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You Win.....Roy L. Frazee
Fox Trot
*Zamparite.....M. L. Lake
Characteristic March
†Zona.....Wm. Arnold
Waltzes
*Zophiel.....R. E. Hildreth
Intermezzo

WALTER JACOBS, Inc. 8 Bosworth St. Boston

On Saturday evening, September 16th, Leo Feist, the New York publisher, tendered an elaborate banquet to his business associates and social friends in celebration of his twenty-fifth business anniversary. Fun, feast and Feist felicitations was the order of program for the evening with the program well carried out. As a souvenir of the occasion he presented each guest with a handsome leather wallet bound in gold and carrying the initials of the recipient in gold letters in the centre.

"Sunny Spain" (by Alice Nadine, writer of "Love Ship") and "That is Why" are two new songs recently issued by the Morrison Music Company.

The score of the new Shubert production, "Lady in Ermine," will be published by the Tama Music Publishing Corporation.

Milton Ager, senior member of the new publishing firm of Ager, Yellen and Bornstein, Inc., composed the music for "Zig-Zag," a new musical show which opened successfully in Toledo, Ohio.

"Silver Star" is the attractive title of an attractive song featured in New York City at the Earl Carroll Theatre in the "Pin Wheel Revue," a musical show with Raymond Hitchcock as the "Revue" feature.

Out in Salt Lake City, as an advertising attraction, a music firm recently exhibited in its show window an artist painting ukuleles. Attraction? It stopped the "passing show" and caused a stationary shove.

"Kitten on the Keys," "Mr. Gallagher and Mr. Shean," "Dear Old Southland" and "Deedle, Deedle Dum" are some of the Jack Mills, Inc., eastern successes that are succeeding in the West.

The photoplay version of "When Knight-hood Was in Flower" is being put to a musical setting or set to a musical putting (either you choose), with Victor Herbert doing the musical note-putting for the setting.

"Three O'Clock in the Morning," "Coal Black Mammy," "Georgia" and "Why Should I Cry Over You" are Leo Feist, Inc., publications with which Billy Lloyd recently has been delighting Rivoli and Liberty theatre audiences in Portland, Oregon.

(Continued on Page 26)

STATEMENT
of the ownership, management, etc., of MELODY, published monthly at Boston, Massachusetts, as required by the Act of August 24, 1912.
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—Walter Jacobs Boston, Mass.
—S. A. Daniels Somerville, Mass.
—A. M. Worley Newton, Mass.
(Signed) Walter Jacobs, Managing Editor.
Sworn to and subscribed before me this 12th day of September, 1922.
(Seal) JACOB I. HANFLIG, Notary Public.

30c. NUMBERS

that are
NO GAMBLE
to buy



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Waltz

OUR DIRECTOR
The famous Harvard College
Football March

PETER GINK
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Music Rolls

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

Price: 30c. postpaid

At all music stores or direct from the publisher

Walter Jacobs, 8 Bosworth Street Boston, Mass.

NOV -2 1922

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CANADIAN - \$1.75
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When change of address is desired, the old address should be given as well as the new, and notice must be received at least two weeks previous to the publication date of the issue to be affected.

MELODY

A Monthly Magazine for Lovers of Popular Music
Published by Walter Jacobs, Inc., 8 Bosworth Street, Boston, Mass.

Myron V. Freese, Editor Walter Jacobs, Manager
Frank H. Wood, Assistant Manager

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Advertising Rates

On application a diagram showing the exact cost of all space will be forwarded promptly. Forms close the 10th. If proof is desired copy must be received not later than the 5th. Publication date, 18th.

*Of month preceding that of publication date.

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Volume 6

OCTOBER 1922

Number 10

Unconditional Surrender!

WARNING To Song Writers

Thousands of amateur song writers are victimized each year by

FAKE MUSIC PUBLISHERS

whose output does not reach any market and has no chance of success. Before signing an order or forwarding money, make sure with whom you are dealing. Ask your music dealer for a leaflet describing the methods of Fake Publishers, or send for one.

Music Publishers' Association of the U. S.
Music Publishers' Protective Association

Address Complaints to Better Business Bureau

Music Industries Chamber of Commerce
105 W. 40th Street, New York City

MAKE SURE OF YOUR PUBLISHER

"UNCONDITIONAL Surrender!" was the ringing ultimatum of General Ulysses Grant in the great American Civil War and "Unconditional Surrender!" without armistice is the "singing" ultimatum in a civil war which is about to be waged against all fake music publishing concerns in America. This war will be carried on by a strong coalition consisting of the National Association of Sheet Music Dealers, the National Association of Music Merchants, co-operating music publishers, a committee representing the Music Publishers' Protective Association, and the Music Industries Chamber of Commerce—allies who will recognize no peace without the ultimatum.

THE START

When in a paper read at the closing banquet of the big Music Publishers' Convention in New York City last summer, Mr. William Arms Fisher, editor and publishing manager of the Oliver Ditson Company of Boston, started an amused smile by his semi-humorous reference to the "Jesse James Music Co.'s" of America, and "musical moonshiners," he certainly "started something" more deeply significant and far more reaching than a mere "smile," for that first "amused" smile has developed into a "fighting grin" of grim determination to—not eliminate, but exterminate!

Practically, Mr. Fisher's reading at the banquet proved itself to be the very "scrap of paper" (it was not very

lengthy) needed to start this projected "fight to a finish," and the "start" has culminated in a fighting campaign that has been executive planned and which will be executed according to the plan. Neither is the Government "neutral" in this war, for through C. L. Dennis, manager of the Better Business Bureau, the aid of the post office authorities has been enlisted in this fight to a finish against fakes.

The Associated Advertising Clubs also is interested in the campaign. Its officials are taking up the matter of alleged fake publishers' advertising with the periodicals in which they appear.

THE FIRST SHOT FIRED

The first shot from the guns of the massed music "allies" is the placard reproduced above. It is printed plainly on a card nine-and-a-quarter by seven-and-a-quarter inches, and will serve as a sort of "grape-and-cannister" ammunition that is to be distributed freely among the music dealers throughout the country and which will be hung in the most conspicuous places in their various stores. With these placards, four-page leaflets embodying Mr. Fisher's banquet remarks are also being sent to the dealers. Page 1 of the leaflet is headed "Warning to Song Writers," and also carries the seal of the Music Industries Chamber of Commerce, Inc. The remaining three pages read as follows:

THE SONG WRITING SWINDLE

(A Warning)

ALLURING statements regarding the easy money supposed to be made in song-writing are published from time to time and serve as bait to the ignorant and unwary who then become easy victims for the "song-sharks."

Without advertising, these concerns could not secure fresh victims. Here are a few typical advertisements:

WHY DON'T YOU WRITE THE WORDS FOR A SONG?
We'll help you along by composing the music free and publishing same. Send poems today.

WRITE THE WORDS FOR A SONG. We will compose music, secure copyright, and print. Submit poems on any subject.

NO MONEY NEEDED FOR PUBLICATION—Poems set to music and published free on commission.

WRITE THE WORDS FOR A SONG. We revise Poems, write music and guarantee to secure publication. Submit poems on any subject.

WRITE A SONG POEM—Love, Mother, Home, Comic or any subject. I compose music and guarantee publication. Send words today.

SONGS AND POEMS WANTED. We compose music, publish, sell and pay you five cents royalty on every copy sold.

HOW VICTIMS ARE SECURED

The fake publisher and song-shark secures his victims through advertisements in the cheaper grade magazines of wide circulation. To those who respond he sends alluring circulars and booklets that show how easy it is to turn out song-poems that may bring "fame and fortune." With this false bait, contracts are sent for the victim to sign, together with "Certificates of Guarantee" and "Money Refund Certificates." In order to induce the signing of these contracts the advertisers, whether called "Music Company," "Corporation," "Studio," "Bureau" or by the name of an individual, flatter the prospective victim by praising his song-text, *no matter how poor it may be*. Of course they offer to revise it and have their "Chief Composer" set it to music. If the sucker is slow in answering, a series of clever follow-ups pursue him until he takes the bait, signs the contract, sends his money and is hooked.

