

A NATION'S SONGS

The Popular Songs of America at War

By A Patriot

A NATION that sings can never be beaten—each song is a mile-stone on the road to victory.

Songs are to a nation's spirit what ammunition is to a nation's army. The producer of songs is an "ammunition" maker. The nation calls upon him for "ammunition" to fight off fatigue and worry. The response has been magnificent. America's war songs are spreading through the world—hailed by our allies as the omen of victory.



them possible. It was he who conceived "Where Do We Go From Here?" It was he who made "It's a Long Way to Berlin, but We'll Get There" into a great recruiting song. It was he who brought "Hail, Hail, the Gang's All Here" to the status of a full-fledged camp song. It was he who dug "Katy" out of an army camp, and gave it to the people. It was he who paid George M. Cohan \$25,000 for "Over There."

It was he who made a part of America's tradition "Homeward Bound." "We'll Knock the Helgo Out of Heligoland." "Bring Back My Daddy to Me." "I'll Come Back to You When It's All Over." "Round Her Neck She Wears a Yeller Ribbon." "Give Me a Kiss by the Numbers." "Each Stitch is a Thought of You, Dear." "Good Morning, Mr. Zip, Zip, Zip." "I Don't Want to Get Well." "We Beat Them At the Marne." "Keep Your Head Down, Fritzie Boy." "I'd Like to See the Kaiser With a Lily In His Hand." "When I'm Through With Arms of the Army." "When We Wind Up the Watch On the Rhine." "Don't Bite the Hand That's Feeding You."



When the boys march down the Avenue, it's the martial crash of "Over There" that puts the victory swing in their stride. When the subscription squad "sets to" before a Liberty Bell, "It's a Long Way to Berlin, but We'll Get There" starts the signatures to the blanks. When the troop trains speed through, "Good-bye Broadway, Hello France" swells every heart with confidence.

Even into the jaws of death! American history has no finer page than that of the boys on the Tuscana, who went down singing "Where Do We Go From Here."



But aside from their effect as stimulants of the national spirit, these war songs, simply as developments, are interesting.

Whence did they come? What brought them? How did they happen?

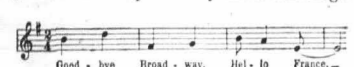
The list is already a familiar one. Heading it is "Over There." Pressing close for popularity are "Where Do We Go From Here," "It's a Long Way to Berlin, but We'll Get There," "Hail, Hail, the Gang's All Here," "Good-bye Broadway, Hello France." And now they're singing a lot of newer ones like "We're All Going Calling On the Kaiser," "If He Can Fight Like He Can Love, Why Then It's Good Night Germany" and "Just Like Washington Crossed the Delaware, Gen'l Pershing Will Cross the Rhine."



When we examine into the source and nature of these songs, we find that practically every one issues from a single publishing house,—the house of Leo Feist, Inc.

Practically every one gives voice to a tremendous eagerness for "getting over and at 'em." And the music has a certain buoyant urge that stirs the very corpuscles of the blood.

Truly remarkable that one man should give the nation practically all its war songs.



But this is only the external fact. Music is not to be judged as other things made, bought, and sold. It comes not from without, but from within. It is the language of innermost feeling. That a hundred million sing Leo Feist's war-songs means that he has succeeded in truly reaching a hundred million hearts.

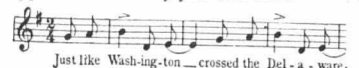
That Mr. Feist himself neither wrote words nor music of any of these songs is away from the point. It was he who made



Mr. Feist is also responsible for one of the greatest innovations in music since the war began. It was he who conceived the idea of a pocket-sized songbook for the use of Soldiers, Sailors and the folks back home.

This eighty-page gloom dispeller contains all the old favorites with words and music of the newest copyrighted songs. He gave the book its appropriate title, "Songs the Soldiers and Sailors Sing," and marketed it at a price within reach of all, 15c.

One of Mr. Feist's most valued treasures is a letter framed in his office from a soldier in the trenches telling how he and his pals appreciated and enjoyed this book.



Zwingli said, "Nothing makes a man more of a man than music." Leo Feist is not only building national-spirit—he is building man-power. He is a genius that serves subtly—but none the less powerfully.

Like all men with a purpose, Leo Feist has a whole-hearted slogan—"You Can't Go Wrong With a Feist Song." With it he has confidently led the campaign for singing cheerfulness—with a success that is evidenced in every city, town and hamlet of the United States, for the great Feist songs are heard everywhere. Today they are our inspiration—tomorrow our memories.



They are the songs that will commemorate the victory of Liberty in the great big future—when young faces have been marked by the hand of time—when guns are aged by rust—when great monuments mark the land where rest those who went forth singing. Get these songs—learn them so you will know them in years to come, just as you know "Dixie," "Marching through Georgia" and the songs of the Civil War.

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Reprinted from

THE SATURDAY EVENING POST

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Songs are to a Nation's spirit what ammunition is to a Nation's army.

The producer of songs is an "ammunition" maker. The Nation calls upon him for "ammunition" to fight off fatigue and worry.

Major General Wood said: "It is just as essential that the soldiers know how to sing as it is that they carry rifles and know how to shoot them. There isn't anything in the world, even letters from home, that will raise a soldier's spirits like a good, catchy marching tune."

Therefore

Music Is Essential

and as always

"You Can't Go Wrong With Any 'Feist' Song"

Volume II, Number 9

SEPTEMBER, 1918

Formerly The Tuneful Yankee

MELODY

A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

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Melody Melodies

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New York City

A Talk on Ragtime

By Axel W. Christensen

RAGTIME is now the accepted music of the general public. Various ragtime songs and pieces may be born in the fall and die an early death the following spring, but this is because we have so many ragtime productions to choose from. The public is ever clamoring for new material, and as the many ragtime rhythms and styles have opened countless new possibilities of tone combination there is no reason why the supply of ragtime should ever be exhausted. There are also the standard ragtime numbers that are just as popular today as when they were first published years ago—rags that are indeed classics in every sense of the word.

"The secret of success," old Mr. Barnum the famous circus man used to say, "is to give the people what they want." Nearly all people, after they reach the age when they begin to form their own opinions and think for themselves, prefer ragtime and popular music above any other, but most music teachers were slow to follow Mr. Barnum's advice in giving what was wanted.

At first it was impossible to take a regular course in playing popular music for the simple reason that no such course existed. Although the demand for such a course was tremendous, no steps were taken to provide for this demand, because the musical profession catered to the "classic few" and ignored the fact that the people (or most of them) wanted ragtime. Even now many teachers of classical music make it their business to condemn ragtime and popular music every chance they get.

This, however, did not affect the situation in the least. You may as well try to drag a man by the hair to a grand opera performance when he doesn't want to go, as to try and convince him that ragtime is distasteful when he knows (and his own ears tell him so) that ragtime is bright, snappy and sparkling with pulsating melody.

The field for teaching ragtime and popular music is practically unlimited. Thousands of music teachers existing today make their living from teaching the "one-tenth" who favor classical music, but the other nine-tenths of the public want ragtime. Gradually the teaching of ragtime advanced from being an experiment to a flourishing and money-making profession, and it is safe to say that so far the immense field has barely been touched.

Thousands of openings are waiting for good teachers who will teach ragtime—not narrow-minded persons, hampered by old time prejudices and worn out ethics, but real, live, wide-awake teachers who realize that to keep abreast of these advancing times one must keep moving and not lay back content to live and work in the achievements of the past.

We are all too busy making a living and trying to squeeze all the enjoyment we can out of life to spend very much time on anything that does not bring quick and adequate returns, either in the form of profit or pleasure. No one who has to work for a living can afford to give up his hours of recreation to study music in the old way, step by step, unless he has a passionate love for scales and exercises. It takes too long.

Too many teachers allow their own dislike for ragtime (which, by the way, is an acquired dislike because it isn't natural) to blind their own business principles. They won't teach ragtime, and thereby lose lots of pupils who would patronize them if they would modify their views. It isn't reasonable to expect a person who merely wants music for pleasure and relaxation to continue very long on the dry, tiresome rudimentary work that is required as a foundation of an education in classical music.

You wouldn't think of building for a pleasant little cottage the same foundation that would be necessary for a hotel or office building, neither in order to play ragtime do you have to

go through the same amount of rudimentary work that would be necessary for a thorough classical course in music.

"Music hath charms to soothe the savage breast, to soften rocks or bend a knotted oak," said Congreve. While these words doubtless had their origination long before the advent of our popular ragtime, it seems to the writer that they can be as justly applied to ragtime as to any other class of music. Of course, if the statement was applied to some of the ragtime music which it occasionally is our ill fortune to endure, it might be well to add to the above words, when speaking of its "power," that it can wreck a freight train or lift a mortgage without any effort. It is, however, only the real, genuine ragtime—"artistic syncopation"—that is considered here.

One of the most common arguments used by certain individuals against ragtime is that it spoils a person's time in music; in other words, a person once having played ragtime is incapable of rendering other music in correct and proper time. On the contrary, the thorough study of the principles and construction of real ragtime is the greatest aid to playing correct time in any class of music that one can find, for in ragtime correct time is absolutely necessary. In the theatre a ragtime piece is always sure to awaken into life the sleepest kind of an audience, and the general appreciation is easily noticed by the universal drumming of fingers and moving of heads to time with the music.

To play good ragtime and popular music it is not necessary to know everything that goes to make up a thorough musical education. If your musical ambition does not go beyond personal enjoyment and the entertainment of your friends and the folks at home, the greater part of the usual course of teaching can be omitted and good results obtained in a comparatively short time.

A complete musical education is undoubtedly a fine thing—to those who live to complete it—and is well appreciated in the sphere to which it belongs, but in a crowd of people made up of all classes it will be noticed that the pianist who can effectively play a good ragtime selection does not need to have a pedigree extending through the high-priced musical colleges or to possess a lot of diplomas and medals.

People care more for what you can do than for what you know. If you can play ragtime in a brilliant and captivating manner, you are going to be more popular than if you knew all about harmony, counterpoint, etc., but still couldn't play ragtime.

"Everybody's ragging it now." The world from center to circumference swings its shoulders in the air and syncopates its pedal extremities to the now swiftly swaying, now slowly moving, inspiring tempo of broken-measure melodies. All kinds of men wherever fun-loving people exist, who have ever heard ragtime, have taken up the American idea and are discussing or practicing it to their heart's delight, and to our boys in France it's a God-send.

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Here is a bit of word—jazz or jazzed words from the Pittsburgh Chronicle-Telegraph. If you think it isn't the real thing, just jazz it up at a good tempo on your own mouth organ.

The day was drawing to a close. Judge, jurors, witnesses and lawyers all were growing weary. Counsel for the prosecution was cross-examining the defendant.

(Continued on page 21)

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Volume II

September, 1918

Number 9

Democracy in Music

Popular Music of the Future

IT is all too sternly true that America is in the present war for but one supreme purpose, and that purpose is to help in establishing a new world democracy; yet when this great ultimate objective shall have been attained, it by no means follows that its consequent evolutionary processes will be wholly confined to the field of political economics, as so many would seem to think. To the contrary, if the objective is not to fall short of the object, its accompanying action in evolution must necessarily encompass a broader scope and greater extension that shall be inclusive of all things; this not only in Europe, but in America—the birthplace and real home of democracy.

