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September, 1920

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Teasing the Ivories, No. 10. By Axel W. Christensen

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Playing the Picture

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#### Peeps at the Publishers

Whispering in the presence of company may be had etiquette, but for Sherman, Clay & Co., "Whispering," their latest song, is pretty good business. It's some lil' whisper, though! It has already created quite a noise on the Pacific Coast, according to E. P. Little, manager of the music department, who is by no means a little factor in the house of Sherman, Clay & Co.

It must be some hit to make Leo Feist, Inc., cry out in unison: "I'm In Heaven."

"That Naughty Waltz," Forster Inc., "plugged" for several months as a waltz instrumental number, is now proving a hit as a song.

Are "Mary" songs still popular. Ask Chas. K. Harris, who has a "hit" in Eddie Leonard's "Mary, Where Will I Find You," with which he intends "to make 'em sit up and take notice."

Al Fox, of the team of Rockwell and Fox, appearing in the George White "Scandals of 1920," has entered the publishing field "on his own hook" and has opened up offices in the Gaiety Theatre Building, New York. He has released his first number entitled "My Mother's Lullaby." Good start, Al!

There are still enough old-timers to keep "the home fires burning." Ernest R. Ball— and by the way, Ernest rolls his ballad ball as smoothly as ever—has entrusted to M. Witmark & Sons his latest song ballad, "Down the Trail to Home Sweet Home." An old-fashioned theme, but Ernest has new ideas.

Three songs that Mammie Music Publisher is boosting hard are "They Always Wear 'Em," a comedy number that made a hit in the "All Jazz Review," "When the Girl You Love Loves You," a waltz number with an entrancing melody, and "When I Take You for a Moonlight Stroll," a fox-trot number that swings 'em into the dance.

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13. **Hurry**—for general use.
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Dreams are dreams and never realities, "excepting when a dream is not a dream. A "dream castle," to be sure, is a day dream, a pipe dream, a wide-awake dream, which sometimes is metamorphosed into a reality, if the dreamer has "push"—or "pull." Whether or not the author or authors of "Dream Castles," published by Chas. E. Hochberg & Co., of Brooklyn, N. Y., were building "dream castles" before bringing forth into musical light so happy a lyric wedded to a still happier melody, it is a pretty safe bet that their "Dream Castles" will become a "stronghold" fortified by popularity.

Many embryo songsmiths and would-be hitmiths oft-times commit murder in the first degree by butchering the English language in their lyrics, and by making serious depredations on the rules of harmony to such an extent as to make poor, defenseless music editors yearn to commit murder, in the literal sense of the word.

But now Byron Gay has come forth, feeling gay, Byron, who has for months "yamped" the hearts of popular music lovers with his "Vamp," and who has drawn many long drawn-out "Oh's" of pleasure mingled with surprise with his "Oh," yes, the very Byron who with his "Sand Dunes" has been placed on the topmost peaks of popularity, has just been found guilty of—"MURDER" in the highest degree—and Leo Feist, Inc. have set their stamp of approval upon the deed.

"Murder" is an original expression of an idea that has been in the minds of many people who have listened to jazz bands only to experience a feeling of disgust induced by the destructive devices used to murder a good tune. One line in the song expresses the idea as follows, "with villainous glee, they go on a spree, then they ruin, with their 'blue-in,' some good melody." In another line he says, "It's murder, it's murder, it's wrong, all wrong, what they do to a wonderful song."

And now what won't the jazz bands do with "Murder?"

Scheetz, Music Publishers, Manheim, Pa., are concentrating their efforts on three numbers that have been received enthusiastically by all who appreciate good music. They are "The American Legion's March," a snappy march song, "Neath Georgia's Wedding Pine," a song of ideal sentiment and saccharine strains, and "My Marjorie," a ballad that never fails to sing its way into the hearts of the young and youthful.

Although there is current the usual rumor that there is to be a combine of the biggest music publishing houses, there are many reasons to believe that such a thing is improbable.

Miss Kate Roskopp, the composer of quite a few successful songs, has entrusted to Chas. E. Roat, Music Co. a new song entitled "My Rose of Long Ago."

A. J. Stasny & Co. are featuring several possible "hits" among which are "Take Me," "I'll Be Your Regular Sweetie," "Ten Baby Fingers" and "Five Women to Every Man." Other songs that are in for a good plugging are "Lonesome Land," "Just Because," "After Tonight," "Oh, How I Miss You, Mammy," "Today" and "Come Back."

"Rose of China" is the name of a new number to be released early in September by the Riviera Music Co. of Chicago.

"The Shepherd Lady," a cantata for women's voices by Edith Lang, has been recently published by the Oliver Ditson Co., Boston.

Jay Witmark, of M. Witmark & Sons, who has recently returned from a trip to England, has observed that American songs are highly popular in British territory. The most popular songs are American ballads, and especially such well-known favorites as "Mother Machree," "Kiss Me Again," "Who Knows," "Smilin' Through," "The Magic of Your Eyes," "Sorter Miss You," "Starlight Love" and "Sunrise and You."

Mr. Witmark completed negotiations while in England for the British production of two great American musical successes, "The Rainbow Girl" and "Take it from Me," whose scores are published by the Witmark house.

It is reported that a new firm has been established in New York under the name of Jack Darroll Music Publishing Co., with S. and C. Enklewitz and L. E. Jacobs as incorporators.

"Honeycomb Land" is a new song by Ray Miller, director of the "Black and White Melody Boys," who are now appearing in the "Ed. Wynn Carnival," written in collaboration with Alex Sullivan and Clarence Senna. Watson, Berlin and Snyder are the publishers.

Ballard MacDonald and Harry Carroll will write the music for the new Ziegfeld "Midnight Frolics." Shapiro, Bernstein & Co. will be the publishers. This firm will also publish the music for John Cort's new musical show "Jim, Jam, Jens." The book is by George Stoddard and Harry Cort and the music by Jimmy Hanley.

"Lone Star," by Al. Bernard and Rudy Wiedoeft, writers of "Karavan," is being featured by the Triangle Music Co., of New York. It is a meritorious fox-trot ballad, and has been recorded by all the leading record and player concerns. The song has a very attractive title page, and Joe Davis, Triangle's manager, predicts that we will be well into the fall before the public stops falling for it.

Paramount Song Publishers, Inc. (G. Edwin Kufer, president and managing director) announce a plan whereby they will accept songs for publication from hitherto unknown sources. A committee consisting of a music publisher, a song writer and a song critic will pass upon the entries submitted, and the writers will receive not only a cash bonus, but also a royalty on all works sold.

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## DESCRIPTIVE SYNOPSIS

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

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

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

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

Happily, however, a RECONCILIATION takes place as pictured in

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

And now the DENOUEMENT. This is finely portrayed in

SCENE FIFTH where merry Wedding Bells peal forth the finale to our little Romance. Here a Wedding March is heard in grand proportions throughout the entire scene. In this wonderful pouring forth of sound are perceived congratulations, and all the joys of the nuptial festivities. It is a grand and fitting close to the whole. But hard! 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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Volume IV

September, 1920

Number 9

## Editorial

### SAINT OR SINNER?

IT HAS been our accident to have come in contact with sweet long-haired music professors of the present day who scoff at a song that tells of a mother's love or the sacred kiss of a sweetheart; with the old-school musician who reviles a modern ragtime dance because, possibly, he can neither create nor play it, and who feigns to lure the senses with the execrably difficult. And we experienced a feeling of deep regret because these artists, endowed with musical sense to a high degree in the interpretation of "exclusive" music, fail to appreciate the development of the "popular" art and its remarkable possibilities in the scheme of musical evolution. No musician who has seen and heard the actual performing of such masters of syncope as Charley Straight and Roy Bargy, the Imperial music roll artists, can sincerely deny the wonderful technique and the real musical intent and purpose with which these artists endow their typically American interpretations.

But none are so blind as those who will not see. The following is a letter received by the esteemed *Cantus Firmus* of *Musical America*:

"It is disgraceful, dear Cantus Firmus, the way beautiful music is being converted into vulgar, impossible jazz. When Grieg's immortal 'Peer Gynt' is printed on a program 'Peter Gink' it is time for all music lovers to rebel against this outrageous profanity. I refer to a certain C. P. Jr. who had a letter printed in your columns a few weeks ago and agree with him that converting Puccini's and Grieg's music into low ragtime is an act of great ignorance, and think Puccini who is living at Lugano would not thank the musicians who executed the lovely 'Un bel Di Vedremo' as a popular two-step." — E. C.

Indeed, we can readily appreciate the terms "beautiful music" and "immortal" in reference to the ancient and aristocratic ancestor of "Peter Gink." We are happy to admit that the Peer Gynt Suite has for years been the delight of music lovers throughout the world, but it is "Peter Gink" that is known more intimately to many times many music lovers throughout the world today, and it is after hearing "Peter Gink" that many are impelled to seek the acquaintance of his ancestor, "Peer Gynt."

I am older than civilization by thousands of years. I have always been — and always will be — for I am the spirit of life. I have more powers than any other human force — for I am born of the soul of the Divine.

I play no favorites — I am at the command of all peoples of all races and creeds. I mean a great deal to some and everything to others — and to all I mean something. I understand and interpret all languages and I reveal myself through many manifestations.

I am the voice that once spoke to the many gods of savages — today I speak to the One God of all. I am in the church, in the school-room, in the parks and theatres, in the homes of both rich and poor, high and lowly.

I have more uses than any other power on earth — I cheer, I cure, I inspire, I urge, I calm, I relieve, I unite, I harmonize, I educate. I am more powerful than any creed or faith — for I unite all with a common bond. I make many nations one — and of all peoples one humanity.

I am the medium through which every man, woman and child may express his yearnings, feelings and emotions so that they are heard and felt. I make weak men strong, and many men better. I bring comfort and solace to the needy and weary, joy and happiness to all.

I harmonize with every occasion and lay bare the heart of man. I am the comrade of man's whims, moods and sorrows, his joys and aspirations. I am light, I am sad, I am happy, I am serious, I am gay. I am never wanting either in peace or war — I am always ready to serve some purpose.

I know no defeat so long as man is human.

I was on the battlefield, in the trenches, in the hospitals both day and night, chanting of victory, inspiring courage, calming strained nerves, balancing upset minds.

I adapt myself to any situation. I serve any ideal or need.

And yet — I depend on YOU —

I AM MUSIC

Forsooth, the son hath outstepped the *pater* — and there's a reason! Yea, there is something in that subtle concatenation of musical phrases that involuntarily set the feet into action and tempt the morose to become instantaneously merry, that indescribable combination of chords which few term cacophony and many ecstatic joy.

Avant ye, O maligners who utter passionate tirades on the music of America and, ye dispensers of melody, "on with the dance!"

### "LET'S HAVE DONE WITH WIGGLE AND WOBBLE!"

DANCING teachers are quite in tune with the Republican party — so far as slogans are concerned — considering that Rudolph W. Vizay, president of the American Society of Teachers of Dancing, recently advised dancers of the country to consider seriously the Republican slogan, "Let's have done with wiggle and wobble!" That goes for dancing, too, he told the delegates to the society's convention in New York.

Other things being equal in the comparison of possible benefits to be derived by the people from either choice for presidential administration, we feel that if it is within the province, promise and possibility of one man to infuse a little more harmony in this great Human Orchestra of ours, he is the man who ought to be given the chance to wave the baton.

The fact that Senator Harding played in the "Silver Cornet Band" in Marion, Ohio, when he was a boy is indirectly responsible for his entrance into politics, he himself asserted, as it was playing in this band at political meetings that created his interest in politics. Is it not probable, then, that Mr. Harding would have a very soft spot in his heart for music, if he were to be our next president?

Mrs. Harding is a graduate of the Cincinnati Conservatory of Music and is indeed a splendid pianist, and both Mr. and Mrs. Harding display a marked appreciation for music and sympathy for music interests.

Senator Harding recently asserted publicly that he was in favor of selecting a professional musician as a member of the cabinet and of establishing a National Conservatory of Music.



## Just Judgment on Jazz

By Myron V. Freese

**I**N ITS present popular appeal to the masses, we may well question as to what is the true and deeper significance of jazz and jazz rhythm. Is it a joke or a jolt? Is it merely musical jesting on the part of a public that cares not a jot what jazz is, if it only pleases a passing fancy of the moment—or is it a *music-jousting between traditions and transition*, with time as judge and adjuster? As an effect (and defect) in music jazz has been cursed, discussed and defined, with none as yet having arrived at any very definite conclusions. It has been declared a musical distortion, a music distemper and an unmusical disturber of music tempo, while as an interloper in a legitimate field its ancestors and present projectors, with the date of its illegitimate (?) entry and length of stay in the modern have been disputed and debated without satisfaction. But its present position in relation to a *possible posterity* has not yet been brought under judgment.

The merits or demerits of jazz, i. e., its worth or worthlessness to music and to musical art, have been quibbled over and quarrelled over by its defenders and its defamers, but as to its being a possible forefather of the new in music such status has not been accorded any consideration by those either for or against it, while its real meaning (if it has meaning more than momentary motion of a music-emotion), and its influence (if any) upon American music and the musical world are open to fuller elucidation. Nor have any of the disputants as yet touched very deeply (if at all) upon the secret in jazz—the secret of its grip on the people as a whole; whether its grip in popular appeal lies in the physical, the psychical or both. Musicians seemingly have been blind to the psychology of jazz, but it has remained for a clergyman of Philadelphia to give the hint.

