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Feed No. 1—THE SONG SHARK

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Food for the Amateur

By C. S. Millspaugh

FEED No. 1—THE SONG SHARK

IF I wished to acquire a comfortable substance quickly—and I'd just naturally mis-used this lil' ole guardian angel o' the conscience til blooey,—he'd just up and died—I'd be on a fence whether to hustle 'round robbin' widows and orphans, or to launch a "set-your-words-to-music" bureau. Get me, doncher? One of these well-known magazine-ad "music publishers."

And in view of the general tendency of widows and orphans to acquire mighty little else but hardship and hard, knobby hands, I'll just naturally have to pass 'em up in favor of the songwriting gentry. The tyros. Yeah bo, yes. Lookit the field. As one particularly hardened member of the species expressed it, "We gotta mob t' work on. From the broad yellowin' bosom of the surgin' Missisip' t' the oceans east and west,—we get 'em." This fellow knew. He was a songshark. Of cave-man model morals.

And Ye Gods how they thrive. Meanin' the songsharks. Wot with all the dope collected and printed anent this particular wart on the progress of humanity, pickings aughta be poor but nay, the reverse—muchly. As Avon Bill says, "Fool 'em. They like it." Or was it Barnum? And from personal observations I take it the gentleman responsible has concocted a truthful remark.

'Twas ever thus—and will be.

I have acted in an advisory capacity to a number of budding songsmiths, from the wild-eyed young tyro just ready to spring on an unsuspecting populace some new (?) and glorious song idee respecting tired and wornout Dixie—old, as a rule, when Irving Berlin acquired his first Rolls-Royce, and sugar was four coppers a pound—up to the chap just gettin' hep to the fact that this grand and growin' business of song manufacturing requires a ding-busted lot o' ABILITY, PREPARATION and EXPERIENCE. To make it pay.

And out of the large, glossy globs of evidence turned my way one shining fact stands out prominently. Ah me, yes. Like the hump on a camel.

Thusly.

We are vain. Us songsmiths. This burning desire to trot around with OUR name on a printed sheet—both the quality, folks don't know—showin' the neighbors and other sufferin' friends OUR song. Yeah bo, this is vanity stuff. And a reason songsharks get 'em—easy.

Even as you and I. Yes, I'll confess it. They got me too. And it's pretty generally known that every writer of ability enough to bring it out had more or less acquaintance with the species, in youngish days. In fact, "paid" for their first published number. As I did.

But for the aspiring hitsmith as yet touched not nor tainted by the withering blast of the songshark's fiery adjectives, promisory phrases, and alluring promises—I have a message. Short. And pointed. As follows:

The magazine-ad "music publisher" never pays royalties. Nix, nay, nor never. Til death do us part. And beyond.

This should suffice. But—lest there be doubtful ones—The magazine-ad "music publisher" gives you back two things. A worthless contract. And the cheapest of cheaply printed songs. Nothing more or less. And usually less—if possible.

And, oh yes, EXPERIENCE.

And yet, fellow laborers, some o' us need more than one dip into the cleanzing oil of experience to be inoculated right.

For instance:

Just recently an aspiring lyricist Burlesoned in his latest masterpiece for my inspection. En route I'll say that this chap does good work. Splendid development and all that. But this

"pome" was born late. Ye Gods, yes. A war song. NOW.

And so, with due consideration of the un-aptness of the theme, I advised my young friend to bury this offspring where the cows dally o' nights. Neath the daisies.

But nay—I was wrong. Entirely. It seems he later sent the lyric to a "publisher" yes, the "shark" variety, who—so he advised—had grasped at once the wonderful possibilities the words afforded, and would the writer accept a contract providing a three-cent royalty? Will a fish bite? You know it. And so he bit.

And then the deluge.

And gentle reader, so help me, this was the THIRD time he had bit.

But—lest your hastily formed conclusions lend the impression that this chap's mental apparatus was in a condition similar in respects to hard, yellowing ivory—wait I beseech you.

Too much credulity. Ah me, yes. And a combination of spell-binding phrases cunningly arrayed in promises glitteringly golden. Truly, "where ignorance is bliss 'tis folly to be wise." Which sums it up.

Many and varied are the schemes operated by these rascals. And they are constantly planning newer projections. For the edification of the untutored I shall attempt to expose the "plan" behind their most commonly known practices.

Perhaps the most widely known operator is the magazine-ad "music publisher." This is but a variation of the original "set-your-words-to-music" idea, that made one man a millionaire. And a jailbird.

This crowd takes song words only. Provide a musical setting of doubtful worth; supply a copyright in your name, and furnish several hundred cheaply printed copies.