As biblically predicted, it is quite possible that this great and awful human cataclysm may indeed be the advance courier of the fateful "last days"—literally, the foreloper of a long prophesied millenium that in all probability will neither manifest nor demonstrate in full accordance with the conventional interpretation and understanding of Bible prophecy. However, and this whether with the prophesy or against it, many broadly thinking minds of today see in the final outcome of this war a wide swinging open of the predicted millennial door; not however an opening to be followed by the last great universal holocaust (world destruction by natural combustion), but rather the opening door to world reconstruction through a spiritual burning—through the blazing heart-fires of an awakened and emancipated humanity.

To these thinking minds the present moving events do indeed presage "last days"—the last days of the old autocracy, but the first days of a new democracy which is destined to open broader dimensions for all human living. A truer democracy in human thought and feeling that shall grant a wider freedom in all social and religious ethics; a broader democracy in business, in art and in literature, and a new democracy in music.

To those who have eyes which see, and senses that perceive, the new world democracy now looms imminent; and to the musicians who have ears which hear, this democracy already is beginning to manifest itself in the world of music. In the past, music has been practically as great a musical autocracy as that for which Prussianism stands in arrogantly militaristic. In other words, music has too long represented a restricted, if not constrictive, tonal monarchy—in reality a democratic principality, yet one autocratically ruled by super-musicians who view from one point of perspective only—traditional pedantry. These super-musical rulers would seem to have relegated to themselves the supreme right of dictum as to what may be good or bad music for the (to them) musical proletariat; this without regard for individual understanding and education or personal inclination, thus establishing a ruling which practically might be designated as "musical kultur."

To review the other side of the case in brief rebuttal: It is true that those who probably have rebelled most strongly against this ruling of the "music-mighty," as being nothing more than musical arrogance, are they who have rebelled most deeply in the exaggerated sentimental, the morbidly maudlin and the crazier forms of ragtime. In the "higher expression" of music, these could discern only that which threatened ultimately, if it were possible, to forever wipe out of existence their particularly beloved tonal extravaganzas, thereby forcing them to a "Hobson's choice"—the purely scholastic, or nothing at all.

Neither of these two extreme factions is right in its view of the musical situation, nor yet is either one wholly wrong, while, paradoxical as it may seem, both are right and wrong—depending wholly upon the point of perspective being right or wrong. If eyes, ears and senses of both sides were fully opened they might perceive the basic cause of the musical disagreement as to good and bad, as in the disturbance they also might discern merely the beginnings of the working out of a musical evolution—the evolving from a musical autocracy into a new music democracy. Nor have these extremists apparently recognized a still greater fundamental truth, namely, that—in and of itself—music as a whole is a deeper and higher soul expression than any one particular form of music, and this whether such form be classic or popular.

If the point were to be raised in debate as to just what is "democracy" in music, it might be easier and far more brief to say what it is not. In simple justice to its name alone democracy certainly cannot mean circumscription by the conventional and traditional, but it more certainly does mean freedom of choice (especially when striving to satisfy an inward musical emotion through outward expression), a freedom not to be crushed by pedantic and pedagogic laws vested in form and construction. However, in this connection it should be clearly understood that, although democracy fundamentally means freedom, it nevertheless does not stand for undue license in defiance of law—whether in men, in morals or in music. Because of its at present heterogeneous make-up of elements, which require the stabilization of education, democracy (even more than autocracy which blindly obeys only the laws of tradition) stands in need of the great stabilizing law of individual and logical self-government in all things, and this is specially true of democracy in music, wherein unrestricted license would be as bad as narrowly constricted limitations, even if not worse.

Nor should it be forgotten that music is MUSIC only when it makes direct appeal to someone in some form, and in this sense and spirit it is truly democratic in the broadest meaning of the

(Continued on page 21)

Concerning Harry Jentes

The Girl Reporter Pumps the Star Boarder and Threatens to Scream

By Treve Collins, Jr.

THE time of the year when ordinary mortals dump their business cares upon the scrap-heap, hie themselves to the country and cavort carelessly for a couple of restful (?) weeks amid the odds and ends of scenery, had come. 'Twas vacation time, Yo Ho! And we were vacationing! Yea!

We had taken our tooth-brush and spare collar, thrown them into our imitation leather handbag and fared forth to a one-horse, up-state town to fritter away some fourteen more or less damp days, enjoying the wild, free life of a country bungalow perched upon a knoll overlooking a pocket edition lake. Thus, at the time with which this bit of summer fiction has to do, we sat upon the broad veranda of the bungalow and ruminated idly. And while we ruminated, the cooling breezes of late afternoon rustled playfully about among the few sparse locks that still thatch our cranium.

Before us, at the foot of the green-carpeted slope, stretched the lake, whereon, in peaceful solitude, paddled a few moth-eaten ducks of doubtful pedigree. They had lately lunched upon a number of wooden soldiers, camphor balls and tinfoil, heaved overboard by a generous youngster. He had fallen in himself, by way of diversion, and was being dried out by a very much flustered and indignant mama at the nearby farmhouse that was one of the sundry and divers dilapidated buildings comprising the "summer colony."

Back of the bungalow, a couple of mellow spinsters were playing tennis with particularly tender emphasis on the word "love," while from the open windows behind us issued the somewhat frayed phonographic strains of "Poor Butterfly." Within, the Star Boarder was telling a fair female of some thirty summers, that he was the one who had given Raymond Hubbell the inspiration for the melody.

All was otherwise calm. Even the warlike outpourings of the dear, sweet children, who pummeled each other at regular intervals with the croquet mallets, had been stilled. We were hoping, with much zeal and un-Christian-like fervor that they'd fallen down the well or something.

Presently around the Point came a canoe. It was paddled in a wobbly sort of fashion by a youthful bit of femininity whose outstanding characteristics were a blonde head, blue blazer and sunburned nose. A white flannel skirt, stockings of like hue and a sadly dilapidated pair of white canvas pumps completed her attire.

Ordinarily, she is one of the busy city's host of girl reporters. Just then, however, she, like us, was vacationing, and all thoughts of loose-tongued city editors and smudgy copy boys were far from her mind. She had arrived at the "colony" the Saturday previous accompanied by an aunt, a couple of younger sisters and a spare cousin or two.

The Girl Reporter beached the canoe, raced up the slope and dropped breathlessly upon the bungalow steps.

"Who's making all the noise inside?" she asked when she'd recovered from her miniature marathon.

"What do you mean, noise?" we asked, sternly. "Can't you appreciate good music when you hear it?"

The Girl Reporter laughed softly and her blue eyes sparkled. "Yes, GOOD music, Treve. But when I hear a song as much as I've been hearing 'Poor Butterfly' it fails to be GOOD any longer. I'm getting so I absolutely detest the thing!" she finished vehemently.

"Well, you needn't knock the porch apart raving about it," we cautioned. "The Star Boarder's playing it for Miss Riggs, the new arrival, and he's telling her just how it was that he gave Ray Hubbell the inspiration for the song."

The Girl Reporter sniffed disdainfully. "Well, I like his

nerve. Why, he wouldn't know Ray Hubbell if he walked right into him on a lonely road."

"Don't be so harsh with the poor coot," we remonstrated. "You never can tell by the color of a guy's hair what's inside of his dome, you know. Besides, the Star Boarder's a mighty nice chap and he used to play a drum or a piano or gargle soup or something in a cabaret orchestra. He's very well up on the history of the big bugs of songdom."

"Really?" The Girl Reporter's voice took on a bored tone and she smothered a yawn with a small hand. "You seem to know all about the Star Boarder." She looked at us suspiciously. "Maybe you've been trying to borrow money from him already."

We denied the allegation with much warmth and injured dignity.

"When did you and he commence to get chummy?" "This morning, at breakfast," we replied. "His egg skidded into our lap. He felt real bad about it and couldn't apologize enough for having let it get away from him. He promised to use grappling hooks and a non-skid plate in the future. Anyway, after the food-bout we drifted into the parlor and messed over a few of the year one cadenzas lying around loose on the piano. He played a few of 'em and we got talking about the different writers."

"I didn't know he played the piano," said the Girl Reporter with some show of awakening interest.

"That's because you don't hang around here enough," we chided. "You're always racing around in a fool canoe or picking blackberries and being chased by bulls."

The Girl Reporter reddened painfully at the recollection of her escapade of the day before.

"Well, I wouldn't amount to much if I DID stay around," she retorted defiantly, "for if he's as crazy about music as you are, nobody else could get a word in edgeways once the two of you started talking."

"Is that so?" we muttered grimly. "Looking over some of the recent issues of MELODY, I fail to find that you're in the conversational background when it comes to talking music."

The Girl Reporter's eyes flashed indignantly. "That's not fair," she protested. "You write that stuff and you can make me say as much as you want, whether I really said it or not, so there!"

We sighed loudly. "Ye Gods, will you listen to that! Let me tell you, fair one, I could never 'make' you say anything you didn't want to. Good Lord, the guy who can MAKE you or any other wild woman say things she doesn't want to, deserves a medal, and no mistake."

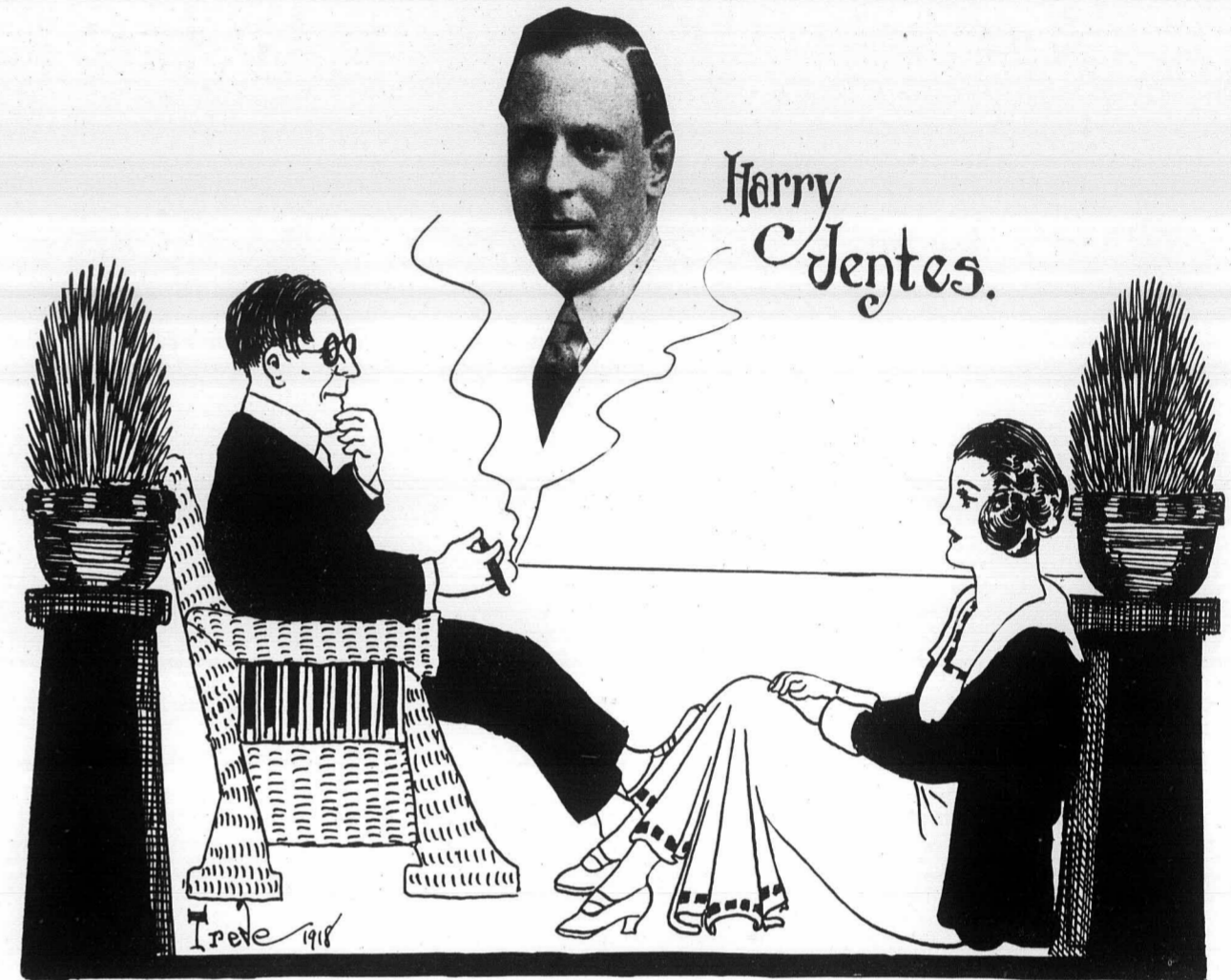
The Girl Reporter's lips parted, then resolutely closed as the Star Boarder, smiling affably, came out upon the veranda and lowered himself into one of the wicker arm chairs. "Arguing again?" he asked pleasantly.

