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MELODY

A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

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"The White Heather." By Snyder-Haase-Coots

A Syncopated Arrangement of the Chorus of this Popular Hit, by Edward R. Winn

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Volume III

August, 1919

Number 8

Prohibition and Poetry

ALTHOUGH it may be said in passing that good "goods" merely "warm" and never "burn," none the less the "burning question of the moment" is that of prohibition. Its operating affects us all in one way or another, and some in more ways than others, but that part of the question which is blighting the brain of the writer of this faint "gurgel" is — just what and how much is prohibition going to prohibit when it starts the "prohib" in prohibiting? Is it destined to spoil the spigot of the spiritual as well as fasten the faucet for the physical and tighten the tap of the temperamental so that it shall no longer turn? We know that it will dock the "tail" of the cocktail, bat the "ball" out of bounds with the highball, fuss up all the "fizzes" and make the "rickies" rickety; but will it take a lot of the "con" out of conviviality, eliminate "Jove" (commonly known as Jupiter and not to be mixed up with juniper) from joviality, and push all the "pro" from procrastination so that we shall have to "go home" before "daylight doth appear?" In other words, will it put the kibosh on all the good old songs we have been wont to so throatily throb out of tune? Will it knock cold all those gems of thought in poetry and prose that have been inspired by and dedicated to Bacchus and Gambrinus in epics to the juice of the grape (never grapejuice!) and in odes to malt?

To come down to gulps and gurgles, are the advocates of Adam's ale and the aspersers of the "ardent" not only going to pull the "fur" from fermentation and change "mash" into mange or worse, but still the "stills" which have distilled our lilted lyrics and lines? It would seem so, although "hope springs eternal in the human breast." In the sense of "spring" or "getting sprung," perhaps the prohibition purists would wish us to paraphrase the preceding beautiful line into: "Spring hops infernal in the human yeast."

If prohibition means that even the advertising or mention of "wet goods" are to come under the ban, as well as the goods themselves, then good-by to a lot of prime old lyric and literary

favorites of by-gone days. No more may we recite to our kiddies the immortal "this is the house that Jack built" because of its reference to "this is the malt that was stored," and it looks like as how maybe it will be "stored" in more ways than one. Never again in moments of merry mellowness may we quote Martin Luther's amorous aphorism about "Wine, Women and Song," but in order to get it through the wringing machine of the "dry" laundry we may have to cauterize it with the *lye* of "Water, Washerwomen and Soap." Never more shall we be allowed to rumble "bassily" "Down Deep within the Cellar," while, "Drinking, drinking, drinking," but upstairs we may all base around the kitchen sink, and in a soap-suds souse cleanily chant, "You'll never Miss the Water till the Well runs Dry." Let us wring our hands, while they wring our hearts and rinse us out in "bluing" water.

Think of all the gloriously gurgling songs that must cease to gurgle! Lecocq's famous old "Brindisi" ("See how it Sparkles") must be tabu while Ben Johnson's "Drink to Me Only with Thine Eyes" will go "stone-blind." "Landlord Fill the Flowing Bowl," "Here's a Health," "The Mahogany Tree," "Life's a Bumper," "Rhine Wine Song," "Mine Host," the "Stein Song" ("When good fellows get together"), "We Won't Go Home Till Morning" — these and a lot more are all good old song-barrels with the bung knocked out, if the law proves sweeping enough for prohibition to "soak" 'em. Nor may we ever again give the merry "Ha, ha, ha" to the "Little Brown Jug, I Love Thee."

Somebody once wrote a line to the effect that "the water which has passed will never again turn the mill," and many are they who will wish that the water which started the prohibition mill might have busted the dam before ever it started those "wheels." Are the ultra aqua-adorners going to knock our liquid poetry into broken "pottery?" If they are, "Let's take a cup and fill it up for the days of auld lang syne," then drink a toast to the Good Old Songs which brim with Wisdom, Wit and Wine!

GEORGE H. PRIMROSE

IN the by-gone days — days that not yet have gone so far "by" they do not still linger as a sweet music-memory with many of us — in those halcyon days of lyric-singing and solo-dancing (and in lieu of the modern phonograph, song-shops and professional "song-pluggers") the only medium of propaganda for popular song-hits of the day practically was that of the minstrel stage. The members of those old-time black-face fraternities were not "song-pluggers" in the present sense of the word, how-

ever, but were sweet-voiced singers who could "put over" a song with telling effect, and their rendition of a new number not only captivated an audience, but at once plunged (or "plugged") the song into the swirl of popularity. This was not advertising in the commercial sense, nevertheless a song that was featured nightly "in the circle" was bound to go, for through these singers the song advertised itself. These old minstrel methods are now only a memory, with but few of their famous exponents now living, and with the passing of George H. Primrose into what the majority of us believe to be the Great Universal Song-Land,

America loses one of the last of those early singing-dancers (he was a dancer rather than singer) who by their music, mirth and movement swayed the American public when minstrelsy was at the zenith of popularity.

George H. Primrose, known from coast to coast as an old-time minstrel and principal partner of a great dancing team, died at San Diego in California on Wednesday, July 23rd, after a severe illness of more than a month's duration. He was born in London, Ontario, Canada, 66 years ago, and is survived by his widow and one brother.

The career of Primrose as a minstrel dates from the time of the famous "Jack" Haverly's group of lyric-singers and dancing comedians. He began his stage life with this company at the age of fifteen years, and is said to have been the originator of soft-shoe dancing. He remained with the Haverly aggregation for several years, and then starred in organizations in which his own name played a prominent part. For many years the dancing partner of Primrose was William ("Billy") H. West, a team which had won a country-wide reputation as unexcelled jig and clog dancers, and this team was the basis of the Primrose and West Minstrels that became known from coast to coast. In the

late '70's or early '80's the team united with Milt G. Barlow and George Wilson, forming what was widely known as the Barlow, Wilson, Primrose and West Minstrels, and which undoubtedly was the biggest outfit in minstrelsy of its time and since.

