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Volume IV, Number 5

May, 1920

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It's a Pilgrim, and in a stran-er, I can
tar-ry, I can tar-ry but a night. Do not de-tain me. For I am
go-ing, yes, go-ing where the life is fair and bright. There the

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Words adapted by Mrs. CHARLES SHERWIN.

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O may my walk be close with
And as I draw from earth a-

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way, O may my heart that waits Thy call, Speak to my

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see Him, face to face. And be with those I love once
more. Yes, I shall see Him, face to face. And
be with Him, for - ev - er - more.

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MEDIUM VOICE. THE BROKEN PINION *Andante* OR THE BIRD WITH A BROKEN WING. Music by HERBERT JOHNSON. Words by HEZEKIAH BUTTERWORTH.

bird with a bro - ken pin - ion
Her - er score as high a - gain. Her - er score as
high a - gain. No, her - er score as

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Volume IV

May, 1920

Number 5

Teasing the Ivories, No. 8

By Axel W. Christensen

STALLED

SEVERAL years ago I played a vaudeville engagement at the Miller Theatre in Milwaukee, and that week still stands out in memory as one of the times when I was almost ashamed to take the money which the manager handed me for my salary on the closing night. One usually has to pay for a good time, but that was one occasion when I had a perfectly ripping time and was paid for having it. I know for sure that the other folks on the bill felt the same as I did about the engagement — that we got more fun out of it than the audience.

We were snow-bound that week. Everybody was late for rehearsal, due to the delay in train and transfer service, consequently we did not begin to get acquainted until after the first performance. Yet, after that, the weather for the most part keeping us in the theatre between shows, we came to know each other real well.

The vaudeville artist who follows this line of work the year round, usually is slow to warm up to his fellow performers; it often takes many encounters to make one of them your friend, but this particular week was one time when everybody was as congenial and intimate on the very first day as passengers on an ocean liner get to be on the last day out just before landing. Many of my readers no doubt have taken long railroad journeys, whereon a car full of people have gradually thawed out and changed from strangers into bosom friends by the end of the trip, but always it's only the last day or the last few hours, that are really wonderful. Wouldn't it be wonderful, if all could start a journey with the same happy feeling of good fellowship that it generally takes the greater part of a journey to bring to the surface? In becoming acquainted and friendly with each other, that week at the Miller Theatre started where most weeks stop — somebody began at once to radiate contentment and happiness, and everyone else took it upon himself to do likewise.

An actor's life is a hard lot. Just think of it! You get up along about noon after a hard night's sleep, wash, shave and dress and have your breakfast. Then you go down to the theatre and see if there is any mail for you, after which you talk "shop" with any of the actors who happen to be down early. Next you go to your dressing room and put on your makeup, and when it's your turn on the bill you go out and do twelve minutes work, after which you rest for three hours before doing another "twelve minutes" and resting another three hours. At the end of the week, instead of the manager handing you your salary in the form of a check, which would be easy to carry, he makes you take it (if he can possibly get it) in real money — gold and silver.

It's an awful feeling to go out from a theatre weighted down with all that "hard" money. Some actors, though, would be able to carry their salaries without difficulty, even if they were paid in pig-iron.

On account of the inclement weather, during that week we whiled away the time between acts with song and jest, and a strictly sociable game of cards wherein everybody wished everybody luck — the worst kind. The champion card player went under the loving title of "Chop Suey" but out of respect to his memory I shall not divulge his real name. I prefer to remember him as "Chop Suey," because that is what he made out of all our loose change.

I helped to make merry many of the moments that otherwise would have hung heavy, and along about the middle of the week pulled a wheeze that I had read in a joke-book bought on a train coming in from Cleveland a week or so before. I got my quarter's worth out of the said book when reading the inscription on the cover, which was to the effect that: "if this book seems dry to you, dip it in water." Anyway, the wheeze was as follows:

"I was walking down the street one day, when right in front of the armory I spied a quarter lying on the sidewalk. I made a dive for the piece, but just as I was about to grab it a man in a uniform popped out of the armory doorway and also made a grab for the quarter and got it. 'Who are you?' I asked the man in uniform. 'Don't you know me?' he answered, safely depositing the quarter in his pocket. 'Why, I am the quartermaster!'"

This little wheeze made quite a sensation the first time I told it — in fact, they all thought it was so good that every time somebody new joined our group I had to tell it over again and it went better each time. Sunday afternoon somebody dared me to pull it on the audience at the last show, which I promised to do.

Shortly before the last show started I went out of the theatre and over to my hotel — where I attended to such details as paying the hotel bill, checking out, checking my trunk, etc., coming back to the theatre just a moment or so before it was time for me to step on the stage. Shortly before my closing number, I told the audience that I would take the liberty of telling a new patriotic story which I had just heard, and which everybody told me was a good one, and then started in on the story: "I was down the street the other day, and right in front of the armory I spied a quarter," etc., etc.

When I finished the story it was a "scream." I never saw an audience applaud so loud and vigorously in my life. I was thinking seriously of putting that little wheeze into the act permanently, when someone tipped me off that every act on the bill had told the same story ahead of me.

Famous Exponents of Popular Music

By Axel W. Christensen

No. 3 SOPHIE TUCKER

SOPHIE TUCKER scintillates as a "fixed star" in the vaudeville firmament, her high place in the amusement world being as immovable as the position of the North Star in the heavens. I first knew her when she was famous as a "coon shouter," later when she became universally known as the "Mary Garden of Ragtime," and now when she is billed as the "Reigning Queen of Popular Song." There is no need to explain at length why Sophie Tucker belongs in this series of *Famous Exponents of Popular Music*, for as an exponent of popular songs she stands as the best "exposition" that can be given.

It is some time since Miss Tucker, I can call her "Sophie" (that being my privilege as an old friend), but to the readers of MELODY she had better be Miss Tucker, although there is nothing at all "up-

about Sophie mean Miss However, ted in to say, it is some time since Miss Tucker has delighted audiences of the West and the Middle West, as for the past couple of years the Eastern big-time vaudeville has monopolized her and is reluctant to let her go. Her time is spent mostly in playing return engagements, and when you say that about a performer you are saying a mouthful.

In the accompanying photograph you see Miss Tucker surrounded by her own personal jazz band that travels with her wherever she goes. All clever musicians and past masters in jazzing a tune up to the "nth power," they form a fitting back-ground for the songs Miss Tucker is now singing in her new act around New York.

It was at a well-known New York restaurant, frequented by stage folk, where I last met Miss Tucker on my last trip East. I dropped in for a midnight sandwich, and there she was, surrounded as usual by her jazz band boys, who are her loyal retainers off the stage as well as on.

"Hel-lo, Alec!" said Miss Tucker at once — I never have been able to convince her that my name is Axel, not "Alec." Once she told me that the name "Axel" didn't sound human anyway, and continues to persist in calling me "Alec." But when it comes to that, it is not so much what folks call you, as it is the tone of voice which counts. "Alec" from her lips is music, so we will let it go at that.

Miss Tucker made room for me at her table, and I spent a delightful hour or more talking over old times and meeting the numerous vaudeville people who stopped to chat. Many of these people I had met before in different parts of the country, and those whom I now met for the first time thought I must be somebody worth while, else I would not be dining with Miss Tucker — which simply goes to show how glory can be reflected.

