ill feelings towards publishers who have "turned down" their songs, or other compositions. The publisher's side of the question has recently been discussed in an editorial of the *Musical Courier* as follows:

We are expected to share the animosity, or rather let us call it resentment, against music publishers which so many young composers have. But we do no such thing. Publishers always were, and always will be, middlemen who do their best to supply the demands of the public. It is a matter of life and death with them. They do not publish music for sentimental reasons or for a love of art, but to make a living. The only art they have is the very delicate and difficult one of feeling the public's pulse. Publishers make mistakes, of course, but not nearly as many mistakes, from the publisher's point of view, as composers make. It is a common practice of publishers to reject new compositions from young composers, but it is not a common practice of young composers to withhold from publication their new compositions or to accept the judgment of old and experienced publishers who refuse to risk money in publishing the composer's work. The publisher always loses more money on a failure than the composer is called upon to lose.

And even the most careful and least venturesome publisher accepts and publishes far more compositions that fail than those that bring in a little profit on the great expense of engraving and printing music.

We should like to ask composers what good it does them to have their compositions printed if those compositions do not circulate among music lovers and students. The sole aim of printing is to supply the world with as many copies as are required. The one original manuscript is quite enough if only one copy is wanted, and it is not possible to engrave and print cheaply, enough to supply ten persons without charging them prohibitive prices.

But nothing that we can say is likely to deter young composers from rushing into print as fast as possible, and perhaps it is as well that composers keep on trying. Every now and then a new composition proves to be the message the world was waiting for. We shall not have written in vain, however, if we bring consolation to the composers of rejected manuscripts and teach them not to think hardly of publishers who are studying night and day to find out what the public wants.

How inconsistent it is of composers to blame the publishers for not publishing what the public does not ask for. The composer must either write what the public wants or be content to leave their compositions in manuscript. Let it be understood clearly, however, that we advise composers not to cater

In direct contrast to the foregoing splendid example of altruism, follows a case in point of another young author and the type of publisher classed as undesirable. The song in question became a national hit of the first magnitude, undoubtedly making a large fortune for the publisher. For his end the writer received — EXPERIENCE.

This unfortunate chap had never made a vigorous bid for recognition as a producer, in fact could hardly be classed as a bonafide amateur. However, possessing piano-playing ability he had gradually developed a wonderful melody, and by constant playing had committed the movements to memory. For three years he carried this melody only in his brain, occasionally playing it in public gatherings for the benefit of friends.

On such an occasion he was approached by a stranger who requested the title of the song and other details. Upon learning the true state of affairs the stranger suggested taking the number to a publisher with whom he was acquainted, assuring the author that the publisher would accept it on a royalty basis. Several hours later the writer left the office of the publisher with a duly signed contract. The following day he left town for an extended trip.

Several months later — while still out of town, and therefore unable to keep in touch with the pulse of affairs — he was approached by a representative of the publisher. The representative candidly announced that the song was not going over as expected, and otherwise vividly painted a word picture of dark and dismal failure — ending in a proposition to buy back for ready cash the writers' contract — to save bookkeepers' salaries, etc. (?) Duly impressed, the author sold out for a few paltry dollars.

Two months later he returned to his home town and DISCOVERED that the song had made a glorious hit. The publisher met his pleas for a readjustment with the remark that he was a "rotten business man."

Still, if Diogenes was still gumshoeing round with a lantern looking for an honest man, I believe I could easily put him on the right trail of, yes, an old-time songwriter now closely allied with the song world. For simon-pure honesty this chap gets the palm. Can you imagine very many men absolutely refusing to accept the gift of a small fortune? Nay, nay, not as a rule. This man did.

Struggling young writers by the score endeavored to — well, well, I've just fallen heir to the thought that with a scarcity of print paper becoming a very alarming fact, one should rather economize in the matter of space, so — if the genial Mr. Jacobs — like Barkis — is willin', we'll endeavor to record the temptations of Diogenes' modern successor in another installment entitled "Ways and Means."

### EDITORIAL

Continued from page 3

—on merit, possessing that musical "germ" that is essential to good music.

Furthermore, some of our best song-hits today are the results of adapting the finest works of the old masters to syncopation, which is a modern method of expression most significant because of emphasis given to rhythm, or "swing" and melody, eliminating complex arrangements and difficult manipulation. Yet there are many works that because of complexity of arrangement and reputation of their composers are landed by the "elect" and yet are not embraced by the people as a whole. This is due to the fact that the simplicity of the musical makeup of this sort. We, therefore, believe that the term "popular" music and "good" music are synonymous, and that a popular piece is also "classical" when it possesses a ring, pure and true, that touches the human emotions and kindles the imagination.

to the vulgar and run after the cheap applause of the uncultured. New compositions must be written and new styles must be evolved. Music will be a dead art on the day it ceases to move forward. But the composer will have to be contented with the knowledge that he has produced a work of art. He has no right to find fault with the publisher who is not an artist, but a business man, who lives by supplying the public with that classic commodity known as a long-felt want.

The only way to make works of art commercially valuable is to raise the taste of the public. Do composers as a rule take the trouble of inducing their acquaintances to attend the best concerts in their towns? What do they do for the musical tastes of their neighbors and chance acquaintances? Most of them complain about the low tastes of the publishers who fill their shelves with the commonest kind of songs and dance music. It would pay them much better in the end to create an interest in good music. Work for music rather than for themselves and leave the maligned publishers alone. The publishers will print off thousands of copies of Tom's fugues, Dick's sonatas and Harry's symphonic poems as soon as the public demands them, and no sooner.

"So the drummer quit the band, eh?"  
"Yes, he just took the drum and beat it."  
Music Trades Review

## All Music Dealers!— TAKE WARNING

Order from your jobber today. Prepare to meet a nation-wide demand for these new and beautiful song numbers.

### "Love is the Dream of Ages" THE SONG EXQUISITE

CHORUS  
Love is the dream of ages  
As old as the sea and sky,  
Living in youthful splendor  
Till the waters of life run dry;  
Always telling the story  
That ever is sweet and new,  
The story of a heart's desire  
The yearning I feel for you.

### "A Castle in Dreamland" FOX TROT BEAUTY SONG

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

### "Dear Land of Nowhere" CLASSIC WALTZ BALLAD

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

### "Dixieland is Songland" ONE-STEP DIXIE DANCE SONG

These four numbers 60 cents, mailed to any address in envelopes, song-sheet size—not rolled or wrinkled. If you buy these songs and can truthfully say you are not more than pleased with your purchase, write me. I will refund your money and make you a present of the songs.

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## M E L O D Y

### DO YOU KNOW—

That nearly five hundred millions of dollars were spent for music and musical instruments, including talking machines and records, during the year ended June 30.

That the need of a Ministry of Fine Arts with a National Conservatory of Music is the great "drive" of the day.

That Mr. Charles D. Isaacson, editor of the family music-page of the Boston Globe, has been engaged by the Motion Picture News to inaugurate a department of information regarding music as an aid to "playing the picture."

That Leo Feist, Inc. issue more than 40,000,000 copies of sheet music annually, the sheets of which if opened up and set end to end would plaster the face of the earth.

That the "call of Art" must be pretty strong in a man who would forsake a profitable business career to become a singer. Eighteen months ago, Fred Patton resigned his position as salesmanager of a billion-dollar business corporation to become a singer. He is a bass-baritone and his success is undoubted.

That Paderewski, ex-Premier of Poland, has recently received a doctor's degree in music from Oxford University, England.

That "music is melody, and melody is love's expression," according to Mana-Zacca. Thanks muchly!—Ed.

That an old-time song entitled "Father's a Drunkard and Mother is Dead," copyrighted in 1808 by John F. Ellis & Co., is in little demand today.

That you may become a song writer for 40 cents, according to a Western advertisement. Forty cents is a fair price to pay to become a song writer, but upon completion of "the course," one ordinarily feels 10 cents cheaper.

That for those interested in community sings, Hunter College, New York, has inaugurated music classes, with the intention of turning out song leaders. As a result of this, song exploitation from community sings, factory sings, etc., will be increased and thus sales for all popular and standard numbers.

That Chas. D. Isaacson, the eminent writer on musical subjects and author of "Face to Face with Great Musicians," has in the July issue of *Forbes Magazine* an interesting article entitled "How Leo Feist Built Huge Business." It is based on a personal interview with Leo Feist, and is replete with human interest.

That with running water giving the pitch and the resonance of the room encouraging them in their effort, persons taking their morning plunge "just naturally" burst into song.

This is the explanation of an English scientist, as reported by *Popular Mechanics*, of the fact that many persons who never open their lips in song at any other time are likely to sing while in the bathtub.

Deadened by the furnishings of other rooms, even a harsh voice has an unaccustomed quality in a bathroom which makes it pleasing to its possessor and not objectionable to listeners in other parts of the house.

That the "musical lamp" is the latest thing in useful inventions, according to the *Toledo Times*.

"It is an old rose and gold affair which not only gives out light like an honest-to-goodness parlor lamp, but it plays fox trots and sings."

"The same electricity that lights the thing drives the mechanism and all that human hands have to do is to change the records. The horn is the standard of the lamp. It's gold plated, too."

That to have a band play for her on her 100th birthday is the chief desire of Mrs. Johanna Tibbet, of Princeton, Ind., who will round out a full century of life on earth in the spring of next year.

"I want to live to be 100 years old, and when I die I want the Princeton band to come and play for me," said Mrs. Tibbet. "I like band music and I like it loud."

Mrs. Tibbet was born in Ireland. Despite her age she is very active, doing her own gardening at the home of her daughter, with whom she lives.

That good roads pave the way for better music, according to a Florida music dealer.

"Good roads engender community spirit and stimulate musical gatherings," he said. "When the members of one community are interested in music, this interest, if there is constant intercourse, soon spreads to other communities. Good roads make community ties stronger, and they make the value and joy of music more far-reaching. Consequently, in communities where there are good roads, the country house is seldom without a piano, and weekly musicales and community sings are an established custom."

That in England "Intellectual Jazz" in the form of Stravinsky's chamber music is being played on exclusive concert platforms, thus giving musical students a refined version of the unrestrained jazz.

That alleging the defendants, the Consolidated Music Corporation; Irving Berlin, Inc.; Leo Feist, Inc.; T. B. Harms, Francis Day, Hunter, Inc.; Shapiro, Bernstein & Co.; Waterson, Berlin & Snyder, Inc.; M. Witmark & Sons, and all officers and general managers of these firms have united to fix prices and stifle competition in player-piano rolls by controlling copyrights of songs for which there might be a demand in the form of player piano rolls. Special Government Prosecutor Henry Gayler has instituted action to enjoin them from executing the above plan under the Sherman anti-trust laws.

That in many prisons in the United States convicts are having music with their meals in order to keep the peace which is so often disturbed at that time.

That to have opera at popular prices is a project which is now being greatly agitated at Boston, Mass.

That the Board of Park Commissioners of Louisville recently announced plans for the installation in the parks of the Kentucky metropolis this summer of specially constructed phonographs to furnish music for the children to dance and play by.

That an assemblage of 10,000 choristers, gleaned from all the choral organizations of London, is to take part in the impressive ceremonies in Whitehall, when the cenotaph erected to the memory of British soldiers killed in the war is unveiled. The work to be sung, "For the Fallen Soldiers," was written especially for this occasion by Sir Edward Elgar, the well-known English composer.

That a blind man's band in Toronto, Canada, is composed of twenty-six men, each of whom prepares his own music score in Braille characters, first having listened to the playing of it by a seeing musician. The leader adopts this method with every member. Everything practiced and played by the band is memorized as a matter of necessity. Some of the musicians are soldiers who lost their sight in the late World War.

That stating there are thousands of one-arm veterans of the World War who cannot do justice to piano music as prepared for two hands, a Veteran has appealed through the Red Cross for piano music appropriate for the player with one hand.

"Although I can practically make my left arm do the work of two, the old piano still has me beaten. It is possible to play parts of melodies and even get in a bit of bass with a little cuteness, but there is always something missing. I am not clever enough to prove the something! Others might. The left and right hands are wanted for the correct interpretation of a piece."

"Surely some enterprising music writer could provide all the melody and harmony required for the one-hand pianist. There are thousands of wounded men who would appreciate music for one hand."