This big organization soon became the star of minstrelsy and was accumulating wealth in both name and coin when internal disturbances led to a separation, with Barlow and Wilson forming and head-lining a company of their own. Primrose and his old team-mate West joined forces with George Thatcher and for some few years toured and became famous as the Thatcher, Primrose and West Minstrels, but whether as leaders of a troupe or as double, the American theatre-goers of those days best knew and loved the dancing team which held together for many years and always as Primrose and West.

Somewhere about sixteen years ago, Primrose joined stage forces with Lew Dockstader, but of late years he had appeared only on the vaudeville stage. In these later appearances he still retained in a great measure all the feathery lightness and marvelous foot-dexterity which had made him famous across a great continent, and enabled him to organize and head a troupe of silver-voiced singers of popular songs.

Just Between You and Me

GEORGE L. COBB'S own corner, wherein he answers questions, criticizes manuscripts, and discusses the various little matters close to the hearts of Melody readers—all more or less of a "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.

W. S., Farmington, New Mexico

"Influenza" Fox Trot has three quite catchy strains, but the first two are too short. Your first strain is only eight measures long and should be sixteen. This applies also to your second strain. The trio will pass as it is as far as length is concerned, but there should be less repeating of the melody. As it stands it is rather monotonous. If this number were built up in places and a fuller and more pianistic arrangement made, it should be as good as a lot of published pieces of this character. Whatever you do with or do to this composition, dress it with a new title, as "Influenza" has already been used. "Ringworm" Waltz is as flat and ridiculous as its title. You evidently have tried to write a syncopated waltz, but without success. The melodies to this waltz are vague and get nowhere. Tear it up. Come again.

R. C. L., Syracuse, N. Y.

"The Road That Leads to Dixie" etc., is a little out of the ordinary as a "Dixie" title. The story of course has been used many times before, but nevertheless the poem is up to the minute and extremely well written. If this lyric were blended with the right melody I have a hunch that it would not only show up well in print but would also sell. Your other number is good poetry but that's all. The idea has been used over and over again in songs during the last five years. Give it ether.

C. E. A., Indianapolis, Ind.

"I Wonder Why They Call Me Daddy" is the old idea about a "lick" going to little old New York and playing "Daddy" to a bevy of Broadway chickens. Paint the N. G. sign on this poem. "Lone Sickness Blues" has a good lyric and story but this style of song is sadly on the wane and will soon be passé. Drop it like a hot iron and avoid a financial blister. "All Day Long" is a splendid idea for a ballad, but you have worked it out very poorly. It would be a good plan to take another crack at this lyric. Yes, you're right the first two lines in the chorus are weak and should be improved.

"Ebony Jazzbo" is out of the question. "There's Always a Time to be Glad," while being a trifle reminiscent of "Smiles," is all to the good and worth hanging on to. "Wonderful Girl" is the one best bet in the bunch. Your story is clean and the lyric as a whole is original. Your melody, though fitting the words, is too sing-songy and too high in range. With a little patching up no doubt you can remedy this.

H. M. D., Burbank, Cal.

Your three songs (minus words) are good, bad and indifferent examples of the song writer's art. The manuscript marked A, and the best of the bunch, contains a fair amount of singable melody. You have knowingly or unknowingly established a new rhythm in the chorus. If suitable words were written to this piece I think you might stand a good chance of interesting a publisher, but before submitting this number for publication have someone who knows how make a better arrangement. You have missed a lot of little tricks in harmony that would enhance the value of the piece ten-fold. B has a meandering melody that utterly fails to "sink in." The arrangement is altogether too simple and, anyway, what is the piece good for? Bid it goodbye. C would make a better novelty instrumental number than a song. By adding a third strain you will have a regular fox trot. Better do this.

H. S., Seattle, Wash.

If "You Can't Trust 'Em" were hitched up with a good syncopated 2-4 melody I would call it a clever topical song. This lyric has possibilities. Hang on to it. "You Left Me Memories" also has possibilities. Although you have hit upon nothing new, either in sentiment or rhyme, you have written a well balanced poem that is worthy of a good waltz-ballad melody. "In Her Eyes" is hardly on a par with your other two lyrics. It is not exactly suggestive, but it is of the kind that rarely sells. Lose it. There is only one way of placing a song with a publisher. First be sure that you have got the

goods to deliver and second keep at it until you deliver them right through his front door. There is little chance of placing with a publisher a lyric without a melody, unless you know one of the staff melody writers. Better submit or assault with a complete song.

E. E. H., Birch Run, W. Va.

"Last Night I Dreamed" shows up well in manuscript form. The melody that you have had written for this poem is catchy and fits the words nicely. It will not be necessary for you to have the number copyrighted or orchestrated before submitting it to a publisher for his approval. "Mother is Waiting" could be easily used as the words for a hymn. It is rather difficult for me to give "A Broken Heart" a just criticism as it is so—well unusual. I will print the first verse and chorus below so that any reader of MELODY who cares to express his or her opinion of the lyric may do so by writing to E. E. H., care of MELODY, and the letter will be forwarded to the author.

I've loved you long my little Zoe

And now we soon must part
You do not know the pangs of woe
Within a broken heart.

CHORUS

A broken bone e'er long will heal
A finger nail will also grow
And time sure always will reveal
A broken heart remaineth so
There is no drug or liniment or anything in part
That you can find to give or take to heal a broken heart.

