

MELODY

A MONTHLY MAGAZINE FOR LOVERS OF
POPULAR MUSIC

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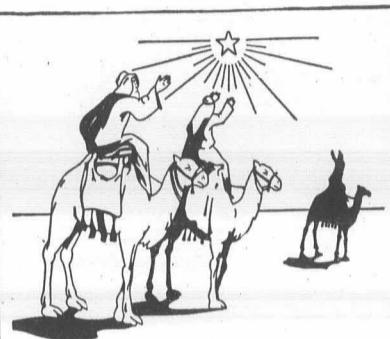
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Peeps at the Publishers

Sherman, Clay & Co., Waterson, Berlin & Snyder and the Remick Song Shop recently collaborated in a unique publicity stunt at the largest moving picture theatre in San Francisco, The California. Mort Harris and Ford Rush, publicity managers of the two latter firms, staged a "Melody Shop," featuring the song hits of the three houses. The scene represented a music store and songs were sung by May White, Sherry Neal and Evelyn Hughes, while Ford Rush and Mort Harris spilled a little comedy every now and then.

The song hits featured were "Whispering" and "Coral Sea," published by Sherman, Clay & Co.; "Avalon," "Drifting Along," and "Japanese Sandman," Remick productions; and "Jinga Bula," "Old Pal," "When I Looked in Your Wonderful Eyes" and "Gingham Gown Girlie," all produced by Waterson, Berlin & Snyder.

Larry Yoell, formerly with Forster Music Publisher, Inc., is now plugging for the Remick Song Shop.

"Vale" (Farewell), a song that has won considerable English popularity, has just been received by Boosey & Co. from their London headquarters. It is from the pens of DeBurgh d'Arcy and Kennedy Russell and is of the type of "The Rosary." Although its style is very similar to that of successful songs of former years, it possesses that something that may help it reach the popularity of "A Perfect Day."

Goodman & Rose, successors to Al Piantadosi & Co., Inc., have two numbers featured in the Cecil Lean musical show "Look Who's Here," now on tour. They are "Somebody's Eyes" and "There's a Romeo for Every Girl I Know." Two other numbers published by this firm are "I Would Like to Have a Girl Like You Like Me" and "I'd Be Good."

One of the latest releases by the Fisk Music Publishing Co. is a song entitled "The Super Super-Dreadnaught California," written for recruiting purposes by John Blackburn, Commander in the U. S. Navy.

The George M. Cohan musical comedy, "Mary," after playing long engagements in Boston and Philadelphia, is now at the Knickerbocker Theatre, New York. The feature song of the show, "The Love Nest," has had a greater universal appeal than any other recent song, excepting, perhaps, "Dardanella." There are several other numbers in the show that show an exuberant string of tuneful harmonies and that are also, in other respects, of considerable musical merit. They are "Anything You Want to Do, Dear," "Waiting," "Tom-Tom-Toddle," "That Farm Out in Kansas" and "We'll Have a Wonderful Party." Otto Harbach and Frank Mandel wrote the book and lyrics, and the score was penned by Louis Hirsch.

Songs from the catalog of M. Witmark & Sons are being featured on the Keith circuit in New York City. At the Riverside Theatre, Ernest R. Ball's numbers, "Mother of Pearl," "Down the Trail to Home Sweet Home" and "Let the Rest of the World Go By" are huge successes.

Arthur A. Penn's melodious ballad, "Sunrise and You," was a feature number at the Alhambra Theatre; and at the Royal, Ball's "When Irish Eyes are Smiling" was received appreciatively.

"Coral Sea" is a new Sherman, Clay & Co. success that is already creating a great deal of interest on the Pacific Coast.

(Continued on page 2)

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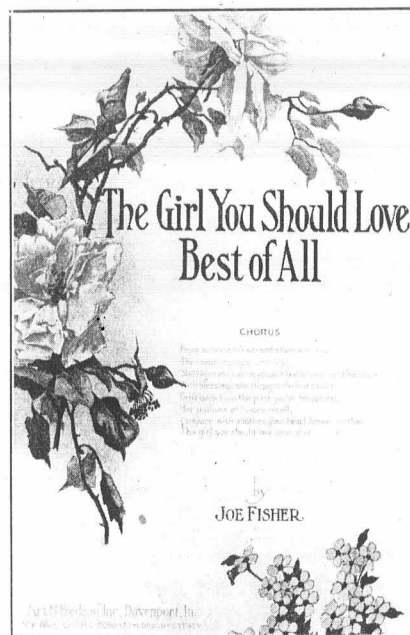
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PEEPS AT THE PUBLISHERS (Continued from page 1)

A new song entitled "In Our Vestibule," from the pen of Genevieve Warren, has just been released by Fred Fisher, Inc.

