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"Forrest Waltz," a Valse Espagnole, is the latest issue of J. Forrest Thompson of Louisville, Kentucky, composer and publisher.

The 1921 Moving-Picture Folio, published by the Wm. Arnold Company of Cleveland, Ohio, contains 3 waltzes, 3 novelettes, 2 sentimentals, march, church scene, mysterioso, hurry and 1 number each for Italian, Spanish or Oriental setting.

Under title of "Form Playing," the Waterman Piano School in Los Angeles, California, issues a book of chord combinations or forms that is designed to cover the whole field of "business" piano playing. A synopsis of the course includes details of 247 items.

"Six Rags!" has no reference to old clothes, cloths or cast-offs, but is the title of a folio of numbers for moving-picture pianists and organists that is calculated to put new clothes on old demands. "Six Rags" is published by the Fred Heltman Co. of Cleveland, Ohio, and also furnishes material for attractive practice for non-professional players.

"Gypsy Lady, I Love You!" So says and sings Walter C. Ahlheim of the Walter C. Ahlheim Music Co. of Decatur, Illinois, in a new and melodious fox-trot song that is being player-rolled, talking-machined and orchestra-featured everywhere, not to mention being vocally vaudeville.

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For a good teaching number for the piano we might mention M. Merecki's Mazurka. "Sunshine Mazurka," published by Piegankowski & Merecki of Detroit, Michigan, is the whole story.

The Daniels-Smith Co. of West Somerville, Mass., are offering the Earl Fuller Collection of Jazz Classics—7 fox-trots, 7 one-steps and 1 waltz. 15 in 1 has the old silver slogan of 16 to 1 jazzed to a jelly.

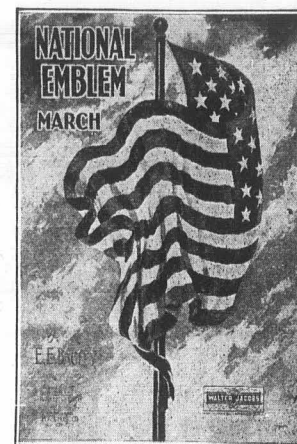
"Songs that Sell" sings well as a slogan for the issues of the Miller Pub. Co. of Chicago.

Weidt's Chord System, A. J. Weidt of Newark, N. J., is built for tenor-banjo fans who want to learn how to jazz the latest popular songs. Just as good for mandolin, guitar and ukelele players, too.

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Dept. B-2, 225 Fifth Ave., New York City

Port Monroe, Va.,
September 7th, 1919

Mr. C. W. Wilcox,
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New York N. Y.

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The National Music Co., Agts., of Chicago are still putting out new movie music that moves to the pictures, with the pictures and for the pictures.

The Winn School of Popular Music, New York City, issues three valuable instruction books: "How to Play Popular Music," "How to Play Ragtime" and "How to Play Jazz and Blues." No need to get blue because you don't know how to rag and jazz.

"Dixie Life Rag," published by Frank E. Brown of Walton, N. Y., should invite the attention of musicians.

"When the Girl You Love, Loves You," you're all right, and that's an all-right waltz-song hit of the Mummie Music Publishing Co. of Quincy, Ill.

In the "National Self-Tuner," the Chart Music Publishing House of Chicago issues a valuable instruction book pertaining to tuning and regulating pianos and remedying defects.

It is reported through the office of the New York Secretary of State that the old-established and well-known Arthur W. Tams Music Library has been reorganized.

George Piantadosi is now professional manager for Fred Fischer, the new incumbent succeeding Jack McCoy who is planning to enter into the publishing business for himself.

Abe Olman of the Forster Music Co. in Chicago dropped into the Big City recently to bask in the "bright lights." That is, they used to be "bright" (or brighter than that) before the—Oh. You Volsteaders!

The R. C. Young Publishing Co. of Columbus, Ohio, announces four new numbers: "Back to the Sweet Long Ago," "Algiers," "Ireland, My Ireland, I'm Longin' for You" and "He Picked a Wild Flower."

The regular quarterly meeting of the Music Publishers' Association was held at the Hotel Astor in New York on Tuesday evening, March 15. Mr. C. A. Woodman, president of the association and manager of the Oliver Ditson Co. of Boston, presided at the meeting.

Continued on Page 8

MAY 23 1921

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MELODY

A Monthly Magazine for Lovers of Popular Music
Published by Walter Jacobs, Inc., 8 Bosworth Street, Boston, Mass.
Myron V. Freese, Editor
Roy P. Williams, Assistant Manager
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Volume 5

MAY, 1921

Number 5

Editorial

"THE LAST WORD"

THE above caption heads an official announcement from the recently organized American Society of Composers, Authors and Publishers that is now being sent out broadcast, as the inaugural movement of a vigorous campaign drive that is on in earnest and no fooling. Following this caption, the full announcement reads:

"This is our final message in the campaign—our last words urging exhibitors to protect themselves in the matter of public performance, for profit, of copyrighted musical compositions, the performing rights of which are controlled by this Society. Hereafter the law will be invoked to protect our rights. We want you to have every opportunity to inform yourselves; we do not ask you to pay the tax or become a licensee privileged to publicly perform everything in music. We do insist, however, that you do not play publicly, for profit, compositions which we control unless you do hold a license. Know your rights, as we know ours; protect yours, and respect ours.