L. H., Wilson's Mills, N. C.

"Soul," etc., is a beautiful poem that no doubt could be used for a very high-class song. Both versions are well written and to me one appears as good as the other. If I were you I would work on something a little less lofty unless you are writing for posterity instead of the pocket. After you have manuscripted further inspiration, scribble us another line.

T. O., New York City

"When It Goes Dry." You are several days late with this epistle of piffle. You are lucky you didn't have to waste a melody on it. "Girlie Mine" is a cute little poem brimming over with pretty phrases and catchy rhymes. This lyric would stand a 4-4 melody in fox trot time. Fire up.

Continued on page 6

Little Song-Shop Talks

Almost from the date of its initial issue the publisher of MELODY has been possessed with a notion which finally has progressed into a motion. This possessing notion was that one reader of a magazine would be interested in knowing what others are thinking about the same publication, and the progressing motion that has grown out of the notion is the carrying on of two individual columns under the same leading caption, namely, "Little Song-Shop Talks." Under its own sub-caption one of these columns is to register "Words From Others About Us," as in turn the other will record "Words From Us About Others," one or both of the columns to appear from time to time, as space warrants or mood and matter moves. The main difference between the two columns will be that in the one concerning "Us" we shall include any slaps and slams as well as the boosts and booms, while in the one wherein we talk about "Others"—well, Mr. Reader, what would you say?—Ed.

Words From Us About Others

Not speaking of ourselves, of course, with July first came the era of American thirst.

Speaking again of "others," and to paraphrase the complaint of Coleridge's "Ancient Mariner," "Water, water, everywhere—and nothing else to drink."

Along the same line, who is going to "hit the high-water mark" in dollar marks by writing the prevailing grape-juice glide, lemonade limp, wet-water whirl or root-beer ramble—all one-steps or two-steps, but no "side" steps? And who is going to flivver down to futurity in a Ford by putting over the big popular water-wagon waltz song? To any of its composer-subscribers wishing to attempt the "flivver," MELODY offers gratis the following verse:

Oh! ain't it just too nice and wet,
This water which we drink?
But from its drinking shall we get
A head? Naw! We—don't—think!

A correspondent—whose name need not be given because evidently he desires to "stand-in" with some of the staff and would like to see his moniker in type—wants to know whether our "SUNSHINE" Cobb is retained on the staff of MELODY because of his fine physique and general "good looks." Oh, piffle, "Corre," no indeed! He is retained neither for those reasons nor because everybody likes his "tunes," but holds his place in the Saturday "envelope-line" as the office comic and calendar: the first for the reason that his face makes the rest of the staff laugh and so keeps them good natured; the second because he reminds us of pavements and provender—the cobbles we had to pedestrianly pound during the recent trolley strike, and corn on the Cobb.

No, this item does not properly belong in this column because he is one of US, but we're determined to wedge it in somewhere and don't dare trust it to "Just Between You and Me" for reasons which will be obvious. Editorially and formally speaking, the MELODY staff greatly enjoyed a very recent and all too brief surprise visit from Mr. Axel Christensen of Chicago.

To finish with formality and tell what

happened in plain words—"Teasing the Ivories" tore in upon us like a Boston east wind or a wild wheel running on a smooth axle, speed, energy and then some.

Because of his "taking ways" (he didn't take anything from us but our time, and none too much of that to be missed), but because of his personality nobody would have cared a D. Q. (demiseniquaver), if "Chicago Syncopations" had boosted his feet on the sacred desk after he had kicked off the office cat, but he didn't. He tormented in and tossed his mackinaw into the corner (we haven't yet achieved the prosperity of hat-hooks), gave everybody a steely hand-grip closely approaching the clutch of a Stillson wrench, wrestled a bit with the sanctum piano (it has to be wrestled with to throw a tune), warned up the Chief, woke up the editor and "went out" with "George." However, nobody worried over this hob-nob-date between Axel and George—El, because the artis now have their ante even in Boston.

The publisher of MELODY missed two of his largest and strongest safety-pins (he uses 'em as paper clips), but as "Axel" wore a belt and not suspenders suspicion points in another direction nearer home.

In the name of church bells and court bills, where do us men get off? When on Sunday some minister exhorts his congregation to "Love thy neighbor as thyself," or urges them to "Let not thy right hand know what the left hand doeth"—because he does this professionally it is any reason why Mrs. Minister should bring suit for divorce against him on Monday? It would be just as sensible as the case now before the courts of a composer who finds himself up to the neck in divorce proceedings, with Mrs. Composer filing as evidence against him the titles of some of his songs: "I Love the Ladies," "There's a Little Bit of Bad in Every Good Little Girl," and "One in a Million Like You"—all which sentiment of course was simply put "professionally." In the name of mud, or Mike! why didn't the man camouflage those titles, or tog 'em out in the new "dazzle" effect—say, for instance, "I Like the Ladies but Love My Wife" or "There's a Little Bit of Naughty in Every Nice Little Wife?" The first would have got him by the home censor, while the second would have fooled her into believing she was "some chicken" even if married. "Just Between You

and Me," if old Martin Luther had lived in this age of the artis and under shadow of the suffs, instead of writing about "Wine, Women and Song" he would have been forced to transmogrify it into a wail of "Water, Worries and Words."

"THE WHITE HEATHER"

Does not the above phrase instantly conjure a mental photograph of great open spaces covered with blossoming bushes—the rugged heaths of Scotland and the sturdy Scottish heather? And do not heaths and heather visualize the pathos and humor and heart-yearnings of the lads and lassies of Auld Scotia—the stirring deeds, thrilling moments and love whisperings of ages gone that are now locked as secrets in many a Scottish heath? The phrase is not the subject of some famous painting, nor yet the title



of the latest novel; it is the theme for a picture, however, the basis of a story and the name of a lyrical song built upon both picture and story. In short, it is the title of a beautiful song-composition that has been adapted from the big Paramount-Artcraft Photoplay Production of the same name—"The White Heather."