And then. Finis.

This kind of a "Cook's Tour" costs the victim thirty-five dollars. The "publisher's" expenditures have been one dollar for the copyright, and possibly six dollars for the printing. The balance is gross income. For the "publisher." Speaking of gushing oil wells,—

What is known as the "printing stunt" is closely allied to the adventure just passed through, and is undoubtedly the next best known. In this the promotor poses as a reputable publisher, and invites submittances. After the labor of procuring your completed song—and enthusiasm—is duly and successfully accomplished, the operator reports his catalog overflowing but, "there is so much REAL merit in YOUR song, etc., etc.—and the rest of the old, old story—that he will make a place for it under certain conditions."

Which reads somewhat as follows: "If you will pay for the first edition and will act as selling agent, we will place your song in our catalog and all orders received will be turned over to you. After the first edition is sold out, we will give it prominence in our regular catalog and will pay you a liberal royalty on each copy sold."

And usually so much richly prepared "come-on" literature is supplied that the victim invariably hastens happily h' onward,—to disillusion, dilemma and dismay—anon.

Upon discovery of the fact that he has invested \$60 in \$15 worth of "unplugged," unsalable, worthless songs.

The difference between sixty and fifteen represents the schemer's profit. As he intended. He has "sold" you "printing."

While the promotor. Sits and waits. For another—

Another version of the "printing stunt" is worked just a trifle differently. These agree to publish your song providing you pay the printing charge of the first edition. To get it started. They net from twenty-five to fifty dollars on the printing item

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and advance five or ten dollars royalty. After that. Curtains.

And then comes the "King and Queen stunt." This chap's stock in trade are original letters secured through letter brokers. A perusal of same furnishes unbounded information, and those of us stranded with a copyright relic eventually receive a communication from him. He writes, "I am a selling agent. I have lately run across your song and think it splendid, and that it could be sold easily. In fact I know a publishing house that would buy it if it were offered for sale." And furthermore adds that if you will advance twenty-five dollars, he will sell the song or refund the money.

Hundreds fall.

And with your money safely safed he writes another letter. Under another name. This time he is a publisher and will pay you five dollars for your song. You refuse. Naturally.

And when you write the original "shark" for a refund, he replies that he has done his part. You refused to sell. Selah.

The "selling agent" shark secures your name from the "printing" shark and in effect, writes if you have any song copies for sale. If you answer in the affirmative he is certain to offer to act as selling agent of your song if you will advertise it in a certain paper. After you have paid in some twenty-five dollars for a five dollar advertisement. And tired of it. The shark and paper owner divide the profits.

The "performer" shark will sing your song and sell it through the audience for five or ten dollars per week. Needless to say—he does neither.

The "rubber stamp" shark had a veritable gold mine until

the Federal inspectors got after them hotly, and have continued on the trail. The foundation of this plan was the publication of thousands of copies of a complete song. With the writers' names omitted.

With this stock in reserve they posed as reputable gentlemen very much interested in songs and songwriters. And very eager to "assist" worthy amateur writers.

They invite submittances but ALWAYS return them. With a letter like this: "Your enclosed song is practically worthless, but your work demonstrates unusual talent. With a reputation you could easily secure an excellent position with a music house. We are, therefore, pleased to offer you a wonderful opportunity. We have a splendid complete song which we will sell you for \$50, publishing the number absolutely free of cost to you, and also giving you sole credit for the production." The "literature" employed by these people was a direct appeal to the imagination, and thousands "fell."

The "trick" was extremely simple. As each successive "investor" "bought" the song, a few hundred copies were taken from reserve, rubber-stamped, "Words and music by —," and shipped to the unsuspecting purchaser.

When hundreds of writers began noticing that other writers had their names on THEIR song they sent for Uncle Sammy.

And so it seems that the best way, after all, is to turn down each and every proposition requiring financial assistance from you. Especially when so many reputable publishers are perfectly willing to spend THEIR money on your song—if it has MERIT.

TEASING THE IVORIES, No. 9

Continued from page 3

The State Industrial School is where boys are sent for minor offences against the law. It is really a military school, except that the boys are rarely there of their own volition, some being sent there for stipulated periods by the State, others, the pupils sent direct to the school by parents, which latter are known as "boarders." I almost made the awful remark so many pastors make on their first appearance in a prison chapel, namely, "I am glad to see so many of you here," but caught myself in time to change my opening lines to the following: — "I am glad to see so many bright boys before me, etc., etc.," which got over nicely.