"THERE ARE SOME, of course, that only the expense and inconvenience of litigation, with a fine in a Federal Court, will convince. Those we are prepared to convince in that manner. We entered this campaign solely to clear ourselves of any possible accusation in the future that we had not given everyone concerned a full, fair and complete opportunity to inform himself.

"FROM NOW ON our agents will be in the field; they will secure evidence of violations of the law in this matter, and in each case we will bring an action in the Federal Courts. We shall regret the necessity of filing these actions, and the penalties that the law will impose upon the violators. To avoid this,

"In the practical application of the law and the collection of the license fees thereunder, it was necessary in order to avoid endless confusion to form an organization of those interested in the collection, and some seven years ago the American Society of Composers, Authors and Publishers came into existence for the purpose of collecting and distributing these fees to the beneficiaries.

"The policy of the Society has always been to co-operate rather than interfere with the employment and activities of leaders. This policy has been followed out so far even as to deny licenses to concerns which endeavor to make their leaders responsible for the payment of the fees and to refuse to issue licenses where, because of the legal and moral right to collect these fees, employers threatened to dispense with the services of the orchestras.

"The Society has also consistently declined to issue licenses to leaders themselves, as it holds that the leader should not be held responsible for the payment of these fees, but that the institution employing the orchestra and deriving the profit from the playing of the music should pay the fees. This policy has been consistently followed out and there will be no change in this respect.

"Now, as to the fees themselves, the right to collect them, the amount charged and the proposition generally.

"In every case the fees are made very reasonable. For example, in the case of a motion picture theatre they are placed at ten cents per seat per annum with results that a house with a thousand seats pays a fee of only \$100.00 per year for the right to publicly perform practically all copyrighted music.

"The fees for hotels and cabarets are just as reasonably fixed, and it seems to us absurd that considering the value of music to these institutions they should object to paying such a very fair price for the right to use it.

"It should be remembered that the only source of revenue the author and composer has is from the material he creates. In simple fairness to him he should not be barred from whatever earnings may be realized from the public performance of his works. If it were not for the author and composer there would be no music to play and there would be no need for orchestras, and in fact the entire musical industry would fold up and collapse if some one did not write new material.

"The dance hall, the theatre, the cabaret and the many institutions whose very foundation is music and from the playing of which enormous profits are made, have no legal or moral right to endeavor to withhold or to resist the payment of these license fees.

"They are not in any instance collected from leaders nor will the Society permit the payment of the fees to be shifted by these institutions to their orchestras, and in every case where we learn that efforts of this sort are being made the licenses of which concerns will be entirely revoked. Likewise they will be revoked if we find that because of paying the license fees the institution is reducing the size of the orchestra or laying-off musicians or in attempting in any manner, shape or form to unload the payment of the fees upon those who play the music.

"The purchase of an orchestration or the receipt of one free-of-charge from a publisher does not carry with it the performing rights any more than the purchase of a book entitles the purchaser to publicly perform the story therein for profit, or the purchase of a number from a musical comedy entitles the purchaser to reproduce that portion of a musical comedy.

"Several thousand theatres, dance halls, cafes, etc., hold licenses from the Society and pay these fees without question, and just as rapidly as the entire country can be covered new institutions are being licensed and with the recent addition to the Membership of the Society of several of the more important publishers, the Society is now determined to prosecute those who publicly perform copyrighted compositions controlled by it without having paid the license fees therefore. These prosecutions are expensive things to the defendants as they come in Federal Courts and the law is so clear on the

points involved that there is little chance of a successful defense. The penalties are very high and may run into thousands of dollars for infringements.

"In conclusion, I would suggest that your publication inform its readers that it will be glad to answer through your columns any inquiries on this subject, and if you care to refer such inquiries to us we will in every case give you our answer to them."

IN OBITUARY

ANNIE Louise Cary (Mrs. Charles Morton Raymond), an American singer who in the "seventies" and early "eighties" was world-famous as a concert and operatic contralto with a phenomenal vocal range of rare warmth, beauty and of wonderful power, passed from the earth-life of music at her home in Norwalk, Connecticut, on April 3d. Although in opera the first American woman singer to create a Wagnerian role in this country, the singing associate of such brilliant and famous prima donna sopranos as Titiens, Lueca, Nilsson, Gerster and Kellogg, and with such great tenors as Mario and Campanini; and in concert company with such illustrious artists as Carlotta Patti, and the violin virtuoso Vieuxtemps—nevertheless, on the concert stage Miss Cary was a public favorite as a singer of the popular songs of that time.

In the passing of "Al" Fields at his home in Columbus, Ohio, on April 3d, another connecting link is broken between the past and present in popular music—between the sweet ballad singing of the old minstrelsy and the modern vaudeville. Alfred Griffin Fields was born 72 years ago at Leesburg in Virginia, and was educated in the public schools of Brownsville and Pittsburgh in Pennsylvania. In 1886 he entered the theatrical profession and organized a minstrel combination that has operated almost continuously up to the present time, although changing in styles to meet modern demands.

Frank Saddler, orchestral arranger for the T. B. Harms Music Co., and a genius at arranging, passed away at his home in Brewster, N. Y., on March 18, and was buried the Sunday following. It is said that several well-known composers owe both name and fame to Mr. Saddler's genius, who made music of the tunes they would either whistle or pick out on the piano with one finger. In commenting on the death of Mr. Saddler, Max Dreyfus of the T. B. Harms Co. is said to have remarked: "I fear that two or three of Broadway's popular composers are in the grave with dear old Frank."