HOW THE "MUSIC" IS MADE

Any hack musician of experience can grind out commonplace music by the yard. With song-texts set before him on the piano-rack and plenty of music-paper he'll wearily work all day on one or two formulas till sick of them, then use another, always basing his scheme on the popular music of the hour. This *heartless, mechanical piffle* is what these set-your-poem-to-music grinders sell at a good profit to their ignorant victims. We have positive evidence of the same music being sent to different victims in different states at the same time.

THE GUARANTEE FRAUD

Some of these concerns "Guarantee publication" of the songs they themselves write at the expense of the author of the words. A leading music-made-to-order concern sends to those who answer its advertisements a warning which we quote in part:—

"DON'T ALLOW CERTAIN MAIL ORDER SHARKS TO MISLEAD YOU WITH THEIR CAMOUFLAGE GUARANTEE OF PUBLISHER'S ACCEPTANCE. The contracts will come either from an employee of the concern offering the guarantee, or a subsidiary which they own and operate under the guise of a music publishing establishment for the sole purpose of accepting songs in accordance with the terms of their guarantee. This employee or subsidiary acting under the guise of a music publisher will, after plenty of delay, issue an edition of 150 or 200 cheap copies which are absolutely worthless for publication purposes. One party, in writing us stating that they had received their royalty of three cents on all copies sold, said 'Yes, on all three of them.'"

Another prominent advertiser for victims who calls himself a "real friend of the amateur" prints in his "circular of information" the following:—

BEWARE OF FRAUDULENT ADVERTISERS

"Song Sharks see in song-writing a fertile field for 'bleeding amateurs.' They ask you to send them song poems on any subject. What do they care about the subject, so long as they get their victim? They say they will compose the music and guarantee publisher's acceptance under a royalty contract. Now the joker lies in the fact that the composing-bureau works hand in hand with the printing-bureau represented as a 'publisher.' The poems submitted to these fraudulent operators are not published because of merit, but are set to music because the victims pay for having them published, which consists in printing some copies only. So don't be 'buncoed' into accepting propositions from UNSCRUPULOUS SONG SHARKS THAT GUARANTEE PUBLISHER'S ACCEPTANCE."

Another advertiser who grinds out music to order and supplies only manuscript copies, prints this warning:—

"If you submit 'professional copies' of a song to a publisher you are only drawing attention to the fact that you are an amateur."

THE PROLIFIC MUSIC MILL

While the government has closed many of these concerns for obtaining money under false pretenses others still flourish and by carefully worded documents that seek to keep within the law they somehow escape the clutches of the authorities.

A careful analysis of the copyright records at Washington gives a partial idea of the extent of their business. The records for 1920 show that the head of one of the New York concerns located on Broadway had entered in his own name as *composer*

of the music a total of 1948 songs. This extraordinary number was greater than all the copyright entries for every class of publication, vocal, instrumental, choral, band and orchestral, as well as books of every kind, published in 1920 by the four largest publishers of high class and educational music in America.

One Chicago man who grinds out music to order had 1676 songs entered in his name in 1920 as "composer." The postal authorities recently (1922) arrested for false use of the mails, several of the officials of the very concern and its subsidiaries with which this "composer" is connected. Newspaper reports said this fake publisher and song-shark concern had cleaned up a million dollars in the previous three years.

WHAT THE "SONG WRITER" SHOULD KNOW

1. Anything can be set to music of some sort from the cheapest jingle up to the most wonderful poem.
2. Music written to order is, as a rule, valueless and is rarely, if ever, actually published.
3. "Professional copies," so-called, are worthless to the legitimate music publisher, and promptly go into his wastebasket.
4. PRINTING IS NOT PUBLISHING.
5. No high-class, genuine music publisher takes orders for publishing or charges a composer for publishing. They only accept music they are willing to invest in, they themselves assuming all the risk and expense of publishing, besides paying the composer for his work either in cash or royalties.
6. Genuine publishers copyright their publications at their own expense in their own firm names, and it is not only unnecessary to copyright manuscripts when dealing with honorable concerns but better not to do so.
7. What are termed "Hits" are rare, and the statements regarding their earnings are greatly exaggerated.

Complaints about any music publisher suspected of victimizing his clients may be addressed to the Better Business Bureau of the Music Industries Chamber of Commerce, 105 West Fortieth Street, New York. There they will receive prompt attention. Song writers who request information when making complaints will also be answered by the Bureau.

Music publishers are requested to inclose with each order to a dealer one of the placards reproduced herewith and a package of twenty-five of the leaflets until their list is covered. Publishers have already been furnished with a shipment of cards and leaflets.

The committee appointed by the Publishers' Protective Association to co-operate with Mr. Dennis comprises the following: J. M. Priaulx, chairman; Harold Flammer, E. T. Paull, Charles A. Kellar, and E. C. Mills.

ALL SOUNDS DO NOT RADIO BROADCAST

DO you know that "blasting" is not confined wholly to lightning, dynamiting and what we sometimes call "cuss-word" slinging, but is a technical trouble often present in radiophoning? If knowing this, did you ever stop to think that, although "blasting" generally sends sound broadcast, the same thing in radiophoning stops the broadcasting? If you don't know, read what Dr. Easton writes in *Popular Radio* and is reprinted with comment in *Current Opinion* as follows:

Although the auditory apparatus of the ordinary radio-telephone is still far from being perfect, it is a matter of record that an immense amount of the most careful kind of engineering work was necessary to produce the present radio concert. Only a short time ago a listener was astonished if he could hear anything at all and satisfied if he could distinguish "Home, Sweet Home" from the "Wabash Blues." But now he is demanding a finished artistic performance, and every detail of the radiophone is being refined in order that a perfect reproduction of the original sound may be rendered.

One of the most puzzling of the early troubles was "blasting," due to the excessive vibration of some part of the

microphone, but this is no longer heard in the performance of the better broadcasting stations. Radio audiences of eight months' standing will appreciate the improvement that has been made in this respect. Last year it was considered impractical to broadcast because of the "blasting" occasioned by the combined voices, but now full orchestras, bands and choruses can be handled without difficulty.

William H. Easton reports, in *Popular Radio*, that the piano has been the most difficult of instruments to reproduce and transmit. The first attempts were dismal failures, the bass notes being a complete jumble, the middle notes tinny and the top notes inaudible. Although there is much room for improvement, a radio piano recital, with first-class instrumentation, will now come near pleasing even critical musicians. We are told that other stringed instruments, such as the violin, harp, banjo and ukulele, are transmitted with entire fidelity, as are also the woodwind group, such as the clarinet and flute, and the instruments of percussion, such as the bells and xylophone. Brass instruments, being for the most part inherently blatant, require careful handling, and cornets if blown directly into the microphone may cause "blasting."

But of all the musical organs, the human voice is best adapted to radio broadcasting; and of all voices, the soprano is the most effective. The notes of the singer are transmitted without very perceptible loss and can be heard at a far greater distance than any other sounds. Many listeners along the Atlantic coast, says Dr. Easton, could plainly hear Mary Garden or Edith Mason when the Chicago Opera was being broadcast from KYW, but they were unable to catch the faintest trace of orchestra or chorus.

Of other voices the contralto is said to be favored least by radio, as her deep, 'cello tones sometimes lose some of their velvety richness in transmission. Much, however, depends upon the individual singer.

It is emphasized that a perfect instrument does not mean a successful concert. The best of pianos will do little for a poor performer, and the most complete broadcasting station will not give a performance that will please the audience unless it is skilfully managed. In this connection we read:

"It not infrequently happens that a singer who enjoys an enviable reputation fails to produce a good impression by radio. Sometimes this is because the singer's success is due to personality rather than to voice, and sometimes because the radio telephone is unable to transmit the voice properly, although there is less and less trouble from this source as the transmitting apparatus is improved.

"One condition makes the radio manager's work different from that of an ordinary concert manager. In the concert hall or theater, the musician is rarely less than fifteen or twenty feet from the nearest of the audience, but in the broadcasting studio, the microphone, which represents the listener's ears, is within two or three feet. Hence many tricks of articulation or breathing that pass unnoticed on the stage are plainly audible to the radio audience. For the same reason the clarinet and some other instruments must be placed at some distance from the microphone, or else the clicking of the stops will mar the performance. The flute, having no mechanical stops, doesn't require this precaution.

"The placing of the soloist and the accompanist, and grouping of voices in a chorus or instruments in a band, and the selection of the proper microphone for each combination, are also matters that must be decided by the manager. In some of the larger broadcasting studios a plan of the floor is made and the locations of the more usual performances are indicated on it. But new situations frequently come up and raise questions that can only be answered by a trial."