## The Gob Ashore FOX TROT

NORMAN LEIGH

PIANO

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M E L O D Y

Musical score for page 10, featuring piano accompaniment and melody. The score is written in G major (one sharp) and 4/4 time. It consists of seven systems of music. The piano part is in the left hand, and the melody is in the right hand. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamics: *f*, *fz*, *mf*, *f*.

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

Last time only.

MELODY

Musical score for page 11, featuring piano accompaniment and melody. The score is written in G major (one sharp) and 4/4 time. It consists of seven systems of music. The piano part is in the left hand, and the melody is in the right hand. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamics: *mf-ff*, *cresc. poco a poco*, *f-ff*.

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

D.S. al.

MELODY

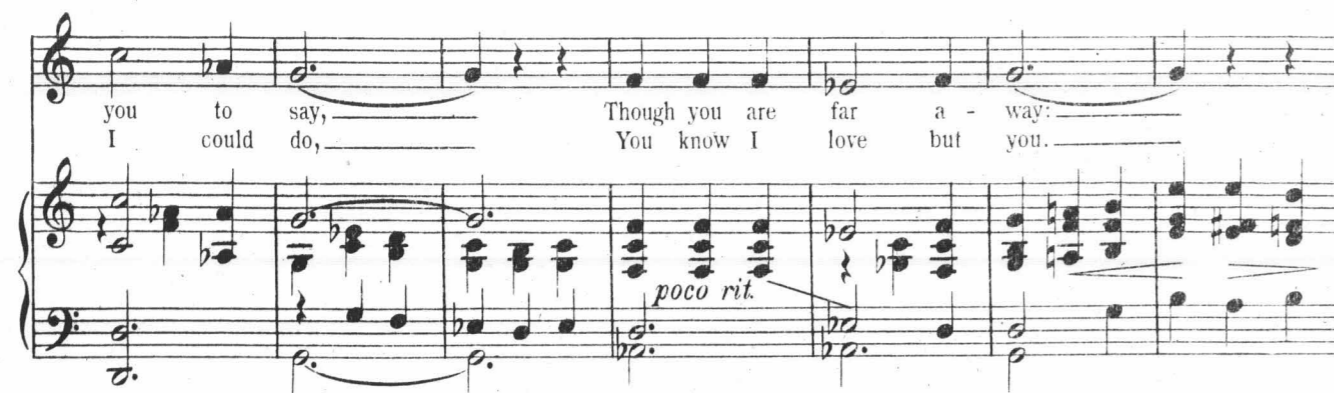
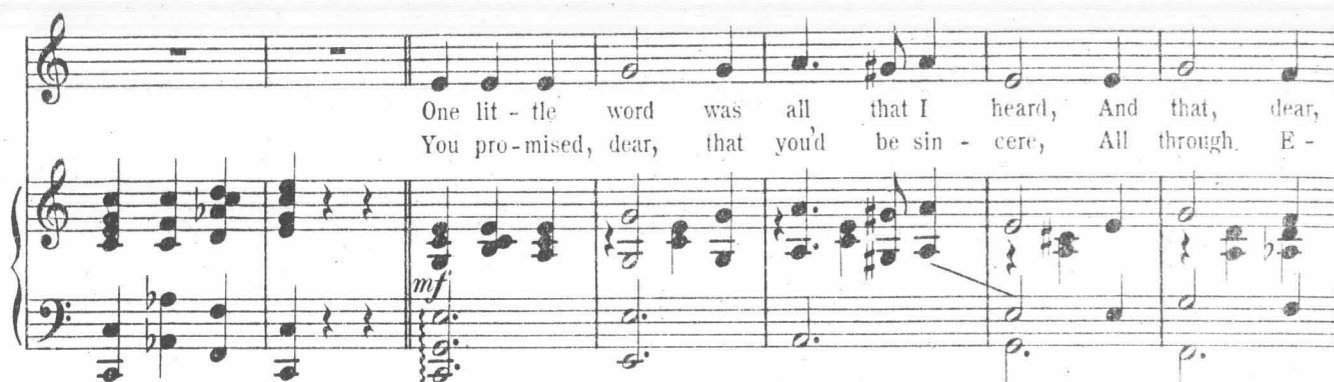
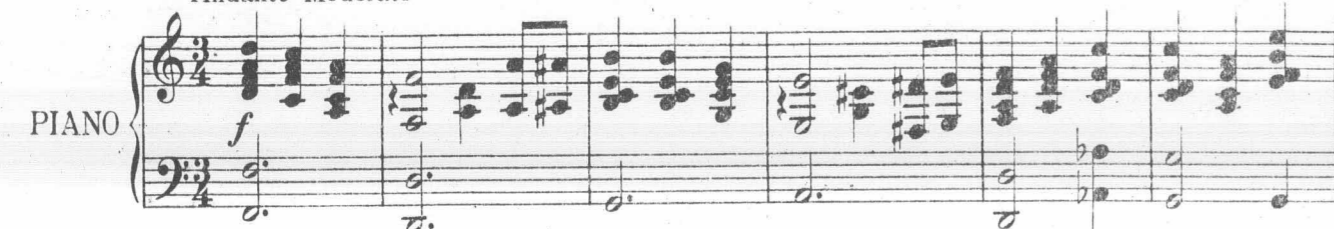
# My Heart Is Still Calling for You

Words by  
JACK and AARON NEIBERG

Music by  
JAMES C. OSBORNE

Andante Moderato

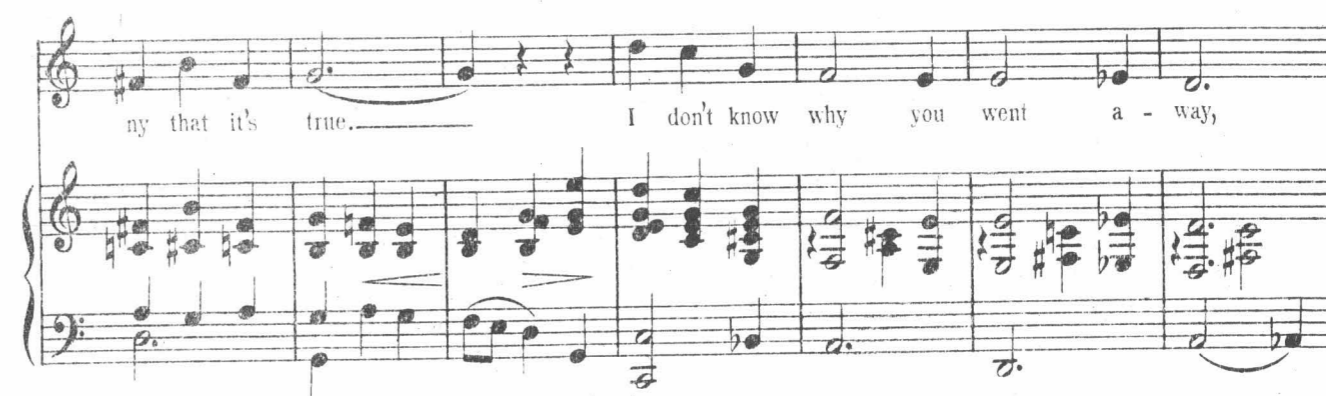
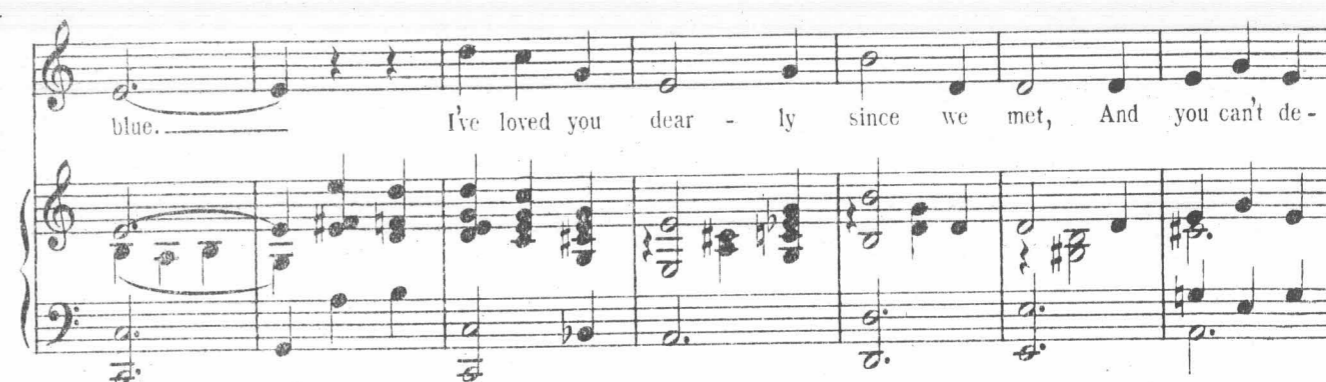
PIANO



MELODY

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## CHORUS



MELODY

## Blithesome Strains

## WALTZ

GERALD FRAZEE

## INTRO

Allegretto

PIANO

The piano introduction and waltz section on page 14 consists of six systems of music. The first system is the piano introduction, marked 'Allegretto', in 3/4 time, starting with a piano (*p*) dynamic and featuring a key signature of one sharp (F#). It includes markings for *accel.*, *rit.*, and *f*. The subsequent five systems are the waltz, marked 'WALTZ' and 'dolce', in 3/4 time, starting with a mezzo-forte (*mf*) dynamic. The waltz section includes markings for *poco a poco cresa.*, *f*, *mf*, *mp*, and *delicato*.

MELODY

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The continuation of the musical score on page 15 consists of six systems of music. The first system continues the piano introduction, marked *f*. The subsequent five systems are the waltz, marked 'dolce', in 3/4 time, starting with a mezzo-forte (*mf*) dynamic. The waltz section includes markings for *mp*, *mf*, *poco a poco cresa.*, *f*, and *cresa*.

MELODY

TRIO

MELODY

CODA

*f accel.*

*ff*

*ff*

D.C. Waltz at  $\Phi$

MELODY

## Dust 'Em Off

RAG

GEORGE L. COBB

PIANO

The piano accompaniment for 'Dust 'Em Off' is written in 2/4 time and B-flat major. It consists of five systems of music. The first system begins with a piano (p) dynamic, followed by a forte (f) dynamic, and ends with a fortissimo (ff) dynamic. The subsequent systems continue the harmonic and rhythmic development of the piece, featuring various chordal textures and melodic fragments in both hands.

MELODY

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The melody for 'Dust 'Em Off' is written in 2/4 time and B-flat major. It consists of six systems of music. The melody is characterized by its syncopated rhythm and use of chromaticism. It includes first and second endings, marked with '1' and '2' respectively. The piece concludes with a final cadence. Dynamics such as piano (p) and fortissimo (ff) are indicated throughout the score.

MELODY

MELODY

## PLAYING THE PICTURE

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

Beginning with this issue, MELODY is establishing a department devoted to the interests of music in its relation to the motion picture, in which will be treated human interest material regarding moving picture pianists, organists, their ideas, preferences and experiences.

The musical accompaniment to the moving picture is now fully recognized as the "life" of the picture—it so adequately portrays human feelings, emotions, and lends an atmosphere to situations otherwise impossible. "Every little movement has a meaning of its own" is clearly carried home to the audience by the musical accompaniment, which, in short, carries one away to "live" the picture. And it can clearly be seen why an excellent accompaniment can sometimes make a mediocre picture excellent in effect, a fact well appreciated by earnest theatre managers everywhere. It is the "what" that makes an accompaniment excellent that we would earnestly discuss for the benefit of readers of MELODY.

The motion picture, although comparatively recent, has come to stay with us. Moreover, it has become well recognized as a definite recreational and educative source of which persons of all ages and classes imbibe. The music accompanying the motion picture is so inextricably bound up with the latter that it seems to many "movie" fans that they attend the "movies" merely to "enjoy the music." This is especially true in the case of patrons who attend first-class houses where the organ is played by a master of the art or the piano by an expert pianist.

There is no room for argument, we feel sure, when we assume that just as a general or captain is responsible for the success of his army, an organist or pianist is responsible for the effect of the music.

