Form Playing

A NEW IDEA
IN
PIANO INSTRUCTION

Using the musical "elements" through limited "Forms," comprising Effects and Embellishments unknown in printed music. Teaches everything you have dreamed about, and longed to do.

Absolutely covers the whole realm of "business" piano playing.
The chords possible in music are limited and fixed. Harmony-Text-Books do NOT reveal them. Waterman's Piano Forms (110 pages) is the only book in existence printing these chord combinations, complete.

Learn to Determine Chords, Modulate, Transpose, play from Lead Sheets, Jazz Bass, Split Bass, Trick Endings, Blue Harmony, Spire-fills, Song Writing, Clever Breaks, Ear Playing and 247 other subjects, listed below.

Each topic treated with infinite care and detail.

Who experiment blindly with songs? Get a FOUNDATION for conscious Expression. Learn the Principle back of it all. Read the Synopsis of Course. Mail the coupon. They breathe two words: "In Last.

SYNOPSIS OF COURSE

1. Double Notes
2. Half Notes
3. Piano Dynamics
4. Change of Mollay
5. Tone of Root
6. Combinations of Mollay
7. Transposition
8. Ear Hearing
9. Improvising
10. Reading a Treble
11. Composing
12. Reading a Bass
13. Reading a Bass
14. Reading a Bass
15. Reading a Bass
16. Reading a Bass
17. Reading a Bass
18. Reading a Bass
19. Reading a Bass
20. Reading a Bass
21. Reading a Bass
22. Reading a Bass
23. Reading a Bass
24. Reading a Bass
25. Reading a Bass
26. Reading a Bass
27. Reading a Bass
28. Reading a Bass
29. Reading a Bass
30. Reading a Bass
31. Reading a Bass
32. Reading a Bass
33. Reading a Bass
34. Reading a Bass
35. Reading a Bass
36. Reading a Bass
37. Reading a Bass
38. Reading a Bass
39. Reading a Bass
40. Reading a Bass
41. Reading a Bass
42. Reading a Bass
43. Reading a Bass
44. Reading a Bass
45. Reading a Bass
46. Reading a Bass
47. Reading a Bass
48. Reading a Bass
49. Reading a Bass
50. Reading a Bass
51. Reading a Bass
52. Reading a Bass
53. Reading a Bass
54. Reading a Bass
55. Reading a Bass
56. Reading a Bass
57. Reading a Bass
58. Reading a Bass
59. Reading a Bass
60. Reading a Bass
61. Reading a Bass
62. Reading a Bass
63. Reading a Bass
64. Reading a Bass
65. Reading a Bass
66. Reading a Bass
67. Reading a Bass
68. Reading a Bass
69. Reading a Bass
70. Reading a Bass
71. Reading a Bass
72. Reading a Bass
73. Reading a Bass
74. Reading a Bass
75. Reading a Bass
76. Reading a Bass
77. Reading a Bass
78. Reading a Bass
79. Reading a Bass
80. Reading a Bass
81. Reading a Bass
82. Reading a Bass
83. Reading a Bass
84. Reading a Bass
85. Reading a Bass
86. Reading a Bass
87. Reading a Bass
88. Reading a Bass
89. Reading a Bass
90. Reading a Bass
91. Reading a Bass
92. Reading a Bass
93. Reading a Bass
94. Reading a Bass
95. Reading a Bass
96. Reading a Bass
97. Reading a Bass
98. Reading a Bass
99. Reading a Bass
100. Reading a Bass
101. Reading a Bass
102. Reading a Bass
103. Reading a Bass
104. Reading a Bass
105. Reading a Bass
106. Reading a Bass
107. Reading a Bass
108. Reading a Bass
109. Reading a Bass
110. Reading a Bass