"Whatever the courts may decide the head of the family must always play second fiddle to the heart of the home." Such is an editorial nuance from the Boston Herald that should sound a true tone in every domestic symphony—harmony and heart-songs!

In replying to a man who said that "Italy is the only nation which is shaped like a boot-leg," Avery Hopwood is credited with saying: "Yes, but America functions like one." Wonder if "Ave" was talking on hearsay evidence only!

"Find out Moonshine!" So spouted Nick Bottom in Shakespeare's wonderfully beautiful and poetic play of the "Midsummer Night's Dream." The famous "Will" must have been a clairvoyant taking a visionary squint into present times when he put that phrase into the mouth of one of his characters, for don't forget that boot-leggers and hooch were unheard of quantities in the day of the great dramatist. And how did he know anything about our modern "Moon" and "Moonshine" songs?

E. C. Mills, the executive energy and ego of the Music Publishers' Protective Association, is again energizing at his desk after storing in a fresh supply of dynamic force from a little vacation at Atlantic City. We don't know his full name, but the two initials might stand for Energy Converter.

Give Your Piano a Square Deal

By David McCulloch

"I WONDER what can be the matter with my piano. It has just been tuned, but no matter how hard I pound I am unable to get any volume of tone out of it and it is as full of rattles as a popular make of car. I think I'll change tuners at once."

No doubt you have heard something similar to the above quite often. Perhaps you have yourself given voice to some such sentiment, and yet while you were in all probability entirely correct as to the condition of the instrument, the supposition that with a change of tuners the condition would be improved is nine times out of ten erroneous. In the proper care of the piano there are two essentials—tuning and action regulating. You cannot neglect either one and still continue to have the enjoyment that comes with playing on an instrument which is being taken care of at regular intervals.

It is a lamentable fact that very few pianos in the home are tuned as often or as regularly as they should be, and it is another true statement that very few pianos used in the average home are ever regulated after they leave the factory. This neglect shortens the life of an instrument more than one would be inclined to believe. Of course, in a great many cases the best that can be done, when it becomes apparent that something is out of order with your instrument, is to call in the tuner, who in all fairness to him, it must be said, does his best to correct the faults he finds. However, being willing does not indicate that skill will be employed, and often a continuance of the annoyance is still in evidence after the tuner has done his very best for you, and your piano.

If you were building a shed, you would hardly give the job to the plumber, simply because he had worked on your house. You would think that a use of rather poor judgment. Yet you blame all the shortcomings of your piano, which is possibly in as good tune as need be, on your tuner and expect him to remedy them. He is not to blame, and here is the reason why. Learning the entirely different trades of action-regulating, and the trade of tuning (although tuning comes more nearly under the term art), means a sustained effort of from three to four years under competent foremen. This environment is rarely, if ever, found outside the walls of a piano factory. Further, the wages for a considerable length of time at either trade are small, and increase so slowly that by the time one trade has been mastered there is little inducement for one to undertake the same struggle all over again. For this reason there are very few men who are able to do both tuning and action-regulating.

As has been stated, the natural thing to do when the piano is out of order in any way is to call in the tuner. If he happens to be of a mechanical turn of mind, he will correct any apparent serious fault in the action, to the extent at least that it will prove satisfactory for a while. This apparent success, however, would not satisfy you at all if you realized how much better the job could have been done by one thoroughly competent in this line of work.

As tuning is judged by sound, so action-regulating is judged by the touch. If one octave of a piano were tuned to a certain pitch, and the next octave tuned perfectly to another key, the job as a whole would be rightly called a failure. So it is with regulating. You cannot have different depths of touch on a key board, and yet have the instrument in good regulation. To be in good regulation each key of the entire key board must function exactly the same as every other key. This result cannot be attained by working separately on each key. It must be done as a whole, one

operation following the other in its proper sequence up to the laying of touch. This is the one big reason why your tuner cannot step in and fix just one or two keys that do not function properly. In the laying of touch on a new instrument, the difference of a thin tissue paper punching under the front of the key will mean either a correct or an incorrect touch. So one can readily understand how important this operation is to the piano as a whole.

In a piano action and key board there are several hundred parts, as lightly and delicately constructed as is practicable. The perfect adjustment of these many parts determines whether the piano will be "a thing of beauty and a joy forever," or the reverse.

Without causing permanent injury of any kind, an action can be so adjusted as to render it absolutely useless for the time being. This alone shows the possibilities of regulating. Again, a very few months' use will cause the development of lost motion in an action, and this lost motion is generally the beginning of most action troubles.

If one stops to consider this lost action feature for a moment, the important part it plays will readily become apparent. Any machine or mechanism that is used to any great extent after lost motion is well developed will soon wear itself out. A watch that is cleaned and adjusted regularly will not only keep better time, but will last much longer than one which receives no such attention. Even the lawn mower needs, and receives, this attention, although it is built of steel to stand the hard usage it often gets. How much more important then, in a mechanism as delicate and variable as a piano action.

The dirt question is another phase of the situation to consider. Now there may be pianos in which dirt does not gather, but the writer has never been so fortunate as to come in contact with one, and I am very much of the opinion that, in the words of a certain rustic gentleman who was heard to exclaim after he had looked a giraffe carefully over, "There ain't no sich animile." The good housekeeper has a natural aversion to dust and dirt, and maintains a constant offensive against it—except when said dirt happens to find refuge in the piano. It seems almost unbelievable, but it is true, nevertheless, that I have seen a great many worthy housekeepers amazed and very much mortified when shown the amount of dirt which had been taken from the interior of the piano. One good lady even went so far as to insist that I had amplified the little heap of dirt which I showed her, by some that I had in my tool bag, which she really thought I carried with me to make housewives feel embarrassed.