If we are not astray in our botanical knowledge, there are purple, red and white heather blossoms, yet white is ever the symbol of living purity and truth, which is exactly what the lyric of the song expresses—the pure sentiment of a true love undying, and the lyric-story is in full sympathy with the picture-story that was its sponsor. With true musical artistry the words have been woven into a bright melody that breathes the atmosphere of "Bonnie Scotland," and these blending with a rich harmonic coloring make complete the tonal-picture. The

Continued on page 7

From Coast to Coast

POPULAR MUSIC TEACHER TAKES LONG PLEASURE TRIP

WELL, here I am, boss! All the way from Stockton, California, and that's about as far as one can come in this country, especially if you take the southern route."

It was Henry D. Price, a popular music teacher of the Pacific Coast, who thus addressed Edward R. Winn in the headquarters of the Winn Schools of Popular Music in New York. The visitor to the Metropolis is on an extended vacation trip, and plans to call on many of the owners and directors of popular music schools throughout the country before returning to Stockton in September for the coming season.

The story of Mr. Price's success as conductor of a Winn School in that city of 50,000 population leads to the conclusion that the Golden West is indeed a veritable mine of dollars for the competent teacher of ragtime piano playing, for he is, it is believed, the highest-priced teacher of popular music in America—and that virtually means the whole world—as his tuition rates are \$2.50 to \$4.00 per lesson of forty minutes. This compares very favorably with the compensation demanded by artist-teachers of classical piano music.

As a matter of fact, Mr. Price until four years ago taught only ethical music, having been educated thoroughly in pianistic musicianship by the best instructors in Boston, Mass., where he studied for years. However, he met with the same difficulty as is experienced by all teachers of serious music—that of holding the students' interest in their musical studies.

"When I came upon the Winn Method," said Mr. Price, "I was touring the country as a concert pianist. My first thought was that what was claimed could not be done. 'Impossible,' I said. Nevertheless I subjected the idea—and it is an idea, one of the most original in the field of music that I have ever come in contact with—to close scrutiny. The rest is mere business detail.

Any locality is just as much a golden gate of opportunity for those with a meritorious method of popular music as the Far West. Indeed, human nature is the same the world over, and there is now, has been and will continue to be a great demand for ragtime piano instruction. The public is certainly favorably disposed toward those in this endeavor. My social position in Stockton is better today than when I made that city my home,

fifteen years ago. Due to the efforts of the pioneers in popular music teaching, the playing and instructing of this class of music cannot now, as they did years ago, cause any reflections to be cast upon the self-respect or dignity of the instructor.

"It might be noted, too, that whereas in the old days practically only children came to me for lessons, and of course only a very small percentage of these struggled through the tedium of practice to a point where any degree of satisfactory results was attained, since adopting the method I actually have a constant waiting list, mostly of adults, whom the showing made in a few weeks of the course has encouraged to add to their accomplishments the quickly and easily acquired ability of playing popular music and ragtime for singing and dancing or other entertainment.

"So far on my trip," said Mr. Price, "I have stopped off at several cities to visit Winn Schools, and it is remarkable, though not surprising, to me, at least, the degree of success attained by these teachers. Musical conditions in the popular field seem to be developing very rapidly. It can be only a question of a short time when piano instructors generally will discard, except in the case of children, the academic and other systems and employ a modern one, the demonstrated success of which is proven conclusively.

"Call it mechanical, inartistic, 'faking,' ear playing, instinct, or what you will," concluded Mr. Price, "I'm for popular music and ragtime, and so is everyone who has had the discernment to give the music-loving public what they want and demand to the point of not being willing to accept a substitute."

Mr. Price conducts his studio in his residence and employs no assistants, preferring to give to each scholar his personal attention and the benefit of his own experience. This in a way is necessary because of the limited population and wide area. If you've been out West, you know what we mean. Nevertheless, during the few years he has been teaching he has graduated several hundred pupils as schooled pianists. The kind of local publicity he receives from these satisfied enthusiasts could be obtained in no other way, and as a result of these recommendations he "fears" he will before long be compelled to establish his studio on a more commercial scale.

Popular piano playing pays price pretty, Phwat?



HENRY D. PRICE

JUST BETWEEN YOU AND ME

Continued from page 4

D. Mac D., Bismarck, N. Dak.
Your songs submitted, namely "She's the Girl That I Love," "Trombone Jazz" and "Someone Has Taken My Place" are three regular big-time numbers, as good if not better than many published songs of today. They all contain melodies that are original and catchy. The lyrics are out of the ordinary on account of newness of story, rhyme and their originality. The arranging done on these songs is above criticism. I sincerely hope that you may be able to place one or all of the numbers to advantage, as they are well worth it.

A. W. R., Franklin, Pa.
"My Heart Beats Only For You." How do you

do it? Suppose that she should move to Philadelphia, or (same thing) die, or you should get mushy somewhere else and change your affection, would your heart stop beating? But stop, I'm only cobbling it. The title is A-1 but the lyric and music is worse than Z-O. No punch anywhere.

L. D., Helena, Mont.

"Oriente" is a finely constructed oriental fox trot, but you have taken a little too much of "Hindustan" to make the number original. The swipe is too palpable. Anyhow, I think the oriental craze is on the wane and by the time this piece gets on the market some other style in dance music will have made its appearance. "Norway" was used as a title sometime ago. The melody to this song is wholly original and well arranged. Change the

title and lyric and put in something with a more direct appeal.