IN THIS issue Mr. Roy L. Frazee, organist at the Washington Street Olympia Theatre, Boston, and unquestionably reputed as one of the unexcelled interpreters of the photoplay, expresses his ideas and experiences for the benefit and pleasure of MELODY readers.

At the age of one month Mr. Frazee was brought to this country from Canada, where he was born on July 10, 1894. Mr. Frazee has always resided in Boston where he received his education and music training. He may be said to inherit much of his ability as an organist from his father, an organ-builder of note, who has been active in the building of organs in six or eight of the largest theatres in Boston.

Mr. Frazee is also a composer, having written music continuously since the age of nine, when he made his initial debut with a semi-classical piece entitled "Angel's Dream," which was later published by Theodore Presser in 1910. Since then Mr. Frazee has written many compositions and popular songs, including several hits, but his chief interest lies in photoplay interpretation. One of his latest in the popular line is "You Win," fox trot, which appeared in the May 1920 issue of MELODY.

Mr. Frazee says: "Whenever I am invited to express my views on the subject of photoplay interpretation I cannot help but feel that too much is being said and too little is being done. I have closely studied the articles of apparently good writers on the subject only to be disappointed with their worth."

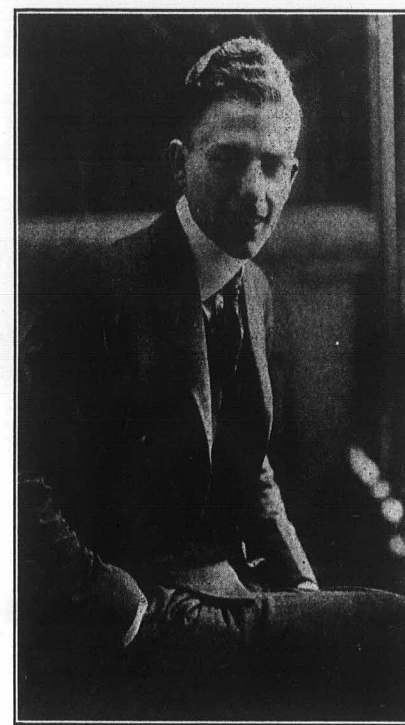
"We all have some 'cranky' notions about our work, but by plainly presenting them we might be of considerable help to each other—unless we choose to cover them up with rhetorical display."

"I graduated from the New England Conservatory of Music in 1915, having completed the courses

in organ, composition, harmony, counterpoint, musical history, etc. During the next two years I became fairly well known as a concert organist in this country and Canada. When the World War intervened and the interest in organ recitals was greatly dampened I was obliged to turn to the "movies," and in a very short while my family and myself were again "dining out" occasionally.

"During my three years as movie organist I have developed several so-called 'cranky' notions on which I bank a great deal in my work. First of all I feel that an organist should have a responsibility that is two-fold—to his audience and to his humble self. His work in both directions should have two results—satisfaction and education."

"I divide my audience into what I call the 'noisy minority' and the 'thinking majority.' I have to give a proportionate amount of satisfaction to



ROY L. FRAZEE

each. The first is easy. By imitating the grunt or squeal of a pig being shown on the screen, or by playing a tune with flashy variations—in other words, by being clownish here and there—I can gain the approval of this crowd. Their appreciation is manifested by noisy laughter, clapping, stamping of feet, etc.

"Now the thinking majority are not so easy to reach. To arrive with them the organist must be sincere in his attempt to give the picture a clean-cut interpretation. He must be able to play well his library of music ranging from the trivial to the very deepest classical. If one part of a picture may be considered more important than another, I would suggest that more attention be given to places of dramatic tension. For instance, we have a court scene, in which a man is being tried for murder. Imagine playing some ordinary passive piece of music during such a view. Here is an opportunity for an organist to select the very best of the world's great music, perhaps an andante movement from a

SINGABLE—PLAYABLE—DANCEABLE

## Song Hits

By ERLE THRELKELD

- 1—"Good Night My Lady" VOCAL (Waltz)
- 2—"Way Down on the Farm" VOCAL (One-Step)
- 3—"Oh! Mandy Lou" VOCAL (One-Step)
- 4—"Good Bye My Honey" VOCAL (One-Step)
- 5—"Good Time A Coming" VOCAL (One-Step)
- 6—"Till We Meet Again" VOCAL (One-Step)

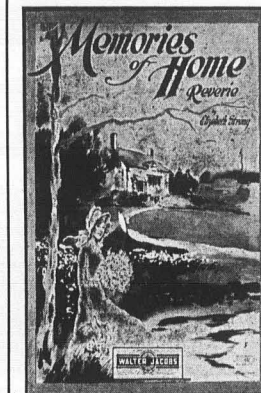
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Tchaikowsky Symphony, and the thinking majority of people appreciate this music even in the lowest class of theatres.

"The band concerts on Boston Common this

Continued on page 24

## The PLAYER-PIANO

News of Interest to the Buyer, Recorder and Manufacturer

### A HOPEFUL VIEW OF THE RAGTIME ROLL

By W. L. Hubbard

Courtesy of Chicago Tribune

THE room was a small one. Or at least it seemed so, for the grand piano and two uprights left little free space in it. The five of us assembled there were not crowded, however, for two of the five were seated, one at the grand and the other at one of the uprights, while the remaining three of us perched near by and listened.

The two at the pianos smiled slightly now and again, and occasionally they flung a remark or two at each other—a remark not always wholly complimentary, and yet ever good natured and always taken in the comrad spirit in which it was sent. And when they paused between numbers or “stunts,” they spoke commendation of each other in that half bantering, half deprecating way which the American uses when he feels most genuinely and estimates most highly.

The three who listened consisted of one who heard smilingly and wore on his face a certain look of ownership. He knew the pianists well; their work was his daily handling, for he managed the department where the products of their skill were sold. The second listener was no inexperienced auditor. He had done similar work himself and had created along the musical lines there being pursued. But his eyes gleamed with appreciation of what the two players were accomplishing, for he heard with the ears of the fellow-worker who knows. The third was a greenhorn who had strayed into a music world comparatively unknown to him, for his business had taken him into other tonal fields. But he heard, marveled, felt guiltily and frankly ignorant, and rejoiced in a new experience.

Paul Reese had just played and sung his “Pick-aniny’s Slumber Song,” which is making its way rapidly into popular favor, and then “Charlie,” Straight and Roy Bary gradually “got to work.” These two names, and the lover of popular music as it is made known to the world through record and player roll, are as household words, and have place among the biggest and best.

These two men sat at the pianos, and for an hour played one popular success after another in the way in which these compositions are played in order to record them on the automatic roll. Shades of Godowsky and Hoffmann! It is doubtful if these two master pianists themselves could do what Straight and Bary did during that hour! They surely couldn’t without a goodly amount of hard work and long time practice. Both the youngsters are gifted with a technique that fears nothing, and with a musical keenness that acknowledges no obstacle.

During that hour of glorified rag and jazz I heard harmonies that Debussy, Ornstein, Scriabin, and all moderns have used for their most extreme and daring effects, and they were used here not in mere hit or miss fashion, but with real musical intent and for actual musical purpose. There were rhythms that would puzzle the most gifted theorist to analyze and classify, and yet they were made to skip along in most captivating and seemingly natural manner.

It had ever been a source of wonderment to me as to just how record rolls were made, for the notes that came forth from them could never have been compassed by any one set of ten fingers. Straight and Bary showed me how it was done. They play the record in four hand fashion, but so cunningly is the arrangement devised that the notes played by the two hands of one are never duplicated by those played by the other. One of the men plays melody and bass on one piano, the other puts in ornamentation and elaboration on the second, but the melody is usually played in the higher octaves of one piano, with the accompaniment well down in the lower,

while the ornamental parts are put in by the second player, using only the middle part of his instrument. Of course, the processes vary constantly, but there is ever this skillful avoiding of playing simultaneously on the same sections of the two keyboards. The result is a using of the whole keyboard range, yet seemingly accomplished and compassed by a single pair of hands.

To watch them do it is like watching two deft jugglers whirl, toss, and keep in the air some fragile, shining objects. Only that in this instance these objects are tonal bubbles which, if they touch each other, would burst and crash into nothingness. The strange new harmonies flash and glitter and sting, but only for the instant. The player of good rag does not confine himself to these modern chords. He loves the familiar and the standard, but with a skill that many a “great” composer might well copy he sweeps into these ultra harmonic effects only to swing back quickly into the well known and thoroughly established, thus intensifying the effect of the new and the restfulness of the old.

And listening to this master playing of ragtime music, the thought came that by neglecting the studying of this department of our music life and its processes and activities the creator of our more serious forms of music possibly is overlooking something that could be of distinct value and help to him. Say what we may, the fact remains that the only music which is typically American is our so-called ragtime and jazz.

Much of this output is now banal, crude, and hopelessly cheap, but down under all the mass of commonness and worthlessness that the output in its entirety represents, there are worthwhile elements which it is believed the coming American composer will discover and utilize. The melodies of the more extreme example of rag are often as truly and accurately the rhythmic and intervallic outgrowth of the words of the text, as are those of a Strauss, a Debussy, or a Rachmaninoff. And the student of melodic creation could find material of profit in examination and analysis of them, as well as in the skill with which this melodic line is ever kept prominent in the composition, no matter what the harmonic or accompanying foundation and ornamentation may be.

The employment of daring harmonies and their skillful speedy resolution into the simpler ones will also supply helpful suggestion to the man who is patient enough to study them and their use in ragtime. And the rhythmic variety and shift, which is the very spirit of good rag, is a field so rich in possibilities, already so far developed and so vitally essential to the discovering of the musical utterance that is to be typically American, that the future creator of the “big” American music cannot afford to overlook it.

There is no reason whatever why all the resources of ragtime and of jazz should not be utilized in symphony, in symphonic poem, in overture, in rhapsody, in opera, and in art song. The composer gifted with fantasy and real creative powers will find in these commoner materials suggestions and helps which will fire his imagination, quicken his inspiration, and can but result in his putting into his music the spirit which is American. For it is the spirit which is American that has made for us our ragtime music, and keeps it so vitally active. And when the man comes who, taking that spirit, can glorify it, ennoble it, and beautify it through his genius, that man will be the first real American composer, and his music will be the first true American art-music the world has received.

Why is popular music? In thousands of American homes the player-piano through popular selections affords infinite pleasure to every member of the family. The progressive teacher and musician will see at a glance that there’s a reason—and a good one at that. —EDITOR.

### “STUDY THE PLAYER-PIANO,” SAYS ENGLISH AUTHORITY

In the *Sound Wave*, a London magazine, an English musical authority declares that the artistic value of the player-piano depends individually upon the artistic spirit of the person operating it. He says: “Executive skill is not within the power of each individual, nor is the degree of proficiency in any sense an indication of true musical intuitiveness. We may listen to the most pretentious and academic of chamber performances, and yet, while impressed with their technical perfection, may be left utterly unmoved by their spiritual significance.”

“A little reflection will convince the average person that the trained executant is by force of circumstances and education a prejudiced partisan. Examine the average pianoforte performer, and you will find usually that he has very scant knowledge outside the music written for the particular instrument on which he is wont to perform. This is a bold statement and possibly errs upon the side of slight exaggeration, but examine, if you have the opportunity, the average piano exponent on musical literature devoted to the wood-wind instrument and you will be doubtless astonished at the total lack of knowledge displayed. Particularly culpable are the highly qualified pianists when it is a question of purely vocal music. I have known prominent instrumental artists who could not tell you whether Galli-Curci was an operatic star or a trombone player and whose souls had been so obsessed by the appeal of trio, quartette and chamber music generally that they knew nothing at all of the delights of the arts of writers like Liza Lehman or a hundred others of contemporary times. Inversely you will meet vocal music enthusiasts who are blissfully ignorant of the greatest or smallest of our orchestral musical selections.”

“Player-pianists differ from all other musicians. They are, as it were, more democratic. The great pianist through sheer necessity must devote years exclusively to one class of music, especially during the student years, when the mind is in the greatest state of receptivity. The earliest impulses are most lasting. Proclivities thus formed are apt to become obsessions, and the energy concentrated on the assimilation of one exclusive class of music cuts the student off from that class making more general appeal.”

