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# MELODY

## A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

### *FEATURES IN THIS ISSUE*



### *MUSIC*




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## Music Mart Meanderings

TO give those who agitate the ivories digitally or "digitate" the celluloids with agility a "look in," and not have popular songs always "hog" the whole of Music Mart space in this magazine, here are a few popular piano numbers from the complete and very versatile catalog of Jack Mills, Inc.

Beginning with Zez Confrey's "Kitten on the Keys," which for popular life bids fair to make the proverbial "nine lives" look like ninety-nine lies, we find by this same composer "Coaxing the Piano," "You Tell 'em, Ivories," "Say, Pet," "Poor Butter-Milk" and "Greenwich Witch." Then there are "Symphanola" and "Cho-Piano," two clever and unique numbers by Harry Lange, a recording artist and pianist with Paul Whiteman's orchestra; "Tickles" and "Foolin' Around" by Henry W. Ross, pianist by appointment to His Royal Highness the Prince of Wales; "Syncopatin' the Scales" and "Bitter Sweet" by Arthur Schutt, pianist with Paul Specht's orchestra; "Piano Mania," a riot in pianistic prodigality by Wm. Faziolo, pianist with Ray Miller's orchestra, and many more. Edith Althoff, Ed. Claypoole, Bert Dixon, George Fairman, Donald Heywood, Chas. Huerter, Billy James, Harry Jentes, Scott Joplin, Alberto Kollman, "Vee" Lawnhurst, J. F. McHugh, Chris. Smith and Howard D. Squires are other composers who have contributed to this *creme de la creme* catalog.

"When Hearts Are Young" they are very susceptible to "hits"—school boy and girl hits, home hits, love hits and such. Running true to rule, "When Hearts Are Young," the song interpolated in "Lady in Ermine" by Sigmund Romberg, is making a music hit with all who hear it, whether young or old. But don't forget that when hearts are young musically they never grow old.

"Just One More Dance" is said to give indications of dancing successfully into popularity with the public many more times than "just one more." It's a fox trot song that originally was introduced by Brooke Johns, and L. B. Curtis, successor to Van Alstyne & Curtis, is the publisher.

Jack Mills, Inc., has added to its professional department a pianist of no slight pianistic ability. He is Milt Feiber of the well-known vaudeville team, Jess and Milt Feiber.

"Caroline" and "Buddy" are a pretty pair musically that are being theatre "organ-isted," dance-listed and "radio-isted" through the Northwest. The lady-song's full name is "Caroline in the Morning," and both she and "Buddy" are publishingly "paternal-isted" by the Jerome H. Remick Company.

"No suh! yo' may not believe mah, but a coal black mammy done pushed de nash'nal anthum right slap off'n de program. She shore did, an' heah's how cum." Of course that wasn't really said, but the thing actually happened in Cleveland, Ohio, and following is the "how cum" of it. At the recent opening of the new Keith's Palace Theatre, the newest vaudeville house in that city, "The Star Spangled Banner" was scheduled as the overture number, but to get the big crowd from the attractive lobby and lounges and into its seats before the first curtain, Mr. E. F. Albee passed the word to the orchestra leader to play something popular. For something popular Mr. Leader selected from the catalog of Leo Feist, Inc. "A Coal Black Mammy," a number which went over so big that it has been used as the overture ever since.

The "Black Mammy" song, with "Toot, Toot, Tootsie," "Why Should I Cry Over You," "Lovely Lucerne," "Three O'Clock in the Morning," "Swanee River Moon," "All for the Love of Mike," "Hot Lips," "Tricks," "Stumbling," "Wake Up, Little Girl," "Georgia" and "Virginia Blues" were among the big Feist sellers for the year 1922. Some of the songs that are expected to run big during the present year are Zez Confrey's "Dumbell," Byron Gay's "Vamp Me," and "Japanese Moon," "Flower of Araby," "All Muddled Up," "Apple Sauce," "Peggy, Dear" and "I'll Give You Back Your Kisses." Some of the successful musical shows of which the Feist firm publishes the scores are "Blossom Time," "Tangerine," "Sue, Dear" (Frank Gray's initial effort) and "Up She Goes."

One of the mysterious readings on many post-cards recently received by music dealers everywhere was this: "The Fuzzy Wuzzy Bird can't fly, so he sits all day in the Alfalula Tree on the Isle of Bunkahunkaboo." This cryptic card was followed by more cards which did not say whether the mysterious F. W. B. belonged to the penguin, pee-wee, pelican or pidgiewinkus breed, but all hinted vaguely at some discovery of an ornithological order. It all turned out to be a clever ruse of "musicological" order that focused attention on "The Fuzzy Wuzzy Bird"—the brand-newest number to *fox trot*, not fly, from the covert of Forster, Music Publisher, Inc. But whether a flying fowl or trotting fox, with a fantastic lyric set to a dance-lilting melody it is not at all likely that this number will roost "all day" among the "Alfalula." Rather is it more liable to drop slam-bang right into the "populalula" pocket of the public.


















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# MELODY

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## The Nut

*By George Hahn*

THE gent whose melodies are played and jazzed over the continent had just tucked his toes into his twin bed; his wife had already begun the nightly snooze in the other twin bed. Before retiring she had politely requested that hubby cease tinkering with the piano keyboard "so late at night." Hubby had grunted a formal assent, but continued manhandling the music box as if he were tuning it. An hour later he ceased and slunk off to bed. As stated, he had just draped his weary frame with the covers when he had another Idea.

His toes under the covers began beating time. His mind was tuned to some new melody which insisted on dispelling any inclination to sleep.

"By golly, that's a pippin," mused the tunesmith. "Guess I gotta get up again and put it down on paper so's not to forget it by morning. Lost a bunch of good melodies and harmony ideas by not getting 'em down when I had 'em. Ah well, here goes."

Up he arose and hobbled out of bed. It was dark and he bumped against the other half of the twin sleeping plant occupied by his better half. The wife was never too soundly asleep not to awaken, when the melody urge seized her worse half at midnight. She awakened with a start and instinctively grasped the situation. "Thought it was a burglar," she intoned in irritated accents. "But it's you again! Getting up in the middle of the night and waking me up!"

"Got an idea and gotta get it down right away," apologized dad, for in a crib nearby slept—more or less—a young hopeful. "Can't take chances on losing another crackerjack tune and then wishing next day I had exercised more sense."

"Funny you get all the good ones when you ought to be asleep," was the wifely come-back. "If you had to get up in the middle of the night to fix the furnace you'd howl like the baby does."

"S'more important than furnaces," quoth hubby as he left the room.

"Click!" went the electric light, and a moment later the piano wailed softly.

Wife thought it time to arise and confront the New Idea with some sense. Her filmy night gown gave her the appearance of a ghost as she trod to the spot where her pajama'd music fiend was bending over the keyboard.

"Stop it at once," she commanded. "This is no time to be pestering that poor piano. You tickle those ivories in the daytime after this. If you absolutely must catch your alleged fleeting brain babies at night, get 'em down on paper without the aid of the music box. The people in the other flat will think we are crazy when they hear that stuff after midnight."

Hubby registered artistic indignation, musicianly disgust and pained surprise.

"I never yet saw you object to sharing any of the shekels that come in as a result of this midnight raving, so why interfere with the source of supply," he blustered. "Go back to bed and let me alone so's I can grab this melody before she disappears—"

"Wow! Wow!" from the bedroom.

"See, now you've awakened Jimmie," expostulated wifey.

"Maybe he also has a musical idea," hubby facetiously thrust at the boss of the house at midnight. "Maybe he can help me out with this one."

"Oh, you're a nut!"

"Yes, I'm nutty, all right. So nutty that my stuff gets into print and my wife kinda likes it. Case of Mr. and Mrs. Nut and the little Nut all talking at once after midnight."

The wife hurried to the crib of the diminutive Nut and forgot about the elder Nut for a few minutes. Meanwhile Daddy Nut manipulated a lead pencil and "landed" the supposedly good points of the new idea so that it would keep without teasing his memory. Then, the little Nut pacified, Mrs. Nut went back under the covers and Mr. Nut did the same.

Next morning the melody shark inspected the midnight-born tune and made no comment whatsoever. His wife inquired solicitously about the Grand New Idea and received non-committal answers.

"That new one evidently was not as good as you thought it was," she suggested.

"Well, I'm not gonna push it very hard," was his vocal reservation in carefully selected and diplomatic terms. "It's all right up to a certain point, but no use expecting 'em all to be good."

"You won't get another good one until about midnight tonight, I guess," responded the experienced wife as she fed oatmeal into the youngster sitting on the high chair.

"Can't say; have to take 'em as they come."

The next time another Grand Idea took possession of hubby's music-racked brain was just before lunch that same day. Food was on the table and the call to partake of it had gone forth.

"Can't come right now," hurriedly sputtered harassed hubby. "I've a whale of an Idea and if I wait until after I eat I'll lose it."

"Thought so," indulgently commented the wife. "You

# Paul Whiteman Interviewed

## Discusses Jazz, Orchestral Combinations, Special Arrangements, Public Taste and His Ambitions

*By A. C. E. Schonemann*

IF Paul Whiteman had followed parental desire he probably would be a mining engineer today. As it is Whiteman has attained a measure of success with his orchestra that has given him a place among the foremost exponents of syncopated music in the United States.