We were silent. "What's it about this time?" pursued the Star Boarder, looking from one to the other of us.

"Music!" the Girl Reporter explosively announced; "popular songs."

"Ah!" the Star Boarder looked pleased. "And are YOU a popular music fan, too?" he queried.

The Girl Reporter hesitated, then nodded slowly. "Yes," she announced, "I'm one of the bunch. I buy all the latest songs, and sing 'em,—when nobody's around,—and read all the things I can get a hold of concerning the writers. So," she concluded with a wave of her hand, "if all that makes a music-fan, I guess I'm one."



"Good!" said the Star Boarder, enthusiastically. "Who's your favorite popular composer?"

The Girl Reporter tilted her head and pursed her lips uncertainly. "I don't think I have any," she answered finally, "I like them all. Who's yours?"

"Harry Jentes," responded the Star Boarder promptly. "Probably it's because I've known him for such a long time." He smiled. "We're apt to be prejudiced in favor of our friends, you know."

"I suppose so," murmured the Girl Reporter, and the Star Boarder continued. "Harry Jentes was born on the same block with me, back in little old New York and we practically grew up together. We went to the same schools, but after we graduated Harry made up his mind to become an eye specialist. He got a job with one of the largest optical houses in the United States and stuck at the game for several years before he finally quit."

"How did he happen to become a song writer?" asked the Girl Reporter.

The Star Boarder shrugged. "Well, you see Harry always was a good piano-player," said he, "and I guess he enjoys pounding the old ivories more than anything else he does. He put in quite a lot of time at it and got his playing down to a peculiar science. Pretty soon a demand for Harry Jentes started, just because of those catchy little strains he used to work into his stuff and it wasn't long before he turned out his first instrumental number, 'Rhapsody Rag.' He followed that with a long list of successful instrumental numbers."

"What was his first song?" we asked.

"I'll Be Welcome In My Home Town," replied the Star Boarder, "and it was fairly successful. You're probably familiar with his biggest successes: Put Me to Sleep with an Old-

Fashioned Melody (and Wake Me Up with a Rag), At the Fountain of Youth, Some Girls Do and Some Girls Don't, He May Be Old But He's Got Young Ideas. Besides his regular line of songs, he writes a lot of show music and has composed the scores for a lot of the musical revues running in New York cabarets. Off and on he writes special numbers for Al Jolson and other big time acts."

And just about here we had to make a stab at finding out what Harry considered his BEST song to date. Not that it is of burning interest generally, but we always like to tell our customers which particular bit of musical foliage an author considers as his best decoration.

The Star Boarder rubbed his chin thoughtfully, then he said, "I think he told me once he liked 'I Don't Want to Get Well' best of all."

"Were you ever around when he was composing?" we asked.

The Star Boarder shook his head. "No, because composing isn't a matter of schedule work with Harry. He's apt to sit down any old time and write a song. Sometimes he finishes one up in an hour; sometimes he just starts and it's all of six months before he puts the final touches to the number. All round, though, he's one of the finest chaps I've ever met. He's the sort of a fellow you like instinctively. He's interesting, too, for he's always been somewhat of a wanderer. He spent five years drifting around through Mexico, Panama, Cuba, Jamaica, Costa Rica, Colombia and Ecuador and I think he was down in Spain for a while. He has a hobby for studying different folk-songs that come to his attention, and he's used many of the peculiar rhythms and harmonies he's heard, working 'em into his stuff during the past seven or eight years he's been writing popular songs. I remember—"

(Continued on page 6)

"Ragging" the Popular Song-Hits

By Edward R. Winn

THE latest patriotic song to find exceptional, eager favor, especially in the Middle West where it was born, is Messrs. Buck & Lowney's issue of "I Am 100% American. Are You?" which rightly may be considered as a sincere effort to give timely emphasis to the part popular music is playing in helping win the war. In granting permission for special arranging and the appearance of the chorus part in the music section of this magazine, these St. Louis and Chicago publishers have made it possible for MELODY readers to make direct comparison of an original piano solo adaptation with the song copy of their new number, already in the hands of many pianists.

As the tune is particularly "dancy," having the rhythmical swing that devotees of the terpsichorean art demand and so much admire, this song has gone "over the top" with a rush. Only a few weeks old, it is now being sung regularly in the soldier training camps and is heard on many occasions. With its mere suggestion in melody of a single bar of our national anthem, which imparts a certain sense of the familiar and pleasing, a virility is present that may prove decidedly helpful in prolonging its popularity and sales life.

The composer, L. St. Clair, remembered by thousands of lyceum circuit patrons as Earl J. Haubrich, is the possessor of a splendid and vigorous baritone voice and has been unusually successful in Chautauqua work. His talented young wife, known in the professional and artistic world as Bernice Bateman, is responsible for the lyric. Results, even at this early day, prove she did poetical wonders with a truly original idea in song writing.

Mr. Haubrich early joined the United States Marines, the most difficult branch of the service to "make," and trained at Paris Island. Acceptance as a "devil dog," as the Huns call Uncle Sam's soldiers of the sea, automatically created him a one-hundred per cent American plus. Being now "over there," and, backing up his sentiments with deeds, would make it seem that he has already done his bit and more, were it not that there is so much to be done. Here is a fervent patriot of whom we are justly proud!

Eight years ago there was established in St. Louis what has since come to be considered a necessary part of that bustling

city—the music publishing house of Buck & Lowney—for the trade slogan of this business enterprise, "Publishers of music that sells," has been more than lived up to. As originators of "music insurance," dealers have been presented with a novel system of definite sales protection on this concern's catalog, and thus a source of worry regarding investment has been eliminated for those involved in the retail distribution of these numbers.

The song, "Laddie," which has reached a phenomenal sale, carries the imprint of Buck & Lowney as publishers, as does also "The Ostende," a classic dance, and "Good Gravy Rag," both standard compositions for piano solo. Among other recent patriotic songs put out by this firm, besides the one featured in this article, we might mention "America First" and "He Was a Soldier from the U. S. A.," as worthy a place in every home where there is music. It is of interest to know that these publishers gave us one of the first and most original of "blues" song successes, namely, "Blue, Just Blue."

With branch offices in several of the larger cities, the Holland Building, St. Louis, is the centre of Buck & Lowney activity, with Mr. L. S. Buck in command executive. He is here assisted by Mr. M. Meyer as sales manager, with William J. Scherck at the publicity helm piloting the concern to greater results by the cleverest of advertising campaigns. Gus Guentzel, for some time librarian of the world-renowned Gilmore's Band, is in charge of the music arranging department. Periodically four times each year a mailing list of 300,000 names is circulated, music-lover customers of the great West looking to and anxiously awaiting the quarterly arrival of text and thematic descriptive of the newest issues of one of their favorite music publishers.

While sheet music producing and vending may not be as profitable now as before the war, owing to the higher costs of publishing and the stationary retail price, which remains at the lowest level ever reached (sheet music is the one commodity that has not advanced in price to the consumer during these war years), we believe all will welcome "I Am 100% American. Are You?" with unanimous goodwill and patriotic approval, whether or not actual purchasers or users of printed music.

Concerning Harry Jentes

(Continued from page 5)

But what the Star Boarder remembered was destined never to be imparted. The bungalow door opened and the fair female of thirty odd summers came forth and beamed coyly upon the Star Boarder. "Oh Mr. Blank," she gushed, "you really MUST come inside and tell Miss Warren the story of 'Poor Butterfly.' She's just dying to hear it!" And with a murmured apology, the Star Boarder arose, excused himself and was borne indoors.

Straightway the ragged strains of "Poor Butterfly" drifted to our ears once more. The Girl Reporter's pretty face grew woeful.

"Terve," she whispered vibrantly, "if I don't get away from 'Poor Butterfly' soon, I'll SCREAM!"

And so we took her away from there, out on the lake, where we paddled about while the moth-eaten ducks trailed behind in the light of the setting sun, waiting, ever waiting, for somebody to throw out something to eat.

If there's any creeping, crawling, flying or swimming creature with an appetite as big as a duck's I'd like to see it.

So would the Girl Reporter. And she has quite an appetite herself, be it said in conclusion.

MUSIC WAR-WORK

At the first one of the open-air band concerts under the supervision of the Boston Music Commission, played at the Boston Common on Sunday afternoon, August 11th, and directed by Stanislav Gallo, an interesting finale was the playing of the different national hymns of the various allies in the order of their entry into the great war: Serbia, Russia, France, Belgium, England, Italy and America. Mr. Gallo is director of the summer training school for musicians in war service at the New England Conservatory of Music.

The United States Naval Radio School at Boston is to introduce community singing among the men under the direction of Ernest W. Naftzger, one of the song leaders now connected with the Y. M. C. A. war-helping service. This Association leader will remain in Boston for at least one month to coach volunteer singing groups from the radio station. Mr. Naftzger, who was with the great French Military Band that recently visited Boston, has worked in many of the service cantonments and training stations, and from experience knows what are the songs that Uncle Sam's fighting men best like to sing. If we were to bet, we'd stake our money that they're mostly of the popular order with a punch.

MUSIC WILL HELP WIN THE WAR

Interpreting the Photoplay

(Note: Nos. 19 and 20 of Mr. Norton's "Interpretative Movie Music Series" appear on pages 18 and 19 of this issue)

By Harry Norton

Memorizing

THIS department is in receipt of a query from a correspondent (signed M. M. P.) in Denver, Colorado, seeking advice and suggestions in regard to memorizing. The answer should be of interest to all photoplay musicians, as their work is so greatly facilitated when they are able to memorize music.

The mind or memory may be compared to the sensitized photographic plate. A record of all that is seen and heard is registered or recorded by the human memory, and as the photographic plate after receiving a chemical bath reveals to the eye that which was registered upon it, so the memory by the exercise of the will power to recall, visualizes the facts or events which have been impressed upon that sensitive faculty. The memory might be styled a perpetually sensitized photographic plate, capable of numberless impressions which may be "developed and redeveloped" at the will of the possessor.

The preceding simile is used merely to bring out the point that first there must be the impression or record—visual, auditory or of the feelings aroused by pleasure or pain—in order that the "chemical bath" of the power of the will to recall, will have latent material upon which to operate. As we all know from our school-day experiences, there is one sure way by which to impress the memory, and that is by repetition, also by an understanding of the matter that is to be fixed in the mind.