Radio broadcasting, of course, is still in its infancy, being only eighteen months old; but if it continues to improve technically and artistically it will be as great a boon to those who have ears to hear as the motion picture is to those who have eyes to see, the cost in both instances being reduced to the lowest common denominator.

CHOPIN, MASTER OF ROMANCE

By Frederic W. Burry

THE modern romantic school of melody may be said to have Frederic Chopin as its master, for his influence can be traced in so many of the popular compositions. The waltz finds its supreme leader in him and the echoes of his great marching airs, daring and dashing polonaises, stately rhythms and brilliant tempos are heard in many of our later melodies.

Chopin's music is largely set in a minor key. He was very patriotic, and during his lifetime his native land, Poland, was much upset by political disturbances. The Poles have always more or less been in national turmoil—hence, possibly, the plaintiveness in so much of their music. As it has been said, the peasants of Poland cry when they are happy, and dance to music of minor keys.

Chopin is recognized first of all as a master of melody. He is original and unique, but seldom drifts very far from phrases that have a haunting flair about them. He is pre-eminently the poet of music, and is sometimes lavish with decoration. Arabesque ornament, figures of flagree design, are on many a page, but he rarely strays far or long from the distinct melody.

It is interesting to note the "difficulties" arising here and there among some of our music publishers. One sues another for alleged plagiarism, declaring that a particular bass has been purloined bodily from the other's production. While the latter admits his bass is not original, showing clearly enough that it was used long ago by the immortal Chopin.

Would that more modern composers could reach out into the aethers or among the "electro-magnetic fields of force," or whatever the transcendent substance may be, where such harmonies and melodies continue to abound and vibrate, instead of trying to be so extremely original. The works of the masters live after them. Indeed, it is the work itself that on its face bears the stamp of immortality, the fate of personality being wrapt in mystery.

Chopin is the poet musician of emotion—that is, motion or rhythm. His music is all wave and periodicity. Every modern melody, all tuneful music, displays the influence of Chopin. True it is that all modern music does not shine with a similar immortal effulgence, for the simple reason that while there is emotion a-plenty the light of intellect is often absent. The happy union of intellect and emotion gives birth to the delightful musical moreau that will live.

All creators, and Chopin was not an exception, give of their flesh and blood when they pour forth their musical genius. When you handle their works you feel that you are touching living things. It is as with a great work of literature, and historic scripture, that contains words of healing and of life. Wondrous papyrus that records the utmost feelings of the masters!

Chopin composed much in the lighter vein. His sweet valse are played everywhere, and our composers are often quite glaring in their theft of themes from this master of musical romance. And yet the piracy is done quite innocently, so deeply has Chopin's influence become imprinted on the modern musical consciousness.

The gods in the musical empyrean, now that they are "dead," live with us in a more realistic way than when they existed on earth. In the fathomless realm of Memory, the infinite sphere of subconscious Remembrance, their real life and spirit truly abides, and their influence continues to be felt and exerted. We are in touch with their creative power, and by the law of attraction our little efforts are augmented by their dynamic spiritual force.

It is all according to our desires and aspirations. Our earnestness is the measure of the aid we receive—help that comes from within and without, through the constant universal magnetism of gravitation.

A Ten-Lesson Course In Motion-Picture Playing

By MAUDE STOLLEY MCGILL

PROSPECTUS

LESSON NO. 1
General Advice.

LESSON NO. 2
Regarding Repertory.

LESSON NO. 3
Memorizing.

LESSON NO. 4
Faking or Improvising.
The Chord of the Diminished Seventh.
Indian Tom Tom.
The Value of Silence.
Change the Key Frequently.
Carry on Theme Throughout the Picture at Intervals.
Listen to Other Photoplay Pianists.

LESSON NO. 5
Transposing.

LESSON NO. 6

Music for the Drama Proper.

LESSON NO. 7

Music for Comedy and Farce.
Trick Pictures.

LESSON NO. 8

Military Dramas.
Scenic Pictures.

LESSON NO. 9

Classic Music for Pictures.
Music for Tragedy.

LESSON NO. 10

Music for the Weeklies.
Dictionary of Technical Terms.

LESSON NO. 9

CLASSIC MUSIC FOR PICTURES

THERE is comparatively little classical music used in playing for moving pictures. There are several reasons for this, and one is that until recently there have been relatively few subjects shown on the screen which call for a classical accompaniment. You can readily understand the inconsistency of accompanying a Western drama (showing cowboys, horse racing, saloons, etc.) with a classic number. Neither would the compositions of Chopin, Gounod, Bach, Rubinstein, and others of the masters, be any more fitting for pictured scenes of business dealings, up-to-date society functions, petty crimes, etc., than the dress suits and décolleté gowns worn at the opera would be suitable for a camping trip.

A second reason is that the masses do not enjoy classical music. While it is of the first rank, chaste, refined and elevating, still, like many other things high-class, it must be studied to be enjoyed, and even then the musician must give it a scrupulously careful interpretation when performed. In this manner, through his musical translation, the performer can so sway his listeners that the meaning of the picture will be intensified.

Too many professedly classical musicians give anything but a scrupulously careful interpretation of the masters. The result is a senseless jumble of sound meaning less than nothing to the listener, conveying no impression to his mind and bearing no message to his soul—not even carrying a bit of lilt which might appeal to his senses, really serving only to make distasteful to him something which would be a source of never failing pleasure if properly translated.

A third reason is that very few pianists are proficient or even interested in both classical and popular music. It

is a well-known fact that those who have studied and practiced *only* classical music do not as a rule like the so-called popular music, and avoid jazz as they would a pest. Therefore, if through necessity of general demand they attempt to play something swingy and "whistly," their efforts frequently result in failure. The average classical musician does not seem to have acquired the sense of rhythm necessary to the successful performance of popular music. On the other hand, the player of popular music does not care for classical numbers and will not give the time necessary to acquire skill in the performance and interpretation of the last named.

You can thus understand the difficulty of securing musicians who are capable of performing *both* classical and popular music. The masses do not enjoy classical music, as we stated a few lines back, and they will not pay for something which gives them no pleasure. It is for this reason that many managers throughout the country are employing players of popular music—sometimes sarcastically termed "ragtime pianists," or "jazz hounds." During late months, however, many high-class plays and standard operas have been and are still being pictured. As yet these pictures are shown only in the higher-priced photoplay theatres, but with the upward trend of so much that originally was intended only to amuse we predict that these plays and operas will be shown at popular prices in the near future.

Many high-class, theatrical stars who hitherto have been seen only in legitimate drama are now appearing in moving pictures. Notable among these are Mary Garden, Wilton Lackaye, Ethel Barrymore, Olga Nethersole, and others equally prominent and popular. When professionals as great as these consent to shine under such circumstances that millions can enjoy an exhibition of their

talent, we may know that they will present for our pleasure something really good, something high class and something demanding a better musical setting than that afforded by faked numbers and popular music. When classic music is needed it should by all means be used, as much so as though it were required continually.

In accompanying moving pictures you *must* play popular or, as we might say, topical music, for there are hundreds of subjects calling for these accompaniments as against comparatively few requiring a strictly classical setting. You will, then, understand the necessity of becoming proficient in *all* kinds of music so that you may be prepared for any class of pictures.

Suppose you have never played classic music to any extent. In such case we would suggest that you work very gradually toward the attainment of a classical repertoire by studying semi-classic numbers. The compositions of Bohm, Ascher, Nevin, Dvorak, Ketterer, and others of like style, are excellent examples of the semi-classics—being of better class than the generally accepted popular music, yet so replete with harmony and rhythm that a reasonable amount of practice will enable you to give a very satisfactory performance of them.

Then, as soon as you feel able to play *intellectually* from the composers just mentioned, take up such numbers as "Simple Confession" by Thome, "Searf Dance" by Chaminade, "Salut d'Amour" by Elgar. After that take up what you believe might be fitting numbers from the standard operas: *Il Trovatore*, *Lucia*, *Faust*, etc. Work them up thoroughly, trying to get the most possible out of them. Memorize them if you can, but at least remember the style of music and for what situation it will be suitable, then lay it away in your memory to be taken out and used when occasion arises.