Mary Earl's new song "In Old Manila" has taken a very prominent position in the catalog of Shapiro, Bernstein & Co., Inc.

Arthur D. Orcutt, the Detroit publisher, has just purchased from a Pittsburgh writer a song entitled "Heart of Gold," which is described as a "mother" song of unusual merit.

"Happy," from the pens of Harry Pease and Ed. Nelson, holds a prominent place in the Stasny catalog. It is a boy song that is proving a hit in many parts of the country and is receiving unusual publicity by having boy scout organizations give impromptu parades in which "Happy" is not infrequently sung.

"In the Heart of Mary Ann," written by Moe Thompson, Elmer Olson and Will J. Ward, is a new number included in the A. J. Stasny catalog. Two other new numbers that are receiving a great deal of attention from the professional department of the firm are "Why Do They Always Say No" and "My Family's Gone Jazz Mad."

A new ballad entitled "Hush-A-Bye, Baby Mine" has been recently released by Boosey & Co.

Morgan & Ashby, song publishers, Chicago, are boosting a song of their own composition entitled "The Leaves of the Shamrock."

(Continued on Page 21)

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Volume V

JANUARY, 1921

Number 1

Editorial

MUSIC IN POLITICS

LET us observe that music is coming to the front as a powerful influence even in politics. In Philadelphia, owing to the splendid publicity work of Miss Anne McDonough—director of public sight singing classes and member of the local Republican Women's Committee, political meetings echoed to the strain of all the popular song hits, with new sets of words applied to them, referring to the recent Presidential campaign.

For example, there was

"Good morning, Mrs. Zip, Zip, Zip,
With your ballot just as long as mine;
Good morning, Mrs. Zip, Zip, Zip,
You're surely voting fine."

Another favorite was "Coxy Doodle" and the new political and let's hope social) position of women was demonstrated in the new version of

"Pack up your troubles in your old kitbag
And smile, smile, smile,"

which was changed to

"Pack up your powder puff in your small
hand bag
And vote, girls, vote."

Although, as some believe, there may not be much poetic fancy in lyrics of this sort, it shows at any rate that popular music can arouse political enthusiasm, as well as the substantiation of the Emersonian belief in the power of "Music in All Things." Let us remember that a cause, regardless of its nature, that is capable of producing an effect for good cannot in itself be in any sense bad. And that a person who hears a rollicking chorus of a song more or less banal, or even somewhat vulgar in character, is unconsciously drawn to music and gradually may move a step towards the appreciation of the more musical.

"THE FOURTH DIMENSION"

YOU learn to appreciate music by hearing it. Then you learn that music has power, is beautiful, is good—because it sounds good. Music is written to be enjoyed—and is enjoyed when it stimulates the senses in you to which beauty appeals.

There is much difference of opinion, even among music critics, as to what constitutes good music. Yet it is sufficiently established that the function of art is to please. It would be logical, therefore, to assume that all music that pleases, regardless of its composition, is good. You cannot regard music, good music, as if it were a mathematical problem. A song may satisfy all the rules of composition—language, structure, tune, technical correctness and freedom from missteps—and still not be a piece of good music, in the true sense of the word.

Indeed, the missing link may be considered as the fourth dimension. It is intangible, and in that lies its beauty and profundity. Inspiration, taste, poetry and individuality are inexplicable—and need not be otherwise. To please—that is all that is necessary.

And particularly in popular music a song hit need not so much satisfy literary and technical rules as certain hypotheses of mass psychology. What we have just referred to as the fourth dimension in music generally is replaced in good popular music by "punch." A common idea originally expressed, a single monosyllabic word, a pause, onomatopoeia or what not, worked into the title, and made to recur in the song or chorus, may supply this so-called "punch."

It isn't, therefore, how much but what you say or do and how you say or do it, that counts.

TONE and TEMPO

Cantus Firmus says that "At last a horn player is conducting the U. S.!"

That's about as interesting as the fact that a pianist not long ago conducted the Poles.

Now the pianist-premier has pinned his faith in pigs, for he is conducting a pig farm. Puffetly pathetic!

Which reminds us that Art Hickman is probably just as happy conducting a jazz orchestra on Broadway.

And that perhaps Sousa has a more permanent job with his band.

We also notice that the average professional musician is gradually increasing his earning capacity to equal that of the carpenter, brick-layer, sewer-digger and coal-heaver.

