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A MONTHLY MAGAZINE FOR LOVERS OF  
POPULAR MUSIC

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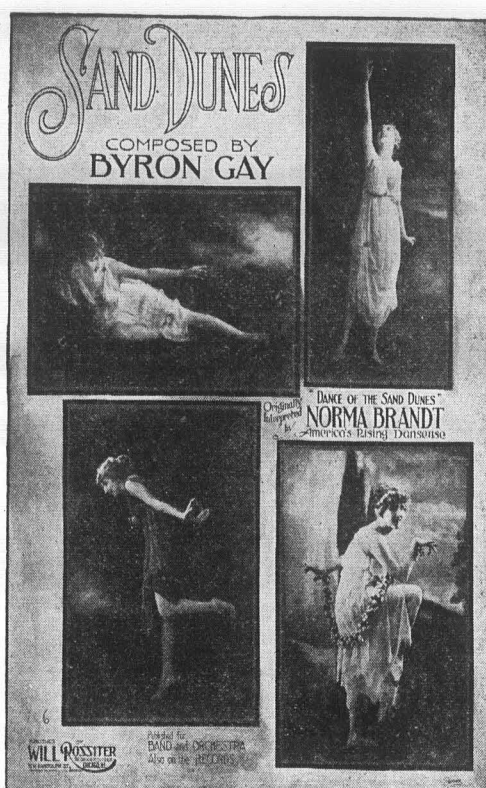
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# MELODY

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Volume III

March, 1919

Number 3

## Editorial

### SLACKERS? NEVER!

HERE are at least two varieties of slackers, i.e., the intentional and the **unintentional**—the first named being born of "cussedness," the second bred of carelessness—and both objectionable. For which one (even if either) of these two breeds do we as individual musicians care to assume the sponsorship? As a music magazine for musical people, MELODY maintains that the answer is "neither one."

Suggested by Mr. Christensen's appeal for "Entertaining the Boys in Camp" (printed elsewhere in this issue of MELODY) there arises a pertinent, even if somewhat startling, thought. Are we, as musicians who are free to come and go at self-will and pleasure, **unintentionally** slacking in a yet demanded service to the soldiers and sailors who are still interned in camps, pending the red-tape tedium of final and full demobilization? Are we (as unfettered musicians) leaving these men (fettered by necessary military restrictions) to shift for themselves in devising ways and means of beguiling the long weary hours of longer wearisome days and nights? Are we, who but a short time since were giving them unremitting attention, now spoiling all by careless inattention; or, and perhaps unconsciously, are we selfishly shifting this burden of responsibilities to other shoulders, rather than sharing our individual parts of the weight? MELODY is not willing to believe that either is the case—at least, not **intentionally**.

Under the impulse of intense patriotism, combined with the fire and fever of "doing our bit" in the great struggle for world freedom, it was easy for those of us not expecting to go into action to do all and give all in behalf of those who expected to be and actually were war participants, although in too many instances it was the fear of shame begotten by contagion of example which was the impelling force. It was easy then, but now that impulse and fire and fever and shame have passed it is all too easy to forget, and perhaps all unintentionally to shift on to others the still continuing duties devolving upon our individual selves.

Exclusive of the returning fighters and war convalescents, it is true that the boys now retained in the camps saw no active war service, yet this was no fault of theirs. The spirit for action was willing, and **inten-**

tion was strong, until the armistice suddenly intervened and instantly changed necessity into the no longer necessary. If, then, this spirit and intention (both of which were theirs until wrested from them through force of circumstances) merited our earnest attention in the past, how are we to offer reasonable excuse to ourselves for any present inattention—for a perhaps unconscious slacking in attention because of thoughtlessness?

There can be but one true answer to the question, if we stop to think what this involuntary restriction means. After an intensive training of months in mental and physical activity, these men are now the more anxious to enter into some kind of business action. They not only are wearily waiting to be mustered out that they again may "muster in," but are enduring the keen sting of disappointment—the loss of an opportunity to "go over" with others. In the language of a war in which they were deprived of an active part, these men may be self-shocked with enforced idleness, gassed with inaction, almost asphyxiated with ennui and wounded by the sudden cessation of once unstinted offerings of amusement. Is it not then our duty to continue a musical "Red Cross" service to them?

As patriotic citizens let us not now be thoughtless of those who, but three short months ago, were the pivotal action of a nation's thought. As patriotic musicians let us continue to "carry on" as before; let us lay down a musical barrage and "go over the top" with renewed energy in entertaining the boys in camp. If they were willing during the war, is it for us to present even an unconscious attitude of unwillingness now that the war is over? Let us not even apparently slacken in music, at a time when music is more needed than ever. If it be true that "Hell is paved with good intentions," rest assured that neither are the heavenly pavements laid with **unintentions**. The musicians of this country gave ample proof during the war of not being intentional slackers, therefore let us now prove ourselves **not** to be of the **unintentional** breed after the war. Slackers? Never!

**MELODY** is only One Dollar the year. Single copies Ten Cents each.

A 12-months' subscription for Canada, \$1.25; Foreign, \$1.50. A 2-copy domestic subscription sent to the same or different addresses only \$1.50.



## TEASING THE IVORIES

How I Broke In

By Axel Christensen

**M**y story goes back about twenty years to what was lovingly called the "Coffee and Doughnut Circuit" in Chicago. This circuit was comprised of quite a number of back rooms to saloons, summer gardens, concert halls, etc., in and about Chicago.

A barber friend of mine—who incidentally was a good violin player as well as a good barber, which goes to show that music as a business is not always a last resort but may, as in this instance, be a side line—while shaving me in the Halsted street shop told me that he was going to play in a concert hall just opened up next door and offered me the second chair in his orchestra, namely, the piano stool. Orchestra folk will doubtless understand me when I say that in this particular orchestra my friend was the "conductor-violinist" and filled the first chair, while I was the "concert-master-pianist" and filled second chair. Other chairs, there were none.

Thus began my first engagement, but wait. As I think about it there was previously an engagement, or at least parts of engagements, that I have neglected to chronicle. From the foregoing paragraphs you would assume that I started at the bottom of the ladder, but in this you are wrong. It would be more correct to say that I started in the tunnel, or "From the Depths."

My first real attempt was at a summer garden located on the extreme southern side of Chicago, with a cemetery conveniently located across the street. In the vaudeville parlance of today I there "died the death of a dog." This is the same death died by so many people in vaudeville, if you happen to be on the same bill with them, while in the last town, where you were not present, they literally knocked the audience off the seats.