In like manner take up the dramatic overtures. In studying these last named compositions you probably will have nothing but the title of the selections to guide you, and can only judge of what is fitting by the sound of the music. You will be able to do this successfully if you have studied Lesson No. 6 conscientiously. Let us further add that if you are not sufficiently skilled in music to perform these dramatic overtures you can use the easier classic numbers, and by a judicious use of the dramatic effects mentioned in Lesson No. 6 you can render a dignified, reasonably artistic accompaniment to a high-class photoplay. It is a far reach from ragtime to classical, and you should make the journey by easy stages and travel slowly. Give careful thought to your practice and endeavor to gain effective results.

Continued on page 23

Indifference

Characteristic Morceau

WALTER ROLFE

Allegretto Moderato

PIANO

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International Copyright Secured

MELODY
Printed in U.S.A.

f *ff*

Più mosso

f

rall. *mf*

Tempo I

accel. *f* *rit.*

a tempo *rit.*

a tempo *f*

f *ff*

Fine

MELODY

Andante con moto

mf *L.H.*

poco rit. *a tempo*

L.H. *L.H.* *a tempo* *rit.*

f

poco rit.

a tempo

L.H. *L.H.* *rit.* *a tempo*

D.C. al Fine
MELODY

Pasha's Blues

GEORGE HAHN

Moderato

PIANO

MELODY

Copyright MCMXXII by Walter Jacobs, Inc., Boston
International Copyright Secured

MELODY

Musical score for page 14, featuring piano accompaniment and a melody line. The score is written in G major (one sharp) and 4/4 time. It consists of seven systems of music. The piano part is in the left hand, and the melody is in the right hand. Dynamics include *mf* (mezzo-forte), *crusc.* (crescendo), *p* (piano), and *f* (forte).

MELODY

Musical score for page 15, featuring piano accompaniment and a melody line. The score is written in G major (one sharp) and 4/4 time. It consists of seven systems of music. The piano part is in the left hand, and the melody is in the right hand. Dynamics include *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo).

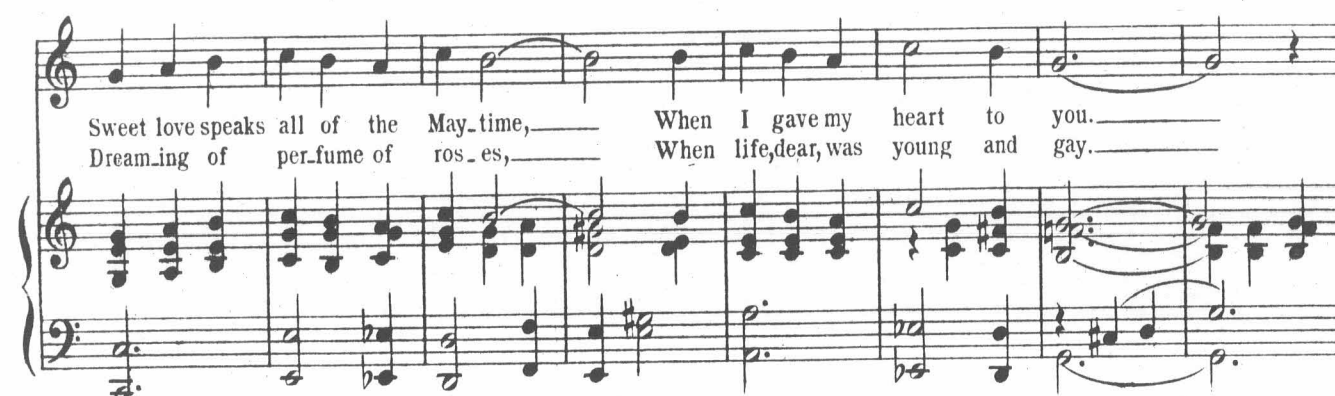
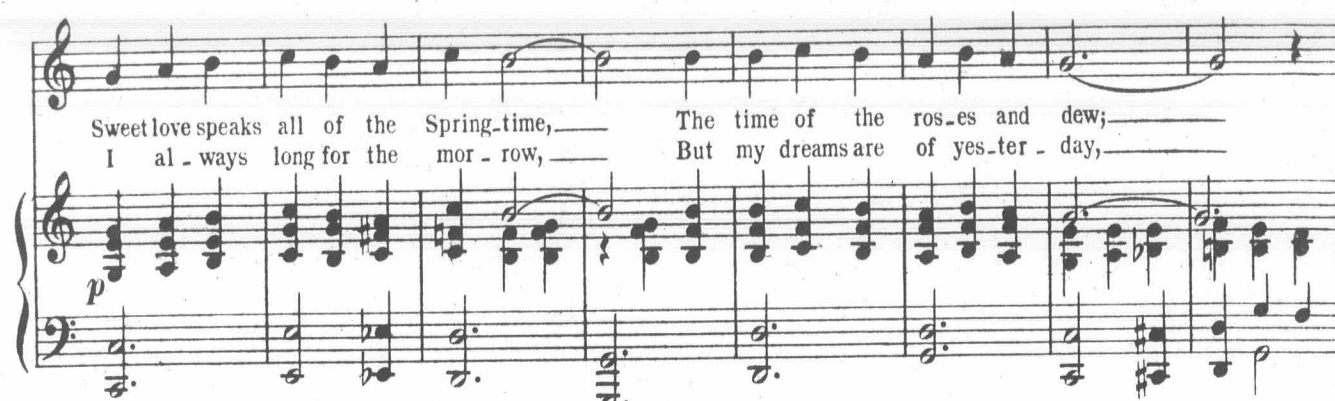
MELODY

Ashes of Dreams

Words and Music by
DAN. S. TWOHIG

Valse Moderato

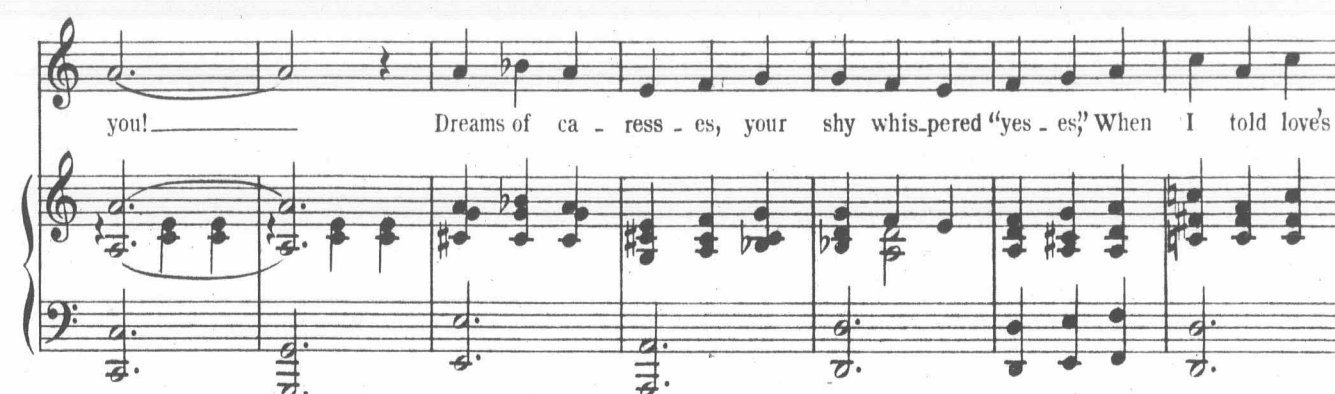
PIANO



MELODY

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REFRAIN



MELODY

Soul of the Violet

ROMANCE

HARRY L. ALFORD

PIANO

Moderato

p

poco rall.

a tempo

poco cresc.

mf

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pp

fp

pp

8va lower

fp

pp

poco a poco cresc.

L.H.

allargando

molto rall.

ff a tempo

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poco rall. *a tempo* *poco rall.* *poco rall.* *p* *misterioso poco a poco cresc.* *fa tempo* *pp*

Music and Executives

By Myron V. Freese

HOW often do we hear it said that musical ability and executive capability are not compatible qualities in one individual. Ask the average man of business if an executive can be a musician and it is more than likely that he will tell you "there ain't no such animal." Now put the same query to the ordinary "man in music," and in all likelihood he will positively assert that executive and musical qualities do not and cannot harmonize (he means "hitch") in the same person—yet everybody knows Nero to have been a most frightful example of an "executive" who fiddled while Rome burned, albeit "fiddling" is not generally recognized as musical. But chucking Nero into the discard as an example not worthy of noting even if noteworthy, numerous other instances can be cited which not only refute the "zoo" ultimatum and dogmatic dictum above mentioned, but prove that executives can be both that and musical.