The next day, at her invitation, I traveled up town to the Royal Theatre, at 149th Street and 3d Avenue, and reviewed Miss Tucker's new act. It is a most elaborate affair, entailing a lot of special scenery and stage setting, but Miss Tucker displays her remarkable showmanship in sparing no expense to provide the best possible background for her work.

Space forbids a detailed account of her performance. Sufficient to say that, during the forty-five or fifty minutes in which she held the stage, I heard her sing about ten songs — among which was "Dardanelle," sung as I never have heard it sung before and never expect to again. Others may try to imitate Miss Tucker's version of this song, but I'm confident it can't be done.

Sophie Tucker is an indefatigable searcher for new songs, and publishers are glad to "restrict" them for her, although she is too broad-minded and too much of a good fellow to prevent others from singing the same songs. Nobody could sing them as she does, anyway!



SOPHIE TUCKER AND HER JAZZ BAND BOYS

TOLD BY JACK G. ELBERINK, ELGIN, ILL.

Instrumental "ragging" isn't in it with elemental raging. The cyclone which upset this Illinois "burg" wasn't laid out in the regular "course," but its irregular laid-out course left us looking more like war-sacked Belgium than peace-stacked Elgin. Two of our present pupils, Miss Caroline Nelson and Miss Helen O'Leary, were left practically homeless, while the home of Mrs. Mabel Muntz Dawes (a former pupil) was greatly damaged. Helen is bemoaning the loss of a new piano as well as all of her music, and Caroline's music took wings with the wind. MELODY readers who happen to see any stray music sheets shooting around on the wind in their vicinity, will confer a great favor by gathering them in and returning to their owners in Elgin.

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GUESS AT THE "GOAT"

A Modern Music Riddle

By Ed. Chenette

TWO of the inexplicabilities in this world of inexplicable things are these — a "girlie" at a certain stage and a goat at any old stage; one bleats without rhyme or reason, while the other blats at all times and seasons, and both are unsolvable equations of creation. At first glance the following "bleat," in the form of a letter from one "dear thing" to another, may read more foolish than funny, but a squint in between the lines when reading will show that someone or something is being solidly "butted." Incidentally, if bets are in order, ours is that "Amy" of the letter is one of those dear dames who flutter along slushy streets with the flaps of their overshoes flapping — another riddle.

The "letter" (?) is contributed by Bandmaster Ed. Chenette of "The Iowa State College," Ames, Iowa, who submits it for publication with the terse line of explanation: "You may see more than mere amusement in the enclosed." We do see more. We see a "butt" driven head-on against certain foolish fads which not only "get the goat" of Bandmaster Chenette, but of many more who are not bandmasters. Why the fads? That's the riddle, but here's the funny "girl bleat," which is published so that many may have an opportunity to "Guess at the 'Goat.'" [Ed.]

Dear Susie: —

Do you know, Susie, I feel just too awfully lonesome since you had to go back home! You were the little joy-bug all the time you were visiting me, and my heart strings are all unstrung now that you are not here to draw a rollicking bow across them. I always think of a violin every time you come into my mind, because of the way the leader of the Jazz-O-Maniacs drew that shaking shimmy-stick of a bow when you did that Kute Kangaroo Kanter at our last dance. You sure touched him in all his seven positions, Susie, for he's been double-stopping me ever since and wondering when you'd do an arpeggio into town for a G. P. I, too, hope you'll soon be back, and do you know, if it wasn't for that cute drummer here, I'd just leave and come and stay with you.

But I must tell you about our last dance while you were away, and about that clever drummer of mine — you don't mind if I call him "mine" do you, Susie? For he says I'm the whole note in his time, and fill his measures full of heart-beats with my snaring-smile. Isn't that great? Well, at this last dance, which was *some* dance, believe me! my cutie of a drummer had the most be-yu-tiful set of traps you ever saw — the clever, cunning man! You just can't imagine 'em, Susie. He had a line of traps twenty feet long, and they included everything from a soap dish up to a "tin Lizzie" — he really does own a Ford, bought entirely out of his earnings from music, and that's what it means to be a real musician.

First there was a wash tub, then came a kitchen mop; next in line were three frying pans of different sizes and a bed slat to

play them with, then a sewing machine that was hooked up to a vacuum cleaner and made a wonderful combination. There was a copper wash boiler, a furnace door, bells they hitch to sheep, cattle and cows, dinner bells and engine bells; seven tomato cans on a rosined string, a Ford auto (not the one he uses to ride in), a big vaulting pole and—Oh, so many more wonderful instrumental things! How hard the dear boy must have worked to get all those perfectly lovely musical instruments up there for our special benefit and all for just one evening. Can you wonder that I love him?

I don't like waltzes, do you, Susie? Waltzes are so slow and old-fashioned, and, besides, they don't give that rolling-stick artist of mine any chance to show off his marvelous genius and originality. So I was glad there were only two waltzes on the entire program at this dance, but, oh my, those fox-trots! Come to think of it, though, it seems to me that a fox-trot is misnamed, the only resemblance being that the name or dance originated with some kind of an animal. I remember visiting a Zoo once, and saw some foxes; their movements were all so smooth, graceful, dainty, pretty and fascinating, while our dance we call a fox-trot is not done at all like that. I don't see why they don't give this dance a name more in accordance with what it looks like—say, the "Cow Canter" or a "Llama Lope." Just think how cute and cunning a nice cow looks when cantering around a pasture! What movements of grace and symmetry when she or it is doing a cow gallop!

And I've seen pictures of a loping llama, and every effort seemed centered in gliding with a high hip and a bent back. George Bates (you know George, don't you?) always gets exactly that motion when he does the shimmy in the fox-trot, and it is so natural and dignified and scholarly that many times I have wanted to congratulate him upon his perfect imitation of an animal, only you know I don't speak to boys that I haven't been introduced to. But, anyway, I'd like to see the name of this fox-trot dance changed to something more fitting and appropriate. I think that "Cobra Contortions" might be another good name. What do you think, Susie?

The climax of this wonderful dance came at the end of the last one-step, when, Oh, Boy! my drummer did things. He vaulted over the Ford car, hit the sewing machine with the bed slat, spun one frying pan and the wash boiler on each end of the mop-stick and then dove head first into a stack of seven galvanized tubs which were filled with broken dishes and things. Talk about music! As he came crashing majestically to the floor, all cut and battered and out of wind, yet triumphantly smiling in his masterful, musicianly manner, the dancers simply went wild. They cheered and applauded and clapped and hurraed, and just wouldn't stop till the janitor of the hall (the nasty old thing with no ear for music) said he'd turn the lights out on us if we didn't get out and go home. Say, Susie, I sure was THE one proud and happy girl to have a date with that drummer, and you should have seen how all the other girls cast envious glances at me when he helped me on with my coat. Bill Gettler, who tries to be smart, said I was the cynosure of all eyes, but his brother Jim (the real wit of the family) said Bill meant "shimmie-shure." You can have your fiddler, Susie, but it's ME for the DRUMMER!

As we were going home he told me a secret, too, and you want to be sure and be here for our next dance. And the secret? Don't tell anyone, will you? But at the next dance the pianist is going to play an entire number with his nose (the drummer says it isn't worth blowing about), and your violinist is going to play a one-step on the G string while suspended from the ceiling with a rope around his ankle. But MY DRUMMER—he's going to bring up two gold fishes and have them sing a duet in jazz!!! Oh, such marvelous music as we do have at these dances! So beautiful and soul-inspiring! Don't miss it, Susie, for the world. I'll expect an answer right away. Lots of love from
Your charmed chum,
Amy Gushmore.