Whether it be openly apparent, blindly inexplicable or shadowed by doubt, behind every movement of fact or fad that sweeps a country or community there always is a reason; such reason may mean revolution, devolution or evolution, and those involved can only wait and watch for future development or final death of fact or fad before reason for its being is fully revealed. This is the unwritten law and inviolable.

If we accept as fact that nothing in the universe exists without a reason for being, we admit the great law of cause and effect, which virtually is admitting a reason (cause) for the existence of the uncouth in music—the uncouth in an art which stands supreme as symbolism of grace and beauty in human expression—and none will deny the uncouthness in the most of jazz (effect). We also acknowledge as a scientific axiom that back of cause there always is effect, yet we are not at all sure whether the cause of jazz is only an hysterical ebullition of music-emotion—the effect of which may continue to seethe (development) for a longer or shorter time and then cease (death)—or whether jazz is really a rhythmic eruption in music that may presage music-evolution. In short, we are not sure whether jazz is just a “pose” prefatory to nothing or a sort of breathing poise preparatory to a final settling into a new and stable.

It is the personal opinion of the writer of this editorial that—in a sermon recently delivered during the centennial celebration of the Tabernacle Presbyterian Church of Philadelphia—the Rev. Dr. John Allen Blair hit the jazz “nail” pretty squarely on the head with the hammer of horse-sense, deducing cause and effect and thereby finding in jazz an instrument in the process of human evolution, as is the fact with all music from classic down to ragtime. The reverend doctor said in part:

“Someone has said that Americans are worshippers of the great god Jazz. It may be true that we are living in a jazz age, but we are living in an age when everything goes. We are impatient under restraint. In Bolshevism we have in an extreme form the thing that affects us all. Jazz epitomizes the spirit of the age; jazz is the most popular dance, and jazz is the most popular music. But God can use even a jazz age to work out the salvation of man.”

Throwing aside any discussion from a theological standpoint, Dr. Blair's expressed view discloses a reason for the popular grip of jazz upon the people, while his deductions very plainly point to the significance of its hysterical raging, namely, that it is the “*Spirit of the Age*!” We are living in a jazz age of super-accentuated rhythm in all things; in a rhythm that (to “jazz” a word) is *super-normal*, a rhythm which is the back-flare from the rhythm of a super-war. We are living in an age of super-exaggeration—super-exaggerated prices, profits, processes, pursuits and pleasures; in an *over-rhythmic* vibration of all human life, and one in which may sound in admonition as well as in premonition—literally, a caution against revolution, as well as cause of possible evolution.

To the conservative musician jazz stands as the “*Villa*” in music—that is, an insurgent against all musical law, and to them a proscribed rhythmic outlaw. Yet let none of us forget that, in the evolving of man from the savage to the civilized, unbridled outlawry ever has been the forerunner of each advancing stage of law and order—practically, an unconscious evolutionary rebellion against new and unaccustomed laws of restraint. And so it is with music. The old ever regards the new as “outlaw” and a bogey, while the new always will look upon the old as being hide-bound in the law and a foggy; in the instance of jazz—musical bolshevism, if any so choose to call it.

Prior to the entry of America into the world war, and as rank and file of the American people, the great mass of our younger citizens (those eligible as fighters in the army and the navy) knew little of and seemingly cared less for music—that is, for music as an accomplishment. For the most part, and perhaps unconsciously so to themselves, music was accepted by the masses as passing relaxation in times of recreation at the hands of paid professional performers. But as a higher enjoyment for themselves and within themselves—as recreation in art or as serious study for mental elevation—music practically was

tabu to the younger element in the mass, and this whether as soldier or sailor or civilian. Then came the almost inexplicable as wrought by the world war.

With our entry into the war came national *ACTION*: the swift concentrated action of the conscripting, massing, moving and mobilizing of men, preceding the changing of the best of America's most vitally active youth into *greater activity*—a strangely new and strenuous rhythm of life suddenly injected into American modes of living. Then followed the all but unprecedented, and that was the entry of music into the war as a definite factor; not as a placid adjunct, but as an ALLY that assumed a place as an auxiliary to discipline. As such ally music was introduced into the training camps here, carried to the camps and hospitals over there, and soon proved that it had right to existence by its appeal to feelings and as music-medication.

Naturally and obviously, the quick transition from social ease and unrestricted freedom in living to strenuous training under rigid discipline might inspire a strongly felt though unexpressed rebellion against an unwanted repressant (unconscious and inherited outlawry), the best panacea for which was found to be in recreation, and that largely in the form of music. Under the influence of the new-strenuous, it likewise only was natural that this music-recreation should assume the form of the *active in rhythm* rather than that of the more passive in melodic movement, and obviously this form mostly would be that of ragtime which speedily developed into the more strongly accented form of jazz—again the strenuous, under which the whole nation was laboring.

At first this music was carried to the prospective fighters by professional performers of ragtime and jazz, but again the impulse of the strenuous entered into the equation and then happened the almost incredulous—those heretofore regarded as being non-musical began making their music for themselves. Following precedent set by performers, this music mostly was of the strenuous type—ragtime and the earlier jazz, the latter springing into greater popularity than ever before with the non-fighters (civilians), and this mainly perhaps because of its constant performing for the fighters and by the fighters. Thus through infection as cause, as effect music-dependency began to evolve into the musically independent, who later on may prove an active factor in American music-evolution.

Then came the plunge into the awful cauldron of the war that, over fire of finer feelings outlawed for the time by the fury of fighting, was boiling to the rhythm of chaos in civilization. To millions of fighting men the rhythm of a late new-found interest in music suddenly had been changed into the super-rhythm of shoot, stab, slash and shell, augmented to a ragtime rhythm of death; the jazz rhythm of an inferno on earth that could only leave long lasting effect on the physical, spiritual and musical—the riot of war now jazzing with the rhythm of peace.

With this same war-rhythm vibrant among millions of non-fighting people during the war, and a rhythm that even now has not wholly ceased; with the return of the fighters at the close of the war, filled with ineradicable memories, and their re-settling into the now smoother grooves of living with remembrance of the jazz of war latent though quiescent; with a return of the new interest in music that had been awakened among thousands on thousands of men during war's preparations, and with present modes, means and methods of living for everybody tuned far above concert pitch as inevitable after-tuning of war—with all this, what wonder that the earlier jazz and jazz rhythm, now super-accentuated by war and the results of war, should find psychological place in the music of the American people! And if, as we are asked to believe, the world war was merely premonitory of a new dispensation of future peace as evolution from all war, why may not the resultant jazz rhythm be premonition of a new dispensation in music, an evolution from apparent outlawry into a new law—an evolution in music that may result in a form distinctively National and truly American?

Neither must we forget that America itself is still under process of evolution as the “*New World*,” that as the great world crucible we are amalgamating almost all nationalities into the metal that finally is to constitute the new America. Nor, in the strict sense of the word, are the composers of jazz wholly and purely American, but strongly cosmopolitan. A glance at the names of the successful makers of jazz will show them to be of strangely variegated nationality, as are its admirers and devotees, all of which is a process in national and musical evolution.

Jazz has been ridiculed and riddled, yet jazz still exists. Within the past year, more than ever before, jazz has been the target for writers with word-shafts sarcastic, satirical and sophistical, whimsical and more or less witty. In music journals and Sunday magazine sections of the various dailies many articles have predicted the sure and sudden demise of jazz, yet jazz is still alive to vex the musically virtuous. But none need neither fret nor fear because of any possible deteriorating effect of jazz upon music, for, as Dr. Blair has so rightly sensed it, jazz is a condition only, and conditions change or continue unchanged under compensating law.

Jazz, then, is neither to be commended nor condemned as American music. It is a product of the “*Spirit of the Age*”—the spirit of unrest in a cosmopolitan age, moving in a jazz epoch that has been superinduced by the jazz rhythm of war as cause, and whether it will live as an evolutionary effect, or die as do all ebullitions of transitory emotions, will depend upon the great universal law of “*mission*.” If jazz has a mission to fulfill in the realm of music, then not yet is jazz in sight of its finish, as in present crudity and uncouthness it has not yet accomplished; if it has not a mission—then under the unwritten law, time as judge and adjuster will write FINIS in final “*JUST JUDGMENT ON JAZZ*.”

—Jacobs' Orchestra Monthly.

## Teasing the Ivories, No. 10

By Axel W. Christensen

### Music Hath Charms

**C**ONGREVE said “Music hath charms to soothe the savage breast, to soften rocks and bend the knotted oak,” or words to that effect. Literally speaking, I think that what Mr. Congreve said was a little far-fetched when it comes to rocks, even the softest kind of rocks, and oaks even without knots. Music, no doubt, has some sort of effect on the savage breast, depending on the kind of music the savage is compelled to listen to, but I wonder just what sort of soothing effect the modern jazz and ragtime of today would have on the same savage breast—would not the effect by somewhat similar to that non-terpsichorean dance known as the shimmy?

On the other hand, I have known music to soften hearts that would otherwise have been hard, and I remember one instance where I found it possible to jazz my way into the very innermost sanctuary of a certain landlord who had been in the business long enough to get the hardest kind of a hard heart.

It was like this:

Undertaking a second ragtime auto tour during the present summer, once at nightfall we approached an ancient inn somewhere in the state of Maryland. We knew it to be ancient because it was so written on the sign outside, and we furthermore knew that George Washington had slept there at some time or other—for where is there an old inn that was actually built over fifty years ago where he did not sleep according to local tradition?

I thought of the novelty of sleeping possibly in the very room George Washington had used, if not in the same bed, and the thought that the corridors and stairs of “*ye old inn*” had once been walked on by great men of a by-gone age appealed greatly to my romantic nature, and I even hoped that possibly the shades of some of them might still be hanging around—that Benedict Arnold or Aaron Burr would come clanking through the door at midnight with his sword swinging and everything, so I could tell him what I thought of him.

And then I thought of the good cheer that no doubt emanated from that same old tavern, the good old ale that once must have been served at its table and the stirrup cup that sent the traveler on his way with a warm glow inside, vowing that it was the best hotel he'd ever struck. I couldn't help wondering if by some chance there might not be just a little of that good cheer left, so (for the sake of my friend who was one of our party and who I felt needed some) I broached the subject to the landlord at the first opportunity.

He turned me down cold—and there was your hard heart for you! A little later in the evening, wandering about the place, I ran across an old piano, which, if some one had told me had been played on by George Washington, I would have been inclined to believe it—it certainly showed its age and held it well at the same time.

I thereupon sat down at the ancient box, having a curiosity to hear how the old thing would sound, and was surprised to find it in pretty fair shape. I played a little while, and then I happened to remember that the host of the place was decidedly Irish and shifted to things like “*Mother Machree*” and the like. The third number in my Irish repertoire that evening was “*Believe Me If All Those Endearing Young Charms*” and it was with that one that I eventually “hooked” him. You see I had been “playing him” as well as playing for him.

At the first sound of the piano he had come into the room to listen. After the first Irish number he gave Henry and me a cigar each. At the second Irish number he moved up close to the piano and after the third number he said “*Gentlemen, excuse me just a minute, but don't play anything till I get back*,” at the same time giving us the dog-gone-est wink.

In a moment he was back with a black bottle and enough glasses to go around. And I'll further venture to say that the cheer they used to get in that old inn in by-gone days had nothing on what was handed to us.

Many of MELODY readers will remember the ragtime automobile tour I wrote about last year—how Bernie Brin, George Schulte, Ray Barnhart, Jake Schwartz and F. G. Corbitt, all ragtime exponents of Seattle, Cleveland, Rochester, Buffalo and Boston respectively, journeyed through the country visiting ragtime schools. Well, the trip I now refer to was a sort of second edition of last year's adventures.

It was impossible for Bernie Brin of Seattle to break away from there this year, but I was fortunate in getting my friend Henry Miller and his wife to accompany Mrs. Christensen, my boy Carle and me.

Henry Miller is without question one of the greatest jazz artists in Oak Park, Ill., where we both live, this being a suburb of Chicago.

Most people who live in Oak Park have to go to Chicago to get the money, to live in Oak Park.

### INSPIRATION AND PERSPIRATION IN COMPOSING

“Strange how the delusion persists that tunes have to be ‘inspired’ before they can be written,” says the Philadelphia *North American* in its “*Music in the Home*” page. “No sooner does a piece of music become popular than the public clamors for the ‘story’ of its composition. If there isn't a story available some enterprising journalist kindly invents one. All sorts of stories were told about the composition of ‘The Rosary,’ for example. Everybody insisted that Ethelbert Nevin had been inspired by some old love affair at the very least.

Henry, in addition to his jazz propensities, knows all there is to know about a piano—how to build one, or how to move one, whichever may be the more necessary. But it was not for this alone that I was glad to have him with us. What I don't know about an automobile or a tire he does, with the preponderance of the knowledge much on his side—you of course get me without further explanation.