It has always been a puzzle to me that people expect to find dirt everywhere else except in the piano. Many offer the excuse that they are unable to take the piano apart, and so cannot get at the dirt. A better reason than that is excuse. Most people do not attempt to clean their own chimneys, yet these same people know that chimney-sweepers are always available for that work. Call in a piano mechanic and have this work done properly at regular intervals. No mechanism can do the proper kind or amount of work when full of dirt. While cleaning out a piano is not a part either of tuning or regulating, no first-class workman would think of starting a regulating job except after a thorough cleaning.

Tone Regulating

Tone regulation is another phase, very important, if one requires the best that the piano is capable of giving. This is not a part of action-regulating, but is usually done in connection with it.

In a piano factory, after the hammers and dampers have been fitted into the action, the dressing on the outer surface of the hammers is removed with sandpaper. This operation is called hammer filing, and must be done before a good, even quality of tone can be produced. This even tone is now made possible by perforating the face of the hammers with needles, softening each separate hammer as needed. This work is done by tone regulators, who usually are also tuners, but who do no other work than this. Tone regulation is considered among the most important operations in the making of a fine instrument.

In an old piano you will always find the face of the felt hammers cut, due to constant contact with the wires. These furrows are always black from the accumulation of dirt, and the felt becomes very hard. The harder the felts become, the harder and more harsh the tone. Often the length or severity of use has caused the felt to become cut until the face of the hammer will be a half inch across, and square, instead of oval-shaped, as when new. To get these hammers in condition again, they must be reshaped with sandpaper to the same oval shape as they were when new. This hammer filing is not considered particularly difficult on new pianos, but on old stock this work becomes almost an art, if done correctly. In this connection you will readily see one result of the pounding that lost motion necessitates to produce the volume of tone desired. These are just some of the main points that come to my mind, and what the average piano owner will see for himself when they are called to his attention.

Why Care Should Be Taken

There is no better insurance for piano satisfaction than attention of the nature just described. You not only get the enjoyment of using an instrument in good condition, but the satisfaction of knowing that the expense is more than covered by the added life such attention gives the instrument. Do not make the common mistake of thinking that, be-

cause you are in possession of a very fine and expensive instrument, it does not require this attention. It is true that the better grade of pianos will not show defects or faults as quickly as the cheaper ones, but the percentage of depreciation is the same whether apparent or not. Regard your piano as a musical instrument, something of value, and not merely as a piece of furniture. Treat it accordingly, and treat it at least as well as your lawn mower.

Find out if there is an action-regulator of factory experience in your town or community. Do not judge his ability or experience by the statement of fact (excuse the word) carried on every tuner's card—"TUNING and REGULATING." All tuners carry this information on their cards. If there should happen to be an exception to this rule, the individual possessing the card (minus the information) is the gent that old Diogenes wasted so much time trying to locate.

If you are fortunate enough to secure the services of a man who understands his business, have him regulate your piano every two or three years, and be willing to pay him a good figure for his work. Action-regulating is needed only a third or fourth as often as tuning, and takes three or four times as long. This being the case it should, and does, cost three or four times the price of a tuning. If it is not possible to find such a man in your town, it is not unusual for several people to arrange to bring a man from a factory to do the work of the whole community. This can be so arranged as to be profitable to all concerned. If this is impossible, get the best tuner available and have him do his best to keep the instrument in good condition. Remember, in this connection, that he should be paid for all extra work done. Don't expect to pay him the going price for tuning, and think that he will tune, regulate, clean out and polish the piano all up. Get the best, not the cheapest. Along this line it is well to remember the advice of the old Scotch book-keeper, who said, "Nothing for nothing, and dom little for six pence."

AN OSCULATORY OFFERING

IT can't be denied that "Kisses" and "Kissing" make mighty pretty and *taking* title-themes for popular songs, yet we wouldn't advise a lyricist or composer to delve into the works of some novelists and story-writers for ideas relative to those sort of titles, as some authors seem to be very much in the dark as to just when and where a girl may-can-or-must-might-could-would-or-should be kissed.

For instance, when an author makes his hero state "I Kissed Her Right Under Her Mother's Nose," he (the author) shows a lamentable lacking in geographical instinct for face-mapping; and to make the heroine say "He Kissed Me Under the Moon" leads one to wonder where was the orb of night and whether it was at its full, in the last quarter or just "new." Then listen to this fool one: "He Kissed Her Back Again"! Wow! If that doesn't indicate that both author and hero either were awful boobs who couldn't differentiate between a *pair* (bony blades) and *two* (luscious lips), or else were afraid to face the music—if it doesn't indicate all of that and then some, then we don't know the difference between kissing a girl and kick-

ing a "goop" in the righteous manner that each should be done.

Here are a few more hit or miss ones, and mostly "miss," gathered not by personal experience, but from slips of writers: "He Kissed Her on the Back Porch," which leaves a lot to the imagination as we never heard of a girl's face being called that—and why back, not front? Again, "He Kissed Me Where the Roses Bloom" might mean on a garden trellis or on a peach (maybe paint) tinted cheek and is sure indefinite, while to say "He Kissed Me in Apple Time" is just as indefinite. It doesn't even hint whether "Apple" time is quicker or slower than any other old fruit time, unless it is intended to suggest a two-step colic tempo.

