

Form Playing

A NEW IDEA
IN
PIANO INSTRUCTION

Using the musical "elements" through limited "Forms," comprising Effects and Embellishments unknown in printed music Teaches everything you have dreamed about, and longed to do.

Absolutely covers the whole realm of "business" piano playing.

The chords possible in music are limited and fixed. Harmony-Text-Books do NOT reveal them. Waterman's Piano Forms (110 pages) is the only book in existence printing these chord combinations, complete.

Learn to Determine Chords, Modulate, Transpose, play from Lead Sheets, Jazz Bass, Split Bass, Trick Endings, Blue Harmony, Space-fillers, Song Writing, Clever Breaks, Ear Playing and 247 other subjects, listed below. Each topic treated with infinite care and detail.

Why experiment blindly with songs? Get a FOUNDATION for conscious Improvisation. Learn the Principle back of it all. Read the Synopsis of Course. Mail the coupon. Then breathe two words: "At last."

SYNOPSIS OF COURSE

1. Treble Notes	63. Half Tone Treble Rag	127. Triplet	164. Chromatic Skip	206. Third Filler
2. Bass Notes	64. How to Get a Melody	128. Inversions	165. Floral Tenths	207. Chromatic to V. N.
3. Time Elements	65. Double Waltz Bass	129. Passing Notes	166. One-Step Bass	208. With Half-Tone
4. Elements of Notation	66. Over Octave Treble	130. Summary	167. Continuous	209. Last End
5. Use of Hands	67. Determining Count		168. Kenney End	210. Blue Obligato
6. Use of Pedal	68. Inertive Metres		169. Fourth Spacer	211. Double Octave Bass
7. Treatment of Melody	69. Breaking Octaves		170. Bass Spacer	212. Forecut Bass
8. Keyboard Chordination	70. Repeated Phrases		171. Slurred Grace	213. First Spacer
9. Transposition	71. Half Tone Discord		172. Over Hand Filler	214. Quarter Triplet
10. Ear Playing	72. Incomplete Forms		173. Tenths with P. N.	215. I. B. Ending
11. Improvising	73. Designing a Metre		174. Pep Tone	216. Second Filler
12. Composing	74. Departure of Train		175. Graced Turn	217. Run to 4
13. Chime of the 4th	75. Chromatic Bass		176. Inflected Treble	218. Tomorrow Style
14. Modulation	76. Inversion Bass		177. Kraxmer Chime	219. Waterman Bass
15. Faking	77. Over Octave Bass		178. First Filler	220. New Type
16. Melody in Left Hand	78. Chinese Discord		179. Run to 1	221. Frank's Final
17. Memorizing	79. Discord Treble		180. Encore Bass	222. Second Spacer
18. Jazz (Genuine)	80. Octave Mordent		181. Quadruple Fill	223. Discord Scale
19. Off-Hand Accompaniments	81. Graced Triplet		182. Add One	224. Treble Sixths
20. How to Play Two Pieces at Once	82. Double Bass Rag		183. Slurred Mordent	225. Half-Step Bass
21. Blues	83. The Chromatic		184. La Verne Discord	226. Double Two
22. Doubled Bass	84. Double See-Saw		185. Mason End	227. Arpeggio Bass
23. Chord Breaking	85. Slow Drag Bass		186. Oriental Bass	228. Half-Step Treble
24. Harmonizing Tables	86. Half Tone Bass		187. Interlocking	229. Jerkins Bass
25. Natural Progressions	87. Second Metre		188. Double Octave Treble	230. Discord Obligato
26. Fifteen Rules for Syncopating	88. Diatonic Bass		189. Roll Bass	231. Suspended P. N.
27. Altered Tonic Harmonies	89. Popular Style		190. K. C. Variation	232. On Card Tones
28. Altered Seventh Harmonies	90. Fourth Metre		191. Broken Type	233. With Passing Note
29. Complete Chord Chart	91. Hatfield Bass		192. So-Sow-Sew	234. Ad Lib Run to V. N.
30. Determining the Harmony	92. Breaking Chords		193. Lack Bass	235. Dia. Trip. Down V. N.
31. Chromatic Embellishment	93. Waltz Metres		194. Two Cycle Bass	236. Fifth Filler
32. Developing Note Reading	94. Thumb Melody		195. Rialto Ending	237. Chro. Trip. Up V. N.
33. Melody Structure	95. Breaking Octaves		196. New Filler	238. Fourth Filler
34. Octave Chime	96. Octave Glide		197. In Minor	239. To any C. Tone
35. Syncopating 1 Note	97. Bell Treble		198. Down Run to V. N.	240. Whites Bass
36. Syncopating 2 Notes	98. Elaboration		199. Player End	241. Fifth Spacer
37. Syncopating 3 Notes	99. Diatonic Rag		200. Persian	242. Octave Chromatic
38. Syncopating 4 Notes	100. Chromatic Rag		201. Blue Voice Note	243. Half-Dia. Treble
39. The Arpeggios	101. The Advance		202. Third Filler	244. Ninths
40. Major Scales	102. Half Tones		203. Obligato	245. Tenths
41. Minor Scales	103. First Metre		204. Suspended C. Tones	246. Split Bass
42. The Tremolo	104. Reverse Bass		205. Triplet V. Notes	247. Spacer or Ending
43. The Trill	105. Ballad Bass			
44. Low Form	106. Cabaret Bass			
45. Turn	107. Climax Bass			
46. Mordent	108. Third Metre			
47. Endings	109. See Saw Bass			
48. Lead Sheets	110. Half Tone Rag			
49. Half Tone with Melody Note	111. The Delay			
50. How to Accompany the Melody	112. The Grace			
51. Using Tie and Combining Stems	113. Drum Bass			
52. Combinations to be Memorized	114. Crash Bass			
53. Half Tone with all Members	115. Skip Bass			
54. Raise and Grace Combined	116. City Style			
55. Preliminary for Beginners	117. The Tie			
56. Foreword to Note Section	118. Bell			
57. Accompaniment in Right Hand	119. Rumble			
58. Diatonic Embellishment	120. Foghorn			
59. Single and Double Fill	121. The 5-8 Rag			
60. Harmony Tone Treble Rag	122. Bass Drum			
61. Modulatory Arrangement	123. Keene Bass			
62. Half Tones with Fills	124. Scale Bass			
	125. Organ Bass			
	126. Whistle			

WATERMAN PIANO SCHOOL,
Los Angeles, California

Gentlemen:—Please send me, without obligation, your
FORM PLAYING special offer.

I am a.....
Beginner—Medium—Advanced—Teacher

Name.....
Address.....

220 SUPERBA THEATRE BLDG. **WATERMAN PIANO SCHOOL** LOS ANGELES CALIFORNIA

MELODY

A MONTHLY MAGAZINE FOR LOVERS OF
POPULAR MUSIC

FEATURES IN THIS ISSUE

Peeps at the Publishers

Editorial

Food for the Amateur. By C. S. Millspaugh
Feed No. 2—PLACING THE SONG

Famous Exponents of Popular Music
No. 4—Hazel Skatelle By Axel W. Christensen

Christensen Syncopations
The Player-Piano

MUSIC

Dixie Doin's. By Norman Leigh
One-Step for Piano

When It's Night-time 'Cross the Mason-Dixon Line
Words and Music by Albert H. Morrison

Spring Zephyrs. By L. G. del Castillo
Novellette for Piano

Amonestra. By C. Fred'k Clark
Fox Trot for Piano

PUBLISHED BY
WALTER JACOBS BOSTON MASS

"Someone" By Arne Emerson

An Appealing Waltz Song that sings its way into the hearts of all who hear it.

"Sweet Lullabys"

By the writer of "SOMEONE." THE FOX TROT SENSATION, about which they write: "We feature it every night." "IT'S A WONDER!"

Our Next Hits

"After the Rain Comes the Sunshine"
"I'm In Love With All the Girls"

Price for each Song, 30c. net

If not in stock at your dealer's, order direct from us at introductory price. ORCHESTRATIONS NOW READY

Ask "SOMEONE" to MEL-O-ROL "SWEET LULLABYS" on your Player Piano. We are the exclusive producers of "THE ROLL WITH A SOUL."

THE MELODY SHOP .. Williamsport, Pa.
PUBLISHERS OF POPULAR SONGS MADE POPULAR THROUGH POPULARITY

WINN'S Practical Method

Positively Teaches Anyone

Popular Music

AND
Ragtime Piano Playing
With "Swing" and "Pep"

25 Schools in the Metropolitan district alone mean something
INSTRUCTION BOOK NO. 1 Postpaid, \$1.
INSTRUCTION BOOK NO. 2 Postpaid, \$1.

At all Music Stores

Winn School of Popular Music
34th Street at Broadway, New York

SWEET and LOW
The Wonder Waltz

FORSTER'S BIG 3

A Triumvirate of Triumphs
Every Ounce of Forster Energy is being concentrated on

THESE 3 HITS

Which THE PUBLIC has selected!

A Sensation

KARAVAN

The Original by Wiedoeft and Olman

ALREADY TREMENDOUS SELLERS!

THAT NAUGHTY WALTZ

Novelty Waltz Song Hit

Hundreds of Vaudeville Acts ARE SINGING THEM

Thousands of Orchestras ARE PLAYING THEM

ALL The Phonograph Records AND Player Piano ROLLS ARE FEATURING THEM

HITS OF THREE PRODUCTIONS EACH NUMBER 40¢ NET

"SWEET AND LOW" in "HELLO ALEXANDER"
"NAUGHTY WALTZ" in "ZIEGFELD FOLLIES"
"KARAVAN" in "PASSING SHOW OF 1919"

ANY DEALER CAN SUPPLY YOU OR IF YOU PREFER DIRECT FROM US

FORSTER MUSIC PUBLISHER INC.

F. J. A. FORSTER PRES.
736 SOUTH MICHIGAN AVE. CHICAGO, ILL.

ANYONE CAN LEARN RAGTIME AND JAZZ PIANO PLAYING



We teach adult beginners **IN 20 LESSONS**. The simplest and most instructive course of music lessons ever written for beginners. Advanced course for players. Our schools are under the personal supervision of Axel Christensen, Vaudeville "Car of Ragtime."
Christensen School of Popular Music
BRANCH SCHOOLS almost everywhere. (Consult your telephone directory)

If there is no "Christensen" School in your city, write for particulars of our splendid course of lessons by mail.

Piano Teachers

WANTED to open branch schools in cities not already occupied.

Write for our attractive Teacher's Proposition. Exclusive Franchises Granted.

Christensen School of Popular Music

Oldest and Largest School of its Kind in the World

Suite 420 :: 20 E. Jackson Boulevard :: Chicago, Ill.

The Greatest Fox-Trot Ballad published

DO YOU KNOW

A beautiful lyric with a wonderful melody

PRICE 30c.
For sale by all real dealers

CHAS. A. ARTHUR, MUSIC PUBLISHER
512 LA SALLE AVE.
DETROIT, MICH.

CHOICE PIANO NUMBERS

"PEACE CHIMES"

Edison Band Record No. 50531

"Auto Riders Frolic"

By Frank R. Seltzer. Each 25c.

"Hartford Post", "New Columbia"

Beautiful title pages. Each 15c.

All Four Numbers 75c., Stamps or M. O.

PHILO MUSIC CO., 6 So. 55th St., PHILA., PA.

Hit! The Latest Hit!

"THE UNDER-DOG and H.C.L."

Song and Chorus
Price only 15c. postpaid

Edmund C. Burton (Prof. Copies) Claremont, N. H.

R U Singing

"SMILE ON"

ASK YOUR DEALER FOR IT
30c. Postpaid

C. W. Thompson & Co., 2B Park St., Boston, Mass.

Peeps at the Publishers

Arthur Hammerstein expects to tickle Broadway soon with two new shows, "Tickle Me," and "Jimmy," the latter a revue starring Frances White. T. B. Harms, Francis, Day & Hunter will publish the music.

Everybody will want to whistle "After You Get What You Want You Don't Want It," Irving Berlin's latest, which the Berlin professional outfit expect to become one of the summer's big hits.

"One Little Girl," published by the McKinley Music Co., of Chicago, is being generously boosted by song shops in various parts of the country, and in consequence sales are climbing considerably.

Both lyrics and melody of "Down the Trail to Home, Sweet Home," one of his latest successes, are by Ernest K. Ball, and although supplying the words is a new departure for this famous balladist, the result proves his versatility. M. Witmark & Sons predict it will prove as great a hit as anything he has ever written, as vaudeville songsters are taking to it like a duck to that popular temperance beverage, aqua-pura.

The June issue of "Between Us," issued by the Century Music Co., contains a timely and instructive article on how to cope with the mail order house, which should prove of much interest to those wishing to increase this branch of their business.

"Alabama Moon," one of the increasingly popular successes, was written by J. Hamilton Greene, xylophonist of the All Star Trio, a well-known vaudeville attraction. It is published by the Sam Fox Co., of Cleveland, Ohio, which recently moved into new offices at 158-160 West 45th Street, New York. Orders, however, will continue to be filled from the Cleveland offices for some time.

Belwin, Inc., will shortly publish "The Cat Step," an instrumental number written for the new dance created by Alexis Kosioff, ballet master of the Russian Ballet and

Some Real Song Hits

- One Little Girl FOX TROT SONG . . . 30c.
- Sweet Hawaiian Moonlight . . . 30c.
- Smoke Rings WALTZ . . . 30c.
- "Overalls" FOX TROT BALLAD . . . 30c.
- Pickaninny Blues WALTZ LULLABY . . . 30c.
- Hawaiian Rose . . . 30c.
- Weeping Willow Lane . . . 30c.

On sale at all dealers or send direct to the publishers
McKINLEY MUSIC CO.
1507 E. 55th St., Chicago 145 W. 45th St., New York

Forrest Thompson's Latest

Forrest Waltz

VALE ESPAGNOLE, 25c.

J. Forrest Thompson, 526 South Fourth St.
Louisville, Kentucky

MUSIC PRINTERS AND ENGRAVERS

The Largest Lithographic Plant in New England

Devoted exclusively to the printing of music by every process. We furnish effective designs and make titles by all processes in one or more colors. We arrange music, revise keys and secure copyright if you desire. No orders too small to receive attention.

Prices Low Correspondence Solicited

JOHN WORLEY CO., 40-48 Stanhope Street
Boston, Mass.

Jacobs' Incidental Music

A Practical Series of
DRAMATIC MUSIC for Motion Pictures
by **HARRY NORTON**
Photoplay Pianist and Organist
PIANO SOLO, 50c. NET, EACH BOOK

Contents, Volume I

1. **Hurry**—for general use; pursuit, races.
2. **Agitato**—for scenes of tumult, struggle, confusion.
3. **Plaintive**—expressive of wistful sadness, yearning, meditation.
4. **Mysterioso**—depicting stealthy action, burglary; either dramatic or comedy.
5. **Furioso**—for scenes of battle, hand-to-hand conflict, storm, riot.
6. **Agitato**—for general use; depicting agitation, indecision.
7. **Love Theme**—for pastoral scenes, love making.
8. **Hurry**—for general use.
9. **Pathetique**—expressing pathos, deep emotion, grief.
10. **Combat**—for sword fights, knife duels.
11. **Dramatic Tension**—expressive of suppressed emotion, pleading.
12. **Marche Pomposo**—for scenes of regal splendor, pomp, ceremony.