In this we see a step in the progress of civilization.

We also see that this step had to be made.

More power to those who had a hand in the making!

Some say a League of Nations is absurd and impractical.

And so would be an orchestra if the leading players were not in sympathy.

Indeed, much depends upon the players—and upon a leader!

We, therefore, patiently await the policy of our "horn player."

May he lead as he has "tooted!"

Irving Berlin on the Writing of Popular Songs

No one is more qualified to discuss the popular song from the song writer's standpoint than Irving Berlin, who has undoubtedly written more song hits, words and music, than any other song writer of the present generation. The rules, comprehensive as they are, that he lays down are based on his personal experiences and, therefore, should bear considerable weight.—Ed.

A SONG writer may break the rules of grammar, of versification, even of common sense and reason, and still turn out a song hit of the popular variety. He cannot ignore the rules of popular song construction and get away with his song. As in everything else, there have been song hits which were exceptions to some part of the code, but the rules must be followed in a general way or the song will certainly—not probably, but certainly—be a failure.

Following this statement to an interviewer Irving Berlin, the popular song writer, gave these interesting sidelights on the writing of popular songs to the *American Magazine*. Here are nine rules Mr. Berlin lays down:

Nine Rules

First—The melody must musically be within the range of the average voice of the average public singer. The average-voice professional singer is the song writer's salesman, the average-voice public his customers. The salesman-singer can not do justice to a song containing notes too high, too low, or otherwise difficult to sing; and the customer will not buy it.

Second—The title, which must be simple and easily remembered, must be "planted" effectively in the song. It must be emphasized, accented again and again, throughout verses and chorus. The public buys songs, not because it knows the song, but because it knows and likes the title idea. Therefore sacrifice lines you are proud of, even sacrifice rhyme and reason if necessary, in order to accentuate the title line effectively.

Third—A popular song should be sexless, that is, the ideas and the wording must be of a kind that can be logically voiced by either a male or a female singer. Strive for the happy medium in thought and words so that both sexes will want to buy and sing it.

Fourth—The song should contain heart interest, even if it is a comic song. Remember, there is an element of heart-loneliness in the most wildly syncopated "Ah'm goin' back to Dixie" dinky "rag" ever written.

Fifth—The song must be original in idea, words, and music. Success is not achieved, as so many song writers mistakenly believe, by trying to imitate the general idea of the great song hit of the moment.

Sixth—Your lyric must have to do with ideas, emotions, or objects known to everyone. Stick to nature—not nature in a visionary, abstract way, but nature as demonstrated in homely, concrete, everyday manifestations.

Seventh—The lyric must be euphonious—written in easily singable words and phrases in which there are many open vowels.

Eighth—Your song must be perfectly simple. Simplicity is achieved only after much hard work, but you must attain it.

Ninth—The song writer must look upon his work as a business, that is, to make a success of it he must work and work, and then WORK.

"As in everything else," he said, "there is an easy, lazy, wrong way and a difficult, right way of building the attractive title idea into a song. The quarter million almost invariably insist upon going at it the wrong way. If you will pardon me for harping on my own song hits, I can demonstrate to you in a moment what I mean.

"Take the case of my first big success: One night, in a barber shop, some years ago I ran into George Whitney, a vaudeville actor, and asked him if he could go to a show with me. 'Sure,' he said; and he added with a laugh, 'My wife's gone to the country.' Bing! There I had a common-

place, familiar title line. It was singable, capable of humorous upbuilding, simple, and one that did not seriously offend against the 'sexless' rule; for wives and their offspring of both sexes, as well as husbands and their offspring of both sexes, would be amused by singing it or hearing it sung.

"I persuaded Whitney to forget the theatre and to devote the night to developing the line with me into a song. Now, the usual and unsuccessful way of handling a line like that is to dash off a jumble of verses about the henpecked husband, all leading up to a chorus running, we'll say, something like this:

"My wife's gone to the country,
She went away last night.
Oh, I'm so glad! I'm so glad!
I'm crazy with delight!"

"Just wordy, obvious elaboration. No punch! All night I sweated to find what I knew was there, and finally I speared the lone word, just a single word, that made the song—and a fortune. Listen:

"My wife's gone to the country!
Horray!"

"'Horray!' That lone word gave the whole idea of the song in one quick wallop. It gave the singer a chance to hoot with sheer joy. It invited the roomful to join in the hilarious shout. It everlastingly put the catch line over. And I wasn't content until I had used my good thing to the limit. 'She took the children with her—Horray! Horray!'—and so on.