SALE SECTION

111. Any Tune
112. Any Tune
113. Any Tune
114. Any Tune
115. Any Tune
116. Any Tune
117. Any Tune
118. Any Tune
119. Any Tune
120. Any Tune
121. Any Tune
122. Any Tune
123. Any Tune
124. Any Tune
125. Any Tune
126. Any Tune
127. Any Tune
128. Any Tune
129. Any Tune
130. Any Tune
131. Any Tune
132. Any Tune
133. Any Tune
134. Any Tune
135. Any Tune
136. Any Tune
137. Any Tune
138. Any Tune
139. Any Tune
140. Any Tune
141. Any Tune
142. Any Tune
143. Any Tune
144. Any Tune
145. Any Tune
146. Any Tune
147. Any Tune
148. Any Tune
149. Any Tune
150. Any Tune
151. Any Tune
152. Any Tune
153. Any Tune
154. Any Tune
155. Any Tune
156. Any Tune
157. Any Tune
158. Any Tune
159. Any Tune
160. Any Tune
161. Any Tune
162. Any Tune
163. Any Tune
164. Any Tune
165. Any Tune
166. Any Tune
167. Any Tune
168. Any Tune
169. Any Tune
170. Any Tune
171. Any Tune
172. Any Tune
173. Any Tune
174. Any Tune
175. Any Tune
176. Any Tune
177. Any Tune
178. Any Tune
179. Any Tune
180. Any Tune
181. Any Tune
182. Any Tune
183. Any Tune
184. Any Tune
185. Any Tune
186. Any Tune
187. Any Tune
188. Any Tune
189. Any Tune
190. Any Tune
191. Any Tune
192. Any Tune
193. Any Tune
194. Any Tune
195. Any Tune
196. Any Tune
197. Any Tune
198. Any Tune
199. Any Tune
200. Any Tune
201. Any Tune
202. Any Tune
203. Any Tune
204. Any Tune
205. Any Tune
206. Any Tune
207. Any Tune
208. Any Tune
209. Any Tune
210. Any Tune
211. Any Tune
212. Any Tune
213. Any Tune
214. Any Tune
215. Any Tune
216. Any Tune
217. Any Tune
218. Any Tune
219. Any Tune
220. Any Tune
221. Any Tune
222. Any Tune
223. Any Tune
224. Any Tune
225. Any Tune
226. Any Tune
227. Any Tune
228. Any Tune
229. Any Tune
230. Any Tune
231. Any Tune
232. Any Tune
233. Any Tune
234. Any Tune
235. Any Tune
236. Any Tune
237. Any Tune
238. Any Tune
239. Any Tune
240. Any Tune
241. Any Tune
242. Any Tune
243. Any Tune
244. Any Tune
245. Any Tune
246. Any Tune
247. Any Tune

WATERMAN PIANO SCHOOL
Los Angeles, California

FEATURES IN THIS ISSUE

Peepe at the Publishers
Editorial
Give Your Piano a Special Deal. By David McCulloch
Musical Musings. By C. F. C.
Do You Know?
Playing the Picture

MUSIC

"Wild Oats." By George L. Cobb
One-Step for Piano
When the Jazz Was Jazzy in Jungle
Words and Music by Paulcities
Drifting Moonbeams. By Bernaute C. Cains
Value for Piano
Love Lessons. By George L. Cobb
Waltz for Piano

PUBLISHED BY
WALTER JACOBS and BOSTON MASS

220 SUPERBA
THEATER BLDG.
WATERMAN PIANO SCHOOL
LOS ANGELES
CALIFORNIA
WHERE MELODY IS ALWAYS FOR SALE

A List of MELODY AGENTS Patronize Them

We will be responsible for all subscriptions placed through these duly authorized agents.

Single Copy 15 cents Eight Months $1.00 Twelve Months $1.50

Canada: Per year, $1.75 Foreign, $2.00

WALTER JACOBS, Publisher, 8 Bosworth Street, BOSTON, MASS., U.S.A.

MELODY

Latest

"MERITORIOUS MELODIES"

for Piano Solo

As always, many of the latest and finest melodies now in the Piano Solo form are offered with a view to a full and effective performance.