On its forthcoming transcontinental tour the famous Sousa Band will be accompanied by two well known vocal soloists, one of whom, May Stone, was formerly a soprano with the Boston Opera Company. The other, Mary Baker, is a coloratura soprano, who has achieved distinction on the concert stage. A number of important instrumental soloists will also add diversity to the band programme. Louis P. Fritze, formerly of the Philadelphia Orchestra, and who has played flute obligatos in concert for Mme. Galli-Curci, will be the band's flute soloist, while Joseph Green, popular as a saxophone player with a prominent concert company, has been engaged to divide the solo "sopping" with H. Benne Henton, another exceptionally talented performer.

LITTLE SONG-SHOP TALKS

Continued from page 5

author, Mr. Charles Snyder, is deserving of much credit for the poetic masterpiece he has so capably produced, while an equal share of praise is due Messrs. Alfred L. Haase and J. Fred Coots, who have composed and harmonized a melody which is bound to be sung by every song lover in the country and enjoyed by every music-lover throughout the land.

The publishers of the new song are the McKinley Music Company of Chicago and New York City, and fully realizing the possibilities of the melodic beauty, harmonic coloring and deep heart sentiment embodied in the composition, the individual members of this big music concern are exerting strong cooperative efforts to insure the early and complete success of their new song with a "storied" name. Mr. D. W. Foster, general manager of the Chicago offices of the McKinley Company, is conducting special sales campaigns among the western trade, and already reports big results. On the eastern circuits Messrs. V. M. Sherwood and J. F. Coots, general and assistant eastern managers respectively, are likewise working a series of special business campaigns that are proving very successful with trade in the east. In conjunction with all this, the entire country-wide profession and trade seem to be giving their hearty support to the publishers of the new song to help its progress, and an extremely successful career can be predicted for "The White Heather."

Words From Others About Us

We got away with it all right—ragging another man's verse in the June issue of MELODY'S "talk-fest"—for here is what the victim, Mr. J. Forrest Thompson of Louisville, Kentucky, says about our ragged attempt with his lines:

"It pleased me very much to read the dandy notice in the June 'Melody,' and I certainly appreciate the recognition of my poem in 'Little Song-Shop Talks.' The following expresses my sentiments regarding

M—E—L—O—D—Y

M—Is for the many good things in it,
E—Means ev'ry month it's on the job,
L—Means ev'ry Lovely Lady Loves it,
Lyrics and music by George L. Cobb;
O—Means it's the only Official Organ
D—Devoted to Popular Music of the day,
Y—Means YOU will always want to read it,—

The text of this wonderful Mel-o-dy."

From a subscriber in Detroit, Michigan, comes the following kindly hint: "The distribution of your magazine around Detroit is not very satisfactory. Apparently, only two music stores carry it and they usually are sold out. You are certainly losing a good bit by not doing a

little more 'plugging' for 'Melody,' as every lover of popular music is a possible customer."

We don't mean to "hide our light under a bushel," and if we have done so it is not so much from modesty (we modestly own to our share of it), but more because of an oversight. It is one thing to "pub" and quite another to "plug," the wear and tear of one taking tare and time from attention to the other. We are glad to note, however, that the two dealers mentioned by the subscriber "usually are sold out," which helps some, and thanks to the hint, the publisher of MELODY intends sending at once sample copies of the magazine to every music dealer in Detroit. He extends his most hearty thanks to this devoted Detroit and exploiter.

The pianist of the Isis Theatre in Roseville, Illinois, presents MELODY with a nice little bouquet of roses that carries the fragrance of service. Here it is:

"I take this opportunity to tell you that 'Melody' is the greatest little magazine that I have ever seen. I try to work conscientiously with my pictures, and everything I am able to accomplish I attribute to suggestions received through 'Melody'. The incidental music is great, too, and I do miss the articles on 'Interpreting the Photoplay.' If I wrote on indefinitely I could not say enough in praise of your little magazine. There is only one fault to be found—I can't get enough of it. I'd love to receive it twice monthly at double the price. I can hardly wait for my next copy. It always is a 'life-saver'."—*Ruthella Worsdell.*

Here's a verdict from the antipodes that "goes over the top" with good cheer, even though it does carry with it a "life-sentence" for us:

"As a music magazine I think 'Melody' is tip-top, and the musical numbers have proved very entertaining and useful. You may reckon on me as a life-long subscriber, if the present standard is maintained; it would be hard to improve upon, and that's putting it mildly."—*Herbert McKechnie, Entertainer, Durban, Natal, South Africa.*

It would seem that MELODY also has a lot more of antipodean friends—at least, even if not formally introduced as such personally they're mightily friendly. In our opinion it's the top-notch of friendliness when one man, entirely unsolicited, sends in a batch of more than half-a-dozen subscriptions all from the same town. Here they are: Mrs. Percy Spiller, Miss G. Lynam, Miss McEnery, Mr. H. Prentice, Mr. H. Elliott, Mr. E. J. Bull, and (even including a subscription for himself) all sent in by Mr. S. P. Spiller of 5 Kenedy Road, Napier, New Zealand. These are not, "words from others about us," but as *deeds* they get there. Friends? We'll say they are!

Dedicated to George L. Cobb of MELODY

JUST KEEP GEORGE L. COBB ON THE JOB

"More Truth Than Poetry"

I've been reading the advice of critics,
On music and lyrics galore;
I've read till my brain was befuddled,
And both of my eyes became sore.
I was just commencing to tire,
Prepared to lay down on the job;
But that is all changed, my plans rearranged,
Since reading the advice of Cobb.

For years I have planned and I've plotted,
Some gold from the muses to lure;
But critics each day my verses did slay,
Advised other work as a cure.
They'd rend and tear ev'rything I'd prepare,
Altho I'd spent months on the job;
But that is all changed, my plans rearranged,
Since reading the advice of Cobb.

Here's luck to our friend, Publisher Jacobs,
May his life from worry be free!
May he always have health well garnished with
wealth.