To begin with the highest, and if our memory isn't jazzing with facts, we have read somewhere that George Washington was a very fair performer on the flute, and most certainly our first President was a great executive in both war and peace. Passing that as hearsay evidence, however, we all know that the present incumbent of our highest executive office, President Warren G. Harding, once played the tuba in a professional capacity as bandsman.

Then there were Senators Robert L. Taylor of Tennessee and William O. Bradley of Kentucky, both of whom were mental heavy-weights of the old-school solid-type of congressmen, yet no mean performers on the violin and guitar who not infrequently between senatorial duties entertained their friends by playing the old southern melodies. Also, there is the present executive of Tennessee, Governor Alf A. Taylor, who recently in his seventy-seventh year entered the annual "old fiddlers' contest" as one of the active contestants for music honors. In passing, Governor Taylor is not only an able executive, but has long been noted for his violinistic abilities, a talent which likewise was shared by his late senatorial brother, Robert L.

It also may be mentioned that the paternal grandfather of Will Hays, ex-Postmaster General of the United States, was a most prolific composer of popular songs which once were sung throughout this entire country. The father of the ex-official likewise was a musician of local repute and much ability, so it would be strange indeed if the man who now occupies a most exacting executive position in connection with motion-picture affairs (which surely include music) does not inherit musical ability.

Many more instances could be cited as proof of the successful union of the musical and executive, but three little stories that have been gathered from various newspaper sources will be sufficient in further proving that the two qualities can be and are united in the same man—for the three subjects of the stories are not only notable examples of strong executive capabilities, but are musicians of talent as well as music lovers.

The theme of the first story deals with a man well-known as a sociologist and criminologist. It must be admitted that to handle and control hundreds of men, who as recognized criminals have lost all personal control of their better selves, of a surety demands executive capabilities of the highest order and such seem to be exemplified in Thomas Mott Osborn, the famous ex-warden of Sing Sing prison in the State of New York. Yet this same man is also a pianist of more than ordinary ability in musical execution—a man in whom there seems to be a harmonious union of the pianistic, philanthropic, and

politic senses, together with the additional sense of humor in practical joking.

From the philanthropic side of his nature Mr. Osborn has always made it a point to aid young men in their endeavors to attain success, particularly in music, one such whom he has so aided being a young man who afterwards became director of an orchestra that for a time played at a fashionable hotel in Spring Lake, New Jersey. One night during his regime this director made an announcement to the hotel guests that as a special attraction for the following evening Mr. Osborn would perform a piano solo in conjunction with the orchestra, and therein was where Mr. Osborn's sense of practical joking united harmoniously with that of the musical.

Because of the expected performance the hotel auditorium was crowded with guests on the evening following, but when the moment arrived for the solo pianist to appear the director dolefully announced that Mr. Osborn would be unable to fulfill his promised part in the program and had sent a substitute to play for him. An old man with long white hair and patriarchal beard then entered, seated himself at the piano, and the performance began. It was a splendid rendition, and despite the first disappointment of the assembled guests at the "unavoidable absence" of the musical lion of the evening, the number was so artistically and brilliantly played that it drew a storm of applause. When the demonstration had subsided the old pianist arose from his seat, and sweeping off the false hair and beard stood revealed to the astonished auditors as Thomas Mott Osborn.

The second story transposes the theme from society to the sanetum. The late Henry Watterson, long famous as editor of the *Louisville Courier Journal* and a most remarkable example of editorial executive capability, was also an exceptionally fine musician and pianist who in the earlier days of his editorship was accustomed to keep a piano in his sanetum. The story was told by the late Eugene Field (journalist, poet and humorist), that when once making a call on Mr. Watterson he found the great editor not at his desk playing with his usually satirical pen, but seated at the piano playing "Yankee Doodle" with one hand and the "Dead March" from *Saul* with the other, and that he (Field) shook hands with the "Yankee Doodle" hand while Watterson maintained the musical movement with the "Dead March" hand. Field likewise related that before writing his editorials Watterson was wont first to "tune up" and "time" them with music which was suitable to their themes. Thus, when preparing to write a brilliant editorial on the tariff question, he would play a medley as editorial prelude; if about to launch forth in humorous vein, something in gay music would be played as "voluntary"; but when about to flash in seathing satire or thunder in blasting sarcasm, the music played would be that of Wagner.

It also is related of the Reverend Father Ducey (the one-time famous pastor of the fashionable St. Leo's Church), that once when dining with a newspaper friend in a little underground restaurant frequented by those who knew where to dine well, Watterson came in accompanied by four distinguished looking men, two of whom were head-adorned with profusely flowing locks. Fr. Ducey was immediately interested and inquired of his newspaper friend if he knew who the strangers were, whereupon the friend introduced the reverend father to the famous editor, who in turn introduced the strangers. One of the men was Ossip Gabrilowitsch, the renowned pianist and (later) conductor who afterwards married one of the daughters of Mark Twain. Another of the group was none other than the world-famous piano virtuoso—

the great Paderewski. And let it be remembered that the supreme pianist proved himself a capable executive during his term as Premier of Poland.

The third story changes the *motif* again, this time dealing with the once official and now ex-official. Everyone knows that great executive capability is not always evidenced by words, but none will deny that Brigadier General Charles G. Dawes (the recent Director of the Budget of the United States who earned for himself the significant sobriquet of "Hell and Maria" Dawes because of his luridly luminous linguistic execution) is a rapid-fire executive in both words and deeds, and yet he is both an ardent music lover and a skilled executant in the art. With him music is a passion, but on more than one occasion he has turned music-passion into practical purpose. Those who possibly may doubt the last statement should read what follows before passing judgment.

When America entered the great World War General Dawes was appointed commanding officer of the Fifteenth Regiment of Engineers, one of the first American detachments to go "over there." On the day before the regiment was to embark for Europe, to his utter music-military consternation the general discovered there was no band for his detachment. But whether he was supposed or not supposed to have a band attached to his command had no material bearing with Dawes. As the commander he wanted a band and a good band, and he meant to have a band—and the regiment was to embark and sail on the following morning.

To get a band in the short time that would elapse before sailing meant quick work, but q. w., with p. d. q. as a prefix, is a part of General Dawes' musical militancy. He at once got into telephonic touch with the War Department, and although it is not officially recorded that the wires sizzled during the "touch" it may be presumed they did. But valuable time passed with no visible results of a tangible band, and as visions of a tuneless-handless regiment going across under his command loomed large before the general's mind's eye, this man-musician (who had as little respect then for official "red-tape" delay as he had later) was stirred into vigorous, executive action. He telegraphed the Secretary of War to: "Get that band here; get it here at my personal expense, a full size band with all instrumentation—and get it here quick." The general got his band in time to march his regiment aboard with martial music, personally paying the entire bill for instruments, equipment, et cetera, which explains how General Charles G. Dawes carried the first regimental band across to France with the A. E. F. in July of 1917. If that isn't musi-

cal ability combined with executive capability, then a tuba is a tom-tom and a tom-tom is a trumpet.

Another instance of this man's executive capability, which later on culminated in an exhibition of his musical ability, was connected with horses. As Brigadier General Dawes served the American army in France as commissioner of supplies at the headquarters of General Pershing—holding a tactful task of immense magnitude. In this connection it is told that at one time Dawes needed 800 horses and needed them quickly. He made formal application at the headquarters of Gen. William E. Rudkin, the British commander in charge of such matters, and was informally turned down. But British officials evidently had not tested the calibre of the American officer, for upon learning at British headquarters that Rudkin was in Paris Dawes chased him to that city and got his 800 horses.

And here enters the musical part of the horse episode. Arriving in Paris General Dawes met Mr. James Keeley, the former managing editor of the *Chicago Tribune* but then in France engaged upon war work, and the two men finally traced General Rudkin to a café. A fine orchestra was playing in the café, and while waiting for the dinner that had been ordered Keeley, in a whisper, suggested to Dawes that the latter "get into it." Acting with his usual spontaneity the general went over to the leader of the orchestra, and after a little talking Dawes picked up an instrument and commenced to play, reading the music at sight. That clinched the horse business, as it also clinched General Rudkin, who kept Dawes playing nearly all night.