What surprised me more than anything was to find a most wonderful Steinway grand piano on the stage, in perfect tune, and in fact one of the finest instruments I have ever touched. Usually, in institutions of this kind, one finds the most mediocre pianos in the worst kind of repair. This was a notable exception, however, and was due to the true artistic love for music on the part of Mrs. Paddleford, who saw to it that when it came to musical instruments the best was none too good for the boys. The boys reflected this good judgment on her part by exerting themselves to the utmost in the boys' orchestra and boys' singing club (organized by Mrs. Paddleford), both of which gave us a performance that would have done credit to many professional organizations. On the way back to town Mellinger enrolled Mr. Paddleford's son (who drove us in) as a pupil of the new Denver School.

A NOTABLE FIASCO

STEPPING into the Isis Theatre in Denver I found a former associate playing the great Hope-Jones Wurlitzer organ in that theatre — Carmenza Von der Lezz, who, by the way will figure in a future "Famous Exponents of Popular Music." Miss Von der Lezz and myself were connected with a well-known Chicago Theatre several years ago as associate organists, and she has gone on in her chosen profession until she now sits at the keyboard of one of the greatest Wurlitzers in existence today; the instrument having four manuals (or keyboards), two hundred and fifty stops, forty combination pistons and foot-pedals, besides a raft of push buttons, storm effects, rain and train effects, double touches and everything else imaginable. In playing one of these mastodon instruments one has to be very careful, because everything one touches makes a noise except the bench — one can't touch hand or foot to anything within reach without making some kind of sound or other.

Miss Von der Lezz was playing the picture "Les Misérables," and the deep dramatic situations in this picture gave her ample opportunity to bring out her musicianship and skill, so that the audience sat spellbound under the combined effect of the pictures and the entrancing music of the organ.

Meeting Miss V. reminded me of the time we played together on that memorial opening night in Chicago at what was to have

been the greatest event in the history of the show business, but which turned out to be just the opposite—as opposite as it is possible for anything to be. Everybody that was anybody in the city of Chicago was there that night — a full-dressed, white-kid-gloved assemblage of Chicago's finest — expecting to see the most wonderful performance ever staged. A wonderful press agent had succeeded in making Chicago believe that that was what they would see when the curtain went up.

Miss Von der Lezz and myself had been so overworked in rehearsing the chorus ladies and gentlemen, fighting with the principals and squeezing in many hours of practice on the big organ in the small hours of the night, that we had become deadened as far as the show went. We didn't think much of it, but naturally thought this was because we had been "fed-up" on it. We felt sure that the opening night would be the grand success that had been predicted.

One scene especially was to have been a "knock-out." It was that of the fountain of youth, held up by living be-tighted girls of statuesque beauty, surmounted at the top by a dazzling vision of feminine loveliness, the whole surrounded by a lake of real water from which would presently emerge real, living, breathing sirens of the sea, singing that wonderful song-success entitled "Linger at the Fountain." I don't like to think of what it actually looked like on that opening night, but to the de luxe crowd that was gathered there it must have looked like it did to me — like the end of a car line.

I didn't have much to do myself, except play the entire music for the show on the big Wurlitzer organ with hands and feet, direct the chorus of sixty with my head, turn music, change stops, push pistons and a few other little odds and ends. Nevertheless I caught a lot of what was said in the few rows directly behind my organ bench, and it made my ears burn brick red to think that I was a part of the show that was being roasted so unmercifully. Was it for this that we had virtually given our hearts' blood, and toiled and sweated night and day for so many long weeks? Was it for this? It was!

Part of the plot of the play consisted of an old woman trying to commit suicide a half-dozen times or so during the first act, but each time something was said to prevent her from doing it, although the Lord knows the audience wished she had done it before she came on. At one place in the show she was supposed to put a revolver to her head and say "Goodbye everybody." Then, as she was about to pull the trigger, she would sniff the air and say, "What is that odor?" Whereupon one of the villagers would come back with "Why that's the free Frankfurters which the mayor has ordered cooked for the populace." The old girl then put away the pistol and took a Frankfurter. This was supposed to be funny.

Here's the way it went in the first show:
(Old hag, placing pistol to temple) "Goodbye everybody!"
(Sniffs vigorously) "What is that odor?"
(A fellow down in the front row, before villager can get in his line) — "Why, It's THE SHOW!"

ing of this notice of the passing of the late Mr. Allen, with its embodied brief bit of biography, is that the reprinting shall act as reply collectively to numerous correspondents individually. First, as a reply to expected answers by many writers of song lyrics who, all unaware of the lamented demise of the late popular composer, continue to submit words for a possible music-setting. Second, as a response to many MELODY subscribers who request some knowledge of the musician with whose compositions they have become acquainted through the columns of this magazine. The last number of the late talented composer to appear in

MELODY was "Somewhere Down in Southern California," printed in the March issue.