Our first point of call was Cleveland where we proposed to visit George Schulte and look over his ragtime establishment. We were slightly delayed in making this call but we finally made it and it was a delight to notice how Schulte's rag and jazz college has grown and prospered. The carpenters were in the midst of erecting some new partitions, the old rooms being no longer sufficient to handle the pupils. It's now over a year since George got back from France, and he certainly made good use of his time, judging from the size of his school.

We stuck George for supper, lodging and breakfast, after which we headed for Grace Clement's Pittsburgh School. Miss Clement entertained us in a delightful manner the evening we spent there, after which we moved on through Uniontown and via the old National Pike to Washington, D. C.

Fritz Christiana, who at one time made glad the hearts of the senators and ambassadors with his ragtime, we found had moved to San Diego, Cal., where he is continuing his work along the same lines. Consequently, we didn't see Fritz but we did see the outside of the Mint and of the White House as well.

Passing through Philadelphia we paid a visit to Miss Leithmann and Miss Menns, those charming young women who made ragtime famous in the Quaker city. And then, of course, we did Atlantic City.

At Atlantic City we again had the pleasure of listening to Sophie Tucker and her famous Jazz Band, and it was also our good fortune to be there on the opening night of the new Ziegfeld Follies, which played there for a few days before opening its New York season.

It's really wonderful how the ragtime fraternity has grown. A ragtime teacher doesn't even have to be an Elk to have all the comforts of home when traveling. An Elk finds a club in every town, but it's sympathies in common, ideas to exchange and things to talk over, as well as the best kind of hospitality. Therefore, while not yet organized, the teachers of ragtime throughout the country already are in fact a big fraternity.

Throughout our journey we did not have to worry about hotel accommodations even once. All we did was to write beforehand to the local school in each city we intended to pass through, and when we arrived everything was ready for us.

Bob Marine of the New York school put on an impromptu ragtime piano recital for us one night during our stay in that city, and if you want to know what I think of his playing, I will say that although he played mighty good piano the first time I heard him years ago, it was nothing compared to the things he does now. He played a lot of jazz movements that are original, and his arrangements of some of the late song numbers are nothing short of wonderful. That boy certainly has made good. He has gathered not only a lot of speed on the piano-forte but a lot of money as well, because I saw him nonchalantly sign a check to pay for six new pianos at once for his new 42nd Street school, and I heard him talking to a decorator about Tiffany finish for the walls and ceilings of his new studio—and at present prices.

Passing from New York to Boston we visited, of course, the office of Walter Jacobs, the man who makes it possible for you readers to get a copy of MELODY every month. He turned away from work that was piled mountain-high on his desk and gave us an entire morning of his time, which made us believe that we stood pretty good with him.

F. G. Corbitt, who operates one of the biggest popular music schools in the country in the Dexter Building, Boston, arranged a popular musical entertainment for our benefit. Last year when we passed through this city he became part of the ragtime party and rode back with us to New York and thence to Albany, but this year we were unable to get him to go, for the simple reason that he had just purchased a car of his own.

There is nothing small about Corbitt when he starts to do a thing, and he made up his mind that when he went into the automobile game he was going into it right, and he did. Shortly after our return to Chicago he walked into the Chicago office and announced that he had made the trip from Boston to Chicago in four days, and that he had not had the slightest trouble of any kind during the entire trip—not even a puncture. Wonderful!

It's getting so now that there's hardly a ragtime teacher that doesn't drive a car of his own, and as the touring idea seems to be spreading among us more and more every year I would suggest to all the members of the craft that they fix up a guest room for the use of the ragtime travelers. This would be fine for all of us and would help give the robbing hotel men a wallop.

What actually happened was that Nevin was taken with the words, spent an evening in his studio writing music to them and finally when the manuscript was hastily completed in lead pencil sent it with a little note to his wife. Nor was there anything unusually romantic about that, for Nevin was in the habit of giving his new manuscripts to his wife first of all.

Rachmaninoff's well-known Prelude in C sharp minor, which has been so much recorded both for phonograph and player-piano, is another piece about which much rubbish has been written. One story has it that Rachmaninoff was inspired by a picture known as ‘The Isle of Death,’ in which a boat is seen



entering a bay formed by two towering cliffs. Another story is that he was condemned to Siberia and the three notes which form the groundwork of the piece, thundering out in the bass at the opening, were composed of three words, 'I must go!' Nobody seems to have remembered that Rachmaninoff was a particular protégé of royalty and never was sentenced to Siberia. Nor does anybody inconveniently inquire why a Russian should pick out three English words for his inspiration. This and many other stories have been told, but, unfortunately for their inventors, Rachmaninoff came to America and 'spilled the beans.' He wasn't inspired by anything. He was a music student when he wrote it and like many of his kind rather hard up, so he wrote a few piano pieces and sold them to the first publisher who would pay for them. So the Prelude was a pot-boiler—and the composer has said many times that he heartily wishes he had never written it!

"The nearest approach to 'inspiration' is probably the method by which our popular songs and jazz-ballads are written. Composers such as Harry Von Tilzer, Irving Berlin or George M. Cohan are probably much more dependent upon accidental 'inspiration' than composers of more elaborate music, for the simple reason that they haven't much technical knowledge of harmony, counterpoint and musical form. Their method of composition is to get some verses and batter out some sort of a tune on the keyboard. When this seems good enough to make a hit they hire a trained musician to 'fix' it up for them. Very often the 'poet' and 'composer' work in pairs, as Creamer and Layton are so fond of doing. The poet in the case is equally dependent upon accident. His custom is to keep his ears open for any phrase current on Broadway, or wherever he happens to be. Arthur Fields got the phrase, 'It's a long way to Berlin, but we'll get there,' from an officer on a recruiting wagon whom he was assisting. He gets most of his song words just that way. Gitz-Rice obviously drew upon his experiences in the trenches and back of the Canadian lines in France for 'Dear Old Pal of Mine.' It isn't hard to guess where Billy Murray got his inspiration for his inimitable rendition of 'I'll See You in C-U-B-A.' Monroe Silver, who is Billy's manager, when he's not making Cohan records of his own, told the writer that almost all the patter he uses in these records comes directly off the streets. Wherever he is—on Sixth avenue, at the ball game, at Coney Island—he keeps his ears open for any catch phrase he can turn to account.

"One consequence of this is that our popular songs give us a very fair idea of current history. To look back at some of the old songs is like turning over the files of a newspaper. Who could hear 'Daisy Bell' again without recalling the

bicycle craze of a quarter-century ago? How antiquated the words of that song seem to-day—I can't afford a carriage' or 'a bicycle built for two,' what chance would that song have to-day when we have turned from the 'carriage' to the flivver, from the tandem bicycle to the tandem airplane? Probably a good many sedate, middle-aged people would like to hear 'Daisy Bell' again just for the sake of the good times they had when it was in vogue. Revivals of past favorites are often successful just for that reason; witness the recent revival of the 'Florodora Sextet'.

"So far from trusting to casual 'inspiration,' the more serious composers seem to mistrust it. Witness the case of Beethoven. Before his hearing got impossibly bad Beethoven had a great reputation as a pianist, particularly for his singular gift in improvising melodies. In his day it was quite the custom to get two musicians together in a sort of competition to see which could improvise the best. Beethoven once had such a competition with Abt Vogler. Vogler, however, did not come unprepared. He brought an elaborate fugue for string quintet, expecting to crush the young upstart with the weight of his learning. Beethoven listened in sulky silence and when the piece was finished and the applause had died down he walked over to the piano, carelessly picking up the 'cello part in passing. This he placed on the piano rack upside down, and hammering out a few notes selected from this topsy-turvy sheet of music, proceeded to improvise on the 'theme' with a virtuosity and beauty of conception that astonished his audience and won the praise of even Abt Vogler himself.

"Yet Beethoven didn't trust these casual improvisations. After his death some fifty note-books were found in which he had jotted down musical ideas, worked over them, written them afresh and worked over them again and again before using them in his compositions. Sometimes he spent years over a single composition, coming back to it many times in the interval of completing other works. Beethoven was composing for all time and didn't trust accidental 'inspirations.' That is why his little 'Minuet in G,' for example, though a century old, is a better seller than 'Daisy Bell' has ever been.

"Schubert comes nearest to the popular conception of the 'inspired' composer; he wrote one of his best songs, 'Hark! Hark! the Lark!' on the back of a bill-of-fare in a Viennese cafe where he and his friends were making merry. But of the thousands of songs he wrote only fifty or sixty have kept their freshness in the century that has passed since they were written. There is a good deal more perspiration than inspiration in the best music—the music that stands the test of time and is as much beloved by the trained listener as by the general public."

#### MAIL MELODICS

Miss Olive L. Vellines, a movie pianist of Norfolk, Va., in a recent letter to us remarked that MELODY recalls to her mind "that old familiar adage, 'A friend in need is a friend indeed.'" Miss Vellines goes on to say:

"I will relate to you how it proved a friend to me in time of need. I had had no experience in playing piano for motion pictures when I secured a position at the Columbia Theatre, my predecessor having answered the call to the colors. While purchasing music at one of the local Five and Ten-cent stores I read an advertisement of MELODY on one of their numbers. I sent for a sample copy and was so well pleased with it that I immediately sent in one year's subscription. A series of the following was appearing in the magazine at that time, namely: DRAMATIC AND INCIDENTAL MUSIC, INTERPRETING THE PHOTOPLAY, INTERPRETATIVE MOVIE MUSIC and THE QUESTION BOX, where questions and answers to movie pianists were very instructive and an aid to beginners; not forgetting the complete musical numbers which were always playable at sight. I did not know where music suitable for motion pictures could be purchased until I became a subscriber to MELODY, and through the publishers advertised therein I became the possessor of a very large and extensive library of music. Therefore, you may readily see how MELODY proved a friend to me in time of need.

Miss Kate Roskopp of Mt. Clemens, Mich., author and publisher of such song successes as "Daddy's Baby Girl," "My Rose of Long Ago," "Everybody Sings on the Waters" and "Dance of the Crickets" thus writes us: "The music in MELODY is very good, especially the marches and George L. Cobb's numbers."

Miss Lulu Rowson, who "plays the pictures" in the Cinderella Theatre, Coshocton, Ohio, remarks in a letter:

"MELODY is the best music magazine for picture playing that I have ever used. I am eager, therefore, to have every number as soon as possible. I do wish it were published twice a month instead of once!"

From Crawfordsville, Indiana, Miss Jean Hendrix writes as follows:

"I saw your MELODY on a piano in the Y. M. C. A. at Indianapolis, Indiana. Please let me know if you still publish this interesting little magazine that I may subscribe for it."

Kenneth D. Frink, an interpreter of the photo-play, thus writes us from Waterbury, Conn.:

"I find MELODY great for picture work. The ads, too, are up-to-date and help one to get just what one needs. MELODY is a real 'hit' with me."

Ida F. Whitney, pianist and organist, Lynn, Mass., remarks as follows:

"MELODY is a mighty fine magazine and I find it exceedingly useful in picture playing. Nearly all the players in the different theatres here in Lynn use the numbers in MELODY. I recognize them when I attend a show and I enjoy hearing them as well as using them, and I also find the reading matter most interesting."

From Monaco, Pa., Mr. Harold L. Betts tells us:

"Your July issue of MELODY is really the finest one I have ever received. I would not be without MELODY if I had to pay \$50.00 a year for it."

Miss Nancy Elizabeth Warner, an artist in music, song and story (enroute) tells us from Augusta, Wis.:

"Certainly can't get along without MELODY. Think it's the cleverest little music magazine published."

Edward M. Elligott, a well-known interpreter of the photo-play in Montreal, Canada, says in part:

"I can't express my praise of MELODY in words. But if it were costing 60 cents in place of 15 cents I should have to buy it, nevertheless. Some people become famous through advertising, but if MELODY becomes famous it will be on account of its merit. I might add that although I am not a subscriber I get MELODY regularly and, in fact, use nothing else in 'playing the picture.'"

From Lynchburg, Tennessee, Miss Saline M. Sebastian writes:

"MELODY is a grand little magazine and I look forward to the coming of each number with genuine

delight. When I play one of the numbers I feel I am playing something everybody the whole world over is not playing (for I find all the music is new), and I cannot well afford to miss the many good articles I find therein."

Robert S. Armstrong of the Public Works Department, Sydney, Australia, says in part:

"I wish to pay a tribute to the excellent music in MELODY and other material of interest to those who can make full use of it. Were it not for the high rate of exchange I should willingly forward two or three years' subscription to MELODY, such is my appreciation of it and its breezy tone."

#### PARIS SHOCKED!

RECENTLY the Congress of Allied Dancing Masters, assembled in the oldest dancing academy in Paris for the purpose of modifying and internationalizing the tango, the one-step and the shimmy, have undertaken a strenuous campaign against the "nationalization of the dances of Miss Isadora Duncan."

This may seem rather strange considering that a short time ago the Minister of Education and Fine Arts extended to Miss Duncan recognition which placed her interpretations of ancient Greek dancing upon a level with the Comedie Francaise, the opera and other temples supported by the state.

In the last number of the *Journal*, Clement Vautel, representing the classical masters opposing Miss Duncan, thus gives his spirited opinion.

"Isadora Duncan is a lady who dances in her chemise and who has opened a school where young persons learn to skip about in the simplest apparel. This, it seems, is great art. It is recognized that a dancer goes in for great art when she removes her frock, lingerie and shoes and stockings."