I went out to this garden in answer to an ad in the want columns. In this I was not at all original, because there were some twelve other applicants there ahead of me and others arrived after I did. The crop to pick from was not so very inviting and perhaps that is why I "stood out" as it were. My clothes were in pretty good shape, my music roll was in a splendid state of preservation (never having been used to excess), and while my repertoire consisted of about six actual melodies, countless combinations were possible from these six and I sure could play those six like the very dickens. Anyway, I landed the job.

The hours were reasonable and the salary more so. Daily, from 7 o'clock until midnight I must play, and on Sundays I was permitted to start at 3 o'clock in the afternoon. Stipend, \$1.50 for the nights, each, and \$2.00 net for the Sunday work. I got away with it the first night all right, but you can't imagine how thin you have to spread your music to make six tunes cover five hours. But I did it the first night by inverting the order of the sequence, playing part of one number and then part of another, playing them forwards, backwards, upside down and the like.

The place was crowded because the manager had a big muslin banner across the entire front of the place announcing the "Crescent City Orchestra." All I was supposed to do was to make this announcement good. The audience stayed late that first night. Some, perhaps because they thought I was just filling in until the real orchestra would show up, others because they thought I was the orchestra, and still others because it was a hot night and the beer was just as good and the music not much more annoying than might be had elsewhere.

## MELODY

On leaving for home that night the proprietor expressed himself as satisfied to a degree, at the same time hoping that tomorrow I would bring along some more music, thereby adding a little more variety, or shall I say "punch" to the entertainment.

So next day I got another piece in hand and by diligently applying myself until time to start for the garden I mastered it. I opened my performance with it the second evening. The proprietor knew then that I was a regular piano player and all his possible suspicions of the night before regarding my ability were laid low.

Luck then favored me in the person of a fellow, pretty well to the good for liquor, who insisted on playing the piano for his friends for nearly an hour. The audience was lighter than the night before, because no doubt many of them thought they might as well go some place where they were not so vividly familiar with the music that would be played. Such persons as were present no doubt enjoyed my efforts because after I played the new piece again, and then began juggling my standard line, they applauded loudly and frequently, almost too frequently, I would say now.

The third night I found another crowd of applicants for the job, as the old boy had advertised again, and when I asked him where I should go for another position he told me, but I didn't go there. Like a young tiger cub I had tasted blood and realized there was money in piano playing, so I spent the following three months on engagements and seeking for the same. I think I held about twenty engagements in those three months which, I believe, is still the record—averaging about four and one-half days per engagement, to be exact. Due allowance must also be made for the days when I was at liberty, which is a term used in the profession when one can't find a job, and the above figure (4½ days) is only an average.

At first the engagements were not nearly so long, while towards the end of the summer I hung on to the last place a week and would have been there longer only the man closed up the place for the season. Perhaps he was not as particular as my previous employers. He was located way out—far, far from the end of my car line—where in this day and age they have to be satisfied with automatic pianos, because musicians won't go that far for the money. In those days there were no automatic pianos, so he had to be satisfied with the next best thing.

Friend editor says we're going to press now, so what I started out to tell you about the "Coffee and Doughnut" circuit will have to hold over until next month.

## SEQUESTERED?

**I**NTERNMENT (practically, sequestered) doesn't always imply loafing at the expense of the government, and there are at least two forms of this self-seclusion, i. e., voluntary and forced—the first often being advantageous as rest, the last always reprehensible and generally accompanied by work. Mr. C. Arthur Fifer, head of the music-publishing firm of that name doing business in Quincy, Illinois, is going into voluntary seclusion for a short time, but strange to say he means to mix with the voluntary the accompaniment of the involuntary—that is, he is going to voluntarily intern himself in California for (as he puts it himself) rest and work. Without further furbelows and frills, he anticipates going to Los Angeles to collaborate on several new numbers with Harry D. Kerr, the popular lyric writer. Resting while working may not prove all to the "Clover Time," but it's a two-to-one bet that the internment turns out an in-tune-ment.

## MELODY

## Interpreting the Photoplay

(Note: Series D—Excerpts from Grieg—of Mr. Norton's "Interpretative Movie Music" appears on pages 16 and 17 of this issue)

By Harry Norton

## SYSTEM

**I**N last month's article we spoke of the value of methodical effort as applied to the business of "Playing the Pictures." "System" is closely related to "method," and systematized business routine saves labor and useless expenditure of energy.

Many photoplay musicians waste time, energy and patience through a lack of system in handling their libraries of music, perhaps forgetting that the musician's library is to him what tools and implements are to the mechanic and artisan—the means with which to accomplish his work. A good mechanic is not continually searching for the tools of his trade. He selects and lays out in advance the articles needed for a certain work, and so should a musician prepare his music program for a picture. Again, when they are not in use the good mechanic keeps his work implements in a well ordered tool-chest or rack where they are instantly accessible for service, and upon the condition of the music library and the accessibility of its contents depends the amount of unnecessary labor and "fussing" required to select a program.

Too many players are prone to allow their music to accumulate in heaps, or disorderly piles, with no idea as to where any particular number may be found when needed. With every change of picture program occurs the same old digging and searching through piles of music, and the number most wanted will of course be at the bottom of the pile. Time and energy are thus expended wastefully and with uncertain results, whereas, if a definite system of classification be adopted, much annoyance may be avoided. For the benefit of those who at present do not now, and might in the future, wish to systematize that part of their work, the writer will outline a simple method which he himself uses, and finds it both convenient and efficient.

All photoplays have "atmosphere," it may be that of Spain, the Orient, Western, society-drama, underworld or what, yet it has its atmosphere and there is the basis. Begin, then, by sorting all music under specific headings: Oriental; Spanish and Mexican; Russian; Italian; Irish; Scotch; Hungarian, Chinese and Japanese; French; Indian and Hawaiian. Now procure wrappers or covers large enough to contain the various numbers under each heading, then mark its contents on each wrapper.

Dramatic music may be subdivided as desired, say: Andante, Allegretto, Operatic, Overtures, Hurries, Agitato, Plaintive, Pathetic and so on. Under the heading of "Neutral" place light concert numbers, reveries and the like, these to be used as "fillers." Current popular music and ragtime may be classified as fox-trots, one-steps, waltzes, "rags" for comedy pictures, and production numbers from musical comedies.

Military marches for use on weeklies, and concert waltzes, should have covers of their own; also selections from the current musical comedy productions. Another classification may be tabulated as "War-Pictures." This should include the national anthems of the Allies; all the popular war-songs and such numbers as "Keep the Home Fires Burning;" "The Long,

Long Trail;" "God Be With Our Boys Tonight" and so on.