Thomas S. Allen

It is with the sadness of deep regret, intensified by a keen sense of both personal and professional loss, that the JACOBS' ORCHESTRA MONTHLY records the passing of a musician whose name undoubtedly was as well-known to the players of this magazine as is the name of the journal itself; a violinist and composer who in the American vocal and instrumental fields had scored many pronounced

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popular hits, yet never flaunted an ostentatious music halo, a friend and staff-writer — Thomas S. Allen.

Thomas S. Allen was born in the little town of Natick, in Massachusetts on December 16th, 1876, and at Boston on October 23d, 1919, passed in the 42d year of his age from a field to which he had devoted his life and which he loved full well. At about the age of 20 years he made his playing debut with the then popular and well-known "Knowlton and Allen Dance Orchestra" of Natick, a small aggregation largely made up of the "Allen Brothers," of whom there were many and all musicians. This orchestra was one of the first of those "singing" combinations which were so popular at that period, playing to "big business" locally while holding intense popularity at Norumbega Park (just out of Boston) for twenty consecutive years.

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The Late Thomas S. Allen

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As a musician alone, Mr. Allen proved himself and worth by his playing and composing; as comrade and confrere, "Tommy" Allen stood the test of unfailing geniality and good-fellowship under reverses and sickness; as both a composer and warm personal friend, through the "Great Inevitable" the passing of Thomas S. Allen has left a void in the ranks of the instrumental contributors to the JACOBS' ORCHESTRA MONTHLY that it will not be easy to fill, and which will ever leave a sadness of regret. Another sincere regret is the seeming belatedness of this all too brief testimonial of remembrance — a belatedness necessitated by the gathering of these few facts, items for which the man himself cared so little as not to consider them worth recording in diary or other form. Muted to silence is the violin, and corroded may become the once busy music pen, yet the warm memory of a long enduring friendship will play unmuted in thought and undimmed by the corrosion of forgetfulness.

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OBITUARY

THE following obituary and likeness of the late Thos. S. Allen is reprinted from the January (1920) issue of the Jacobs' Orchestra Monthly, the reproduction in MELODY of an account of a man the greater number of whose compositions were for band and orchestra having been prompted by more than one pertinent reason, of which but one need be mentioned.

One very strong reason for the reprint-

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The Get-a-Way

MARCH

GEORGE L. COBB

PIANO

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MELODY

Musical score for page 10, featuring six systems of piano accompaniment in G major. The notation includes treble and bass staves with various chords, arpeggios, and melodic lines. Dynamics include *mf*, *f*, and *ff*. The piece concludes with a first and second ending.

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MELODY

Cuddle-Up Bay

Words and Music by
LEO TURNER and C. S. MILLSPAUGH

Moderato

PIANO

Piano introduction in B-flat major, 4/4 time. The melody is in the right hand, starting with a half note B-flat, followed by a quarter note A, and then a half note G. The left hand provides a steady accompaniment with quarter notes. Dynamics include *f* and *fz*.

Vocal entry with piano accompaniment. The vocal line begins with the lyrics "Sweet-ie dear, please lend an ear, I know some-thing Love's bright light will guide us right Through that moon-lit". The piano accompaniment is in the left hand, featuring a steady quarter-note pattern. Dynamics include *p*.

Vocal entry with piano accompaniment. The vocal line begins with the lyrics "nice. There's a place not far from here That's just a lov-er's Par-a-dise. It's bay. We will dream of love at night, And live on kiss-es all the day. It's". The piano accompaniment is in the left hand, featuring a steady quarter-note pattern. Dynamics include *p*.

Vocal entry with piano accompaniment. The vocal line begins with the lyrics "pret-ty be-yond com- pare, And Cu-pid is wait-ing there. bet-ter than lov-ers' lane, Let's hur-ry, I can't ex-plain.". The piano accompaniment is in the left hand, featuring a steady quarter-note pattern. Dynamics include *p*.

CHORUS. The vocal line begins with the lyrics "Cud-dle-Up Bay, where stars are shin-ing, Let's go to Cud-dle-Up Bay, near 'Kiss-Me-". The piano accompaniment is in the left hand, featuring a steady quarter-note pattern. Dynamics include *p-f*.

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Vocal entry with piano accompaniment. The vocal line begins with the lyrics "Dell. No one can see us make love Ex-cept the moon up a-bove, And what he". The piano accompaniment is in the left hand, featuring a steady quarter-note pattern. Dynamics include *fz*.