"Garbed in a simple tunic she inevitably evokes visions of beauty; she recalls the Acropolis; she becomes sublime—possibly. But I ask myself whether the Minister of Education is qualified to encourage this kind of choreography."

"Have we need of dancers more or less nude? In any event, should they be given a quasi-official character? Why consecrate a part, however small, of the public funds to the teaching of those Neo-Greek gambols, which to me seem infinitely more comical than shocking?"

## Attention MELODY Readers!

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#### MUSICAL RHYME

By Frederic W. Burry

MUSIC is tonal poetry, and just as the verses of the old conventional poem were set in so many feet, that is to say, regulated clock-like according to a prescribed "tick-tock" metre—a single jingle rhyme that always came in time—just so music had to be chopped off geometrically, and woe betide him who disobeyed the rules.

Nowadays, there may be a tendency to go to the other extreme, and, in the yearning effort to get "beyond bounds," to yank oneself too far altogether into empyrean infinities, so that the sense of time and key are both quite lost—and sound or noise is so produced as to decidedly offend the ear.

One must recognize limits, if anything worth while is to be accomplished. An architect may have beautiful dreams and make his building a veritable poem in stone, yet he must follow strict engineering technique, or the structure will soon tumble down.

It is seldom that one finds an all-round musician. As a matter of fact, great genius is not always allied to great talent. Some of the master composers could not perform their own works. And how many among the modern ones do not need to have their musical creations "arranged" for them? That is sometimes due to sheer idleness. The "artistic temperament," as it is called, is often most reprehensibly "lazy"—nothing to boast about, though some seem to think so. But what fine rewards accrue to him who, by exercising a degree of self-control in mastering self and his inner forces, learns to do as well as to think, genius united to talent.

This is the age of synecopation. Music portrays in its way a universal tendency of human activity. It has been said that even Beethoven deliberately blurred his passages on occasion to produce a certain effect that called for the losing of "key" or the displacement of normal accent, in order to carry one beyond a sense of ordinary time.

In these days we are breaking away. It is a period of revolt. Music speaks. It is a herald, a message, a language. Minor intervals and discords are used with profusion, and like everything else, music is now dashing, daring.

Steady, there! Let no one imagine that the past may be entirely ignored. Even the old "fogies" have something worth listening to. Whatever is to be is essentially just an extension of what has been done, always evolution—progress—improvement.

And if you don't want your music "serious," and want only music as a pastime, even then there must be law and excellence and regulated structure.

Music must rhyme. That is to say, there must be rhythm. And if one would have it served *rubato*

—let him remember that this implies a "robbing" here to be paid back there. Time—time—is always insistently master. Whether for executant or composer there must be rhythm—always time—time.

#### HOW ONE SONG WRITER "GETS THAT WAY"

When Charles J. Orth, of Milwaukee, craves inspiration, he "takes to the woods," and generally emerges after a week or two with a notebook filled with "the makin's."

Asked recently to explain just how "the urge" seized him during his latest "disappearance" he said:

"I went to listen to the woods. I found a little place in Indiana, and I sat under the branches and I heard things you would not imagine were there if you walked thoughtlessly through. I had never known before the music there is in a bird-call, in the whisper of the trees, in the sound of water rippling over the stones.

"I believe, you know, that there is music in everything, and the song of the woods is very wonderful. I found harmonies more beautiful than those any artist could conceive. The only trouble is I don't know the names of any of the birds. I've set myself the task of learning them right away."

Mr. Orth wrote "In a Clock Store" when only fourteen years old, and here is how it came about:

"My mother used to send me for the periodic haircut to a little old barber who eked out his business by also keeping a jewelry store. (Editor's Note.—Probably that was where the hairspring originated). He was not what you would call a speedy person, and the haircut would sometimes take twenty minutes or more. All those clocks were ticking away on the shelves—Dutch clocks of all types—and it seemed to me as I sat there that they sang a song to me. I wrote it out one day in school on the back of a spelling exercise, but it was not until many years later that I finished it."

Which makes us surmise that Herr Wagner may have served an apprenticeship in a boiler factory.

"Do you go to the opera?"

"What's the use? I've got a phonograph."

—Judge.

#### LATEST SONG FAVORITE

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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"

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## CHRISTENSEN SYNCOPATIONS



From Chicago

Approaching the opening of the new teaching season we note a tendency among practically all the teachers of ragtime and popular music to raise their prices for lessons. Those who had the nerve to make a substantial increase in their rates last winter were astonished to find that the people paid the new prices without hesitation and the result is that the ragtime fraternity is prospering along with everybody else. The Chicago schools announce another increase of 25 per cent.

F. G. Corbitt of Boston was a recent visitor.

So was George Schulte of Cleveland.

Axel Christensen has purchased a new auto in which to entertain visiting friends and members of the "craft."

Our neighbors surely are getting a musical treat these days during the lesson periods of such advanced pupils as Miss J. Karol and Miss Edna Lister and other talented pupils that are rapidly developing into first-class ragtime piano players.

Our string instrument teacher, Miss Katherine McDougall, has been obliged to transfer some of her pupils to her home on account of lack of space at the studio where all the rooms are needed for our piano department.

Miss Julia Johnson has made a host of friends with her brilliant piano playing, and incidentally is combining business with pleasure since she started to "help out" teaching evenings, and is gradually booking up a large class of pupils for herself.

Miss J. Karol, one of our advanced pupils, is making remarkable progress with her playing. She surely can handle the ivories in effective style. The way she plays "Entertainers Rag" and other high-class "jazzy" numbers is a treat to the listener. On her lesson night we have repeatedly noticed the honking of a machine outside—and now we know the reason for the big black car which so mysteriously vanishes in the night after the lesson is over. Oh, yes, she is a popular young lady!

Miss Genevieve Hickey, who has been connected with the Main school in Chicago for some time, is leaving for California next week to spend a couple of months with her brother. We shall be losing one of our very best teachers and her place will be a hard one to fill, but we are consoled by the fact that Miss Hickey will be back November first. We all wish her a very pleasant trip.

Peggy Sloan has returned from her visit in Kentucky, and is busy every day. She is continuing her vacation by taking week-end trips to the Lakes.

Mrs. Hardy, who took her nineteenth lesson today, boasts of a "mileage" of over six thousand (6,000) miles while taking the lessons—coming in each week from Garrett, Indiana—and she has been a very regular pupil. Mrs. Hardy has taken a course in piano, saxophone and violin.

Franklin Steinko, who formerly taught ragtime and popular music in Dolton, has resumed his lessons at the Chicago Main School, and is taking advanced work now.

### From Kansas City

We now have two pianos going strong and according to the present outlook we will have additional ones soon. So watch us grow in Kansas City, the "Gateway of the West."

We are glad to introduce Miss Hazel Wright, first assistant Christensen teacher here. Miss Wright has a very charming personality, knows the Christensen System thoroughly, and is very enthusiastic in leading others along the "Road thru Melodyland" where syn-copated airs the Christensen way make life worth while.

Indeed, Jazz is King! And speaking of jazz, George Kruse, local manager (one of the lucky) Christensen's Kansas City School, has composed "a good number" (in the words of Hal King, former professional manager of M. Witmark & Sons, here and now with Forster Music Pub. Co., Chicago) in the shape of a ballad which, when played in dance style, makes a jazzy little foxtrot. Chas. L. Johnson has promised to introduce this number at one of the Hotel Baltimore's supper dances. George intends to intrust the publishing of his number to Edw. J. Mellinger, Vice-Pres. of our schools.

Mr. Christensen's picture gives its magnetism to the reception room of the school here. Very often some one comes in who has listened with pleasure to Mr. Christensen's playing while in vaudeville at various cities throughout the United States. The pupils all say, "Why, Mr. Christensen, is a young man."

Mr. E. J. Mellinger (everybody knows this Melody Man) spent a day at the studio on his way back from Denver, Colo., where he had established a Christensen School. He lived the day with his incomparable jazz style of playing and made that day one to be remembered pleasantly.

### From Los Angeles

Phil Kaufman spent his vacation at Catalina Island. Forrest Thompson was a recent visitor.



**BERNARD B. BRIN**  
Head of the Seattle School of Popular Music.  
Known as the "Ragtime Wizard of the Pacific Coast"

### From Boston

Mildred Henderson, one of the teachers of real ragtime in the Boston School, has just returned from a three weeks' vacation spent in motoring through the Adirondacks.

Miss Hazel Byrne, a very attractive young lady well-known in Chicago musical and professional circles, is visiting her cousin in Boston and was a welcome visitor at the school.

After a delightful vacation of three weeks divided between Worcester, Niagara Falls and Atlantic City, Charlotte Lewis is again "back on the job" teaching ragtime to a large class of pupils.

Jimmie Corbitt, manager of the Boston Ragtime Conservatory, recently purchased a "ragtime roadster," and after taking two lessons on same he started to drive to Chicago. He certainly should have known better, but he reached Chicago all right, all right—BY TRAIN! The car is still in an Albany repair shop and Jim intends to take eighteen more lessons in driving, if he has any money left after paying repair bills.

DeLancey Cleveland, a pupil in the Boston school, has just published a very pretty song entitled "Queen of Dreamland."

Mr. O. W. Gill, who teaches "em 'how to jazz' the string instruments in the Boston school, has taken his wife and family on a little vacation trip to New Jersey.

Miss Eileen Finklestein has returned from a month's vacation spent in motoring through New York and Jersey, and has resumed her ragtime lessons.

Judging from the number of new pupils being enrolled every day, and from the letters and messages being received from former pupils who wish to resume lessons, it certainly looks as if there will be no appointments open after September 15th.

Edythe Horne, Boston's best known ragtime teacher spent her vacation at one of the popular Summer resorts in Maine. While resting Miss Horne finished the lyrics of her new song which, I understand, is entitled "Flowers from Old Amsterdam."

Mr. C. Carciotto, teacher of string instruments in the Boston school, spent his vacation at one of the Lake resorts in New Hampshire.

Harry Marshall, former pupil of Miss Horne, is now doing a ragtime piano act in vaudeville at \$75.00 per. Does it pay to study ragtime? I'll say it does.

Miss Janet Montrose has just returned from a three month's trip through Canada and the North West, and has again resumed her lessons at the Boston school.

Mr. Axel Christensen, known throughout the world as America's greatest ragtime player and composer, has just issued a new instruction book on rag and jazz rhythms. This new book has been copyrighted for all countries.

### From Jersey City

Margot Steele writes: "Among my pupils I have Miss Gertrude Best of Jersey City, who, having completed her course, plays all pieces of the Christensen method perfectly. She will receive her diploma. Several others are working to receive diplomas."

One of my pupils, 59 years old, is a very prominent resident and is learning splendidly. Every lesson she receives is a pleasure to her and she leaves my studio like a happy girl.

John Fitzgibbons, a boy 15 years old, of West Hoboken, is to be a movie player and shows great talent. Many others are doing well.

### From Elgin, Ill.

We, we, we, who are we—We are the "new" readers of MEL-O-DY—Grace Fitchie, Bess Kowitz, Hazel Simons, Elizabeth Honert and Ruth Kenyon.

Carolyn Cloudman, the daughter of one of our prominent families of Elgin, is a new pupil who knows she will enjoy ragtime.

Miss Mareta Black, one of our Elgin society girls of the younger set, is doing nicely.

"Man alive!" says Tony Zink, "how we all enjoy the MEL-O-DY notes."

Harold Niss says, "When you get jazz on the brain run to the piano and 're-leave' your feelings."

"U-KNO-US," writes Mr. Elberink (our old friend Jack), "when it comes to new subscribers, it makes no difference whether they live in Elgin or not, as we find Miss Hazel Simons of Belvidere, Ill., on Mr. Elberink's list. Jack says, 'You're not a player unless you get what the player needs—MELODY.'"

Congratulations from the school are extended to Mr. and Mrs. Leslie McLaughlin. Mrs. McLaughlin was a student for several years in dramatics and has appeared as leading lady in several of Mrs. Elberink's own productions, but from announcements Gladys (or Mrs. McLaughlin) will forsake dramatics for a new "musical career" as "Somewhere a voice is calling," meaning Mr. and Mrs. McLaughlin are the proud parents of a son.

### From Milwaukee

Quite a few enrolments are being made for the fall season, which is unusual for the second week in August. To play safe for the coming season another new piano has been added, making a total of five.

We have a surprise for the "Jazz Hounds" of this city in the person of Joe Lichter, leader and violinist at the Miller Theatre. Mr. Lichter will be connected with this school after August 15th. Already pupils are booking up for lessons with this wonderful jazz artist of the violin.

The "Czar" paid us a visit and, by the way, the manager of this school had the pleasure of having lunch with him and his family a few days ago. The other teachers of the school are somewhat peeved at having missed the "Czar" himself. They have seen enough pictures and now desire a "close-up" of the head of the organization of ninety-four schools.

Mr. Scheck and wife, who have charge of the Logan Square branch school in Chicago, paid a visit to the city of Milwaukee last week. With Mr. Thomas of this school they made a trip by auto to the Dells of Wisconsin, visiting Madison and traversing some very beautiful country.

We are having a great deal of success with students in forming small orchestras and actually placing them on light work for which they receive a small compensation to begin with.