The initial effort and labor expended on preparing a library of music in this manner will be well repaid by the easy access it affords to any desired class of composition. Once a library has been sorted and placed, it is an easy matter to maintain it in order by simply re-sorting one's music after using and placing the numbers in their proper covers at the bottom of their respective piles. By placing the music just used at the bottom, one thereby avoids repetition of those numbers until others on the top have been used.

When a library has been systematized in this or perhaps some better manner, it requires but little effort to prepare a musical setting from a suggestion sheet. It also prevents considerable wear and tear by unnecessary handling of the music. The inferior quality of paper in use at the present time (especially for orchestra music) makes it difficult to keep the library from becoming dilapidated in appearance.

If, in spite of careful handling, the music becomes dilapidated, there is a gummed paper tape, one inch wide (made by the Dennison Manufacturing Co. of Boston, Mass.) which is excellent for repairing torn or separated sheets. It is called "Quickset Tape," eight hundred feet on a roll costing forty-three cents. A roll of that tape will make a good-sized library look like new and greatly prolong its life. It should be the ambition of every movie player to own a good library of music. Those who do possess one take considerable pride in the fact.

## ORGAN MUSIC AND PIANISTS

**T**his department is in receipt of an interesting letter from Mr. Fred Hermann, organist at the "Dixie, Number One," Theatre in Galveston, Texas. Mr. Hermann says in part: "I have been an organist for thirty years, and believe that, with the installation of pipe organs in the large picture houses throughout the country, it is time the organists who play these instruments should receive some consideration in the matter of specially arranged music suitable for use with the pictures. The movie organist is expected to play anything and everything at sight, but as there is little music arranged for the instrument he necessarily must play from orchestra piano parts and piano solo arrangements."

"You will grant that organ and piano technic differs considerably, and that as a rule a pianist does not make a good organist. Music written for the piano is not always playable on the organ. Admitting that music publishing is not always a money-making business, I hope that someone who knows the possibilities of the 'King of Instruments' will undertake to arrange the better class of music for organ—that is, written on three staves with regulation omitted, leaving that to the personal taste of the individual performer."

It is true, as Mr. Hermann states, that there is a dearth of music specially written for pipe organ which can be adapted to photoplay work. Therefore, the movie organist must of necessity be his own arranger, and must adapt the current music of the day to the



instrument upon which he plays. As long as the law of supply and demand governs the production of salable articles, there is little hope that any music publisher will invest much money in specially arranged parts for organ solo work.

Numerically, as compared with orchestra musicians and pianists in the Moving Picture World, organists are as yet a minority. If all the movie organists in the country were to guarantee a publisher that they would buy his publications, the offer would not be attractive to the business man investing his money, because the field is too limited and sales possibilities are too few.

The writer takes issue with Mr. Hermann in his statement that "as a rule pianists do not make good organists." In this vicinity the truth is quite the reverse. Here in the Northeast our best picture organists are all pianists who studied organ to meet the growing demand for **picture players** on pipe organ. We will admit that these players are not "dyed in the wool" organists, yet when it comes to getting results in picture playing they far outshine the "legit" or church organist, who (with few exceptions) seem to be unable to grasp the technic of "Playing for the Pictures."

Picture audiences, or any theatre audiences, demand **results**. They care not who books the pictures or produces the show, if they receive value for their money. Neither are they interested as to whether the man at the organ console is an educated musician, provided he "delivers the goods." A good pianist, if he has had orchestra experience as well as picture training, makes the ideal moving picture organist. This because he treats the instrument as an orchestral imitation rather than as an organ, and is able to follow the action of the picture with instantaneous changes as no ensemble of musicians could hope to do.

With such player his knowledge of the structural points of orchestral music enables him to recognize the **essential** counter melodies and embellishments indicated on a piano-conductor part, and by applying this knowledge his performance resembles that of an orchestra very closely. All organists, however, must use judgment as regards the playing of compositions which are not suited to the instrument, and these are many.

Chopin's works are **not** good material for organ music. Chopin was a composer of **piano** music, and the technic of his work is intended wholly for that instrument. His "singing legato" style, for instance, is peculiar to the piano alone. It cannot be accomplished on the organ, therefore such material must be left untouched by the organist. Many of Chopin's compositions are unsuited even to orchestral arrangement. It is safe to assume that music that is good orchestral material will make good organ solo material.

When it comes to playing ragtime, fox-trots and one-steps on the organ—"there's the rub!" That is where the "legit" organist usually stubs his toe and trips, for there is a "knack" in playing ragtime on the organ and doing it smoothly so that the result will not sound as if the organist were suffering from an attack of St. Vitus' dance.

Edgar Adams, the well-known violinist, told me this one:

"An old, seedy-looking backwoodsman was in town shopping. Under his arm he proudly lugged a violin case. He stepped into 'Ikey's' Clothing Store and informed them that he was considering the purchase of a rubber collar and a patent adjustable necktie. Ikey made the sale, and inquired: 'Fiddler?'"

"You can bet your life," the hick answered.

"Fiddle much?"

"Tolerable."

"Nice case you got."

"Darn right! I us'ter carry my fiddle any ole way, but I calculated as to how I oughter have a nice case for such a valubul fiddle, so 'bout three weeks ago I bought

Another trick in popular organ music-playing is absolutely **staccato** pedal work. The "churchy" legato style of pedaling takes all the "pep" out of a fox-trot or one-step. This point, too, is a stumbling block for the "legit" organists as they seem to delight in pedal point, and pedal point is sure death to a snappy performance of a popular number. The pedal bass notes of the organ must be "whipped" out, just as is the double-bass of the orchestra.

The solution of popular music playing on an organ is **rhythm**—the rhythm must be marked and snappy to offset in a measure the necessary legato playing of the melody. A ragtime number on the organ must have "swing" or it is a failure, and it devolves upon the feet and the left hand to give it that swing and accent which is so essential.

Organ playing for moving pictures is slowly but surely gaining recognition as a special branch of musical endeavor, and one requiring some special training or instruction. A nationally known institute of musical learning here in the East has actually considered adding such a department. That augurs well for the future, and indicates that the demand for picture-house organists must be increasing.

#### EXCERPTS FROM GRIEG

The incidental numbers in this issue are adaptations from the works of Edward Grieg. Number one (Hurry) is opus 73, No. 3, "A Ride at Night;" number two (Dramatic Tension) is Opus 68, No. 3, "At Thy Feet;" number three (Gruesome Mysterious) is an arrangement of Opus 12, No. 3, "Watchman's Song." The last named was composed after Grieg had witnessed a performance of Shakespeare's "Macbeth."