Contents, Volume II

13. **Hurry**—for general use.
14. **Agitato Mysterioso**—depicting mysterious dramatic action, plotting.
15. **Appassionato**—for emotional love scenes, parting, visions of absent ones.
16. **Storm Scene**—storm brewing and rising, wind, rain.
17. **Dramatic Tension**—for subdued action, tense emotion.
18. **Presto**—for rapid dramatic action, pursuit on horse or by automobile.
19. **Doloroso**—depicting grief, anguish.
20. **Hurry**—for general use.
21. **Dramatic Mysterioso**—depicting intrigue, plotting, stealthy dramatic action.
22. **Agitato**—for general use; confusion, hurry.
23. **Hurry**—for general use.
24. **Grandioso Triomphale**—depicting victory, victorious return, grand processional.

Nos. 1 to 12 inclusive also published for
ORCHESTRA
Practically and Effectively
Arranged by **R. E. HILDRETH**
8 Parts and Piano, 30c. net, Each Number
(1st Violin, Cello, Bass, Flute, 1st Clarinet,
Cornet, Trombone, Drum and Piano.)
Note—The "8 Parts and Piano" will not be
broken or parts substituted.
Additional Parts are 5c. Net, Each
2d Violin, Viola, 2d Clarinet, Oboe, Bassoon, Horns, Organ.
Extra Parts, 5c. Net each; Piano 10c. Net.
Published by
Walter Jacobs
8 Bosworth St., Boston, Mass.

trainer of such noted stage stars as Marilyn Miller, Ann Pennington and Louise Groody, as well as of Marion Davies and Corinne Griffith, screen stars. "The Cat Step" is simple in construction and very original. The music is by Louis Breau and Ray Henderson, writers of "Humming Bird." "The Cat Step" will no doubt prove the popular dance of the coming season.

Tony Lada, manager of the Louisiana Five, jazz artists, is writing a fox trot ballad to be published by the Triangle Music Co., of New York.

Recent additions to the Black and White series of M. Witmark & Sons include "Smilin' Through" and "Sunrise and You" by Arthur A. Penn; "One More Day" and "The Night Wind," by Ernest R. Ball; "The Want of You," and "The Heart Call," by Frederick W. Vanderbilt, and "Bambooby Baby," "The Silent Voice," and "Grateful O Lord, Am I," by Caro Roma. In boosting this series the publishers issue catalogs containing thematic and complete words of the numbers.

The June issue of Ditson's Novelty List contains an illustrated series of exercises for the tired business man, prepared by Walter Camp, athletic director at Yale University. These exercises are specially recommended to music dealers as a relaxation from tickling the ivories and ringing up sales.

"Just Tell the World I Love You," by Albert Vontoska, and "Dancing the Brass Band Blues," a novelty number by Wm. A. Richardson, are announced by the Walter C. Smith Music Co., of Detroit, Mich.

"Moon Dreams," a waltz number by Vernon Eville, recently created a sensation when rendered by the orchestra of the Pennsylvania Hotel, in New York. Boosey & Co. are the publishers.

"Swanee Blues," will be published by Jos. W. Stern & Co., who have secured the rights from Al Plantadosi & Co. Al always did think well of Joe.

Felix Bernard, of "Dardanella" fame, has joined the composing staff of Will Rosster, of Chicago, so the next sensational success may hail from the Windy City.

John A. Tenney, a Chicago advertising man, is now president of the Riviera Music Co., and he says he intends to devote all his time to its affairs. Well-a, nearly all. Eh, John?

The Arcadia Company has found "The Girl I Lost" to be one of Jerome Brockman's best efforts, and many vaudeville headliners are making "Babe" Ruth hits with it.

"The Evil Eye," by Benny Leonard and Alex Sullivan, has recently been released by Jack Mills. It is to be featured in conjunction with the Hallmark serial film of that title, in which the champion will star. Can't accuse Benny of having a one-track mind.

The publication rights to "I Know Why" and "Just Another Kiss" have been secured from Maurice Richmond by Irving Berlin, Inc. "I Know Why" is being featured by Ted Lewis in the "Greenwich Follies," so if everybody isn't whistling it soon we'll all be wondering why.

"Anytime, Anyday, Anywhere" is being boosted with liberal "ad" space by Richmond, of New York, who calls it one of the best things turned out by Louis Weston and Max Kortlander, composer of "Tell Me." Its popularity promises to be as broad as its title.

Ray Sherwood, of the Vandersloot Co., is directing the concert tour of Miss Helen G. Kelley, mezzo-soprano, of Utica, N. Y., who is to appear in a series of concerts featuring the firm's "Finest" songs. If Helen makes a hit "neath the calcium rays the firm may raise Ray's pay to a hair-raising figure.

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.

In playing parlance to "vamp" is to make-up, fill-in and play a piece or a part by musical intuition without knowing the piece or having either piece or part in front of the player—in short, "to do it" whether one likes or not. Sometimes "vamping" is different, however, and because he likes to do it and can do it, Byron Gay (composer of the well-liked and long-to-be-remembered "Vamp") has again "ramped." In his newest and latest composition—"I Like To Do It"—out of his music-teeming brain Mr. Gay has made up and filled in a lot of nice notes in nicer notation for his nicest number. As a result of this niceness of combination, The Henry Burr Music Corporation of New York City have what they claim "is probably going to be one of the biggest song successes of the year."

"The recipe of the song," say these publishers, "is something like this: a pound of pep; one egg-saggregated jazz; a full measure of flour-ishing syncopation; a tease-spoonful of rollicking 'vamping' mixed with a generous sprinkling of spice to suit the taste, and all well stirred in. This dish cannot be served half-baked; it must be well-done or done well (a distinction without a difference), and is to be covered with a sauce-y mixture of paprika and 'A number 1.' Neither does it taste like 'Castoria,' yet when 'cast-o'er-yeer piano plate' children cry for it, and grown-ups grab at it."

"When Your Ship Comes In" is the latest song featured

Continued on page 25

Worth Its Weight in Gold! MANY TIMES OVER

→ MONEY BACK GUARANTEE ←

To my brother Max

LOVE SCENES

Chas. Bendix

1. **The Meeting** .60
2. **Romanze** .40
3. **Perturbation** .50
4. **Barcarolle** .40
5. **Wedding Bells** .50

Fr Comp 100

BOSTON
WALTER JACOBS, PUBLISHER
Copyright MDCXCVCX by
WALTER JACOBS

Price, \$1.00 net, POST PAID

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.

Published by **WALTER JACOBS Boston Mass.**

AUG 12 1920

© Cl.B465874

SUBSCRIPTION
\$1.50 Per Year
CANADIAN - \$1.75
FOREIGN - \$2.00
SINGLE COPY .15

To Subscribers:
Remittances should be made by post office or express money order, registered letter or draft on New York.
When change of address is desired, the old address should be given as well as the new, and notices must be received at least two weeks previous to the publication date of the issue to be affected.

MELODY

A Monthly Magazine for Lovers of Popular Music
PUBLISHED BY WALTER JACOBS, 8 BOSWORTH STREET, BOSTON

Gregory M. Mazer, Editor and Advertising Manager
Walter Jacobs, Manager and Publisher

Copyright, MCMXX, by Walter Jacobs

Entered as Second-Class Matter at the Post Office, at Boston, Massachusetts, under the Act of March 3, 1879

Advertising Rates

On application a diagram showing the exact cost of all space will be forwarded promptly. Forms close the 10th. If proof is desired copy must be received not later than the 5th. Publication date, 18th.
*Of month preceding that of publication date.
The entire contents of MELODY is covered by general copyright.

Volume IV

July, 1920

Number 7

LET US HAVE MORE MUSIC

SCARCELY two years have passed since the entire world was whirling in a vortex of stupendous struggling, in which every faculty of millions of human beings was strained to the uttermost to gain a common end, only to leave those surviving in a state of perfect exhaustion.

And today it is possible to exaggerate the marvelous part that music played in this struggle? Although at first it was considered non-essential by many, every day brought us nearer towards a clearer comprehension of the true value of music as witnessed by its service rendered in practically every side of the war's activity. How needless it is to go into detail concretely as to the moral, spiritual and yes, even physical strength afforded by music on the battlefield, in the trenches, in the Y. M. C. A.'s and in the hospitals.

And what a unifying and inspiring element was music on this side of the water, when our spirits were dull and our hearts heavy? Music nourished our hopes and fostered patriotism where cold logic failed. It made of many nations one. In that it was invaluable in raising funds for carrying on the war, nurturing the spirit of sacrifice, quieting our nerves, bringing courage to the surface, relieving the strain under which we had to work and affording diversion, there is evidence enough that music had a most active part in winning the war.

The war is over. The scenes have shifted. Conditions have changed radically. We are facing a period of reconstruction, a readjustment that must have a stabilizing effect. But to adapt music to the new standards, no readjustment is necessary. *Music is self-adjustive.* The readjustment, however, is to be with *US.*

How easy it was for us at the outset of the war to fail to recognize the true value of music! Just so easy is it for us to fail to take cognizance of the dependence of the great masses of humanity upon music in times of peace. Can we celebrate our glorious victory without music? Can we think of peace and rejoicing without it? What is there in music so all-compelling as to make it indispensable? Oh, the wonder of it! It opens the heart and yields a deeper and more meaningful expression to every human emotion and reveals the true significance of an occasion by its harmoniously interpretative power. So let us all take heed and not forget that this world without music would be as the human heart when it has stopped beating.

THE SPIRIT OF THE POPULAR SONG

THE name of a "popular" song goes a long way in making it popular, for it is the "keynote" often to the spirit of the song which is a "master key" that opens the many doors of many hearts and tunes them up to the same "note." The popular song itself is the "common denominator" of humanity. Like those qualities that are universally recognized as good—sympathy, in its broadest sense, and love—the popular song

must have a ring that is good and true to be really popular.

It is an individual expression of a common and natural idea, an appealing melody that sings its way into the senses of the young and youthful, either in age or spirit, and becomes a welcome gloom-dispeller and task-lightener. Name a sweeping song hit and you are sure to name a song that either humorously or seriously treats a subject that "hits home and rings the bell" in the hearts of the majority of people, and therefore appeals to them humanly and actually, because by revealing the lights and shadows of everyday existence it makes the whole world kin.

RING OUT THE NEW—RING IN THE OLD

FOR the past two years jazz music—fast, loud and jerky—has so jarred and unstrung the nerves of the masses that there is on the way a plan for introducing among the children a better, clearer expression of music and song. As the talking machine is fast assuming a high place as an instrument of instruction and interpretation of better music for the young, manufacturers are determined to produce records to teach or again bring into favor the quiet, calm and delicate over-soul of refined types of voice and instrumentation.

The songs and selections that have a true ring, embodied in the expression of the higher emotions—sympathy, sentiment and love—will again be introduced. It is psychologically supposed that children must succumb to the irresistible force of natural rhythm and harmony to discover at length the real soul of musical art.

NATION-WIDE CAMPAIGN FOR ADVANCEMENT OF POPULAR MUSIC

TOO much cannot be said for the far-reaching work of the National Bureau for the Advancement of Music. Its influence has so thoroughly spread throughout the country that leading newspapers are devoting weekly one or two full pages advocating the cause of popular music.

The Bureau recently entered the farm publication field, reaching more than a million rural readers. Many splendid articles concerning popular music have been furnished by the Bureau to publications of great influence.

The Bureau has recently published "The Progressive Newspaper and the Democratic Music Movement" in connection with its work with the newspapers.

As the result of an article published by the *Pictorial Review* on the work of the Bureau scores of requests for information have come from all over the country from persons desiring to get up music-memory contests or to inaugurate community choruses or "Neighborhood Service." By giving questioners information desired the Bureau is able to develop an active force for music in their communities.

Food for the Amateur

By C. S. Millspaugh

FEED No. 2—PLACING THE SONG

ASIDE from the actual writing, placing the finished product is relatively the most important phase of the song game. And yet the subject is treated with an indifference wholly at variance with its importance. Surely, on the shoals of this modern Rubicon the good ship Ignorance flounders frequently and freely, burying aims and ambitions galore under a sea of doubt and dilemma. And why not? Pilots drugged with the wine of enthusiasm, flushed with the ego of inexperience, dash with unabated haste through uncharted channels to the Port o' Golden Dreams—and in a leaky boat, figuratively speaking.

The "placing the song" step is an era of discouragement. Who among us has not experienced that feeling of exultation upon viewing a completed effort, and poignant sorrow later, when we awake to the realization that the world has not favorably received our offering upon the altar of altruism.

The usual hit-or-miss method of submitting the manuscript to an indiscriminate list of music publishers is the Gard. N. Wall obstacle that yearly eliminates scores of would-be writers. Of the hundreds that enter the race, comparatively few survive the barriers erected by insufficient knowledge, for a few raw, rank amateurs seem to possess the tenacity to submit the same manuscript more than several times. In fact, the belief is almost universal that if one publisher refuses a number it is useless to submit it elsewhere.

By way of emphasizing the incorrectness of this belief one turns to the "Missouri Waltz" as an example. It is now common knowledge that this number was repeatedly turned down, and yet eventually became a national hit.

This belief is born of an era of discouragement, as is the oft-expressed theory that "The amateur has no show—only those in the ring have a chance." This latter belief is as far from the truth as was "Doc" Cook from the Pole, perhaps farther. As a matter of plain, unadulterated fact, there are several publishers who would rather handle the product of the amateur or semi-professional than the work of the acknowledged hitsmith. Subsequent remarks tend to demonstrate the underlying principles of this preference.

Primarily, the song publisher is a business man, and as such quite as eager to diminish "overhead" as the merchant who deals in cheese. Now, as a matter of fact, the "man in the ring" has a reputation, and on the strength of it is very apt to demand a bonus in addition to the regularly accepted royalty. The amateur, however, is never offered—nor should he expect to receive—as high a royalty rate as the experienced producer. Assuredly, if a manuscript presents a well selected and developed theme, a carefully prepared melody with pleasing harmonies, combined with an excellent title, and lastly, a neat appearance, the taint of amateurism will not necessarily deter the publisher from at least scanning the product.

There is no macadamized road to the publisher's sanctum, but the few suggestions I offer *en passant* may possibly present a line of thought not heretofore recognized as having relation to the subject of returned manuscript.