On the other hand the player-pianist may turn directly from the study of the greatest classical masters to the simple charm of a tuneless Sullivan, taking equal delight in each, and without any apprehension as to the endangerment of his technique. In like manner he may seek variety from mere instrumental exercise, and practise the delicate and psychological art of playing pianoforte accompaniments to words directly before his eyes!

“It is perhaps extremely unfortunate that the cultured musician often believes that positively no skill is required to operate a player-piano. Many have condemned the pneumatically-driven instrument for this very reason. The qualified pianist comes to the player for the first time, and, having no knowledge of its technique, strives to elicit from the instrument the exact reproduction of the music which hours, days and weeks of drudgery have enabled him to produce from the manually-played piano. He is obviously doomed to disappointment. If such an one would approach the player with no prejudices, select a roll, the music of which is only moderately familiar, and then strive to endow it with its real atmosphere and spirit, and gradually learn how to know it by careful application, then would he understand the true artistic value of the player-piano.”

“You don’t care for jazz?”

“Naw.”

“Most people are keen for it.”

“I might stand it better if they’d have them cowbells tuned.” — *Louisville Courier-Journal*.

“Music,” remarked the long-haired man, “is the language of the heart.”

“In that case,” returned the man who takes things literally, “the person who likes jazz must have a terrible pulse.” — *The Two Step*.

### LATEST ROLL RELEASES

#### IMPERIAL PLAYER ROLL CO. WORD ROLLS

Composer	Title	Played by
Warfield-Williams	Baby Won't You Please	..... Jones
Come Come	..... Fox trot	..... Anderson
Fried-Wallace	Louisiana Waltz	..... Anderson
Johnstone-Arthur	Rose of the Orient	..... Fox trot
Bryan-Meyer	Beautiful Annabelle Lee	..... Straight-Bargy
McBoyle-Pinkard	Gingham Girl	..... Fox trot
Fleeson-Von Tilzer	I'll Be With You in Apple Blossom Time	..... Anderson
Sherwood	Spanish Moon	..... Fox trot
Yellen-Olman	Moonlight in Mandalay	..... Stanley-Alden
Fisher	I Realize	..... Fox trot
Brown-Von Tilzer	Chili Bean	..... Fox trot
Hanson	Desertland	..... Fox trot
Williams	It Was in Beautiful Dreamland	..... Straight-Bargy
One-step	..... Eldridge	..... Davis-Parnell
Davis-Morgan	I Know Why	..... Fox trot
MacMeekin	Hawaiian Breeze	..... Waltz
Hand Played Instrumental	..... Anderson	..... Bary
Bary	Pianoflage—Rag One-Step	..... Bary
Rele-Hilo March	..... Arr. by Hartman	.....

#### UNITED STATES MUSIC CO. WORD ROLLS

Composer	Title	Played by
Weslyn-Kortlander	Anytime, Anyday, Anywhere—Intro.	..... Reminiscent Melodies—
Fox trot	..... Davis-Parnell	.....
Pease-Nelson	Dodge—For Every Boy Who's on the Level (There's a Girl Who's on the Square)—Ballad	..... David Gurn
McBoyle-Pinkard	Gingham Girl	..... Fox trot
Sherwood	Vanderaloot—Hawaiian Twilight	..... Gordon-Brown
Fox trot	..... Gordon-Brown	.....
Hickman-Black	Held Me—One-step	..... Gordon-Brown
Fleeson-Von Tilzer	I'll Be With You in Apple Blossom Time	..... Winters-Davis
Clifton-Braham	I Wonder Why	..... Waltz
Bernard-Wiedorf	Just for Today—One-step	..... Winters-Parnell
Leavenworth MacNab	Lovelight	..... Waltz
A. Jax	Marsz z Pola Walki—Polish	..... Winters-Davis
Anita Owen	Mary (You Must Marry Me)	..... Winters-Davis
Lee David	Romance	..... Waltz
Lardner-Biese-Tyler	Rose of China	..... Fox trot
Fletcher-Williams	Sugar Blues	..... Wallace Bradley
Keough-Mack	The Wimmen Won't Let Me Alone—One-step	..... Clarence Johnson
REGULAR ROLLS—Music Only	.....	.....
Louis Pandia	The American Red Cross March	.....
Paul O. Goepfert	The Chicago Association of Commerce—March—Intro.	..... Illinois
Will Wood	Flying Colors—March	.....

#### ROSE VALLEY CO. IDEAL INSTRUMENTAL

Composer	Title	Played by
Gold-Ribaud-Messinger	Kamel Land—Turkish Rag	.....
Hickman-Black	Held Me—Sax	..... Fox trot
E. L. Bowman	12th Street Rag	..... Fox trot
Sanders-Carlo-Edelheit	Ten Baby Fingers	..... Waltz Song
Pease-Nelson	Pretty Kitty Kelly	..... Waltz Song
Kelly-Briegel	Slide, Kelly, Slide	..... Trombone Blues
Story-Caddigan	Ding Toes	..... Sax
Raskin-Fisher	If There's a Lover's Lane in Heaven—One-step	.....
Gerber-Silver	There's a Typical Tipperary Over Here (You'd Think You Were Home in Ireland)—One-step	.....
Weslyn-Kortlander	Anytime, Anyday, Anywhere—Sax	..... Fox trot
Cunningham-Dubin-Weill	Tripoli	..... Waltz Song
Senna-Carlo-Edelheit	Take Me—Sax	..... Fox trot
Schafer-Bennett-Ringle	A Hundred Years Ago	..... Fox trot
C. J. Potter	Wonderful Sweetheart of Mine	..... Waltz Song
Louis F. Borromeo	Jazzy Jazzy Sound in All China-town—Chinese Jazz Rag	.....
Harbach-Hirsch	The Love Nest (from "Mary")	..... Ballad

#### STANDARD MUSIC ROLL CO. (NO WORDS)

Composer	Title	Played by
Nelson	Good-Bye (When I Say Good-Bye to You)—Waltz Song	..... Mackey
Von Tilzer	I Told You So	..... Fox trot
Von Tilzer	If I Wait 'Till the End of the World	..... Morton
Bayes	Just Like a Gypsy	..... Fox trot
Friedland	Thanks (from "Musical")	..... Goodwin
Waltz Song	..... Daniels	.....
Sedgwick	Think Love of Me—Ballad	..... Weston
Wendling	What Cha Gonna Do When There Ain't No Jazz	..... Fox trot
ARTO POPULAR ROLLS—WITHOUT WORDS	.....	.....
Tierney	Alice Blue Gown	..... Waltz from "Irene"
Ahlert	I'd Love to Fall to Sleep and Wake Up in My Mammy's Arms	..... Fox trot
Ager	I'm in Heaven When I'm in My Mother's Arms	..... Fox trot
	..... Morton	.....

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Adriani Rollini-Victor Lane  
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Band. Novelty Fox trot (Von Tilzer)  
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J. M. Delcamp  
45518 Let's Go To Cuba. Novelty Fox-trot.  
(Darrell). J. M. Delcamp-Adam Carroll  
45618 When I See All the Loving they Waste  
on Babies I Long for the Cradle  
Again. One-step. (Foris). Victor Lane-Cal Adams  
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zer). J. M. Delcamp-Adam Carroll  
45818 Susan. Fox trot (Kaplan). Victor Lane-Cal Adams  
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Mind. Blues Fox trot (Skidmore) Victor Lane  
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Victor Lane-Cal Adams  
46118 Don't Take Away Those Blues.  
Blues Fox trot. (McKiernan) Adriani Rollini  
46228 Just for a While. Fox-trot. (Squire).  
J. M. Delcamp-Adam Carroll  
46338 Sweetie o' Mine. Fox trot. (Van  
Alystne). Victor Lane-Cal Adams  
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One-step. (Mack). J. M. Delcamp-Adam Carroll  
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Fox trot. (Golden) J. M. Delcamp-Adam Carroll  
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lad. (Herber). Irene D' Giovanni  
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aldson). Neil Shannon  
46818 I'm Falling in Love with Someone.  
Ballad. (Herber). Irene D' Giovanni  
46918 From the Land of the Sky-Blue  
Water. Ballad. (Cadmian) Irene D' Giovanni  
47018 Forever Is a Long, Long Time. Bal-  
lad. (Von Tilzer). Irene D' Giovanni

AEOLIAN CO.  
MELODEE (SONG ROLLS)

Composer	Title	Played by
Meyer—Beautiful Anabelle Lee—Waltz.....	Banta	
Black—Betty—Fox trot.....	Banta	
Spencer—Don't Take Away Those Blues—Fox trot.....	Baker	
Baker—Dreaming Blues—Blues Fox trot.....	Baker	
Barth—Dreaming of Dixie—Waltz.....	Erlbach-Milne	
Meyer—Hawatha's Melody of Love—Waltz.....	Erlbach-Milne	
Morgan—I Know Why—Fox trot.....	Banta	
Fisher—I Realize—Fox trot.....	Stover	
Conrad—It's My Mandy's Wedding Day—Fox trot.....	Stover	
Dulmage—Kazan—Fox trot.....	Stover	
Nelson-Cooper—My Gal—Fox trot.....	Baker	
Nelson—Pretty Kitty Kelly—Waltz.....	Hess	
Kaplan—Susan—Fox trot.....	Hess	
Wendling—What-cha Gonna Do When There Ain't No Jazz—Fox trot.....	Banta	

## MELODEE (INSTRUMENTAL)

Berlin—After You Get What You Want, You  
Don't Want It—Fox trot..... Akst-Banta  
Herscher—Bound in Morocco—Fox trot..... Banta  
Gershwin—Idol Dreams—"Scandals of 1920"—  
Gershwin Brooks—Jean—Fox-trot..... Baker  
Hirsch—Love Nest—"Mary" Fox trot..... Hess  
Hirsch—Mary—"Mary" Fox trot..... Hess  
De Rose—Mavis—Waltz..... Erlbach-Milne  
Gershwin—On My Mind the Whole Night Long—Blues  
Fox-trot—"Scandals of 1920"—Gershwin  
Gershwin—Scandal Walk—"Scandals of 1920"—  
Fox trot..... Gershwin

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the hands of the publisher not later than the FIFTH of the  
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ture work. Write full particulars in first letter. Ad-  
dress: Simons Jazz Trio, Herrick, South Dakota. (A. S.)

## PLAYING THE PICTURE

Continued from page 21

season have been a revelation to me in this respect.  
All classes of people daily give their closest atten-  
tion to Mollenhauer's excellent programmes. And  
the deeper he goes the better they like it.

Then again should the picture require it, the or-  
ganist cannot be too "jazzy", and a lot of attention  
should be given to this important feature. Catchy  
counterpoints should be used a great deal.

"But without trying to go too deeply into so inex-  
haustible a subject in a short sketch like this, I  
would sum up these few ventures by saying that the  
"thinking majority" of people will give the ap-  
proval that counts to the careful, conscientious  
fitting of a picture by an intelligent organist, who  
at the same time must have a well-developed sense  
of humor.

"Self education is the golden opportunity that  
presents itself to the moving-picture organist. He  
may be gifted with a faculty for improvisation, re-  
arranging or memorizing. Whichever it may be he  
has a great chance to cultivate it to a high degree.  
"If these fragments of thought should awaken  
anybody to a realization of their responsibility in  
raising the standard of their work at the organ, I  
shall be thankful."

## MOTION PICTURES BOOST GOOD MUSIC

AFTER having made a careful and serious  
study of the music used in "playing the pic-  
ture," in its relation to the broad question of  
music in America, Georges Baklanoff, the famous  
Russian baritone, recently expressed his opinions  
to a representative of a well-known New York  
daily as follows:

"The repertoire of the average motion picture  
orchestra is astonishingly rich and varied and  
through this the average American man and woman  
is acquiring a knowledge of the world's best music.  
More than acquiring merely a knowledge of it, he  
is gaining a love for good music that is evidenced in  
many ways. Culturally, America is advanced far-  
ther than the European has any notion of. Ameri-  
cans will go far, and sacrifice much to hear good  
music. One hears, occasionally, highbrow talk of  
educating America musically. Such talk fails to  
recognize the true facts. The education is taking  
place naturally, imperceptibly, and because the  
people desire to be educated. That is the best  
and the real cause and method of musical education  
for a nation.