If enough has been written in the argument to prove the premise that musicians can be executive and executives can be musical, a little more space can be devoted to the music activities of General Dawes. He is well-known in the music circles of Chicago as a leading patron of the best musical organizations in that city, and quite frequently entertains at his home groups of notable instrumentalists and sits in and plays with the best of them. It also is currently reported among musicians, that one of the many young players who have been aided by General Dawes is the noted violinist, Francis McMillen. Among the general's latest compositions is his *Melody in A Major* for violin, a number that Fritz Kreisler is said to have selected for his concert repertoire without knowing the identity of its composer, and one of his latest band compositions was performed at Chicago in July last by Conductor William Weil's Chicago Band. In the face of evidence herein cited, who says that musical ability cannot be a concomitant part of men with high executive capability?

THE NEW AND THE OLD

By George Hahn

ALL music written by the masters is not of equal value, and yet but very little of it fails to remain in print. The reason for this is in the difference between the works of famous men and those of smaller dimensions, yet one thing is not to be overlooked, namely, in the case of the masters the lesser music from their pens remains in print because they wrote it and for no other reason.

The fame of these men has such momentum that everything they wrote is carried along with it, hence the less important music from their pens (of which they in no measure would be proud) continually remains in print, going through edition after edition, placed and kept up on the market like so much merchandise. Meanwhile, the world accumulates more music and there is an inevitable jam of

good things. Something has to give way, and, as conditions are in this world, sometimes fine music is forced over the precipice or into the graveyard where all music that has a short and more or less merry life must go.

On the whole, however, no present-day composer need worry if his compositions fail to "live." If anything which he writes possesses the virile quality of the masterpieces that force indefinite attention from the world, then he can rest assured that with any kind of luck favoring him he has a chance of having reared a monument that will brighten hearts on this earth after he has gone. But it requires some luck, as well as genius.

It avails little to any composer, if his brain children do not find themselves upon programs. It was not until Liszt, by his masterly arrangements and paraphrases of many of Schubert's composi-

tions and placing them on his (Liszt) programs, opened the door of the public to this master that the unexampled works of the poor and obscure Viennese composer received world-wide acclaim. It requires performance to emphasize the value of musical works, and the composer who fails to get such performance loses his grip on the lever that moves the public to recognition.

The higher a composer aspires to climb, the greater his trouble in gaining public performance—especially in America. There may be some composers in this country who are now writing exclusively for piano or voice, and successfully in these fields, who perhaps could make a good showing if they wrote in larger forms or for large orchestras. But, knowing the difficulty of interesting orchestral conductors to the point of a public performance, they refrain from attempting to climb the mountain.

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Popular Music in Public Libraries

PUBLIC libraries generally have been regarded as classic homes for housing "literature," but the American popular songs of today have not yet been looked upon in that high-light—at least not until very recently, when it remained for the little town of Harvard in Massachusetts to accord such classic distinction by installing in its public library a department for circulating popular music. The plan has been adopted by the library committee as a sort of music propaganda, the idea being that the free library circulation of *good* music will stamp out an apparent growing fondness among the young people for the cheaper class of what might be termed "musicless junk." The library committee hopes that providing and circulating the better class of popular music for singing and dancing will instill in the young people a higher appreciating sense of all music.

National music, if there can be a nationality in music, is not builded in a generation, but grows and develops through music ancestry and descent. It is true that the immense mass of music which annually sweeps broadcast over this country is of only passing interest, yet each phase of its passing leaves certain intangible effects that to

a greater or lesser extent as a whole contribute to form the characteristics of what eventually may be an American national music. It is incontrovertible that in the music of its people is reflected as prelude of culmination a nation's hopes, ambitions and musical conditions, and such reflecting should not be even temporarily clouded by a mass of music which may mentally deaden musical perception.

The library plan of this little New England town is an excellent example that many more libraries might well emulate. Nor is it a propaganda of "art for art's sake," but rather one of art for humanity's sake—for the sake of a higher music morale. That art which lives, breathes and moves people does not usually emanate from the aristocracy of splendidly equipped libraries privately owned, but eventuates from the shop, the street, the theatre, the dance hall and from the sentimental song—literally, from the workers in life who must depend for inspiration upon the people's public reading institutions. And music, especially when connected with words, in reality is literature in its strongest sense. For many times reading dulls where music quickens to life, so why not popular music for public libraries?

TEN LESSON COURSE IN PICTURE PLAYING

Continued from Page 8

MUSIC FOR TRAGEDY

We touch upon this phase of moving-picture playing because some authorities on the subject place tragedy in a class by itself, and as being one of the themes upon which the photoplay is based. A tragedy is a fatal and mournful event—any event in which lives are lost by violence, especially by unauthorized violence. From the foregoing it should be plain to see that a play based upon a tragic happening must naturally be a very sad and serious one, and therefore would demand mournful music almost entirely. Many strains in minor keys should be provided, and throughout the entire play the music should incline strongly towards pathos and solemnity.

Popular music does *not* incline toward either pathos or solemnity, so you must turn to the ever dependable classic music to accompany a tragedy. Use the same judgment in following the action which you would use in connection with any other play, being careful to let nothing light or frivolous intrude on the prevailing gloom.

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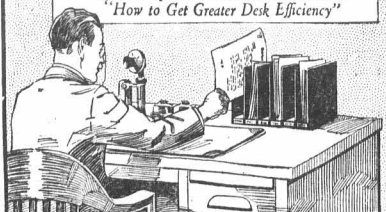
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GOSSIP GATHERED BY THE GADDER

THE GAME OF LIFE! Stay in the game; play your hand out; take your winnings without bragging; take your losses without complaining, and quit with a smile. Life is not in holding a good hand, but in playing a poor hand well. It is not the game that matters, but the courage we bring to it.—*Unknown.*

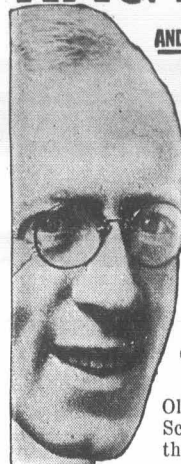
Who says that dancing is not still in the game? Daniel C. Quilty, president of the International Association of Dance Instructors, announces that next year this organization will inaugurate a normal college of dancing with many of the greatest masters of the dance as instructors. According to the plans so far laid, new dance steps are to be worked out at the school during each season, and presented to the public at the annual convention of the association in the late summer in time for adoption during the following winter. The college will enroll as pupils about 200 professors of dancing from all parts of the United States and Canada.

Piano pieces and pins! Arrangements and alleys! Ballads, barcaroles, bar-beats and bowling balls! Can you mentally picture such a bunch of apparent contradictions welded together in a league to score strings and strikes as a recreation relief from talking tunes and tones? And can you imagine the leaguers, instead of selling notes and notations for voice or viols or other means of making music, watching the lignum-vitae spheres roll down the long, polished alley and apparently running straight and true to the very centre of the standing pins, and then—"Aw, Hech!" deliberately, determinedly and devilishly swerving and continuing the course down one of the little "runs" along either side of the alley?

Well, it isn't imagination but consummation, for the dispensers of music employed by various publishers and dealers in Boston have formed a Bowling League which went into effect on October 6th. The league is composed of six teams which represent the music houses of Oliver Ditson, Boston Music, White-Smith, C. W. Thompson, Arthur P. Schmidt, and B. F. Wood. Each team is formed from the employees of one individual firm with the exception of the C. W. Thompson team, which is made up of two bowlers from the latter firm and one each from Walter Jacobs, Inc., C. W. Homeyer and the New England Conservatory of Music. All down in this alley. Set 'em up in the next, boy, and play the game!

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anybody. Whether a Federal statute may or may not be approved by all of the people, any slighting or slurring reference to it on the stage or in public through the medium of popular song lyrics neither ameliorates its ruling nor induces respect for either song or singer. The national prohibition law was passed and has entered into force, and whether as individuals we may or may not like the law, out of respect for all duly enacted laws it should be rigorously enforced and righteously lived up to until such time as it possibly may be amended or expunged or its opponents shall have become reconciled to its ruling.