From Jacobs' Orchestra-Band Monthly

THE MOVEMENTS

By Frederic W. Barry

MUSIC is the science of sound. Music is the art of rhythm. Music is a language; it speaks to you—addressing first the emotions, and through them the intellect.

It is interesting to analyze the meaning of the different "movements," or rhythmic matrices, in which musical messages are moulded. It is true that certain of the ultra-modern and "futuristic" *morceaux* do not seem to be "moulded" into any particular form—indeed, they appear to pride themselves on their "keyless" and "meaningless" make-up. In this little article, however, we will take a glance at some of the "old-fashioned" moulds.

The so-called "program music," with the arch-master Beethoven as its founder, may also be called "picture-music." Its purpose is to appeal to the eye as well as the ear, as it were, through the imagination. Beethoven's "Pastoral Symphony" is an early example.

Some designations of movements may be said to have an absolute significance, while others are relative. Thus a piece labeled "Andante" implies that it should be executed in a moderately slow and even manner—modified, it is true, by the general *flair* of the composition—while terms like *dolce*, *cantabile*, etc., are not so much absolute as relative in their meaning, implying the movements are to be expressed gracefully, etc.

The descriptive or program music finds a particularly lucid and embracing field in compositions like Barcarolles, that suggest the rhythm of gentle waves and the misty splashing of waters. Indeed, to such a perfection have some composers of these water scenes brought their work that, with the aid of good performers, the illusion is made complete to a startling degree. And in the Nocturne—the dreamy and romantic "evening piece"—we have a similar kind of movement; we dwell with streams and among the stars with soothing mother nature—rhythmic, rocking nature—the moon in the heavens, the silence of the night.

In the Valse, at its best, there is a union of both Barcarolle and Nocturne. What has been called the greatest of all waltzes, the "Blue Danube" of Strauss, is a beautiful combination of Barcarolle-Nocturne-Valse. If not the "greatest of all waltzes," there must be something worth while about this waltz with its years of continual experience still ever young, played everywhere—and transcribed with elaborate garniture by so many master composers, too. This waltz, or rather these waltzes, are beautiful in all their parts; there is no "dry" or unpleasant figure among them.

And the Marche, with so many degrees of movement! Here we have rhythm stately and exact, demanding mostly a certain decided *staccato* deliverance. Some of the older forms are being revived—the Gavotte, the Menuet. You will notice the tendency is in the direction of the dance.

Motion! Motion! Every movement with its meaning, waiting for the interpreter. The *body*, the last sign of what *man* has become; every part for service, the last word of art. So the dance in royal procession. The stimulating dance of the march; the undulating floating of the waltz, the movements that speak of religion or war or love; songs without words, the language of music and its twin sister—the dance.

STATEMENT

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Name of	Post Office Address
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(Signed) Walter Jacobs, Publisher
Sworn to and subscribed before me this 30th day of March, 1920. (Seal)
JACOB I. HANFLIG, Notary Public

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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 Others About Us

RECEIVED the copies of MELODY, and I sure am pleased with the music.

The books will be a great help at the movies. Enclosed please find amount to cover a year's subscription to the magazine and the back numbers ordered.—Mrs. Rosalind Adair, Viola, Wisconsin.

MELODY has many aims which its publisher hopes eventually to see accomplished, but one of its chief aims is exactly what Mrs. Adair has written, namely "A great help at the movies." As favorite flowers and best liked instruments, violets and violins ever have held strong attractions for us, but now looms "Viola" (of which we have had small previous knowledge as either place or instrument) that as *place* seems to make a silvery sound strangely like coin dropping into a subscription box.

Enclosed please find money in payment for MELODY for the current year. I must say that I am more than pleased so far with the returns for my small outlay. I have recently used several of the numbers for dancing purposes, and they seem to go big. "Stop It" and "Bohunkus" are both excellent numbers for dancing, and "Near-Beer" is different from most advertised numbers in that it lives up to its advance notices as being the best prohibition number published. Another good number is "Somewhere Down in Southern California" by the late Thos. S. Allen. All in all, I am well pleased with the magazine.—C. S. Rogers (pianist), Hamilton, Canada.

This letter makes us feel almost glad for the "dry" amendment, for (although a "thirst" never has been recorded as turning the "tap of inspiration") without prohibition as incentive perhaps "Near-Beer" might never have been nearer than "next" in the mind of its composer and thus every (wet) cloud would seem to have its (dry) silver lining. With never an editorial blush, and (in this instance) without an alcoholic flush, we assert that "Near-Beer" does not violate the law even though it may carry more than "two-and-

three-quarters-per-cent" of "exhilaration"—that is, *musically* speaking of course in order to dodge the "dry-law" sleuths. To make such an assertion publicly and almost under the very nose of a prohibitory enactment might seem a bit unwise, but this letter has given us such a "glorious feeling" that we should worry.

Please book me for another year of MELODY, as per enclosed money order. MELODY is fine, and I eagerly look forward to its coming every month. I take quite a few music magazines, but MELODY is the only one I ever read from cover to cover. Its articles are clever, interesting, amusing and sensible. I wish you all the success you deserve, which is considerable.—E. J. Leveque, Jr., Nakusp, B. C.

"From cover to cover!" If that doesn't "cover" some complement in compliments, then we never knew a cover to cover as this cover covers. It also uncovers unconsciously the efforts of publisher and editors to make MELODY cover the field of Popular Music in words as well as by music. Talk of "laying covers" for a banquet! Mr. Leveque's eulogistic encomium is a mental banquet to the makers of MELODY and those four adjective courses furnish some food for thought. MELODY thanks Mr. Leveque for his "success" wish, which certainly is "considerable" of a wish.

Am still a subscriber to your wonderful monthly MELODY, and am in receipt of the January (1920) issue. In it I find "Near-Beer," which we have been featuring for the last three weeks. The number has been written up by *Truth* of Melbourne, and I am forwarding a complete copy of the paper to show you that the criticism on the "Olympia Pavilion" orchestra is genuine and not a printed dodger. Two things that are a "clean-up" in Melbourne are jazz musicians (real ones) with Walter Jacobs' publications. Wishing you and your paper an everlasting increasing success, I remain yours faithfully.—Harry N. Lazarus, Fitzroy, Australia.

Another "Near-Beer!" Now we have encountered the unexpected, a moment when the editor of MELODY's lost words to 'spress 'is (hic) feel'ns; akshusly stummer, no, statter—got it—stambling, tongue-shick evershing. We (hic) should wolly!

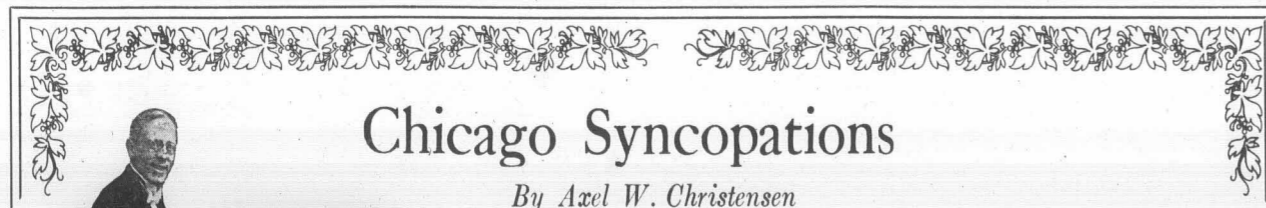
Space will not permit reprinting the whole of the *Truth* article kindly submitted by Mr. Lazarus—two columns in length, with cuts showing the Olympia Pavilion Jazz Orchestra as "taking it easy" and when "going their hardest" but the double-column wide, four-line deep heading in big black type reads: JOYFUL JAZZ! FUN FAST AND FURIOUS! Hot Time in The Old Town! Delirious Tremens of Dancing! When the Shimmy Shakes and the Tip-Toe Tickers! If the "Near-Beer" distillation keeps it up, MELODY is liable to get "pinched" for running an illicit music still. "Everlasting increasing success!" Isn't that a "grand and glorious feeling?"