"Did you ever listen to an audience in a moving  
picture theatre? Let the violinist strike a false  
note; you will detect it equally well in the sighs and  
snickers of the listeners. Did you ever listen to the  
audience coming out through the doors after the  
performance? Some of them may be discussing the  
picture they saw. But many of them will be  
humming tunes from 'Samson and Delilah', from  
'Le Coq d'Or', from 'Goyescas' of Granados. They  
probably do not know the names of these pieces,  
but some day they will attend a musical performance  
per se and will thrill to the knowledge that they  
recognize some of the selections.

"John Doe, dragged by a daughter to a sym-  
phony concert, will be astounded when he recog-  
nizes the 'Eroica' Symphony of Beethoven. Rimsky-  
Korsakoff's 'Chanson Indoue', which makes him tingle  
with pleasure, was first presented to his involuntary  
attention when the lovely vampire was trying vainly  
to lure the noble hero. William S. Hart may pursue  
his Indians over the mountains to a thrilling selec-  
tion entitled 'Furioso' (to be used for fights, pursuits  
and fires) or he may pursue them triumphantly to  
the tune of Wagner's 'Valkyrie.' Mary Pickford  
may long for her lover to the melody of 'Plaintive'  
(for love scenes, tender retrospects, etc.), or on the  
other hand her emotions may be borne to the audience  
on the wings of a Debussy tone poem.

"Motion picture music is not selected haphazard.  
Programs are made out before the issuance of a film,  
and the music is suggested, exactly timed, for each  
tableau, episode and emotional variation, so that  
the nicolodeon of a small mid-Western town may  
have the same carefully thought out musical pro-  
gram with its scenarios as the largest picture  
palaces of New York City. Music stores sell music

under such captions as 'hurry music,' 'mysterious  
for underworld uplifts,' 'meditation for mother  
watching at cradle, for moonlight canoe scenes, and  
for garden solitudes.' And in such lists, which are  
open to musical directors of theatres all over the  
country, there are included symphonies, Schumann  
songs, Loeffler, Chaminade, Sousa, Charpentier,  
and all that is best in musical art. It is safe to say  
that a moving picture fan hears more good music in  
a year than many people who love and understand  
music more consciously, but who have not the  
wherewithal or the opportunity to attend concerts  
and operas regularly. These phantom theatres  
have made of America a musical country."

## A CYNIC ON MUSIC

A CYNIC thus writes in the columns of the  
*Evening Sun* of New York:

In to-night's column of 'What Do You  
Think?' 'Free Air' enters a tirade on the smoker.  
It's quite likely 'Free Air' is either a musician or  
classed among those who are fond of music. This  
assumption is made because that class recognize no  
right but their own, and anything that does not ap-  
peal to them must perforce be wrong.

Now, what about music, which may appeal, does  
appeal, to many? Is there any more obnoxious  
thing than music to those who do not like it, and are  
there any more obtrusive people on earth than those  
who want to impose it on others? The man who  
does not like it must have it thrust on him in public  
hotel parlors, parks, theatres and must even hear  
the grind organ on the street as he goes home.  
Musicians are the most selfish, petulant, overbear-  
ing people on earth, always anxious to sing, play or  
whistle.

There are places for music, perfectly proper  
orderly houses, houses given over to those who  
want music, and to such places they should repair  
and get all they jolly well like of it and spare the  
poor devil organ on the street as he goes home.  
Musicians are the most selfish, petulant, overbear-  
ing people on earth, always anxious to sing, play or  
whistle.

"Smoking may be wrong in some places, but a  
smoker will quit on the request of a proper officer,  
but who can stop a near musician but the man with  
a hoe?"

Piano Smasher

MARIO SALVINI EXPLAINS WHAT  
OPERA IS

IT IS an astounding fact that three-fourths of  
the population of the globe do not know  
what opera really is. The speaker was  
Mario Salvini, grand-opera coach and tenor, known  
on three continents as teacher par excellence. While  
he was born in Rome, Italy, and is qualified to ex-  
claim with the Apostle Paul "For I am a citizen of  
no mean renown"—referring to the fact that this  
apostle was a Roman citizen—nevertheless, Mario  
Salvini is exultant because he is an American citi-  
zen—a citizen of the greatest republic on earth.

"When one goes into one of the great opera houses  
here or abroad," continued the speaker, "one un-  
accustomed to such things is bewildered by the  
gaudy costumes, the music and lighting-effects. It  
seems as though everything is bunched together in a  
chaotic mass and there is neither head nor tail to  
plot or action. In reality, one could not be fur-  
ther from the truth, for, to one who understands,  
everything is planned to the minutest detail. See  
that drab-painted 'hood' placed in the center-  
front of the stage? Now, that's just high enough  
and sufficiently wide to allow of a man's head and  
shoulders, and in there during every performance  
is the prompter, who, with score in front of him,  
directs the cast. Stage technique is almost inter-  
minable. There's even an artistic way to break  
one's neck and to 'drop dead' in a hurry. Some-  
times the 'supes' accidentally lift one of the 'dead'  
ones in a manner not 'according to Hoyle.' Then  
if one's near enough, one may hear the prompter  
use language more forcible than elegant. 'Oh, it's  
a great life if you don't weaken, but,' after all, the  
cruz of the whole matter is that opera is dramatic  
action accompanied by consistent orchestral music,

The Novelty "Concert" Rag  
the "Jazzation" of Rachmaninoff's "Prelude"  
**"Russian Rag"**  
BY GEO. L. COBB  
SIX BROWN BROS' BIGGEST "HIT" IN "MIDNIGHT FROLIC"

Those who "know" say "Russian Rag" is the greatest rag in 20 year, for Pianos, Orchestras,  
Bands, Phonographs Records or Piano Rolls.

**"Dear Heart of You I'm Dreaming"**  
The Big-show Song Hit and FOX-TROT, by Gray and Frey.

**"An Egyptian Love Song"** Lucille Palmer's  
Big "Hit".

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

**"LUCILLE"** FOX-TROT  
THE "DANCING SENSATION"  
A Terrific "Seller" on the Phonographs.

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

**"Don't You Remember the Time"**  
W. R. Williams' Latest "Hit" author of "I'd Love to Live in Loveland" etc.  
You all know HIS Songs.

**"I'll be Your Baby Vampire"**  
The Sensational Song Hit from Shuberts' Big Music Show.

**"Don't Let Us Say Good-by"** THE BEAUTIFUL  
NEW WALTZ SONG.  
WILL ROSSITER, "The Chicago Publisher," 71 W. Randolph St., Chicago. Ill.

with incidental soli and ensemble by world-famous  
vocal stars and competent chorus."

In the early Fall, Mario Salvini will present several  
standard operas, the casts of which will comprise  
his virtuosi pupils exclusively, in costume and in  
regular opera houses.

## PEEPS AT THE PUBLISHERS

Continued from page 2

Jumping to the front, like a well-trained thorough-  
bred, a new ballad has taken the track and, to date,  
beaten off all its nearest competitors. If ever a natural  
hit struck the country, "Sweetest Lady" is the one. To  
make it all the surer, it is a "mother" song and no really  
good mother song ever fails, especially with a beautiful  
melody. Here is the chorus:

Sweetest Lady, Oh! so beautiful,  
Are you dreaming of me?  
Tho' apart, I know dear heart!  
To-night I'll dream of thee.  
Like a child, it seems, you're holding me  
With a love that's divine.  
Sweetest Lady, Oh! so beautiful,  
Dear old Mother of mine.

The beauty of "Sweetest Lady," as one notes from the  
above chorus, is that you can't tell it's a mother song  
till the very last line of the chorus.  
That is why artists like it, and not one who has heard  
it has refused to learn and sing it. It's that last line  
"punch" that they want, knowing that it's sure to go over.  
Caddigan & Story also wrote the prevailing success  
in songdom, "Blue Diamonds," which the Victor Co.  
consider important enough to back on the hit of Geo.  
Cohan's new show "The Love Nest."

"Berlin" busy bees buzz brand new number. It's "My  
Little Bimbo Down on the Bamboo Isle."

"Sweetie O'Mine," a song with an appealing melody  
and excellent lyrics, has been released by Van Alstyne &  
Curtis, the new Chicago publishing house.

When two well-known writers assert that a song is the  
best they have ever written, and when reputable pub-  
lishers admit that the same song is the best they have  
ever published, then it must be some song! The song in  
question is "There's a Vacant Chair at Home Sweet  
Home (When the World Goes Back on You)," the writers  
are James F. Hanley and Joe Goodwin, and the publishers  
are Shapiro, Bernstein & Co.



## EVERYBODY'S GETTING IT

## FOR I HAVE YOU

Price 30 Cents

THE HAVEN SHOP,

Greenfield, Illinois

"Moonlight in Mandalay," by Jack Yellen and Abe  
Olman, has recently been released by Forster, Inc., who  
intend to launch an extensive advertising campaign to  
"boost" the song.

Waterson, Berlin & Snyder are particularly "plugging"  
four songs in their popular catalog. They are "So Long,  
Olong," "I Would Like to Fall Asleep," "In Sweet  
September" and "Jean."

It is said that Abe Olman, the well-known composer  
connected with Forster, Inc., has recently undergone an  
operation in a Chicago hospital and is now convalescing.

Harry Pearl, manager of the St. Louis branch of  
Irving Berlin, Inc., has recently been transferred as  
manager of the firm's Detroit branch.

"You're the Only Girl That Made Me Cry," a new  
ballad released by Fred Fisher, Inc., is announced as their  
Summer song success.

"Like We Used To Be" is the title of a song published  
by Chas. K. Harris. It is composed by Max Kortlander,  
composer of "Tell Me" and other successes.

E. A. Gunther, who has been for many years, asso-  
ciated with the Arthur P. Schmidt publishing firm, has  
resigned and purchased a half interest in the music  
business of J. A. Schroeder, of New York.

"Plugging" goes a long way in making a song a "hit,"  
and very often a song of genuine merit stays in the back-  
ground if it is not advertised at least conservatively.  
Yet genuine merit demands recognition, and such a song  
must endure as a "survival of the fittest."

"Lassie O' Mine," a delightful composition by Edward  
J. Walt, published some time ago by the Sam Fox Pub-  
lishing Co., although badly neglected as far as advertis-

ing was concerned, was slowly winning for itself a place  
secure in the hearts of real music lovers merely on its  
merits, and was featured by Kathryn Lee, the famous  
concert artist, who has programmed it continually. The  
publishers have now awakened their interest in this gem  
and have mapped out an extensive advertising campaign  
to launch it on the sea of popularity.

"Louisiana," published by Sherman, Clay & Co. of  
San Francisco, is acclaimed on the Coast as a huge  
success.

A composer of songs of merit is Dorothy Jordan, who  
is also a well-known concert and operatic star. She has  
written some highly successful numbers in collaboration  
with Joe Daly, well-known Boston writer. George  
Moriarty, former baseball star, has supplied the lyrics  
for some of her numbers.

Joe Morris Co. have engaged on their professional staff  
Harry Peace and Edward Nelson, who have also placed  
several numbers with the Morris Co. These two pro-  
lific writers have been free lancing for the past few years.

Novel "hits" characterize the catalog of M. Witmark  
& Sons. One of their most popular numbers is by Clarence  
Gaskill, entitled "I've Got the Blues for My Kentucky  
Home," a highly melodious song possessing alternate  
jingles, with which Flo Bert made a wonderful hit when  
she appeared at the Sunday Night concerts at the New  
York Winter Garden.

"My Home Town, Is a One Horse Town, But It's  
Big Enough for Me," by Gerber and Silver, both a fox-  
trot number and a splendid march song full of swinging  
music and clever punches, is another novelty. A song  
which Eddie Cantor featured in the "Midnight Frolie"  
show is "Early to Bed and Early to Rise Never Made  
Anyone Wise." This is an original comedy song that  
beatifically glints with jingle and jollification. It is full



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## HARMONY

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## Unprecedented Special Offer

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**A-20 SIEGEL-MYERS BLDG.**

**CLARENCE EDDY, Dean**

## CHICAGO, ILLINOIS

of punch lines and the words are throughout consistent with the strains. Fourth on the list is "Parisiola," a song replete with Gallic dash and flow, irresistible in effect and abounding with unique harmonies. There are also songs of another type, the kind that are always in demand, of wholesome harmony and sentiment, such as "She's the Heart of Dixieland," a Southern ballad sweet and melodious. Finally, there is one by Ernest R. Ball, his maiden fox-trot effort, "Forgive Me," with lyric by Benny Davis. This song shows Ball at his best. Nuff ced!