Vocal entry with piano accompaniment. The vocal line begins with the lyrics "sees, dear, Hell nev-er tell. We'll pad-dle in a can-oe". The piano accompaniment is in the left hand, featuring a steady quarter-note pattern. Dynamics include *p*.

Vocal entry with piano accompaniment. The vocal line begins with the lyrics "with Cu-pid steer-ing, And through the wa-ter so blue We'll sail a-". The piano accompaniment is in the left hand, featuring a steady quarter-note pattern. Dynamics include *p*.

Vocal entry with piano accompaniment. The vocal line begins with the lyrics "way. And sweet-heart, af-ter a while We'll land on 'Wed-ding Bell Isle'". The piano accompaniment is in the left hand, featuring a steady quarter-note pattern. Dynamics include *p*.

CHORUS. The vocal line begins with the lyrics "In 'Co-zy Har-bor,' So come to Cud-dle-Up Bay. Bay.". The piano accompaniment is in the left hand, featuring a steady quarter-note pattern. Dynamics include *fz D.S.*

MELODY

The Temple Dancer

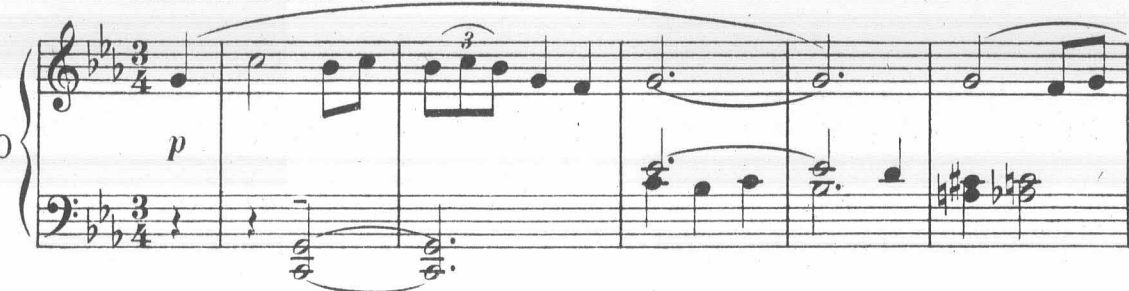
VALE ORIENTALE

NORMAN LEIGH

INTRO.

Andante misterioso

PIANO



Valse Lente

rall.

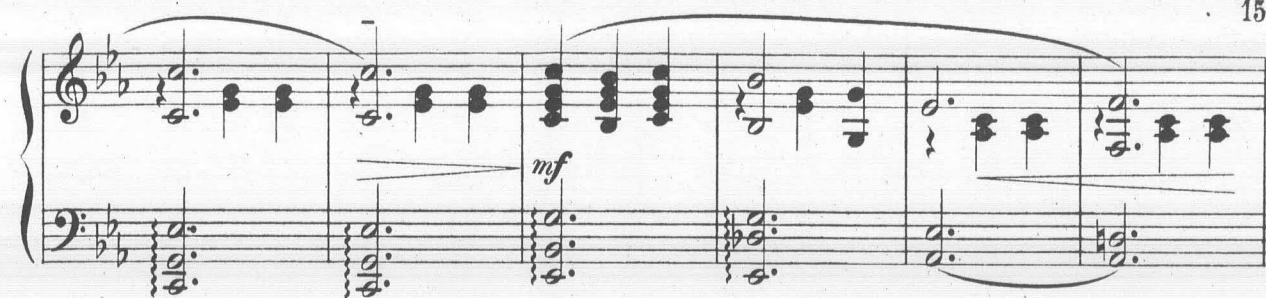
mp

mf



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Più mosso

mf



MELODY

MELODY

Andante misterioso

CODA

D.S. al fine

MELODY

My Senorita

A MOONLIGHT SERENADE

FRANK E. HERSOM

PIANO

Moderato

f

rit.

mf a tempo

f

rall.

mf a tempo

MELODY

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f

Animato

fz

ff

mf

rall. 2d time

mf poco rit.

Tempo I

f

rall.

mf a tempo

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CHRISTENSEN SYNCOPATIONS

Continued from page 8

Christensen devised a set of syncopated rhythms, so simple in form, that even a beginner could rapidly learn them. While practicing these rhythms the pupil had ample opportunity for the proper training of the fingers, formation of the touch and the basic principles of piano-playing. After the rhythms, an instruction-book was rounded out showing their application to standard and popular tunes. The result was that even beginners, and those who knew but little at the start, soon found themselves playing real ragtime.

The idea was an immediate success. The Chicago school was soon forced to hire a staff of assistants. The branch schools, equally successful, were quickly established in all large American cities.