Peeps at the Publishers

"One of the greatest musical successes of the country, 'Sweet Hawaiian Moonlight,' is the only truly Hawaiian melody ever written by an American, and is extremely popular in all the large music centers. This immensely popular number is by the writers of 'Weeping Willow Lane,' another decided success."

Although naturally falling in the "Peeps at the Publishers" column, the above paragraph would be something more than a "Peep," if the whole item from which it is quoted were given in its entirety. The excerpt is only a small part of a longer article that contained interesting information concerning the two songs mentioned, and included a thematic portion of the chorus of "Sweet Hawaiian Moonlight," the whole item having been sent out by a newspaper syndicate and featured for a full week in papers throughout the United States.

"Peep?" Forsooth! It was a full-time camera-press exposure of two mighty popular songs: one, a pastoral idyl based on an idyllic "Weeping Willow Lane;" the other, a picture of "Sweet Hawaiian Moonlight" flooding a sweeter song, with both under a flowing moonlight of success and singing down a laughing lane of popularity that extends straight from the doors of the McKinley Music Company of New York and Chicago, out through the
Continued on page 22



Chicago Syncopations

By Axel W. Christensen



THE American Legion bands are coming to Chicago. North side, west side and south side, posts of fighting men are discussing projects for snappy musical organizations. Several legion bands are already undertaking rehearsals and acquiring talent. Those patriotic thrills wrought by the marching bands of America's great national army and navy during the war are to be revived and perpetuated in the bands of the legion. Memorial Day, May 30, 1920, Chicago will see the greatest, most spirited parade of war veterans in forty years — with a new army of youthful citizen fighters and their "jazz time" bands.

Among the most promising of these organizations is a band of forty pieces formed by the Woodlawn post. J. U. Sylvester, formerly of the 149th field artillery, is director, and rehearsals are under way, preparatory to a series of concerts next summer. Even the Canadian vets will march to their own music. The American volunteers of the Canadian expeditionary forces, of which J. Maxwell Murphy is president, has sent out a call for five more musicians to complete their band complement.

"There is nothing disrespectful or undignified in featuring 'jazz' in the repertory of an American Legion band," explained an enthusiast. "Jazz" tunes were the marching airs and often the battle refrains of our boys in France. And American 'jazz' and ragtime have played their part at the front in the terrible concert of drum fire and high explosives. But we're not going to stick to stuff that was popular during the war. No, sir, we're progressive in our tunes and our ideas."

F. G. Corbitt, the well-known ragtime manager of Boston, was in town for a day, putting in part of his time at our office and at our club, where he smoked our cigars and ate our dinner to our own great delight. Corbitt recently put in a department in his Boston school for teaching brass instruments, and it has been so successful that it was necessary for him to make a special trip to Elkhart, Indiana, to get instruments. It is practically impossible to get delivery of saxophones when ordered and shipped in the ordinary fash-

ion, so "F. G." just jumped on a train, went down where they make 'em and brought 'em back himself. This is just one illustration of how this man does business, and helps explain his universal success in everything he undertakes.

Just received a communication from Toronto, Canada, to the effect that Mr. Strathdee, who had the exclusive agency for the Christensen system in that city, has turned over his rights and his prosperous school to Miss Molly McManus. Miss McManus was his assistant for some time, and we are glad to welcome Molly to the fold.

Eduarde B. Hess recently obtained the franchise for teaching the Christensen system of Jazz in Honolulu, and will sail from San Francisco on May 5 to take possession of his territory. He has been thoroughly drilled in the work by Bill Gleeson of S. F., and we know he will make good.

Ray Worley, manager at the Chicago school, has been absent for a few days on account of sickness. The medical doctor who attended him didn't know just what was the matter with him, outside of the fact that he was sick. The chiropractor who has been adjusting Worley for some time past, said he was only "retracing," a thing everybody has to do in Chiropractic it appears. All we know about it was that he was absent and that we missed Worley sorely.

Met Ed. Mellinger of St. Louis down at Kansas City a short time ago, where we paid a visit to George Kruse, manager of the new Kansas City school. George is moving the K. C. school to larger and better quarters on Walnut Street this month. Mellinger thinks the cabaret show in the "Summerland Room" of the Baltimore Hotel at Kansas City quite the most wonderful he ever saw or heard. It even impressed him more than did the burlesque show he took me to after dinner.

Marcella Phillips, who recently started a school of ragtime and jazz at Bakersfield, California, writes that she is now teaching forty-five pupils a week at two dollars a throw. It's only a couple of months since she left the protecting wing of Phil Kaufman of Los Angeles, with whose school she was associated for several years.

Two dandy photographs were recently

received at the Chicago office. They were of Miss Leithmann and Miss Menns, the two bright young women of Philadelphia who were pioneers in the ragtime field in that city. Needless to say that these photographs are being framed and will help brighten up the studio here.

From St. Louis, Missouri

ED. MELLINGER, accompanied by his wife, will shortly take to the road headed west. His plans include the starting of a number of ragtime schools in some of the western cities that have so far needed the same.

During Mellinger's absence the main school will be in charge of Miss Freeman, a really charming young business woman who for some time has had full charge of Mellinger's reception room at the main St. Louis School.

There are rumors, based on fact, that Ed. Schwebel, manager of the Odeon Ragtime School in St. Louis, will start on a honeymoon promptly on June 30th. Send wedding gifts direct to the Odeon Building.

We hear whisperings also, that Mr. Weber, manager of the new Wellston St. school in St. Louis, will enter matrimony some time in June.

From Detroit, Michigan

MISS SYLVIA BAILEY is acting as assistant teacher in the Christensen School here, vice Miss Pauline Cohen, resigned.

Harriet Smith is back at the school as manager, after a siege of sickness.

Mrs. Gow, formerly Miss Esche, is again actively engaged at teaching in the school. After the novelty of being married wears off, they usually harken again to the ragtime call.

Another new teacher at the Detroit school is Mrs. Degolia, who enjoys the work very much.

A complaint — Axel Christensen, president of our schools, doesn't visit us often enough. — Harriet Smith.

From Boston

F. G. CORBITT is not limited to managing a school of ragtime and jazz. No indeed! Among his other

Continued on page 21

Magnificent

MARCH

H. J. CROSBY



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MELODY

ff

mf f

ff

1. 2. f mf

2nd time ff

f ff

MELODY

poco a poco cresc. f

f.fff

mf-ff

1. last ff fff

f ff

f L.H. ff D.S. al Fine

MELODY

If You'll Only Make My Dreams Come True

Words & Music
by JOSEPH E. COONEY

Valse Moderato

f

Sweet-heart you know I love you so,
When you're a - way Each hour of day

All of my dreams are of you, And if you'll say
Holds naught but long - ing it seems, When you re - turn

One word to - day All of my dreams will come true.
Mem - o - ries burn, Mem - ries of you in my dreams.