The story of Whiteman's success is not only interesting from the standpoint of being typical of many men who have made good in this country by sheer tenacity but there is a sort of fascination about his musical career, and especially his rise from a humble viola player in the San Francisco Symphony Orchestra to an enviable position among musicians who popularize polyphonic music.

Whiteman has been a sort of apostle of syncopation; he has given to popular music the highly specialized arrangement and with it has come musical shading, tonal effects and synchronism to the 'nth degree. Paramount to all he has injected his own ideas into his arrangements and they appeal to all classes of people because they represent the thoughts and emotions of people.

"No one can tell what the future will bring but what we present to the public will be just what the public desires," said Whiteman to the writer. "After all, we serve the people and in making up programs we must be governed by the demands of the people and not the musicians, a group of critics, nor any one class of society.

"I have been criticized for making a popular arrangement of 'The Song of India' by Rimsky-Korsakow but I'll venture the assertion that a greater number of people have become familiar with the music of that particular song through that arrangement than if it had never been made. Today there are many people who recognize this song because it was arranged and presented in a manner that appealed."

Jazz, according to Whiteman, came originally from San Francisco and from that city it ramified to every part of the country. "Then came the 'blues' from the south and especially New Orleans," continued Whiteman. "The 'blues' were the product of the colored jazz bands and their style of music and the method of its interpretation by the southern darkies was carried to every part of the country."

Whiteman's ascendancy among dispensers of popular music began soon after the armistice was signed in 1918. The germ that led to his success was his presentation of original arrangements of popular numbers in which he incorporated his own ideas. Whiteman in the meantime had left the San Francisco Symphony Orchestra, where he had been playing viola for about four years. With Ferdinand Grofe, who occupied second chair in the symphony orchestra, Whiteman set out in a new field of endeavor. Briefly, it was to supply orchestra music according to his own standards and with his own methods of interpretation predominating.

Whiteman started with a small combination which consisted of violin, banjo, trumpet, piano, bass saxophone and drums. The instrumentation was not what one would consider new or novel, but it was the man and the method back of the man that won for the orchestra its name. To these two factors one can attribute a large part of the success attained by Paul Whiteman. Of secondary importance is the fact that Whiteman has had the support of his men. Today he has with him three men—Henry Busse, trumpet, Michael Pingatore, banjo, and Ferdinand Grofe—who have served with him from the beginning, and the majority of the fifteen men in his orchestra have been with him three years or more.

Speaking on the subject of instrumentation and the use of the large orchestra for playing popular music Mr. Whiteman said: "The king of jazz instruments is the cornet and next in importance is the trombone and then the clarinet. The saxophone, I believe, will continue to be popular because it possesses a good, clear tone and one can always hear it in the orchestra. The violin is handicapped in a way in playing for dances because it does not have the carrying power of the saxophone, but it does, however, add to the beauty of the presentation of most numbers. It is difficult to predict what the future will bring in the way of combinations because the larger the combination the more difficult it is to maintain proper rhythm. The latest acquisition to the Whiteman orchestra is two horns and I believe they will add materially to the success of our work.

"Mr. Grofe prepares most of our arrangements and I shout out suggestions to him," continued Whiteman. "Two other men—Clark and Gorman—do some arranging, and with this trio we build up our orchestrations. We utilize musical


PAUL WHITEMAN

ideas and features in our arrangements and work out our interpretation of every number, using whatever effects and combinations we think best fitted for the presentation."

Turning to the subject of popular song writers Whiteman spoke favorably of the work of Irving Berlin and pointed out that Berlin was not only original in his musical ideas but that he was a thinker and a conscientious worker. Whiteman spoke enthusiastically of the peculiar rhythm written into "Stumbling" by Zez Confrey and indicated that an army of writers were trying to imitate it.

Mr. Whiteman stated that two of his favorite composers were Charles Wakefield Cadman and Edward A. MacDowell. He expressed the opinion that the music of these two men was American in every respect; that it carried a musical message that was understood and appreciated by the American people.

Referring to his career as a musician Whiteman indicated that he "sort of grew into music, stuck to it and worked along using my own ideas." Music has ever been a part of his life as his father has been supervisor of music in the public schools of Denver for forty-seven years so it was natural that Whiteman, Jr., should take to music.

Whiteman was born and raised in Denver and when a youngster he took up the study of viola. In his 'teens he served in the viola section of the Denver Symphony Orchestra. Although it was the desire of his parents that he become a mine engineer Whiteman indicated that he took to music and drifted from one job to another until he found his niche.

A combination of circumstances led to Whiteman's break into the orchestral game in 1918. The factors that contributed to his turning away from the traditions of the profession in that year were the blunt statement directed at him on one occasion when he was informed that "he couldn't fake," further, his firm belief that what popular music needed was originality and not faking, uniqueness of interpretation instead of stereotyped presentations, and above all the punch and variety that are inherent features of American life.

"I had studied with Max Bendix," said Whiteman, "and at various times I played in the Fairmont Hotel in San Francisco where we had six men; also in Tate's with a similar combination. It was here that I was fired because I was told I couldn't fake. I had been a member of the Minetti String Quartet and had served four years as principal viola in the San Francisco Symphony Orchestra.

"Ferdie Grofe left the symphony orchestra and came with me. We worked along definite lines. Prior to that time the men in dance and cabaret orchestras accepted orchestrations and used them as they were written. Special arrangements were unknown and the idea of a man making up his own arrangements with originality and the unusual holding first place had never been tried. With the use of my ideas and by collaborating with Grofe a new type of arrangement came into existence and we have used it ever since."

Whiteman emphasized the fact that diversity of effects, combined with musical coloring and the knack to know what people enjoy in a musical way, were essential in turning out the best scores. When one considers that the orchestra of Mr. Whiteman numbers fifteen men and that of this number there are probably a half dozen who play instruments that total two score and five it is evident that the field for variety in music for Whiteman and his men is almost unlimited.

Paul Whiteman directs his own orchestra at the Palais Royal in New York City. He manages a number of orchestras in that city and directs the affairs of a half dozen or more road organizations. He has been playing at the Palais Royal for three years and his contract extends over five.

Whiteman has ambitions, one of his most cherished being a desire to continue his work along lines that will make popular music popular and in all that that adjective implies. Further, he would inject into his music the dynamic force, unending variety and multiplicity of ideas that are qualities in the life of the American people.

When asked for an opinion regarding the future of syncopated music Whiteman chuckled, threw up his hands and replied: "Who knows? There are always changing conditions to consider and above all there is the question of what people want." Whiteman carried this thought of public taste further when he responded to the question as to the influence that had contributed most to his success, when he replied tersely: "I have always endeavored to play what the public desired and in such a manner that it would satisfy."

Whiteman is young in years—only thirty-two—but he is old in the experience of entertaining people. The fact that he is directing the affairs of a score or more of orchestras, filling a five-year contract in one of New York's best known houses of entertainment, and has turned out countless phonograph records, one of the number, "Three O'clock in the Morning," the sale of which has advanced into the millions—is conclusive proof of his success.

always get your ideas at the wrong time. Why not coach the idea-dispensing apparatus to keep better hours?"

Hubby to the piano, the wife to the table. She had a good appetite and threatened to cure him of his evil habits by eating most of the available food before the New Idea was completely born. She succeeded in her determination, and when hubby "had it all down"—not the food, but the Idea on paper—he casually noted the absence of the large portion of food to which he thought a genius was entitled.

"Looks like you think a Nut doesn't need much to eat," he said as he introduced himself to the table.

"A squirrel doesn't; I don't know about a Nut."

"Here's where this artistic life—this artistic temperament—and an unsympathetic frau don't agree," expostulated the melody man. "No wonder so many stage folk and musicians have smashed-up homes."

"Yes, they all ought to live in boarding houses, where they couldn't use the piano after 9 p. m.," came from the caustic-minded helpmate.

But the musical person mentally commented that there were restaurants in town and perhaps a bum meal at home didn't mean starvation.

Next day, downtown, he was talking to a friend when he suddenly thought of a New Idea. It came upon him suddenly, like a pain in the abdomen or a cinder in the eye. His end of the animated conversation began to lapse and he started down the street as if looking for somebody. He failed to give intelligent answers to questions, hurriedly put, as to whether he was ill.

"Ah well, s'long," from his friend. But inwardly the friend opined: "Guess that bird's a Nut, all right."

The musician hurried to a place where he could jot down a few notes and then felt relieved.

The same thing happened later in the day. Also next day. And likewise the following day. He was eternally bothered by something over which he had no control. The reputation grew that he was unbalanced mentally. His friends remained friendly but became exceedingly critical. And so on.

This is the fate that usually overtakes composers. But whenever the Nut sent his brain meanderings to his publisher he got quite a welcome. Rival composers, who appeared more sane to their friends and wives, who exercised more "system" and "judgment" in their methods, wondered why the Nut got by with the public and the publishers.

One day he wrote a song and called it "The Nut" and became famous and rich. The idea came to him one bleak day at 2.30 a. m. His wife, at the time, objected to such "nutty doings" and his young hopeful chimed in touchingly and did his best to drive the muse away. But the Great Idea was safely recorded despite difficulties.