## Stepping the Scale

### ONE-STEP

C. FREDK CLARK

PIANO



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MELODY



Musical score for page 10, measures 1-12. The score is written for piano in B-flat major (two flats) and 4/4 time. It features a melody in the right hand and a harmonic accompaniment in the left hand. The first system (measures 1-4) includes dynamic markings *ff* and *f*. The second system (measures 5-8) continues the accompaniment. The third system (measures 9-12) includes a section marked *mf-ff* and a repeat sign with first and second endings.

MELODY

Musical score for page 11, measures 1-12. The score continues from page 10. The first system (measures 1-4) includes first and second endings. The second system (measures 5-8) includes dynamic markings *ff* and *ff*. The third system (measures 9-12) includes dynamic markings *mf* and *ff*. The fourth system (measures 13-16) includes dynamic markings *ff* and *mf*. The fifth system (measures 17-20) includes dynamic markings *ff* and *mf*. The sixth system (measures 21-24) includes dynamic markings *ff* and *mf*. The seventh system (measures 25-28) includes dynamic markings *ff* and *mf*. The eighth system (measures 29-32) includes dynamic markings *ff* and *mf*. The score concludes with a *D.S. al C.* marking and a repeat sign.

MELODY



# When You Made My Dreams Come True

Words and Music by  
GEORGE L. COBB

Andante moderato

PIANO

*mf*

Some-where in Dream-land I found you, Sweet - heart, Sweet - heart!  
Dream-land is Wake-land with you, dear, Sweet - heart, Sweet - heart!

*p*

Love broke the dream-spell that bound you, Sweet - heart, Sweet - heart;  
Wake-land is Love - land with you near, Sweet - heart, Sweet - heart;

Now you are real, and your pres-ence I feel, You've made my dreams come true.  
You as a queen in my heart reign su-preme, You've made my dreams come true.

MELODY

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## REFRAIN

Sweet - heart, Sweet - heart! I long for your smile al-

ways. Your kiss brings bliss, And

bright-ens the dark - est days, Sweet - heart, Sweet - heart! Your

love makes my world a - new; For in your eyes I found

par - a - dise, When you made my dreams come true.

MELODY



# The Love Tyrant

WALTZ

BERNISNE G. CLEMENTS

INTRO

L.H. 8

PIANO

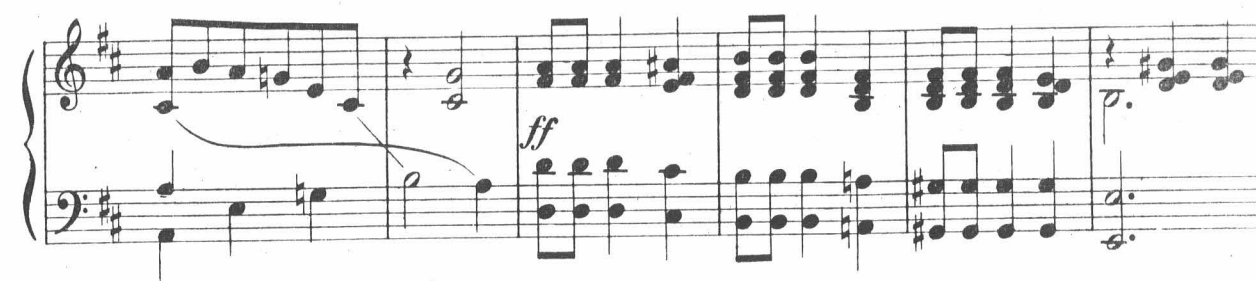
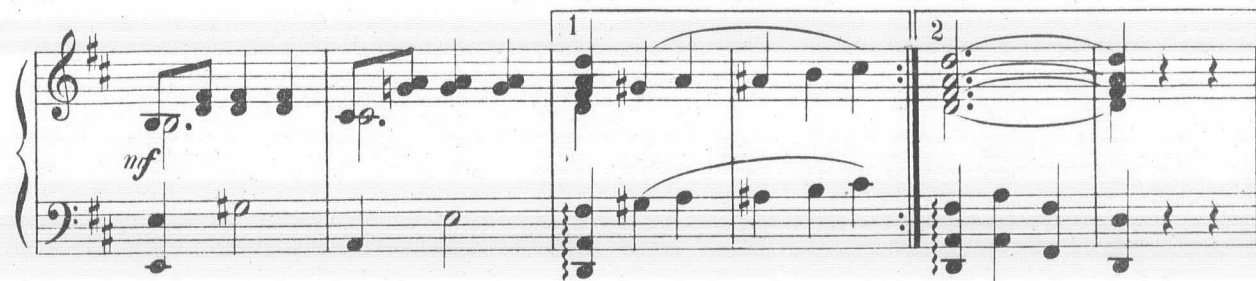


WALTZ



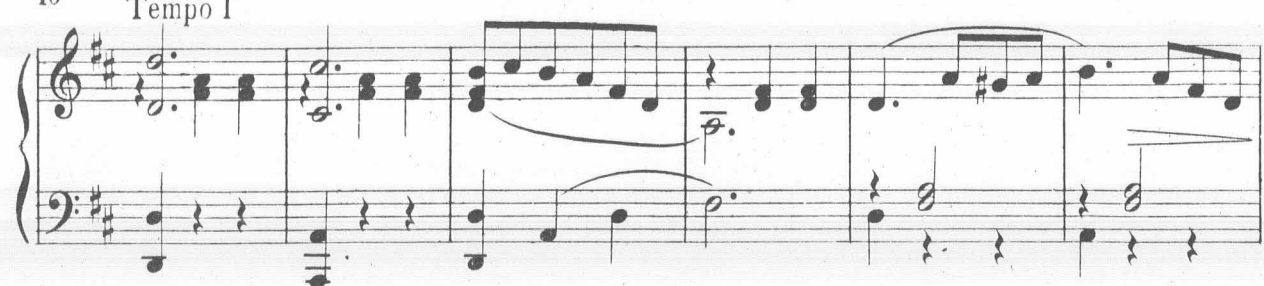
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MELODY





TRIO

MELODY

D.C. Waltz al  $\text{♩}$ 

CODA

MELODY



# In a Shady Nook

## TÊTE-A-TÊTE

R.E. HILDRETH

**PIANO**

*Moderato*

*mf L.H.*

*poco rit.*

*mf a tempo*

*rit.*

*a tempo*

*rit.*

*a tempo*

*rit.*

*a tempo*

MELODY

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*Più mosso*

*f*

*a tempo*

*ff*

*mf poco rit.*

*Più mosso*

*f*

*ff a tempo*

*p L.H. poco rit.*

*mf*

*a tempo*

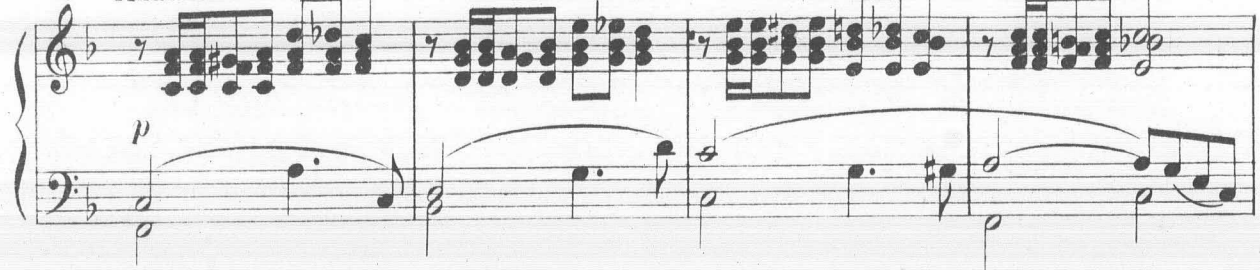
*rit.*

*a tempo*

MELODY



Andante



CODA



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.

## LUDICROUS EFFECTS PRODUCED BY SOME DRUMMERS AT THE MOVIES

**P**ATRONS of the motion picture theatres are demanding more of the better music and the theatre proprietors are seeing that they get it. That is, the more important houses where music is treated seriously. Of course there are still many of the smaller movies whose music does not show much improvement. The orchestras in these cases are only concerned about making the pictures as realistic as possible. Sometimes they make ludicrous mistakes, because, of course, their work is by no means easy.

Some of the effects produced at a given point in a film remind one of the lady who was notorious for always saying the wrong thing in the wrong place. Certain of the slips are pointed out in a sort of peep behind the scenes in a chat an authority on drumming had with some movie-drummers in Jacobs' Orchestra Monthly. This orchestra player said among other things: "One of the most common effects required of the drummer is the handling of hoof-beats in imitating the galloping of horses. Many drummers seem to forget that a horse has four feet and, as a matter of fact, I have seen many orchestra and band arrangements that had the horses' hoofs written in a series of three beats instead of four. When played on a slate slab the wooden hoofs are best for imitating the galloping of horses on a pavement, while hoof-beats on soft ground are best imitated by using the small sticks on a shot-cushion. Naturally, galloping in the distance is not supposed to be heard, and in such instance no horse-hoof imitation should be used. A careful study of rhythm the next time you hear a galloping horse will give you a new insight into the horse-hoof effect."

"The sand-wheel is a most useful trap for the picture drummer in producing a realistic imitation of rushing water or a waterfall, yet I have heard drummers use the sand-wheel when the only action on the screen was that of a canoe being paddled across a placid lake. In such using of an effect the drummer's efforts, instead of proving a realistic imitation will prove a joke, as there is no noticeable noise resulting from a canoe being paddled through still waters."

"I have also heard drummers who tried to depict the sound made by the falling body of a fainting person in a tragedy picture with a roll on the drum ending in a cymbal crash. Any such imitation as this at once changes tragedy into farce-comedy, which doubtless was far from the intention of the author. Neither is the noise of a handkerchief dropping to the floor correctly depicted by a click on the wood-block, nor is it sensible to try to imitate by the same or other noise the thud of a striking sofa pillow when thrown across a room or the breaking of small articles, as in most instances such things make little or no sound."

"There are exceptions to all cases and the one exception to the above is in the comedy picture, which is generally of the slap-stick variety and in which the drummer need not consider tonal balance, common sense or anything else requiring thought. The comedy picture is intended more for mirth-making than for educational or elevating purposes, and the more incongruous the effects from the pit, the better the picture is appreciated."

—Canadian Bandsman and Musician.

## The Father of Prohibition

That sweet singer of languishing melodies, Tosti, must have had a prophetic soul when he wrote:

"Drink to me only with Thine Eyes."

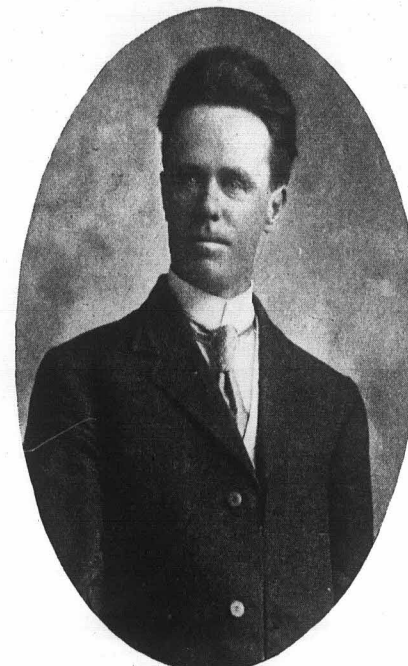
—Musical America.

## MUSIC IS THE MASTER

It is an indisputable and established fact that music is of great importance and an absolute necessity for modern Motion Picture presentation.

Silence, continues *The Dominant*, is the pre-dominating factor of the Motion Picture, and music is the only means possessing sufficient power to bring about the metamorphosis from silence to realism.

To some of our exhibitors the above may read like a vainglorious tribute to our fellow musicians, but it really isn't although some of them may be able to prove in plain figures that music cannot add to their box office receipts. Far be it from me to call such exhibitors narrow-minded, or anything of the kind. In theatres located in very small towns or secluded sections of large cities, any music or no



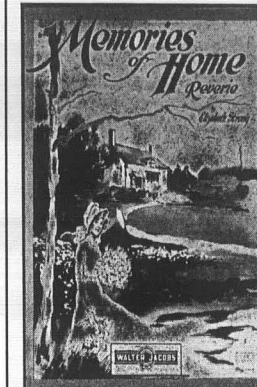
ARTHUR RIVINGTON SMITH

music will do. It is evident that a theatre located as mentioned above is exclusive in itself and there is no necessity of adding extra attractions, such as music, to give it exclusiveness. But where competition reigns additional features are essential.

Builders and architects, in alliance with business ingenuity and capital, have created an abundance of effects, for the purpose of establishing "exclusiveness." But in no instance were they able to accomplish this without music. Some of the lighting effects and stage settings in our modern theatres are marvelous, but they are mute—all for the eye and nothing for the ear. They are all additional fictions to pantomime, nothing but decorations to a dumb show.

The motion picture screen of today is in the strictest sense of the word a world's mecca. We see Russians, Hindoos, Chinese, Arabians, Spaniards and every nationality of the world portrayed in characteristic episodes. Who knows all these languages? No other interpreter but music can accomplish the feat of telling us of their vivid lives. No other language but music can be called international. So why not give music the honor of being the sole and only element able to elevate Motion Picture presentation into the realms of exclusiveness.