15c Each 7 for $1.00

Covering the Latest and Finest Piano Solos

Peeps at the Publishers

Instruments:

NATIONAL EMBLEM March
KISS OF SPRING Waltz
OUR DIRECTOR
The Famous Harvard College March
PETER GINK One-Step. On all Records and Music Rolls

Vocal:

ARABELLA KISS OF SPRING LOVE'S LANGUAGE
OLD CATHEDRAL CHIMES
DREAM, SWEETHEART
STAR OF LOVE IS BURNING
SOME DAY WHEN DREAMS COME TRUE

Price: 30c. postpaid

At all music stores or direct from the publisher

MELODY

A Monthly Magazine for Lovers of Popular Music
Executive Office: 376 Seventh Street, San Francisco, Calif.
Walter Jacobs, Inc., 542 Fourth Avenue, New York
Myron V. Powers, Editor
Guy F. Williams, Assistant Manager
Copyright, 1921, by Walter Jacobs
 Entered as Second-Class Matter at the Post Office at Boston, Massachusetts, under the
Act of March 3, 1879.

Volume 5

May 23, 1921

Number 5

“THE LAST WORD”

The above caption leads 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 fogging. 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 as we become a licensee privileged to publicly perform everything in sound, you do insist, however, that you do not play publicly, for profit, compositions which we control unless you do hold a license. Know your rights and 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 preserve. These we are prepared to continue 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 will neglect the necessity of filing these actions, and the penalties which the law will impose upon the violators. To avoid this, both for you and us, we ask you to stay within the law.

If, in your opinion, your patrons do not want to hear the latest music, the “hit” music, the non-copyrighted, the “tax-free” music, and we will all stay good friends. And, if you want any information concerning licenses or the law, ask our nearest office, your own lawyer or our general office in New York City, 1921.”

It will be seen from a reading of the above that the American Society of Composers, Authors and Publishers have started an energetic campaign of clearly defined action against a too prevalent evil of unfairness, the unfairness of one class of business people in exploiting for personal profit the broadcasting of another class without any form of remuneration —literally, the free use by various enterprising public announcements of copyrighted musical numbers as drawing-cards of attraction. It is to stop this unfair action that the Society promises prosecution in the Federal Courts.

Another side of the campaign is to establish a system whereby all orchestras in places of amusement will be protected in performing any copyrighted numbers, through a license issued by the Society. These licenses are now available at the current rate of “ten cents per cent per annum for long terms, insuring those who secure them now against any increase in the rate.”

The headquarters of the American Society of Composers, Authors and Publishers is at 50 West 46th Street in New York City. Branch offices are located at Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Dallas (Texas), Detroit, Indianapolis, Minneapolis, Newark (N.J.), Philadelphia, Pittsburgh, Portland (Oregon), San Francisco, Seattle, St. Louis, Syracuse (N.Y.) and Popokap, Kansas.

PERFORMING RIGHTS IN COPYRIGHTED MUSIC

Because of the general interest in the subject upon the part of the orchestra leaders and professional pianists throughout the country, the publisher of this magazine arranged for an interview with Mr. E. C. Mills, Chairman of the Executive Board of the Music Publishers Protective Association, concerning the practice of the American Society of Composers, Authors and Publishers in collecting fees for the public performance of copyrighted music with a special reference to the duties and obligations of leaders in connection with the payment of such fees. Mr. Mills’ statement follows:

“Orchestra leaders throughout the country generally seem to fear that the collection of license fees for the public performance of copyrighted music may interfere with their employment, or that they may be personally called upon to pay these fees.”

“In the first place it should be understood that these fees are not collected upon behalf of the publisher alone but in behalf of the composer, author and publisher, and that, if the publishers of the country were willing to waive their right to collect these fees, the authors and composers would not be willing to do so and the situation would remain unchanged except that, instead of the fees being collected through an organization representing all of these interests, the authors and composers in giving publishing rights to their manuscripts would simply reserve the performing rights and attend to the collection of fees for public performance. They would probably do this through some organization of their own.