Now when wifey and Nut, Jr., drive around the city parks in an expensive limousine of an afternoon the erstwhile midnight boss never returns the car to the garage without a mental purr along lines something like this:

"Mighty glad I am—and so is or will be little Jimmy—that we didn't break up the Great Nut Idea one early morn."

"My wife was the making of me," the composer confided to his publisher. "She called me a Nut."

# Interpretive Music for the Movies

*By Joseph Fox*

(From Jacobs' Orchestra-Band Monthlies)

No 8—POPULAR PICTURE MUSIC

IT HAS long been a much mooted question, discussed among musicians who play pictures for a living, regarding the place (if any) of the so-called popular piece of music on the picture program.

There is not the least shadow of a doubt in the writer's mind that the popular musical hit of the hour is deserving of a very prominent place on every pictorial program, for some of these worthy compositions epitomize the very spirit of the modern drama. Of course there are still plenty of old fogies who are just breaking into the moving picture business to whom the very suggestion of jazz in connection with their work is distasteful. But the fact remains that the modern picure leader, alive to the fitness of things as they are, allows no silly ideas of this nature to interfere with his sense of interpretive fitness.

Although some may decry it as a lamentable state of affairs, the truth of the matter is that your average American is just full of pep and jazz. He or she is up and doing every waking moment of their lives, and they demand that their amusement shall be in a measure cut after the same pattern. They do *not* want to sit in a gloomy picture house and listen for an hour or so to a bunch of musicians playing classies, written by masters of say three decades ago. Not on your life! Admitting that these old fellows knew all there was—I say "was" advisedly—to know about the composition of music, they did not have to compose music to fit pictures for, so far as we have been able to learn, there were no pictures to fit.

Now, mind you, I don't say that Schubert and Wagner and all those other old, long-haired boys didn't write wonderful stuff. But I do say that lots of our living composers write stuff today that is often far better suited to a great many scenes in our modern film productions, and I am substantiated in this statement by some of the best picture leaders in the game of playing suitable picture music.

The leader who crowds his program full of old masterpieces is literally giving the public too much of a good thing. Comparatively few people have a very extensive knowledge of the "deep stuff," while on the other hand everyone knows the latest song hit almost as soon as it comes out. The radio, the phonograph and the home piano is responsible for this, and, in a smaller way, the picture orchestra.

The moving picture has risen to its present place in the business world largely because it is the main amusement of the American public. When this is taken into due consideration it will readily be seen that the music which accompanies the flickering scenes must be entertaining. If this is not the case, then the performance must of a necessity be boresome, and if anyone can fit a modern picture with an entire score of old music from the bygone days he is a marvel, in a class all by his lonesome. I have seen this little stunt tried, but the man who used to pull it off doesn't conduct at that theatre now. Another fellow, with ideas more in keeping with the times, waves the stick in that place and has for many moons past. This person loses no chance to play the hit of the moment. In fact, he goes a little further and *features* such hits between shows. An easel at each side of the asbestos curtain supports a neat card upon which the title of the number appears, and the hard-working noise producers in the pit never fail to receive a heart-warming round of applause for this portion of their daily grind.

We happened into a theatre recently where an old-fashioned leader held sway. Such a thing as playing the picture apparently never entered into this bird's scheme of life, for his program and the picture had about as close a relationship as a man in fish-and-soup clothes digging a ditch. The orchestra played well enough, but oh gosh! how monotonous after the first half hour. I'm sure everyone was as glad as I was, when the boys filed downstairs for a few moments of pinochle. The organist in this place gave us some regular music, fitting the picture quite cleverly, and this was one time when a lone instrument had it over the orchestra like a tent.

There are so many thousand good numbers being published by the various music houses all the time that there is no excuse for any leader who does not keep his library up to date. Lots of these popular numbers are sent gratis in order to introduce them to the public, so the matter of expense does not qualify as an objection to their use.

As we have pointed out in a previous article, folios containing dozens of comparatively light numbers and selections are published by Walter Jacobs, Inc., and in this connection we would like to draw attention to the list of music on pages 26 and 27 of the August issue which this house handles in their jobbing department.

A glance through the numbers listed in this issue under the heading of "Movie Music of Merit" will convince even the most skeptical that the light, popular class of music is coming into its own, for here we find music of the very best so arranged that it may be played by small combinations. This list contains music by such noted composers as Grieg, Liszt, Moszkowski, Brahms, Chopin, Verdi and a host of other notables so arranged that the peculiar requirements of the picture business have been brought to the front, thus enabling the clever picture leader to give his public good music and yet interpret the picture.

Practically every picture, no matter how heavy, has its comedy touches as well as its highlights, and it is often by means of these seemingly irrelevant touches that the deeper phases of the play are accentuated. How successful these lighter touches are depends in a great number of instances upon the man who selects the accompanying music. If he has not the knack of choosing the proper music the scene will fail utterly to impress, for it is the rapid change from tears to laughter that makes all great dramas.

A certain arrangement of notes and rests will make the average person laugh, just as surely as words printed in certain sequence will stir the risibles into action. No one will deny the fact that there is clown music which makes us laugh, just as surely as there is sad music that depresses us. One can't feel sad when listening to "In Bugdom,"* "Fun in a Barber Shop,"* "Reckless Rastus,"* "Tickle Your Toes,"* and works of a like nature, any more than one can laugh when the strains of "Kamenñoi—Ostrow,"* "Salut d'Amour,"* "Angelus,"* or "Berceuse"* from *Jocelyn* are played, and yet we hear leaders trying to accomplish these same absurdities.

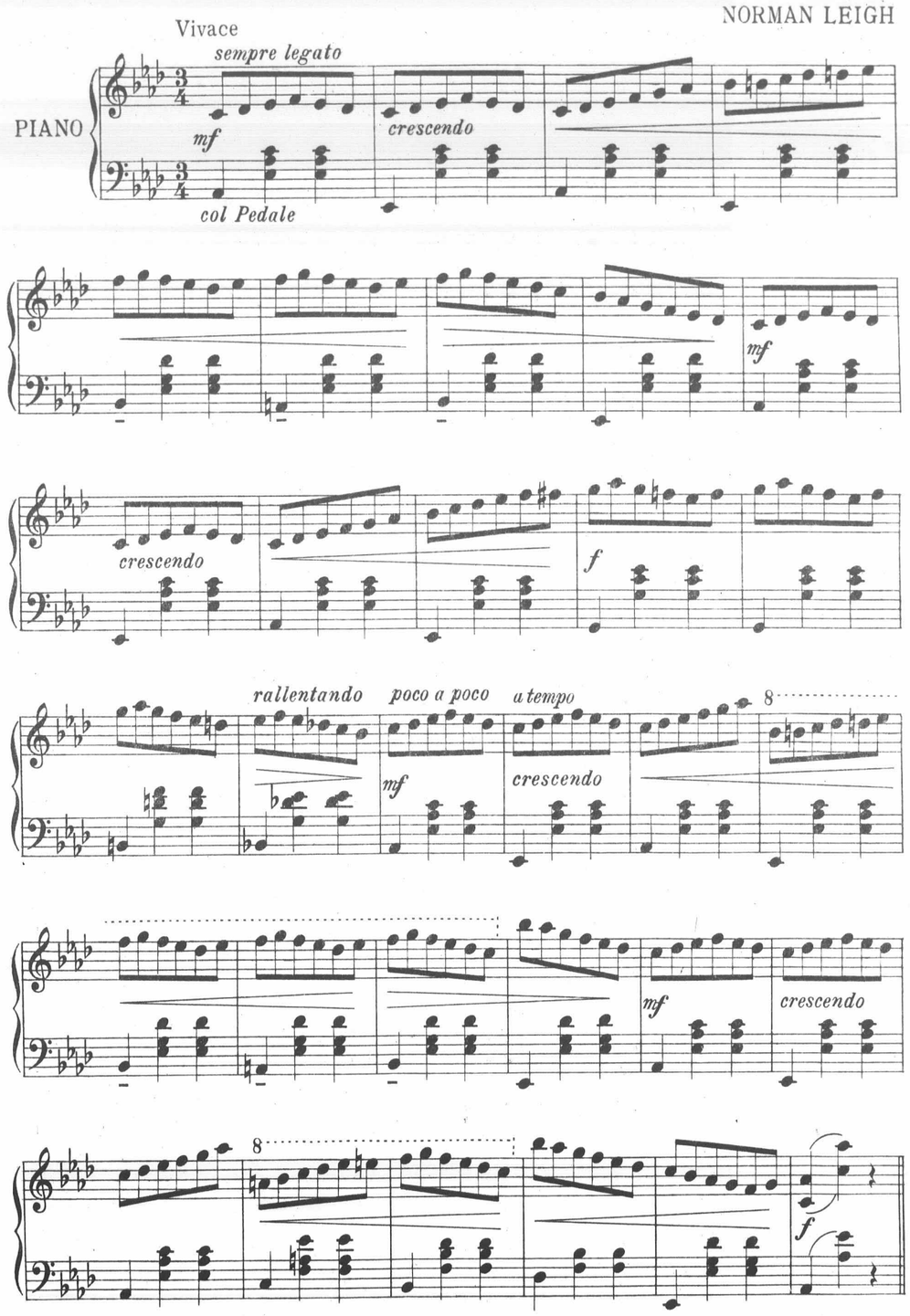
It is absolute folly for a leader with a small organization to try and put over a big heavy overture that calls for at least twenty-five pieces. It can't be done. There are literally thousands of compositions that will answer the same purpose better if a little judgment is exercised in careful selection, plus a few moments' thought on the subject.