"Take just one more instance: Nothing could be more commonplace or bromidic than the line, 'You'd be surprised.' Every man, woman, and child in the English-speaking world has said it and heard it countless times."

Getting "Punch" in the Chorus

"To give added emphasis each time to the delivery of the title line, I stopped the singer for a full beat the instant before he uttered the line. And finally I tried for still more emphasis by sticking into the music an instrumental 'bang' as the singer paused a beat. Listen!"

No breathless, noisy clamor of a chorus beginning, "You'd-be-surprised-you'd-be-surprised," came from Mr. Berlin's lips. With the sheer artistry with which he always sings his own songs—his shoulders swaying almost imperceptibly, his tone and manner intimate, confidential—he began the lilting melody of the chorus slowly, softly:

"He's not much in a crowd, but when you get him alone—
(Bang)

You'd—be—surprised!"

And the effect was one to which cold type can never hope to do justice.

Turning the Tables

"My ex-soldier song, 'I've Got My Captain Working for Me Now,' owes its success to methodical treatment of still another elemental idea that is effective in comic song-writing—the universal, human delight experienced in turning the tables upon arrogant authority. Expressing egotism, vanity, or any other human failing concretely, especially if sung in the first person—the idea, for instance, that 'all the girls are crazy over me'—immediately puts the singer and the audience in a happy mood."

I asked Mr. Berlin whether or not comic songs more easily attained wide success than songs of pathos.

"No," he answered promptly. "It's easier for people to cry than to laugh. The old home, mother, the wayward girl, the prodigal son—these and other certain tear-starters are always at the song writer's elbow. And the songs of serious sentiment, love songs, or ballads soggy with sobs, make a greater and more lasting success in direct proportion to the more lasting qualities and intensity of serious sentiment, heart interest, and sadness, as compared with hilarity.

Songs of Pathos

"The greatest successes, therefore, have been scored by the sort of song most easily written, the song of pathos. When it comes to the most difficult kind of song success to write—the comic song hit—you have to dig and sweat until you have unearthed or invented a humorous situation. And then you have to sweat some more, until you have so built up your idea that even the death-heads across the foot-lights, or sitting in gloomy corners of the room, will cheer up."

"What effect," I asked, "would education have had on your work?"

"Ruin it!" was the instant and emphatic answer.

"I don't mean for one second that a lyric to be popular must be, or even necessarily profits by being, wrong from the high-brow viewpoint. If I did think that, I'd be refuted immediately by remembering 'Home, Sweet Home' or 'Ben Bolt' or 'The Last Rose of Summer.' But I do know that the price we pay for experience and technique is self-consciousness.

"As in the case of most high-brows, technical self-consciousness runs away with a man to the extent of making him believe that the learned mechanics of a thing are more important than the thing itself. As compared to an idea itself, the way the idea is presented doesn't amount to a tinker's dam.

We're All Children

"The grown-up mob, thank heaven, still retains some of the naturalness of little children. I write for the mob,

and the mob does not want self-consciousness. The mob, like the children, prefers natural rhyme to technical merit. Even the high-brow, who gnashes his teeth loudest at my lapses in rhyme or reason, would call for a cop if someone took the 'Mother Goose' book away from that same high-brow's child and tried to change the 'Tucker-supper-butter' or the 'tree-top-cradle-will-rock' rhymes in the child's book, or attempted to 'improve' the awful

kinks of both rhyme and rhythm of the 'Lady-bug' jingle—changing it, say, to something technically perfect, such as:

"Lady-bug! Lady-bug! Fly away home,
Your house is on fire from cellar to dome!"

"No punch! But 'home' and 'alone!' Why, the high-brow teaches his child that natural rhyming and then he faints when a writer of popular songs recognizes that it is infinitely more important to impart to the lady-bug the idea that her 'children are all alone' in the burning 'home' than it is to hand her polished rhyme as a substitute for the news that her fat babies are all burning with a clear blue flame.

"I know now that if I attempted to-day to 'improve' some of my old song hits by substituting correct rhyme and rhythm for the glaring technical errors in those earlier efforts, I'd kill the songs. I do not presume to speak for others; but I do know that in my own case acquired technical knowledge would have caused me to try for perfection in the superficial values of the way a thing is done, thus crippling the enthusiastic, spontaneous thought itself. Technical education of the bookish kind, of any kind, is a wonderful thing—when the one who has it is old enough and experienced enough to know that it is merely the means of stimulating or using thought, and that the thought itself is the all-important end."

SUCH IS FAME OR WHAT'S IN A NAME?