And live long to print Mel-o-dy!
If these things he would like to accomplish—
Here's advice, "Just Between You and Me"
If he heeds, it will please all his patrons,
No matter where they chance to be;
If he wants to boost "Sunshine" and pleasure,
If gloom from our lives he would rob,
A word to the wise should surely suffice:
Just keep George L. Cobb on the job.
—By W. J. Carlin of Vallejo, California.

JAZZ NOTES

By Jimkin

Gilbert & Friedland's new number, "Mending a Heart," is fast becoming a winner. Possessing a haunting swing it has been placed in the repertoire of many artists and is receiving great applause wherever heard.

One of the ballad hits of the day is "Wishing Land," about which performers all over the country are making glowing reports.

"Sweet Melody," one of Eugene Fortunato's latest compositions, is catching on, especially as a fox trot number. It is one of those pieces that, heard once, linger in the memory.

Increased taxes are not affecting the attendance figures of motion-picture theatres, as the movies are attracting steadily growing numbers of patrons. Admission fees here are far below the average charge abroad.

Leo Feist, Inc., has accepted for publication the music for a new show by Joe McCarthy and Harry Tierney. The production will probably be brought out in the fall.

"Have a Smile for Every One You Meet" is being successfully jazzed by the United States Jazz Band, directed by Al. Moore, on its tour of the Keith circuit.

"Girl of Mine" is a new song by Harold Freeman, of Providence, R. I. The melody is appealing and a one-step orchestration has been arranged. The title-page is in eight colors and the publishers expect the number to prove one of the popular songs of the summer.

To provide means adapted to be connected to a key or manual of the action of a musical instrument such as a piano, whereby the player may cause the power or force of the stroke to be increased, is the object of a patent for a piano-key mechanism held by

Continued on page 86

Chicago Syncopations

By Axel W. Christensen

A POPULAR SONG WRITER

The accompanying photograph is that of a man who is considered by many critics to be one of the very best popular song writers of the day — Mr. Gus Kahn. Mr. Kahn has the distinction of having been the youngest writer to produce a hit, for he was only eighteen years old when he wrote that sensational song,

Chautauqua work and cut his season short. Accompanied by his talented wife and clever daughter he played the Redpath Circuit in the South, and as far as success is concerned he got plenty of that. However, he tells harrowing tales about bad hotels, all night jumps, one night stands, playing under canvas with the thermometer at a hundred and ten, and a lot of other things — anyway, he says he's through. Believe me, I was glad when he came back! He goes to his old job at the Cort, and I'm going fishing.

A request for teaching privileges was recently received by one of the foremost ragtime schools in the United States from a music instructor in Scotland. It transpires that during his four years in the allied army he heard much American ragtime, and came to realize its real value and popularity as an entertainment.

Peggy Sloan, one of the most capable of ragtime teachers in the Christensen Chicago ragtime institution, has found it hard to lose her large class of pupils even during the very hot weather. "Peggy" is spending Saturday and Sunday of each week at Flint Lake in Indiana, and has about given up plans for a lengthy vacation.

Edna Morton, who has taught ragtime in one of the large downtown studios in Chicago for several years, is spending her vacation in Cincinnati.

Merlin Dappert, Captain in the 130th Infantry, has given up the ragtime business for a time and taken a position in his father's big engineering firm in Springfield. He intends opening another school of ragtime as soon as he can be spared from the wheels, valves, pulleys and other mechanical things.

Charles Schultz, head assistant of the Chicago school, spent a recent Sunday in Milwaukee where he visited the ragtime studio which he so successfully started several years ago.

Jane Lamoureux, former associate editor of "The Ragtime Review," drops in to see us occasionally, although she is a very busy woman. "Jane" has had several articles appear in the Chicago Tribune that have been very interesting.

Clarence Bollinger, who was teaching ragtime with us before he entered the army, recently completed a course in dentistry. After practicing in one of the

SYNCOPIATED NOTES

From Chicago

THINGS are not as quiet in music circles around Chicago as one would imagine at this time of year. As a matter of fact we are looking for no little excitement, if the Managers Association and the Chicago Federation of Musicians do not settle their latest dispute concerning the wage scale.

A short time ago the Musicians Union demanded an increase of twenty-five per cent above the scale now in force, but at the time were unable to get the managers of the theatres to agree to this. The managers finally offered an increase of ten per cent, after which decision I understand the musicians told the managers that the least they would then consider would be thirty-five per cent, and it now appears that we shall have another strike of the theatre musicians in Chicago. The new scale calls for only eight performances a week instead of the usual nine (seven evenings and two matinees), which means that if the houses are to run Sunday shows the musicians will have to be paid for extra time.

Personally, and when considering the many years of study and work that are required before any substantial returns can be realized from music, I never have thought that the musicians were overpaid. When it is considered that the milk-wagon drivers of our city are getting somewhere around forty dollars per week, and that their main qualifications seem to be the ability of saying "whoa" and "giddap" at the proper time (many times simply synchronize with the routine movements of the horse which enjoys no wage increase, but quickly gets the habit of starting and stopping when necessary without orders from its driver and so reduces his "main qualifications" to the minimum) — when this is considered the fact sinks in that the least we should expect is to be put on the same level with the milk drivers when it comes to a question of wages, salary, stipend, emolument or whatever one likes to call it.

Walter Steely, the eminent organist,



GUS KAHN

"I Wish I Had a Girl." He has followed that song with hit after hit in succession, but they are too numerous to mention them all in this space. Everyone will recall readily his "Everybody Rag With Me," "Memories," "Pretty Baby," "Some Sunday Morning," "Along the Way to Waikiki," "N Everything," "I'll Say She Does" and there are scores of others.