#### SKETCH OF GRIEG

Edward Hagerup Grieg, called by von Bulow the "Norwegian Chopin," was born at Bergen on June 15, 1843. After first lessons on the piano from his mother, he began to compose at the age of nine. On the advice of Ole Bull he was sent to the Leipzig Conservatory, where he studied composition with Hauptmann, Richter and Reinecke, and piano with Wenzel and Moscheles. After further study with Gade at Copenhagen, and influenced there by Hartmann, he broke away from German traditions.

In 1866 Grieg founded and conducted a Musical Union in Christiania. Later, he visited Italy and saw much of Liszt at Rome. In 1894 he received the degree of Doctor of Music at Cambridge University, England. He died at Bergen on September 4, 1907.

Grieg's works are not very numerous. They number about one hundred songs; twenty groups of piano-forte pieces; the two suites based on "Peer Gynt;" the "Sigurd Jorsalfar" suite for orchestra; sonatas for violin and piano, cello and piano; the pianoforte concerto and sonata in E minor.

The music of Grieg is lyrical, intimate and of striking finesse. There are phrases polished like gems, melodies of perfect proportion and cadences as consummate as novel. Its defects are shortness of musical phrase and too frequent repetition. He was satisfied with the dialect of folk-music, which fitted his personal expression.

this 'un. I us'ter have to tune up the strings 'bout once a week—they'd get so gol-darned loose and 'ud rattle 'gainst the finger board—but sence I got this 'ere case, I haven't had to tune the strings at all—no not nary a time. And those air strings are just as tight as they was when I bought the case three weeks ago, and he took the fiddle and sawed away on 'Irish Washerwoman'."



## Just Between You and Me

GEORGE L. COBB'S own corner, wherein he answers questions, criticises manuscripts, and discusses the various little matters close to the hearts of Melody readers—all of a more or less "personal" nature, and for that very reason of interest to all.

No Manuscripts Returned Unless Accompanied by Self-Addressed Stamped Envelope. Address all communications direct to MELODY.

#### TRIBUTE FROM A TROJAN

For a whole month I've been in the dismal dumps, brooding like a hen over a china nest-egg and with about the same result—nothing doin'. I've been thinking (my thinker does a semi-occasional spasmodic "shimmie") that maybe perhaps after all, my outpourings of soul are not all to the merry; that perchance "beyond a possible probable shadow of doubt" (as Wm. S. Gilbert, my famous imitator once put it) my language is at times too langwiggly (pronounced like ouija). But now it is to laugh! I spring up, I leap with joy, I chortle, I sing! My spine curls like to an angle worm that is about to get the hook, and my joyful joyousness is again hatching out. Oh, boy! I haven't been setting on an ivory lump, but on a real egg that has brought forth a "bird" of a letter. By the sacred blonde oyster, peradventure I have penetrated one staunch heart, and the cockles of my own thump-box are all aglow. Talk about tributes! Read and heed this one to my genius—which mine enemies frequently have termed "gin-ous."

One cold day in February, 1919

George L. Cobb, Boston, Mass.

Say, George, I get many a darn good laugh Digestin' your 'Just Between You and Me' chaff. By golly! it's funny; It's witty, and punny. You're onto your "personal" job. When I sit in your "corner," Like Little Jack Horner, And pick out a plum, I like it quite some. Here, George—my greeting! It's just like eating Sweet corn right off the Cobb. Say, George, old top, If I wasn't afraid, I'd send you some lyrics I've made; But that pen you sling Has a wicked sting. I'll keep my song. So long.

Ulysses S. Huggins, 2950 Glenmawr Ave., Corliss Station, Pittsburg, Pa.

Thank you, Ulysses! You are rightfully named after that wonderful hero of the Trojan war that our little playmate Homer made famous. Like him, you too penetrate to the heart of things and find the real kernel in the "nut." May your "own and only" Penelope give you a lot of "Huggins!" Why, boy,

after that letter the nib of my pen would be as blunt as the nubs on a corn cob after it has been toyed with by a starving tramp. Send in your song. Any chap who can indite that letter ought to be able to put over some lyric. Thanks again, friend. If I ever have the pleasure of meeting you before we "go dry"—well, "Here's Happy Days!"

L. S., Fond du Lac, Wisc.

"'Twas the Soul of Your Kiss Haunting Me" as a bit of poetry is fine. If this lyric was used for a song, I fear the idea would be too fanciful and absurd. "Just Pin a Little Rose on Yesterday" is an entirely new and original idea for a song poem. With the proper melody and push, this number ought to appeal and be made to sell. "Why Did You Make Me Care" has been used before as a title. The lyric on the whole is good and with a more original title this poem would lend itself to a catchy waltz melody. "Just 'bout This Time" contains a few new rhymes, but has an extremely awkward meter. If this lyric could be worked over and straightened out, I believe you would have something out of the ordinary.

L. K., Reed City, Mich.

Your fox-trot "Win-Some" is a thoroughly up-to-date composition of merit. Your arrangement is good and brings out a lot of punches that will be bound to make dancers delight in tripping the light fantastic. Yes, there is a whole lot of punk music on the market that gets by, so you and I and a few others will have to write the best there is because we can't write it all. Sic 'em!

H. S. P., Roseburg, Ore.

Your joyous note and manuscript duly received and carefully perused. I want to thank you, Miss H., for all the nice things you say about my compositions and I sincerely believe that you are some little pluggier for my stuff out on the coast. Again I thank you. Your song "Patty" is a corker. The words and music are all there, but your arrangement is positively **not** there. You have the right ideas regarding the proper harmonies and various progressions, but you evidently can't put them on paper. Am I not correct? I will mark just a few places on your manuscript so you can see where it can be improved. You're welcome, and please come again.

W. H. V., Alexandria, La.

"I'm Going Back Home Some Day" is a mighty fine ballad in every respect. The lyric is sensible and has good sentiment. The music is above the average and is splendidly arranged. The only suggestion that I would care to offer, would be for you to put the chorus of this song in 2-4 time instead of 4-4. By doing this I believe the number would have a much better chance of selling, as it will give the whole piece more character and snap.

M. St. L., Oklahoma City, Okla.

"They're Hunting a Husband for Helen" is merely one of the many novelty songs that are published each and every year. The lyric to this piece of property can be described as feeble, but it manages to convey the story that you wish to tell. The music is dandy and full of pep, and will make the wall-flowers leave their seats by the wainscoting when they hear this number jazzed up as a one-step. I heartily advise you to read your proofs a little more carefully in the future, so as not to let any mistakes creep into your finished copy.