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The acme of perfection in motion picture presentation can only be attained if allied with an appropriate musical accompaniment, and an exhibitor deviating from the above will soon become convinced through actual experience that his theory is false. Innumerable instances warrant the truthfulness of the above statements.

The Capitol Theatre of New York City is but one example. In building this tremendous house all parties concerned had but one thing in mind—exclusiveness. Its seating capacity, lighting effects, in fact, everything installed in this modern giant represents the latest that inventive genius was able to create. The Capitol Theatre is unquestionably the twentieth century marvel of interior decoration and offers the greatest comforts to its patrons. In brief, it is the last word in modern theatrical construction. The Capitol Theatre is in a class by itself, but its exclusiveness in construction was by no means sufficient to give it that exclusiveness in motion picture exhibition. Music gave this up-to-date theatre-colossus its final touches. The famous band of seventy men, under the able leadership of Arthur Pryor, together with the great organ—these were the factors that gave the Capitol Theatre "exclusiveness" in the strictest sense of the word, and placed it among the greatest institutions in the world for the purpose of Motion Picture presentation.

Mr. Exhibitor, bear in mind that "Music is the Master."

ELSEWHERE in this dept. will be found a picture of Arthur Rivington Smith, a well-known Wisconsin interpreter of the photograph. Mr. Smith was born at Platteville, Wisconsin, on September 1, 1877 and has played the piano from childhood. At the age of fifteen occurred the turning point of his life when he came under the influence of Dixon J. Churchill, then musical director at the S. N. S. at Platteville. While the "course" was quite limited Mr. Churchill was so thorough a teacher and employed so much reason and sound common sense that Mr. Smith derived the benefit of a most valuable foundation for a musical career. Later in life Mr. Smith had the good fortune to meet in Sioux Falls, South Dakota, two men who made a "regular" of him. They were W. S. B. Mathews and James Frederick Boyer who were residing in Sioux Falls for a limited period some fifteen years ago and to whom he is everlastingly indebted. Mr. Smith plays the organ effectively, due to the kindly instruction he received from Mr. Boyer during this period.

In regard to "playing the picture" Mr. Smith observes: "I should say that the most trying part is standing the eyestrain. Cue sheets, like religion, are a necessary evil—right once in a while, more often misleading, and as far from the requirements of the picture as is Kamechatka from Kalamazoo. "Due to her freshness, naturalness and good sense in never attempting that which she cannot do well, Constance Talmadge is easily my favorite 'Queen of the Screen' in the lighter vein, while Nazimova is in a class by herself in the 'heavy stuff.'"

Mr. Smith has written many compositions and expects to see some of them on the market this winter.

THERE are some parlor ballads that May Peterson, the Aeolian-Vocalion artist, does not like and she spiritedly expresses her views as follows:

"Oh, if we could only get over the parlor ballads," she says, "the dinky little love song that ends 'For You,' 'Your Eyes,' 'I Love-rr-vee You' and other songs of the same immortal calibre, things might be better for the composer, and certainly they would be better for the singer. Did you ever hear some six-foot bass with a subterranean voice, and built along the fragile lines of a B. & O. freight car? It is then that our delectable parlor songs shine in all their brilliancy. It is quite wonderful to hear these melodic dribbles when sung by some husky singer who is strong enough to do a day's wash or to juggle pianos."

## The PLAYER-PIANO

News of Interest to the Buyer, Recorder and Manufacturer

### MUSIC IN THE HOME

THE player-piano is indeed a revelation—it has opened a wide vista in music appreciation for those persons who heretofore have had no outlet for musical expression, or who had to be satisfied with a rather meagre technical accomplishment. The player-piano has made it possible for nearly everybody to have at one's command good music in the home. As music appreciation is for the greatest number dependent individually upon temporary moods and emotions it is not wonderful to have always within one's reach a means of satisfying such moods?

The breadth and scope of the value of the music that the player-piano affords is truly remarkable—it is entertaining, cultural, educative. Whatever may be a person's tastes they can be satisfied through the medium of the player-piano.

And what is even more important is the fact that music appreciation is fostered in the home—thereby strengthening the moral stamina of the household. The player-piano makes the home a place of pleasurable associations—couples music with the moral and mental influence which clean home life affords.

We cannot be too urgent, therefore, in advocating "Music in the Home."

### THE STORY ROLL

CONCERNING the recent innovation of the story roll, T. M. Fletcher, President of the Q. R. S. Music Co., says:

"We find it only necessary to bring the message of the story roll before the player-piano owner. After he has grasped the idea and seen and heard one of the rolls his enthusiasm accomplishes the rest. There is a natural, inherent desire in everyone incapable of appreciating 'highbrow' music to enjoy this type. The story roll offers the opportunity. Or to the person who has enjoyed the fine classical selections and has wondered at the romance and tragedy which might be woven into the delicate web of the melodies the story roll offers enlightenment. There is nothing that can take its place. Opera in foreign languages is not understood, although appreciated in precisely the same way as the music alone is appreciated; opera in English is almost as difficult of understanding, but as the printed words unroll with the music on the player-roll they can be read and understood under the most favorable possible environment—the home. The story roll lends exquisite enchantment to classical music.

All great music has a story to tell. Back of the harmony lies a tale—a tale told not in music, but in words. The person with a musical education can read the hidden meaning—the story of the music—really understand it. And with this understanding of music comes the added pleasure that is born of getting out of the composition all the enjoyment that it holds. The new Q. R. S. story roll bridges the gap of musical understanding—the story the music unfolds is printed on the roll so that you may read as you play.

Many of the greatest masterpieces of music today seem uninteresting simply because they are not understood. The moment they are understood their beauty is seen and the realization comes of why they are masterpieces and will never die. It ordinarily takes years of study to be able to fully interpret their meanings. But in the Q. R. S. story roll the meaning is given as you play—the story the composer tells in music is printed on the roll—you read—you understand and you feel all the sentiment that music really expresses.

It has been said that the Q. R. S. story roll is the "Moving Picture" of music. It is a musical edu-

cation, a music conservatory at home, and last but not most important, an idea which enables everyone to realize the world's greatest masterpieces. A famous composer sums it all up when he says, "You can't possibly get the full musical value out of a player roll unless the story of the music is printed on the roll—so that you may read and understand as you play."

### THE AUTOMATIC PIANO TEACHER

ONE of the latest developments in the player-piano field is the Automatic Piano Teacher, a remarkable invention by Frank W. Bull, president of the Plala Piano Company, Ltd., Oshawa. It has already been patented in Canada and the United States with further patents pending. The following description of this latest invention in the player-piano field was recently published in the *Canadian Music Trades Journal*:

The Automatic Piano Teacher consists of a key-board chart and string curtain which are pulled down in front of the music roll and a ring at the bottom of the key-board chart which is attached to a hook eye just behind the tempo indicator. The key-board chart has yellow keys between the blacks. The string curtain is arranged in groups of three purple and two old rose strings, the purple strings leading up from the three black groups and the old rose strings leading up from the two black groups. This enables the reader to distinguish the groups easily and tell immediately where every note is to be played on the piano key-board. The lettering of the key-board chart is in red, and the whole ensemble is beautifully attractive to the eye. The key-board chart is an exact reproduction of the piano key-board. Each key represented on it is the exact width of the perforations in the tracker bar of the player-piano, and a little wider than the perforations in the music roll. The purple strings leading up from each of the "three" blacks, and the old rose strings leading up from each of the "two" blacks are put in these colors to distinguish the "three" groups and the "two" groups instantly, and prevent any dazzle to the eyes which strings of all one color would cause.

When a perforation in the musicroll appears under any one of the purple strings, the note indicated is played on the black key that particular string leads to and indicates on the piano key-board. When a perforation appears between any one of the purple strings the note indicated is played between the black keys those strings lead to and indicate. The same thing applies to the old rose strings. A note under or between one of the old rose strings is played on or between the "two" group of blacks that particular string leads to and indicates. The whole key-board chart is a repetition of "three" blacks and "two" blacks with yellow keys in between the blacks, and with white keys on either side of each outside black, just the same as the piano key-board is a repetition of "three" blacks and "two" blacks with white keys in between and on either side. In fact both the piano key-board and the key-board chart are a repetition of twelve notes.

### PHONOGRAPH PUSHES POULTRY PRODUCING

THE above astounding statement might be taken by many as being either a cackling lie or a lying cackle, yet it all depends. If the following little "cackle" is true, and whoever yet doubted the truthfulness of a printed hen or egg yarn, then the caption is an extra-ordinary egg-sample of "laying" rather than "lying," and a marvelous eggs-position of truth in the power of music over muscle. However, here is the little "clucking" which is attuned to a pretty "lay."

Frank Habig, a chicken raiser near Columbus, Indiana, bought a talking machine. Two days after its arrival at his home he found 115 eggs in his henhouse wherein roosted 122 chickens, and from which previously he had never gathered more than 65 eggs a day, while on the third day there were 105 eggs. Habig states that whenever the strains of the latest jazz issue from the parlor, the hens appear to take an increased interest in life and move around the henhouse. "Jazz music makes them move around and so get the exercise they need to induce them to lay," explains Habig, thus revealing what he considers the secret of making hens great layers. Since the arrival of the phonograph, not a day has passed without bringing at least 100 eggs.

Some cackle? We should hope to crow! yet it seems a pity that this Columbus "crouer" or "cackler" didn't lay himself out to give fuller details. For instance, it would be helpful as well as interesting to other "eggsperimenters" to know just what was meant by "parlor;" whether it was the "best room" in his home-house or the general "settin' room" of his hen-house from which issued the "strains," whether they were of dulcet softness or dult "set" "oftness" and whether the increased productivity is not a strain on word validity, his own veracity and the hens' vivacity? He might further have told us if the "jazzed" eggs incubated better, or degenerated and digested best whether hard or soft boiled, poached or just dropped. Truly, if "music hath charms to soothe the savage breast," it would seem that jazz has alarms to rouse the jaded nest.

### She Meant U. S. Player-Piano No. 39908

WIFE (calling after husband)—"John, don't forget to bring some rolls home with you."  
HUBBY—"Pastry or player-piano?"  
—*Music Trades Review*.

### GROWING POPULARITY OF THE PHONOGRAPH IN ENGLAND

Growth of the talking machine trade in Great Britain has been phenomenal since the beginning of the world war, according to a report received by the United States Department of Commerce from its London representative.

"Before the war the position of the gramophone in the British Isles was not so enviable," says the report. As a musical instrument or as an instrument for the purveying of music, it was frowned upon by a considerable percentage of the musical profession, and even its possibilities as a high-class and ornamental piece of furniture had not been very widely recognized.

"During the war, however, popular taste accepted the gramophone, the prejudice of the musical profession was broken down, and coincident with these developments, the manufacturers made great strides in the production of ornamental cabinet and pedestal models.

"A great expansion of gramophone manufacturing is expected to take place as soon as the promised extension of factory buildings becomes possible. One large gramophone company has recently established an educational department with a view to promoting the use of the gramophone in schools as an aid to musical education."

### LATEST ROLL RELEASES

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91126	Daddy Blues—Fox Trot
91127	Dear Old Pal of Mine—Waltz
91129	Fair One—Fox Trot
91130	Sweetie O' Mine—Fox Trot
91131	Memories of Virginia—Waltz
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New York City:  
Dear Sir:  
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up the lessons. Just why that your course is so good, and how it gives me an  
insight in music that I never had before and is the only course on harmony  
I have ever tried that I could say interested in.  
Thanking you a successful year and many more people, I beg to remain,  
Yours very truly,  
CHAS. A. ARTHUR

Port Monroe, Va.  
September 7th, 1917  
Mr. C. H. Wilson,  
215 La Salle Ave.,  
New York N. Y.  
Dear Mr. Wilson:-

It gives me great pleasure to submit the  
name of Sgt. Frank Johnson, 4th Regt. U. S. A., Port Monroe,  
Va., who wishes to prepare himself for the position of  
Band Leader in one of the newly organized regiments.  
It is a pity that none of the bandmen who are  
taking instruction from various other places, do not get  
wise to your SUPERB-Excellent course, which eliminates all  
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Yours very respectfully  
*Louis J. Hagedorn*  
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Mammy's Arms.  
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1209 In Old Manila  
1204 Last Night When I Dreamed You Had Gone.  
1219 Last Waltz I Had With You, The. Waltz.  
1220 Love Boat, The.  
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1221 My Little Bimbo Down on the Bamboo Isle.  
1213 Tired of Me. Waltz Song. Key of C.  
1218 There's a Vacant Chair at Home, Sweet Home.  
1222 Tripoli. Waltz Song.  
1215 Young Man's Fancy, A.  
1202 Good-Bye, When I Say Good-Bye to You.  
1205 I Told You So. Fox Trot.  
1206 If I Wait 'Till the End of the World.  
1207 Just Like a Gypsy. Fox Trot.  
1208 Thanks. From "Musicaland."  
1203 What-Cha Gonna Do When There Ain't No Jazz?