Reiteration in music becomes a deadly monotony, and



# Valse Courante

NORMAN LEIGH



Con brio

*f*

*crescendo*

*ritardando* *a tempo*

*ff*

*molto rallentando*

*mf* *mp*

Tempo e maniero Iº

*mf* *crescendo*

*mf* *crescendo*

MELODY



*f*

*rallentando* *poco a poco a tempo*

*mf* *crescendo*

*mf*

*crescendo*

*con slancio*

*ff* *mf*

*f* *ff*

MELODY

# A Marionette's Romance

NORMAN LEIGH

Allegretto moderato

PIANO

*mf* *p*

*mf*

*f*

*mf*

1 2







*ten.*

*mf* *rall.* *f a tempo* *mf*

*ten.*

*rall.* *f a tempo*

*rall.*

*mf a tempo*

*f* *mf*

TRIO

*f* *rall.* *appassionato* *mf*

*allargando* *a tempo* *f incalzando e cres-*

*cendo poco a poco* *sempre crescendo* *rall.* *ff* *molto allargando*

*a tempo* *rallentando* *molto rall.* *D.S. al* ⊕

CODA

*rall.* *p a tempo* *rall.* *a tempo*

MELODY

# Morning Kisses

WALTZ



Tempo di Valse Moderato

GEORGE L. COBB

PIANO

*mf* *rall.*

𝄋

*mf*

*f*



MELODY

*mf*

1 2

*f* *f* *mf*

MELODY



*mf*

*cresc.*

*f*

*mf*

*cresc.*

1 2 𝄋

*f* *rall.*

*D.S. al* ⊕

CODA

⊕ *rall.* *molto rall.*

*f*

MELODY

# The Whirling Dervish

DANCE CHARACTERISTIQUE

J. W. LERMAN

Moderato

PIANO

*mf* *f* *rall.* *mf a tempo*

*ff*

*mf*

*f*

*ff marcato*

*mf*

*ff*







*mf*

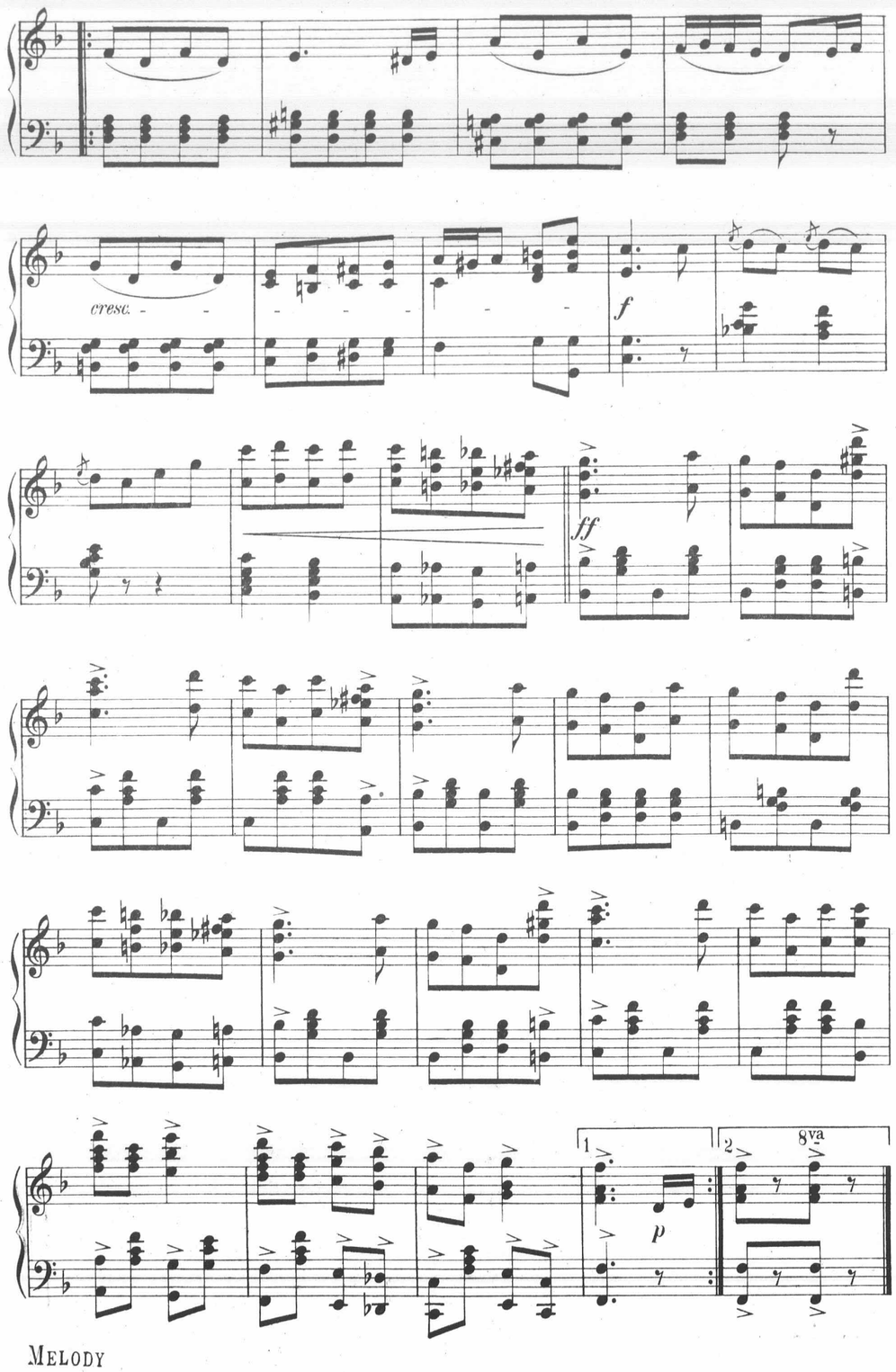
*ff* *mf*

*f*

*ff* *mf*

*f* *mf*

*f* *p*








this is in turn fatal from the standpoint of entertainment. People demand variation. Just because "Dance of the Lunatics"* happens to make a hit in a certain scene, do not use it at every opportunity. "Funny Fellow"* will in all probability prove to be quite an agreeable substitute, along with a few dozen other numbers written along somewhat similar lines. All Spanish scenes need not to be shown to the music of "La Paloma,"* any more than all Oriental scenes need be accompanied by "In a Tea Garden."* There are innumerable other compositions which answer the purpose equally well, in addition to adding variety to the program.

This habit of playing a certain piece for every scene of a certain type was indulged in by a certain leader who directed in the orchestra of which we were a member some time ago. His favorite number for a theme happened to be "A Little Love, a Little Kiss," and in pictures of love interest this fine little ditty was played *slow, fast, p, pp, ppp,* and all other modulations including *fff*. The manager of the house stood for this for quite some time, and then he kicked over the traces. Patrons of the house began asking him if that was the only good number the leader happened to have in his library. One day the leader came down stairs between shows, and there pinned on the door of his little room was a note, reading: "For Heaven's sake ditch the love theme." It was ditched, pronto, and its soft dulcet tones were heard no more—at least not while we played there.

The ideal musical offering is the one that caters to the general public, and that is the mixed program—not too light, except in the case of the frank comedy, and not too heavy, except in the case of the very heavy drama. Little snatches of opera here and a latest popular hit there makes for a musical entertainment that is hard to equal.

There are many screen offerings that have no purpose in life but to amuse, and there is a lot of music that is written for precisely the same purpose. Then we have dramas that are made for the sole purpose of bringing out the highlights of some one phase of life. For this type of picture play we have stacks of music that seem to have been written to fit that same little part of life. All the leader needs to interpret this particular phase is an extensive library and a trained sense of fitness. The former may be purchased, but the latter requisite comes through experience only.

The average picture orchestra is quite a strain on the purse strings of the owner, and it is only fair to him that he should receive fair value for his money. When the leader fails to put the picture over, due to lack of music or lack of sense, the owner is being cheated, for by aid of the orchestra he is supposed to be able to command more remuneration per seat. People will pay a little extra when they know that they are going to see or hear something a little out of the ordinary routine, and the owner of the house that is paying musicians a good salary, rightfully expects some better than mediocre music from the men in the pit. When this is not forthcoming, he soon finds himself in financial difficulties, and then the musicians find themselves out of employment.

Feature the orchestra by all means, but do not lose sight of the fact that the *picture is the thing*. The orchestra is merely a means towards this end. Bill the music in big letters if you will, for this certainly pulls big for the good of the house, but *do not* allow the orchestra to dominate the screen. Concerts are becoming more popular all the time, and this is the time when the musicians should be featured. But when the house is darkened again the music is, or should be, subservient to the screen offering. Violation of this rule will spell disaster to the picture orchestra business.