L. F. D., South Charleston, Ohio.

Your new arrangement of "Winwood" waltz is a slight improvement on the old, but you have not worked it out in the manner or way that I had anticipated. What I meant by putting in the punch, etc., was in the harmony, by building up the accompaniment and filling in the chords in the right hand, instead of putting in a lot of incidentals and variations as you have done. Before submitting this number to the various publishers I would advise you to have someone, who is thoroughly competent to do so, make a new and more pianistic arrangement, together with a few extra manuscript copies.

F. M., Regina, Sask., Can.

I think you would be very foolish indeed to go to the expense of publishing your poem, "The Boys Flew in the Aeroplane" to the tune of "Yankee Doodle." If you do consider having this lyric set to music, I would suggest an entirely new melody. "Sunlight" and "I Kissed Her," etc., are pretty poems but hardly suitable for song lyrics. "Little Ford Car" is a novelty and comedy idea that has been worked to death. Forget it. "All About a Kiss" is a dainty little idea that would work up well as a song with a pretty waltz melody. Your recent endeavors show a marked improvement in the pleasant if not remunerative art of writing song poems. Call again.

M. G. L., Burlington, Iowa.

"Invitation to Love." The beautiful lyric to this song deserves a much better musical setting. You fail to reach a climax or, in other words, the big punch, anywhere in this piece. I believe if you work on this song a little longer you will hit upon a far better melody. "Little Papoose" is an exceedingly pretty Indian lullaby. The words and music to this song run very smoothly and should have a good sale among the better class of music buyers, if ever published.

C. W. J., Springfield, Ill.

If you have paid out real good coin for the musical setting that accompanies the lyric you sent in, I must inform you that you're stung. There are at least twenty-five songs on the market with the same title that you're using. The lead sheet of the melody is pure "hokum" as it sounds like a lot of old timers put into one. If this song is published, you'll have to get ten dollars a copy to get your money back. Better side track this song before any serious accidents happen to your wallet.

H. S., Seattle, Wash.

"Someone Else Has Taken Me From You." This lyric contains many good ideas for a "Daddy" song, but the punch is missing in the chorus. A song of this kind, to be popular, must have one or two outstanding features in the words, as well as in the music, so it's up to you to hash this poem over and put a little wallop into the chorus.

(Continued on Page 21)



## Chicago Syncopations

By Axel W. Christensen



Miss Ethel Woodstock, who is a well-known instructor in dramatic art, has added ragtime playing to her accomplishments.

Miss Katherine Rigney of Oak Park comes into town every week for her ragtime lessons, as do many residents of that select suburb—I do, myself.

Mr. Vernon Culbertson, crack ragtime pianist of San Francisco, is in Chicago. He has just returned from France, and will shortly open a school of ragtime.

### CLAIRE HUYCK

War Camp Entertainment Worker

WHEN it comes to playing the piano, with singing and dancing and "everything" that entertains folks, Miss Claire Huyck doesn't claim to so much herself, nevertheless she has entertained thousands and thousands of soldiers and sailors during the past year—by proxy. She has gathered together a great organization and a host of players through the medium of her silvery voice over the telephone, sending them here and there to the various camps to fill the many programs that are given every week. Furthermore, outside of railroad tickets and traveling expenses she has paid out no money for all this entertainment.



### ENTERTAINING THE BOYS IN CAMP

MISS Claire Huyck, secretary of the War Camp Community Service in so far as the Chicago department is concerned, called me on the phone the other day and informed me that she wanted me to come out and help entertain the boys in the convalescent hospital at the Great Lakes Training Station. I have done but very little of this sort of thing since the armistice was signed, although before that time it happened regularly a couple of times in a week, and I always went and returned with a sort of glad feeling that perhaps after all I was doing a little bit of a bit towards helping win the war. The soldiers and the sailors were always appreciative—demonstrative wouldn't express it—and I never have played before a better audience.

When I say that these boys were always a good audience, I mean that they were "good" in the vaudeville sense of the word, from a vaudeville performer's point of view. To the man or woman behind the footlights, who makes a living by entertaining, an audience is "good" when it is easily pleased—or at least good natured enough to applaud liberally, even if the act doesn't always please so awfully much. Therefore, be it understood that an audience which applauds long and loud is a "good" audience, while an audience which displays a tendency to "sit on its hands," or comes to the show without removing the hand-cuffs, or applauds with its respective knees, if it applauds at all—that, my patient reader, is a "hard" or a "tough" audience. I repeat that the sailor boys at the Great Lakes Training Station are always a good audience, and when it comes to applause they have the hearts to give it as they sure have the hands to do it, believe me!

(Continued on Page 21)

MISS Edna Morton, one of the faculty of the Chicago School of Popular Music, expects her brother will soon come back from the "front," and anticipates making a short visit with him at their home in Allison, Ia. Miss Morton's sweetheart is also on his way back, and when HE arrives—well, you never can tell—perhaps she will go home with him, too.

Miss Blanche Hanzelin, Mr. Reichstein's reliable assistant, has been kept so busy at the Crawford Avenue branch in Chicago that lately (according to him) she has not had much time to eat. He claims that she overcomes her hunger by thinking of her soldier sweetheart (as eating is expensive these days, maybe soldier sweethearts are cheaper).

Wm. Romano, who taught ragtime at Joliet, Ill., before the war, is still in France (care of Hq. Co., 6182 U. S. Infantry, A. E. F.), but is expected home late in the spring.

Says Dave Reichstein: "Some one of the Chicago Schools must be about due for a recital and dance. Which one is it going to be? I was the last one, but did not have much support (your apology is accepted). If the boys will all promise me support this time, so we can have a larger crowd, I am game to be the next one. How about it? Are you with me?"

Sol Blitz, the famous jazz violinist of Dave Reichstein's syncopated orchestra, has been taking up new professions lately. He has learned to be a cook, and also an "orderly." He has been at Camp Jackson, where they teach you all these new professions, for the past eight months.

Miss Clement of Pittsburgh has been seriously ill for some time past, but we are glad to say that she is now "back on the job."

Miss Esther Gomborg, formerly of Duluth, is spending the winter in New York. She is superintending the further musical education of her young brother, Louis, who is a prodigy on the piano.

Miss Welbourne is a clever pupil who is going to be married in June.

Miss Harriet Eagen is getting along splendidly with her ragtime lessons.