Pace & Handy are certainly "handy at setting a pace" when it comes to publishing "blues" numbers and popular ballads. "Pickaninny Rose," their latest, lyrics by Anneli Burns with music by Madelyn Sheppard, is well liked by artists in every part of the country. Their "Yellow Dog Blues," an instrumental number that has been popular for some time, will be re-issued by the Victor Talking Machine Co. in record form.

Owing to the remarkable growth of the business of the PACE & HANDY MUSIC COMPANY during their

two years of activity on Broadway, they were compelled to seek larger quarters, and are now occupying the entire building at 232 W. 46th Street, which will be known hereafter as the PACE & HANDY Building.

The state of Arizona is probably as dry as the rest of 'em, and yet it is certainly "lit up" by "Arizona Moonlight," a waltz number that promises to light up the whole United States of "Arid-zona." The number is issued by T. Dunstan Collins, a Phoenix publisher, and is dedicated to Arizona. An attractive picture of Roosevelt Lake, one of the most delightful spots of the Western State, adorns the title page.

Leo Feist, Inc., are placing their bets on their "Honolulu Eyes" and "I Don't Have to Die to Go To Heaven," both songs being featured in vaudeville extensively.

Jack Nelson's "Empty Cellar Blues" is decidedly not empty of "pep" and originality, both in its lyrics and music. A most unpopular theme, to be sure, but whaddya we care? The "steady" swing's the thing!

Forster, Inc., of Chicago, are chuckling with glee every day in the week, for their latest number is "I Love You Sunday," by Charley Straight, the famous Imperial music roll artist. This number promises to be a real hit — "Straight" goods!

Three new songs that Forster Music Publisher, Inc., purchased recently from Miss M. St. Vrain Sanford, the original publisher, are "Out Where the West Begins," words by Arthur Chapman, music by Estelle Philloo; "Roundup Lullaby," words by Badger Clark, music by Estelle Philloo; and "Trails," words from "Time-worn Trails," music by Estelle Philloo. All are Western songs that smack typically of the Western spirit and are highly praised by music critics.

"Hold Me" is a big song hit that was held by Sherman, Clay & Co., but Jerome H. Remick & Co. are holding it now, and it looks as if they've got some strangle hold on it, too. As one of the features of "Ziegfeld's Midnight Frolics" it's holding 'em all spellbound with its clever lyrics and fascinating melody.

# Herbert Johnson's Sacred Songs

## I'M A PILGRIM.

**MEDIUM VOICE.**

**IN A FLASKING.**

**Andante con espirito.**

**PIANO.**

**HERBERT JOHNSON.**

*He a full grain, and in a strong, I can*

*surry, I can surry had a night. Do not do- lain me For I can*

*go - ing - you, go-ing where the life is fair and bright. There the*

## FACE TO FACE

FACE TO FACE.

Words and Music by  
HERBERT JOHNSON.

*Più lento con espressione.*

See Him, face to face, And be with those I love once more.

Yes, I shall see Him, face to face, And be with Him, face to face, once more.

*rit. ff*

Original copyright MCCCXCVIII by Herbert Johnson.

## These Beautiful Songs Speak for Themselves

O MAY MY WALK BE CLOSE WITH GOD.  
HIGH VOICE. SACRED SONG.

Words adapted by  
Mrs. CHARLES SHEPHERD.

Musical by  
HERBERT JOHNSON

*Andante con espressione.*

VOICE.

PIANO.

O may my walk be close with  
And so I draw from earth a-

rit.

O may thy heart be pure as mine,  
O may thy love be true as mine,  
O may thy love be true as mine,  
O may thy love be true as mine.

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## THE BROKEN PINION

Wrote by  
BEZELIAH HOTTENWORTH,  
*opulate*

OR  
THE BIRD WITH A BROKEN WING.

Music by  
HERBERT JOHNSON

The musical score is written for voice and piano. It consists of five systems of music. The first system shows the vocal melody with the lyrics 'bird with a bro - ken - - - - - lon' and the piano accompaniment. The second system continues the melody with 'Her - er soun as high - a - gain' and includes piano markings 'cresc.' and 'decresc.'. The third system features the vocal melody with 'ella woe' and piano markings 'pizz. cresc.' and 'decresc.'. The fourth system continues the melody with 'high - a - gain; No, her - er soun as' and includes piano markings 'pizz.', 'dim.', and 'cresc.'. The fifth system shows the vocal melody with 'high - a - gain' and piano markings 'dim.' and 'cresc.'. The score is written in G major and 2/4 time.

bird with a bro - ken - - - - - lon

Her - er soun as high - a - gain

ella woe

high - a - gain; No, her - er soun as

high - a - gain

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Sacred  
Songs  
Ever  
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# Meritorious Melodies

*FROM JAZZ TO CLASSIC*

*...FOR...*

# PIANO SOLO

This edition is of especial value to the Movie Musician and for Home Entertainment  
*An Orchestra arrangement is published in the Piano Solo key when marked with a \* and in a different key when marked with a †*

* <b>Arabic March</b> .....	Mario Costa	* <b>Calcutta</b> .....	George L. Cobb	* <b>East of Suez</b> .....	R. E. Hildreth	* <b>Hang-Over Blues</b> .....	Leo Gordon
* <b>African Dance</b> .....	Paul Eno	* <b>Call of the Woods</b> .....	Thos. S. Allen	* <b>Eat 'Em Alive</b> .....	Allen Taylor	* <b>Happy Day</b> .....	Walter Rofe
* <b>Characteristic March</b> .....		Waltz		* <b>Elb'ing Time</b> .....	Walter Rofe	* <b>Happy Jack</b> .....	Lawrence B. O'Connor
<b>After-Glow</b> .....	George L. Cobb	* <b>Cane Rush</b> .....	Frank H. Grey	* <b>Elaborate March</b> .....	Valentine Abt	* <b>Hawaiian Sunset</b> .....	George L. Cobb
* <b>A Tone Picture</b> .....	George L. Cobb	* <b>Carmenita</b> .....	Valentine Abt	* <b>Enchanted Moments</b> .....	Bernisse G. Clements	Waltz	
* <b>Aggravation Rag</b> .....	Walter Rofe	* <b>Charm of Spanish Dances</b> .....		* <b>Idyll of Amour</b> .....		* <b>Heart Big Injun</b> .....	Henry S. Sawyer
* <b>Alb Sin</b> .....	Walter Rofe	* <b>Chain of Danishes</b> .....	A. J. Weidt	* <b>Excursion Party</b> .....	Raymond Howe	* <b>Two-Step Intermzzo</b> .....	
* <b>Eccentric Two-Step Novelty</b> .....		Waltz		* <b>Expectancy</b> .....	Norman Leigh	* <b>Heart Murmurs</b> .....	Walter Rofe
* <b>Alhambra</b> .....	George L. Cobb	* <b>Cheops</b> .....	George L. Cobb	* <b>Fair Captives</b> .....	E. Louise McVeigh	Waltz	
* <b>All for You</b> .....	Lou G. Lee	* <b>Egyptian Intermzzo (Two-Step)</b> .....		* <b>Fairy Flirtations</b> .....	Victor G. Boehnlein	* <b>Height of Fashion</b> .....	R. E. Hildreth
* <b>All-of-a-Kind</b> .....	Frank E. Hersom	* <b>Chickens Pickin'</b> .....	Thos. S. Allen	* <b>Fancette</b> .....	R. E. Hildreth	* <b>Here's Hope</b> .....	George L. Cobb
* <b>Rag (Agesies to Dickens)</b> .....	E. E. Bagley	* <b>Chips</b> .....	Chas. Frank	* <b>Fancies</b> .....	George L. Cobb	* <b>Hey! Mister Joshua</b> .....	Lester W. Keith
* <b>Amassador, The</b> .....		* <b>Chow Mein</b> .....	Frank E. Hersom	* <b>Farmer Bengtown</b> .....	Fred Luscumb	* <b>High School</b> .....	Harry L. Alfred
* <b>March</b> .....		* <b>A Chinese Episode</b> .....		* <b>Feeding the Kitty</b> .....	George L. Cobb	* <b>Hi Ho Hum</b> .....	Wm. C. Isel
* <b>American Ace, The</b> .....	R. E. Hildreth	* <b>Cloud-Chief</b> .....	J. Ernest Phillie	* <b>Flag Day</b> .....	Thos. S. Allen	* <b>His Rag</b> .....	Ernest Smith
* <b>Caprice</b> .....	Paul Eno	* <b>Calumet's Call</b> .....	Bob Wyman	* <b>Fighting Strength</b> .....	Thos. S. Allen	* <b>Hine Amber</b> .....	Novellette
* <b>Janis</b> .....	Thos. S. Allen	* <b>Commander, The</b> .....	R. B. Hall	* <b>Fire-Flay and the Star</b> .....	Norman Leigh	* <b>Hippo Hop</b> .....	Oswald B. Wilson
* <b>Spanish Serenade</b> .....		* <b>Concert</b> .....	John Carver Alden	* <b>Scene de Ballet</b> .....		* <b>Home, Sweet Home</b> .....	R. E. Hildreth
* <b>Antar</b> .....	Max Dreyfus	* <b>Cracked Ice Rag</b> .....	George L. Cobb	* <b>Fourteen Annon (Blower of Love)</b> .....	George L. Cobb	* <b>Medley "Good-Night"</b> .....	Waltz
* <b>Intermzzo Orientale</b> .....		* <b>Cradle of Liberty</b> .....	Alfred E. Joy	* <b>Freight Frightening</b> .....	Arthur A. Penn	* <b>Hong Kong Gung-Ning</b> .....	R. E. Hildreth
* <b>Assessment</b> .....	Paul Eno	* <b>Crystal Currents</b> .....	Walter Rofe	* <b>Shadows</b> .....	W. M. C. Isel	* <b>Hoop-a-Kack</b> .....	Thos. S. Allen
* <b>March and Two-Step</b> .....		* <b>Cupid Astray</b> .....	Walter Rofe	* <b>Flight of the Birds</b> .....	Ballet	* <b>Hoop-a-Kack</b> .....	Two-Step Novelty
* <b>At the Matinee</b> .....	Raymond Howe	* <b>Cupid's Glance</b> .....	Paul Eno	* <b>Flower of Night</b> .....	Norman Leigh	* <b>Howe Marines</b> .....	Thos. S. Allen
* <b>At the Wedding</b> .....	Chas. A. Young	* <b>Dainty Dances</b> .....	Alessandro Onofri	* <b>Forever</b> .....	Alessandro Onofri	* <b>Idle Hours</b> .....	Carl Paige Wood
* <b>March</b> .....		* <b>Dance of the Daffodils</b> .....	R. H. Isherwood	* <b>For Her</b> .....	Norman Leigh	* <b>Idolizers</b> .....	W. A. Corey
* <b>Aurora</b> .....	Arthur F. Kellogg	* <b>Dance of the Lotos</b> .....	Thos. S. Allen	* <b>For the Flag</b> .....	J. Bodevatt Lampe	* <b>In Bagdad</b> .....	Norman Leigh
* <b>Aviator</b> .....	James M. Fulton	* <b>Idiotie Have</b> .....		* <b>Four Little Blackberries</b> .....	Lawrence B. O'Connor	* <b>Indian Saws</b> .....	Thos. S. Allen
* <b>March and Two-Step</b> .....		* <b>Dance of the Morning Glories</b> .....	Frank Wegman	* <b>Four Little Blackberries</b> .....	Lawrence B. O'Connor	* <b>Indomitable</b> .....	James M. Fulton
* <b>Baboon Bounce</b> .....	George L. Cobb	* <b>Characteristic Dance</b> .....		* <b>Four Little Blackberries</b> .....	Lawrence B. O'Connor	* <b>In Dreamy Delia</b> .....	Walter Rofe
* <b>A Rag-Step Intermzzo</b> .....		* <b>Dance of the Pearly Willows</b> .....	Frank Wegman	* <b>Frangini</b> .....	Norman Leigh	* <b>Fairy Fantasy</b> .....	Eduard Holst
* <b>Ballet des Fleurs</b> .....	Arthur C. Morse	* <b>Descriptive</b> .....		* <b>Frangini</b> .....	George L. Cobb	* <b>High Society</b> .....	Edmund Holst
* <b>Bantam Strut</b> .....	Arthur C. Morse	* <b>Darkey's Dream</b> .....	Geo. L. Lansing	* <b>Frangini</b> .....	George L. Cobb	* <b>Intermzzo Irlanda</b> .....	Norman Leigh
* <b>A Rag-Step Intermzzo</b> .....		* <b>Darkest of the Sea</b> .....	Geo. L. Lansing	* <b>Frangini</b> .....	George L. Cobb	* <b>In the Bazar</b> .....	Norman Leigh
* <b>Barbar</b> .....	George L. Cobb	* <b>Delation (Delight)</b> .....	Walter Rofe	* <b>Frangini</b> .....	George L. Cobb	* <b>In the Bazar</b> .....	Norman Leigh
* <b>Barcelona Beauties</b> .....	R. E. Hildreth	* <b>Delusion of the Sea</b> .....	Otto M. Heinmann	* <b>Frangini</b> .....	George L. Cobb	* <b>In the Bazar</b> .....	Norman Leigh
Waltz		* <b>Delection (Delight)</b> .....	Walter Rofe	* <b>Frangini</b> .....	George L. Cobb	* <b>In the Bazar</b> .....	Norman Leigh
* <b>Battle Dance</b> .....	Ned West	* <b>Delection (Delight)</b> .....	Walter Rofe	* <b>Frangini</b> .....	George L. Cobb	* <b>In the Bazar</b> .....	Norman Leigh
* <b>The Bunnie's Gambo</b> .....		* <b>Delection (Delight)</b> .....	Walter Rofe	* <b>Frangini</b> .....	George L. Cobb	* <b>In the Bazar</b> .....	Norman Leigh
* <b>Bean Club Musings</b> .....	Paul Eno	* <b>Delection (Delight)</b> .....	Walter Rofe	* <b>Frangini</b> .....	George L. Cobb	* <b>In the Bazar</b> .....	Norman Leigh
* <b>Beautiful Visions</b> .....	Elizabeth Strong	* <b>Delection (Delight)</b> .....	Walter Rofe	* <b>Frangini</b> .....	George L. Cobb	* <b>In the Bazar</b> .....	Norman Leigh
* <b>Reverie</b> .....		* <b>Delection (Delight)</b> .....	Walter Rofe	* <b>Frangini</b> .....	George L. Cobb	* <b>In the Bazar</b> .....	Norman Leigh
* <b>Beauty's Dream</b> .....	Lester W. Keith	* <b>Delection (Delight)</b> .....	Walter Rofe	* <b>Frangini</b> .....	George L. Cobb	* <b>In the Bazar</b> .....	Norman Leigh
* <b>Beauty's Dream</b> .....	Lester W. Keith	* <b>Delection (Delight)</b> .....	Walter Rofe	* <b>Frangini</b> .....	George L. Cobb	* <b>In the Bazar</b> .....	Norman Leigh
* <b>Beauty's Dream</b> .....	Lester W. Keith	* <b>Delection (Delight)</b> .....	Walter Rofe	* <b>Frangini</b> .....	George L. Cobb	* <b>In the Bazar</b> .....	Norman Leigh
* <b>Beauty's Dream</b> .....	Lester W. Keith	* <b>Delection (Delight)</b> .....	Walter Rofe	* <b>Frangini</b> .....	George L. Cobb	* <b>In the Bazar</b> .....	Norman Leigh
* <b>Beauty's Dream</b> .....	Lester W. Keith	* <b>Delection (Delight)</b> .....	Walter Rofe	* <b>Frangini</b> .....	George L. Cobb	* <b>In the Bazar</b> .....	Norman Leigh
* <b>Beauty's Dream</b> .....	Lester W. Keith	* <b>Delection (Delight)</b> .....	Walter Rofe	* <b>Frangini</b> .....	George L. Cobb	* <b>In the Bazar</b> .....	Norman Leigh
* <b>Beauty's Dream</b> .....	Lester W. Keith	* <b>Delection (Delight)</b> .....	Walter Rofe	* <b>Frangini</b> .....	George L. Cobb	* <b>In the Bazar</b> .....	Norman Leigh
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# Meritorious Melodies