While there is an element of luck in song placing, a degree of mental exertion particularly exercised upon market requirements, etc., will more quickly mature the fruit. (My allusion to "market requirements" in this article is limited to the individual publisher and not to the song market as a whole.)

There are, of course, many kinds of publishers. A limited few confine their output to the productions of immediate relatives or close personal friends, and outside contributions have absolutely no chance of finding favor, be the submissions good, bad or indifferent.

Some publishers specialize in waltzes. It follows, then, that to submit ballads, fox-trots, or anything other than waltz material is both illogical and unwise. By the same process of deduction we discover that the specialist in ballads is barren soil for anything but ballad material—and the fox-trot specialist likewise.

Publishers of classical music as a rule confine themselves to classics only, and positively ignore all forms of the strictly popular types. Nevertheless, they are under a daily barrage of rags, one-steps and all styles of songs. Surely, I cannot believe the experienced writer is responsible for this parade of ignorance.

The tyro should endeavor to secure a list of publishers who do not limit their issues to certain types of songs. These offer a more easily obtained solution of the song disposal problem. Still, here also no definite conclusion can be drawn with assurance; only the element of luck is more in evidence.

No catalog is compiled without judgment, and possibly one may submit a waltz when a fox-trot is needed. Consequently, the publisher perhaps regretfully returns the waltz, not because it lacks merit, but largely because he is OVERSTOCKED with waltzes. Or perhaps a ballad has been sent at a time when he needed a novelty number. It is not a question of the relative value of the song, but more of the particularized NEED of the publisher at the time of submission. The offerings have simply failed to meet it.

Certain writers resort to a practice that I personally cannot condone, although it is supposed to be conducive to a satisfactory result. It is a "bluff" employed with the sole intention of misleading the publisher. They announce themselves as orchestra leaders, or perhaps music dealers, and therefore in a position to boost the sales of the publisher's catalog. Naturally, this influences the publisher, and perhaps he accepts their song, expecting as a matter of course that they can account for a number of sales. However, when they fail to "deliver" he is certain to discover the ruse and thereafter they are a minus quality.

Absolutely the best method of approach is to present a manuscript with a few well chosen words merely announcing the title of the offering. This lends dignity, and perhaps an "air" of experience.

Return postage should never be omitted. Overlooking this item may result in the temporary loss of the manuscript. One of our larger concerns reports a daily average of more than one hundred submissions. Those that lack postage are discarded momentarily and, therefore, may become lost for weeks, although reputable concerns are extremely careful to prevent loss and the mutilation of manuscripts in their possession.

The employment of the so-called "exploiting copy" (printed manuscript) seems particularly offensive to many publishers. It is conclusive proof of inexperience, since it is a direct offspring of the song shark's nimble brain, and to the publisher a signpost of inefficiency.

Only hand-drawn manuscripts should be presented. It is a first-class plan to have several duplicates prepared, for a single copy soon develops stains that accrue from the strain of much traveling, and the all-observing eye of the publisher is prone to detect certain signs that clearly portray evidences of past turn-downs, and assuming that the manuscript lacks merit, may return it without a fair trial. Assuredly, then, the matter of clean, carefully prepared copy becomes of prime importance.

The day of the cheap arrangement is past. The music loving public is educated beyond the stereotyped affair of earlier years. Some present-day specimens of the purely popular type of song possess harmonizations that equal in simplicity of execution and beauty of design our more aristocratic classics.

Scores of writers attach but little importance to the arrangement, whereas certain ear-pleasing harmonies may easily become the determining factor that prompts the undecided publisher to accept the song. Writers that adhere to cheap, inferior arrangements, merely because they are obtainable at a low price, are continually subject to discouragement and disgust. Conscientious arrangers can command a good price, and are worth it decidedly.

In a measure the same holds good for melodies. Lyricists who desire melodies "set" should solicit the services of a competent composer. From a monetary standpoint the final result is apt to be far more satisfactory, although the first cost may seem a trifle high. However, in the long run it pays handsomely. I have reviewed many five dollar "jobs" but I have yet to see one ACCEPTED by a reputable publisher.

Few young writers seem to understand clearly the royalty proposition. Ten-cent issues invariably pay ten dollars per thousand, or at the rate of one cent per copy. The amateur is usually offered one-half to three-fourths cents per copy, depending upon the liberality of the publisher. Thirty-cent issues range from three to six cents per copy. Royalties accruing from mechanical rights pay the producers from one-fourth to one-third of the total. A publisher occasionally sells a song to a larger publisher dividing the sales price with writers at a ratio of one-fourth to one-half of the amount.

Those who have succeeded in song writing may safely be termed persons of indomitable will and perseverance. It is a "game" replete with discouragements and setbacks, and easy in no sense of the word. The vastly overcrowded conditions of the field are undoubtedly responsible, since it permits the publisher to be extremely choicy in his selections, with a result as inevitable as a winter cold—yes, as winter coal bills.

Still I cannot too strongly urge a spirit of pluggability. Plug, and keep a-plugging, for "in the lottery of life" no other line of endeavor presents an easier road to fortune. When the ever-present clouds of discouragement creep forward in battle array, meet them with a barrage of optimism, for surely there is encouragement in the truthful observation that the hit-writer of tomorrow is garnered from the amateur of today.

"ON WITH 'RAG'" SAYS RUPERT HUGHES

RUPERT HUGHES, known to the world in general as the author of brilliant, original novels and plays, and to the musical profession as an equally clever writer on musical subjects and a composer of distinct ability, declares that he is going to devote a great deal of his time to musical composition. Strange as it may seem, Mr. Hughes in middle life is to follow the career he planned in his youth, for at the age of nine he turned out a volume of compositions and at ten, a volume of poems—both of which were fortunately, he says, turned down.

In speaking of music in America, Mr. Hughes says: "One trouble about American students and composers is that they study too many foreigners and don't know the music of their own country. It is the rhythms that are characteristic in music as in speech. Listen carefully to the voice of an Englishman and you will see that he speaks on a regular fixed curve. We do the same thing, but the curve of our voices is a simpler one, with less up-and-down to it."

"Why should we imitate the English in our voices or follow them as a model? Our language is equally correct and changes no more than theirs changes, so why should New York speak as London speaks? As a matter of fact, I believe that we know Shakespeare better than they do. I am a free citizen in music as I am in English. I have studied all the rules of all kinds of harmony as I have studied the English language in every possible ramification, ancient and modern, so that when I write or when I compose, I wander as far afield as I choose in search of the tone or the word that will express the idea I have in mind."

I don't mean that I always achieve it, but I go as far as I am able. Those everlasting rules of harmony are no more important or inclusive than the rules of poker. There's no cosmic reason why four kings should be lower than four

Continued on page 24

Famous Exponents of Popular Music

By Axel W. Christensen

No. 4—HAZEL SKATELLE

THIS tale has to do with Hazel. Which Hazel? Why, Hazel Skatelle!

The readers of MELODY are herewith presented two charming poses of Hazel Skatelle, one of which shows that charming prima donna in one of her character-song costumes, and the other in what one might call a brown study pose. I shall have to admit that the latter picture is more or less marred by the presence of her vaudeville partner, Herbert Cundle—I am sure that the male readers will agree with me that he is really not necessary to complete the beauty of the picture, however much Miss Hazel may feel he is necessary to the success of her act. Herbert, himself knowing this, will forgive me the slam.

Just before she left for her Orpheum Circuit tour a few weeks ago I interviewed Miss Skatelle in her dressing room at the American Theatre in Chicago. Under the double chaperonage of her maid, whose nimble fingers were working on her hair, and her partner who was busily engaged on one knee in unlacing her street boots, preparatory to her dressing for the stage, she gave me audience.

"Haven't we met before?" asked Hazel, the moment I found a seat on a trunk near her dressing-table.

"Indeed we have, Miss Skatelle! I once had the honor and pleasure of playing on the same bill with you years ago."

"Wait! Don't tell me where it was. I want to recall it all myself. Let me think—let me think. Now I have it! You were the man with the trained goat act at the Temple Theatre in Detroit, and it was about nine years ago. Am I right?"

"Trained goat act! Where did she get that stuff? Often have I been the goat, but I never owned a goat act, and that's only half of it—I never hope to. Rather I lean towards acts with lots of cut flowers."

I asked her gently to guess again, and by way of assistance informed her that I was more or less of a musician and that I operated music schools, not goat farms.

She looked disappointed—whether because I had not turned out to be the goat man, or because she had failed to remember me, I was not sure. I hated to have her feel that way, and if it would have made her happy, I would have been perfectly willing to be the goat man; however, I asked her to guess again.

She thought again for a moment, and then a great light seemed to shine in her eyes as she delightedly exclaimed, "Now I do remember! You did a musical act—played a tune on the piano, standing on your head—then you played two cornets at the same time—played 'Home, Sweet Home,' on a set of alarm clocks, and I believe you finished your act with 'Comin' Thro' the Rye,' played on a cork held between the teeth of your lady partner."

"Surely, Miss Skatelle," I ventured, "you remember the Apollo Theatre in Chicago some years ago, when we did five consecutive shows for Mr. Hamburger, where the stage was so small and overcrowded that we almost had to dress in the alley—in which alley, by the way, I took a photograph of the whole troupe, which I still have—"

"Where the stage hands broke one of the legs off your piano," interrupted Hazel. "Where one could hardly move off stage on account of the dogs and ponies of the animal act that were sandwiched in between props. Will I ever forget those days!"

"That was when we were doing our skating act, Bert (here she included her partner in the conversation), just before we jumped to the New York Winter Garden for Shubert in the Gertrude Hoffman show."

And then we talked over old times. Miss Skatelle has a wonderful voice, but she got her start with her feet, before she discovered that voice of hers.

When she first entered vaudeville she did a roller skating act with Mr. Cundle, who has been with her ever since. I remember it well. It was entirely out of the

They were a riot with the Gertrude Hoffman Winter Garden Show, and later presented their act in England and Australia with great success. Along about this time Miss Skatelle introduced a



ordinary as skating acts run. They did not simply skate. They danced on roller skates and the steps they did would have been mighty clever if they had been done on solid ground, let alone on rollers.

song in her act and it was then discovered that she had a voice that was worth money—in other words, a voice that the people liked. To judge from the applause I heard at the end of every number when

I saw her work recently, they like that voice mighty well today.

After a most pleasant half-hour of reminiscence I could not help but notice that her maid had finished with Miss Hazel's hair and that the process of make-up had proceeded to a point beyond which no audience was desired, and that it was nearly time for her to go on the stage. I therefore said, "goodbye" and went around to the "front of the house," which means that part of the theatre where the audience sits, and waited for her to appear. She finally did, and held the stage for encore after encore. Two of her song numbers were Irish, and she put them over well. They were "You Don't Have To Come from Ireland To Be Irish" and "Typical Tipperary." Then she did her own version of "Dardanelle."



Among the numbers Miss Skatelle is using are "Noah's Wife Lived a Wonderful Life," "Cuba," "Rose of Washington Square" and "Who Wants a Baby?" which will give the reader some idea of her versatility.

In watching her performance I noted that she had improved wonderfully in her work since I saw her at the Apollo. During the Apollo engagement I was talking to her in the wings just before she went out on the stage. As she made her entrance I flung some joking remark after her which caused her to forget her lines entirely so that she had to make an exit without having uttered a word, and then start her act all over again. A thing like that wouldn't bother her today. Her stage presence is perfect.

As an exponent of popular music Miss Skatelle is one of the biggest, and at this very moment is delighting the audiences attending performances of the Orpheum Circuit on the Pacific Coast.

A friend may well be reckoned the masterpiece of nature.—Emerson.

DO YOU KNOW—

That American popular songs are certainly popular in English territory, as may be judged from the following items that recently appeared in one of the London papers.

"The Prince of Wales has sent a request to Mr. de Courville for the music and lyrics of the song called 'Me-ow,' which is sung by Miss Anita Elson in the 'Whirligig' and which the Prince of Wales saw recently. He is desirous of taking them with him on the 'Renown.'"

That Franz Lehár's new opera, "The Blue Mazur," is reported from Vienna to have been produced at the Wiener Theatre and to have achieved remarkable success. The new piece resembles a grand opera in character and reflects an abundance of brilliant music. A quaint, a dreamy waltz song and a stirring march combine to make a strong appeal. Under the personal conduct of Lehár "The Blue Mazur" will be produced in America next fall.

That "Deane," a new musical comedy version of the famous play by Leo Broadhurst and Geo. B. Hobart, "Wild Fire," in which Lillian Russell had a star part, is by John P. Wilson, with music by Malvin M. Franklin, who composed some of the best numbers in Lew Field's show, "A Lonely Romeo." Leo Morrison, producer of "Betty Be Good," will also produce "Deane."

That Ray Miller's "Black & White Melody Boys," who are one of the features of Ed. Wynn's Carnival at the New Amsterdam Theatre, New York, may truly be called the "Jazz Kings," as Tom Brown, the trombonist was one of the first to bring this peculiar sort of harmony from New Orleans, and is supposed to be the first trombonist to use a derby hat to "mute" the instrument and produce strange effects.

That Colin O'More, the noted Irish tenor, now appearing in the music play "Lassie" at the Nora Bayes Theatre, N. Y. City, recently gave a recital to a delighted audience at the Aeolian Hall, in which he featured groups of Irish, English and Scotch songs.

That Grant Clance, the famous song-writer, has dedicated to his former wife, who has lately remarried, a song entitled "You Grew Tired of Me" with lyrics that tell a story of deep awe. Owing to the prominence of the parties involved the number has already been extensively featured in the newspapers.

That Spanish senoritas are some shimmy shakers. Gone is the tambourine—forever and aye—Amen! No longer does the Spanish beauty shake the "tambo" as in the days when Al sang. But she does some shaking, nevertheless, oh, my, yes! Now she shakes the shimmy—and she's sure some shaker! Since the one-step and fox-trot are taking the place of the old time "kicking" art, the Spanish senorita's certainly abreast of the times.

That although "Ja-Da" the title of Bob Carleton's greatest song-hit, is thought to be nonsensical, we can assure all that the title, as well as the song, is positively wrought with significance. Philologically (to say the least) and internationally, "Ja-Da" is related to Oujia, that mistress of mysticism and spiritualism of whom we have heard so much lately.

Oujia is the combination of the French Oui and the German Ja, each meaning yes, whereas Ja-Da is composed of the German Ja and the Russian Da, each also meaning "yes." Yesyes!

That publishers collectively like jazz, judging from the reception given to "Al Epstein's Jazz Kings" at the recent outing of Greater New York Publishers' and Dealers' Association.

That an old-timer is Bartley Costello, author of "Where the River Shannon Flows." Bartley is regarded by many as the best modern writer of Irish ballads, his verses being wrought with lilted thoughts and fairy fancies. And withal a modest fellow!

That "Bobby" Crawford, sales manager of Irving Berlin, Inc., has achieved distinction as an organizer and is yet under thirty years of age.