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CHORUS

Your blush-ing cheeks will seem like ro - ses fair, Their sweet per - fume will ev - er

p-f

fill the air, Each ten - der smile will be my sun - shine by day, I'll ne - ver

have a care. My home will be with-in your heart so true,

Star - light will shine with-in your eyes so blue, I'll have a pal - ace and a life of

joy If you'll on - ly make my dreams come true. true.

MELODY

You Win

FOX TROT

ROY L. FRAZEE

PIANO

The piano accompaniment for page 14 consists of six systems of music. Each system has a treble and bass clef staff. The first system starts with a piano (*f*) dynamic and includes a *ff* dynamic marking. The second system features a *ff* dynamic and a *mf* dynamic. The third system includes a *ff* dynamic. The fourth system includes a *ff* dynamic. The fifth system includes a *ff* dynamic. The sixth system includes a *ff* dynamic. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

MELODY

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The piano accompaniment for page 15 consists of six systems of music. Each system has a treble and bass clef staff. The first system starts with a piano (*f*) dynamic. The second system includes a *ff* dynamic. The third system includes a *ff* dynamic. The fourth system includes a *ff* dynamic. The fifth system includes a *f* dynamic. The sixth system includes a *ff* dynamic. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

MELODY

First system of musical notation on page 16, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings.

Second system of musical notation on page 16, continuing the piece with complex rhythmic figures and articulation marks.

TRIO

Third system of musical notation on page 16, marked 'TRIO' and 'mf', showing a change in texture with sustained chords and rhythmic accompaniment.

Fourth system of musical notation on page 16, featuring intricate melodic lines and harmonic support.

Fifth system of musical notation on page 16, continuing the melodic and harmonic development.

Sixth system of musical notation on page 16, concluding the page with a final melodic phrase and dynamic markings.

MELODY

Purple Twilight

NOVELETTE

BERNISNE G. CLEMENTS

PIANO

Allegretto

First system of musical notation on page 17, marked 'PIANO' and 'Allegretto', starting with a piano introduction.

Second system of musical notation on page 17, featuring sustained chords and rhythmic accompaniment.

Third system of musical notation on page 17, showing melodic movement and harmonic support.

Fourth system of musical notation on page 17, including dynamic markings like 'rit.' and 'mf a tempo'.

Fifth system of musical notation on page 17, featuring melodic lines and harmonic accompaniment.

Sixth system of musical notation on page 17, concluding the piece with a final melodic phrase and dynamic markings.

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MELODY

un poco animato

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Tempo I



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CHICAGO SYNCOPATIONS

Continued from page 8

enterprises he now has started a girls' orchestra of sixty-four pieces at the Red Cross rooms on Berkeley Street.

On the opening night he made a masterly address, which pumped enthusiasm into the organization to such an extent that on the next rehearsal night there were many new applications for enrollment. The girls are given instruction on their various instruments by two able assistants, who work under Corbitt's personal direction.

The orchestra is made up of members of the Girl's Post of the Legion of Honor, Quartermaster Division (see "Teasing the Ivories" in this or next issue of MELODY for a good story about a Quartermaster, which "F. G." particularly asked me to omit, he having heard it twenty or thirty times). There are 440 members in this division, so if they keep on at the present rate Corbitt will soon have the biggest glee club in the country. The orchestra is comprised of a well-balanced combination of mandolins, ukuleles, guitars, banjos and tenor banjos.

From Seattle, Washington

MISS ALICE CAMPBELL, a former University of Washington girl, is now added to our staff of teachers.

Because of the urging of many of our Canadian pupils, we are about to establish Christensen ragtime schools in Vancouver and Victoria.

Miss Annette Hattabaugh, the exceptionally fine ragtime pianist at the Melody Shop, continues to be more popular than ever with the local music buyers. Annette is so accommodating that this, with her wonderful personality, probably helps to account for her great popularity.

Wolford Wilson is one of our star pupils who is rapidly developing into a ragtime shark, and big things may be expected of Wolford in the near future.

Now that the baseball season has started, it is feared that on some fine afternoon, pupils may come for their lessons and find Bernard Brin not in, because of being "ill."

Bessie Kuepferle and Miss Jerry Newell

entertained the other evening in songs and piano solos, responding to many encores. Miss Kuepferle needs no introduction, while Miss Newell is well-known as a vocalist.

Mr. Harry Snyderman, the premier banjoist who has just completed a tour of the Orpheum circuit, will again resume his ragtime lessons. — Bernard Brin.

From Elgin, Illinois

YOU'LL learn it eventually, so why not now?" asks Miss Grace Fitchie, who backs belief in her question-motto by enrolling for ragtime at the Elberink school.

Miss Wilda Sadler, who is one of the most popular teachers in the Elgin public schools, "balances the equation" by taking ragtime from teachers of the Elberink "popular" school.

Miss Lillian Horn is another newly enrolled pupil who will roll her eyes at the ivories for a time to come.

Lucille Groneman is a dainty little "Miss" who is doing splendid work both as a little tot and a beginner.

Miss Bessie Knowitz is a recent addition who in time will "vamp" the boys with her piano "ragology" as well as with eyes "cast-ology."

Miss Vera Hyde Ekval is achieving results with her course, and certainly enjoys the results of her achieving.

Miss Elta McBride is again numbered among us "Elberinkers" after a short absence.

Archie Whittingham is surprising his friends by his claim that all of a sudden he got the "habit" or swing, and can now play all the late song hits in the "tree" movements.

George "Tilly" Ehorn is a former pupil who has turned from a "ragger" into a "bagger." He has left Elgin to "sign up" with the Canadian League, and instead of piano will play professional baseball this season.

Miss Helen Traynor is so seriously ill at her home that it will be some time before we may expect to see her again at study.

SINGABLE—PLAYABLE—DANCEABLE

Song Hits

By ERLE THRELKELD

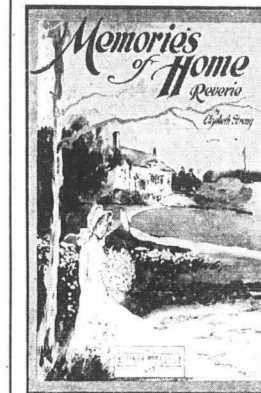
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- 2—"Way Down on the Farm" VOCAL (One-Step)
- 3—"Oh! Mandy Lou" VOCAL (One-Step)
- 4—"Good Bye My Honey" VOCAL (One-Step)
- 5—"Good Time A Coming" VOCAL (One-Step)
- 6—"Till We Meet Again" VOCAL (One-Step)

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DESCRIPTIVE SYNOPSIS

WHEN the soul is moved by Love's Awakening, it is as if some enchanting voice had spoken within with more power than words can ever convey. It thrills through every nerve and passes to the heart like some dissolving strain of Sweet Music. This may be said of

SCENE FIRST wherein is portrayed "The Meeting at the Ball," and where the enchanting Waltz so delightfully pictures the fascinating charms of Love. Its captivating grace, and dreamy Love Melody ever floating before the mind, alluring the lovers on and on throughout the mazes of the dance.

SCENE SECOND is "The Wooing," in which we have a Romance wherein Love's pure emotions, with all its fond and tender glances, its hopes and longings, now find their utterance, and in most charming manner tell their tale.