Such, tacitly, is the stand taken by the Keith circuit of theatres, when in all of these houses a rigid tabu was recently placed on all prohibition "gags" which might occur in popular stage songs. Following closely on the heels of the Keith pronouncement, from Mr. E. C. Mills, executive secretary of the Music Publishers' Protective Association, comes his request to all members of this organization that they

strictly observe the ruling of the Eighteenth Amendment by not marketing any popular songs that in any manner ridicule or derogatorily refer to prohibition. Mr. Mills also wishes it to be understood that his request-notice (sent to all members of the association) is not to be construed as propaganda either for or against the Volstead Act, but merely is in conformity with the ruling that some time ago was passed by the body, and which prohibits its members from accepting for publication any popular songs that contain belittling allusions to any "race, sect or law."

As representative of the Music Publishers' Protective Association Mr. Mills is playing the game right, and his request is merely a timely reminder for those who possibly may forget or overlook. For whether inwardly thought or outwardly expressed, either as "pro or con" all of us are more or less interested in the outcome of prohibition—whether it finally will be relegated to the things which were, or remain even more firmly fixed among those that are. As in-

dividual units in universal ORDER each one of us holds a hand in the game that is always being played with people and government as players, yet let none forget that the latter player holds the ace trump-card of LAW, dealt to it by the people. So—and whether we may or may not make, publish, sell or sing the popular songs—as lovers of them let us tabu those which slight or slur any enacted law. In the present instance let us play our hands squarely, honestly and in full accordance with the ethics of the game until all the cards shall have been dealt and the last hand played.

Thomas P. Westendorf is lying in a Chicago hospital slowly recovering from a broken hip received in a bad fall some months ago. Mr. Westendorf, who is eighty years old, won fame through his song, "I'll Take You Home Again, Kathleen." He also wrote "Playing at the Old Mill Stream," "Swinging in the Old Grape Vine Swing" and others which are now forgotten.

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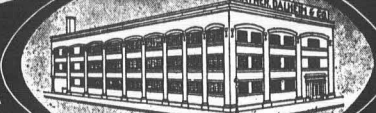
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IT'S EASY TO BE A GROUCH IF YOU'LL LET MUSIC DO IT

By George Hahn

THERE probably are many readers of this journal who teach piano, at least part of the time. These are entitled to receive a message that will do them much good if its content is followed out, and the message is—don't let the eternal harmonic grind "erab" you, turning you into a grouch or one who is regarded by the community as, to use popular parlance, a "nut."

Teaching music to young persons, many of them requiring the exercise of painstaking effort combined with the patience of Job, is a nerve-racking business, and the teacher who gets considerable of such every day needs other interests in life to help him keep his equilibrium. The man or woman whose mind is concentrated on his or her business continually, whose nerve fibres are incessantly irritated by the mental vicissitudes of an exacting profession, is sure to gain a one-sided outlook upon music if he or she turns life into a ceaseless grind.

A musician should not permit his life to be bounded by music. He is in need

of other invigorating interests, physical and mental. To follow some hobby that takes the mind off of one's bread-and-butter problems is unsurpassed, and not only adds to physical and mental well-being but increases one's efficiency as a bread-and-butter getter as well. Business men, who once in this country's history were notoriously self-centered, have shaken off the thralldom of business cares after business hours by taking up motor-ing or golf, and by being identified with various organizations whose object is the upbuilding of better rounded-out citizens. Musicians find it equally necessary to woo recreation, to come into contact with others of varying viewpoints—even upon music—and so gain a wholesome mental and physical stimulus.

MUSIC MART MEANDERINGS

Continued from Page 4

"Stop Your Kidding!" You may or may not have said that or heard it said either merrily or madly, but most likely you will hear it said musically through the song of said title sprung by Ferdie Grofe (pianist of the Paul Whiteman orchestra) and Irving Mills of Jack Mills, Inc., publishing springer of the piece.

Musically cannibalistic: She was looking over the phonograph records in a general music house. "I really don't see nothing here I care for," she said. "We've got most all them records at home. My, there's such a stack of 'em! all the best Carusys an' Mel-bys and Gally Curseys an' all the others. I like Gally Cursey myself best, but my husband he just dotes on Human Shank. When did you say you'd have a new list?"—*Music Trades.*

"That Toddlin' Town, Chicago," is a new novelty song by Fred Fisher that is said to have an unusual rhythm for dancing, with lyric wholly unlike the usual Fred Fisher style.

"Say It While Dancing," say Benny Davis and Abner Silver in their latest song. Of course you don't have to "Say It While Dancing" if you've got eyes, but it's good dope that sounds simple, seems all to the measure and right up to the beat, if the orchestra isn't "saying it" tutti fortissimo at the wrong time. However, these co-writers of "Angel Child" took a chance on the time, M. Witmark & Sons took a chance on their chance, with the result that "Say It While Dancing" is being song-said by a bunch of people everywhere "while dancing" or not.

You may not believe it, but "Yankee Doodle" came to town, riding on a "Blues" song; the Berlin staff caught it up, and now it's going quite strong. This is the first time in its life of music publishing that an "outside" song has ever been taken by Irving Berlin, Inc., but the "Yankee Doodle Blues" so impressed the Berlin writing staff with its musical charm that it was taken over from Harms, Inc., mounted on the Berlin catalog "pony" and started out with a great ride for popularity.

Anatomically speaking, a pair of slim shoulders are much more effective with women than with men, but musically speaking an orchestra of men at the Capital Theatre in New York City has been most effectively putting over "Slim Shoulders" as a theme song for "Slim Shoulders." Paradoxically speaking, this or these "Slim Shoulders" is or are a "pair," because they or it are or is a photoplay and a fox-trot song, both written by and composed by Charles K. Harris. The picture features Irene Castle, the dancing star of international fame.

To say that an "Old Fashioned Girl," a "Swanee Bluebird" and "Burning Sands" were all together in a bunch on a housetop might sound fishy, but those were three Richmond-Robbins numbers that were specially featured by the Paul Specht orchestra on the Hotel Astor roof in New York City during September.

For a foxy fox-trot song title for the Kemalists, "Will the Turks Have a Thanksgiving Turkey in Thrace?" might make a good one. As there's no copyright on this, neither international nor allied, anybody is welcome to use it, but we'd suggest writing in a part for the harmonica or mouth-organ.