A large organization can play music that the small orchestra cannot touch, but the small combination can and should at all times play stuff that does not call for instrumentation that it does not possess.

This is where the popular numbers can be used to great advantage. The hit of the day will often go over bigger when played by a small but efficient bunch than does the great overture played by, say fifty men, in an ordinary manner. It is all in the way it is offered to the people. We know dozens of people who never heard "Hungarian Dance No. 2," or if they did would not recognize it, but we do not know anyone who has not heard "Stumbling" or other numbers of the latest dance hits. Music dealers sell hundreds of copies of this sort of music to one of the classics, so why not fall in step, and build up a reputation along this line. Far better to be noted as the orchestra that plays the best popular music in town, than known as the bunch that plays the classic types of music pretty fair.

In case that the above might be taken in the wrong spirit, I will condense my opinions to the following. Interpret the picture by means of any and all music that *fits*, but do not give preference to the so-called classics just because some musical authority has placed his or her stamp of approval upon certain types of music.

The piece of music that haunts the brain, that is played everywhere, by everyone, is far more apt to fit a picture of our modern life than music that was composed years ago by men who lived in another era.

Fox trots, such as we know, were written only when the dance of that name was originated by the Castles. "Blues" were not generally known until the lazy, eccentric steps of the "Frisco Shuffle," and other such oddities were adapted from the underworld dances. So why not interpret such scenes with fitting music played as the up-to-the-minute dance orchestra plays them?

When the hero makes a sensational rescue give the audience a rousing number that makes the pulse pound. When the heroine almost dies (of course she never really does) give the listeners music that grips the heart. When the comedian throws the pie, play something absurd, and so on. It can and is being done by the best in the business. Bury your little pet aversions, and join the procession of those who are putting every effort into the business of fitting the pictures.

*Published by Walter Jacobs, Inc.

## POSTAGE STAMP COMPOSERS

TO say that any musician was a "postage stamp composer" might convey an impression that he was a cheap one, if you didn't know that some of the greater ones are being perpetuated in a new series of music stamps issued by Austria. Following is an account of the series as given in the *New York Times*:

Some of the most artistic postage stamps to come from Europe is a series of what may be called "music" stamps, issued by Austria.

There are seven values, each bearing the head of an eminent Austrian composer, among whom is Beethoven, who although a native of Bonn, Germany, spent most of his time in Vienna and did the greater part of his musical work there.

The pictures follow a chronological sequence in respect to values. The oldest of this famous group of seven, Haydn, is on the 2½ crown value. Mozart appears on the 5 crown, Beethoven on the 7½ crown, Schubert on the 10 crown, Anton Bruckner on the 25 crown, Johann Strauss, the younger, on the 50 crown and Hugo Wolf on the 100 crown stamp, the highest value in the set.

Wolf was a well-known songwriter who died about twenty years ago. Bruckner, who died in 1896, was a composer of many symphonies and for years was the organist at Linz.

As specimens of beautiful engravings these latest Austrian stamps are veritable gems of art. Most of the American dealers were ignorant of their issue until recently. It is understood that they were printed as charity stamps and, although available for postage, are being sold, according to a Paris dealer, at ten times their face value, the excess being used for some charitable purpose.

The face value of the seven stamps is 200 crowns, or kronen, so that buyers at the Vienna post office pay 2,000 crowns for the set, which, at the present exchange, represents from 25 to 30 cents in United States currency.

The stamps bear no names. The portraits of the musicians form the chief feature in the design, being in a large oval in the center surrounded by artistic scrolls, with "Oesterreich" in the top panel and the value in the lower panel.

## New Resolutions

*By Frederic W. Burry*

AT the beginning of the New Year we started once more a new cycle of circumstances that all have resolved shall be better than ever before. Without too many tears or overmuch repentance concerning past performances we have said good-bye to the old year and all that it contained, and we now march on with the new, equipped with some courage and power gained from experience.

Conventions and fashions come and go, recur and return, but always in a new guise. Time never actually repeats itself. There is progress ever. We turn to music and find in melody the potent source of complete delight. With its aid we shall engage in the various duties of the passing days. It shall be a fount of inspiration for us—toward prosperity—as well as a solace and joy of all sufficient recreation.

Music is the art that gives lasting color to life's events. Its records are graven on imperishable palimpsest. Fadeless the vibrations continue, transcending change and decay.

Melody is woven in the very depths of being—delicate, but of eternal duration. The forms change, but song is immortal. It is the spirit of man seeking expression, the utterance of an inherent faith that in spite of transitory appearances affirms belief in what poets call the divine events towards which the whole creation moves.

When the soul of man gives expression to melody all nature responds. He discovers that the atmosphere all around is rustling with waves of rhythmic vibration. And now, if one will only take a step or two forward, conditions group themselves in accordance with one's desire; opportunities present themselves on every hand, and even if some are neglected or ignored nature is lavish—there are more to follow.

The real business man has time for recreation. He is not in a hurry. His efficiency is elastic. Music affords the relaxation that not only yields mental and physical relief, but makes for a steadiness of purpose and a concentration of energy that will lead to successful ends. Music transforms our present experiences into divine events, for the art lover perceives beauty everywhere. The veneer has only to be washed off—what science calls exfoliation.

Music! the interpreter that reconciles all things, disclosing the great truth that with and around us now are the goals we have been striving for. Music! that calms the feverish striving, thus making for sane and beautful living. Let the spirit of melody enter into all the activities of the daily life, not merely for the occasional treats when one forgets work and its worries. Let music lighten the burdens and chase away care by its magic power of actual corporeal strengthening.

Melody is a physiological as well as a spiritual force. The two are one. Through its initial pleasing stimulation it makes for the free and healthful circulation of life's currents. New resolutions are made easy of attainment where reigns the spirit of melody. Music tempers the strenuous life that too often defeats its own ends. What's your hurry? Watch your step! Yes, we resolve to do better; the same old things, perhaps, only in a different way; radical changes with conservative principles; revolutionary, but concessional—even conventional.

Music never dies. Is there anything else that retains its youth in like manner? Only the sister arts. The same old yet new melodies are sung. We draw our inspirations from the immortals, the masters, changing a modulation or a cadence according to the passing fashion—and "passing" is right.

At the bases of the world's tides and seasons is a substratum of eternal and absolute energy—an ocean of subconscious memory. And every personal experience is an added quota to this universal storehouse of supply, open freely to all who make demand, responsive to desire. We get what we look for, what we prepare for, what we expect.

Music is beautiful, and an end in itself—"art for art's sake," so say the enthusiasts. Yet it is more than that. Otherwise, we could hardly spare the time it requires of us if it were not also a veritable dynamic force to roll the world along. Niagara is beautiful as a spectacle, but still more wondrous as a source of power.

Today we think in terms of force—life force. We want all things to contribute to an increase of health, sanity and prosperity in every sense. Melody makes for this stimulus for melody is circulation and vibration which we are now told is the whole of life and healing.

With the incantation of music's magic charms shall our new resolutions be consecrated, and the new year be made truly happy and successful.





### LIFE OF THE METROPOLIS IN MUSIC

ALL great cosmopolitan cities that teem with humanity have their individually peculiar day and night phases of living, and to catch and depict these varying phases in vivid word portrayal makes a more interesting and virile human document than any fictitious "Abraham Nights" ever written. The business life, social life, night life and under-word life of London, Paris, Berlin, Chicago, New York and others—all of these phases many times have been virilely pictured in words by word-masters, yet how many have ever attempted to tone-paint them in music? The attempt to thus musically paint his own city has been made by a New York composer in a series of piano tone pictures, which are described in *Sheet Music News* as follows:

It has been for many years the big ambition of many artists to catch the real spirit of New York City, with its great immensities and surging polyglot population. Many have tried it, yet none successfully, because they were only interested in the superficial and forgot or were incapable of creating in color, music or words its emotional side. It can be correctly said that one of the nearest approaches to a reflection of the human side of New York City is the series of five piano solos by Emerson Whithorne.

Of the series, the one called "Times Square" seems easily the best, for it represents that riotous mart of pleasure and of folly at its best. Flashing colors, sounds of ribaldry and mirth, are intermingled with occasional snatches of the tunes of the day: "La Veeda," "Alice Blue Gown," "Whose Baby Are You," and the "Love Nest."

Next is "Pell Street," that catches the shambling Chinese in his happiest mood. This number describes an old Chinaman who sits in a smokey haze, swaying with the rocking of his bow and playing a strangely appealing melody on his single-stringed fiddle.

The "Chimes of St. Patrick's" paraphrases the tumultuous chiming of bells in the twin steeples of this famous old New York church, while a great organ intones the solemn *Dies Irae*, "On the Ferry" and "A Greenwich Village Tragedy" complete the series.

### AXEL CHRISTENSEN RECORDS

PIANO records for the phonograph are not always as satisfactory as one would wish and they are exceedingly hard to make. Every once in a while a good one comes along though, and such a one is "Teasing the Classics," composed and played by Axel Christensen on a Paramount record. On the reverse side of this record will be found a pianologue entitled "The Girl I Kissed on the Stairs," played and recited by Axel Christensen, which was one of his big numbers at the time he appeared in vaudeville.