#### DO YOU KNOW

That it is said the names of the scale are the beginnings of words in a hymn to St. John the Baptist, and were first used by the monk, Guy of Arezzo in the year 1026, as follows: ut—re—mi—fa—sol—la. In 1684 Lemaire added the seventh syllable, "si." "Do" has been substituted in the place of ut because it can be more easily pronounced in singing.

That the first to substitute round for square or lozenge-shaped notes in music printing was Robert Granjon, whose earliest publications are dated 1523 at Paris.

That John Shore, an English trumpeter, invented the tuning fork in 1711. The resonant case upon which tuning forks are often mounted was invented by a French instrument maker.

That music is a part of the human being. It is a sense, and a higher sense than any of the other five. It is necessary to teach this fact in every family, school and church, and, when taught, to draw out both brains and soul. It should be insisted upon with every human being—every child—that he can sing, especially the popular song which the people understand and which he or she understands.

That the popularity of Western music in Japan is rapidly growing is indicated by the recent establishment, under government authorization, of a school of tuning in Tokio. The school is the first of its kind in Japan. It will train tuners and repairers in the manufacture, tuning and repairing of musical instruments.

The founder of the school is T. Fukushima, who is said to be the only Japanese who has studied tuning in America. Mr. Fukushima's idea in founding the tuning school is to meet the present and future demands for competent tuners, which have grown in consequence of the phenomenal increase of pianos and organs in Japanese homes and schools in recent years.

That "the popularity of the waltz," says an authority on dancing, "has greatly increased, and from all appearances the fall season will see it featured strongly on dance programs, supplanting the fox trot in popularity. A good deal of this new interest in waltzes is no doubt due to the fact that they are of the dreamy variety, carrying exceptionally pleasing melodies of popular favor. The orchestras seem to be lending encouragement to the move to revive the interest for the waltz, which had waned somewhat in favor of the fox trot during the past two years."

That according to an Englishman the word "jazz" is a corruption of the name "Jasper," as used by overseers on Southern plantations in addressing the colored men who deign to labor in the fields. For convenience sake all negro workers, says the writer, are called "Jasper." When the foreman is in a hurry he yells for Jasper to speed it up. In other words, he "Jasper's up" the work. The laborers have shortened the term to "jazz up" the work, and through faulty pronunciation we come to the present-day term "jazz." We assume from the explanation that jazz music is hurried music—which it is, to say the least.

That a letter sent to a Brooklyn school teacher was quoted by the superintendent of New York's public schools during a recent discussion on illiteracy.

The letter ran as follows:  
"Friend teacher, I do not desire for Claire shall engage in grammar, as I prefer her engaging in yuseful studies, as I can learn her how to speke and write correct myself. I have went through two grammars and they done no good. I prefer her ingaging in french and drawing and vokal music or the pianna."

That Ole Skullenbone, author of "The Dance of the Gravediggers," introducing "At the Undertaker's Wedding," has composed the music entitled "When It's Garlic Time in Italy" to be

played in connection with the great screen production, "The Breath of a Nation."

That two songs entitled "Mr. Johnson Turn Me Loose" and "You've Been a Good Old Wagon, But You've Done Broke Down" are said to be the first two ragtime songs used on the vaudeville stage.

That some cows are extremists in their musical preferences, as may be judged from the following newspaper story emanating from East Huntingdon, Pa. John Leighty, a dairyman, purchased two Holsteins that proved to be kickers. One day he saw a neighbor attract bees to a hive by producing jazz music from a phonograph on top of it. John tried the same stunt on his Holsteins, but they were disturbed rather than calmed. However, he changed his tactics and put on a record of the old hymn, "Rock of Ages." This had the desired effect. No doubt the Holsteins realized that the cowbells in the jazz symphony were out of tune.

That Samuel Lehman, author of "Everybody Works But Father" as well as one of the best known musical conductors in this country, was recently killed by an auto in New York City.

That a certain Denver, Col., pastor argues as follows anent jazz:

"Jazz works perfectly as a lubricant for stiffened joints on the glaring lighted white ways that lead to perdition, so why not use it to limber up those who are traveling the straight and narrow?" Talking machine dealers take notice.

That Charles Wakefield Cadman, the American composer, is writing a complete musical score for a great screen production of "The Rubaiyat."

IT IS with deep regret that MELODY observes the passing of a man who leaves a niche that is destined to remain empty, a man who has notably contributed to the musical world and consequently to humanity, a substance and a spirit that will live forever. The entire musical profession and thousands of music lovers throughout Europe and America are mourning the loss of Homer Norris, noted New York musician and composer, formerly organist of St. George's Protestant Episcopal Church, who died on Saturday, August 14th, at Roosevelt Hospital from injuries suffered in a taxicab accident.

Mr. Norris was a protégé of J. Pierpont Morgan, who built him a home in the Orange Mountains for the purpose of enabling the composer to get away from his duties and spend a few days at any time of the year composing music.

Besides his distinction as an organist, Mr. Norris was an author of special works on harmony and counterpoint and ranked high among the composers of this country. He was a graduate of the New England Conservatory of Music, and afterwards studied the organ under Alexander Guilman, of Paris.

Of the high-class cantatas composed by Mr. Norris the best known are "Nain" and "The Flight of the Eagle." He also composed more than fifty songs well-known on recital programs, the most popular of which are "Three Roses Red," "Cradle Song" and "Mother O'Mine."

#### Had Absolute Pitch

"Maw?"  
"Well, Junior —"  
"Paw don't know much about music, does he?"  
"Not much, but why do you ask?"  
"At the show this afternoon a man told him the lady on the stage was singing high G, and Paw said it sounded like H." — *Musical America*.

#### She Sang Swimmily

"Ma, are all big singers good swimmers?"  
"Why no, sonny —"  
"But Ma, Pa said last night at the show that the lady who sang the high notes was *some diver* (diva).

The Novelty "Concert" Rag  
the Jazzy 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 years, 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.

#### THE COMMON COLUMN

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

WANTED — Position as teacher of piano playing in Boarding School or private family. Address Mrs. Annie B. Collins, Marlboro, Vermont. (A. S. O.)

WANTED — To exchange instrumental numbers with others. Only instrumental music which is suitable for motion-picture piano playing is desired. Miss Olive L. Velvins, P. O. Box 154, Norfolk, Va.

FOR SALE — Bettoney Boehm C clarinet, low pitch, like new. Tenor Banjo in canvas case. 2½ octave set Deagan Roundtop Bells, low pitch, in fine condition. All cheap for cash. F. H. Hurley, Bismarck, N. D.

TALK about "Peeps at the Publishers!" here's something that's more than a MELODY "peep," it's a calliope "pipe"—a piping push by a publishing house for itself, and we should hope to blush if it isn't a pippin of a pipe. If there are those who think there's nothing new in the way of "plugging" songs, they have only to lamp this little letter from a lady that is being put over by the Henry Burr Music Corporation at 1604 Broadway, New York City, and then trouble themselves to take another think.

The letter (reproduced here actually verbatim) is from "Betty Blush," who is on a visit to New York and is writing back home to her dear friend "Clarice" of her impressions of the big burg. The Burr Corporation has adopted as a significant song slogan "Betty Blush's Latest Letter," for this letter is only one of a series that are to follow at frequent intervals and in which, as the Burr people put it, "Betty Blush babbles of Burr's best bets." Burr! It's a buster of a burr that should make a big burr

EVERYBODY'S GETTING IT  
**FOR I HAVE YOU** { A real heart ballad  
The Battle Hymn of Peace  
printed on the back  
Price 30 Cents  
THE HAVEN SHOP, Greenfield, Illinois

in plugging; Betty's sure got a delightful "burr" — on her tongue, in her letter and under her bonnet — and this burr of the Burrs is too brand new to be a "chestnut" burr. Here's the first one that's burst.

At the Hotel Common Door

Dear Clarice:  
Darling, I got your adorable letter and I was so pleased to hear you are so happy. I'm having a glorious time too, dear, my visit to N.Y. is celestial and I dread its end, and my return to that stupid lil' town!

At a dance last night I had such a wonderful time, Clarice. The music was heavenly — especially a fox-trot called "I Like To Do It." It's the jazziest thing, and they played it so splashy, if you know what I mean! Saxophones, traps and cymbals, Baby Doll! The Snappy Seven back home couldn't compare with this orchestra any more'n bean soup compares with an oyster cocktail. And the orchestra sang snatches of it now and then, and the words are too funny for anything, Clarice! All dressed up like a parlor lamp! I'm sending you a copy of it, dear, and you'll agree that, like Wrigley's, the flavor lasts!

I went with Teddy last night. You know he writes very clever songs, my dear, and he is very wonderful. He hasn't had any published yet, but he knows all about it. Anyway, he told me the Henry Burr Music Corporation is getting out the



song and that it's by Byron Gay, writer of "The Vamp!" The reason I tell you all this is 'cause I know you love Henry Burr's records so, and you've spoken to me so often of his be-otiful voice. This is his latest, and I don't think it's out more than a week or two, and everyone is crazy about it!

Clarice, I'm sending you another song called "Oh My Lady." Isn't that the cutest name? It's just the song for you to learn to sing with your ukalale! It's going to be on all the records, I understand, and just as soon as I can get one I'll mail it to you 'cause you'll love it. Ray Perkins wrote it — you remember he wrote that precious "Bye Lo" that we heard and thought was so darling. Listen, Clarice, I heard the U. S. Naval Glee Club sing this "Oh My Lady" in vaudeville and it's the sweetest thing!

I'm going to a matinee now, but I will write again soon. "I Like To Do It," don't you know!  
With lavish love from  
BETTY BLUSH

He wrote a song  
Of Dixie Land,  
And it just sold  
To beat the band.  
Said he to me  
Just yesterday,  
"Where is this Dixie  
Anyway?" — M. T. R.







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*A <b>Frangosa March</b> .....	Mario Costa	*'East o' Suet'.....	R. E. Hildreth	*'Hang-Over Blues'.....	Leo Gordon
*African Smiles, An.....	Paul Eno	*Marche Orientale.....	Allen Taylor	*Jazz Fox Trot.....	Walter Rofe
A Characteristic March.....		*Eat 'Em Alive.....	Allen Taylor	*Happy Hayride, The.....	Walter Rofe
*After-Glow.....	George L. Cobb	*Jazz Fox Trot.....		*Charactéristic March Two-Step.....	Wm. C. O'Connor
A Tone Picture.....		*Ebbing Tide, The.....	Walter Rofe	*Hawaii Jamboree.....	George L. Cobb
*Aggravation Rag.....	George L. Cobb	*Eloquence March, The.....	Valentine Abt	*Hazy Jamboree.....	George L. Cobb
*Ah Sin.....	Walter Rofe	*Enchanted Moments Bernisse G. Clements		*Heads Up.....	Henry S. Sawyer
A Eccentric Two-Step Novelty.....	George L. Cobb	*Eyed d'Amour.....		*Heap Big Injun.....	Two-Step Intermezzo
*Alhambra.....	George L. Cobb	*Excursion Party.....	Raymond Howe	*Heart Murmurs.....	Walter Rofe
One-Step.....		*March and Two-Step.....	Norman Leigh	*Hearts Adrift.....	Eugene Ingraham
*All for You.....	Lou G. Lee	*Expectation.....	Novellette	*Hearts Adrift.....	Value Heitation
Mauro.....		*Fair Confidantes.....	E. Louise McVeigh	*Height of Fashion.....	R. E. Hildreth
All-of-a-Kind.....	Frank E. Hersom	*Fair Flirtations.....	Victor G. Boechnlein	*Hiccup.....	George L. Cobb
*Ambassador, The.....	E. E. Bagley	*Fanchette.....	R. E. Hildreth	*Here's Ho.....	George L. Cobb
March.....		*Fambrourine Dance.....	George L. Cobb	*Here's Ho.....	George L. Cobb
*American Ace, The.....	R. E. Hildreth	*Fancy.....	George L. Cobb	*Here's Ho.....	George L. Cobb
March.....		*Novellette.....		*Here's Ho.....	George L. Cobb
*Among the Flowers.....	Paul Eno	*Farmer Bungtown.....	Fred Luscomb	*Here's Ho.....	George L. Cobb
Apricot.....		*March Humoresque.....	George L. Cobb	*Here's Ho.....	George L. Cobb
*Anita.....	Thos. S. Allen	*Feeding the Kitty.....	George L. Cobb	*Here's Ho.....	George L. Cobb
Spanish Serenade.....		*Fighting Stripes.....	Thos. S. Allen	*Here's Ho.....	George L. Cobb
*Antar.....	Max Dreyfus	*March.....		*Here's Ho.....	George L. Cobb
Moreau Orientale.....		*For-Play and the Star.....	Norman Leigh	*Here's Ho.....	George L. Cobb
*Assembly, The.....	Paul Eno	*Scene du Ballet.....		*Here's Ho.....	George L. Cobb
March and Two-Step.....		*Flower of Night, The.....	Norman Leigh	*Here's Ho.....	George L. Cobb
*At the Matinee.....	Raymond Howe	*Forever.....	Alessandro Onofri	*Here's Ho.....	George L. Cobb
Waltz.....		*For Her.....	Norman Leigh	*Here's Ho.....	George L. Cobb
*At the Wedding.....	Chas. A. Young	*For the Flag.....	J. Bodewalt Lampe	*Here's Ho.....	George L. Cobb
March.....		*Four Little Pickers.....	Lawrence B. O'Connor	*Here's Ho.....	George L. Cobb
*Aurora.....	Arthur F. Kellon	*Flower of Night, The.....	Norman Leigh	*Here's Ho.....	George L. Cobb
Waltz.....		*Forever.....	Alessandro Onofri	*Here's Ho.....	George L. Cobb
March and Two-Step.....	George L. Cobb	*For Her.....	Norman Leigh	*Here's Ho.....	George L. Cobb
*Baboon Bounce, The.....	George L. Cobb	*For the Flag.....	J. Bodewalt Lampe	*Here's Ho.....	George L. Cobb
A Rag-Step Intermezzo.....		*Four Little Pickers.....	Lawrence B. O'Connor	*Here's Ho.....	George L. Cobb
*Ballet des Heurs.....	Arthur C. Morse	*Franchise Hall-and-Half.....	Norman Leigh	*Here's Ho.....	George L. Cobb
*Bantam Strut, The.....	Arthur C. Morse	*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
A Rag-Step Intermezzo.....		*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
*Barbary.....	George L. Cobb	*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
Value Algerienne.....		*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
*Barcelona Beauties.....	R. E. Hildreth	*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
Waltz.....		*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
*Barn Dance.....	West Ned	*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
The Bunnies' Gamble.....		*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
*Bean Club Musings.....	Paul Eno	*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
March Characteristic.....		*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
*Beautiful Vision.....	Elizabeth Strong	*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
March.....		*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
*Beauty's Dream.....	Lester W. Keith	*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
Value d'Amour.....		*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
*Bedouin, The.....	Edwin F. Kendall	*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
Value d'Amour.....		*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
*Behind the Hounds.....	Thos. S. Allen	*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
March and Two-Step.....		*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
*Belles of Seville.....	J. Bodewalt Lampe	*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
Value Characteristic.....		*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
*Bells of Moscow.....	W. Aklett	*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
Mazurka.....		*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
*Bernuda Blues.....	Bernisse G. Clements	*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
Fox Trot.....		*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
*Big Ben (Descriptive).....	Thos. S. Allen	*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
One-Step or Two-Step.....		*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
*Blue Sunshine.....	George L. Cobb	*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
Waltz.....		*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
*Bohunkus.....	George L. Cobb	*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
Novelty One-Step.....		*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
*Bone-Head Blues.....	Leo Gordon	*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
Jazz Fox Trot.....		*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
*Bostonian, The.....	W. D. Kenneth	*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
March and Two-Step.....		*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
*Brass Buttons.....	George L. Cobb	*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
March and Two-Step.....		*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
Breath of June.....	Ted Hamilton	*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
*Bucking Broncho, The.....	Robert A. Holland	*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
Intermezzo Two-Step.....		*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
*Buds and Blossoms.....	George L. Cobb	*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
Waltz.....		*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
*Butterflies.....	Bernisse G. Clements	*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
Moreau Mignon.....		*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
*By the Watermelon Vine.....	Thos. S. Allen	*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb
Schottische.....		*Frangant.....	Norman Leigh	*Here's Ho.....	George L. Cobb