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*Ken-Tuc-Kee..... A. J. Weidt Fox Trot	(Mimi)..... Norman Leigh Dance	*Queen of the Night..... Everett J. Evans Nocturne	*Step Lively..... Thos. S. Allen March and Two-Step
(Kentucky Wedding Knot)..... A. W. Turner Novelty Two-Step	(Mona Lisa)..... George L. Cobb Valse	*Rabbit's Foot..... George L. Cobb Fox Trot	*Stop III..... George L. Cobb Fox Trot
*Kiddle Land..... A. J. Weidt One-Step or Two-Step	(Monstrat Viam)..... Alfred E. Joy March and Two-Step	(Rainbows)..... Bernard Fenton Novelty	*Story-Teller Waltzes, The..... Van L. Farrand A Plantation Dance
*Kiddie, The..... Harry D. Bushnell Characteristic March	(Moonbeams)..... George L. Cobb Valse	*Rain of Pearls..... Walter Wallace Smith Valse	*Summer Dream, A..... P. Hans Flath Moreau Characteristic
*King Reynard..... Louis G. Castle Fox Trot	(Moonlight Woeing)..... Bernine G. Clements Valse d'Amour	(Red Ear, The)..... Arthur C. Morse Schottische and Barn Dance	*Summer Secrets..... Theo. O. Taubert Waltz
*Kismet Waltz..... Pearl S. Silverwood March and Two-Step	(Moore, The)..... P. Hans Flath March	(Revel of the Roses)..... Walter Rolfe Waltz	*Sun-Rays..... Arthur C. Morse Characteristic Dance
(Knock-Knees)..... George L. Cobb One-Step or Two-Step	*Muses, The..... Alessandro Onofri Waltz	(Ringmaster, The)..... W. K. Whiting Galop	*Sunset in Eden..... John T. Hall Waltz
(K of P, The)..... Ernest S. Williams March and Two-Step	(Musidora)..... Norman Leigh Idyl d'Amour	(Romance of a Rose)..... Lawrence B. O'Connor Reverie	*Sweet Illusions..... Thos. S. Allen Waltz
*Keonville Koonlets..... A. J. Weidt March and Two-Step	(Myriad Dances, The)..... Thos. S. Allen Valse Ballet	(Rabbit's Foot)..... May Greene Waltz	*Sweet Memories..... Valentine Aht Waltz
*Ladde of Love..... George L. Cobb Waltz	(Nautica, The)..... George L. Cobb Fox Trot	(Rubber Plant Rag)..... George L. Cobb A Stretcher	*Ta-Di-Da..... Walter Wallace Oriental Dance
*Lady of the Lake..... George L. Cobb Waltz	(NC-A, The)..... F. E. Bigelow March	*Rustic Dance..... Norman Leigh March	*Tahana..... Chauncey Haines Intermezzo Romantique
*La Petite Etrangere..... P. B. Metcalf (The Little Stranger) Valse Lento	*Near-Beer (How Dry I Am) L.G. del Castillo March	*Saddle Back..... Thos. S. Allen Galop	*Tender Amour..... Bernine G. Clements Serenade
*Las Caretas..... John Itzel Dance Tango	*Neath the Stars..... R. E. Hildreth Waltz	*Said..... Norman Leigh Valse Exotique	(That Tangoing Turk)..... George L. Cobb One-Step or Two-Step
*La Savillana..... Norman Leigh Entr' Acte	*New Arrival, The..... Anthony S. Brazil March and Two-Step	*Sand Dance..... Leo Friedman Moonlight on the Suwanee	(Three Nymphs, The)..... George L. Cobb Dance Classique
*Laughing Sam..... Walter Rolfe Characteristic March	*Northern Lights..... A. J. Weidt Overture	*Sandy River Rag..... Thos. S. Allen March and Two-Step	*Tip-Topper..... W. A. Corey March and Two-Step
*L. A. W. March..... Yess L. Osman Law and Order	(Nana)..... Thos. S. Allen An Algerian Intermezzo	*Say Wheel..... George L. Cobb Fox Trot	*Toy Poodles..... George L. Cobb Novelty One-Step
*Lazzy Luke..... Geo. J. Philpot A Raggy Drag	*Nights of the Nile..... Frank E. Hersom Air de Ballet	*Scandinavian Dance..... Gaston Borch Scandinavian	(Treasure-Trove)..... W. K. Whiting Waltz
(League of Nations, The)..... Joseph F. Wagner March	*Odolique..... Frank H. Grey Valse Orientale	*Shadowgraphs..... Norman Leigh Scenes des Silhouettes	*Trest Em Rough..... George L. Cobb One-Step
*L'Ernie (The Hermit)..... Thos. S. Allen Meditation	*Omomi..... Sammy Powers One-Step or Two-Step	*Shepherd Lullaby..... Edward Holst Reverie	(True Blue)..... W. D. Kenneth March and Two-Step
(L'Ernie)..... George L. Cobb One-Step	On and On (Maypole Dance)..... Valentine Aht March	*Sighing Surf..... Bernine G. Clements Valse Classique	(Turkish Towel Rag)..... Thos. S. Allen A Rub-Down
(L'Ernie)..... George L. Cobb One-Step	*On Desert Sands..... A. A. Babb A Tone Picture	*Silent Love..... A. J. Weidt Waltz	*Two Lovers, The..... P. Hans Flath Novelty
(Little Coquette)..... P. Hans Flath Moreau Characteristic	(On the Sky Line)..... Walter Rolfe Opals	(Slipping Susan)..... Frank H. Grey Characteristic March	(U and I)..... R. E. Hildreth Waltz
*Looking 'Em Over..... Walter Rolfe One-Step or Two-Step	*Pansies for Thought..... Lou Blyn Waltz	*Singling Time (The Two)..... George L. Cobb Chinese One-Step	*Under Palm and Pine..... W. D. Kenneth March and Two-Step
*Love Notes..... Frank E. Hersom Valse	*Parade of the Puppets..... Walter Rolfe Marche Comique	*Sissy Giggles..... Raymond Howe Characteristic March	(Under the Spell)..... Thos. S. Allen Waltz
*Love's Caresses..... R. E. Hildreth Waltz	*Parade of the Puppets..... Walter Rolfe Marche Comique	(Sleepy Hollow)..... Thos. S. Allen (A Dream in the Mountains) Idyl	(Venetian Beauty)..... Walter Rolfe Caprice
*Luella Waltz..... A. J. Weidt March	*Parade of the Puppets..... Walter Rolfe Marche Comique	*Slim Pickin's..... Wm. C. Isel Fox Trot Rag	*Victorious Harvard..... Carl Paige Wood March and Two-Step
*Mandarin, The..... Norman Leigh Novelty One-Step	(Parisian Parade)..... Ed. M. Florin One-Step	(Smiles and Frowns)..... Wm. C. Isel Waltz	(Virgin Islands)..... Alton A. Adams March
(Mandarin, The)..... Norman Leigh Novelty One-Step	*Pastorale Ecossaise..... Frank E. Hersom March and Two-Step	(Soap Bubbles)..... Thos. S. Allen Characteristic March	*Virginia Creeper, The..... Mae Davis Characteristic March
(Mandarin, The)..... Norman Leigh Novelty One-Step	*Pearl of the Pyrenees..... Chas. Frank A Spanish Intermezzo	*Social Line, The..... R. E. Hildreth March and Two-Step	(Vivacious Belle, A)..... Paul Eno Serenade Filipino
(Mandarin, The)..... Norman Leigh Novelty One-Step	(Peppermint)..... R. E. Hildreth Valse Espanol	(Solaret (Queen of Light))..... Thos. S. Allen Valse Ballet	*Watch Hill..... W. D. Kenneth Two-Step
(Mandarin, The)..... Norman Leigh Novelty One-Step	(Perfume of the Violet)..... Walter Rolfe Waltz	(Some Shape)..... George L. Cobb One-Step	Water Wagon Blues..... George L. Cobb Fox Trot
(Mandarin, The)..... Norman Leigh Novelty One-Step	(Periscope, The)..... Thos. S. Allen March and Two-Step	(Song du Rousseau)..... Frank H. Grey Valse Francaise	What Next?..... George L. Cobb Fox Trot
(Mandarin, The)..... Norman Leigh Novelty One-Step	(Persian Lamb Rag)..... Percy Wenrich Fox Trot	(Southern Pastimes)..... J. W. Wheeler Schottische	(Whip and Spur)..... Thos. S. Allen Galop
(Mandarin, The)..... Norman Leigh Novelty One-Step	*Pickaninny Pranks..... Dan J. Sullivan Cake Walk Characteristic	(Spanish Silhouettes)..... C. E. Pomeroy Waltz	(Whirling Dervish, The)..... J. W. Lerman Dance Characteristic
(Mandarin, The)..... Norman Leigh Novelty One-Step	*Pirates, The..... Van L. Farrand Dance Characteristic	(Spirits of Dawn)..... Everett J. Evans Caprice	*White Crow, The..... Paul Eno March Oddity
(Mandarin, The)..... Norman Leigh Novelty One-Step	*Pokey Pete..... J. W. Lerman Characteristic March	(Sporty Maid, The)..... Walter Rolfe March and Two-Step	(Who Dares)..... C. H. Soule Cake Walk and Two-Step March
(Mandarin, The)..... Norman Leigh Novelty One-Step	(Powder and Perfume)..... J. Frank Devine Fox Trot	*Spuds..... Lawrence B. O'Connor Novelty March and Two-Step	*Tip Tip Tip..... Wm. C. Isel Fox Trot
(Mandarin, The)..... Norman Leigh Novelty One-Step	(Pride of the South)..... Geo. L. Lansing Patrol	*Spring Cupid..... Walter Rolfe Tango Argentino	(Yo Te Amo (I Love You))..... Walter Rolfe Novelty
(Mandarin, The)..... Norman Leigh Novelty One-Step	*Prince of India..... V. L. Farrand March	*Star-Dust..... R. E. Hildreth Novelty	(Young April)..... George L. Cobb Novelty
(Mandarin, The)..... Norman Leigh Novelty One-Step	(Pussy Foot)..... Robert Hoffman Ecceitric Rag	(Starland)..... Lawrence B. O'Connor Intermezzo Two-Step	(Youth and You)..... Thos. S. Allen Waltz

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