SCENE THIRD is one of "Perturbation," for alas! the course of true love never did run smooth, however strong the affection or intense the passion! Here we find our lovers are highly agitated. They quarrel! Emphasis takes the place of gentleness! The scene is graphic, and although, towards the end, the storm is abating, and a PLEADING is perceived, yet peace has not fully calmed the troubled waters.

Happily, however, a RECONCILIATION takes place as pictured in

SCENE FOURTH where Love again asserts its sway. Here in accents sweet and tender the Lover now sings a charming Barcarolle, and with renewed ardor pours forth the affections of his heart. Here the light guitar, as it were, plays accompaniment to a beseeching melody. All is forgiven and forgotten. The Lovers are fully reconciled.

And now the DENOUEMENT. This is finely portrayed in

SCENE FIFTH where merry Wedding Bells peal forth the finale to our little Romance. Here a Wedding March is heard in grand proportions throughout the entire scene. In this wonderful pouring forth of sound are perceived congratulations, and all the joys of the nuptial festivities. It is a grand and fitting close to the whole. But hark! At the end are heard once more those dreamy strains of the opening waltz, in these Sweet Memories the scene now dies away.

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PEEPS AT THE PUBLISHERS

Continued from page 7

whole country. The foregoing may sound like vain poetic vagary, but put the two songs over and you'll find it the plain prose of popularity.

John ("Dardanella") Black has just turned out another—"When the Sun Goes Down in Cairo Town," with lyric by Fred Fisher. The song will be exploited by McCarthy & Fisher, Inc., and judging by "Dardanella" it's a sunshiny week against a cloudy day that this "Sun" will go up—not "Down" in every old town.

You don't have to go to Afghanistan to get "plugged" by an assagi, which is a cute little spear with an iron tip. "Afghanistan" was recently "plugged" by the Woolworth chain stores, "plugging" up an entire show window in each of the New York emporiums of the "chain." The company says it can dispose of more than a million copies of this Gilbert & Friedland number. As a musical spear, "Afghanistan" seems to have the assagi "skum" by all the miles between America and Asia.

Louis Bernstein, head of the Shapiro-Bernstein Co., has secured the phonograph rights to "Abe Kabibble" and "Abie the Agent"—the characters created by Harry Hersfield the cartoonist. Bet that everybody concerned is chuckling "ishkabibble!"

"Karavan" looks and sounds so good to the Forster Music Co. of Chicago, that they are buying page ads to tell about it. The tinkle of caravan bells in the desert may sound like the jingle of coin in the great American oasis.

H. Talbot, with the International Music Producing Co. in Indianapolis, Indiana, is issuing "The Popular Songs Monthly"—a publication containing four new, high-class numbers every month. To learn more about this in detail, lovers of the "popular" should address H. Talbot, in care of the company just mentioned.

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"Forrest Waltz" sure sounds wonderfully "woody" and "waltzy," yet instead of hailing from the woods it comes from Louisville, Kentucky, and is J. Forrest Thompson's very latest novelty waltz publication.

The McKinley Music Co. doesn't miss many musical things by "dreaming" and "mooning" over them, but gets out and grabs 'em. They are publishing "Venetian Dreams" and "Wishing Moon," two of the latest song releases that are successfully hiking along the vocal highway. The first is a tango fox-trot ballad, and the second is a waltz song of the ballad family.

While not publishers in the practical sense of the word "publishing," the American Supply Co., is a new firm in the national capital that may prove a powerful pusher for publishers, as it has been established for the express purpose of furnishing "any piece of sheet music published." The firm is composed of veterans of the World War, and has large quarters in the District National Bank Building at Fourteenth and G Streets, Washington, D. C. There might be a question as to whether any more "jazz and rag" are needed in the big Congressional City.

The Boston Music Co. is going to put

its trust (or some of it) in Providence. The firm, recently incorporated to permit of a broader expansion, has opened a branch store in the Rhode Island City, occupying prominent space on the main floor in the establishment of the M. Steiner & Sons Co.—the biggest and busiest piano firm in Roger Williams' city.

Waterson, Berlin & Snyder are pushing "You Said It," "Oh! How I Laugh When I Think How I Cried About You," "Come On and Play Wiz Me," "You're a Million Miles from Nowhere When You're One Little Mile from Home," and "How Sorry You'll Be; Wait'll You See."

Jerome H. Rennie & Co. announce as their headliners:—"When It's Moonlight on the Swanee Shore," "In Your Arms," "The Hen and the Cow," "My Isle of Golden Dreams," "Your Eyes Have Told Me So," "Hand in Hand Again," "The Darktown Dancin' School," "Venetian Moon" and "All I Have Are Sunny Weather Friends."

"Bo-La-Bo," the Egyptian fox trot featured by Ted Lewis, "Jazz King," in "The Greenwich Village Follies," is touted in M. Witmark & Son's publicity campaign as their one best bet for a winner.

When Rudyard Kipling (we think it was he) wrote that "the East is east

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and the West is west," he probably didn't know that a popular song can make East and West one in singing unity. This is the case with "I've been Longing for You," published by the Fisher Thompson Music Co., of Butte, Montana, which seems an equal singing success in both West and East. The number is popular with professional singers, and orchestra leaders are programming it.

Norman Spencer and Joe McKiernan, two "Frisco" (and musically frisky) song-writers, are free-lancing among the New York publishing houses. As proof that these "Frisco" music-friskers are prolifically and successfully frisky in free-lancing, here are some of the music-lances they have placed during the short time they have been "touramenting" in the Big Burg: "Cuban Moon" (an unusual composition that all orchestras are clamorously crying for), "Sad Eyes" and "Kashmir," with Jack Mills, Inc.; "Slow & Easy," with Waterson, Berlin & Snyder, Inc.; "Don't Take Away Those Blues," with Remick & Co.; "You're Wonderful When You Smile," with Sherman, Clay & Co.; "Where Did You Get That Kind of Loving" and "Then You'll Know What It Means To Be Blue," with Daniels & Wilson, Inc., and others. The two free-lancers make their headquarters at the Daniels & Wilson office, 145 West 45th St., New York City.

Hitching "Indiana" to the "Moon" might seem to smack of state supremacy as against universal sovereignty, or some such thing that might mean putting a lien on Luna, yet it isn't anything of the kind. Like the wind, which "bloweth whither it listeth," this particular "Indiana Moon" is running its own musical shine and doing a lot of community shining over a bunch of states collectively. Moreover, as a joyous moon on a joyful job, this "Indiana" orb is doing a lot of moon-joy-riding musically, despite any prognostigated cloudiness or predicted eclipses by the weather-sharps.

To drop from the clouds and come down to earth, "Indiana Moon" is the name of a recently risen waltz-song that seems to be going big throughout the far west, with words by Arthur Freed and music by Oliver G. Wallace—a well-known organist, and composer of the famous hit "Hindustan." Although this song has been on the market but a few weeks, it already has sold into the thousands of copies without the aid of "plugging." As a matter of fact and not any "moonshine," it is understood that there is not yet even an orchestration, but these are now being made ready to be rushed out to meet the heavy demand. The publishing sponsors for the "shining" number are Daniels & Wilson, Inc. of 145 West 45th Street, New York City, the original publishers of "Peggy," "Mickey," "Slow and Easy,"

"Oriental," etc. They may call this "Moon" after the state rickman and "Hoosier," but it looks more like the old moon the Indians knew as "Harvest."