Gus is a very young man and has a most brilliant future before him. He probably is the only song writer who has one or more hits on the market continually, and is about to launch many new numbers which will mean just that many more hits sweeping the country. At the present writing two of his tremendous hits are "Your Eyes Have Told Me So," and "Baby."

piano-accordionist, saxophonist, etc., etc., has decided that he does not care much for

Bermuda Blues

FOX TROT

BERNISNE G. CLEMENTS



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MELODY

Musical score for page 10. The page contains seven systems of music. The first system is marked *ff* (fortissimo). The second system is marked *f* (forte). The third system is marked *mf-ff* (mezzo-forte to fortissimo). The melody line is indicated by the word "MELODY" at the bottom left.

MELODY

Musical score for page 11. The page contains seven systems of music. The first system is marked *f* (forte). The second system is marked *f* (forte). The third system is marked *f* (forte). The fourth system is marked *f* (forte). The fifth system is marked *f* (forte). The sixth system is marked *f* (forte). The seventh system is marked *ff* (fortissimo). The melody line is indicated by the word "MELODY" at the bottom right.

MELODY

Boodiewah

Words by W. MAX DAVIS
and EDDIE ELLIOTT

Music by
GEORGE L. COBB

Valse Moderato

PIANO

Day in Mo - bile had just end - ed, Sun-beams and shad-ows were blend - ed;

Ba - by cry - ing, Mam - my sigh - ing; She

pa-tient-ly tried to a - muse him, But she tried hard-er to lose him In

Sand - land where good babes don't cry - And crooned this lul - la - by:

Published as a Waltz under the
title of "Hawaiian Sunset"

MELODY

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REFRAIN (Slowly)

Close yo're eyes in sleep, ma lit-tle Boo - die - wah, Doan' yo ev-en peep once at yo're ti'ed ol'

ma; Hur - ry hon' its eight o' - clock, Soon will come de' bog - ey's knock, So

Boo - die-wah mek haste in-to the "Lan' of Nod," Fo' yo gets a taste, deah, ob de switch - in' rod.

Wont yo' do dis fo' yo'r ma, Ma lit - tle Boo - die - wah. wah. Wont yo'

go to sleep Ma ba - by boy, Boo - die - wah, Kind an - gels watch

an' keep Ma pride an' joy, Boo - die - wah. Oh! wont yo' wah.

MELODY

Alhambra

ONE-STEP

GEORGE L. COBB

PIANO



MELODY

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B



MELODY

Musical score for page 16, featuring piano accompaniment for 'Ma Mie'. The score consists of eight staves of music in G major, 2/4 time. The first staff begins with a forte (f) dynamic. The second staff includes a mezzo-forte (mf) dynamic. The third staff is marked fortissimo (ff). The final staff concludes with a fortissimo (ff) dynamic. The music is primarily composed of chords and arpeggiated figures.

MELODY

Ma Mie

CHANSON d'AMOUR

NORMAN LEIGH

Musical score for page 17, featuring piano accompaniment for 'Ma Mie'. The score consists of eight staves of music in G major, 2/4 time. The first staff is marked 'Moderato (not too slow)' and 'mf melodie ben marcato R.H.'. The second staff includes a 'rall.' (rallentando) marking. The third staff is marked 'a tempo sempre cresc.' (a tempo, always increasing). The fourth staff includes 'ten.' (tension) markings. The fifth staff includes a 'rall.' marking. The sixth staff includes a 'rall.' marking. The seventh staff includes a 'molto rall.' (molto rallentando) marking. The eighth staff concludes with a 'molto rall.' marking.

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MELODY

Agitato

f *R.H.*
cresc. *sempre cresc.*
marcato *a tempo* *R.H.* *poco rall.*
cresc. *sempre cresc.*
allargando *ff*

MELODY

Tempo I

molto rall. *mf* *R.H.*
a tempo *sempre cresc.*
rall. *ten.* *ten.* *f*
mf *a tempo* *rall.*
a tempo *molto rall.* *poco a tempo* *molto rall.*

MELODY

"The White Heather"

Melody converted in accordance with the Winn Method of Ragtime Piano Playing

Words by CHAS. A. SNYDER

Music by ALFRED L. HAASE and J. FRED COOTS

Arr. by EDWARD R. WINN

CHORUS (Moderato)

The musical score for "The White Heather" is a syncopated piano solo arrangement of the chorus. It is written for piano and features a moderate tempo. The score is in 2/4 time and consists of 8 measures. The melody is in the right hand, and the accompaniment is in the left hand. The score is marked with a forte (f) dynamic and includes a 2nd time signature. The score is arranged by Edward R. Winn.

By permission of the publishers

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NOTE—This melody was written and has been adopted as the main theme of the special musical setting for the photoplay of the same name, being rendered nine times during the showing of the picture

MELODY

The Novelty "Concert" Rag
the "Jazzation" of Rachmaninoff's "Prelude"

"Russian Rag"

BY GEO. L. COBB

SIX BROWN BROS' BIGGEST "HIT" IN "MIDNIGHT FROLIC"

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The Sensational Song Hit from Shuberts' Big Music Show.

"Little Alligator Bait"**"Don't Let Us Say Good-by"** THE BEAUTIFUL NEW WALTZ SONG.COMPLETE SHEET MUSIC OF ANY OF THESE HITS—
28 CENT EACH OR 4 FOR \$1.00 PREPAID.

WILL ROSSITER, "The Chicago Publisher," 71 W. Randolph St., Chicago, Ill.

CHICAGO SYNCOPATIONS

Continued from page 8

large dental parlors in the Chicago loop, he has now opened an office for himself at 3159 West Jackson Boulevard.

Miss Nerad, who is absent from the Chicago school for a vacation in Wisconsin, writes us that she is having a splendid time but is anxious to get back to her fascinating work.