“It should be understood that the law has recognized the right of the creator of original compositions to restrict the public performance of such compositions except when such public performances have been duly licensed by the owner of the copyright. This law has been construed by many courts including the Supreme Court of the United States and has been upheld in every case.”

 continuity and turn to page 8

EaM 23 1921

MELODY

HIT! "Gypsy Lady, I Love You" Words and Music by WALTER C. AHLHEIM

Piano Chimes

E ET many of you Memos, Vaudos,
Villas, Professional and Amateur
players know how to convert a con
centration into ellies on the piano?
I M! paragraph instructs you ONE
LESSON. From the very first lesson
has just learned, the player can
be taught how to play the piano.
A N D BY THE 10 CENT
ARTHUR D. LARKIN
13 Washington St., Buffalo, N. Y.

NEW MOVIE MUSIC

New York, N. Y.

1225 Sixth Ave.

S. A. S. A. T. C.

GEO. T. COX, Manager

PIANO COPY 100

SOMANOVSKIS & BERNSTEIN
1321 Superior St.

Detroitt, Miu.

HOW TO WRITE A SONG,

THE MAKING OF A COMPLETE

S. A. S. A. T. C.

1217 Superior St.

Detroitt, Miu.

Plaza Music Service, 16 Hudson St.

Continued on Page 8
MELODY

"In the practical application of the law and the collection of delinquent license fees, it was necessary in order to avoid endless confusion to form an organization of these interested in the collection, and some seven years ago the state of Missouri and the florists' organizations came into existence for the purpose of collecting and distributing the license fees.

"The policy of the Society has always been to co-operate with the employment and activities of leaders. This policy has been followed to a far greater extent by the florists' organizations. "

"The Society has also consistently declined to issue li-

"In conclusion, I would urge that your publication is

"In Obbligato

"The Society has also consistently declined to issue li-

"In the passage of "A" Flat at his home in Columbus, Ohio, on April 3d, another connoting link is broken between the past and present in popular music—between the sweet sadness of the old minstrelsy and the modern vaude-

Frank Sandler, orchestral arranger for the T. R. Harms Music Co. and a genius at arranging, passed away at his home in Beverly, N. Y., on March 15th, and was buried the Sunday following. He is said that several well-known com-

"Whatever the course may decide the head of the family must always play some part in his life, but it can be any part. the orchestra or laying-off of musicians or in attempting in any manner, shape or form to sustain the payment of the fees upon whom they 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 per-

"In replying to a man who said that, "Italy is the only country which is shaped like a boot," Anson Haywood is credited with saying: "Yes, but America functions like one." Wonder if "Ano" was talking on evidence only.

"Find out Moonshine!" So quoted Nick Bottom in Shakespeare's wonderfully beautiful and poetic play of the "Midsummer Night's Dream." The famous "Will" must have been a diarist who was taking a visionary-scent into previous times which he put into a phrase in 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 any thing about our modern "Moon" and "Moonshine" songs!

"MELODY

"I WONDER what can be the matter with my piano. It has just been tuned, but no matter how hard I pound it as if it were as full of rottenness as a popular meal of eat. I think I'll change tuners at once.

"No doubt you have heard something similar to the above quite often. Perhaps you have given voice to some such sentiment, and yet while you were in all prob-

"Give Your Piano a Square Deal

"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 a mechanical turn of mind, he will cor-

Tone Regulation

"Tone regulation is another phase, very important, if one

"The amount charged and the proposition generally.

"In every case the fees are made very reasonable. For

"In simple fairness to him he should not be barred from what-

"The dance hall, the theatre, the cabaret and the many insti-

"Frank Sandler, orchestral arranger for the T. R. Harms

"Don't make the same mistake that many of these organ-

"As has been mentioned above, the business of tone regu-

"One good lady went so far as to insist that I had supplied the little bops of dirt which I showed to find refuge in the piano. It seems almost unbelievable, but it is true, nevertheless.