That a strikingly clever ragtime genius has developed in George L. Cobb, whose "Peter Gink" and other oddities are attracting universal attention in a field where artistic distinction is wedded to happy melody and where real syncopation is an outstanding element.

That Tom Brown, of the famous Brown Brothers Saxophone Sextette, in a case in court where one man was suing another for stealing an orchestration, was asked by the judge to define what was known in music as the "blues," and Brown's answer was, "Your honor, blues is blues," and the court immediately determined that "blues" could not be copyrighted as it could not be explained.

That the easiest way to appeal to the pupil's attention is through pleasing music. Hence not merely the intrinsic value of music should be considered, but also its power of appeal to the pupil's temperament. On the whole, that temperament and taste demands modern up-to-date music rather than the classics, just as a boy or girl prefers to read a modern novel for amusement to Chaucer or Shakespeare. The classics, however, should be slowly and judiciously introduced in small doses as the pupil becomes prepared to appreciate them.

That Leopold Godowsky, the pianist, recently flew across the strait of Georgia to keep a recital engagement in Vancouver, B. C.

That it is remarkable to note the avidity with which the Englishman adopts our ragtime spirit. The humorists across the big pond intersperse their "specialties" with American ragtime songs, and even John Philip Sousa's tour abroad at one time was incomplete without the innovation of the syncopated number. In fact, his own march compositions were relegated to second place for the dark ditty in instrumental dress.

That, believing in the soothing power of music, the proprietor of a steam laundry in Bath, England, has installed a talking machine in his plant to smoothen the feelings of the workers and the edges of collars and cuffs.

That popular composers "swipe" their melodies from the old masters. But did it ever occur to you that most of the old masters "swiped" their melodies or were inspired to write them, from the peasants who never knew a note of music but whose tunes represented their moods and fancies.

That George Cooper is the oldest living song writer in America. He wrote "Sweet Genevieve" and "The Cottage on the Hill" nearly fifty years ago. George is almost eighty-four, but thanks to a hearty constitution, is as hale and merry today as many a youth of twenty. For which, verily, we give thanks.

That another song veteran is Andrew B. Sterling. He, too, is the author of innumerable hits of the past, and even into the present hour is writing brilliant works.

That 6594 musical compositions have been copyrighted between January 1st and June 1st of this year, and 14 dramato-musical works.

That Chas. M. Schwab, the steel magnate, says: "There is a 'reach' to music which the other arts have not; it seems to 'get' to you when in an exhausted mood and quiets and refreshes."

That presidential candidates in the future may, perhaps, be required to possess either a singing voice or knowledge of some musical instrument, judging from the standard now set by the musical makeup of some of our modern Presidents and presidential candidates? Paderewski, ex-Premier of the Polish Republic, is by no means a mean musician, even though he is not supposedly fond of ragtime, and de la Huerta, Provisional President of Mexico, is said to be a remarkably fine tenor, a fact of which he is

TO JAZZ OR NOT TO JAZZ

JAZZ AND EFFICIENCY

AN EXPERIMENT tried in the South demonstrated that negro laborers showed a greater efficiency if they were allowed to sing, or if one of them sang for the rest. In certain cigar factories, a reader is employed to entertain the workmen. This only goes to show that the world is getting "classical" in regards to popular music. The world, perhaps unconsciously, harks back to the wisdom of Aristotle, that famous Greek philosopher responsible for the background of modern ethics, who flourished in the fourth century before Christ and was a pupil of Plato and teacher of Alexander the Great. In his Nichomachean Ethics Aristotle declares that "happiness does not consist in amusement, for it is absurd that the end should be amusement and that men should toil and suffer inconvenience their life long for the sake of amusement. But to amuse ourselves, in order that we may be serious as Anacharsis said, seems to be right, for amusement resembles relaxation. Relaxation is, therefore, not the end, for we have recourse to it for the sake of energy."

And so it seems in accordance with Aristotle's reasoning that business men today believe that relaxation and amusement are valuable, because they lead to the energy which enables one to do more serious work.

Business men go even further than that when they combine work and amusement, as in the case of the following experiment to be tried.

Stenographers are to work their machines to the accompaniment of jazz music oozing from a talking machine.

The following is a sample of the work tuned out by a little miss to the syncopated jazz of a talking machine:

Now is the time,
the time,
the time,
For all good men and true;
To come to the aid,
the aid,
the aid,
Of the party, P. D. Q.
To learn the keyboard, A to Z.
In a record-breaking manner;
Just write to a soothing melody
On the office's new pianer.

The same experiment has been tried in teaching typewriting in New York schools, and has produced remarkable results.

Verily, we live in a jazz era.

THE "STENTORPHONE"—THE LOUDEST WORD IN JAZZ MUSIC

AN ENGLISH engineer "with more application than mercy" has gone the limit in inventing a talking machine that can make a noise—pleasant or unpleasant—"to beat the band"—figuratively or literally. Sousa's Band the night the States went dry would have seemed inaudible compared to this instrument in full swing, known as the Stentorphone—after Stentor, the Greek herald of yore who mythologically had a voice like thunder.

Compressed air, supplied by an electric motor passes through a small valve controlled by the gramophone needle—ordinary records and needles are used—and expanding creates a burst of noise that in the case of vocal selections surpasses the original by far.

A vocal record by Harry Lauder—"We Parted on the Shore" was put on—and it would have drowned the voice of the biggest giant that Jack killed.

IS JAZZ DEAD?

THE following letter received by the Editor of the New York Evening Sun, was written by a music lover who possesses not only a remarkable sense of humor but an unusual command of English:

In your columns I recently read a modest news item which announced that jazz is slowly slipping into desuetude. This information is interesting in spite of its absurdity. The persons who have discovered the decline of jazz are probably the persons who would welcome the decline. The fact that they have heard little jazz lately undoubtedly indicates that they have not visited any, or many, of the places, where it may be heard. None is so blind as he who will not see.

I notice that hundreds of music stores are still able to sell staggering allotments of sheet music which comes under the category of jazz. Phonograph shops dispose of as many jazz records as they can lay their hands on. It is virtually impossible to secure any dance records manufactured which have been on sale longer than two months. You can, however, buy carloads of records which reproduce the classic warblings of Caruso, Gluck, Scotti, Schuman-Heink, etc.

Yes, jazz is dying. It is dying so painfully that admirers of classic music can hardly bear to listen to its agonies. While I write my next door neighbor is playing "Dardanelle" on his piano. My brother is whistling "La Veeda." I hear our janitor humming "Swanee." Across the court someone sings "Venetian Moon." As soon as I finish this letter I am going to play that celebrated classic, "My Sahara Rose" on my Victrola. Yes, jazz is dead!—C. M. P.

"GUESS AT THE 'GOAT'"—AND GEORGE GUESSED!

Mr Melody Editor:

The letter to "Dear Susie" printed in a recent issue of MELODY is a "peach," but it's a two-to-one bet that "Amy" didn't compose it. If you are a "real" musician instead of a noise maker, you don't have to "squint" very hard between the lines to discover an irate and disgusted "real" musician.

I got a letter not long ago from a friend of mine—a clarinet player—and he described a dance so similar to "Amy's" that it might have been the identical one, had it not taken place here in Arizona instead of Iowa. It was about the drummer-friend called "smash-banger"—and I think he had all of the utensils and implements that Amy's drummer had. There were five men in the Czaz (Craze) Band, and you could hear every instrument plainly but the fiddle, the clarinet, the piano and the trombone—that is to say, you could hear the drummer and nothing else. Friend said they sat and made faces at each other when playing and watched the drummer go thru his contortions acts. Said drummer has a "tin lizzie" truck which he uses to haul his "traps" around in. What puzzles me is, why have anyone but the drummer on occasions like this? It must be clear that the other instruments are out of place and in the way.

Why the fads? Why the fools that invent fads? Why are girls silly? Why are men ridiculous? If a diagnosis were to be made of the human brain of the people just as they come, one would find that only a few use any but a small part of their brains. The vast majority depend on the small minority to furnish their brains for them. In fashions, politics, fads, innovations, novelties, a few set the pace and the others, sheep-like, follow. The freak music (?) of the last couple of years has demoralized dancing to such an extent that laws have had to be made to regulate it. In Los Angeles, public dance-halls were about to be closed on account of the lewdness of the forms of dancing. It even effects the small towns in the country. Contrast "THE MOVEMENTS" (Burry) of the old fashioned (oh, for their return) dances with the ultra-modern. If the inventors of those beautiful old dances could have visualized the modern dance, how their hands would have been uplifted in horror.

Let's make a "drive" for the real, poetic, rhythmic works of art; the "Poetry of Motion," the literal interpretation of music, music not noise.

Yours truly,
GEORGE C. BOYD.

June 9, 1920.

Payson, Ariz.

very proud. That Senator Harding, by the way, Republican candidate for President, is right 'there' with the rest of 'em, even though when a boy he only played a horn in the Marion (Ohio) town band. Mrs. Harding, to be sure, possesses a remarkable musical education and is an accomplished pianist. The family of Gov. Coolidge is a pretty good musical "boost" for the Republican ticket as Master John is a splendid violinist and Calvin, Jr., is a "hammer" in strumming the banjo. Mrs. Coolidge, too, finds her favorite form of expression in playing the piano.

That "Americanization Through Music" is the great slogan of today.

That the first jazz song to strike the market was issued by the Broadway Music Corporation, entitled "Everybody's Jazzing It" and written by Lew Hayes.

That an enterprising and enthusiastic dealer had the following ad inserted in a newspaper:

"OUR NEEDLES BREAK ALL RECORDS"



The trade is viewing with considerable astonishment the remarkably rapid growth of The Melody Shop, Williamsport, Penn., who are publishing popular music, and in a short time have produced several "hits" by the now well-known Arné Emerson that are sweeping the country like a "prairie wildfire." One of their best numbers in our opinion is "Someone," a haunting fox-trot song of genuine appeal and just teeming with tender sentiment. Their "Sweet Lullabys" is a waltz sensation that is being featured by bands and orchestras everywhere. The music is melodiously alluring and fraught with unique harmonies.

Three other songs that promise to become as successful as those mentioned are "I'm in Love with All the Girls," a tantalizing melody bound in a concatenation of semi-rag rhapsodies; "After the Rain Comes the Sunshine," noteworthy because of its poetical thought and winsome music, and "Neath the Honolulu Moon," which possesses weird, plaintive strains that enchant and thrill, and a facile chorus.

The Melody Shop are devoting the greater part of their interests to the publishing of so-called "high-price" numbers exclusively.

The Melody Shop are also producers of a new kind of piano roll, the MEL-O-ROL. "The Roll with a Soul," at present featuring "Someone" and "Sweet Lullabys." On the MEL-O-ROL these songs are filled with unique little passages of harmony that make them especially fascinating. There is not the least bit of mechanical effect noticeable.



CHRISTENSEN SYNCOPATIONS

From Chicago

VACATION season has hit us a wallop, and just now the main school is running short-handed so far as teachers are concerned, although, considering the time of year, we are not short-handed when it comes to pupils.

Bessie Nerad left for her vacation a short time ago and is spending it at her folks' summer home in Wisconsin.

Ray W. Worley is taking an extended rest this summer.

Peggie Sloan is spending a couple of weeks in the wilds of Kentucky.

Axel Christensen has just returned from his annual automobile trip to the East, having visited the schools at Cleveland, Pittsburgh, Philadelphia, New York, Boston, etc., in addition to spending some time among mountains of various colors, such as the White Mountains of New Hampshire, the Green of Vermont, Adirondacks of New York and the like.

The musicians' strike for a seventy-five per cent increase has made absolutely silent the silent drama, and the picture theaters are at present getting along without music of any description. The regular theaters of Chicago compromised with the musicians and granted them a fifty per cent increase. Just a few more strikes and the musicians will be making as much as the bricklayers.

The big Elks' convention has called out everything in the shape of music. Every band in town is working and most of them working overtime.

Georgia McClure is leaving for a month's vacation which she will spend with her mother in southern Illinois. As her pupils prefer to wait for her return rather than study with someone else while she is away, her Oak Park School will be closed during her vacation period.

J. Forrest Thompson dropped in at the Chicago Main Office last Tuesday, on his way home to Louisville, from a wonderful trip through the West, all along the Pacific Coast from Southern California to Washington and back. Forrest made it a point to visit the many schools of ragtime on his trip, and among the interesting things which he had to tell us was the fact that Bessie Yeager has recently married, and turned the Minneapolis Studio over to her assistant, Miss Issacs.

J. J. Apfel, of the Southern California Music Company, Los Angeles, paid us a visit the other day, and we enjoyed his call.

Eduarde B. Hess has sent in a copy of his big newspaper advertisement which he is running in

the Honolulu newspapers, and it looks mighty fine. He has opened a new Christensen School in Honolulu, and reports business very good. Mr. Hess writes that he has enrolled five Chinese, to say nothing of other nationalities, so that he will conduct a very cosmopolitan school.

Some very good ragtime and jazz was heard at the Chicago main school the other day, and upon investigation the "artist" was found to be Harold Gibson, a high school boy from Evanston, who was completing his course of twenty lessons. Miss Sloan, Harold's teacher, informed us that when he started his course last Fall he didn't know one note from another, and that now it is difficult to find pieces hard enough to give him as lessons.

Since mentioning in last month's "MELODY" that we heard whisperings to the effect that George Weber of St. Louis was to be married soon, Mr. Weber has confirmed these reports by announcing to us that he was married on the 16th of June. George also reminds us that all of his wedding presents should have been sent direct to his studio, 303 Wellston Building, where ample preparations were made to handle them as they arrived.



ROBERT MARINE

From Kansas City

Recently we had a ragtime and jazz week in Kansas City. Frank L. Newman, president and director general of the Newman Theatre, America's finest photoplay palace, presented "The Newman Anniversary Frolic," an atmospheric prologue to "The Dancing Fool," featuring Wallace Reid. Jazz music was played by the Frolic Jazz Band, programmed as the "Seven Kings of Eccentric Music." Ladies of the Frolic were from the Summerland Revue, Hotel Baltimore, and jazz songs featured were "Shake Your Little Shoulders," "I'm Not

That Kind of a Girl," "Sahara Rose," and "I'm Always Falling in Love with the Other Fellow's Girl." The cornet player, Frank Coleman of the jazz band, is quite the jazziest cornet player possible.

Have read with interest Mr. Christensen's "Famous Exponents of Popular Music" and relative to these and Kansas City, Pantages is erecting a wonderful vaudeville theatre here and Sophie Tucker is billed to appear at Electric Park soon.

This is a live town and fast becoming a musical center. Neil Moret, writer of "Peggy," "Mickey," and other big hits is a Kansas City boy. Chas. L. Johnson of Kansas City is a prolific writer of hits, among them being "Sweet and Low," which Forster is publishing and advertising as a tremendous seller.