The sale of this record during the first month was so big that Christensen has signed a contract to make records of 12 more of his musical monologs and two piano compositions for the New York Recording Laboratories, which make the Paramount and Puritan records.

"Brer" Fox wasn't "in" at the broadcasting "hunt" in which his own numbers figured as the musical "brush" as he had to leave Los Angeles before the first "view hallo" of the playing-hunters was sounded, but he listened in at San Francisco and heard the "invisible chase" sweep by through the air in the night. It really was a double hearing, for at the royal send-off given him before the train pulled out of Los Angeles by the Wiedoeft players, they played the same program that later followed him by radio.

Getting muddled up with bootleggers is anything but an unusual situation in these times, but to be all muddled up in a tie-up with the bootleggers is most assuredly an unusually unusual situation that might demand an official investigation, if it were not in every way constitutional. It also is musical, as in the present instance "All Muddled Up" is Percy Wenrich's newest song that has made a successful tie-up with "The Bootleggers," a farce comedy based on the prohibition act and now running at the Thirty-ninth Street Theatre in New York City. As this song is the only one used in the play, it probably means an unusual boost in popularity that will be anything but "All Muddled Up."

"The landlord's laugh was ready chorus," wrote genial "Bobby" Burns a very long time ago, but what would he have written about the incident a few weeks ago? After those fifteen boats liquor-laden with $7,000,000 worth of the stuff slipped quietly by New York's "dry navy" that was "dry" docked with a disabled boiler, did convivial celebrants of the New Year in "Gotham" join the laughter of many landlords until it swelled into a "ready chorus"—a sort of triumphant toot? It is to wonder!

"Some Lonesome Night" isn't a bit lonesome as a new fox trot from the pen of Ross Gorman, well-known saxophonist and Victor recording artist, and put out by Richmond-Robbins, Inc. Co-writers on the song were Jules Buffano (pianist with Paul Biese's orchestra) and Walter Hirsch (writer of "Baby Blue Eyes").







## GOSSIP GATHERED BY THE GADDER

WE may be wrong, yet even if from only the melodic point of view we somehow have a hunch that cooing à la Coué beats cawing like a crow. Try it before you guy it!

We also have a sneaking idea there's more music in two whoops than in ten whines, and that whistling puts a pleasanter pucker on the lips than does humming dismal dirges through 'em. Watch your embouchure!

Let us not forget that February brings with it two notable birth anniversaries of musical as well as national linking—that of George Washington on the twenty-second (191 years ago), and of Abraham Lincoln on the twelfth (114 years ago). The music descending to us from those periods as being closely linked with these two greatest of all great Americans is that of "Yankee Doodle" with Washington, and "The Battle Hymn of the Republic" with Lincoln; the first air linking us with the struggle for a great Union, the second one with its preservation.

Just a single line in an old-time popular ditty would furnish complete lyrics for an entire song (verses and chorus) that might most fittingly be sung by the bunch of "disreputables" which Editor William Arms Fisher of the Oliver Ditson Company so appropriately termed "musical moonshiners." The line of the song is "They're after me, they're after me," and "they" (reputable publishers, protective associations, commissions and bureaus) are indeed "after" these fake publishers. To paraphrase a familiar line from the well-known poem of the late James Whitcomb Riley: "An' the music uns 'll git you if you don't watch out." And they sure will!

The latest body to take up the "fight-to-a-finish" against the shyster-song-swindling-sharks is the Better Business Bureau of the Music Industries Chamber of Commerce, which inaugurated its campaign by compiling a blacklist of suspects and at the start listing in the information files of the Bureau ninety-seven names of persons suspected of being gougers under the guise of genuine publishers. Through the efforts of the Bureau one of these fake-frauds was recently corralled by the post office authorities at Toledo, Ohio. He was tried and found guilty of using Uncle Sam's mails to defraud, and sentenced to serve three and one-half years in the Federal prison at Atlanta, Georgia. The jailed swindler is Charles Smith, a negro who utilized two big cities for working his scheme, using his own name in Toledo (his home city) and a fictitious one in St. Louis. But they got him! In sentencing Smith the judge said: "You're just a plain liar, Charlie, and I sentence you to three and one-half years in Atlanta."





Dr. Anselm Goetzel, a prominent Hungarian composer who for many years made New York City his place of residence, died at Barcelona, Spain, in January. Some of the successful productions of which he was the composer were "Aphrodite," "The Royal Vagabond" and "The Rose Girl."

With the passing of John Wanamaker on December 12, 1922, in the eighty-fifth year of his life, music has lost a generous patron and the music world loses a valuable ally.

Born on July 11th, 1838, John Wanamaker began work at the age of fourteen in his father's brick yard, and very shortly thereafter entered an old Philadelphia book store as an errand boy. Later he went into a retail clothing house, yet even while there, edited, published and sold a small newspaper called "Everybody's Journal." However, the literary inclination for a time gave way to the commercial instinct that resulted in organizing the clothing store of Wanamaker & Brown in 1858, which eventually evolved into the two present great Wanamaker establishments. But the literary bent reasserting itself led to the allotting of splendid space in both stores to the big book departments, and for a time to the publishing of "Book News," a monthly magazine devoted to books and literature.

As literature and music are close allies, it is small wonder that John Wanamaker became a protagonist in the latter field and inaugurated notable campaigns to advance its cause. Among some of the big things he accomplished in music for the benefit of others were the organizing and financing of a young men's orchestra in the Bethany Presbyterian Church at Philadelphia, the inaugurating of daily free concerts for the public in his great department stores in Philadelphia and New York City, and the rebuilding for his Philadelphia establishment of the great organ originally constructed for the St. Louis Exposition and said to be the largest organ in the world.

If it is of any comfort to singers who want to smoke and "don't dast ter," after an investigation of more than three years the scientific men connected with the Johns Hopkins University have given a clean bill of health to tobacco. It also may be comforting to know that Mario, one of the greatest Italian operatic tenors who ever sang in this country, was an incessant smoker of the blackest cigars. Also, that Sir Charles Santley, the famous English baritone who recently died of old age, made it his rule of living "to eat anything eatable, in moderation; to drink anything drinkable, in moderation, and to smoke anything smokeable, in moderation." After all, perhaps it is not so much whether the smoking (or any other) habit in itself is bad, but more as to how hard the habit is hit—the same which might be said of some singing.

## BENEFITS FROM THE RADIO

*By William J. Morgan*

DO we fully realize what the radio means to music, and really appreciate its benefits to the future? The broadcasting of musical programs by radio stations is going to prove a most beneficial contribution to musical art by acquainting the public with both standard and popular compositions—more so than any previous inventions, including the phonograph and player piano.

There are thousands of people who were disinterested in music (or at best took only slight interest), and mainly from being in circumstances whereby they could neither hear nor play it, who are now becoming enthusiastic about the broadcasted musical programs and taking pleasure in music as never before. The fact that so much entertainment and instruction can be derived from the expediture of a few dollars for installing a receiving set is proving the big factor in developing the radio, while at the same time creating music-radio "fans." Many of these fans are becoming absorbed in music as never before, and gradually will desire to make their own musical performances, thus making more business for the music teachers, the publishers, and manufacturers of musical instruments.

Aside from these benefits, the musician also can improve himself materially by taking up radio. The method of broadcasting reproduces with *finesse* such essentials of interpretation as dynamics, accentuation, rhythm, etc., and this in so remarkable a manner that much benefit can be derived by listening to other performers play. Also, rendering these musical programs will call for well-equipped and learned musicians, and give employment to many sending out these programs.

## A PICTURE "POLICY"

HOW many organists in picture houses are what might be called "good policies"; that is, physically speaking, what corporeal valuation can be placed on a motion-picture organist or pianist—on head (brain), fingers, hands, arms, legs and feet? A recent newspaper item presents a novel idea in theatrical insurance and puts a new light on the value of a musician to the owners of the theatre where he is employed. The item in question appeared in the *Boston Traveler* of January 4, and might furnish an example for other theatre owners, only—all movie musicians are *not* Martels. Here is the picture policy and premium.

An organist who drives his own big motor car, and is insured for $500,000! Quite different from the prevalent conception of a musical genius as a man with long hair, tattered clothes and an attic home. But then Arthur J. Martel, the nationally famous organist at Gordon's new Capitol Theatre on Commonwealth avenue, is an unusual man in many ways.

For although, as his career as a soloist and orchestra leader indicates, he is one of the fastest sight readers of music in the country. Martel, when presiding at the great organ at the Capitol, uses no music, but plays entirely from memory. Nor does he follow any set score. But seated there before the organ he lets the changing scenes of the motion picture sway him into different moods, for each of which he finds an answering theme from among the thousands stored in his memory.

It is his task not only to interpret in terms of music the kaleidoscopic changes of scene, action and mood shown on the screen, but to so do it that the members of the audience, for the most part untrained in music, shall understand, and by understanding take a keener enjoyment in what their eyes witness.

To be able to flit from theme to theme at a fraction of a second's notice requires extraordinary ability, but to be able to so do this that you can aid others in interpreting an acted scene requires genius, a genius possessed to such an extent by Mr. Martel that not only does he receive the highest salary of any photoplay organist in the country, but the Gordon circuit has recently insured him against illness, accident or other cause which might prevent him from fulfilling his contract, to the extent of $500,000.