"The Monroe, the Grand Union and the Union, the more

"If you were building a shed, you would hardly give the

"The fees for hotels and cabarets are just as reasonably

"In every case the fees are made very reasonable. For

"The fee of hotels and cabarets are just as reasonably

"The fees for hotels and cabarets are just as reasonably

"The house band in the theater, the orchestra, the big

"The fees for hotels and cabarets are just as reasonably

"The fees for hotels and cabarets are just as reasonably

"The fees for hotels and cabarets are just as reasonably

"The fees for hotels and cabarets are just as reasonably

"The fees for hotels and cabarets are just as reasonably

"With the exception of the well-known New York and

"With the exception of the well-known New York and

"Grand Union and the Union, the more

"The Monroe, the Grand Union and the Union, the more
MELODY

By C. F. C.

(Adapting to K. C. B.)

EARL FULLER'S COLLECTION OF Jazz Classics
Piano Solo
Special NET Price $1.00 Postpaid

FIFTEEN OTACHY Rhythmical Melodious Dance Numbers

JABABA JAZZ JAZZ JAZZ JAZZ JAZZ JAZZ JAZZ JAZZ JAZZ JAZZ

OSCURATINE OFFERING

It can't be denied that "Kissin" and "Kissing" make mighty pretty and taking title-themes for popular songs, yet we wouldn't advise a lyricist or composer to have his breath stolen in the middle of a 12-bar phrase. What's the matter with the idea of calling a couple "the sweetest couple in town," or "the sweetest couple on earth," or "the sweetest couple in the world?"

There is no better insurance for piano satisfaction than the careful selection of a composer. You need not get the enjoyment of using an instrument in good condition, but perhaps a long time before you experience the satisfaction of hearing a piece of music. The enjoyment of playing music is something to be looked forward to with pleasure. The satisfaction of hearing a piece of music is something to be looked forward to with pleasure. The enjoyment of playing music is something to be looked forward to with pleasure. The satisfaction of hearing a piece of music is something to be looked forward to with pleasure.

WIRE ARE SUCH THINGS ON MUSIC ROOM LEFT IN airstream POLAND, to-day.

PLAY THAT Chopin

BALLENE now and if he

HAS EVER thought how

EASILY IT TOPPES

THE ESPRITU of his

OWN COUNTRY during

SINCE THE late European

UNPLEASANTNESS with its

PEACEFUL spirit like

OPENING and the

SUDDEN transition to the

FUGUE TURBIDIS of the

MINOR PRAISI and I am

WANT TO wait up and

ARE HIM all this but

I DISLIKE how the nerve

AND BEGINN I don't

WANT TO get arrested

BECAUSE THERE is a cry

ON SECRET service man

EVERY SIX foot by the

WHITE HOUSE ground

SO I went home instead

AND took another

WAVE AT the Chopin

BALLENE to see if

COULD MAKE it sound

ANYTHING LIKE be old

AND I want to state

IT CAN'T be done

I'M MUCH sh.F.C.

Zoo called attention to the passage of the leopard's keeper as the cause of its 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. J. F. Pals, associate pro- fessor of physiology at Columbia, a clarinet and trombone played soothingly.

Hatoo and Jezell, elephants, old circus performers, were not impressed—but bedraw broke loose in the monkey house when jazz was played. Ring- tailed and six-toed monkeys shook their oar doors and screamed, flattened, chattered and raved, some with evident delight and some with evident disgust. The big-nosed apes did jungle war-dances, and Joe, the chimpanzee, went inherently—but quiet fell when "Themeaning River" was played.
When the Jazz Was Jazzed in Jungleland

Allegro Moderato

PAUL CLAY

Piano

Monsieur el-e-phant held her trunk so that she might stay, "It tick-les my i-ver-les"

her hus-bond said; Monsi-eur breht his born to help the monk-band play.

The old hy-e-na laughed till his face grew red, The py-thoon and gi-raffe

did the ser-pen-tine dance; The might; if en round "It's sim-ply grand!"

ze-bras shin-mosh-a-wok-bled til his skin-light paids, When the jazz was

jazzed in Jung-e-land.
Love Lessons
WALTZ

INTRO
Tempo di Valse

GEORGE L. COBB

Copyright MCMXXI by Walter Jacobs, Inc., Boston
International Copyright Reserved
HOW TO WRITE A SUCCESSFUL SONG

Motion Picture Pianists and Organists!