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*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		*Queen of the Night	Everett J. Evans	[Step Lively	Thos. S. Allen
*Katie Koo-Koo	A. J. Weidt	March and Two-Step	Norman Leigh	Neotune		March and Two-Step	George L. Cobb
Fox Trot		Dance des Grisettes	George L. Cobb	*Rabbit's Foot	George L. Cobb	*Step-Hill	George L. Cobb
*Kentucky Wedding Knot	A. W. Turner	Mesa Lisa		*Rainbow	Bernard Fenton	Story-Hill	
Novelty Two-Step		*Mourning Viam	Alfred E. Joy	Novellette		*Story-Teller Waltzes, The	Van L. Farnand
*Kissin' Lady	A. J. Weidt	March and Two-Step	George L. Cobb	*Rain of Pearls	Walter Wallace Fenton	*Summer Dream, A	P. Huns Hall
One-Step or Two-Step		*Moonbeams		Scottish Melody		W. Moreson Characteristic	
*Kicker, The	Harry D. Bushnell	*Moonlight Weaving	Bernie G. Clements	(Red Eye, The)	Arthur C. Morse	*Summer Secrets	Thos. O. Taubert
Characteristic March		Val'se d'Amour		Scottish and Barn Dance		Waltz	
*King Bernard	Louis G. Castle	*Moose, The	P. Huns Hall	*Ring of the Roses	Walter Rolfe	*Sun-Rays	Arthur C. Morse
Fox Trot		*Muses, The	Alessandro Onofri	*Ringer of the Roses		Characteristic Dance	
*Kismet Waltz	Pearl S. Silverwood	Waltzes		*Ringmaster, The	W. K. Whiting	Sumo Frolics	John Francis Gildner
(Knights and Ladies of Honor)	E. J. Evans	*Mystery, The	Norman Leigh	Galop		A Plantation Dance	
March and Two-Step		*Myriad Dance, The	Thos. S. Allen	(Romance of a Rose Lawrence B. O'Connor		*Sunset in Eden	John T. Hall
*Knock-Knees	George L. Cobb	Val'se Ballet		Roastline	May Greene	Waltz	
One-Step or Two-Step		Nautical Toddlie, The	George L. Cobb	Waltzes		*Swedish Fest	Albert Perlet
*K. of P. The	Ernest S. Williams	*N.C. 4.	F. E. Bigelow	(Rubber Plant Rag, The)	George L. Cobb	*Sweet Illusions	Thos. S. Allen
March and Two-Step		March		*Russian Perry Rag	Don Ramsey	Sweet Memories	Valentine Abbott
*Kovvillie Koolets	A. J. Weidt	*Near-Bear (How Dry I Am) L.G. del Castillo		A Synoptical France	Norman Leigh	*Ta-Di-Di	Walter Wallace
Characteristic Cake Walk		March		*Saddle Back	Thos. S. Allen	Oriental Dance	
La Danseuse (The Dancer)	Valentine Abbott	*Neath the Stars	R. E. Hildreth	Galop		*Tehama	Chauncey Haines
(Ladder of Love)	George L. Cobb	Waltzes		*Said	Norman Leigh	Tender Amour	Bernie G. Clements
Waltz		*New Arrival, The	Anthony S. Brazil	Val'se Exotique		Serenade	
*La Lake	George L. Cobb	March and Two-Step		*Said	Norman Leigh	(That Tangling Trout)	George L. Cobb
Waltz		*Northern Lights	A. J. Weidt	*Said	Norman Leigh	*Three Nymphs, The	George L. Cobb
*La Petite Etrangere	P. B. Metcalf	Overture		*Said	Norman Leigh	Dance Classique	
(The Little Stranger) Val'se Lento		*Nymphs of the Nile	Frank E. Hersom	*Said	Norman Leigh	*Tipptoe, A	W. A. Corey
Danza Tango	John Hazel	Al or Ballet		*Said	Norman Leigh	Waltz	
*La Sevilla	Norman Leigh	Val'se Oriental	Frank H. Grey	*Said	Norman Leigh	*Too Fodles	George L. Cobb
Ente Acte		*Omenei	Sammy Powers	(Shadowsgraphs)		Novelty One-Step	
*Laughing Sea	Walter Rolfe	One-Step or Trot		Scene of the Silbo	Norman Leigh	Treatment Frolic	W. K. Whiting
Characteristic March		On and On (Myopole Dance) Valentine Abbott		Shepherd Lullaby	Edward Holst	Treat Em Rough	George L. Cobb
L. A. W. March	Yves L. Osman	Two-Step and March		Reverie		One-Step	
(Law and Order)	George L. Cobb	*On Desert Sands	Thos. S. Allen	(Sighing Surf)	Bernie G. Clements	March and Two-Step	W. D. Kenneth
*Lary Luck	Geo. J. Philpot	March		*Silent Love	A. J. Weidt	Turkish Towel Rag	Thos. S. Allen
A Raggy Drag		*On the Mill Dam	Alfred E. Joy	Waltzes		A Rub-Down	
(League of Nations, The) Joseph F. Wagner		Galop		*Smiling Susan	Frank H. Grey	Two Lovers, The	P. Huns Hall
*Lernie (The Hermit)	R. Greenwald	*On the Sky Line	Walter Rolfe	Characteristic March		U and I	R. E. Hildreth
Meditation		A Time Picture		*Smokey	Raymond Howe	Waltz	
*Lion's Head	George L. Cobb	*Opals	Walter Rolfe	(Sleepy Hollow)	Thos. S. Allen	Under the Sun and Pine	W. D. Kenneth
One-Step		*Pamies for Thought	Lo Blyn	(A Dream in the Mountains) Lyle	Thos. S. Allen	March and Two-Step	Thos. S. Allen
*Little Coquette	P. Huns Hall	*Parikanika	Leo Friedman	*Smokey	Wm. C. Isel	Under the Spell	
Moreson Characteristic		One-Step or Two-Step		*Smokey	Wm. C. Isel	*Vesuvius Beauty	Walter Rolfe
*Living End Over	Walter Rolfe	*Parade of the Puppets	Walter Rolfe	(Sleepy Hollow)	Thos. S. Allen	Caprice	
One-Step or Two-Step		March Comique		(A Dream in the Mountains) Lyle	Thos. S. Allen	*Victorious Harvard	Carl Paige Wood
(Love Notes)	Frank E. Hersom	Parisian Parade	Ed. M. Florin	*Smokey	Wm. C. Isel	March and Two-Step	Carl A. Adams
*Love's Carasses	R. E. Hildreth	One-Step		*Smokey	Wm. C. Isel	March	
Waltz		*Pastorale Cossacka	Frank E. Hersom	Characteristic March	Thos. S. Allen	*Virginia Creeper, The	Mao Davis
*Luella Waltz	A. J. Weidt	*Parade of the Puppets	Walter Rolfe	(Social Lion, The)	R. E. Hildreth	Characteristic March	
*MacKie, The	Van L. Farnand	March Comique		*Smokey	Wm. C. Isel	(Vivacious Belle, A)	Paul Eno
Waltz		*Parisian Parade	Ed. M. Florin	(Social Queen of Light, The)	Thos. S. Allen	Serenade Filipino	
*Ma Vie	Norman Leigh	One-Step		*Smokey	Wm. C. Isel	*Watch Him	W. D. Kenneth
Chanson d'Amour		*Pastorale Cossacka	Frank E. Hersom	(Some Shape)	George L. Cobb	Water Wagon Blues	George L. Cobb
*Mandarin, The	Norman Leigh	*Parade of the Puppets	Walter Rolfe	(Sons du Ruisseau)	Frank H. Grey	Fox Trot	
March and Two-Step		*Peppita	R. E. Hildreth	*Smokey	Wm. C. Isel	What Netti	George L. Cobb
*Marconigram, The	Thos. S. Allen	Val'se Espanol		(Southern Pastimes)	J. W. Wheeler	For Trot	
*Masterstroke, The	J. Bodewalt Lampe	*Perchance of the Violet	Walter Rolfe	*Smokey	Wm. C. Isel	*Whip and Spur	Thos. S. Allen
Military March and Two-Step		Waltz		(Starlight)	Wm. C. Isel	Galop	
*Meditation and Chansonnets	Norman Leigh	*Periscope, The	Thos. S. Allen	*Smokey	Wm. C. Isel	*Whirling Dervish, The	J. W. Lerman
Melody in F	Arr. Edward R. Winn	*Perrine Lamb Rag	Percy Wenrich	(Southern Pastimes)	J. W. Wheeler	Characteristic March	
(For Left hand only)		A Peppercute		*Smokey	Wm. C. Isel	March and Two-Step	Carl A. Adams
Memoirs	George L. Cobb	*Pickaninny Franks	Dan J. Sullivan	(Southern Pastimes)	J. W. Wheeler	March	
Memories of Home	Elizabeth Strong	*Picks, The	Van L. Farnand	*Smokey	Wm. C. Isel	*White Crow, The	P. Huns Hall
Reverie		*Pianika, The	Leo Friedman	(Southern Pastimes)	J. W. Wheeler	March	
*Men of Harvard	Frank H. Grey	Characteristic		*Smokey	Wm. C. Isel	March	
March and Two-Step		*Pokey Pete	Van L. Farnand	(Southern Pastimes)	J. W. Wheeler	March	
*Merry Madness	Thos. S. Allen	Characteristic		*Smokey	Wm. C. Isel	March	
*Merry Heintzies		*Powder and Perfume	J. Frank Devine	(Southern Pastimes)	J. W. Wheeler	March	
*Merry Menarche, The	R. E. Hildreth	Fox Trot		*Smokey	Wm. C. Isel	March	
Mi Amada (My Beloved)	Norman Leigh	Price of the South	Geo. L. Lansing	(Southern Pastimes)	J. W. Wheeler	March	
Dianna of the Moon		*Pride of India	Van L. Farnand	*Smokey	Wm. C. Isel	March	
*Midsummer Fancies	Frank H. Grey	March		(Southern Pastimes)	J. W. Wheeler	March	
Waltz		*Pussy Foot	Robert Hoffman	*Smokey	Wm. C. Isel	March	
*Mildly Dainty	Gerald Frazer	March		(Southern Pastimes)	J. W. Wheeler	March	

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