*FROM JAZZ TO CLASSIC*  
...FOR...

# PIANO SOLO

**This edition is of especial value to the Movie Musician and for Home Entertainment**  
*An Orchestra arrangement is published in the Piano Solo key when marked with a \* and in a different key when marked with a †*

*Kangaroo Kanter	Arthur C. Morse	*Military Hero, The	W. D. Kenneth	Queen of Roses	A. J. Weidt	Stars and Flowers	R. H. Isherwood
One-Step or Fox Trot		March and Two-Step		Waltz		Maurika	
*Ken-Tee-Kee	A. J. Weidt	*Mimi	Norman Leigh	*Queen of the Night	Everett J. Evans	*Step Lively	Thos. S. Allen
Fox Trot		Dance des Grisettes		Nocturne		March and Two-Step	George L. Cobb
*Kentucky Wedding Knot	A. W. Turner	*Mons Lisa	George L. Cobb	*Rabbit's Foot	George L. Cobb	Fox Trot	
Novelty Two-Step		*Monstr Vian	Alfred E. Joy	For Town	Bernard Fenton	*Story-Tell Waltzes, The	Van L. Farrand
*Kiddle Land	A. J. Weidt	Moonbeams	George L. Cobb	*Rain of Pearls	Walter Wallace Smith	*Summer Days	P. Hans Flath
One-Step or Two-Step		*Moonshine		Nocturne		Moroccan Characteristic	
*Kicker, The	Harry D. Bushnell	*Moonlight Wooing	Bernie G. Clements	*Red Ear, The	Arthur C. Morse	*Summer Secrets	Thos. O. Taubert
Characteristic March		Val's Amour	P. Hans Flath	Schottische and Barn Dance		Waltz	
*King Bernard	Louis G. Castlo	*Moose, The		Revel of the Roses	Walter Rolf	*Sun-Ray	Arthur C. Morse
Fox Trot		*Mussa, The	Alessandro Onofri	Waltz		Characteristic Dance	
*Kismet Waltz	Pearl S. Silverwood	*Myriad Dance, The	Thos. S. Allen	*Ringmaster, The	W. K. Whiting	Sunset Frolics	John Francis Glidge
*Knights and Ladies of Honor	E. J. Evans	Waltz		Galop		A Plantation Dance	
*Knock-Knees	George L. Cobb	*Mystic of Amour	Norman Leigh	*Romance of a Rose	Lawrence B. O'Connor	*Satan's Eden	John T. Hall
One-Step or Two-Step		*Myriad Dance, The	Thos. S. Allen	Reverie		Waltz	
*K. of P. The	Ernest S. Williams	Val's Ballet	George L. Cobb	Rosetime	May Greene	*Sweet Feet March	Albert Perfect
*Kneeless and Two-Step		*Naked Toddlers, The	Thos. L. Cobb	*Rubber Plant Rag	George L. Cobb	*Sweet Illusions	Thos. S. Allen
*Konville Koonlets	A. J. Weidt	Fox Trot		A Stretcherette		Waltz	
Characteristic Cake Walk	Valentine Aht	*NC-4, The	F. E. Bigelow	*Russian Fogy	Don Ramsay	Sweet Memories	Valentine Aht
*La Danouze (The Dancer)		*Neath the Stars	R. E. Hildreth	*Russian Fogy	Don Ramsay	*Ta-Di-Da	Walter Wallace
Val's		*Neath the Stars	R. E. Hildreth	*Saddle Back	Thos. S. Allen	Oriental Dances	
*Ladder of Love	George L. Cobb	Waltz		Galop		Chauney Haines	
Waltz		*New Arrival, The	Anthony S. Brazil	*Said	Norman Leigh	Intermezzo Romantiche	
*La Laka, La Laka	George L. Cobb	March and Two-Step		*Said	Norman Leigh	*Tendre Amour	Bernie G. Clements
*La Petite Etrangere	P. B. Metcalf	*Northern Lights	A. J. Weidt	Sand Dance	Leo Friedman	Serenade	
(The Little Stranger) Val's	Leue	*Overture	Thos. S. Allen	Moontime on the Suwanee	Thos. S. Allen	*The Tansong Turk	George L. Cobb
*La Caraca	John Lue	*Overture	Thos. S. Allen	*Sandy River Rag	George L. Cobb	Three Nymphs, The	George L. Cobb
Danza Tango		On Algerian Intermezzo		Fox Trot		Val's	
*La Serillana	Norman Leigh	*Nymph of the Nile	Frank E. Horsom	Scandinavian Dance	Gaston Berch	*Tipptoe, A	W. A. Corey
Art's Adie		Al Bar Ballet	Frank H. Grey	(Springland)		March and Two-Step	George L. Cobb
*Laughing Sam	Walter Rolf	*Odalisque		Strophographs	Norman Leigh	*Toy Poodles	George L. Cobb
Characteristic March		Val's Orientale	Sammy Powers	Scenes des Silhouettes	Edward Holst	*Treasure-Trove	W. K. Whiting
L. A. W. March	Yes L. Osman	*Omene		Shepherd Lullaby	Edward Holst	Waltzes	
*Law and Order	George L. Cobb	On and On (Maypole Dance)	Valentine Aht	Reverie	Bernie G. Clements	Treat 'Em Rough	George L. Cobb
March		*On Desert Sands	Thos. S. Allen	*Sitting Surf	Bernie G. Clements	One-Step	
*Lasy Luke	Geo. J. Philpot	On the Mill Dam	A. A. Babb	*Silent Love	A. J. Weidt	*Step Blue	W. D. Kenneth
A Raggy Rag		Galop		*Simperson	Frank H. Grey	March and Two-Step	
*League of Nations, The	Joseph F. Wagner	On the Sky Line	Walter Rolf	Characteristic March		Turkish Towel Rag	Thos. S. Allen
March		*Opals	Leo Gordon	*Sing Ling Ting (The Tao)	George L. Cobb	A Rub-Dum	
*L'Ermite (The Hermit)	R. Gruenwald	Opals	Leo Gordon	*Sissy Giggles	Raymond Howe	*Two Lovers, The	P. Hans Flath
Meditation		*Pamper for Thought	Leo Blyn	Characteristic March		Nocturne	
George L. Cobb		*Papiakana	Leo Friedman	*Sleep Hollow	Thos. S. Allen	Waltz	R. E. Hildreth
One-Step		One-Step or Two-Step	Walter Rolf	(A Dream in the Mountains)	Wm. C. Isel	*Under Palm and Pine	W. D. Kenneth
*Little Coquette	P. Hans Flath	*Parade of the Puppets	Walter Rolf	*Smile and Frown	Walter Rolf	March and Two-Step	
Moroccan Characteristic		March and Two-Step		*Soap Bubbles	Thos. S. Allen	Under the Spell	Thos. S. Allen
*Looking 'Em Over	Walter Rolf	*Parisian Parade	E. M. Florin	Characteristic March		*Venetian Beauty	Walter Rolf
One-Step or Two-Step		One-Step		*Spanish Lion, The	R. E. Hildreth	Caprice	
*Love Notes	Frank E. Horsom	*Pastorale Ecossaise	Frank E. Horsom	*Solaret (Queen of Light)	Thos. S. Allen	*Whispering Harward	Carl Paige Wood
March		*Pearl of the Pyrenees	A. Chas. French	Val's Ballet	George L. Cobb	March and Two-Step	Alton A. Adams
*Love's Caracass	R. E. Hildreth	*Peppermint	R. E. Hildreth	*Some Shave	George L. Cobb	*Virgin Islands	Paul Eno
Waltz		*Perfume of the Violet	Walter Rolf	*Sons du Roussseau	Frank H. Grey	Characteristic March	Mae Davis
*Luella Waltz	A. J. Weidt	*Periscope, The	Thos. S. Allen	*Spanish Silhouettes	C. E. Pomeroy	*Virtual Creeper, The	Characteristic March
*Machina, The	Van L. Farrand	March and Two-Step		*Spanish Silhouettes	C. E. Pomeroy	*Viscayan Belle, A	Paul Eno
Gavotte		*Pickanny Franks	Dan J. Sullivan	*Squid Dances	Everett J. Evans	Serenade Filipino	
*Ma Mie	Norman Leigh	*Picking, The	Van L. Farrand	*Spring Cupid	Walter Rolf	*Watch Hill	W. D. Kenneth
Chanson d'Amour		*Pokey Pete	J. W. Lerman	*Star-Dust	R. E. Hildreth	Two-Step	
*Maiden, The	Norman Leigh	*Polka Dot	Walter Rolf	*Star-Dust	R. E. Hildreth	Water Wagon Blues	George L. Cobb
Novelty One-Step		*Pony Pete	J. W. Lerman	*Star-Dust	R. E. Hildreth	Fox Trot	
*Marcegrain, The	Thos. S. Allen	*Pony Pete	J. W. Lerman	*Star-Dust	R. E. Hildreth	*What Next!	George L. Cobb
March and Two-Step		*Pony Pete	J. W. Lerman	*Star-Dust	R. E. Hildreth	Fox Trot	
*Masterstroke, The	J. Bodowalt Lampe	*Pony Pete	J. W. Lerman	*Star-Dust	R. E. Hildreth	*Whip and Spur	Thos. S. Allen
Military March and Two-Step		*Pony Pete	J. W. Lerman	*Star-Dust	R. E. Hildreth	Characteristic Dance	
*Meditation and Chansonnets	Norman Leigh	*Pony Pete	J. W. Lerman	*Star-Dust	R. E. Hildreth	*White Crow, The	Paul Eno
Melody in F	Arr. Edward R. Winn	*Pony Pete	J. W. Lerman	*Star-Dust	R. E. Hildreth	Caprice	
(Left hand only)		*Pony Pete	J. W. Lerman	*Star-Dust	R. E. Hildreth	*Who Durr!	C. H. Soule
Memoirs	George L. Cobb	*Pony Pete	J. W. Lerman	*Star-Dust	R. E. Hildreth	Cake Walk and Two-Step March	
Memories of Home	Elizabeth Strong	*Pony Pete	J. W. Lerman	*Star-Dust	R. E. Hildreth	*Who Durr!	C. H. Soule
Reverie		*Pony Pete	J. W. Lerman	*Star-Dust	R. E. Hildreth	Cake Walk and Two-Step March	
*Men of Harvard	Frank H. Grey	*Pony Pete	J. W. Lerman	*Star-Dust	R. E. Hildreth	*Who Durr!	C. H. Soule
March and Two-Step		*Pony Pete	J. W. Lerman	*Star-Dust	R. E. Hildreth	Cake Walk and Two-Step March	
*Merry Madness	Thos. S. Allen	*Pony Pete	J. W. Lerman	*Star-Dust	R. E. Hildreth	*Who Durr!	C. H. Soule
*Merry Monarch, The	R. E. Hildreth	*Pony Pete	J. W. Lerman	*Star-Dust	R. E. Hildreth	Cake Walk and Two-Step March	
March and Two-Step		*Pony Pete	J. W. Lerman	*Star-Dust	R. E. Hildreth	*Who Durr!	C. H. Soule
*Mi Amada (My Beloved)	Norman Leigh	*Pony Pete	J. W. Lerman	*Star-Dust	R. E. Hildreth	Cake Walk and Two-Step March	
Dance de la Marche		*Pony Pete	J. W. Lerman	*Star-Dust	R. E. Hildreth	*Who Durr!	C. H. Soule
*Midsummer Fancies	Frank H. Grey	*Pony Pete	J. W. Lerman	*Star-Dust	R. E. Hildreth	Cake Walk and Two-Step March	
Val's Nocturne		*Pony Pete	J. W. Lerman	*Star-Dust	R. E. Hildreth	*Who Durr!	C. H. Soule
*Mildly Dainty	Gerald Praese	*Pony Pete	J. W. Lerman	*Star-Dust	R. E. Hildreth	Cake Walk and Two-Step March	
		*Pony Pete	J. W. Lerman	*Star-Dust	R. E. Hildreth	*Who Durr!	C. H. Soule
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| 2. Bass Notes                      | 64. How to Get a Melody  | 128. Inversions    | 165. Florid Tenths        | 207. Chromatic to V. N.    |
| 3. Time Elements                   | 65. Double Waltz Bass    | 129. Passing Notes | 166. One-Step Bass        | 208. With Half-Tone        |
| 4. Elements of Notation            | 66. Over Octave Treble   | 130. Summary       | 167. Continuous           | 209. Last End              |
| 5. Use of Hands                    | 67. Determining Count    |                    | 168. Kenney End           | 210. Blue Obligo           |
| 6. Use of Pedal                    | 68. Effective Metres     |                    | 169. Fourth Spacer        | 211. Double Octave Bass    |