"Swanee is the best song I ever sang," says Al Jolson, and Francis, Day & Hunter of New York City are telling the world he said it. "Best" is a big word to back, but—if you know Al—you know there's no better backer.

All of us launch "ships" and bank on their "coming in," and "When Your Ship Comes In" is the best bet of Hinds, Hayden & Eldredge of New York. Bet it "comes in" carrying a cargo of coin.

In searching for a music theme for his picture "The Idol Dancer," D. W. Griffith made the happy choice of "Rainbow Isle," The Echo Music Company of Seattle, Washington, is giving this song wide publicity. Wonder if there's anything in the old legend of the rainbow and a pot of gold?

"That Naughty Waltz," by the late "Sol" P. Levy, is on the road to great popularity, announce the Forster Music Co. of Chicago. The one supreme regret is that the composer could not have lived to reap the results of his song inspiration.

From Chappell & Co. of New York, we learn that "On Miami Shore" is a waltz sensation and is being heard everywhere. Sounds like a good "shore" on which to take a music stroll.

"Clouds," "Tents of Arabs" and "Romance" make a noise like a scenario for a picture film when taken together, but separately they are the three best offerings of B. D. Nice & Co. of New York. This firm, by the way, is having the Universal Film Company circulate throughout the country a patented motion-picture called "Vaudeographs," and which exploits "Nice" pictures.

According to announcements from the firm which publishes them, the three big hits of the day are "Rose of Washington Square," "The Moon Shines on the Moonshine" and "Somebody." The announcers and publishers are Shapiro, Bernstein & Co.

"Pickaninny Blues" looks good to the McKinley Music Co. of New York.

"The Barefoot Trail" has been discovered and musically indorsed by John McCormack. "Nuf ced!" says Boosey & Co. of Toronto and New York, which probably means that the big Irish tenor hasn't left any stumbling stones on the "trail" to spoil the sure footing of "The Barefoot" song.

The Novelty "Concert" Rag
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BY **GEO. L. COBB**

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"Dear Heart of You I'm Dreaming"
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"An Egyptian Love Song" Lucille Palmer's Big "Hit".

"Nobody's Baby" One of the "Catchy" Song hits of this season! Don't miss this one!

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THE "DANCING SENSATION"
A Terrific "Seller" on the Phonographs.

"Mid the Pyramids" Instrumental, Novelty and SONG HIT.

"Don't You Remember the Time"
W. R. Williams' Latest "Hit" author of "I'd Love to Live in Loveland" etc.
You all know HIS Songs.

"I'll be Your Baby Vampire"
The Sensational Song Hit from Shubert's Big Music Show.

"Little Alligator Bait"

"Don't Let Us Say Good-by" THE BEAUTIFUL NEW WALTZ SONG.
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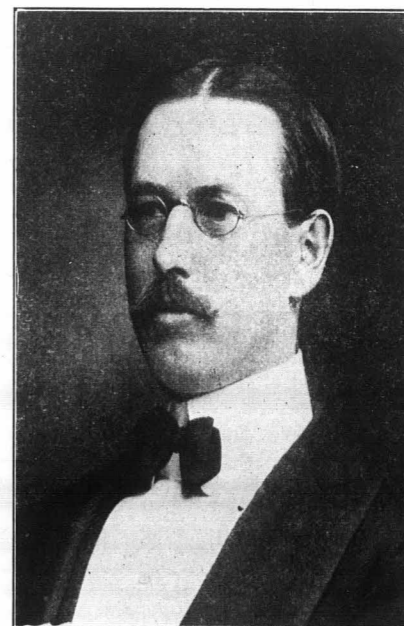
PERSONALITIES IN THE "POPULAR"

DAVID L. CARVER, whose personality is here photographed, is a teacher of the piano, violin and fretted instruments in Bangor, Maine, with a studio at 25 Broad Street. He has traveled from coast to coast with dramatic companies, and for nine seasons was a member of the Kebo Valley Club Orchestra of Bar Harbor, Maine, a summer orchestra composed of Boston Symphony players whose playing range extends from popular music to grand opera.

Mr. Carver was a pioneer in the teaching of ragtime in his state, and found broad advertising of great assistance in winning him the toe-hold necessary to introduce the modern method of learning to play a piano. He now has a large list of pupils and, as has been related before of those studying the Winn Method under its many efficient teachers, several of Mr. Carver's students who had never studied music prior to joining his class are able to play a popular song at the fourth lesson.

Friend David, although acknowledged as the leading teacher of popular music

and ragtime in Maine, is still too young and too ambitious to be satisfied with his already "great" progress, and during his



DAVID L. CARVER

strayings from the home town he has come upon several other places that have appealed to him as being about ready for

the establishment of branch studios. "Courage in the Right Direction always Brings Good Results" is his working and "winnowing" motto, so we wouldn't be surprised at any time to hear that David L. "Carver" of his own career, had started for the Winn headquarters in New York City to secure teaching rights for 'most every city in the Pine Tree State.

L. G. BOYNTON is probably the liveliest wire in Minneapolis. Some of the songs that perambulating pedestrians hear echoing through his studio in the spring evenings are: "Freckles," "Hawaiian Lullaby," "I'm Always Building Castles in the Air," "Alexander's Band Is Back in Dixie Land," "Pretty Kitty Kelly," "They Call it Dixie Blues," "Afghanistan," "Breeze" and "Profiteering Blues." The pupils making the "echoing" are: Mrs. F. C. Borner, Mrs. Eckerstrom, Mrs. Anderson, Mrs. Edwards, Mrs. Moore and Mrs. Knocke; the Misses Edith Lawson, Marie Lesch, Emma Kollen, Elizabeth Stokowski, Gladys Elberg, Agnes Moan, Josephine Meyers, Elizabeth Weber, Adeline Gobell, Margarette Wear, Florence Bailey, Butler, O'Connell and Wanser; Messrs. J. L. Bergstrom, Arnold Lund, Lionel Algoren, Walter Vosika, Jule Krager and Frank Walsh.



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CARL PEIFFER, who helps "keep the pot a-boiling" at New York headquarters of the Winn Method of Popular Music and Ragtime Piano Playing, 44 West 34th Street, recently "looped the loop" of Eastern cities in the interest of piano teaching. His travels took him as far South as Wilmington, North Carolina, where he made his headquarters at the Yapp Piano Co.'s store, 209 Princess Street. There he demonstrated to local instructors the ease with which popular music could be taught, and pointed out the very profitable returns it brought.

Leaving the South, Mr. Peiffer then proceeded West to Detroit, and while returning to New York via the northern route he dropped off at Toledo, Cleveland, Erie, Buffalo, Rochester, Syracuse and Albany. Although not met at the depots of the different places by the townsfolk with brass bands *en fete*, everywhere that he went Carl found a warm welcome and received glowing reports of business conditions.

Says Mr. Peiffer: "Popular music is a year-round favorite—both an indoor and outdoor sport. In the summer time people play and dance and sing it to forget the heat, while in winter they do the same thing to keep warm. One need not spend a lifetime in study in order to appreciate its appeal. It is the national medium of relaxation for the common people, of whom Lincoln reminded us that God had made so many. Boost it!"

WITH OTHER WINNERS

MISS CLARA GOLDENTHAL of Hartford, Connecticut, says that pupils continue to join her classes at an encouraging rate, and that she appears to be fortunate in securing applicants who are quick to grasp the ragtime idea, with the consequent rapid progress.