Music students have learned that there are really four forms of music memory. These are *visual*, that which is impressed upon the mind by the picture recorded through the eye; *auditory*, the impression made through the sense of hearing; the so-called "finger-memory," or the ability of the fingers to execute passages to which they have become so accustomed that no *conscious* action of the brain is realized, and an analytical memory based upon a thorough understanding of a musical composition and its technical difficulties. When energized or utilized, the combining of these four forms or methods of musical memory gives a truly valuable result.

The difficulty experienced in memorizing by some musicians is due in part to the fact that they do not see, hear and think with all of their available mental power when endeavoring to memorize a musical composition. Nearly all pianists are able to converse while playing a familiar composition, which shows that the full power of the mind is not in use at the moment, and if the work of committing to memory is approached in like manner, the result cannot be complete and satisfactory.

Whether consciously or unconsciously memorizing, probably the greatest impression is made by the auditory memory, and this because the pleasure in music is derived wholly through the hearing of it. It is for this reason that compositions with simple, flowing melodies are easily committed to memory, there being no technical difficulties to visualize, nor scale passages or arpeggios to call into use the automatic or finger-memory.

As the student advances, however, and attempts mastery of more difficult numbers, he finds that the auditory memory is not all sufficient, that something additional is necessary to fix in his mind the *technical structure* of the music to be performed. At this point the visual memory may be so trained as to be able to mentally see at will those measures, or that portion of a page which contain the technical difficulties. This form of memorizing may be accomplished away from the piano or other instrument simply by concentrating one's thoughts upon those particular spots, thereby so impressing their images upon the mind that when playing the composition from memory the performer will mentally see the printed copy before him almost as actuality.

The automatic, or so-called "finger-memory," is attained by careful repetition of passages to such an extent that the fingers automatically traverse the keys without any conscious effort of direction. It is the exercising of this "finger-memory" that enables one to execute scale and arpeggio passages more rapidly than the eye could read and transmit them to the fingers through the brain.

The analytical memorizing of a musical number consists in the thorough and conscious understanding of it as a composition, including key, tempo, harmonies, the theme and the structure in general. By committing these points to memory one *knows what he is doing* while playing the composition. This, in fact, is the *knowing how it should go*, and with that knowledge in hand the student may perfect the visual, auditory and finger memories which he already has impressed upon his mind.

Teachers of music do not all agree upon a "best" method of memorizing music. Some advocate memorizing by sections, while others decry that method, claiming that the composition is thereby committed to memory as if it were several distinct pieces, and the whole must finally be welded together thus causing unnecessary mental labor in so doing. However, one fact will apply to most compositions, and this is that parts with a well defined melody which is easily memorized by the ear need not be given the time and number of repetitions which other parts, more difficult and less melodious, require. If the performer masters those parts not easily memorized, he will have no difficulty with the parts that "come easy."

It also should be borne in mind that there is a great difference between memorizing and *remembering*. Musicians, as well as those without any musical training, can remember hundreds of compositions; they can call them by name when heard, recall how they sound, and possibly hum the melody, but cannot perform them upon an instrument—that is remembering. In contradistinction, memorizing is the actual imprinting of a musical composition upon the memory by study, this in all of its details and to such an extent that without other aid than the memory the entire composition may be sung or played upon an instrument. We *remember* the choruses of popular songs of the day, and if they are not played or sung exactly as written nothing is lost, while often something is gained by an even better rendition. On the other hand, compositions of sufficient merit to require study and proper interpretation must be memorized.

All are not favored with a retentive memory, but it can and should be cultivated. Plato compared the memory of man to the writing tablets used by the ancients, which were coated with wax, thick or thin as they were expensive or cheap. "In some minds," he said, "this wax is of fine quality, deep and exceedingly retentive of impressions; in others it is thin and coarse, and impressions are easily eradicated."

Memory is of so great importance that, if we lack its function, our other faculties are impaired. To quote from Montaigne: "Science is nothing but remembrance; to know anything today counts for nothing, if tomorrow we no longer know what we knew yesterday. To learn without being able to recollect is equivalent to writing upon shifting sands."

See page 25 for the Harry Norton "Question Box"

Some men are born to command and other men to compose, but it would seem that by birth and endowment Irving Berlin is both composer and commander for he has been made an officer at Camp Upton, where he is at present stationed. Melody salutes you, Sergeant Berlin!

Chicago Syncopations

By Axel W. Christensen

FORREST THOMPSON, who is known in Louisville as the "Padrewski of Ragtime," joined the colors about a month or so ago and is now at Camp Taylor in Kentucky. Because of his wonderful ability as an all-round entertainer, Forrest at once proved such a valuable asset to camp and company that arrangements were immediately made for him to become a camp fixture and not go across the "pond" at all. His company first made him a corporal, next he was assigned to camp duties that tickle alike Forrest and the rookies—because the one likes to entertain and the others to be entertained.

These duties will be like playing a vaudeville circuit, only different, as instead of the act doing the traveling, this will be done by the audiences and so, contrary to tradition, J. Forrest Thompson's vaudeville show will remain in the same place all the time, while an ever changing audience will be supplied from the new boys who are coming into camp at regular intervals. Thus the usual "get-away night" (which in vaudeville parlance means the jump to the next town) will be the least of Forrest's troubles, for it will be the boys in khaki who make the jumps to the next towns on the biggest vaudeville circuit in the world, including such cities as London, Paris and Berlin. I am told that "the show closes at Berlin."

Edward Mellinger of St. Louis has made so much money in the last few years by teaching ragtime that, instead of buying an automobile, this year he has bought himself a house in a suburb of St. Louis.

Philip Kaufman, the enterprising Los Angeles exponent of ragtime, spent his vacation at San Francisco, where he visited Mr. Gleeson, the veteran ragtime instructor of the Pacific Coast.

Ray Worley, who left the school at Kansas City some time ago to spend a vacation in the mountains of Colorado, suffered a severe illness while at Palmer Lake, Colo. He has now improved to such an extent that he is convalescing in his automobile, and driving through the East at the present time. Ray Worley's friends and fellow teachers will regret to learn that his father died a short time ago while at Palmer Lake.

Lucille Bollman, the charming teacher of ragtime at Rockford, Ill., has changed the name of her school from Bollman to Davis, this being necessary on account of her recent marriage.

Gertrude McCaull of Des Moines has forsaken the ragtime field for that of matrimony and patriotism. She has married an officer in the United States Army, and is spending the time with her husband near his camp until his departure to the front.

Just got a line from Merlin Dappert, who enlisted over a year ago as a private and who has advanced in rapid succession to corporal, sergeant and lieutenant. He is now on the battle field of France, and after the war, claims that he is going to open a school of ragtime in London, which will be fine for London. Dappert—who is one of the most likable fellows in the world, combining extreme modesty with wonderful talent—has been a source of great delight to the soldiers and officers of his regiment. He is never too tired to sit down to the piano, reviving their spirits with his music.

George F. Schulte, who wrote in some time ago that his latest "job" was swatting flies in the company dining room at Atlanta, Ga., has surprised us with a postal from France, reporting his safe arrival. His ambition is similar to that of Merl Dappert, in that he wants to establish a ragtime school "over there," only the place he has picked out for a school is Berlin. Even when peace comes we don't much envy him his job, because it's going to be a tough proposition to teach ragtime in German. When you want to translate the thirty-second part of a note into German you have to spell it "zweiunddreissigstels-pause," and the Lord only knows what you have to write for a whole note.

G. M. Smith of Ventura, California, did fine work teaching ragtime last year and his class is constantly growing. It must be great to be able to teach the most popular class of music in the world in the garden spot of the world, as Ventura surely is.

Mrs. J. M. Ash, who started teaching ragtime in Fresno, Cal., years ago, is still hard at it, and reports a good summer business.

W. T. Gleeson was the first teacher on the Pacific Coast who had the nerve and confidence to teach ragtime to the exclusion of all other branches of music, and now, after eleven years of ragtime teaching, he is a greater enthusiast than ever. Ask him to give up teaching ragtime and go back to the other kind and he will tell you that, while he loves classical music, ragtime is what the people want and ragtime is what they are willing to pay to learn, hence it resolves itself into a business proposition, and Mr. Gleeson is a business man.

Philip Kaufman of Los Angeles became interested in teaching ragtime about five years ago, when he was musical director in a prominent Chicago theatre. He saw how successful the Chicago schools of ragtime were, and after making a rapid but thorough investigation, he bought himself a ticket on the fastest train for Los Angeles, where he lost no time in starting things moving. His school is now one of the standard institutions, and the only one of its kind in that city.

Melissa Hogue, who conducts a large school for teaching ragtime piano playing in Denver, recently went to considerable expense in a campaign for pupils. She engaged a man to go from house to house and solicit pupils, and the proposition worked out so well that this man soon had several men working under him. Business flourished, and in spite of the fact that Miss Hogue reports that the head solicitor skipped town on extremely short notice without making a full settlement with her, there is still a comfortable amount on the right side of her ledger as a result of this work. It would appear that the proposition in the hands of a dependable solicitor would be profitable indeed.

E. W. Weyerman started teaching ragtime in Waterbury as a branch of a large school in Chicago, and later bought over the territory and conducted the school himself. He reports a splendid outlook.

Miss Marcella Henry of La Salle, Ill., finds time for the composing of popular songs in addition to her ragtime teaching.

N. E. Roberts, at Peoria, Ill., has just finished his vacation and is again "on the bench" in his ragtime studio.

A. J. Albrecht, operating one of the large Chicago ragtime schools, writes that he has been unable to take a vacation this summer on account of his many pupils, most of whom have continued their lessons right through the summer.

Ed Mellinger of St. Louis spent a recent vacation on one of the Mississippi River boats, effecting a cheery saving of board and boat-fare by playing ragtime on the piano for the company, and to the intense enjoyment of the passengers.

Mrs. T. W. Minikus of Omaha is preparing an extensive amount of advertising for September.

Charlie Schultz, who left his ragtime school in Milwaukee last February to climb into a uniform, was in the office to say good-bye the other day, expecting any day to "go across." He gained forty pounds since joining.

The youngest pupil of Harriet Smith of Detroit, who is not yet quite fifteen years of age, has just written a new rag which has considerable merit. Mention of this will be made in our columns as soon as it is published.

Ed Mellinger of St. Louis never neglects a good place to advertise. We have before us a copy of the directory of the building in which his many studios are located, and in which he has a good-sized "ad" calling attention to ragtime. More power to Mellinger.

Meade Graham of Dallas, Tex., is again teaching ragtime after wandering from the fold for a short time.

THEN WHY DOESN'T HE TEACH IT?

THE following letter was published in the Chicago Daily News:

An unskilled man says that employers are seeking skilled men, thoroughly experienced in one particular thing. If this applies to a man who has studied the piano the best part of his life, may I express a thought?

My husband has studied with the best masters abroad. He came to Chicago thinking he would teach, but found he could not make a living in that way. Inexperienced young girls, who teach ragtime are given the preference. What the majority of people wish is to be amused. They care nothing for the real classic music.

MUSICAL ACTS

THE musical act of today is different from the musical act of a decade ago; at that time a musical act was expected to have comedy or novelty association with the playing of musical instruments, and the more instruments introduced into the act the better it was considered to be. Now a musical act is expected to be real music to the exclusion of everything else, and there must be at least one number in the offering which surpasses the best thing of the kind being done in vaudeville to make the act a real feature.