People inquiring at the Christensen School of Popular Music say that this is just the school they have been looking for, and present pupils frequently say that they "Like the course fine," "Can't help but play ragtime after going through the Christensen book," "Just the kind of course I want," etc., etc.

Several pupils are planning their vacations. Mr. A. F. Nelson, broker, leaves soon for a motor tour of the Eastern states and New York City. Miss Wunderlich is going to take her vacation touring California, and several others are just forming their plans. They all express regret at not being able to take their lessons along. One pupil decided to forego her vacation so as not to interrupt her studies.

From New York

Elsewhere on this page will be found a photograph of Robert Marine who has been operating for many years a Christensen School in New York City, at 111 W. 125th Street. Bob has been a conservative chap and has made a lot of money out of the ragtime game, but now Bob is branching out. He is opening an elaborate studio at 42nd Street and Broadway in New York, right in the heart of the theatrical and hotel district. This might be said to be the most desirable spot in the world for a school of syncopation, and it took him a long while to secure the location. Now that he has succeeded in getting it he is sparing no pains or money to make it a winner from the start.

His initial investment is considerable when it is figured that he has ordered six pianos to start with, besides which he is redecorating the entire suite and furnishing it with fine rugs and furniture. This is only one more demonstration of the fact that teaching ragtime is a solid and legitimate business — one in which any musician or business man need not fear to enter.

From San Francisco

W. T. Gleason writes: "I started teaching rag-time here 11 years ago. Since then I opened a branch school in Oakland. This, together with my school in San Francisco, now keeps seven teachers busy."

"People said at the start that ragtime was only a passing craze and would soon die out. I suppose some will be saying the same thing ten or twenty years hence. It may die some old time, but it's having a merry life in the meantime, and has spread from the U. S. A. to distant lands.

"I received a very anxious inquiry lately from a dark-skinned denizen of the Philippine Islands.

Continued on page 21

Dixie Doin's

ONE-STEP

NORMAN LEIGH

PIANO



Copyright MCMXX by Walter Jacobs, Boston
International Copyright Secured

MELODY

MELODY

MELODY

D. S. al
MELODY

When It's Night-time 'Cross the Mason-Dixon Line

Words and Music by
ALBERT H. MORRISON

Moderato

PIANO

I heard you ask me why I'm lone - ly, I heard you ask me why I'm
In oth - er days I roamed the mount - ains And peace - ful val - leys down be -

till voice

p

blue, I would have told you, hon - ey, on - ly I did - nt want to make you
low, I heard the mus - ic of the foun - tain And watched the wind - ing riv - er

lone - ly, too. I nev - er seem to hear the song - birds Nor smell the fra - grance of the
slow - ly flow; I knew the voice of ev - ry song - bird That sang so sweet - ly down the

flow - rs, The sweet - est mus - ic does - nt please Nor dreams of love in per - fumed bow - rs.
lane, But now I'm nev - er sat - is - fied, I'm long - ing to be home a - gain.

MELODY

Copyright MCMXX by Walter Jacobs, Boston
International Copyright Secured

CHORUS

'Cause when it's night - 'time 'Cross the Mas - on - Dix - on Line, 'Way down in Car - o - line, My home, sweet

home, My dear old Mam - my and Dad - dy are sit - ting on the old ver - an - dah, List - ning to the

night birds in the gloam. You ask me why my tears are fall - ing, fall - ing, fall - ing?

Just be - cause I seem to hear them call - ing, call - ing, call - ing for me 'Way down up - on the Swan - ee

Ri - ver, When it's night - time 'cross the Mas - on - Dix - on Line, 'Cause when it's Line.

f *D.S.*

MELODY

Spring Zephyrs

NOVELETTE

L. G. DEL CASTILLO

Allegretto con moto

PIANO

Musical score for page 14, piano accompaniment. The score is written in G major, 2/4 time, and consists of seven systems of two staves each. The first system includes dynamic markings of *mf* and *fz mf*. The sixth system includes markings for *f*, *L.H.*, *fz mf rit.*, and *a tempo*. The piece concludes with a *mf* dynamic marking.

MELODY

Copyright MCMXX by Walter Jacobs, Boston
International Copyright Secured

Musical score for page 15, piano accompaniment. The score is written in G major, 2/4 time, and consists of seven systems of two staves each. It begins with a *mf* dynamic marking and features several triplet markings (indicated by a '3' over the notes). The piece concludes with a *fz mf* dynamic marking.

MELODY

First system of musical notation on page 16, featuring a treble and bass clef with various notes and rests.

Second system of musical notation on page 16, continuing the piece with similar notation.

Third system of musical notation on page 16, including dynamic markings *f*, *L.H.*, *fz mf rit*, and *a tempo*.

Fourth system of musical notation on page 16, showing a continuation of the musical theme.

Fifth system of musical notation on page 16, featuring a triplet of notes in the treble clef.

Sixth system of musical notation on page 16, ending with a *mf* dynamic marking.

MELODY

First system of musical notation on page 17, labeled 'TRIO' and starting with a *p* dynamic marking.

Second system of musical notation on page 17, continuing the Trio section.

Third system of musical notation on page 17, including a *mf* dynamic marking.

Fourth system of musical notation on page 17, showing a continuation of the Trio section.

Fifth system of musical notation on page 17, featuring a *ff* dynamic marking and ending with 'D.C. al'.

Sixth system of musical notation on page 17, labeled 'CODA' and including dynamic markings *mf*, *f*, and *fz*.

MELODY

Amonestra

FOX TROT

C. FRED'K CLARK

Moderato

PIANO *mf*

mf

f

MELODY

Copyright MCMXX by Walter Jacobs, Boston
International Copyright Secured

1 2

mf

mf ff

MELODY

MELODY

Jacobs' Incidental Music
Excerpts from the Master Composers

Themes selected by **HARRY NORTON** Classic Series Adapted and Arranged by **R. E. HILDRETH**

A--SCHUBERT
1. AGITATO (Sonata in A Minor) 2. PLAINTIVE (Death and the Maiden)
3. FURIOSO (The Erlking)

B--BEETHOVEN
1. AGITATO (Sonata Pathetique) 2. LOVE THEME (Adelaide)
3. FUNERAL MARCH (On the Death of a Hero)

C--SCHUMANN
1. HURRY (Sonata in D Minor) 2. PLAINTIVE (Why?)
3. MYSTERIOSO (Santa Claus)

D--GRIEG
1. HURRY (A Ride at Night) 2. DRAMATIC TENSION (At Thy Feet)
3. GRUESOME MYSTERIOSO (Watchman's Song)

E--TSCHAIKOWSKY
1. AGITATO (Harvest Song) 2. DOLOROSO (Autumn Song)
3. MARCHE POMPOSO (Hunter's Song)

F--MENDELSSOHN
1. AGITATO (Scherzo in B Minor) 2. FUNERAL MARCH (Song Without Words)
3. FURIOSO (Capriccio in A Minor)

G--VERDI (Aida)
1. AGITATO (The Fatal Question) 2. PLAINTIVE (Pity, Kind Heaven)
3. TRIUMPHAL (Of Nile's Sacred River)

PIANO SOLO, 50c. net
The Seven Numbers complete in one book
Full, Piano and Organ, each 50c. net
Full, Piano and Organ, each 75c. net
EXTRA PARTS 10c. net each; Piano and Organ, 15c. net each
NOTE:—These numbers are NOT published for Orchestra in book form

Walter Jacobs Published by **8 Bosworth St. Boston, Mass.**

CHRISTENSEN SYNCOPATIONS
Continued from page 8

This reminds me that pupils often float in from distant points. A very interested pupil here recently was Miss Buckwalter from Susanville in the far California, N. E. After a few lessons she was much enthused to find herself doing things that sounded just like Jazz Leo, the one famous pianist of Susanville.

"Another successful pupil here lately was Miss Lisholm from distant Norway. While she was in the U. S. A., only five or six months, Miss Lisholm acquired a good working knowledge of English; also considerable jazz.

"Miss Madeline Sacre, a student just finishing a course here, has accepted a good position as demonstrator for Kohler & Chase, a prominent piano and sheet music concern.

Otto Cesana, a past pupil and now an assistant teacher, has developed into one of the best jazz players in San Francisco. He is studying composition and is sure to be heard from. A Chinese song which he has just written has won high praise from several musicians here."

From Elgin, Ill.

Helen Paulson and Helen Anderson are newcomers in Mrs. Elberink's expression classes.

Another new name may be added to the "Oh, Helen!" list—Miss Helen Glenn, who is much taken up with ragtime.

Harold Niss is now working on the advanced course, and is changing those popular song hits.

Many of our former pupils and readers of MELODY will be pleased to hear of the success of Ralph Johnson, who is becoming recognized as one of our leading song writers. Mr. Johnson's latest is "My Memory of You," which is to be placed on sale soon. It would seem that the ragtime course of our former pupil had been of some inspiration to him.

Tony Zink will soon be a ragtime "vamp." Tony couldn't read a note of music when he came to us, but, believe me! you ought to hear him "rag it" now. At the rate he's going, in a short time he'll soon have the girls jazzin' around with his piano-jazz-er-reno playing.

From Los Angeles

Philip Kaufman writes, "You might mention in the MELODY that Mrs. Phillips, who has concluded a successful season in Bakersfield, is now enjoying herself here at one of the beaches, and is anxiously awaiting the time for re-opening."

SINGABLE—PLAYABLE—DANCEABLE

Song Hits

By ERLE THRELKELD

- 1—"Good Night My Lady" VOCAL (Waltz)
- 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)

Special! If you cannot secure our publications from your local dealer, then order direct from us.

If you will either mention "Melody" or enclose "Our Melody Advertisement" in your order, we make you the following special offer, provided you order of us direct:

All 6 songs, \$1.00, postpaid
Any 3 " .50,
Any 1 song .30, "

ERLE & LEO PUB. CO., Charleston, Ill.

HILDRETH
THE
ARRANGER
VOCAL—PIANO—BAND—ORCHESTRA

MANUSCRIPTS
PREPARED FOR PUBLICATION

Music Set to Words

20 Years with Walter Jacobs

R. E. HILDRETH, W. Somerville, 44 Massachusetts

Do Business by Mail

Start with accurate lists of names we furnish—build solidly. Choose from the following or any others desired.

- | | |
|------------------|--------------------|
| Apron Mfrs. | Woolly Men |
| Cheese Box Mfrs. | Ice Mfrs. |
| Shoe Retailers | Doctors |
| Tin Can Mfrs. | Auto Crane Mfrs. |
| Druggists | Railroad Employees |
| Auto Owners | Contractors |

Our complete book of mailing statistics on 7000 classes of prospective customers free. ROSS-GOULD, 818 Olive St., St. Louis, Mo.

Ross-Gould
Mailing Lists
St. Louis

Visible **HARMONY** Tabulator

With it a music pupil may calculate chord structure in all keys. Comparisons made in either Scale Letters—Syllables—Harmony Terms—Interval Numbers—Cues, etc. Free Quiz Lesson for the Pupil to work out. Your written answers corrected without extra charge. Get a bird's-eye view of Harmony.

Consecratory Style #—50c. Order yours today Stamps not accepted Write **AMERIGE** The Publisher, Studio J FREMONT ... N. H.

Music Printing & Engraving

PLATES BY ALL PROCESSES
Melodies Composed and Arranged for all purposes U. S. and Foreign copyrights secured Write for samples and low prices
Warner C. Williams & Co., Dept. 9, Indianapolis, Ind. (Largest Publishers of Syncopated Waltzes in the world)

The PLAYER-PIANO

News of Interest to the Buyer, Recorder and Manufacturer

AS A result of the increasing popularity of the player-piano MELODY has from time to time been receiving requests from readers for information regarding popular selections featured on piano rolls, relative merits of player-pianos and piano rolls, etc., etc.

In the interests of its readers and the piano roll industry MELODY has inaugurated a department in which will be featured human interest articles on the players, methods used in making and distributing rolls, and all kindred subjects.

To aid in making this department an absolute success MELODY invites all roll manufacturers and others intimately acquainted with the piano roll industry in any of its phases to co-operate by sending information as to policies, methods, players, etc.

Meeting a human need as no other instrument the player-piano has won for itself a place secure in the musical world. And with its popularity, so well deserved, came the call for better music—for the best music played in the best way.

After years of experimenting at great cost of time, money and effort, the player-piano has gained a stage in near-perfection by effecting faithful reproductions on piano rolls of the masterpieces of the great artists, classical and popular, in the musical world.

Due to the invention of remarkable contrivances it has become possible to eliminate the harshness and mechanical jangle of the old time player-piano and to bring about a mellowness and artistic charm of tone hitherto inconceivable.

ACCOMPLISHED VOCALSTYLE ARTIST ORIGINATES SONG-HITS

MARY ALLISON, talented member of the recording studio of the Vocalstyle Music Company, Cincinnati, has recently achieved a very considerable measure of success as a writer and originator of popular songs.

Miss Allison's close connection with the music roll industry has endowed her with a rare understanding of the qualities a song must possess in order to secure genuine popularity. Toward this end the "Marimba Waltz" is perhaps the most popular and salable of all types of music roll novelties produced to date, and to the Vocalstyle Company alone belongs the credit of originating this novel and pleasing musical effect, so much in demand ever since among player-piano owners.

Individual credit is due to Mary Allison, who, playing in conjunction with Alfred R. Gillham, produced the first "Marimba-Effect" player roll "On the Banks of the Wabash." This roll met with instantaneous success, and is to-day one of the most popular sellers contained in the Vocalstyle catalog.

It is the observation of those connected with the recording and artistic departments of the Vocalstyle Company, that a song must possess certain melodic and harmonic characteristics in order to be really adaptable to the Marimba-style roll.

Following in the footsteps of the successful "On the Banks of the Wabash" came "The Sandman," another Mary Allison production. This met with such a marked degree of popularity all over the country that the music publishers vied with one another for its ownership, McCarthy and Fisher Company finally taking over the publishing rights of the original owners, The Victory Music Publishing Company of Cincinnati. The sheet music of "The Sandman" is just being placed on sale, and McCarthy and Fisher Company are confidently anticipating a wonderful demand.

Now, on the eve of the publication of "The Sandman" by McCarthy and Fisher Company, New York, The Vocalstyle Music Company in their July Bulletin announce another Mary Allison Marimba Waltz Roll entitled "Hawaiian Shores."

This latest song hit possesses every element from the standpoint of both lyrics and music to make it a decided success. A deluge of advance orders has already been evoked from the announcement of this number which has gone to the trade.



MARY ALLISON

Personally recorded by Miss Allison this "Hawaiian Shores" Marimba Waltz Roll contains all the irresistible charm, plus the artistic interpretation of the composer, a master of the Marimba Waltz style.

"Hawaiian Shores" is a very credible addition to the already high standard of excellence which characterizes the Vocalstyle catalogue. It is indeed a very worthy contribution to the literature of the player-piano.