Miss Mayme O'Neill has studied ragtime in both Detroit and Chicago. She sure is some player.

Mr. William Watkins, of Sheridan Drive in this city, is rapidly developing into a corking ragtime pianist.

Miss Pressinger is one of Chicago's society girls who is making wonderful progress with her ragtime lessons.

## Enchanted Moments

IDYLL D'AMOUR

BERNISNE G. CLEMENTS

PIANO

Moderato

*mf*

*rall.*

*mf a tempo*

*accel.*

*a tempo*

*ff molto rall.*

*mf a tempo*

*accel.*

*a tempo*

*ff molto rall.*

*mf a tempo*

*f*

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## Animato

Musical score for page 10, featuring piano and melody staves. The score includes various musical notations such as triplets, dynamics (ff, mf), and tempo markings (Animato, rall., Tempo I, accel., a tempo, ff molto rall., mf a tempo). The piano part is marked *ff* and the melody part is marked *mf*.

MELODY

## Con grazioso

Musical score for page 11, featuring piano and melody staves. The score includes various musical notations such as dynamics (p, mf, ff), tempo markings (Con grazioso, Tempo I, poco rit., accel., a tempo, ff molto rall., mf a tempo, f a tempo), and musical phrasing. The piano part is marked *p* and the melody part is marked *mf*.

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## Tokio

Words by  
ROBERT LEVENSONMusic by  
GEORGE L. COBB

*Moderato*

PIANO

*mf*

*f*

*p*

till voice

Mid - night, when the wea - ry world's sleep - ing, Then a some - thing comes creep - ing,  
Day - time, and the sun - light is stream - ing, I have waked from my dream - ing;

Steal - ing sor - row a - way; I start in my crys - tal a -  
I am far from my home; Mem - 'ry holds a pict - ure en -

*rit.*

gaz - ing, And I see things a - maz - ing Man - y miles a - way.  
dur - ing Of Jap - an that is lur - ing Me a - cross the foam.

*rit.*

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**REFRAIN**

To - ki - o, To - ki - o, Where the cher - ry

*p*

*24 times f*

blos - soms grow, Sweet Jap - an - ese maid - ens fair Are burn - ing their in - cense there; -

While gei - sha girls' songs float through the air. Mid - night skies,

Al - mond eyes, That's a pict - ure I love so.

I'd give al - most an - y - thing to be Sit - ting on the floor and sip - ping tea, Way

*f*

back in To - ki - o. To - ki - o.

*f*

*D.S.*

4058-2

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## The Ringmaster

GALOP

W. K. WHITING

PIANO

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TRIO

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## PIANO

## JACOBS' INCIDENTAL MUSIC

Concert  
Edition

SERIES D—Excerpts from GRIEG

(1) A Ride at Night (2) At Thy Feet (3) Watchman's Song

Adapted and Arranged by  
R. E. HILDRETHThemes Selected by  
HARRY NORTON

**1**  
Hurry

Presto

last time only

**2**  
Dramatic  
Tension

Andante con appassionato

Bass pizz.

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**3**  
Gruesome  
Mysterioso

Grave

molto rall.

un poco agitato

cresc.

Bass pizz.

poco rit.

mf molto rall.

D.C. al.

a tempo

quasi agitato

poco rit.

D.C. al.

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# Parisian Parade

## ONE-STEP

ED. M. FLORIN

PIANO

*f* L.H. *ff* *mf* *f* *ff* *mf* *f* *ff*

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*mf* *f* *ff* *mf* *f* *ff* *mf* *f* *ff*

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The musical score is written for piano and includes a Trio section. It features various musical notations such as treble and bass clefs, key signatures (one flat), time signatures (2/4 and 3/4), and dynamic markings like *mf*, *f*, and *ff*. The score is divided into two main sections, each with a Trio section. The first section is 'There's A Good Time A Coming' and the second is 'Good Bye My Honey, I am Gone, Gone, Gone'. The Trio section is marked 'TRIO' and 'mf-f'.

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## Good Bye My Honey, I am Gone, Gone, Gone

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**Erle & Leo Pub. Co.**  
CHARLESTON, ILL.

Band and Orchestra arr. by **HARRY L. ALFORD**

### JUST BETWEEN YOU AND ME

(Continued from Page 7)

G. A. C., Bath, Maine.

"In the After Glow with You" is a beautiful title, has a fine lyric and a great melody, but an absolutely terrible arrangement. With a little doctoring up, especially in the arrangement, this song could be made into a regular ballad that would stand a fair chance of having an "After Glow" for your pocketbook. Your lead sheet of "Sleep My Little Pickaninny" aside from being too low in range has the makings of a first-class lullaby. With a good arrangement, this number might be accepted by some publisher.

Below is printed a poem that was submitted to MELODY. Any ambitious amateur or professional composer, who may desire to collaborate with the author of these impressive lines, may have said author's address upon application to the editor of this comical column.

#### BACK TO THE FARM

I wandered away from the homestead to the city with my chum Bill  
We sported and ranked with some idlers, a jolly time we thought until,  
Bill took to drink, we had no chink; I was arrested for stealing.  
To go back home, we could not think to gulp down that shameful feeling.  
Bill's father had heard from a police, he came and bound us over  
Then he took us both home with him which paw did somehow discover.

#### CHORUS

I'll go back to the farm I'm cured of the charm of the city majestic,  
I'll go back to the farm and good old paw, whom I once thought too domestic.  
Back to the farm; back to the farm; back from the ways I've wandered,  
Back to the farm for freedom's charm. Back for the days I've squandered.

"I had quite an amusing experience a few years ago," says Marcella Henry of La Salle, Ill. "A new theatre had been

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built, and yours truly was engaged to tickle the ivories. We had a five-piece orchestra, but the violinist was very poor and had never played a vaudeville show in his life. The manuscript seemed to puzzle him and he did nothing but grumble. At rehearsal, the performers explained everything, but he would chew the rag and try to make an impression that he was the REAL GUY on the job. Such complimentary remarks as 'I never saw such dumb music,' 'Can't they afford to buy the printed sheet,' etc., etc. He 'rassled' with the various scores, and his patience was at the breaking point when it was time to try the music for the next

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act. It was a tricky, comedy musical-acrobatic act. He couldn't get the drift of the thing at all (there were about fifty cues). Well, when the show went on!!! Why go into details? After the show, he got 'called down' of course. He was peeved and said: 'This isn't my first position. I have played in all kinds of opera houses.' One of the performers said: 'Yes, empty ones.'