This is the age of specializing. It is the same in musical acts as in the learned professions. Nowadays the managers want musical acts in which there are real musicians, in which the playing stands out as a feature sufficiently good to win the approbation of the best musicians in his audience. The managers do not seem to care for versatility as they did in the days gone by, and while comedy is eagerly sought in every line it is not in demand when it comes to musical acts.

(Continued on page 27)

Peter Gink

ONE-STEP

Adapted from "Peer Gynt" Suite I
(Apologies to Grieg)

GEORGE L. COBB

PIANO

The first system of musical notation for 'Peter Gink' is in 2/4 time, key of D major. It begins with a piano (p) dynamic and a forte (ff) dynamic marking. The melody is in the right hand, and the accompaniment is in the left hand.

The second system of musical notation continues the piece. It features a mezzo-forte (mf) dynamic marking and a forte (f) dynamic marking. The melody and accompaniment continue with various rhythmic patterns.

The third system of musical notation continues the piece. It features a mezzo-forte (mf) dynamic marking and a forte (f) dynamic marking. The melody and accompaniment continue with various rhythmic patterns.

The fourth system of musical notation continues the piece. It features a mezzo-forte (mf) dynamic marking and a forte (f) dynamic marking. The melody and accompaniment continue with various rhythmic patterns.

The fifth system of musical notation continues the piece. It features a forte (f) dynamic marking and a fortissimo (ff) dynamic marking. The melody and accompaniment continue with various rhythmic patterns.

The sixth system of musical notation concludes the piece. It features a fortissimo (ff) dynamic marking. The melody and accompaniment continue with various rhythmic patterns.

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MELODY

Musical score for page 10, featuring piano accompaniment and melody. The score consists of seven systems of music. The piano part is written in treble and bass clefs, while the melody is in treble clef. Dynamics include *ff*, *fz*, *mf*, and *fz*. The key signature has one sharp (F#).

MELODY

Musical score for page 11, featuring piano accompaniment, TRIO section, and MELODY section. The score consists of seven systems of music. The piano part is in treble and bass clefs. The TRIO section is in 2/4 time with a *mf* dynamic. The MELODY section is in treble clef. Dynamics include *fz*, *f*, *mf*, *cresc.*, *poco a poco*, and *ffz*. The key signature has one sharp (F#).

MELODY

Farewell, Forget-Me-Not

Words by
IRVING CROCKERMusic by
HARRY TEMPLE

Tempo di Marcia

PIANO

Hear the bu-gles call-ing, dear, it's time to say "good-bye," Sweet-heart dry your
 Where the blue for-get-me-nots are kissed by morn-ing dew, Un-der skies of
 eye, There now, don't you cry; You know that I love you, and I
 blue Waits a sweet-heart true; Though she's lone-ly for her on-ly
 al-ways will be true- I'll come back to you.
 and he's far a-way She can hear him say:

MELODY

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CHORUS

Fare - - well, For - get - - me - not, Fare - - well my
 own, I'll al - ways dream of you As on bat - tle
 fields I roam; Out there in No Man's Land
 I'll have just one thought, To win the vic-tor-y for you, dear, and De-
 moc-ra - cy, Fare-well my For - get - me - not. not.

D.S.
MELODY

Star-Dust

NOVELETTE

R. E. HILDRETH

PIANO

Allegretto

p L.H.

f

L.H.

mf poco rit.

mf a tempo

f molto rall.

mf a tempo

1

2

mf molto rall.

ff

MELODY

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f

mf

mf

p molto rall.

mf a tempo

f molto rall.

MELODY

Star-Dust

NOVELETTE

R. E. HILDRETH

PIANO

Allegretto

p L.H.

f

L.H.

mf poco rit.

mf a tempo

f molto rall.

mf a tempo

1

mf molto rall.

2

ff

MELODY

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f

mf

f

mf

p molto rall.

mf a tempo

f molto rall.

MELODY

mf *a tempo*

ff

mf *p*

mf *p*

mf

f pb rit

f a tempo *mf*

MELODY

f *mf*

f

ff mf ff

mf *a tempo*

f molto rall. *mf a tempo*

p *mf poco rit.* *Presto* *ff*

MELODY

Doloroso

HARRY NORTON

Larghetto quasi rubato

PIANO

Musical score for 'Doloroso' in G major, 2/4 time. The score consists of eight systems of piano accompaniment. The first system is marked 'Larghetto quasi rubato'. The second system contains a double bar line. The third system contains a double bar line. The fourth system contains a double bar line. The fifth system contains a double bar line. The sixth system contains a double bar line. The seventh system contains a double bar line. The eighth system contains a double bar line. The score includes various dynamics and tempo markings: 'poco a poco accel.', 'poco rall.', and 'a tempo'.

MELODY

Published by Walter Jacobs, Boston

Hurry

HARRY NORTON

Allegro

PIANO

Musical score for 'Hurry' in G major, 2/4 time. The score consists of ten systems of piano accompaniment. The first system is marked 'Allegro'. The second system contains a double bar line. The third system contains a double bar line. The fourth system contains a double bar line. The fifth system contains a double bar line. The sixth system contains a double bar line. The seventh system contains a double bar line. The eighth system contains a double bar line. The ninth system contains a double bar line. The tenth system contains a double bar line. The score includes various dynamics and tempo markings: 'poco a poco accel.', 'poco rall.', and 'a tempo'.

MELODY

"I Am 100% American. Are You?"

Words by
BERNICE BATEMAN

In Winn Style of Ragtime

Music by
L. St. CLAIR

Arr. by EDWARD R. WINN

CHORUS (Moderato)

The musical score is a syncopated piano solo arrangement of the chorus of the song "I Am 100% American. Are You?". It is written in 2/4 time and consists of 22 measures. The score is arranged in two systems of two staves each (treble and bass clef). The first measure is marked with a piano (p) dynamic. The second measure is marked with a forte (f) dynamic and a tempo change to 22 times the original speed. The score includes various musical notations such as notes, rests, and accidentals. There are also some performance markings like accents and slurs.

Important: Refer to article under caption "Ragging the Popular Song-Hits"
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MELODY

Democracy in Music

(Continued from page 3)

word—no matter what the form or to whom it appeals. In reality, then, music is for the whole people rather than for a restricted class of people—universal rather than sectional—and as such under the law of appeal it involves a broad scope in subject and treatment with an infinite variety of forms, each form meriting at least the respect (even if not commanding the admiration) of all the musically inclined. The so-called "highbrow" musician is justly entitled to gratify his musical predilection without incurring jibe or jest from those whom he may class as the "lowbrows," while on the other hand the latter are equally justifiable in their choice without being sneered or jeered at or highbrow-beaten by the other—again, all in the point of perspective. It no longer can be ignored that this almost universal world war has created a new democratization of society—a commune wherein overalls, business suit, dress-coat and the professional "cloth" rub elbows with each other in khaki, and such eventually will be democracy in music.

Democracy in music already has been made an assertive quantity by the men who are fighting (and preparing to fight) for the establishing of world democracy, and this assertiveness has made itself an appreciable force that is now being felt throughout the country—not only by the people themselves, but by the heads of the people elected by the people. In defiance of all established music traditions, and despite any previous conditions of social environment or musical atmosphere (or possibly an entire lacking of atmosphere), without any actually defined words, but with a strongly definite action, the fighting men have quietly demanded their right to the moral and recreative support of music, and have forcefully asserted their freedom to an elective choice in that right—electing for the heart-appealing as against the mind impelling, for the popular expression as against the classic impressing. If this is not the spirit of democracy expressing by and through music—what is it?

Before this war, and even for some little time after we had become involved in the war, the United States Government had developed but little if any interest in military and naval music for its immediate people, i. e., the soldiers and sailors upon whose shoulders rests the present and future security and tenacity of the whole democratic fabric. With the possible exception of the Marine Band at Washington, in the past our regimental and ship bands have been supported by the private purses of officers, with possibly contributions from outside sources, and not by the government. Neither has this great government yet created an office of Minister of Fine Arts, nor has it any established national bureau for the promotion of a national music.

All of this is not as serious now as it has been in the past, however, for democracy in music has established a footing for itself and slowly but surely a change is being consummated. Through the people—soldiers, sailors and civilians—the national government has become awakened to music as an essential factor in living, moving and fighting, and awakened interest has been vitalized into action. One result of this action is in the augmenting of all bands and the addition of bugle and drum corps, all of which are now a part of the government war service. Another marked result is the inauguration of chorus singing for the soldiers and chanties for the sailors under special and paid leaders and conductors. Other changes, tending to a broad democracy in music, are as certain to follow as it is sure that this war will be won by the great allied nations.

Democracy in government was clearly and concisely laid down by the great Lincoln at Gettysburg as being of the people, for the people and by the people—that is, their very own in body, spirit and essence; made of themselves, for themselves and by themselves, and the same holds equally true of democracy in music. This means that, as a great con-

trolling force in the democracy for which we are fighting music must be broadly enough democratic to assimilate all forms, that of the popular as well as the classic, and must invest all with the true body, spirit and essence of American democracy which—compatible with civil rights and musical decency—stands for full freedom in worshipping and voicing. Let it also be not forgotten that in body, spirit and essence democracy likewise stands for amalgamating—the mixing or blending together of different elements into a homogeneous union to form a new substance.

Democracy in music should stand then for at least three of the great principles embodied in democracy of government: for toleration (the equal rights of all to individual voicing), for moderation (full freedom in such voicing, but not an undue license in the vulgar and banal) and for amalgamation—the eventual combining of the best from all forms into a new and distinct form; the blending of many diverse elements into an amalgam expressing in essence the body and spirit of the amalgamated and thus building a distinctively national music, in reality the truly popular. Such really is the popular music of today that is being sung by democratically patriotic soldiers, sailors and people; a music that when analyzed and dissected in many instances shows coloring of higher forms (which may have been unconsciously absorbed through hearing), yet music which in the main is crude and provincial. We should not forget, however, that so likewise were the beginnings of a democratic form of government that is still far from an attained perfection.

Crude though it may be in its earlier inception, none the less the popular music of today is the soul expression of the American people, expressing for the people and expressed by the people—literally, the inherent spirit of democracy. And when this universal expression shall have been assimilated, amalgamated and refined in the great melting crucible of time, it will mean not only Democracy in Music, but it may mean the Millennium of Music—a distinctively American National Music built upon a reconstructed and nearer perfected Popular Music of the Future.

MELODY MELODICS

(Continued from page 2)

"Exactly how far is it between the two towns?" he asked at length.

For some time Paddy stood thinking, then, "About four miles as the cry flows," came the answer.

"You mean 'as the flow cries!'" corrected the man of law. The judge leaned forward, "No," he remarked suavely, "he means 'as the fly crows.'"

And they all looked at one another, feeling that something was wrong somewhere.

Perhaps the Providence Journal hasn't spilled the beans for a new popular song. According to the Rhode Island organ "Garzoomy" is the latest equivalent in slang for guy, and "Goofy" has slangily displaced the old-fashioned term of bug-house. From this it deduces that, in down-to-date-up-to-the-minute parlance, the Kaiser is a Goofy Garzoomy.