When you are considering a solo that meets all your requirements for Comedies, Weekdays and Topical, our SIX RAGS will prove an ideal solo.

Professional Pianists!
Practice is usually objectionable yet necessary. Our SIX RAGS proves the way to make practicing a pleasure.

Non-Professional Pianists!
Always aim is to play in the same style as the best professionals. Our SIX RAGS will make an instantaneous improvement in your style and technique and the best part is you will have fun in playing them.

PRICE $1.00

Obtainable at all dealers or direct from the publishers postpaid.

FRED HELTMAN CO.
414 Prospect Avenue, CLEVELAND, OHIO

(SEND FOR OUR POPULAR SHEET MUSIC CATALOGUE)
The Columbia Collection
OF Standard and Favorite Home Songs

Every number complete as a Piano Solo and for Mixed Quartet
COMPLETE WITH WORDS AND MUSIC

CONTENTS

1. Agitary (Sonata in A Minor)
2. PLAINLY (Smith and the Maidens)
3. BORUMO (The Sadling)
4. C. SCHUMANN
5. S. KOCH (The Sadling)
6. C. SCHUMANN
7. S. KOCH (The Sadling)
8. B. GREGG
9. S. KOCH (The Sadling)
10. M. BORUMO (The Sadling)
11. G. VERDI (Aida)
12. S. KOCH (The Sadling)

Price 50 cents

PUBLISHED BY WALTER JACOBS, BOSTON, MASS.

!! ORGANISTS and PIANISTS !!

All "Live Wire" Organists and Pianists are using these
1921 MOVING PICTURE FOLIO-

F. HARMONY

With a new and many splendid color effects

AGITARY (Sonata in A Minor)

conceived as a kind of "sequence" and

SCHUMANN


effectively presented. "Harmonies" is

S. KOCH (The Sadling)

outstanding for its excellent color and

G. VERDI (Aida)

lighting. "Harmonies" is the ideal vehicle

S. KOCH (The Sadling)

for the "live wire" organist and pianist.

John W. WORLEY CO.,

404-406 State St.,

BOSTON.


PHOTO-PLAY PIANISTS

Solve Your Music Problems. "FIRST TO PLAY IT" and "EYES TO PLAY IT"

Gordon's Motion Picture Collection

In Two Volumes. Price 50 cents each, postpaid

Volume 1 Contains Music for Nineteen Common Types of Pictures

Sample Picture:

WELCOME WILLOWS

No. 1 Home for Girls, Lawrence, Mass.
No. 2 Home for Boys, Lawrence, Mass.
No. 3 Home for Girls, Brockton, Mass.
No. 4 Home for Boys, Brockton, Mass.
No. 7 Industrial School

CONFOUNDED—FAR OUT—a BOOK OF PIANISTS

Hampton's Motion Picture Library

213 West 36th Street, New York, N. Y.
MELODY

PLAYING THE PICTURE

Mr. Moshe Prizant and Orman.


NOT ENOUGH MUSICIANS

The above caption does not mean there are not enough musicians in general, nor that musicians are not enough in particular. In this instance "performe" rather than "perform" is the better word, and the music is not being performed by the musicians, according to Mr. Charles B. Rosenblum in the following significant article in *American Music*:

There are hundreds of engagements crying for men and women to fill them in the musical profession. It is not for want of opportunity, but there's no place to find them. These facts were brought out clearly on Jan. 25, in the course of the first conference of motion picture music and dramatic music, and did not get the attention they deserved because there were so many other matters which crowded the mind of the musical profession.

There are musicians who are becoming conscious of the fact that there is a scarcity of work, and I am not making an at-home to the fact that the present is a time of which we must be sure of finding engagements, to fill in their incomes and their working periods, between various appearances, there are, indeed, as we know, hundreds of thousands of just "plain" musicians,—good, very good, and excellently good musicians,—whose entire outlook is the orchestral field.

In the musical world enjoying such a state of blinded success that everybody is playing all he possibly can, with no body seeking an engagement. I doubt it, especially in view of the fact that at least once a day I am in receipt of letters and telephone calls, asking me if I cannot suggest some stranded musician 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, me 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..."