There must be something very attractive about, near or actually in the City of Cleveland, Ohio, for every time "Jimmie" Corbitt of Boston visits Chicago (he is supposed to be here now) he manages some excuse to stop over in Cleveland for a few days. I have been to Cleveland a number of times myself, and while I admit it is a nice city I never have found it so wonderfully attractive. George Schulte told me that Corbitt only spent about half an hour with him, so Jim can't "stall" with the story that he spent the time "talking to George." Yes, there must be something quite interesting there, and quite attractive also, for Jim never yet picked a "poor looker."

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CHICAGO 1507 E. 55th McKinley Music Co. NEW YORK 145 W. 45th

From Boston

Helen Monahan is a pupil of Miss Lewis and a very accomplished musician who is arranging to spend her vacation in Atlantic City, New Jersey. Miss Monahan will probably be away for two months, but informs us that she will resume her lessons immediately upon her return.

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Music Publishers and Dealers

Mr. and Mrs. Axel Christensen and son Carl, accompanied by Bernard Brin of Seattle, Wash., and R. A. Barnhart of Rochester, N. Y., paid the Boston school a "flying visit" recently. Mr. Christensen motored through from Chicago, inspecting the schools of popular music in various cities while en route. "Jimmie"



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Melody Professional Service Dept.

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.

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 musicianly, 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

Bear in mind that this department is instituted solely as an accommodation to subscribers and readers of MELODY, offering at a nominal cost the services of one of the Country's best professional departments—and nothing more, except advice, which is free. Part of that advice we deliver now: Don't send us your manuscripts unless you have confidence that they are worthy of our best efforts, and don't ask us to do anything more than is outlined in the foregoing paragraphs. Address all communications to

Melody Professional Service Department 8 Bosworth St. Boston, Mass.

The Boston school has found it necessary to add three extra rooms to take care of the increased number of pupils who are desirous of learning to play real ragtime.

From Seattle

Bernard Brin who is on a vacation cross-country jump, jaunt or junkett writes as follows:

Having left Seattle for a trip, tour or traveling stunt across the country, my sole object was one great, grand vacation, but I seem to be mixing business with pleasure by visiting all the various ragtime schools (which indeed are a revelation) and meeting all the different teachers.

In Minneapolis, Bessie Yeager, a remarkably clever young lady, who is attracting lots of attention from the music loving public by her ability to teach ragtime. Then in Chicago—Gosh, what a busy school! It's located at 20 East Jackson Boulevard, and there are

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.

just flocks of pupils coming in and going out all day long. When I gave Mr. Christensen's teaching staff the "Double O" I could easily understand this influx of pupils—all good looking, wonderful personalities and, last but not least, thorough musicians. Each one is so pleasant and congenial that I almost wished I could remain at the school.

The Buffalo school is ably handled by Jake Schwartz. In Rochester, Ray Barnhart, who is just back from France, will at once regain his large following. Ray has a very pretty suite of rooms and, incidentally, he is some driver with speed as his middle name. In one hick town in New York state a judge separated us from \$10.00 on account of Ray's speed.

Gee! What a wonderfully large studio suite they have at the Boston school! F. G. Corbitt and Edythe Horne are certainly converting classical Boston into ragtime. I liked the school so well that I started taking a lesson from Miss Horne

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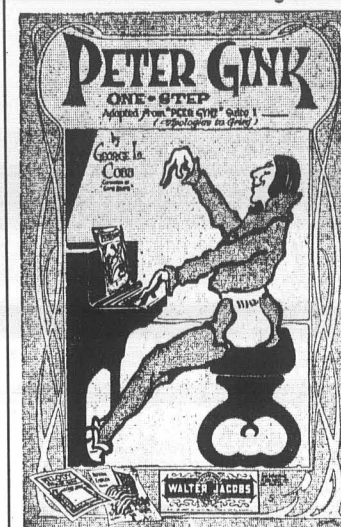
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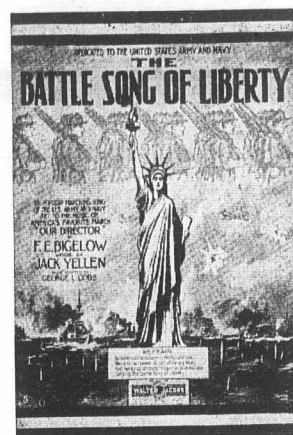
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(before she knew who I was), and we really were getting along exceptionally well. In fact, she had just remarked what an apt pupil I was ("Gee," thinks I to myself, "apt to do anything!"), when who should enter unannounced but friend Axel, with "Hello, Bernie, what are you doing here?" Then the little joke was up, but Miss Horne vows she will retaliate.

The New York school has plenty of pianos, all in rooms in keeping with the size of New York apartments. As my stay in New York was extremely limited, I didn't get to see Mr. Marine. Coming back we stopped in Cleveland, where I met George S. Schulte who manages that branch. George has just returned from France. He is a "regular fellow" and has built up a school to be proud of. He brought back some wonderful tales about France, and would like to re-enlist.

While this article is on its way to the printer, I shall be on my way for California. In Los Angeles I will renew old acquaintances with Phil Kaufman, the boy who has made one tremendous suc-

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cess, and in San Francisco I shall pay my respects to Mr. Gleeson, the veteran ragtime teacher of the coast. From there I shall return to dear old Seattle, with a feeling of closer friendship and regard for all those who are teaching our wonderful system of ragtime piano playing.

During Bernard Brin's stay in Chicago he was entertained by the noted songwriter, Gus Kahn. Mr. Brin registered at the Blackstone Hotel.

Bessie Kueperle, who is in charge of the Seattle school during Mr. Brin's vacation, reports many enrollments during the summer. Bessie is, indeed, an exceptionally fine teacher who continues to gain in popularity.

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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 pursued 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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