PUTTING THE MUSIC INTO THE MUSIC ROLL

IT IS indeed a wonderful thing, is it not, to consider that an ordinary roll of paper can be so treated that it will produce on your player-piano everything in music from the jazziest, most syncopated ragtime hits to the exotic beauty of a Chopin Nocturne. Yet, when one knows the process it is once again simply an illustration of what the combination of artistic and mechanical genius can achieve.

Imagine yourself for a time in an artistically appointed room in which a grand piano and a player-piano are set. Seated at those pianos, let us suppose, are Charley Straight and Roy Bargy, two of the leading pianists on the staff of the Imperial Player Roll Company. As their fingers touch the keys you hear the spritely strains of the latest popular air, with its melody and syncopation greatly enhanced by the clever interpretation these two jazz stars are making of it. Every note that is struck on those two pianos is recorded by pencil marks on a roll of paper in a room adjacent to that in which you are sitting. Every touch, every shading made on the keyboard of those pianos is automatically and exactly transposed to that long sheet.

When the music stops an exact record of every note those artists have played is down in "black and white" on that sheet which is known as a "master stencil." From that "master stencil" by means of the most intricate and delicate mechanism are cut the player rolls which you, if you have learned the secret of player roll buying, now have in your home. The wide popularity of Imperial Player Rolls is due primarily to the fact that all Imperial Rolls are actual records of an artist's playing, not mere mechanical rhythms, mathematically figured out by a music arranger.

Accompanying this little story are pictures of four leaders in the field of popular recording for player rolls.

Charley Straight—the dean of American rag-time—the man who accompanied Gene Green on his ragtime trip around the world, devotes his entire time to the exclusive production of Imperial Player Rolls.



Roy Bargy, who is known from coast to coast by reason of the fact that he has delighted thousands in America's most famous dance palaces, spends 8 hours out of every 24 developing the art of rag-time to a fine science for Imperial Player Rolls. Many of the new and weird effects of syncopation which have been introduced into American popular music were originated by Mr. Bargy.

Al Eldridge, leader of one of Chicago's most famous dance orchestras, specializes in the snappy, dizzy, jazz of the fast one-step, and his records are found only under the Imperial trademark.



Gurnell Anderson is known in nearly every home which has a player-piano, by reason of her artistic recording of the waltz and ballad hits of the day.

Among the renowned pianists who record the classical music and novelities which appear in the Imperial catalog are Ossip Gabrilowitsch, McNair Igenfritz, Mary Angell, Jeanette Durno, Desider Josef Vesce, and a host of others.

The transcription of the genius of such artists to an ordinary 30 foot sheet of paper so that anyone can play music just as those artists play it is indeed an accomplishment—is it not?

ANN PENNINGTON DOES "DOLL DANCE"

Ann Pennington, the clever artist, executed her "Doll Dance," an interesting feature of George White's "Scandals of 1920," on the top of a Weber Grand Pianola to the accompaniment of a special MEL-O-DEE roll of the dance as played by George Gershwin, composer of the music of the "Scandals."

ROLLINI ROLLS INTO REPUBLIC ROLL CORP.

Adrian Rollini, one of the youngest pianists recording rolls, has remarkable talent and knowledge of music and harmony, having devoted his entire time and thought to the study of these subjects. His concert work began when he was five years of age, and has been continuous. In addition to his concert work Rollini conducted an orchestra with headquarters at Larchmont.

Marion Harris, famous as "the girl with the voice which chases the 'blues' away by singing them," a Kentucky girl and descendant of Benjamin Harrison, has become an exclusive Columbia artist. Her advent into the Columbia Co. will be celebrated by a special Marion Harris week from August 28th to September 3rd, featuring her first Columbia records which will be ready early next month.

LATEST ROLL RELEASES

ARTO ROLLS

- 1195 *Daisy*. Fox Trot, Key of F. Kelly-Bailey
- 1190 *Dardanella Blues*. Fox Trot. Black-Goodwin
- Key of G.
- 1201 *Dear Old Gal, Who's Your Pal To-night?* Waltz Song, Key of C. Whiting-Daniels
- 1200 *Discontented Blues*. Fox Trot.
- Key of B.
- 1196 *Drifting*. Waltz Song, Key of G. Polka-Weston
- 1192 *For Every Boy Who's On the Level* There's a Girl Who's on the Square. One Step, Key of G. Nelson-Morton
- 1197 *Gems*. Tears Like Pearls in Your Sweet-heart's Eyes. Fox Trot. Broaker-Weston
- Key of E.
- 1187 *I'll Be With You in Apple Blossom Time*. Waltz Song. Von Tilzer-Daniels
- Key of C.
- 1189 *In Sweet September*. Fox Trot, Key of C. Wendling-Walter

You Movie and Dance Pianists

Always Need GOOD Instrumental Music

Look over these REAL numbers and order NOW!

11c. || 11c. CENTS EACH, POST PAID || 11c.

- | | | |
|--------------------------------------|----------------------------------|--------------------------------|
| MARCHES & TWO-STEPS | Cathedral Chimes | That Demon Rag |
| ... Flirtation | WALTZES | Everything He Does Just |
| ... Lavender and Cream | ... Springtime of Love | ... Pleases Me |
| ... Young America | ... Tangled Roses | ... Brazilian Beauties (Tango) |
| ... Yankee Division | ... Valse Zonobia | ... Gravel Walk |
| ... Fort Snelling | ... Barcarolle Waltzes | ... Dixie Dimples |
| ... Nation's Awakening | ... Beautiful Dawn | ... Georgia Giggle |
| ... Service Flag March | ... Ami Amor | ... Sleepy Hollow |
| ... La Furlana | ... The Rose That Will Never Die | ... Squirrel Food |
| ... Boys of the U. S. A. | ... Beautiful Eyes | ... Trilby Rag |
| ... Liberty Forever | ... Longing | ... Gay and Frivolous |
| ... Steamer St. Louis | ... Fascination | ... Meadowbrook |
| REVERIES | ... Maurice Pericon | ... Cruel Papa |
| ... Evening Whispers | ONE-STEPS | ... Dicty Doo |
| ... Garden of Eden | ... Castles in Europe | ... St. Louis Mule |
| ... Cupid's Caprice (Characteristic) | ... Sparkling Trot | ... Pallas Polka |
| ... Humoresque (Dvorak) | ... Zum (College One-Step) | ... Shakesperian Love |
| ... Belfry Chimes | INSTRUMENTAL RAGS AND | ... Shine or Polish |
| ... Devoted Hearts | FOX TROTS | ... Globe Trot |
| ... Indolence | ... That Eccentric Rag | ... Ida—Sweet as Apple Cider |
| ... Bella o Trinity | | |

You need all these numbers. 11c each, postpaid. Order today. Mention Melody.

Watch this ad; it is changed monthly. Order all your sheet music from Seidel. A 2c. stamp brings complete catalogs.

Seidel Music Pub. Co., Indianapolis INDIANA

- 1194 *Little Old Town in the Ould County* Down. Ballad, Key of F. Sanders-Fecher
- 1188 *Oh! How I Love You*. One Step, Key of C. Dreyer-Mackey
- 1191 *Slide, Kelly, Slide*. Fox Trot, Key of F. Kelly-Mackey
- 1198 *Stop, Look and Listen to That Band*. Fox Trot, Key of C. Von Tilzer-Goodwin
- 1199 *That Old Irish Mother of Mine*. Ballad, Key of G. Von Tilzer-Walter
- 1183 *Time Will Tell*. Waltz Song, Key of G. Donaldson-Walter
- 1186 *Wond'ring*. Fox Trot, Key of C. David-Goodwin

U. S. PLAYER MUSIC ROLLS

- 40000 *Chasing the Blues*—Green, Bernard & Piantadosi. Pianist—"Chet" Gordon
- 39985 *Everybody's Buddy*—One-Step, Grossman & Frisch. Pianists—Williams & Parrnell
- 40007 *Kwiceisty I Wonnny Maj*—Polish—Walec—L. Sizo Opracowal
- 40006 *I Know Why*—Fox Trot. Davis & Morgan
- 40004 *I Love You Sunday*—Fox-Trot, Byrne & Straigh
- 39992 *I'll Be With You When the Clouds Roll By*—Fox Trot. Three White Keelins
- 39969 *I'm the Good Man That Was Hard to Find*—One-Step. Green & Piantadosi
- 39996 *Indiana Moon*—Waltz. Freed & Wallace
- 39999 *It's Right Here For You*—Blues
- 39945 *Left All Alone Again Blues*—"The Night Boat". "Chet" Gordon
- 40001 *The Melody of Love*—"Gypsy Love"—Intro. Spring Song—Waltz. Smith & Lehar
- 39993 *Memories of Virginia*—Waltz—(Marimba Effects). Wilnorf & Atkinson
- 40003 *Mississippi Shore*—Waltz. Sizemore & Van Alstyne. Pianist—Clare Williams
- 39994 *No One But You*—Fox-Trot. Brown & Von Tilzer. Pianists—Gordon & Davis
- 39968 *Rose of Virginia*—Intro. Carry Me Back to Old Virginia—Fox-Trot. Caddigan & Story
- 40008 *That Old Irish Mother of Mine*—Ballad
- 39997 *Typhoon*—A Love Storm—Fox-Trot. Kendis & Brockman

- 39998 *When Alexander Blues the Blues* Pianist—"Chet" Gordon. Freedman & Squires
- 39979 *The Yellow Dog Blues*. W. C. Handy
- 39971 *You Ought to See Her Now*—Fox-Trot

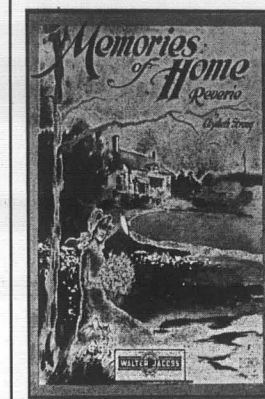
REGULAR ROLLS

- 10013 *American Crusaders*—March. Will Wood
- 10010 *The Dashing Cavaliers*—March. Braham & Paul
- 10014 *The Potomac*—March. Horace O. Prell
- 10012 *Regimental Spirit*—March. Borovsky
- 10011 *Whoop 'Er Up*—March. Will Wood

VOCALSTYLE ROLLS

- 11692 *American Legion*—March Song. By Sherwood and Vandersloot
- 11679 *Anytime, Anyday, Anywhere*—Fox Trot. By Wesley and Kortlander
- 11700 *Beautiful Stars Above*—Ballad. By Stephen Fuzy
- 11694 *Evening Brings Memories of You*—Waltz. Played by Walter Davison. By Miller and Brock
- 11688 *Everybody's Buddy*—Fox Trot. Played by Joe Murray. By Grossman and Frisch
- 11695 *Hawaiian Shores*—Hawaiian Marimba Waltz. Played by Allison and Davison. By Mary Allison
- 11678 *If You'll Come Back*—Fox Trot. Played by Walter Davison. By West, Spencer and Cowan
- 11699 *I'll Be With You in Apple Blossom Time*—Waltz. By Fieson and Von Tilzer. Played by Allison and Murray

Memories of Home REVERIE



Just one of those pretty and practical pieces that all the pupils "fall for."

SAMPLE COPY ... 15c IF YOU MENTION "MELODY"

WALTER JACOBS, 8 BOSWORTH ST., BOSTON

I'D GIVE THE WORLD FOR YOU

WALTZ BALLAD
Greatest Mother Song in years. A beautiful poem with a wonderful melody. Sent postpaid for 16c. in U. S. stamps.

J. B. WEPPLER, 311 Bay Ridge Ave., Brooklyn, N. Y.

SINGERS

Send for these singable, encore-impelling songs!
"Dixieland is Songland"
A One-Step Dixie Dance Song
"Dear Land of Nowhere"
The Song Equivocate

Each 25c. or BOTH 40c. Orchestration for "Dixieland" 25c. F. B. LOVETT, 169 Adams Av., E. Detroit, Mich.

Geel! I Wish I Were Some Rich Girl's Poodle Dog!
The great comedy song success for your Piano or Player Piano. Get it at your Music Counter or mail 25 cents to Julia L. Palack, Music Publisher, 2939 S. Dearborn St., Chicago

- 11686 *In Sweet September*—Fox Trot. By Leslie, Wendling and Monaco
- 11690 *It's Right Here For You (If You Don't Get It—Taint No Fault of Mine)*—Fox Trot. By Dickerson and Bellenda
- 11687 *Jelly Bean*—Fox Trot. By Rosen, Verger and Dupree
- 11677 *Karzan*—Fox Trot. By Artis and Dulmage
- 11680 *La Veeda*—Fox Trot. By Vincent and Alden
- 11685 *Look For Me in Tennessee*—One-Step. By Davis, Costello and Papa
- 11682 *Manzana*—Fox Trot. By Parish and Fier
- 11696 *Memories of Virginia*—Marimba Waltz. Played by Allison and Davison
- 11681 *Overalls*—Fox Trot. By Frost and Klickmann
- 11698 *Somebody*—One Step. By Little, Stanley, and Dellon
- 11697 *Tell Me Pretty Maiden*—Fox Trot. Played by Joe Murray. By Leslie Stuart
- 11683 *Thanks*—Waltz. By Stanwood and Friedland
- 11676 *When the Sun Goes Down in Cairo Town*—Fox Trot. By Black and Fisher

EVERYBODY'S GETTING IT

FOR I HAVE YOU

Price 30 Cents

THE HAVEN SHOP, Greenfield, Illinois

A real heart ballad
The Battle Hymn of Peace
printed on the back

PHOTO-PLAY PIANISTS

Solve Your Music Problem.
"WHAT TO PLAY" and
"WHEN TO PLAY IT"

Gordon's Motion Picture Collection

In Two Volumes, Price 50 cents each, postpaid

Volume I Contains Music for Nineteen Common Types of Pictures

(SAMPLE PICTURE) WESTERN MELODRAMA

- | | |
|---|------------------------------------|
| No. 1 Theme for Lively Openings, Merry-making, etc. | No. 5 Mysterious. |
| No. 2 For Love Scenes, etc. | No. 6 For Combats, Struggles, etc. |
| No. 3 Indian Music. | No. 7 For Comic Scene. |
| No. 4 For Death or Sad Scene. | |

Volume II contains music for 43 miscellaneous Scenes and Effects such as storms and battle scenes; animal cries and railroad train effects; national airs, etc. Use it in conjunction with Vol. I.

COMPREHENSIVE—PRACTICAL—A BOON TO PIANISTS

Send \$1.00 for them now or ask for circulars

HAMILTON S. GORDON

141 West 36th Street
NEW YORK, N. Y.

"FIRST OPENING OF 1920 FOLLIES"

AT THE New Amsterdam Theatre, New York, Ziegfeld's "Follies" would have led Solomon's harem a merry race. This latest pageant is more artistic and less exposed in its costuming and, on the whole, a smarter entertainment than ever before.