The San Francisco school has outgrown the space available for it in its former location, and has been forced to move to larger quarters in the Garfield Building where it occupies a suite of four teaching rooms and a large office and waiting room.

The pupils of the school soon find out that music can be made to sound well when not played as written; they become unconscious but profitable subscribers to the principle that "what sounds good is good;" and many of them have felt encouraged and with fine results to use their imagination.

Christensen besides operating a chain of schools is a well-known vaudeville pianist, and recently played a very successful engagement at Pantages Theatre, San Francisco.

From Milwaukee

WE HAVE just learned of the death of the brother of Fred Winter, our banjo teacher. Mr. Winter has our deepest sympathy. He has only been with us for three weeks, and has a good class of scholars on the "uke," banjo, and mandolin. Mr. Winter is also conductor of one of the best cabaret orchestras in the city.

We were called upon to furnish a violin and piano player for a private dance a few evenings ago, with particular request for "jazz music and nothing else." Of course we had it at hand in our teaching staff—Miss Czichek with the violin and Miss Leichtfuss at the piano. They made good and came home with a bunch of "long green."

The Milwaukee school has just opened a branch school at 210 Third Street, Racine, Wis. It is rather warm to open up a practically new school, but Racine people say it never gets too hot for ragtime.

Mr. and Mrs. Worley, both of the Chicago school, spent the day in Milwaukee last Sunday. Mr. Thomas took them motoring over some of our country boulevards, which we all enjoyed very much. We have also planned a motor trip from Milwaukee to Chicago for Decoration Day.

Mr. Lunt, who teaches voice and has studio quarters with us, will make a trip to France and Germany in the latter part of next month.



LYDIA MENNS

From New York

ROBERT MARINE writes that the Christensen system is still going strong in New York, and that he is about to open two more schools.

Mr. Marine claims the Christensen system is successful for the following reasons: That this style of syncopation is opposed to the slipshod sloppy rag; that it has the professional sound and the cabaret swing; that it is very easy to learn. Mr. Marine has taught many well-known professional people who are now using the system in their stage work.

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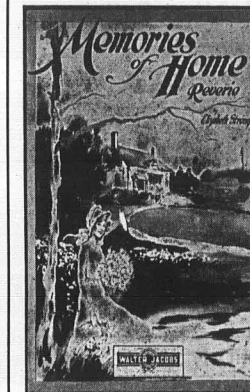
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DESCRIPTIVE SYNOPSIS

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 peering 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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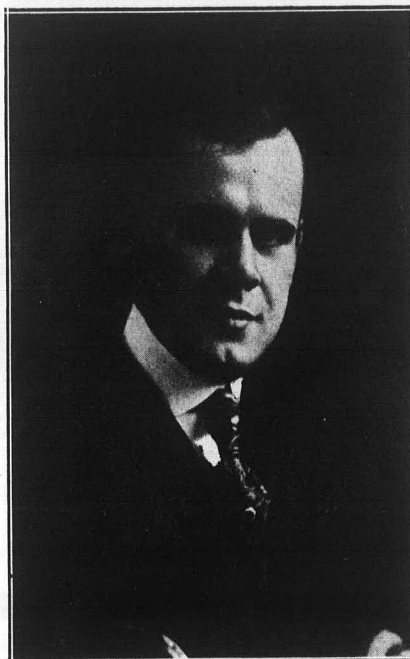
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From Evansville

MISS FLORA-BELLE TAYLOR, who manages a studio for teaching ragtime and popular music in Evansville, Indiana, has just moved to a new location on one of Evansville's most popular corners.



EDW. J. SCHWEBEL

From Philadelphia

WE ARE pleased to show herewith the photographs of Bessie Leithmann, manager of the Christensen School at Philadelphia, and of her assistant, Lydia Menns. Both these young women have been connected with the school for many years, and it is due to their combined efforts that their school has grown to its present high place in Philadelphia's musical circles.

Miss Leithmann started to teach the system in 1911, and in all that time has never been off the job a minute. Miss Menns came shortly after Miss Leithmann took up the work. Miss Leithmann writes:

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...Tangled Roses
...Valse Zenobia
...Barcarolle Waltzes
...Beautiful Dawn
...Ami Amor
...The Rose That Will Never Die
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...Longing
...Fascination
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From St. Louis

THE handsome man, with arms folded in the approved manner of artists having their pictures taken, is Ed. Schwebel, manager of the Odeon branch of the Christensen School in St. Louis.