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**Who Knows?**  
Can't You Hear Me Callin', Caroline?  
Dear Little Boy Of Mine  
Freedom For All Forever  
Spring's A Lovable Lady  
Sister Miss You  
Valerius  
Smilin' Through  
Ring Out, Sweet Bells of Peace  
In Flanders Fields

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Teach Me To Pray  
I Come To Thee  
A Little While  
It Was For Me  
Ever at Rest

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### LEMONADE NOT "LEMONS"

Mr. Erle Threlkeld, business manager of the Erle and Leo Publishing Company of Charleston, Ill., is that kind of an optimist who adds a little sugar to all the "lemons" handed him during the day and turns them into lemonade to drink at night. If you doubt his optimism, look at the titles of some of the numbers published by the firm he business-manages, the two latest of which are "There's A Good Time A-Coming" and "Good-Bye My Honey I Am Gone, Gone, Gone." For nearly twenty years in vaudeville Mrs. Threlkeld and himself were engaged in the business of making people laugh, and from that experience he says this has been learned: "In life, each day and everywhere, people NEED inspiration and should laugh more." He says further that, in all of his playing experience, "I have never seen a POOR comedy, because to someone they are funny." There's optimism for you and oodles of it.

Here is the glass of cool sparkling lemonade he proffers to MELODY. "The orchestra boys here are always waiting for the next issue. You do not know how we enjoy the Cobb items. Everyone who looks at our copy of your paper turns to the 'Cobb Corner' first." Not much grape juice about that, but straight "all-to-the-sugar" lemonade with a strong dash of claret. "Here's how," Mr. Threlkeld, and many of 'em to yourself!"

### WALT C. WICK

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### CHICAGO SYNCOPATIONS

(Continued from Page 8)

During the past year, when the War Camp Community Service was seeking entertainers to send out to the surrounding camps, there were several hundred pianists, singers, dancers, magicians and entertainers of every kind who for many months had donated their services almost without stint for the benefit of the boys in the khaki and the blue. That is, they did this before peace was declared, but the moment it was known that the war was over, many of these entertainers (myself among the number) either lost all interest in the war camp community work or ceased to recognize the necessity of doing something for the soldiers and sailors—inasmuch as they no longer were on the way to a possible watery grave or a glorious death on some battle field. As long as we felt that these men were sacrificing everything for us we were willing to do what we could to make them happy, but once the sacrifice seemed no longer needed we blithely laid off the responsibilities which, up to that moment, we had thought equally ours.

It is my honest opinion, formed since my trip out to the "Great Lakes" last week, that in so easily throwing off these responsibilities is where many of us have made a grave mistake. These boys now waiting to be sent back into civilian life would have "gone through" for us had it been required of them, and it's up to us who can do so to see them through until the long months of demobilization are over. There is little or no drilling to do; nothing to occupy the time but routine duties, and few of them have the money to seek amusement outside of camp, even if they had the chance to do so. The Great Lakes Training Camp is thirty-five miles from the City of Chicago, the railroads do not treat the boys out there any more kindly than they do the ordinary traveler, and when a boy has only his monthly allowance to go on he can't go very often, neither can he spend much when he does go.

What's the answer? It's up to you piano players, to you singers and to you folks who can do anything that will make anybody laugh or cry—it's up to you personally to get in touch with the local branch of the War Camp Community Service in your city and donate your services whenever possible. And take it from me that it won't be the soldiers and sailors who will have all the fun, if you donate a little of your time and service to them. Those thousands of ruddy-faced, big-handed boys who are abounding with rugged health will give you a reception that you never will forget. They will show their appreciation so thoroughly and so joyously that you will go back to town with a wonderfully happy feeling on the inside. I'm telling you this—so happy will they make you that you'll feel you ought to have been compelled to pay for the privilege of entertaining those boys. That's how happy they'll make you!

### CLEVELAND NOTES

MISS Haynes, who because of serious illness was forced to discontinue her teaching for some time, has returned to the Cleveland studio and succeeded in getting together a very large class. We take this opportunity of extending to Miss Haynes our appreciation of her services, and expressing the hope that she has so fully recovered her health that she will continue to be one of the mainstays of the Cleveland

school with which she has so long been identified.

Mrs. Charles Toms, a pupil of the Cleveland school who later became one of its instructors, is expecting the return of her husband from France very shortly. Upon the arrival of Mr. Toms they plan to depart for some western point where Mrs. Toms will continue her teaching of ragtime and popular music.

The Cleveland school at present is making use of every inch of available space to accommodate the great rush of students desiring to learn ragtime. Mr. Worley has found it necessary to decrease the advertising at that point, because of being unable to obtain additional space.

Mr. Elmer Raus, a Cleveland resident who usually spends the winter season in Florida, has cancelled his trip to the Sunny South for this year so that he may continue his musical studies with Mr. Worley.

A frequent and welcome visitor to the Cleveland studio (of course wholly unprofessionally) is Mr. Amos E. Brown, Cleveland's prominent undertaker. Mr. Brown finds the cheerfulness of the popular music studio a delightful diversion from the solemn duties of an undertaker in his professional capacity. Undertaker Brown possesses considerable musical ability himself, often being requested to render vocal selections at funerals where he officiates.

Mr. B. E. Riggs, manager of the Kansas City School of Popular Music, holds the distinction of being a prominent lecturer and educator, as well as a versatile musical artist. Mr. Riggs is known to many people throughout the entire country as a theological expounder of no mean ability.

Instead of managing a successful ragtime school in Cleveland, Mr. George F. Schulte of that city now claims he is running a wholesale grocery store—that is to say, he has charge of a big commissary department in France.

Mr. Schulte may be "peddling groceries" in France, but Mr. Ray Worley is managing the former's school in Cleveland and getting the money. Mr. Worley writes that his wife, Helen, has been a great help to him in taking care of the big rush of business. This is not to be wondered at when you know that Mrs. Worley happens to be a speedy stenographer, as well as an expert pianist (ragtime or anything), and in the name of Pete what more can a man ask for? Lucky fellow, Worley!

### LOUISVILLE NOTES

FOLLOWING an honorable discharge from the United States Army after serving Uncle Sam as an assistant band leader for 6 months, 4 days and 10 minutes, Sergt. J. Forrest Thompson is again at his studio at 2822 West Madison Street in Louisville, Kentucky, teaching ragtime piano playing in positively twenty lessons. In response to my S. O. S. for some music items for MELODY he writes:

Miss Georgia Poutch, one of Louisville's most talented daughters, took part in an all-star entertainment at West Baden Springs, Indiana, on Saturday evening, January 25th. The entertainment was given for the convalescent soldiers.