Although many of the old favorites were out of the running, such as Bert Williams, Eddie Dowling and John Dooley, there were many innovations that made up for their absence.

Van and Schenk, appearing in a brilliant Chinese scene, sang Irving Berlin's "Chinese Firecrackers" with great success.

"Creation," a scene by James Montgomery and music by Victor Herbert, is a novel picture of Adam who "on the hunt" has to make his choice from such samples of beauty as Jessie Reed, representing the Vanity of the Peacock, Margaret Irving, the Slenderness of the Reed, Albertine Marlow, as the Softness of the Peacock's Breast and other "lovely qualities" that are declared to be the "on ne sait pas quoi" of woman. And womanless Adam at last chooses Eve, who appeared in her marvelous costume described in the Scriptures.

Bernard Granville, too, made quite a hit with Irving Berlin's song "Syncope'd Vamp." His remarkable versatility was strongly appreciated, judging by the rousing reception he was given.

John Steele, the marvelous tenor, is entrusted with the singing of many of the songs, including that striking song "The Love Boat."

Fanny Brice was "funny and nice" when she sang "I'm a Vamp from East Broadway."

W. C. Fields and his "tin lizzie" presented the best comedy scene of the show, and Delyle Alda was vocally conspicuous as a gypsy fortune teller, and sang a duet with John Steele, called "Tell Me, Little Gypsy" by Irving Berlin.

A song by Jene Buck and Dave Stamper "Sunshine and Shadow," George V. Hobart's comedy scene "On the Park," the scene of the "Follies" as an audience attending a performance, including fifty beautiful girls in splendid raiment; "Bells," Irving Berlin's wonderful song; a clever parody of the "Pretty Maidens" in Florodora by Irving Berlin and Ben Ali Haggin's two charming pictures are some of the high spots in the two acts, not leaving out Victor Herbert, who was a scintillating star all along the way, having contributed some of the most wonderful numbers to the piece.

BALLAD HITS, ARTHUR A. PENN

IT HAS been up to Arthur A. Penn to prove to the world that "the pen is mightier than the sword" and he "says it with ballads." Several years ago Mr. Penn wrote "Carissima"—

one of the most beautiful waltz successes that has ever delighted music lovers. Shortly afterwards Mr. Penn dropped out of the limelight and devoted his time in studying the tastes of ballad lovers. After a slow and deliberate decision we find him bound with M. Witmark & Sons under contract, having delivered to them a song that set his ballad ball a-rolling—"The Magic of Your Eyes"—that today is sung by prominent concert artists and in every studio. And who, upon hearing his second little gem "Smilin' Through," with its wonderful simplicity and deep, human sentiment, is not filled through and through with the marvelous joy of living? "Smilin' Through" smiled its way into the birth of a play in New York that bore the same name, in which Jane Cowl last season was a star—and what a scintillating star!

And not long ago Penn penned a third ballad success—one that is bound to be as successful as his former ones—"Sunrise and You"—a picturesque lyric just teeming with tender sentiment and glorious melody. What genuine appeal and human understanding is embodied in that lyric gem whose music is so haunting and alluring! No wonder that it takes first place on every first-class concert program and artists are finding it a wonderful success in vaudeville. Already three great talking machine companies, including the Victor and Columbia, issued records of it last month, and Edward Johnson of the Metropolitan Opera House, and George Meader, the lyric tenor, have rendered it so excellently that it now has the stamp of public approval as a vocal and musical masterpiece.

STUTTERER'S SPEECH SMOOTHED OUT BY SONG

Included among the passengers on board a ship crossing the Atlantic recently was a man who stuttered. One day he went up to the captain of the ship to speak to him.

"S-s-s" stuttered the man.

"Oh, I can't be bothered," said the captain, angrily, "go to somebody else."

The man tried to speak to everybody on board the ship, but none could wait to hear what he had to say. At last he came to the captain again.

"Look here," said the captain, "I can tell you what to do when you want to say anything; you should sing it."

Then suddenly, in a tragic voice, the man commenced to sing:

"Should auld acquaintance be forgot and never brought to mind?
The blooming cook's fell overboard and is twenty miles behind."
Paradoxical as it may sound, there is actually more of gravity than of levity in this incident. It is in-

deed an illustration—in comic relief, to be sure—of the effects of vocal music in certain nervous disorders, a subject to which the medical profession is giving increasing attention. The latest proof of their active interest comes from England and is reported as follows by the London correspondent of the *Journal of American Medical Association*:

"The therapeutic value of singing, both by causing full expansion of the lungs and by its invigorating effect on mind and body, is not fully appreciated. A vocal therapy fund has been formed with a committee containing several well-known leaders of the profession. In appealing for money the committee points out that the work is partly curative, consisting of individual training, under medical supervision, of men suffering through shock and strain, from stammering, aphonia, or mutism, and partly restorative by instruction in choral singing, taking advantage of the well-known power of song to cure ailments affecting speech and respiration.

"Trained choirs have been organized which give concerts both in and out of hospitals, and 'song centers' have been started at general and special hospitals and hostel centers in London and the Provinces. It is thought that the treatment will be especially applicable to the many thousands of medically unfit men discharged from the military hospitals who are unable to return to the full use and enjoyment of life."

SURE BO, SHERBO DID IT!

JAZZING THE WIRELESS! Talk about hectic music! Hereafter enthusiastic practitioners of convulsive dancing need not endure the bothersome interruptions when the record runs out. Jazz will be without beginning and without end when Mr. Duilio Sherbo, apostle of the god o' jazz, will push the jazz stuff through the ether by means of wireless telephons. Shimmey epicures will receive electric thrills to top the ecstatic trance induced by jazz.

From a 500-metre mechanism on top of 254 West Forty-fourth Street, N. Y. City, the music will radiate for which an orchestra will furnish the energy. Subscribers to his musical wireless service will need only receiving instruments to be gripped by the jazz wave and hurled into action.

Duilio Sherbo, verily be thou praised!

"ON WITH 'RAG'" SAYS RUPERT HUGHES

Continued from page 4

aces—you only agree to their being so, and the result is the Rule for that particular game.

"Our rhythms are our classics and we should study them more. 'Rag' and jazz, instead of being dismissed as inconsiderable, should be fostered and studied. Much of that sort of music is, of course, abominable, but that is because it has slight chance to be anything else, but a good 'rag,' if really good, can be as fine as a sonata. After all, these types are our national music, so why ignore them. Did Liszt ignore the czardas?"

"It isn't always easy at first hearing, to tell what a composer is driving at, and the radical of today is the conservative of tomorrow, just as the land which the explorer finds a desert today in a few years is the fertile orchard. When a composer, then, does things that seem pretty awful, why hit him with an axe? Wouldn't it be better to say: 'Come, and let us reason together?'"

"Things have always been that way. It isn't necessary to rehearse the lives of musical ancestry of what is apparently a bastard work of today. It can easily be done. Keats was flayed alive in his day because he didn't write like Pope, but both still exist and Keats merely adds Keats to the literature of the English language, which is what happens with composers. If they have anything to add, it will remain.

"After all, the fourth dimension is that there isn't any fourth dimension. Even if it were discovered, the man who got there would be a pigmy beside the man who invented the idea of a fourth dimension to strive for."

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

BY GEO. L. COBB

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

Those who "know" say "Russian Rag" is the greatest rag in 20 year, for Pianos, Orchestras, Bands, Phonographs Records or Piano Rolls.

"Dear Heart of You I'm Dreaming"
The Big-show Song Hit and FOX-TROT, by Gray and Frey.

"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!

"LUCILLE" THE "DANCING SENSATION"
FOX - TROT
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.

"Don't Let Us Say Good-by" THE BEAUTIFUL NEW WALTZ SONG.
WILL ROSSITER, "The Chicago Publisher," 71 W. Randolph St., Chicago, Ill.

PEEPS AT THE PUBLISHERS

Continued from page 2

by Hinds, Hayden & Eldridge. If the piece merits the advertising and publicity given it the publishers should expect their "ship" on time.

Amerigo Vespucci, the navigator who really must have discovered America without knowing it, has nothing on Amerigo, the Fremont, N. H. publisher, who has discovered the visible HARMONY tabulator whereby a music pupil may calculate chord structure in all keys. If that doesn't strike the right chord in the right key as far as mastering harmony is concerned, then we calculate we're "all out o' tune" and consequently we should feel "invisible" and unnecessary.

"Down the Trail to Mother Dear" is being featured by Lewis Bros. of Portland, Oregon.

One of the most popular songs of the past two months that is steadily gaining in favor is the Watson, Berlin & Snyder number, "Oh How I Laugh When I Think How I Cried About You." Recently the music, trade and those interested in band and orchestra music received a postal card, apparently in long hand writing, which read: "Dearie: just heard a song, 'Oh How I Laugh When I Think How I Cried About You.' Must have been written about it. Love and Kisses, Babe."

At the recent convention of the American Federation of Musicians of America held in Pittsburgh, two monster bands played "Pyramid Jazz" and "The American Red Cross March" so effectively that one of the leaders among the officers said in describing "Pyramid Jazz": "It certainly woke up the gang at the big ball and started something in the way of 'shimmy'."

"Dream Castles in the Air" is now trending on "terra firma," judging from its reception from various sources, and the vast publicity given it in both trade and professional circles. The number was "penned" by Marion Sineley, Chas. E. Hockberg and Leo Halpern.

A triangle of artists composed of Bob Schafer, Nell Bennett and Dave Ringle are the authors of "A Hundred Years Ago," published by the Triangle Music Publishing Company, of New York. It is a novelty comedy number and is being given much publicity.

"Assurance," a new semi-classical poem by Mrs. Elizabeth Evelyn Moore of Foughkeepsie, N. Y., has been set to music by Charles Silbert Spross, the American

composer, who is at present concert associate of Anna Case, Metropolitan soprano.

Music lovers of Denver are finding delight in "Dorothy," a new waltz song by Howard Bersford, a student at the University of Colorado. It was first sung during a performance of the University play, "Now and Then," recently presented in the Municipal Auditorium.

"I Know Why," a song the Irving Berlin Inc., purchased from the Maurice Richmond Publishing Co., was recently introduced by Ted Lewis, the well-known jazz king now playing in Chicago, into the "Greenwich Village Follies," as a result of which Teddy has been proclaimed by the Chicago papers as the greatest singing-entertainer that ever played the "windy city."

"Lassie o' Mine" is a new high-class popular song issued recently by the San Fox Co., and is being sung by many well-known concert artists. It has been recorded by various talking machine record and music roll manufacturing organizations.

"Daddy's Baby Girl," lyrics and music from the pen of Miss Kate Roskopp, who hails from Mt. Clemens, Mich., is a song of real heart interest and smacks typically of the Middle West.

"Sweet Southern Dream" a new song by Ethwell Hansen, the composer of Desertland, is being given a great deal of publicity in every part of the country by the Riviera Company of Chicago.

Leo Feist, Inc., has got the "Doo-Dee Blues." What's the idea?

Huntzinger and Dilworth are "tooting their horn" to plant "Ashes of Dreams" on the sands of popularity. "Bring Back the Golden Days," another of their successful songs, is bound to bring back the golden bacon.

Jerome H. Remick & Co., say: "I'm Always Falling in Love," "In Your Arms," "Your Eyes Have Told Me So." Oh, Romance, where is thy swing?

"They Always Wear 'Em"—"let loose" by Mummie Music Publisher, to be "hit"—we wonder where? Hush, let's keep Mummie!

It appears that Oliver Wallace, the composer of "Hindustan," which achieved remarkable popularity, has achieved another success in his "Indiana Moon," which is "sweeping the Far West like a prairie fire."

"Rainbow Isle," by Betty Bently and James W. Carey,



"Little Alligator Bait"

COMPLETE SHEET MUSIC OF ANY OF THESE HITS—
28 CENT EACH OR 4 FOR \$1.00 PREPAID.

is a feature theme in D. W. Griffith's new South Sea Island picture, "The Idol Dancer," now shown throughout the country.

We wonder if G. H. Green's "Alabama Moon" has anything on Wallace's "Indiana Moon." If Bill Shakespeare were alive today we might hear him say: "The Moon's the Thing—we'll up and sing!"

One of the best novelties of the present season is "I'm a Jazz Vampire," featured by Jos. W. Stern & Co. Many of the vaudeville headlines have already delighted audiences with this number.

"In the After Glow" by J. Will Callahan and Frank Grey, sheds a "glow" of appreciation amongst lovers of music wherever it is played, and is featured by many of vaudeville's greatest headlines.

One of the most successful of this season's instrumental numbers is the new Irving Berlin number, "Crocodile." It is now being specially featured by the various talking machine record companies and is meeting with splendid success.

Billy Heerton of B. D. Nice & Co. has just returned from the South where he states the firm's number "Wondering" has won great popularity, and "Do a Little This—Do a Little That" is also making a splendid showing.

The novelty of novelties by Fred Fisher, Inc., is "Way Down Barcelona Way." Its pleasing waltz melody with Spanish accompaniment has made it popular with many orchestras.

The suit of Alice Smyth Burton Jay against Chappell & Co., publishers of "Tipperary," has been dismissed in favor of the publishers. Miss Jay alleged that the authors plagiarized it from the "Booster Chorus" which she wrote for a church affair at Green River, Wash., in 1908.

M. Witmark & Sons secured the services of Malvin M. Franklin, the brilliant composer of "Dearie," the musical version of Lillian Russell's famous play "Wildfire." Mr. Franklin's music is well known, as it has been featured not only in many musical successes, such as "A Lonely Romeo," "All Aboard," and "The Wife Hunters" but in many of the most successful vaudeville acts. He has also completed another new operetta, "The Leopard Lady," which will be produced next season. He not only has an enviable reputation as a conductor in the making of phonograph records, but has been connected for some time with the Rhythmik Music Corp., makers of the Rhythmik Piano Rolls.

Meritorious Melodies

FROM JAZZ TO CLASSIC

...FOR...