No, don't go to authors for title-themes, whether or not covered by copyright.

PROVES JAZZ MUSIC DISTURBS BEASTS

Music may soothe a beast—but not jazz music. That was demonstrated in the case of lions, bears, leopards and wolves at Central Park Zoo, New York, when scientists from Columbia University, the American Museum of Natural

History and the New York Zoological Park in the Bronx witnessed, by invitation, the effect of jazz music well played by the Dixieland Jazz Band, D. J. La Rocca, leader.

The lions fell into excitement as soon as a violin and saxophone duet, "Avalon," was played.

Askbar, the big male lion, came to his feet with a leap, glaring around. Helen and Edmee, lionesses, and baby Hippomenos faced the cage of Askbar, every hair bristling, and waited his opinion. It came with a roar that interrupted the music. Then jazz was played and the lions thrashed about their cages, enraged, but quieted somewhat when, at Commissioner Gallatin's suggestion, "Lead, Kindly Light" was played softly in front of the cage of the black leopard.

The black leopard has never been tamed, is ferocious, and the last time a man entered his cage the beast seized him by the throat. He had lain like a black coal in a dark corner, two burning points where his eyes were, and a red, hissing mouth, when the jazz was played. But at "Lead, Kindly Light," he flew at the bars, tearing toward freedom and the musicians, a picture of rage. It looked like a demonstration of some sort, but Dr. W. Reid Blair of the Bronx

MUSICAL MUSINGS

By C. F. C.

(Apologies to K. C. B.)

FIFTEEN YEARS ago in SYMPHONY HALL in Boston I HEARD Paderewski and FOR HIS first encore HE PLAYED the Chopin BALLADE NO. 2 in F THE NEXT morning I BOUGHT A copy of it AND HAVE been struggling WITH IT ever since IT WAS the first and ONLY TIME I ever HEARD THE greatest MASTER OF them all AND LAST week here IN WASHINGTON I was WALKING THRU the WHITE HOUSE grounds AND HE stepped from the DOORWAY RIGHT in front OF ME and I thought HOW DIFFERENT is his APPEARANCE NOW as a STATESMAN from what IT WAS then as an ARTIST GONE is the STUDENT'S PALLOR and THOUGH OLDER he looks MORE RUGGED and his HAIR THOUGH still long AND THICK is straighter AND WHITER and I WONDERED IF in the PRIVACY OF his own MUSIC ROOM (if there

ARE SUCH things as music ROOMS LEFT in stricken POLAND) he ever PLAYS THAT Chopin BALLADE NOW and if he HAS EVER thought how TRULY IT typifies THE STRUGGLES of his OWN COUNTRY during and SINCE THE late European UNPLEASANTNESS with its PEACEFUL hymn-like OPENING and the SUDDEN transition to the FURIOUS TURMOIL of its MINOR PRESTO and I WANTED TO walk up and ASK HIM all this but I DIDN'T have the nerve AND BESIDES I didn't WANT TO get arrested BECAUSE THERE is a cop OR SECRET Service man EVERY SIX feet in the WHITE HOUSE grounds SO I went home instead AND TOOK another WHACK AT the Chopin BALLADE TO see if I COULD MAKE it sound ANYTHING LIKE he did AND I wish to state IT CAN'T be done I'M MUCH obliged

C. F. C.

Zoo called attention to the passing of the leopard's keeper as the cause of his rage.

Jim, the Polar bear, retreated into his dark cave trembling violently when the full band played jazz, but came out and shimmied gracefully when, at the suggestion of Dr. F. H. Pike, associate professor of physiology at Columbia, a clarinet and trombone played soothingly.

Hattie and Jewel, elephants, old circus performers, were not impressed—but bedlam broke loose in the monkey house when jazz was played. Ring-tailed and sloth monkeys shook their cage doors and screamed, chattered and raved, some with evident delight and some with wrath. Big blue-nosed apes did jungle war dances, and Joe, the chimpanzee, wept bitterly—but quiet fell when "The Suwanee River" was played.

The Ostrich Walk threw most of the monkeys into shimmy dancing, which caused Band Leader La Rocca to recall that music sometimes made human beings dance like monkeys.—N. Y. World.

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MELODY

PEEPS AT THE PUBLISHERS

Continued from Page 2

The McDowell Publishing Co. is a new music firm that will put its trust in Providence, Rhode Island, from now on. This recently organized company has released "Ting-Ting" and "My Heart Will Love It E'er" and will shortly release "Sweetie, Please Tell Me."

The Eureka Music Co. of Mena, Arkansas, has been reorganized with J. W. Hoy succeeding S. A. Oslin as president of the concern, and Frank Grammar as the new general manager. The company publishes sheet music and song books.

Egan and Whiting, the "Japanese Sandman" men, still continue to make good music-brews on themes from the land of the wistaria, geisha girls and tea. They have just placed a new "drawing" in the musical teapot of Remick & Co. that leaves a nice music flavor—"Tea Leaves" is its name.

Some of the best sellers listed by the New York sheet-music trade for the week ending March 26, were "Beautiful Anabel Lee" (Jerome H. Remick & Co.), "My Mammy" (Irving Berlin, Inc.), "Caresses" (Shapiro, Bernstein & Co.) and "Old Pal" (Waterson, Berlin & Snyder).