Martel was born in Lowell. He studied in Boston under John Orth, and later completed his studies abroad in Germany, France and Italy. Some time ago he achieved a notable triumph on Broadway, when Nathan H. Gordon, who holds the exclusive contract for his service for a period of years, loaned him to Hugo Reisenfeld to appear at the Rialto Theatre.

So great was the sensation his playing created on Broadway that he received a flattering offer to remain there, but he declined in order to return to the Gordon circuit.

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*All for You ..... Lou G. Lee
Mazurka
All-of-a Twist ..... Frank E. Hersom
Rag (Apologies to Dickens)
*Ambassador, The ..... E. E. Bagley
March
†American Ace, The ..... R. E. Hildreth
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*Bone-Head Blues ..... Leo Gordon
Jazz Fox Trot
*Bostonian, The ..... W. D. Kenneth
March and Two-Step
*Brass Buttons ..... George L. Cobb
March and Two-Step
Breath o' June ..... Ted Hamilton
Waltz
†Bucking Broncho, The ... Robert A. Hellard
Intermezzo Two-Step
*Buds and Blossoms ..... George L. Cobb
Waltz
†Butterflies ..... Bernisne G. Clements
Morceau Mignon
*By the Watermelon Vine .... Thos. S. Allen
Schottische

*Calcutta ..... George L. Cobb
Oriental Fox Trot
*Call of the Woods ..... Thos. S. Allen
Waltz
*Cane Rush, The ..... Frank H. Grey
Novelty Two-Step
Carmencita ..... Valentine Abt
Spanish Dance
*Chain of Daisies ..... A. J. Weidt
Waltz
*Cheops ..... George L. Cobb
Egyptian Intermezzo (Two-Step)
*Chicken Pickin's ..... Thos. S. Allen
Dance Descriptive
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Morceau Characteristic
*Chow Mein ..... Frank E. Hersom
A Chinese Episode
†Cloud-Chief ..... J. Ernest Philie
Two-Step Intermezzo
*Columbia's Call ..... Bob Wyman
March
†Commander, The ..... R. B. Hall
March and Two-Step
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Carnival Polka
Cracked Ice Rag ..... George L. Cobb
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March
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Waltz
*Cupid Astray ..... Walter Rolfe
Waltz
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Caprice Humoresque
*Dixie Rube, The ..... Thos. S. Allen
Characteristic March
*Dixie Twilight ..... Chas. L. Johnson
Characteristic March
†Dolores ..... Neil Moret
Valse Concerto
*Dreamer The ..... Lester W. Keith
Waltz
†Dreamily Drifting ..... Walter Rolfe
Waltz
*Dream Kisses ..... Walter Rolfe
Waltz
*Dream Memories ..... Walter Rolfe
Waltz
†Dream of Spring, A ..... P. Hans Flath
Morceau Characteristique
†Dream Thoughts ..... Wm. Arnold
Waltz
*Drift-Wood ..... George L. Cobb
Novelette
*Drusilla ..... Norman Leigh
Waltz

*East o' Suez ..... R. E. Hildreth
Marche Orientale
Eat 'Em Alive ..... Allen Taylor
Jazz Fox Trot
*Ebbing Tide, The ..... Walter Rolfe
Valse Lente
Elopement March, The ..... Valentine Abt
†Enchanted Moments Bernisne G. Clements
Idyll d'Amour
*Excursion Party ..... Raymond Howe
March and Two-Step
*Expectancy ..... Norman Leigh
Novelette
†Fair Confidantes ..... E. Louise McVeigh
Waltz
*Fairy Flirtations ..... Victor G. Boehnlein
Dance Caprice
*Fanchette ..... R. E. Hildreth
Tambourine Dance
Fancies ..... George L. Cobb
Novelette
*Farmer Bungtown ..... Fred Luscomb
March Humoresque
Feeding the Kitty ..... George L. Cobb
Rag One-Step
†Fighting Strength ..... Thos. S. Allen
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*Fire-Fly and the Star ..... Norman Leigh
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*Fleurd'Amour (Flower of Love) George L. Cobb
Hesitation Waltz
*Flickering Firelight ..... Arthur A. Penn
Shadow Dance
†Flight of the Birds ..... W. M. Rice
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*Flower of Night, The ..... Norman Leigh
Waltz
*Forever ..... Alessandro Onofri
Waltzes
*For Her ..... Norman Leigh
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†For the Flag ..... J. Bodewalt Lampe
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*Four Little Pipers ... Lawrence B. O'Connor
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*Francine Half-and-Half ..... Norman Leigh
*Frangipani ..... George L. Cobb
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†Frog Frolics ..... R. E. Hildreth
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*Fun in a Barber Shop .... Jesse M. Winne
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*"Funnies"-Trot ..... Ernest Smith
*Fussin' Around ..... Wm. C. Isel
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*Gartland, The ..... Victor G. Boehnlein
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Gavotte Militaire ..... Valentine Abt
†Gay Gallant, The ..... Walter Rolfe
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Fox Trot
†Ger-Ma-Nee ..... A. J. Weidt
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*Girl of the Orient ..... Thos. S. Allen
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†Glad Days ..... Harry L. Alford
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†Golden Dawn ..... George L. Cobb
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*Gossips, The ..... Walter Rolfe
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*Got 'Em ..... Thos. S. Allen
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*Grandfather's Clock ..... Louis G. Castle
Descriptive
†Guardsman, The ..... Thos. S. Allen
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†Guest of Honor, The ..... Edwin F. Kendall
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Jazz Fox Trot
†Happy Hayseed, The ..... Walter Rolfe
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*Happy Jap ..... Lawrence B. O'Connor
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Hawaiian Sunset ..... George L. Cobb
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*Heap Big Injun ..... Henry S. Sawyer
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†Heart Murmurs ..... Walter Rolfe
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*Hearts Adrift ..... Eugene Ingraham
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*Height of Fashion ..... R. E. Hildreth
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*Here's How ..... George L. Cobb
*Heyl Mister Joshua ..... Lester W. Keith
Medley Schottische
*Hey Rube ..... Harry L. Alford
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*Hi Ho Hum ..... Wm. C. Isel
Rag Fox Trot
*Hindoo Amber ..... Ernest Smith
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*Hippo Hop, The ..... Oswald B. Wilson
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†Home, Sweet Home ..... R. E. Hildreth
Medley "Good-Night" Waltz
*Hong Kong Gong ..... R. E. Hildreth
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*Horse Marines, The ..... Thos. S. Allen
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*Indian Sagwa ..... Thos. S. Allen
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†Indomitable, The ..... James M. Fulton
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*In Dreamy Dells ..... Walter Rolfe
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In High Society ..... Eduard Holst
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*In the Bazaar ..... Norman Leigh
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*In the Jungle ..... J. W. Lerman
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Invincible Guard ..... B. E. Shattuck
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†Iron Trail, The ..... Ernest Smith
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*Iroquois Fox Trot ..... Louis G. Castle
*Irvina ..... Walter Rolfe
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*Jack in the Box ..... Thos. S. Allen
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*Jacqueline ..... Arthur C. Morse
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*Javanola ..... George L. Cobb
Oriental Fox Trot and One-Step
†Jolly Companions ..... Al Stevens
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*Jolly New Yorker, The ..... A. J. Weidt
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Joy-Boy ..... A. J. Weidt
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June Moon ..... Bernard Fenton
Novelette
†Jungle Echoes ..... R. E. Hildreth
A Cocoanut Dance

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*An Orchestra arrangement is published in the Piano Solo key when marked with a * and in a different key when marked with a †*


*Kangaroo Kanter ..... Arthur C. Morse
One-Step or Fox Trot
*Ken-Tuc-Kee ..... A. J. Weidt
Fox Trot
†Kentucky Wedding Knot ..... A. W. Turner
Novelty Two-Step
*Kiddie Land ..... A. J. Weidt
One-Step or Two-Step
*Kidder, The ..... Harry D. Bushnell
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*King Reynard ..... Louis G. Castle
Fox Trot
Kismet Waltz ..... Pearl S. Silverwood
†Knights and Ladies of Honor ... E. J. Evans
March and Two-Step
†Knock-Knees ..... George L. Cobb
One-Step or Two-Step
†K. of P, The ..... Ernest S. Williams
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*Koonville Koonlets ..... A. J. Weidt
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La Danseuse (The Dancer) .. Valentine Abt
Valse
†Ladder of Love ..... George L. Cobb
Waltz
†Lady of the Lake ..... George L. Cobb
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*La Petite Etrangere ..... P. B. Metcalf
(The Little Stranger) Valse Lento
*Las Caretas ..... John Itzel
Danza Tango
*La Sevillana ..... Norman Leigh
Entr' Acte
*Laughing Sam ..... Walter Rolfe
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L. A. W. March ..... Vess L. Ossman
†Law and Order ..... George L. Cobb
March
*Lazy Luke ..... Geo. J. Philpot
A Raggy Drag
†League of Nations, The .. Joseph F. Wagner
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*L'Ermite (The Hermit) ..... R. Gruenwald
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†Levee Land ..... George L. Cobb
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*Little Coquette ..... P. Hans Flath
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*Looking 'Em Over ..... Walter Rolfe
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†Love Notes ..... Frank E. Hersom
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*Love's Caresses ..... R. E. Hildreth
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*Luella Waltz ..... A. J. Weidt
*Magician, The ..... Van L. Farrand
Gavotte
Ma Mie ..... Norman Leigh
Chanson d'Amour
*Mandarin, The ..... Norman Leigh
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†Marconigram, The ..... Thos. S. Allen
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†Masterstroke, The ..... J. Bodewalt Lampe
Military March and Two-Step
*Meditation and Chansonette Norman Leigh
Melody in F ..... Arr. Edward R. Winn
(For left hand only)
Memoirs ..... George L. Cobb
Memories of Home ..... Elizabeth Strong
Reverie
*Men of Harvard ..... Frank H. Grey
March and Two-Step
†Merry Madness ..... Thos. S. Allen
Valse Hesitation
†Merry Monarch, The ..... R. E. Hildreth
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†Mi Amada (My Beloved) .... Norman Leigh
Danza de la Manola
†Midsummer Fancies ..... Frank H. Grey
Valse Novelette
†Milady Dainty ..... Gerald Frazee
Intermezzo Gavotte