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From Pittsburgh

THE half-tone herewith is a picture of Grace Clement, who since 1910 has taught the Christensen system in Pittsburgh. She was the original teacher in that city to take up the work and is still at it. She writes:

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Miss Clement was for years located in the Cameraphone Building in Pittsburgh, over the Cameraphone Picture Theatre, but for the past two years she has been located in the Penn Office Building, where she has a cozy suite of three studios.

From Elgin

Mrs. Edward Burns, who thoroughly enjoys every lesson, is showing wonderful work.

Miss Ruth Kenyon is a resident of Clintonville, Illinois, and not a citizeness of South Elgin, as inadvertently stated in a recent number of MELODY. Beg pardon, all round! Our mistake.

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POPULAR MUSIC RECITALS

SPRING is the season when nature awakes from its long winter sleep and begins to breathe into bloom, so it naturally follows that we too should awaken. It is natural that the progressive young men and women—those who have zealously devoted their spare moments during the winter to the study of something useful (while the rest of us indulged in the various indoor sports)—should feel the awakened desire to "tell the world" what they have learned.

During recent years a large number of Winn-method teachers of popular piano music have offered their pupils just such an opportunity by giving spring recitals, and the eagerness with which it has been seized is amply illustrated in the following reports from two of the most successful Winn teachers in the East—one in Mount Vernon, N. Y., and one in Baltimore, Md.

SADLER "WAKES UP" BALTIMORE

THE Sadler-Winn recital—programmed as the "First Annual Review, Recital and Dance of The Sadler-Winn Schools of Popular Music"—was held at the Academy Theatre Ballroom on Monday, May 10, 1920, and created great interest, as it was something new. The program was a long one, but it met with such great success that Mr. Sadler purposes to repeat the affair at least once a year. Following is the program:

PART ONE

Piano Solo—Master John McGrail: "When My Baby Smiles." Piano Solo—Miss Helen Sauerwein: "Golden Gate." Piano Solo—Miss Dorothy Samuelson: "Wild Flower." Piano Solo—Miss Ruth Dill: "The Doll's Dream." Duet for Mandolin-banjo and Violin—Messrs. Amos and Miller: Selected. Ukulele Duet—Caldwell Brothers: Selected. Violin Solo—Miss Marie Little: Popular Melodies. Piano Solo—Master Mayer Jackson: Selected. Violin Solo—Mr. Chas. Miller: "Crimson Bushes." Violin Quartet—Masters Hummie, Hatfield and Dunkle: "America." Mandolin Trio—Miss Elkins, Mr. Will Lowe and Master Martin Lowe: Selected. Piano Solo—Miss Lula Lynch: "Rose of Washington Square." Vocal Solo—Miss Myrtle Little: "Alice Blue Gown" from "Irene." Mandolin Ensemble—The School Club: "The Guards Return."

PART TWO

Piano Solo—Miss Verona Krause: Selected. Saxophone Solo—Mr. Alfred Jones: Selected. Piano Solo—Miss Ruth Folkhemmer: "Dardanella." AMERICANA (written by Harry Y. Carter, Jr.)—Miss Edith Jefferson, Piano; Mr. Alfred Jones, Saxophone; Mr. Harry Y. Carter, Jr., Cello; Mr. Will Lowe, Violin. Piano Solo—Mr. Wirth: "Freckles." Piano Duet—the Misses O'Toole: "The Vamp." Hawaiian Quartet—Misses Ruth Folkhemmer and Lillian Elliott, Messrs. Carter and

Davis: Selected. Saxophone Duet—Messrs. Jones and Zito: "Popular Airs." Mandolin Solo—Mr. Eliason: Selected. Vocal Quartet—Messrs. Lowe, Carter, Jones and McGee. Piano Solo—Mr. Harry Y. Carter, Jr.: "Overture, No. 2." Violin Solo—Mr. Will Lowe: "Lustspiel Overture."

PART THREE

Piano Solo—Miss Melba Singletary: "Chapel in the Forest." Vocal Solo—Mr. Edward Pontier: "Mary, It's Your Grand Old Name" (written by Leo Grottenick). Piano Solo—Miss Eunice Jefferson: "Maple Leaf Rag." Special Feature—Jack Kelly (featuring "Oh, Moving Picture Ball," etc.). Banjo Specialties: Mr. Will Lowe—"At the Races," Messrs. Hamilton, Burch, Maydwell and Lowe (The Banjo Wizards)—"A Little Jazz." Mr. Hamilton—"Farewell to Thee." "The Banjo Wizards"—"Some More Jazz." Messrs. Lowe and Hamilton—"Old Melodies." Mr. Bela Kan—Hawaiian Steel Guitar Specialty. Part Four, Order of Dances (twelve numbers).