Miss Bill Evans, one of the members of a very talented family, gives promising indications of becoming a wonderful ragtime player. Her sister Martha also did the "System" credit.

Raymond Perry is one of those who enlisted in the U. S. Navy when Uncle Sam needed real men. He has now ventured upon the sea of ragtime, learning the

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Eighty-Four-Step	Eighty-Five-Step	Eighty-Six-Step
Eighty-Six-Step	Eighty-Seven-Step	Eighty-Eight-Step
Eighty-Eight-Step	Eighty-Nine-Step	Ninety-Step
Ninety-Step	Ninety-One-Step	Ninety-Two-Step
Ninety-Two-Step	Ninety-Three-Step	Ninety-Four-Step
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treble and bass notes and the first ragtime movement in the first lesson. Guess that's going some!

Louis Schmidt is now playing dances, after finishing the twenty-lesson course with me.

Lieutenant Brinley, senior instructor of the F. A. R. D. Band School at Camp Taylor, Kentucky, is a staunch advocate of popular music. His success is due to that fact, as his programs are always full of the snappy music.

### ST. LOUIS NOTES

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teaching ragtime! Who would have thought it a few years ago?

Miss Lillian Goldsmith (3808 Meramec St., St. Louis), after taking eleven lessons from Ed. Mellinger, accepted a position to manage one of the best music departments in the city at the Scruggs-Vandervoort department store.

Ed. Mellinger had the opportunity to play in a down-town picture show one night last week. The owner, manager, manager's wife, operator, ticket-seller, ticket-collector and ushers unanimously agreed that the music rendered by Mr. Mellinger was the best ever produced at said picture house, and furthermore that Mr. Mellinger would often have the chance to play at the same house. Among "other things," the owner of the house and two of the "hep" called upon Mr. Mellinger the next day and began a term with him at his school. Moral: It pays to advertise!

Mrs. William Meyer, now taking her third term from Mr. Mellinger and not knowing one note from another when starting lessons, is showing some wonderful results with her hour-a-day practice. None of the newest pieces are too difficult for Mrs. Meyer.

Walter March, for many years a concert pianist and teacher well known to St. Louisians, has just joined the local "faculty" and is showing wonderful results with his "rag" pupils.

New ads, appearing in the St. Louis papers and mentioning the teaching of stringed instruments, are bringing crowds into the local School of Popular Music. This department at least has the services of one of the best teachers in the city, whom we know will prove to be one of the best liked teachers of the faculty. Miss Isabella A. De Patzi Mullery gives instruction on ukulele, mandolin, guitar, voice, violin and piano.

Burt Earle, of a company with that name showing at the local Orpheum Theatre this

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week, paid Mellinger a call this week to ask for a few pupils to include in his act. This shows that ragtime pupils are well fitted for this sort of work after a term of lessons. Burt is known all over the country for his banjo playing.

"Oh, Susie, Behave" is a very new "two-four" that is being pushed here, and which is great when converted into "rag." It is by the writers of "Oh, Johnny, Oh."

### DETROIT DOINGS

Miss Harriet Smith has enlarged her present studio by opening another piano room. This addition gives her four piano-teaching rooms, besides a reception room and private office.

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Business is first-class in "Philly" and we are gaining daily in popularity for the simple reason that we "make good." Quite a few of our pupils who went to the war are back "on the job" again, and all tell what an inspiration ragtime and popular music was to them during that terrible time.

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Merlin writes that he is still in France with the 130th Infantry, but hopes soon to be back home again. When he does come back and again gets into a writing mood, without doubt there will creep into his new compositions a something intangible that will savor of the long nights in the trenches, and perhaps this intangible something will make a song that shall sweep the country from coast to coast and make a lot of money for "Dap."

"Dap" has a distinctive personality. He is gifted with a disposition and character which will carry him "through" anywhere, and a sweetness of mind I feel sure the ordeal of war has failed to touch or disturb. Beyond any doubting it was these qualities in the make-up of the man that were responsible for his rapid rise from a

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**M**ELODY 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 any composition, when required, the services of a lyric writer of established reputation, who will also edit, correct or compose lyrics complete, as desired.

The scope of the Melody Professional Service Department is confined absolutely within the limits implied by its name. The Department will not undertake to publish any composition, either in the magazine's music section or otherwise, assuming responsibility only for such professional services as are outlined herein. To this end we are able to make no guarantee whatsoever, except that *all work will be musically, and when manuscript is delivered it will be complete and flawless and ready for the engraver and printer, or for the eyes of the most critical publisher.* In short, our one guarantee is the high-grade, original and perfect workmanship of a first-class professional department.

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

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.

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buck private to a first lieutenant—some more week of the war, and he would have obtained his commission as a captain. At the first call for volunteers "Dap" enlisted, together with three brothers—one of whom was killed. When the call came



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### These Beautiful Songs Speak for Themselves

O MAY MY WALK BE CLOSE WITH GOD.  
HIGH VOICE.  
SACRED SONG.

Words adapted by  
Mrs. CHARLES SHERWIN.  
Andante con espressione.  
VOICE.  
PIANO.  
O may my walk be close with  
And as I draw from earth a -  
O, O may the heav'n - ly peace be mine, O for more  
way, O may my heart that waits Thy call, Speak to my

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**THE BROKEN PINION**  
OR  
THE BIRD WITH A BROKEN WING.  
MEDIUM VOICE.  
Words by  
HERBERT JOHNSON.  
Music by  
HERBERT JOHNSON.  
Ner-er coars-er as high a - gain. Ner-er coars-er as  
high a - gain. No, nev-er coars-er as  
high a - gain.



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CLARENCE EDDY, Dean

CHICAGO, ILLINOIS

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Many teachers have written us that they have been approached by agents representing the University Extension Conservatory at least that they had the Sherwood lessons to offer. William H. Sherwood, positively prepared no lessons except the course he personally prepared as Director of the Piano Department for the Siegel-Myers School of Music, sole owners of the copyright. The lessons, embodying all of the invaluable principles and methods that for over 20 years made Sherwood America's famous Piano Teacher, can be secured only from this school.

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During the seven years that our announcements have appeared in this publication we have had splendid results. Hundreds of readers have enrolled and successfully mastered one or more of our courses. Yet there are many friends of this publication who have never responded even to the extent of inquiring for full information about our school.

We feel that the readers of this publication are doing themselves—as well as us—an injustice by remaining "mute." And it is to this class who little realize the wonderful worth of these lessons that we have decided to make the following

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