What a chance for a song title, or perhaps even the key-line for the song verse itself—a Goofy Garzoomy! There are a lot of convenient rhymes to "garzoomy" hanging around loose for the taking, such for instance as boomy (sounding big and heavy, but hollow); broomy (like a broom only different, when it comes to a clean-sweeping proposition); cloomy (a quality of cloom which is a variant of clam, meaning to clog); coomy (from coom, which is a mold that gathers on liquids; also meaning sooty and grimy); gloomy (a present German condition that explains itself); loomy (to appear large and out of proportion because of atmospheric refraction); roomy (plenty of unoccupied space, even in a brain-box); rheumy (a repulsive condition of eyes and nose), and some few more. Go to it, ye song-writers! Get a gait on and spread yourselves even if you do slop over and spill the beans.

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BRAINS VERSUS BONE

IS musical genius a requisite when composing popular songs? This is a question which is, ever has been and probably always will be answerable in many, many different ways, and all according to the squint along the sighting line taken by the one making answer. Canning the camouflage of genius and composing and simmering the thing right down to "song-shop," the question might then stand as: Does it take brains to put together the popular song which appeals, or can it be turned out by anyone whom the musical elite might possibly call a "bone-head"?

The "high-brow" (common garden name for the person who wears an education several sizes too large for his intellect and doesn't know it) very likely would contend that it requires brains to compose, that *writing* popular music isn't really *composing*—"Oh no, most certainly not!"—and that the only thing necessary for turning out a popular melody is the knack of re-hashing the products of other song-smiths and then having the colossal nerve to attach one's own moniker to the hash. This, the lofty long-head would undoubtedly assure us, is not brains (he spells it genius), but "brass."

The average person—any member of the great body of people who appreciate music of every grade and class, as long as it is *MUSIC*—is far more lenient in opinion of the producer of "popular piffle;" even gives him an occasional pat on the back without any air of patronizing, and tells him to: "Go to it, boy, you're clever!" He (the average person) doesn't stop to analyze anything which pleases him in music; he hasn't the time, even if he cares, to pull to pieces (high-brow for "dissect") the thing which tickles his musical funnybone just to see how the music wheels "go round." All unconsciously, however, he puts down the maker (writer or composer as you please) as having more brains than himself who can crank an auto easier than he can turn out a tune.

Then there is another type—the individual who confines his musical diet *entirely* to the popular grade and who, perhaps, can annoy the ivories with one digit. This type is content to confine his understanding and appreciation of music on a plane no higher than his one-digit performing ability, and to express an opinion in equal ratio to his understanding. This fellow makes a tin god of the popular song-writer, estimates him as being *all* brains, envies him and even tries to emulate him, thereby possibly furnishing one reason for the lofty-dome's opinion of popular song-writers as a whole.

After all, and regardless of the varying opinions of the musical "great unwashed and over-washed," we are forced to admit that in some degree genius is responsible for every bit of creative work that is accomplished by man on this mundane sphere. One man can be taught to run an elevator, but every elevator operator can't be educated to run the government; vice versa, the government sharp would be fired after he had balled-up the elevator mechanism. In "high-brow" language this is the differentiation between mental and mechanical genius; in "low-brow" palaver, the difference between brain and bone. However, let the critics rave and rant or twist and turn to dodge the issue, we take off our

"Stetson" to the composer who can create something in music, even if it be only a popular song.

MORAL: You can't create and be muscle-bound between the ears!

H. L. S., Fort Worth, Tex.

"Aviator's Song." By the addition of a two-measure vamp, and by marking your chorus repeat, this song will be ready to submit to any publisher. The third line in your second verse may easily be phrased so that it will fit your melody. Make your new manuscript in ink. I have no criticism to offer except the above suggestions.

Miss E. T., Toronto, Ontario.

Thank you for your kind words and valuable suggestions. Glad you liked "Cracked Ice Rag" and that it made you feel so cool. May use your title, "The Tank," for a one-step. I don't know whether the two choruses you sent in are above or below criticism. We will let our readers decide. Here they are:

"That Little Powder Puff"

Chorus
She had a little powder puff
And some talcum powder that's enough
To powder up her pretty face;
And when she's through with it,
What does she do with it?
Why into her purse it goes,
And there it will remain
'Til she uses it again—
That little powder puff.

"An Aeroplane Spoon"

Chorus
Come with me in my aeroplane,
Sweet May Jane, sweet May Jane;
In my two-seated aeroplane,
Dear little May Jane.
Far above the swaying trees
Where no one is near us,
My little craft will bear us
Swiftly on the summer breeze
In my little aeroplane, May Jane.

E. A., Cincinnati, Ohio.

If your song, "Down at the Lunatics' Ball," had been written six or seven years ago, nothing short of an earthquake or the Kaiser could have stopped it from becoming a hit. This is the probable reason, in my mind, why different publishers have turned it down. Your words are exceptionally funny, and while your music is rather ordinary, it would get by. Styles in songs, the same as in clothes that are passé, sometime come into vogue again, so don't let your "Lunatic" escape. He may "come back."

S. R., Brooklyn, N. Y.

"Buy, Buy a Liberty Bond," is a fine patriotic poem and could, no doubt, be used as a song lyric, but a number like this would have a very limited sale. It would have to be plugged and plugged hard while a Liberty Bond drive was on, and after the drive was over your song would be as dead as Little Eva. Try something that will have a better chance of living.

A. C. F., Oshkosh, Wis.

A nice little poem is this of yours, "We're from the U. S. A.," but it sounds just like the

other songs that are written every day. Your meter and rhyme are excellent, and your phrasing is up to snuff, but why in creation in this month of vacation do you bother your head with war stuff?

J. M. R., Weed, New Mexico.

"You'd Better Quit Your Flirtin' with Your Big U-Boat." This lyric is no doubt meant for a comic war-song poem, but you have fallen sadly short of your mark. A few more lines such as "I'll shoot him in the belly or I'll get him in the knee," and you'll wake up some frosty morning in July and find yourself snubbed by some of our best people. "Do Your Bit" has been written, vamped and revamped so often that it is useless for me to say anything further, except that your idea is patriotic and poorly worked out. Your title, "The World Now Calls Us Sammies," has nothing whatever to do with your poem. It's all about a Weary Willie from Walla Walla, Wash. Your spelling and rhyming in this number are so poor that there remains little or nothing more for me to say, so I'll say nothing.

C. H. H., Royal Oak, Md.

To answer your questions briefly, will say that if your song is any good and you can get the right singer to sing and introduce it, you should worry about the future. "Who is the best vaudeville singer on the legitimate stage?" is rather a paradoxical question, is it not? If I knew who that person was I'd be after his or her scalp myself. I know nothing of the composers you mention. Some people think they are get-rich-quick artists. They may be right. Our Melody Professional Service Department will gladly give you the information you desire.

P. L. E., San Antonio, Tex.

I do not think you are wasting your time and stamps in submitting your numbers to publishers. You have talent. Keep at it and don't weaken. Your "Mutt and Jeff" Rag is a unique study in syncopation and very catchy. Perhaps it is a little hard to play on account of the octaves, but it is no harder than lots of other rags that have gone over. "Dixie Blues" is a thoroughly modern jazz song and should sell. "Alamo Blues" is a fine syncopated one-step. Remove the "play slow" marking on this number. No one who is addicted to the habit of wearing a distended waist band, including yours truly, could one-step to a number with the tempo indicated as it is in this case.

G. S., Mount Vernon, Ill.

If your poem, "Let Me Sympathize with You," were written in a little lighter vein and your rhythm simplified a bit, it would bear some semblance to a song lyric. Its tone is so mournful that it reads like an obituary notice as it now stands. The title is catchy, suggests a multitude of ideas and is worth working over. You have caught upon a decidedly clever theme in your poem, "When Your Face Showed the Banners of Love." The chorus is especially good, and the whole poem could be used as a high-class song lyric. "Just a Letter of Cheer" sounds and reads like too many other songs of this type published within the last year or two. Tear it up. No, we will not object to you using pen and ink.

C. J. Mc N. Jr., Columbia, S. C.

In your reverie, "The Soldier's Memory," you have made several very serious blunders. Your first strain has twenty-five measures, where I can see that you really meant to have twenty-four. Your second strain has thirteen, where there should be sixteen. You make the same mistake in your third strain also. For a chap of your age you show re-

(Continued on page 24)

PERFORMERS OF THE "POPULAR" IN PUBLIC

Recital by Pupils of the Winn-Wilson School, Brooklyn, N. Y.

THE last annual recital of the pupils of this school—it really teaches both popular and classic music with each supplementary to and conjunctive with the other—was held at Waverly Hall in Brooklyn, on Saturday evening, May 18, 1918. The recital was lacking in the usual perfunctory, cut-and-dried atmosphere of pupil exhibitions, so often the rule rather than the exception, the playing of the students being at times brilliant and at all times entertaining, and the performance reflected great credit upon the teaching instincts and methods of the musical preceptress, a



Miss N. W. Wilson

Miss N. W. Wilson, who is presented in the accompanying portrait. There are many of the Winn Schools scattered broadcast throughout the country, but the Winn-Wilson branch is eminent as a leader through the scope, breadth and at the same time conservatism of its methods of instruction.

The recital was opened by little William Bangs, followed by piano solos and duets by Miss Margaret Wendel, Goldie Bagatelle, Anna Salzeman, Sophia Conde, Lena Sussman, Jane Muldoury, May Willis, Henrietta Collie, Tillie Spaletta, Alice Johanson, Margaret Wall, Anna Halpin, Estelle Pollak, May Brock, Dorothy Keer, Louisa Matlowsky, Master Walter Struble, Herbert Levitt, Chas. Olt, Chas. Stehlin, Albert Schwille, Mr. Henry Weber, Miss Zins, Miss R. Rambolt, Miss F. Schulze, Miss M. Alonge, Miss C. Waldbusser, Miss H. Freedman and Miss Anna McGinnus. Violin, mandolin and ukulele duets by Master William Struble, Amelia Weber, Millie Modica, Miss A. Russ, Mr. H. Cohen, D. Lampert, B. Diamond, W. McGrath, H. Rosenbaum; banjo, Mr. S. Aikus, H. Wagnman, S. Contino, Miss N. W. Wilson; steel guitar and piano, Miss A. McGinnus, Mr. Jackson and Miss N. W. Wilson. A feature of the program was vocal songs rendered by Miss Dorothy Kees, May Brock, Jane Muldoury, Miss Edna Whistance, Mrs. Novak, Mr. S. H. Wilson and others. The young pupils were presented with a pin by Miss Wilson as a reward for their good work. Dancing followed and everybody passed a pleasant and enjoyable evening.

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SAY "I SAW YOUR AD IN MELODY"

Just Between You and Me
 (Continued from page 23)

markable talent, but if you ever think of publishing another number yourself, have some musician edit your works before spending any more good lucre.

Miss M. G. L., Burlington, Iowa.

"Mammy's Lullaby" is far from being an original title, but your poem is one gem. Your darkey dialect with the plaintive little story that you have incorporated in your lyric is in a class by itself. This poem, well set to a winning melody, should find a warm spot in the hearts of many concert singers.

Ted D., Chicago, Ill.

Have you ever heard "Havanola" fox trot? If not, why not? You had better hie thyself to a music vendor and obtain or come in close contact with a copy of said piece and you will discover about sixteen bars of your brain offspring. Teddy, have you been visiting "kafes" during the long winter evenings and have you heard the aforesaid melody so often that you think you are the papa of it? You cannot and must not do these things, Theodore. They can't be done with impunity. Send stamps and I'll return thy manuscript that thou mayest see the error of thy way.

E. S., Providence, R. I.

"Took You to the Picture Show," etc., is a cleverly constructed comedy song of little or no commercial value. Take a look at some of the best sellers and perhaps they will give you an idea as to what "brings home the tripe." Your ballad is good in every respect—perhaps a little too high in the last few bars of the chorus, but you can easily remedy that by transposing it one key lower.