PIANO SOLO

This edition is of especial value to the Movie Musician and for Home Entertainment
*An Orchestra arrangement is published in the Piano Solo key when marked with a * and in a different key when marked with a †*

*A Frangosa March..... Mario Costa	*Calcutta..... George L. Cobb	*East o' Sues..... R. E. Hildreth	*Hang-Over Blues..... Leo Gordon
*African Smiles, An..... Paul Eno	*Call of the Woods..... Thos. S. Allen	*Educa'ed..... Allen Taylor	*Happy Hapsod, The..... Walter Rolfe
*After-Glow..... George L. Cobb	*Cane Rush, The..... Frank H. Grey	*Ebbing Tide, The..... Walter Rolfe	*Happy Jap..... Lawrence B. O'Connor
*Aggravation Rag..... George L. Cobb	*Carmenita..... Valentine Abt	*Eloquence March, The..... Valentine Abt	*Kidde Land..... A. J. Weidt
*Ah-Sin..... Walter Rolfe	*Chain of Daisies..... A. J. Weidt	*Enchanted Moments Bernine G. Clements	*Kiddle Land..... A. J. Weidt
*All for You..... Lou G. Lee	*Chops..... George L. Cobb	*Idyll d'Amour..... Raymond Howe	*Kiddie, The..... Harry D. Bushnell
*All-of-a-Kind..... Frank E. Hersom	*Chicken Pickin'..... Thos. S. Allen	*Excursion Party..... Norman Leigh	*King Remyard..... Louis G. Castle
*Ambassador, The..... E. E. Bagley	*Chirpers, The..... Chas. Frank	*Expectancy..... Eugene Ingraham	*Kismet Waltz..... Pearl S. Silverwood
*American Ace, The..... R. E. Hildreth	*Chow Mein..... Frank E. Hersom	*Fair Confidantes..... E. Louise McVeigh	*Knights and Ladies of Honor..... E. J. Evans
*Among the Flowers..... Paul Eno	*Cloud Chief..... J. Ernest Philie	*Fairy Flirtations..... Victor G. Boehlein	*March and Two-Step..... E. J. Evans
*Anita..... Thos. S. Allen	*Commander, The..... R. B. Hall	*Dance Caprice..... R. E. Hildreth	*March and Two-Step..... George L. Cobb
*Antar..... Max Dreyfus	*Confetti..... John Carver Alden	*Dance of the Skeltons..... Thos. S. Allen	*March and Two-Step..... Harry L. Alford
*Assembly, The..... Paul Eno	*Cracked Ice Rag..... George L. Cobb	*Cradle of Liberty..... Alfred E. Joy	*March and Two-Step..... Wm. C. Isel
*At the Matinee..... Raymond Howe	*Cradle of Liberty..... Alfred E. Joy	*Cupid's Glimpse..... Paul Eno	*March and Two-Step..... Ernest Smith
*At the Wedding..... Chas. A. Young	*Cryal Currents..... Walter Rolfe	*Cupid's Glimpse..... Paul Eno	*March and Two-Step..... Wm. C. Isel
*Aurora..... Arthur F. Kelloug	*Cryal Currents..... Walter Rolfe	*Dainty Damsel, The..... Alessandro Onofri	*March and Two-Step..... Wm. C. Isel
*Aviator, The..... James M. Fulton	*Cryal Currents..... Walter Rolfe	*Dance of the Daffodils..... R. H. Isherwood	*March and Two-Step..... Wm. C. Isel
*Baboon Bounce, The..... George L. Cobb	*Dance of the Daffodils..... R. H. Isherwood	*Dance of the Skeltons..... Thos. S. Allen	*March and Two-Step..... Wm. C. Isel
*Ballet des Fleurs..... Arthur C. Morse	*Dance of the Lunatics..... Thos. S. Allen	*Dancing Goddess..... R. E. Hildreth	*March and Two-Step..... Wm. C. Isel
*Bantam Street, The..... Arthur C. Morse	*Dance of the Morning Glories Frank Wegman	*Darkey's Dream, The..... Geo. L. Lansing	*March and Two-Step..... Wm. C. Isel
*Barn Dance..... Ned West	*Dance of the Pussys Willows Frank Wegman	*Darkey's Dream, The..... Geo. L. Lansing	*March and Two-Step..... Wm. C. Isel
*Barn Dance..... Ned West	*Dance of the Skeltons..... Thos. S. Allen	*Darker's Patrol..... Geo. L. Lansing	*March and Two-Step..... Wm. C. Isel
*Barn Dance..... Ned West	*Dance of the Skeltons..... Thos. S. Allen	*Darker's Patrol..... Geo. L. Lansing	*March and Two-Step..... Wm. C. Isel
*Barn Dance..... Ned West	*Dance of the Skeltons..... Thos. S. Allen	*Darker's Patrol..... Geo. L. Lansing	*March and Two-Step..... Wm. C. Isel

Published by WALTER JACOBS, 8 Bosworth Street BOSTON, MASS., U.S.A.

15c. Net Each; any 7 numbers for \$1.00

Meritorious Melodies

FROM JAZZ TO CLASSIC

...FOR...

PIANO SOLO

This edition is of especial value to the Movie Musician and for Home Entertainment
*An Orchestra arrangement is published in the Piano Solo key when marked with a * and in a different key when marked with a †*

*Kangaroo Kanter..... Arthur C. Morse	*Military Hero, The..... W. D. Kenneth	*Queen of Roses..... A. J. Weidt	*Stars and Flowers..... R. H. Isherwood
*Ken-Tuc-Kee..... A. J. Weidt	*March and Two-Step..... Norman Leigh	*Queen of the Night..... Everett J. Evans	*Maurica..... Thos. S. Allen
*Kentucky Wedding Knot..... A. W. Turner	*Dance des Grisettes..... George L. Cobb	*Rabbit's Foot..... George L. Cobb	*March and Two-Step..... George L. Cobb
*Kidde Land..... A. J. Weidt	*Mona Lisa..... Alfred E. Joy	*Rainbow..... Bernard Penton	*Stop It!..... George L. Cobb
*Kiddle Land..... A. J. Weidt	*Moonbeams..... Walter Wallace Smith	*Rainbow..... Bernard Penton	*Fox Trot..... Van L. Farrand
*Kiddie, The..... Harry D. Bushnell	*Moonlight Woeing..... Bernine G. Clements	*Rainbow..... Bernard Penton	*Story-Teller Waltzes, The..... Van L. Farrand
*King Remyard..... Louis G. Castle	*Moonlight Woeing..... Bernine G. Clements	*Rainbow..... Bernard Penton	*Summer Dream, A..... P. Hans Flath
*Kismet Waltz..... Pearl S. Silverwood	*Moonlight Woeing..... Bernine G. Clements	*Rainbow..... Bernard Penton	*Moreau Characteristic
*Knights and Ladies of Honor..... E. J. Evans	*Moonlight Woeing..... Bernine G. Clements	*Rainbow..... Bernard Penton	*Summer Secrets..... Theo. O. Taubert
*March and Two-Step..... E. J. Evans	*Moonlight Woeing..... Bernine G. Clements	*Rainbow..... Bernard Penton	*Waltz
*March and Two-Step..... George L. Cobb	*Moonlight Woeing..... Bernine G. Clements	*Rainbow..... Bernard Penton	*Sun-Rays..... Arthur C. Morse
*March and Two-Step..... Harry L. Alford	*Moonlight Woeing..... Bernine G. Clements	*Rainbow..... Bernard Penton	*Characteristic Dance
*March and Two-Step..... Wm. C. Isel	*Moonlight Woeing..... Bernine G. Clements	*Rainbow..... Bernard Penton	*Sunset Frolics..... John Francis Gilder
*March and Two-Step..... Ernest Smith	*Moonlight Woeing..... Bernine G. Clements	*Rainbow..... Bernard Penton	*A Plantation Dance
*March and Two-Step..... Wm. C. Isel	*Moonlight Woeing..... Bernine G. Clements	*Rainbow..... Bernard Penton	*Sunset in Eden..... John T. Hall
*March and Two-Step..... Wm. C. Isel	*Moonlight Woeing..... Bernine G. Clements	*Rainbow..... Bernard Penton	*Sunset in Eden..... John T. Hall

Published by WALTER JACOBS, 8 Bosworth Street BOSTON, MASS., U.S.A.

15c. Net Each; any 7 numbers for \$1.00

Form Playing

A NEW IDEA
IN
PIANO INSTRUCTION

Using the musical "elements" through limited "Forms," comprising Effects and Embellishments unknown in printed music Teaches everything you have dreamed about, and longed to do.

Absolutely covers the whole realm of "business" piano playing.

The chords possible in music are limited and fixed. Harmony-Text-Books do NOT reveal them. Waterman's Piano Forms (110 pages) is the only book in existence printing these chord combinations, complete.

Learn to Determine Chords, Modulate, Transpose, play from Lead Sheets, Jazz Bass, Split Bass, Trick Endings, Blue Harmony, Space-fillers, Song Writing, Clever Breaks, Ear Playing and 247 other subjects, listed below. Each topic treated with infinite care and detail.

Why experiment blindly with songs? Get a FOUNDATION for conscious Improvisation. Learn the Principle back of it all. Read the Synopsis of Course. Mail the coupon. Then breathe two words: "At last."

SYNOPSIS OF COURSE

1. Treble Notes	63. Half Tone Treble Rag	127. Triplet	164. Chromatic Skip	206. Third Filler
2. Bass Notes	64. How to Get a Melody	128. Inversions	165. Florid Tenths	207. Chromatic to V. N.
3. Time Elements	65. Double Waltz Bass	129. Passing Notes	166. One-Step Bass	208. With Half-Tone
4. Elements of Notation	66. Over Octave Treble	130. Summary	167. Continuous	209. Last End
5. Use of Hands	67. Determining Count		168. Kenney End	210. Blue Obligato
6. Use of Pedal	68. Effective Metres		169. Fourth Spacer	211. Double Octave Bass
7. Treatment of Melody	69. Repeated Phrases		170. Bass Spacer	212. Forecast Bass
8. Keyboard Chordination	70. Half Tone Discard		171. Slurred Grace	213. First Spacer
9. Transposition	71. Incomplete Forms		172. Over Hand Filler	214. Quarter Triplet
10. Ear Playing	72. Designing a Metre		173. Tenth with P. N.	215. L. B. Ending
11. Improvising	73. Departure of Train		174. Pop Tone	216. Second Filler
12. Composing	74. Chromatic Bass		175. Graced Turn	217. Run to 4
13. Chime of the 4th	75. Inversion Bass		176. Inflected Treble	218. Tomorrow Style
14. Modulation	76. Over Octave Bass		177. Kramer Close	219. Waterman Bass
15. Faking	77. Chinese Discard		178. First Filler	220. New Type
16. Melody in Left Hand	78. Discard Treble		179. Run to 1	221. Frank's Final
17. Memorizing	79. Octave Mordent		180. Encore Bass	222. Second Spacer
18. Jazz (Genuine)	80. Graced Triplet		181. Quadruple Fill	223. Discard Scale
19. Off-Hand Accompaniments	81. Double Bass Rag		182. Add One	224. Treble Sixths
20. How to Play Two Pieces at Once	82. The Chromatic		183. Slurred Mordent	225. Half-Step Bass
21. Blues	83. Double See Saw		184. La Verne Discard	226. Double Two
22. Doubled Bass	84. Slow Drag Bass		185. Mason End	227. Arpeggio Bass
23. Chord Breaking	85. Half Tone Bass		186. Oriental Bass	228. Half-Step Treble
24. Harmonizing Tables	86. Second Metre		187. Interlocking	229. Jenkins Bass
25. Natural Progressions	87. Diatonic Bass		188. Double Octave Treble	230. Discard Obligato
26. Fifteen Rules for Syncopating	88. Popular Style		189. Roll Bass	231. Suspended P. N.
27. Altered Tonic Harmonies	89. Fourth Metre		190. K. C. Variation	232. On Cord Tones
28. Altered Seventh Harmonies	90. Hatfield Bass		191. Broken Type	233. With Passing Note
29. Complete Chord Chart	91. Breaking Chords		192. So-Sow-Sew	234. Ad Lib Run to V. N.
30. Determining the Harmony	92. Waltz Metres		193. Lack Bass	235. Dia. Trip. Down V. N.
31. Chromatic Embellishment	93. Thumb Melody		194. Two Cycle Bass	236. Fifth Filler
32. Developing Note Reading	94. Breaking Octaves		195. Rialto Ending	237. Chro. Trip. Up V. N.
33. Melody Structure	95. Octave Glide		196. New Filler	238. Fourth Filler
34. Octave Chime	96. Bell Treble		197. In Minor	239. To any C. Tone
35. Syncopating 1 Note	97. Elaboration		198. Down Run to V. N.	240. Whites Bass
36. Syncopating 2 Notes	98. Diatonic Rag		199. Player End	241. Fifth Spacer
37. Syncopating 3 Notes	99. Chromatic Rag		200. Persian	242. Octave Chromatic
38. Syncopating 4 Notes	100. The Advance		201. Blue Voice Note	243. Half-Dia. Treble
39. The Arpeggios	101. Half Tones		202. Run to 3	244. Ninths
40. Major Scales	102. First Metre		203. Obligato	245. Tenths
41. Minor Scales	103. Reverse Bass		204. Suspended C. Tones	246. Split Bass
42. The Tremolo	104. Ballad Bass		205. Triplet V. Notes	247. Spacer or Ending
43. The Trill	105. Cabaret Bass			
44. Low Form	106. Climax Bass			
45. Turn	107. Third Metre			
46. Mordent	108. See Saw Bass			
47. Endings	109. Half Tone Rag			
48. Lead Sheets	110. The Delay			
49. Half Tone with Melody Note	111. The Grace			
50. How to Accompany the Melody	112. Drum Bass			
51. Using Tie and Combining	113. Crash Bass			
52. Combinations to be Memorized	114. Skip Bass			
53. Half Tone with all Members	115. City Style			
54. Raise and Grace Combined	116. The Tie			
55. Preliminary for Beginners	117. Bell			
56. Foreword to Note Section	118. Rumble			
57. Accompaniment in Right Hand	119. Fughetta			
58. Diatonic Embellishment	120. The 5-8 Rag			
59. Single and Double Fill	121. Bass Drum			
60. Harmony Tone Treble Rag	122. Keene Bass			
61. Modulatory Arrangement	123. Scale Bass			
62. Half Tones with Fills	124. Organ Bass			
	125. Whistle			
	126.			

WATERMAN PIANO SCHOOL,
Los Angeles, California

Gentlemen:—Please send me, without obligation, your
FORM PLAYING special offer.

I am a.....
Beginner—Medium—Advanced—Teacher

Name.....
Address.....

220 SUPERBA
THEATRE BLDG.

WATERMAN PIANO SCHOOL

LOS ANGELES
CALIFORNIA

Volume IV, Number 8

August, 1920

Price 15 Cents

MELODY

A MONTHLY MAGAZINE FOR LOVERS OF
POPULAR MUSIC

FEATURES IN THIS ISSUE

Peeps at the Publishers

Editorial

The Doughboy Has Put Dough in Ragtime. By E. M. Wickes

Food for the Amateur. By C. S. Millspaugh

Feed No. 3—CURVES AND ANGLES

Playing the Picture

The Player-Piano

MUSIC

The Gob Ashore. By Norman Leigh
Fox Trot for Piano

My Heart Is Calling For You

Words by Jack and Aaron Neiberg Music by James C. Osborne

Blithesome Strains. By Gerald Frazee
Waltz for Piano

Dust 'Em Off. By George L. Cobb
Rag for Piano

PUBLISHED BY

WALTER JACOBS BOSTON MASS