If there is no "Christensenn" School in your city, write for particulars of our splendid course of lessons by mail.

Piano Teachers

WANTED to open branch schools in cities not already occupied.

Write for our attractive Teacher's Propaganda. Exclusive Franchises Granted.

Jacobs' Music A Practical Series of DRAMATIC Music for Motion Pictures by HARRY NORTON Piano Sole, or. ALSO BOOKS

MELODY, 8 Bosworth Street, BOSTON, MASS.

ANYONE CAN LEARN RAGTIME, MELODY, 8 Bosworth Street, BOSTON, MASS.

PIANO PLAYING IN 20 LESSONS.

ANOTHER VICTORY FOR CHRISTENSEN SCHOOL OF POPULAR MUSICOLOGY BRANCH SCHOOLS almost everywhere.

Christensen School of Popular Music Old and Largest School of its Kind in the World

Suite 420 20 E. Jackson Boulevard Chicago, Ill.

If you have the resilience of music and music lovers.

Subscription for Blank for Believers in Economy

Enclosed find the amount for which send me... MELODY, 8 Bosworth Street, BOSTON, MASS.

MELODIES, pianos, organs, and music, for Believers in Economy.

Music for monied, beginning with the...

Name
Street
City
State

The Year
4 mos.'s
$1.50
$1.00
Canada, 2 mos.'s.
$1.50
Foreign 4 mos.'s.
$2.00

Piano Teachers

WANTED to open branch schools in cities not already occupied. Write for our attractive Teacher's Propaganda. Exclusive Franchises Granted.
TO ORCHESTRA and BAND LEADERS and MUSICIANS
OF THE UNITED STATES OF AMERICA

As the aims and purposes of the American Society of Composers, Authors and Publishers have frequently been honestly misunderstood, as well as deliberately misrepresented, your attention is invited to the following explanation of our position:

This Society was created to enforce the right given to Authors and Composers of copyrighted musical compositions by the United States Copyright Law, to control the exclusive public performance, for profit, of their works. Similar societies have been in existence for a great many years in England, France, Italy, Germany and Austria, and in 1914 a meeting was held by the leading American Authors and Composers of music to organize a Society which would protect their rights. The Publishers of their works were invited to join; the result is that today the leading Writers and Publishers of American music are included in its membership.

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?

THE LICENSE FOR PERMISSION TO USE THE WORKS OF OUR MEMBERS MUST BE SECURED BY THE PROPRIETOR OF THE ESTABLISHMENT WHERE IT IS RENDERED. NO LICENSE WILL BE ISSUED TO MUSICIANS NOR WILL THE PAYMENT OF LICENSE FEES BE KNOWNLY ACCEPTED FROM THEM.

Every musical union, every musician, every dealer in music or musical merchandise, every manufacturer of musical instruments, every manager of a theatre or other establishment where music is played for profit, should enlist on the side of the Composer and Author in his efforts to acquire something that belongs to them by right and by law.

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 the 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.

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS,
56 WEST 45TH STREET.

The following is a list of Publishers whose works are controlled by the American Society of Composers, Authors and Publishers:

Berlin, Irving, Inc.
Broadway Music Corporation
Chapells-Harms, Inc.
Emcke & Sons
Felte, Leo, Inc.
Fischer, Fred, Inc.
Forester, F. J. A.
Goodman & Rose, Inc.
Gordon, Hamilton S.
Harms, T. B., and Francis, Day & Hunter
Harms, T. B., Company
Harris, Charles K.
Kendall, Brookman Music Co., Inc.
McKinley Music Company
Marks, Edward B., Music Co.
Mills, Jack, Inc.
Pace & Handy Music Co., Inc.
Paul, E. T., Music Company
Remick & Co., Jerome H.
Richmond, Maurice, Inc.
Ricordi, G. & Co., Inc.
Shapero, Bernstein & Co., Inc.
Shibbs Music Co., Inc.
Stark & Cowan, Inc.
Victoria Publishing Company
Waterston, Berlin & Snyder Company
Wintmer, M., & Sons

Meritorious Melodies
FROM JAZZ TO CLASSIC
PIANO SOLO

This edition is of especial value to the Movie Musician and for Home Entertainment.