GUNTHER RECITAL BEST EVER

A CROWD which taxed the capacity of the Masonic Temple recently attended the annual synopated recital and dance given by the Gunther-Winn School in Mt. Vernon, a suburb of N. Y. City. There were many present from out of town, some even from Stamford, Conn., and it was a big night for popular music. At 8:30 the dance orchestra struck up the first tune, and after hearing a few bars those present became aware that a new standard in dance music was being set. The xylophone soloist, who was a feature of the orchestra, delivered some wonderful syncopation and amused all by his antics.

The recital was given during two intermissions, and this innovation met with unanimous approval, especially so with the younger set, who were eager to dance in between. All the pupils played with a firmness and full bass style which was remarkable. Deserving of special mention was little Albert Brodbeck, only 14, who played "Dardanella" which is one of the most difficult of the popular hits in such fine style that he received a big round of applause. Raymond Woolrich and Milton Henderson played "My Baby's Arms" and "When You're Alone" and had many in the audience humming. The duet played by the Misses Lieberman and Wolff from New Rochelle was also well liked. The last number of the first half of the program was some acrobatic dancing by Otilie Smith, of Yonkers, who exhibited some difficult steps and was generously applauded. At this period the orchestra started up a dance tune and the floor was soon filled with eager dancers who realized that they don't often get an opportunity to dance to such syncopated music.

Chester Heldman, of Yonkers, opened the second half of the program with "I Used to Call Her Baby." The next number was "Black and White" played by William Hurley, also of Yonkers. It is quite a difficult number and has some arpeggio variations, which were well

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rendered. The Stamford studio was represented by Edith Spiers, who played "Reinette Rag," which contained chromatic work. Robert Gunther, who is the energetic director of the Gunther-Winn studios, was next on the program and received a ripple of applause as he took his seat at the piano. He selected a simple popular melody, and by clever interpolations made of it a work of art. The audience continued to applaud until he responded with an encore, for which he played "Cuba" first in a straight style and then with the melody in the left hand with arpeggio variations in the right. Marjorie Blair then sang "When My Baby Smiles at Me" in such fine style that she had to respond with "O" before the audience was satisfied.

The last number on the program called for a duet by Robert Gunther and Hugo Boeddinghaus, but as Mr. Boeddinghaus was prevented from being present by being called to Boston on business, Mr. Gustave Dietz substituted in fine style. The program follows:

PART ONE

"My Bonnie," Archie Levine. "Dardanella," Albert Brodbeck. "I Might Be Your Once-In-A-While," Margaret Mercurio. "My Baby's Arms," Raymond Woolrich. "When You Are Alone," Milton Henderson. "Smiles and Chuckles," Misses

Lieberman and Wolff. Acrobatic Dancing," Otilie Smith.

PART TWO

"I Used to Call Her Baby," Chester Heldman. "Black and White," William Hurley. "Bag of Rags," Edward Meslin. "Reinette Rag," Edith Spiers. "Adeline," Robert Gunther. "When My Baby Smiles at Me," Marjorie Blair. Duet, Robert Gunther, Hugo Boeddinghaus.

Peeps at the Publishers

G. E. Kufer has been made the New York Representative of their business by the Paramount Song Publishers, a Delaware corporation. Couldn't this be called a second "Washingtonian" crossing of the Delaware?

As phraseology, "How doth the little busy bee" may buzz all right poetically, but as a policy it sure buzzes all wrong when the busy buzzer makes too much "buzzy-ness" around other people's busy-ness—or that's what the music merchants of Toronto think, and justly so. The sheet music dealers of that Canadian city have a "bee in their bonnets" that is buzzing a hum of "unfair competition," in consequence of which they are putting up a protest against "aisle-hawking"



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during intermissions of the hits of their performances by the various musical shows playing there. The dealers feel that what is everybody's illegitimate "bizzness" is nobody's legitimate business, and that this unfairness simply makes "biz just one damn buzz after another."

How's this for a patriotic "Peep?" As citizens, while waiting patiently for the procrastinated signing of the Treaty of Peace, Americans, as composers, unconsciously seem to be working under a separate "Treaty of Pieces" with France alone, according to Vice Consul Paul C. Squire. This official reports that American dance music is very popular in France as being particularly adapted to ballroom purposes. He further asserts that there should be a good market for our popular songs, if their publishers would provide French versions of the words; also, a good demand for low-priced American editions of non-copyrighted classical, operatic and standard sheet music. Musically, as well as patriotically, America may soon exclaim—"Lafayette, we have come!"

Harry Carroll, himself a song-writer of note, is paying his contemporary, Lee David, the compliment of featuring the latter's song-waltz "Romance" in the former's new vaudeville act—a very pre-

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