Are some song-writers versatile? We should hope to *whistle!* ("Whisper" is the right word, but it wasn't loud enough). There are ten o' them who are landing a hit in "A Trip to Hitland," the new vaudeville act that is now playing to capacity houses on the road. This might be called a "ten-strike" in hits.

"When You Gave Your Heart to Me" is the song that every fellow hopes to sing at some time, if he sings in luck on time, and that's the song music-publishers Slattery & Co. are just now luckily singing in "Big Time," via several vaudeville singers.

Beats all creation how men can monkey with the moon and not make a mess of it. Jerome H. Remick & Co. have a "Broken Moon" that is "new" and at the same time "full" (musically speaking). Although "Broken" at the start, this "Moon" is said to be still "breaking more than even."

Doesn't seem to upset the publishing almanack or lovers of "popular" musick astronomy any, the way these "Moons" whirl around and shift their musical orbits. This time it's an "Arabian Moon"—the Oriental fox-trot shiner originally made to shine by Weaver & Harrison of Chicago—that's shifted in the music-publishing firmament, and which now rises and shines with the A. J. Stansy Music Co. of New York. Shouldn't wonder if pretty soon somebody started a "Moon" exchange regulated by business tides.

Two fox-trot numbers whose rhythmic synopated lilt seems to delight the attendants of the Rialto Theatre in New York are Maurice Richmond's "Now and Then" (Norman Spencer) and Sherman, Clay & Co.'s "Whispering" (John Schonberger). As played by Hugo Riesenfeld's unique Rialto Ensemble these numbers score a success at every performance.

The Wilsonian dream of a "League of Nations" certainly was not a young man's fancy, neither did it give promise of feathering the great American nest in any particular way, but the "League of Nations" the new C. B. Cochran *Revue*, is sure feathering somebody's nest with "A Young Man's Fancy" and "Feather Your Nest"—two Feist numbers that are doing some feature feathering in the new show.

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ONE-STEP

GEORGE L. COBB

PIANO

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MELODY

2^d time *ff*

MELODY

The musical score for page 10 consists of six systems of piano accompaniment and a melody line. The piano part is written in a key with two flats and a 2/4 time signature. It features a variety of chords and melodic fragments. The melody line, which begins in the third system, is marked with a forte (*f*) dynamic and includes first and second endings. The piece concludes with a fortissimo (*ff*) dynamic marking.

f

D.S. al.

MELODY

The musical score for page 11 consists of six systems of piano accompaniment and a melody line. The piano part continues with similar harmonic textures. The melody line, which begins in the third system, is marked with a forte (*f*) dynamic. The piece concludes with a *D.S. al.* (Da Capo, alla fine) instruction and a melody line.

When the Jazz Was Jazzed in Jungleland

PAUL CLAY

Allegro Moderato

PIANO

The piano accompaniment is written in 2/4 time with a key signature of one sharp (F#). It begins with a piano introduction marked 'Allegro Moderato' and 'PIANO'. The score includes several systems of piano accompaniment, with lyrics written below the melody line. The lyrics are: 'In Jun-gle-land a The oth-er day a monk jazz band gave all the folks a treat; Sun-shine or rain we'll en-ter-tain the wed-ding gay was held in Jun-gle-land, The wed-ding march thrilled two sweet-hearts, 'twas With jaz-zy rags and jaz-zy drags, Don't miss this con-cert played by the monk jazz band. Then man and wife cried "This is life" And asked the lead-er for grand. From far and near folks came to hear them jazz the jazz in Jun-gle-land. more. From far and near folks came to hear when the band jazzed a jazz en-core.'

MELODY

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CHORUS

The chorus is written in 2/4 time with a key signature of one sharp (F#). It begins with a piano introduction marked 'CHORUS' and 'p-f'. The score includes several systems of piano accompaniment, with lyrics written below the melody line. The lyrics are: 'Mis-tress el-e-phant bro't her trunk so that she might stay, "It tick-les my i-vor-ies" her hus-band said; Mis-ter rhi-no' bro't his horn to help the monk band play; The old hy-e-na laughed un-til his face grew red; The py-thon and gi-raffe did the ser-pen-tine dance; The might-y li-on roared "It's sim-ply grand!" The ze-bra shim-mie-sha-wob-bled 'til he tore his skin-tight pants, When the jazz was jazzed in Jun-gle-land. land.'

MELODY

Drifting Moonbeams

VALSE

BERNISNE G. CLEMENTS

INTRO *Andante Moderato*

PIANO *p*

f

molto rall.

VALSE *mf*

MELODY

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poco rit.

f

Brillante

cresc.

ff

f

cresc.