An orchestra arrangement published in the Piano Solo is now offered in a solo version, thus enabling the musician to enjoy the benefit of the work in its entirety.

For...

Published by WALTER JACOBS, 180 Bowditch Street, BOSTON, MASS., U.S.A.

Price: 15¢ each; any 7 numbers for $1.00.
## Meritorious Melodies

FROM JAZZ TO CLASSIC

### PIANO SOLO

This edition is of especial value to the Movie Musician and for Home Entertainment

An Orchestra arrangement is published in the Piano Solo also marked with a * and is to be offered by those marked with a +.

### CLABBING OFFERS

**Music and Band Magazines**

| 1. Jacobs' Orchestra Monthly and Jacobs' Band Monthly | $3.00 | $1.50 |
| 2. Melody and The Cadenza | $2.75 | $1.25 |
| 3. J. O. M. (or J. M. B.) and Melody (or The Cadenza) | $2.63 | $1.25 |
| 4. J. O. M. (or J. M. B.) and Melody (or The Cadenza) | $4.13 | $2.00 |
| 5. J. O. M. (or J. M. B.) and Melody (or The Cadenza) | $4.50 | $2.25 |
| 6. J. O. M. (or J. M. B.), Melody and The Cadenza | $6.00 | $2.75 |

**N.B.** Indicate "Clabbing Offer" desired by marking a X in the proper square.

**Clabbing Offer:** All "Clabbing" and "Premium" Subscriptions MUST be addressed DIRECT to the publisher,

WALTER JACOBS, 811 Beacon St., Boston, Mass., U.S.A.
Form Playing

A NEW IDEA IN PIANO INSTRUCTION

Using the musical "elements" through limited "Forms," comprising Effects and Embellishments unknown in printed music. Teaches everything you have dreamed about, and longed to do.

Absolutely covers the whole realm of "business" piano playing.

The chords possible in music are limited and fixed. Harmony-Text-Books do NOT reveal them. Waterman’s Piano Forms (110 pages) is the only book in existence printing these chord combinations, complete.

Learn to Determine Chords, Modulate, Transpose, play from Lead Sheets, Jazz Bass, Split Bass, Trick Endings, Blue Harmony, Square-Fillers, Song Writing, Clever Breaks, Ear Playing and 247 other subjects, listed below.

Each topic treated with infinite care and detail.

Why experiment blindly with songs? Get a FOUNDATION for successful improvement. Learn the Principle back of it all. Read the synopsis of Course.

SYNOPSIS OF COURSE

FEATURES IN THIS ISSUE

MELODY
A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

220 SUPERBA THEATRE BLDG., WATERMAN PIANO SCHOOL LOS ANGELES CALIFORNIA

PUBLISHED BY WALTER JACOBS INC., BOSTON MASS

Volume V, Number 6

JUNE, 1921

Price 15 Cents

SCHOOL

Los Angeles, California

Gentlemen—Please send me, without obligation, your FORM

PLAYING special offer.

I am a  

Beginner—Mental—Advanced—Teacher

Name

Address

WATERMAN PIANO SCHOOL

Los Angeles, California

The Pioneer. By H. J. Crosby. March for Piano

Night of Love. By Walter Rall. Waltz for Piano

FEATURES IN THIS ISSUE

Peps at the Publishers

Editorial

The Sure-Fire Song Hit. By Emmett Campbell Hall

The Swiss Yodel Songs. By John J. Birch, Pd. B.

Musical Musings. By C. F. C.

Ye Pitch Pipe and Piano

Do You Know?

Playing the Picture

MUSIC

Those Broncho Blues. By Bernhine G. Clements

Fox Trot for Piano

Dame Gracieuse. By Norman Leigh

For Piano

The Pioneer. By H. J. Crosby

March for Piano

Night of Love. By Walter Rall

Waltz for Piano