C. N. K., Dayton, Ohio.

"You Won't Go to Heaven," etc. a very cheap and crude affair, utterly lacking in common sense. "All on Account of a Ford" is a good comedy lyric with lots of pep, but would have as much chance on a music counter as a German would in Congress. "You're Bound to Miss Your Dear Sweet Daddy, Boy," is either meant for a "kid" or a "coon" song, I don't know which. Anyway, it sounds as if it had flat feet. After reading it through three times, I don't know what it's all about. "My Marvelous Melody Man," while not having an original title, is built like an honest-to-goodness song. The music is good and jazzy, and the words fit. A little too low in range, but still a good song of its kind.

F. O., San Francisco, Cal.

"When You Stole My Heart" tells a clean, straightforward love story. Many of your lines and rhymes are highly original, and the lyric, taken as a whole, is as good as anything of its kind on the market. Yes, I think this poem is worthy of a musical setting, but will you collect any coin from it? That's something no one can tell.

B. V. J., Burlington, Iowa.

"Sweet Liberty" is a well-written patriotic poem containing lofty thoughts and all that, but would never sell if set to music. It's like a million others. "Love Me" and "Bonny Gean" are well enough written, but contain nothing that would appeal to the music-buying public. "Remember What You Sow" and "She Has Gone Beyond Recall" are real old-time ballads, and are too sad in tone to inflict on the public at this time. In fact, these two poems are so lachrymose that my eyes are blinded with tears and I can't complete a just criticism of them. Quick, James, the sponge.

A Movie Nightmare
 By Blanche R. Norton

WHEN Douglas Fairbanks came "Down to Earth" as "A Modern Musketeer" after "Reaching for the Moon," he found "Rebecca of Sunnybrook Farm" "Lost in Transit." She wore "The Diamond from the Sky" set in "The Fatal Ring" and said Charles Richman gave it to her before he went "Over There" to hit "The Fighting Trail" with "The Spirit of '17" in his heart. He was called in "Draft 258."

On their way to "The Secret Kingdom" they met "Sylvia of the Secret Service," who showed them "Seven Pearls" which Mollie King bought with "The Broken Coin" from "The Man on the Box," who had a "Red Circle" on one hand, while his "Hidden Hand" was an "Iron Claw." He must have been one of "The Railroad Raiders," because he took the pearls from "The Black Box" which he opened with "The Master Key."

"Fatty" Arbuckle invited Mary Pickford to "The Waiters' Ball" but she being a "Poor Little Rich Girl" disguised herself as "The Little Princess" by wearing "The Purple Mask" so Pauline Frederick would not show "Jealousy."

An event of the evening was a card game to determine which couple should lead the grand march. William S. Hart, "The Silent Man," drew "The Trey o' Hearts" from "The Cold Deck," thereby winning "The Girl and the Game." He and Helen Holmes led, followed by Jack Pickford and Louise Huff as "Jack and Jill"; Viola Dana in "Blue Jeans"; Harold Lockwood wearing his "Haunted Pajamas"; Vivian Martin, "The Trouble Buster," as "A Fair Barbarian" and Charles Ray as "The Hired Man."

Charlie Chaplin arrived at "One A.M." He had been at "The Rink" with Marguerite Clark, who came to present "Rimrock Jones" with a copy of "Bab's Diary."

"Nan of Music Mountain" and "Tom Sawyer" had just come in while Wallace Reid was relating "The Adventures of the Girl Reporter." Suddenly the "Grey Ghost" entered the ball-room. Panic reigned. "The Goddess" fainted in "The Clutching Hand" of "Neal of the Navy." Thus began "Gloria's Romance."

A prize was then offered for news of "What Happened to Mary." Francis X. Bushman discovered "The Great Secret." He had found "Skinner's Baby" in "The Eternal City" helping Elsie Ferguson tend her "Barbarian Sheep." The prize was an envelope, with a "Gray Seal" on it, which contained the solution of "The Mystery of the Double Cross."

Tom Moore escorted Mabel Normand to her home "After the Ball," and after "Dodging a Million" Mabel said "The Exploits of Elaine" held no "Perils for Pauline."

Pearl White stated that Fannie Ward was "On the Level" when she told "The Woman God Forgot" that "The Rise of Jennie Cushing" was due to the fact that Mahlon Hamilton rekindled "The Undying Flame" in "The Soul of a Magdalene," who was Madame Petrova. The following day George Beban took Helen Eddy to see "The Whirl of Life." "The Mysterious Miss Terry" was the leading lady. Everyone said she was "Such a Little Queen!" "Stella Maris" was there and became so excited that she lost "The Seven Keys to Baldpate" and was obliged to go with Mae Marsh to "Sunshine Alley" where they found "Molly Entangled" in "Mrs. Dane's Defence."

Billie Burke told them it was "Easy Money" for "The Clever Mrs. Carfax" to be "Nearly Married" to Julian Eltinge and that he had been obliged to borrow "Skinner's Dress Suit" for the occasion.

"The Law of the Land" permitted Ethel Clayton, "The American Widow," to defy "The Whims of Society" and become "The

(Continued on page 27)

The Question Box

Under this heading Mr. Norton answers questions of movie musicians and movie "fans." Melody subscribers are invited to avail themselves of this special service, addressing communications to Melody Photoplay Interpretation Dept.

L. K. J., Dayton, O.

VARIETY of registration is of prime importance in organ playing for the movies. The tonal color of a composition is brought out by the addition and cancellation of pipes of various qualities—reeds, strings, flutes and horns, also by judicious use of octave and manual couplers. Pipe organ playing for pictures might be termed an "applied science." The instrument should be regarded as a unit orchestra, and the performer when playing from piano-conductor orchestra parts should try to follow the instrumentation as cued in the part. Cornet solos may be played on an 8-foot, tuba and trombone solos on a 16-foot ophicleide.

R. T. H., Portland, Me.

If you will gaze at the word "mo-not-o-ny," you will note that the second syllable is "not." There should not be such a word in the lexicon of the movie player. If you find picture playing monotonous, it is because you are not interested and are not playing to yourself as well as your audience. New music and more new music is one good cure for monotony in this business. Arrange interesting programs that you will enjoy playing, and rest assured that your audience will appreciate the change as well as yourself.

B. N. M., Waco, Texas.

Your question recalls the story of a music teacher, who opened a studio in a backwoods town and hung out his shingle with the title "Doctor of Music" appended. Later, an Italian came to him with a broken accordion to be repaired. I am not a "Doctor of Musicians" but can diagnose your case. Stiffness of the arm muscles and pain in the shoulder muscles result from unnecessary tension while playing. You must learn to relax while at the keyboard. One should be as much at ease at the piano as at the dinner table. (Send me a testimonial if this advice effects a cure—no fee, thank you.)

E. L. B., Somewhere in Conn.

You forgot to tell me where you live and I could decipher only the Connecticut part of the postmark. Don't get all "fussed up" if you have a little bother with a vaudeville act on the first show. Keep cool (even in hot weather) and remember what the seeming difficulty was, and if the same trouble occurs on the next show "get together" with the act and smooth out that spot. Don't get discouraged. We all "slip up" occasionally. The writer has heard one of the best vaudeville theatre orchestras in the East "go all to pieces" while playing an act which did not get proper rehearsal. So you should worry.

G. L. C., Boston, Mass.

Why don't I have my picture at the top of this column, same as the "fellers" who write for the J. O. M.? Because I'm a firm believer in the old adage about "letting well enough alone." This little department is getting along quite well—so why spoil everything? I will tell you something (sub-rosa, of course). I don't resemble Francis X. Bushman, and in a beauty contest I'd surely win the booby prize—not because I'm a boob, you understand, but the beauty stuff was running short when it came my turn. I'm red-headed, and if I were as funny as I look I could get Charlie Chaplin's job away from him.

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Important Announcement to Lyric Writers and Composers

MELODY is constantly receiving letters of inquiry from readers who desire the assistance of a professional composer and arranger of songs and instrumental music. While up to this time Melody has not felt obligated to give lyric writers or composers assistance other than that available through our free criticism columns, the demand for additional help, especially on the part of amateur and semi-professional lyric writers, has become of such proportions and so incessant that we have decided to establish a special composing and arranging branch. We have, therefore, made the necessary staff and equipment additions to provide a Melody Professional Service Department, the purpose, scope and restrictions of which are stipulated in the following paragraphs.

Melody's Professional Service Department offers the services of a professional composer and arranger of national reputation, who will arrange melodies, compose music for song poems and carefully edit and revise and properly prepare manuscript for publication. This work will include, when required, the services of a lyric writer of established reputation, who will also edit, correct or compose lyrics complete, as desired.

only certain waste of money and effort for the author or composer, will be returned with a candid statement of our opinion.

As a general rule we do not advise writers—especially amateurs—to publish their own compositions if a reputable publishing house can be interested. While the greatest waltz success of today, Missouri Waltz, was first published by the composer—likewise Chas. K. Harris' "After the Ball" and other hits—these instances are not common, and the safe plan is to submit finished, workmanlike manuscript to the publishers, who have means for properly exploiting compositions and who are always on the watch for new and original numbers of "hit" calibre. However, in cases where composers, with full knowledge of the conditions, desire to assume the responsibility for publishing their numbers, we will furnish such advice and information as our long connection with the publishing field affords.

Estimates submitted only after receipt of manuscript, accompanied by self-addressed and stamped envelope. No responsibility assumed for manuscript submitted without sufficient postage (letter rates) for return. Charges will be based on the length and style of composition and amount of work required, and will be as low as commensurate with first-class work.

Only meritorious compositions will be handled. Lyrics or music obviously unworthy of the efforts of our staff, or which in our opinion promise

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A Movie Nightmare
(Continued from page 24)

Guardian" of "The Little Orphan." They boarded "The Lost Express" to "Easy Street" and rented "Apartment Twenty-nine" in "The Old Homestead." Here the "Self-made Widow" kept "Within the Law" and dodged "Double Trouble" by refusing to accept "The Devil Stone" from "The Love Doctor." This proved to be "The More Excellent Way" and "The Voice of Conscience" banished "The Bond of Fear."

After "The Birth of a Nation" "Madame Butterfly" was placed "On Trial" for the murder of "Her Second Husband." Irene Castle, "The Mysterious Client," had "The Kniff" which Edith Storey with her "Mysterious Eyes" had seen "Patria" give to "Madame Butterfly."

Who was "The Guilty Man?"

Chicago Syncopations
(Continued from page 8)

The day was when comedy musical acts were a feature of nearly every big-time vaudeville bill, but in the last few years that species of entertainment has come to be extinct and the only comedy that can be found in musical acts of the present is some neat comedy which is found in the big acts of half a dozen people or more.

The things that stand out in this class of entertainment today are "class" and "ability." The musical acts which are in most demand are those which introduce the best musicians. The acts which are playing the best time today have artists whose work on their particular instrument stands out. To succeed in vaudeville of the present time an act must win the praise of the music critic as well as the dramatic.

There are styles in vaudeville, however, the same as in anything else. The comedy musical act, in the discard just now as far as the big time is concerned, may come back any day. It is reasonable to presume that such attractions will be in favor again in the next

few years, for there is no grade of vaudeville entertainment more appealing to theatregoers in general. Occasionally, in recent years, a comedy musical act has forced its way on the big time, and it must be recorded in the interest of truth that the act has "walked away with the bill" every time, as far as the audience was concerned.