| 7. Treatment of Melody             | 69. Breaking Octaves     |                    | 170. Bass Spacer          | 212. Forecast Bass         |
| 8. Keyboard Chordination           | 70. Repeated Phrases     |                    | 171. Shared Grace         | 213. First Spacer          |
| 9. Transposition                   | 71. Half Tone Discard    |                    | 172. Over Hand Filler     | 214. Quarter Triplet       |
| 10. Ear Playing                    | 72. Incomplete Forms     |                    | 173. Tenths with P. N.    | 215. I. B. Ending          |
| 11. Improvising                    | 73. Designing a Metre    |                    | 174. Pep Tone             | 216. Second Filler         |
| 12. Composing                      | 74. Departure of Train   |                    | 175. Graced Turn          | 217. Run to 4              |
| 13. Chime of the 4th               | 75. Chromatic Bass       |                    | 176. Inflected Treble     | 218. Tomorrow Style        |
| 14. Modulation                     | 76. Inversion Bass       |                    | 177. Kramer Close         | 219. Waterman Bass         |
| 15. Faking                         | 77. Over Octave Bass     |                    | 178. First Filler         | 220. New Type              |
| 16. Melody in Left Hand            | 78. Chinese Discard      |                    | 179. Run to 1             | 221. Frank's Final         |
| 17. Memorizing                     | 79. Discard Treble       |                    | 180. Encore Bass          | 222. Second Spacer         |
| 18. Jazz (Genuine)                 | 80. Octave Mordent       |                    | 181. Quadruple Fill       | 223. Discard Scale         |
| 19. Off-Hand Accompaniments        | 81. Graced Triplet       |                    | 182. Add One              | 224. Treble Sixths         |
| 20. How to Play Two Pieces at Once | 82. Double Bass Rag      |                    | 183. Starred Mordent      | 225. Half-Step Bass        |
| 21. Blues                          | 83. The Chromatic        |                    | 184. La Verno Discard     | 226. Double Two            |
| 22. Doubled Bass                   | 84. Double See Saw       |                    | 185. Mason End            | 227. Arpeggio Bass         |
| 23. Chord Breaking                 | 85. Slow Drag Bass       |                    | 186. Oriental Bass        | 228. Half-Step Treble      |
| 24. Harmonizing Tables             | 86. Half Tone Bass       |                    | 187. Interlocking         | 229. Jenkins Bass          |
| 25. Natural Progressions           | 87. Second Metre         |                    | 188. Double Octave Treble | 230. Discard Obligo        |
| 26. Fifteen Rules for Syncopating  | 88. Diatonic Bass        |                    | 189. Roll Bass            | 231. Suspended P. N.       |
| 27. Altered Tonic Harmonies        | 89. Popular Style        |                    | 190. K. C. Variation      | 232. On Gord Tones         |
| 28. Altered Seventh Harmonies      | 90. Fourth Metre         |                    | 191. Broken Type          | 233. With Passing Note     |
| 29. Complete Chord Chart           | 91. Hatfield Bass        |                    | 192. So-Sow-Sew           | 234. Ad Lib Run to V. N.   |
| 30. Determining the Harmony        | 92. Breaking Chords      |                    | 193. Lack Bass            | 235. Dia. Trip. Down V. N. |
| 31. Chromatic Embellishment        | 93. Waltz Metres         |                    | 194. Two Cycle Bass       | 236. Fifth Filler          |
| 32. Developing Note Reading        | 94. Thumb Melody         |                    | 195. Rialto Ending        | 237. Chro. Trip. Up V. N.  |
| 33. Melody Structure               | 95. Breaking Octaves     |                    | 196. New Filler           | 238. Fourth Filler         |
| 34. Octave Chime                   | 96. Octave Glide         |                    | 197. In Minor             | 239. To any C. Tone        |
| 35. Syncopating 1 Note             | 97. Bell Treble          |                    | 198. Down Run to V. N.    | 240. Whites Bass           |
| 36. Syncopating 2 Notes            | 98. Elaboration          |                    | 199. Player End           | 241. Fifth Spacer          |
| 37. Syncopating 3 Notes            | 99. Diatonic Rag         |                    | 200. Persian              | 242. Octave Chromatic      |
| 38. Syncopating 4 Notes            | 100. Chromatic Rag       |                    | 201. Blues Voice Note     | 243. Half-Dia. Treble      |
| 39. The Arpeggios                  | 101. The Advance         |                    | 202. Third Filler         | 244. Ninths                |
| 40. Major Scales                   | 102. Half Tones          |                    | 203. Obligo               | 245. Tenths                |
| 41. Minor Scales                   | 103. First Metre         |                    | 204. Suspended C. Tones   | 246. Split Bass            |
| 42. The Tremolo                    | 104. Reverse Bass        |                    | 205. Triplet V. Notes     | 247. Spacer or Ending      |
| 43. The Trill                      | 105. Ballet Bass         |                    |                           |                            |
| 44. Low Form                       | 106. Cabaret Bass        |                    |                           |                            |
| 45. Turns                          | 107. Climax Bass         |                    |                           |                            |
| 46. Mordent                        | 108. Third Metre         |                    |                           |                            |
| 47. Endings                        | 109. See Saw Bass        |                    |                           |                            |
| 48. Lead Sheets                    | 110. Half Tone Rag       |                    |                           |                            |
| 49. Half Tone with Melody Note     | 111. The Delay           |                    |                           |                            |
| 50. How to Accompany the Melody    | 112. The Grace           |                    |                           |                            |
| 51. Using Tie and Combining Stems  | 113. Drum Bass           |                    |                           |                            |
| 52. Combinations to be Memorized   | 114. Crash Bass          |                    |                           |                            |
| 53. Half Tone with all Members     | 115. Skip Bass           |                    |                           |                            |
| 54. Ralze and Grace Combined       | 116. City Style          |                    |                           |                            |
| 55. Preliminary for Beginners      | 117. The Tie             |                    |                           |                            |
| 56. Foreword to Note Section       | 118. Bell                |                    |                           |                            |
| 57. Accompaniment in Right Hand    | 119. Rumble              |                    |                           |                            |
| 58. Diatonic Embellishment         | 120. Fughorn             |                    |                           |                            |
| 59. Single and Double Fill         | 121. The S-S Rag         |                    |                           |                            |
| 60. Harmony with Treble Rag        | 122. Bass Drum           |                    |                           |                            |
| 61. Modulatory Arrangement         | 123. Keene Bass          |                    |                           |                            |
| 62. Half Tones with Fills          | 124. Scale Bass          |                    |                           |                            |
|                                    | 125. Organ Bass          |                    |                           |                            |
|                                    | 126. Whistle             |                    |                           |                            |

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### FEATURES IN THIS ISSUE

Editorial

Just Judgment on Jazz. By Myron V. Freese  
Teasing the Ivories, No. 10. By Axel W. Christensen

Musical Rhyme. By Frederic W. Burry

Christensen Syncopations

Playing the Picture

The Player-Piano

### MUSIC

Stepping the Scale. By C. Fred'k Clark  
One-Step for Piano

When You Made My Dreams Come True  
Words and Music by George I. Cobb

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Waltz for Piano

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