*Military Hero, The ..... W. D. Kenneth
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†Mimi ..... Norman Leigh
Danse des Grisettes
†Mona Lisa ..... George L. Cobb
Valse
†Monstrat Viam ..... Alfred E. Joy
March and Two-Step
†Moonbeams ..... George L. Cobb
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†Moonlight Wooing .... Bernisne G. Clements
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†Moose, The ..... P. Hans Flath
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*Muses, The ..... Alessandro Onofri
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†Musidora ..... Norman Leigh
Idyl d'Amour
†Myriad Dancer, The ..... Thos. S. Allen
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Nautical Toddle, The ..... George L. Cobb
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†NC-4, The ..... F. E. Bigelow
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*Near-Beer (How Dry I Am) L. G. del Castillo
March
*Neath the Stars ..... R. E. Hildreth
Waltzes
*New Arrival, The: ..... Anthony S. Brazil
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*Northern Lights ..... A. J. Weidt
Overture
†Numa ..... Thos. S. Allen
An Algerian Intermezzo
*Nymphs of the Nile ..... Frank E. Hersom
Air de Ballet
*Odalisque ..... Frank H. Grey
Valse Orientale
*Omeomi ..... Sammy Powers
One-Step or Trot
On and On (Maypole Dance) Valentine Abt
Two-Step and March
*On Desert Sands ..... Thos. S. Allen
Intermezzo Two-Step
†On the Mill Dam ..... A. A. Babb
Galop
†On the Sky Line ..... Walter Rolfe
A Tone Picture
Opals ..... Leo Gordon
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*Pansies for Thought ..... Lou Blyn
Waltz
*Paprikana ..... Leo Friedman
One-Step or Two-Step
*Parade of the Puppets ..... Walter Rolfe
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Parisian Parade ..... Ed. M. Florin
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†Pastorale Ecossaise ..... Frank E. Hersom
*Pearl of the Pyrenees ..... Chas. Frank
A Spanish Intermezzo
†Pepeeta ..... R. E. Hildreth
Vals Espanol
†Perfume of the Violet ..... Walter Rolfe
Waltz
†Periscope, The ..... Thos. S. Allen
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†Persian Lamb Rag ..... Percy Wenrich
A Pepperette
*Pickaninny Pranks ..... Dan J. Sullvian
Cake Walk Characteristique
*Pixies, The ..... Van L. Farrand
Dance Characteristic
*Pokey Pete ..... J. W. Lerman
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*Powder and Perfume ..... J. Frank Devine
Fox Trot
Pride of the South ..... Geo. L. Lansing
Patrol
*Prince of India ..... Van L. Farrand
March
†Pussy Foot ..... Robert Hoffman
Eccentric Rag

*Queen of Roses ..... A. J. Weidt
Waltzes
*Queen of the Night ..... Everett J. Evans
Nocturne
*Rabbit's Foot ..... George L. Cobb
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†Rainbows ..... Bernard Fenton
Novelette
*Rain of Pearls ..... Walter Wallace Smith
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†Red Ear, The ..... Arthur C. Morse
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†Ringmaster, The ..... W. K. Whiting
Galop
†Romance of a Rose Lawrence B. O'Connor
Reverie
Rosetime ..... May Greene
Waltzes
†Rubber Plant Rag ..... George L. Cobb
A Stretcherette
*Russian Pony Rag ..... Don Ramsay
A Syncopated Prance
*Rustic Dance ..... Norman Leigh
†Saddle Back ..... Thos. S. Allen
Galop
*Saida ..... Norman Leigh
Valse Exotique
*Sand Dance ..... Leo Friedman
Moonlight on the Suwanee
*Sandy River Rag ..... Thos. S. Allen
An Algerian Intermezzo
*Say When! ..... George L. Cobb
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(Springdans)
†Shadowgraphs ..... Norman Leigh
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Shepherd Lullaby ..... Eduard Holst
Reverie
†Sighing Surf ..... Bernisne G. Clements
Valse Classique
*Silent Love ..... A. J. Weidt
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†Simpering Susan ..... Frank H. Grey
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*Sing Ling Ting (Ta-Tao) .... George L. Cobb
Chinese One-Step
*Sissy Giggles ..... Raymond Howe
Characteristic March
†Sleepy Hollow ..... Thos. S. Allen
(A Dream in the Mountains) Idyll
*Slim Pickin's ..... Wm. C. Isel
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†Smiles and Frowns ..... Walter Rolfe
Valse Hesitation
†Soap Bubbles ..... Thos. S. Allen
Characteristic March
*Social Lion, The ..... R. E. Hildreth
March and Two-Step
†Solaret (Queen of Light) ..... Thos. S. Allen
Valse Ballet
†Some Shape ..... George L. Cobb
One-Step
†Sons du Ruisseau ..... Frank H. Grey
Valse Francaise
†Southern Pastimes ..... J. W. Wheeler
Schottische
†Spanish Silhouettes ..... C. E. Pomeroy
Waltz
Spirits of Dawn ..... Everett J. Evans
Caprice
†Sporty Maid, The ..... Walter Rolfe
March and Two-Step
*Spuds ..... Lawrence B. O'Connor
Novelty March and Two-Step
*Spying Cupid ..... Walter Rolfe
Waltz
*Star-Dust ..... R. E. Hildreth
Novelette
†Starland ..... Lawrence B. O'Connor
Intermezzo Two-Step

Stars and Flowers ..... R. H. Isherwood
Mazurka
†Step Lively ..... Thos. S. Allen
March and Two-Step
*Stop It! ..... George L. Cobb
Fox Trot
*Story-Teller Waltzes, The ... Van L. Farrand
*Summer Dream, A ..... P. Hans Flath
Morceau Characteristique
†Summer Secrets ..... Theo. O. Taubert
Waltz
*Sun-Rays ..... Arthur C. Morse
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Sunset Frolics ..... John Francis Gilder
A Plantation Dance
*Sunset in Eden ..... John T. Hall
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*Swedish Fest March ..... Albert Perfect
*Sweet Illusions ..... Thos. S. Allen
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Sweet Memories ..... Valentine Abt
†Ta-Dji-Da ..... Walter Wallace
Oriental Dance
*Tehama ..... Chauncey Haines
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*Tendre Amour ..... Bernisne G. Clements
Serenade
†That Tangoing Turk ..... George L. Cobb
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†Three Nymphs, The ..... George L. Cobb
Danse Classique
†Tiptopper, A ..... W. A. Corey
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*Toy Poodles ..... George L. Cobb
Novelty One-Step
†Treasure-Trove ..... W. K. Whiting
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Treat 'Em Rough ..... George L. Cobb
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†True Blue ..... W. D. Kenneth
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A Rub-Down
*Two Lovers, The ..... P. Hans Flath
Novelette
†U and I ..... R. E. Hildreth
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*Under Palm and Pine ..... W. D. Kenneth
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†Under the Spell ..... Thos. S. Allen
Waltz
†Venetian Beauty ..... Walter Rolfe
Caprice
*Victorious Harvard ..... Carl Paige Wood
March and Two-Step
†Virgin Islands ..... Alton A. Adams
March
*Virginia Creeper, The ..... Mae Davis
Characteristic March
†Viscayan Belle, A ..... Paul Eno
Serenade Filipino
*Watch Hill ..... W. D. Kenneth
Two-Step
Water Wagon Blues ..... George L. Cobb
Fox Trot
What Next! ..... George L. Cobb
Fox Trot
†Whip and Spur ..... Thos. S. Allen
Galop
*Whirling Dervish, The ..... J. W. Lerman
Dance Characteristique
*White Crow, The ..... Paul Eno
March Oddity
†"Who Dar!" ..... C. H. Soule
Cake Walk and Two-Step March
*Yip Yip Yip ..... Wm. C. Isel
Fox Trot
†Yo Te Amo (I Love You) .... Walter Rolfe
Tango Argentino
†Young April ..... George L. Cobb
Novelette
*Youth and You ..... Thos. S. Allen
Waltz

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## FEATURES IN THIS ISSUE



## MUSIC






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