IS THERE A CHANCE?

With Berlin writing just like sixty And Yellen monopolizing Dixie, Joe Goodman in possession of the Liberty Bell, And all the rest a-doing well In everything from song to dance I beg to ask, Is there a chance?

With George L. Cobb, that prolific cuss, Who at times just fairly smothers us With tuneful melodies galore (When he reads what I called him, hope he don't get sore), Who with ease writes opera or an oriental dance, Again I ask, Is there a chance?

With everyone from the house of Fei-t Writing 'bout the North, West, South and East, Covering the front line trenches On the fields of France, I ask again, Is there a chance?

Is there a chance (is what I started out to say) For just the common, ordinary Jay To write upon the Halls of Fame? His now obscure and unknown name The question now I'll leave with you; Please answer in the next issue.

James A. Roscoe

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<p>ONE-STEPS</p> <ul style="list-style-type: none"> *Big Ben *Cane Rush, The *Ger-Ma-Nee *Here's How *Hong Kong Gang *Kangaroo Kanteer *Kiddie Land *Knock-Knees *Levee Land *Looking 'Em Over *Mandarin, The *Omoom! *Paprika *Smiling Susan *Sing Ling Ting *Some Shape *That Tangoing Turk <p>FOX TROTS</p> <ul style="list-style-type: none"> *Bone-Head Blues *Frangipani *Fussin' Around *Georgia Rainbow *Hang-Over Blues *Hey Rube *Hi Ho Hum *Irish Confetti *Troquois *Joy-Boy *Ken-Tac-Kee *King Raymond *Nautical Toodle, The *Powder and Perfume *Rabbit's Foot *Say When! *Slim Pickens *Yip! Yip! Yip! <p>RAGS</p> <ul style="list-style-type: none"> *Aggravation Rag *Lazy Luke *Persian Lamb Rag *Rubber Plant Rag *Russian Pony Rag *Sandy River Rag *Turkish Towel Rag <p>WALTZES</p> <ul style="list-style-type: none"> *At the Matinee *Aurora *Barbara *Barcelona Beauties *Beauty's Dream *Belles of Seville *Blue Sunshine *Breath of June *Buds and Blossoms *Call of the Woods *Chain of Daisies *Crystal Currents *Cupid's Glance *Daughter of the Sea *Delectation (Delight) *Dream Castle *Dreamer, The *Dream Kisses *Dream Thoughts *Drusilla *Fair Corfidantes *Fleur d'Amour *Flower of Night, The *Forever *Heart Murmurs *Hearts Adrift *Idle Hours *Jacqueline *Kismet *La Danseuse *Ladder of Love *Lady of the Lake *Love's Caresses *Lucella Waltz *Merry Madness *Midsummer Fancies *Mona Lisa *Moonlight Wooing *Muses, The *Night of the Stars *Pansies for Thought *Peppeta *Perfume of the Violet *Queen of Roses *Rain of Pearls *Revel of the Roses *Rose-time Waltzes *Saida *Silent Love *Smiles and Frowns *Sons de Rouleaux *Spanish Silhouettes *Spying Cupid *Story-Teller Waltzes 	<p>MARCHES AND TWO-STEPS</p> <ul style="list-style-type: none"> *A Frangosa March *African Smile, An *Ambassador, The *Assembly, The *At the Wedding *Aviator, The *Behind the Hounds *Bostonian, The *Brass Buttons *Columbia's Call *Commander, The *Crestle of Liberty *Dolores *Down the Pike *Eloquence, The *Excursion Party *Fighting Strength *For the Flag *Gardland, The *Gay Gallant, The *Gossips, The *Guardman, The *Guest of Honor *Happy Hayseed, The *Horse Marines, The *Idolizers, The *Indomitable, The *In High Society *Invincible Guard *Iron Trail, The *Jolly Companions *Jolly New Yorker, The *Kidder, The *Merry Monarch, The *Military Hero, The *Monstrat Viam *Moose, The *New Arrival, The *On and On *On Desert Sands *Periscope, The *Pokey Pete *Prince of India, The *Sissy Giggles *Soap Bubbles *Social Lion, The *Sporty Maid, The *Spuds *Starland *Step Lively *Swedish Fest *Tip-topper, A *True Blue *Under Palm and Pine *Victorious Harvard *Virginia Creeper, The *Watch Hill *Zamparite <p>SCHOTTISCHES AND CAPRICES</p> <ul style="list-style-type: none"> *Among the Flowers *By the Watermelon Vine *Dainty Daniel *Dance of the Daffodils *Dance of the Morning Glories *Dance of the Pussy Willows *Dancing Goddess *Darbies' Dream *Dickey Dance, The *Fairy Flirtations *Fanchetts *Four Little Blackberries *Four Little Pipers *Frog Frolics *Hey! Mister Joshua 	<p>MISCELLANEOUS</p> <ul style="list-style-type: none"> *After-Glow *Ah Sin *All for You *Anita *Antar *Baboon Bounce, The *Ballet des Fleurs *Bantam Strut, The *Barn Dance *Bean Club Musings *Bedouin, The *Bells of Moscow *Bucking Broncho *Butterflies *Carmencita *Cheeps *Chicken Pickin's *Chirpers, The *Cloud-Chief *Confetti *Dance of the Lunatics *Dance of the Skeletons *Dixie Rube, The *Dixie Twilight *Dream of Spring, A *Drift Wood *Enchantress *Expectancy *Farmer Bungtown *Flickering Firelight *Flight of the Birds *Francine Half-and-Half *Fun in a Barber Shop *Golden Dawn *Gai Em *Grandfather's Clock *Happy Jap *Heap Big Injun *Height of Fashion *Hindoo Amber *Home, Sweet Home *Hoop-e-Sack *Jack in the Box *Pieris, The *Red Ear, The *Southern Pastimes *Spirits of Dawn *Sun-Rays *Venetian Beauty 	<p>MISCELLANEOUS</p> <ul style="list-style-type: none"> *In Bagdad *Indian Saga *In Dreamy Dells *In the Bazaar *In the Jungle *Intermezzo Irlandais *Irvine *Jungle Echoes *Kentucky Wedding Knot *Koonville Koonlets *La Petite Etrangere *Las Caratas *L'Emilie *Little Coquette *Magician, The *Mazetta *Meditation and Chansonette *Memories of Home *MI Amada *Mimi *Danse des Grisettes *Mushdora *Myriad Dancer, The *Nana *Parade of the Puppets *Pearl of the Pyrenees *Pickaninny Franks *Pussy Foot *Queen of the Night *Romance of a Rose *Saddle Back *Sand Dance *Scenes des Silhouettes *Shadowgraphs *Sighing Surf *Sleepy Hollow *Solaret (Queen of Light) *Stars and Flowers *Summer Dream, A *Sunset Frolics *Sweet Memories *Tehama *Tendre Amour *Three Nymphs, The *Two Lovers, The *Visayan Belle, A *Whip and Spur *Whirling Dervish, The *White Crow, The *Who Dar! *Yo Te Ame (I Love You) *Young April *Zophiel
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WALTER JACOBS

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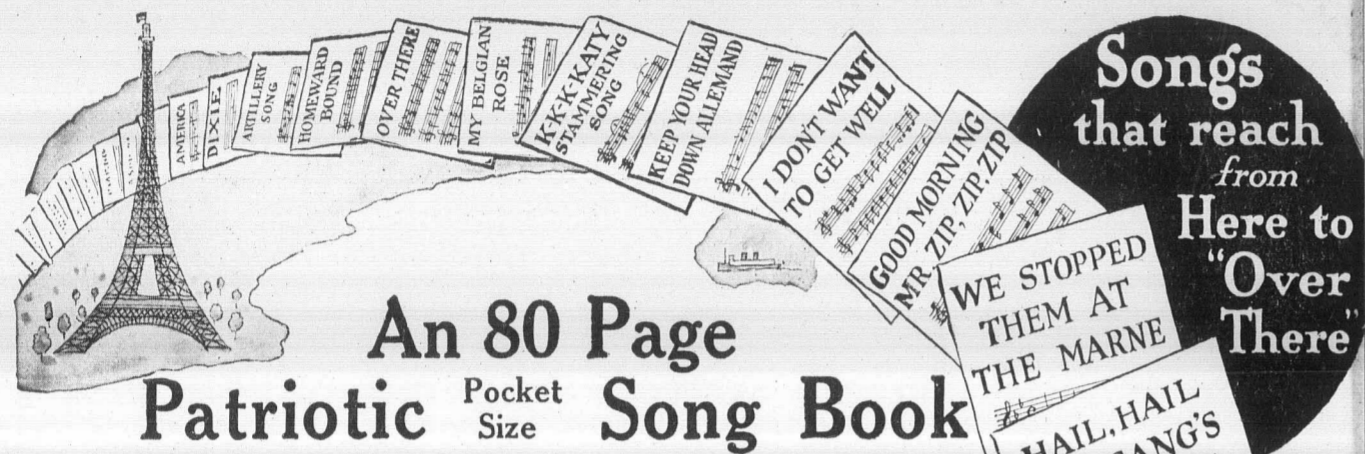
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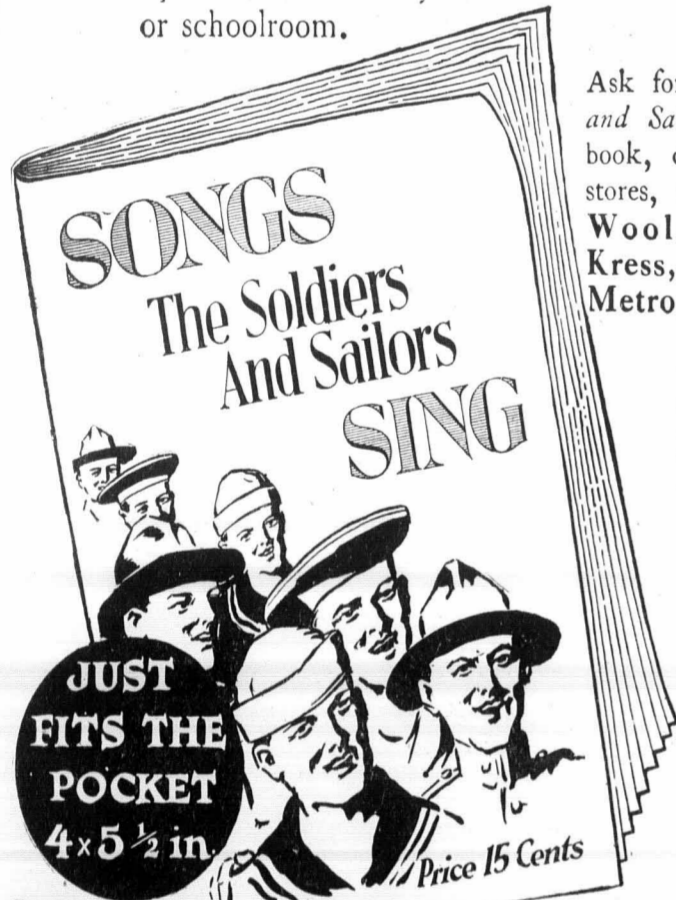


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I WANT TO GO HOME

IT'S A LONG WAY TO BERLIN, BUT WE'LL GET THERE

BRING BACK MY DADDY TO ME

GOOD BYE BROADWAY HELLO FRANCE

WHERE DO WE GO FROM HERE

HAIL, HAIL THE GANG'S ALL HERE

WE STOPPED THEM AT THE MARNE

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