ff

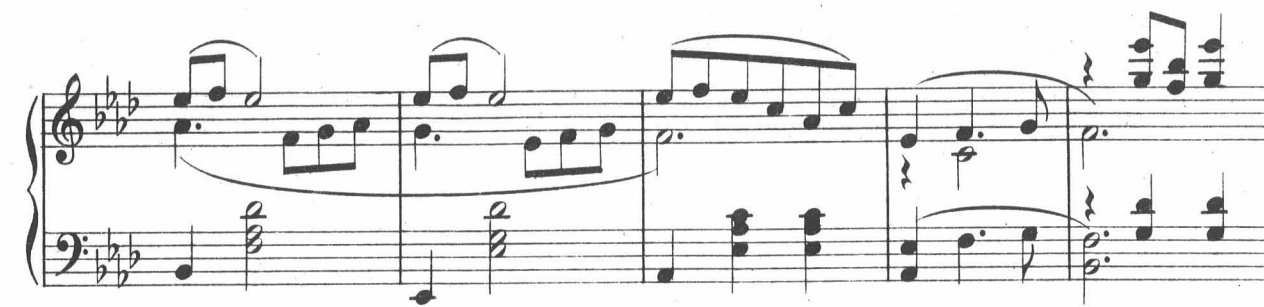
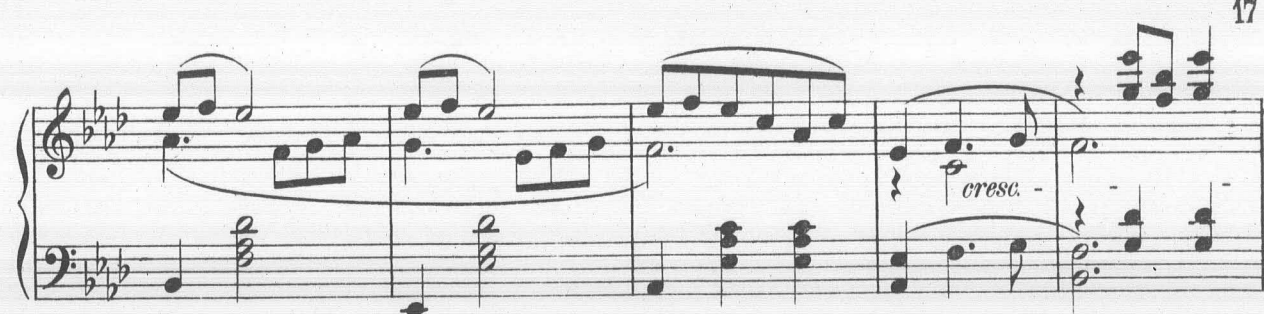
mf

f

MELODY



MELODY



D.C. False al



MELODY

Love Lessons

WALTZ

GEORGE L. COBB

INTRO Tempo di Valse

PIANO

MELODY

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MELODY

TRIO

ff

cresc. poco a poco

ff

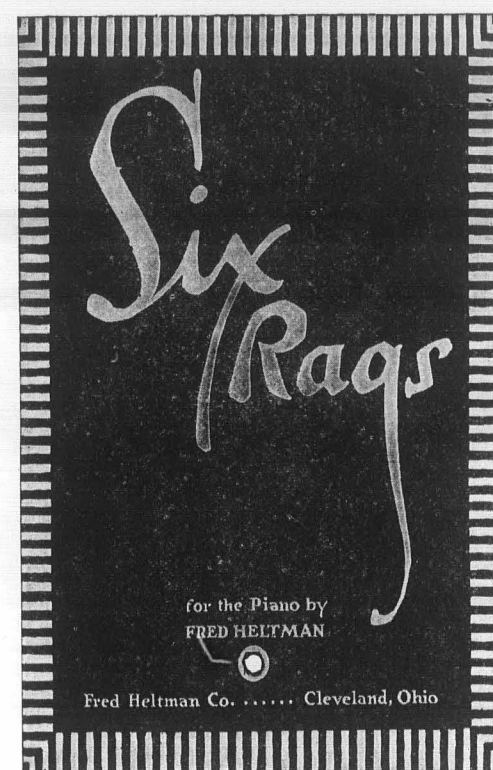
mf

D. S. al

molto rall. *ff accel.*

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"If two compositions were to be played to a manager, one of which had a well marked rhythm and only a commonplace melody and very little chord variety, while the other composition had a melody of distinction, rich harmonies, but a tame and undemonstrable rhythm, the manager would instantly choose the first work for the play he was producing.

"Counterpoint is the last element to be liked by the mind in its musical devel-

opment. We do not mean to say by that that contrapuntal music is necessarily higher and better than all other kinds of music. We only say that the contrapuntal instinct is late in coming. And when counterpoint is employed it must not be at the expense of the other elements which are required in a successful and satisfactory composition. Much of the old classical works in contrapuntal style are only counterpoint gone to seed without a shred of the flower of melody or the life of rhythm.

"We are therefore safe in saying that a song to be popular must needs keep nearer the rhythm end of the list than the counterpoint end. Whatever happens the rhythm should be well marked, the tune should be pleasing, and then, in addition, plenty of rich harmonic changes and a supply of counterpoint may be added, provided of course that the fundamental rhythm and melody are not concerned. We can come no nearer than that in telling how to write a popular success."

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NOT ENOUGH MUSICIANS

THE above caption does not mean there are not enough musicians in general, but not musicians enough in particular. In this instance "particular" means motion-picture pianists and organists, the particular "particular" being organists, according to Mr. Charles D. Isaacson in the following significant article in *Musical America*:

There are hundreds of engagements crying for men and women to fill them in the musical profession! Especially is there an undersupply of organists—and there's no place to find them. These facts were brought out casually on Jan. 25, in the course of the first conference of motion picture and musical interests, and did not get the attention they deserved because there were so many meaty matters which crowded the best thinking capacities of the more than 300 representatives. Yet it seems to the writer, who had the honor of serving as chairman at those memorable meetings, that the information should be cast to the four winds and given the widest kind of publicity.

There are musicians who are bemoaning the fact that there is a scarcity of work. I am not referring at this moment to those who eschew all but solo engagements. There are still thousands of artists who are willing to devote at least part of their time to ensemble and orchestral engagements, to fill in their incomes and their working periods, between virtuoso appearances; there are, indeed, as we know, hundreds of thousands of just "plain" musicians—good, very good and extraordinarily good musicians—whose entire outlook is the orchestral sphere.