R. Crandall is negotiating for Winn licenses to practice in Andover and Wellville, N. Y., as through his work as pianist and organist at the Babcock Theatre in Wellville he has become aware of the hit popular music is making with the residents of these towns. He writes that, "Advertising and circularizing will give him a running start."

An indication of the ever increasing popularity of ragtime is seen in such communications as that recently received by Mr. Winn from Jack T. Leonard, whose studio is in Erie, Pennsylvania. Mr. Leonard, who is now doing a fine business in his home town, seeks more worlds to conquer, and so applies for teaching rights in Dunkirk, N. Y., and Ashtabua, O. "They certainly look good to me, as both are in easy reach," he says.

"Desertland" is a beaming success, according to the Riviera Music Co. of Chicago.

PIANISTS "MADE WHILE YOU WAIT"

TAKEN too strictly to its word-tempo the caption of this little musician-manufacturing article would be a somewhat startling statement, but by putting sufficient accent on the word "wait," and bearing in mind the many variations in times of "waiting," the stress on "made" is much modified in meaning and the "wait" won't scare anyone. Actually, the whole musical phrase (i. e., complete caption) held just as good in the old days of piano-grind as it holds in these days of piano-get-there—but, Oh! what a difference in the "waiting." In those old days (when *time* didn't have to jig-it



MISS DAISY LA FORTUNA

and jazz-it to make both ends meet as it does in these more strenuous times) pianists also were "made while you wait," but then the *waiter* waited two, three or five years (and oftentimes more) for the process of "making." Today it is vastly different, however, and the *making* now means generally twenty lessons (sometimes less), which is what really is meant by the word "wait." With this much for the making and waiting, now for the "maker" and how she "makes" them—it is a case of "she" and not "he."

Miss Daisy La Fortuna of Detroit, Michigan, is the "maker" in question, and right off the reel (after a few lessons in the essentials) she starts those who are to be "made" at ragging the popular songs. Generally speaking the result is that after a not very long "wait" pupils begin to use

the phone to be excused from class, usually giving as a reason that they have "landed a job" as pianist at some local amusement place. This is not as discouraging to the teacher as it might seem, for it only makes room for the applicant next at the head of the "waiting" list, and there is a waiting list of some length.

Whether it is in making mousetraps or musicians results are what count, and some of the pronounced results of Miss La Fortuna's method of manufacturing as expounded at her studio for teaching Popular Music and Ragtime Piano Playing are: Miss Mary Stadelman, who is playing in a Detroit movie theatre after a course of twenty lessons; Miss Angeline Stephens, who also is following the pictures after a similar course, and who did not know one note from another at the beginning; Walter Du Lette, who is furnishing the harmony in a cafe after completing a short course, and Miss Irene Harrington, who is playing piano in a jazz band and making a noise very much like a first-class pianist.

As further evidence of Miss La Fortuna's thoroughness in "making," although ready practically well "made" the following are holding over for a higher finishing process—that is, they are taking up the advanced course: Miss McMullen, of whom it might be said that she didn't know a note from a knot when she started, yet played the "Russian Rag" after twenty lessons; Ed. Morse (only 11 years old), who plays "Caroline," "Sunshine," "Bubbles," "I Know What It Is to Be Lonesome," "Let the Rest of the World Go By," etc., and who would sooner take a new lesson than eat an ice-cream cone; the Misses Roe, Wilson, McKenzie, Wagner, Armstrong, Bessinet, Brown, Patterson and Martin; the Messrs. Walker, Frange and Moore.

Recently enrolled to begin the process of musician-making are: the Misses Mason, Kennedy, Smith, McDermer, King and Ford; Mrs. Shafer; the Misses Wyethoff, Schoener, Leonard and Grinnell; Mr. Kutter, Miss Haffner, Miss Iva Stonerock, Mrs. S. Smith, Mrs. Harvey, Mr. Gordon, Mr. Reid, Miss E. Kennedy, Miss Hands, Miss Spillane, Mr. Sykes, Miss Lang, Fred H. Hahn, Mrs. H. H. Vipe, Miss Mary Hahn, Mrs. B. Neidehofer, Mrs. Olson, Miss Benedict, Miss Schlichling, Miss Campbell, Mr. Crawford, Miss Edna Ward, Miss Hamilton, Mrs. Roden, Mrs. B. E. Johnson, Mr. Schneider, Miss David, Miss Gershal, Miss Simpson, Walter Gleason, Miss Gleason, Mr. Kinsel and Mr. Graham. The last named took lessons at a Winn School in London, and is continuing at the La Fortuna Studio.

Although a remarkably successful teacher of the popular and ragtime forms of music, Miss La Fortuna is also a well-grounded exponent of the classical who has been "gild-medaled" for performance of the classic, and this may be a potent reason for extended working and waiting lists—that is, broad knowledge and ex-

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Each lesson is an orderly step in advance, clear, thorough and correct; not the mere mechanical application of dry-and-dust rules, but an interesting, intelligent, thoroughly practical method that grips your attention and stimulates your ambition to succeed from the very beginning. A written examination on each lesson, in connection with simple original work, develops your knowledge and firmly fixes the important principles in your mind.

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Just sit right down now and write us a friendly letter telling us in your own way about your musical ambitions, your strong and weak points—how long you have studied music (if at all)—what courses you are particularly interested in, whether you have studied Harmony. We would like to know your age, whether you teach, play, sing—in short, write us in confidence just what you would feel perfectly free to tell us if you called in person at our school. Then just as soon as we get your letter, we will select and send you—absolutely free of cost—6 regular lessons, each treating of some important principle of personal interest to you. These will not be mere sample extracts or abridgments, but the genuine, original lessons exactly such as we send to our regularly enrolled students in the Normal Piano, Harmony, Advanced Composition, Public School Music and Choral Conducting Courses. Kindly let us hear from you at once and, remember, the 6 lessons are positively sent—yours to do with precisely as you like, without the slightest obligation to us.

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CLARENCE EDDY, Dean

CHICAGO, ILLINOIS

position in more than one pianistic line. As to the "working" list—Miss La Fortuna is at present giving every pupil her personal attention, but "fears" that soon she will be obliged to install another piano and engage an assistant "maker," for her "working" hours extend from 11 A. M. to 10 P. M. A good motto for piano aspirants who desire to be "made" at the La Fortuna Studio might be to come early and avoid the "wait."

Chappell & Co. have doubled the size of their Toronto Office by moving it to 38 Adelaide Street, West.

Barr & Evans have opened up at 312 South Los Angeles St. in Anaheim, California, and intend to specialize in helping unknown authors who show ability to win recognition. Their latest song, "You're a Dear Old Dad to Me," is said by musicians to possess all the features of a big success.

Richmond, the New York publisher, announces as headliners "La Vecda," "I Know Why," "Somebody," "Just Another Kiss" and "My Cuban Dreams."

"Mother's Hands" is the best ballad of the year, announces Leo Feist, Inc.

Warning

Many teachers have written us that they have been approached by agents representing (by interested 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.

History of Music By Glenn Dillard Gunn, noted writer of Music. A valuable library of text-books is included in the course.

Violin By Dr. Heft, noted European Violinist, pupil of Dandala—Every phase of artistic violin playing taught in an easy and progressive manner.

Advanced Composition Under the direction of Clarence Eddy and Daniel Protheroe. Edited and personally conducted by Herbert J. Wrightson, distinguished theorist and composer. This is the most advanced musical course given by any school in America.

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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