Is the musical world enjoying such a state of bloated success that everybody is playing all he possibly can, with nobody seeking an engagement? I doubt it, especially in view of the fact that almost daily I am in receipt of letters and telephone calls, asking me if I cannot suggest what stranded musicians might do!

Then, there's something wrong in the manner of bringing musicians and engagements together. If I am to be the matchmaker in effecting the meeting, well and good.

Listen to these remarks:
"I want to sound a note of warning—the exhibitors are progressing faster than the musicians—that the small

neighborhood houses cannot get proper musicians. The exhibitor is perfectly willing to spend fifteen or twenty thousand dollars for a good organ, but he cannot get a good organist to play it! I am talking from experience—and I know for a fact that the musicians are not keeping pace with the exhibitors."

These words come from William Brandt, the president of the New York Theatre Owners' Chamber of Commerce, which has a membership of 500 theatres. He himself is the biggest theatre-owner in that association, and he knows whereof he speaks. Many of his houses are the equal, he says, of the Rivoli, Rialto, Strand, Capitol. Even in the ghetto of Brooklyn—in Brownsville—there is a theatre called the Stadium, which is as large and beautiful as any theatre in the country.

"We rate music to a good picture as 40 to 60 per cent," said Mr. Brandt, "and music to a bad picture as 95 per cent. Hence you can see how essential music is in our programs. We find it very difficult at times to get musicians from the unions—especially the right musicians. Oftentimes our costly organs are bare because there is no organist to play them! We are trying to give the best in music, and even if we can only have a small orchestra, we want that to be of the best and to play the best. Would that the world were full of Riesenfelds!"

While Mr. Brandt was making these remarks fortune so had arranged matters that no less a personage than Joseph Weber, president of the American Federation of Musicians, was present.

What he said, after declaring that the union was not on trial and demonstrating that the American Federation had done more for art than any other single force in America, was to substantiate the point I make in this article.

"We all agree that the motion picture industry has been in the making for the last ten years; now it is a certainty. Before this time, the organist and other musicians had no call from the motion picture theatre. The motion picture theatre has been developing, but not the motion picture musician. He must be given time to develop. You cannot be furnished with the finished article before the demand is shown. It is true that the motion picture musician is out of step, but give them a little time and there will be

more musicians and organists in the market than the theatres can use. The question of musicians will be solved as far as the American Federation is concerned."

Now you know the situation. If you are interested and are equipped to play picture music make your bids!

And please do not turn up your nose at the picture theatre. Remember that Hugo Riesenfeld, Erno Rapee, Nat Finstone, Carl Eduardo, Joseph Breil, Vladimir Dubinsky, Buel Risinger and hundreds of eminent men are now in the field. Remember that the Wolfsohn Bureau has just entered the lists, with the idea of routing their artists throughout the leading motion picture houses, and the day is not very distant when the international stars will be making guest appearances at the film houses. I predict that Bodanzky, Stransky, Monteux, Polacco, Toscanini, within a year or two, will conduct guest performances at the Capitol, Rivoli, Sid Graumann's, Shea's Hippodrome. Henry Hadley has already done it. While vaudeville has lost its opportunity, so far, to make its stage a place where, with decency and prestige, an artist can perform his best, the motion picture field has created a new channel for the dissemination of fine music. Popular music doesn't come one, two, three with standard music. Don't put up your nose, but investigate the opportunities. Maybe there's an engagement for you. Page Richard Henry Warren, organist—here's your chance, sir!

LITTLE TIPS

C. Arthur Fifer of Quincy, Illinois, revises song-poems free of charge, then sets them to melody and furnishes a complete piano copy at a minimum cost.

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What fair argument can be advanced against the right of a Composer or Author to receive compensation for the public performance for profit of his work by theatres, hotels, restaurants, dance halls, etc.? Are not the Composer and Author the twin foundations of every form of musical enterprise conducted for profit, justified in asking an equitable return for their labors?

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An examination of the list of Publishers who are members of this Society will disclose that the compositions in their catalogues are the leading numbers in popular demand today, and every leader or musician who desires to give a first-class performance finds it essential to use many of their numbers.

In conclusion, we want everybody connected with music or the musical industry to feel, as we do, that our cause is a legal and a just one. Musical instrument manufacturers, phonograph manufacturers, amusement proprietors, etc., have amassed fortunes that would not have been possible except for the Composer and Author. So let the Composer and Author come into their own, thereby encouraging them to continue in a line of endeavor that means so much to the entire civilized world, and is of prime and vital importance to musicians.

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*L. A. W. March.....Vess L. Osman [Law and Order] George L. Cobb March	*Lazzy Luke.....Geo. J. Philpot A Raggy Rag	*Say When!.....George L. Cobb Galop	†Three Nymphs, The.....George L. Cobb Dance Classique
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	*Little Coquette.....P. Hans Flath Moreau Characteristic	*Sighing Surf.....Bernie G. Clements Waltz	Treat 'Em Rough.....George L. Cobb One-Step
	*Looking 'Em Over.....Walter Rolfe One-Step or Two-Step	*Silent Love.....A. J. Weidt Waltzes	†True Blue.....W. D. Kenneth March and Two-Step
	*Love Notes.....Frank E. Hersom Valse	*Singing Susan.....Frank H. Grey Chinese One-Step	†Turkish Towel Rag.....Thos. S. Allen A Rub-Down
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