Says Bert Leston Taylor in the *Chicago Tribune*: "An Indiana paper refers to her as 'Galakerchy.' In New York this becomes 'Galakoitchy.'"

SOME PERSONAL RECOLLECTIONS OF CHINESE MUSIC

By ATHOL MAYHEW
(From the *Early English Musical Magazine*)



F snakes in Ireland, so of musicians in China—there are none. At least, not in our accepted academic sense. Drum-thwackers, gong-pommelers, cymbal-smashers, horn, flute and fife blowers—demons in Celestial guise seized and possessed with one aim in life, to burst themselves on the fearful instruments they wrestle with—one meets in the Flowery Land galore; but with your melodious, soft-breathing disciples of the Heavenly Maid, with dulcet-toned, tender-fingered *maestri*,

such as we lionize at home, with their soul-lit faces and the balance of their art in their hair, never a one.

But here, at the outset, it is only due to the ancient and curious race I am dealing with to place it on record that they are of a different opinion. According to the Chinese way of thinking, music is *the* particular art on which they pride themselves. It has always been a special object of attention of Chinese monarchs, and from the earliest dates it has invariably been styled the science of sciences, "the rich source from which all others spring." That it finds no favor in European ears, that we condemn it as harsh, unrhythmic, and discordant, is not to be wondered at, considering that we are at best, to the self-sufficient Celestials, but so many



Irving Berlin in his Studio

"outer barbarians" making an aggregate of "red-headed devils." Your true Chinaman is an assertively superior being, who not only puts the clock of his ancestral antiquity back several thousand centuries prior to anybody else's, but, with characteristic placidity, claims precedent of possession in most of the sciences and arts. Among others, he helps himself to music; and the only pity is, as he had first pick, he didn't take a better sort. The kind he has got (which is held to be vastly superior to the European article) was invented for him by one Konei, who lived a thousand years before Amphion and who, when he struck harmonious chords, was encompassed by the beasts of the fields "leaping for joy." Two other gentlemen, of somewhere about the same uncertain period, named respectively Linghen-Konei and Pin-mow-Kia, also became invested with a kind of melodious odic force over stones, beasts and men,—a power basely cultivated by Orpheus, and introduced ten centuries later to an appreciative circle of Western *cognoscenti* without any regard for reserved musical rights.

I think that all Europeans who have heard Chinese music in full blast will agree with me as to its moving power. In Shanghai, where I was daily treated to the pure, unadulterated article for over three years, it used to move me,—you could hardly believe how far. And yet the very notes that would cause me to thrust my fingers in my ears and fly as from a pestilence of sound, would bring the natives to their doors to linger lovingly on each disjointed blast and unexpected bang. The principle by which this extraordinary assortment of noises is governed has always been an impenetrable mystery to me. I believe that amiable and well-meaning French missionary at Peking once set about a methodical sifting and sorting of the menagerie of sound,—the octaves and gamuts of grunts, snorts, howls and roarings that go to make up classical Mandarin airs. He reduced them, I should think, to a semblance of a system and himself to despair at one and the same time. For it is the unexpected that invariably happens in Chinese music. Whether this is the outcome of an imperfect knowledge on the part of the musicians of the music they are playing, or nervousness, or what the Americans expressively term "sheer cussedness," I have never been able to fathom. But the fact remains that the Western ears' surprise is the motive dominating Chinese orchestration. Let us take, for instance, the selected players who may be seen any day running through a native city at the side of a Taoist's or Prefect's chair. A flute may begin it,—a bamboo one, with six holes for the fingers, and four orifices filmed over to form different sorts of "buzzers." The flute commences rather well, and we are beginning to think that we have been too hard on Chinese music, when one or two of the "buzzers" are set to work, and straightway the air resounds as with a myriad of infuriated blue-bottles. This seems to raise a kind of Celestial Cain within the breast of a brother musician with the cymbals, who frantically plies his brazen disks for a full minute dangerously near the head of the now silenced flute player, and would probably brain him in his professional fury if the man with the gong at his heels didn't break in with an excruciating clash, like the simultaneous dropping of a dozen tea-trays. This arouses the horns, who commence to blow themselves black in the face, and thus drown the clanging of the runner with the bells and his brother coolie with the drum. One of the horns is straight, like a tantivy coach horn, only worked with a slide on the trombone principle, to give it extra terrors; the other with a crooked stem, in which the wind gets stifled and congested till it blares out helter-skelter half a dozen commingled notes on the shuddering air. Thus the Celestial band proceeds at a sling trot by the side of the mighty Mandarin's chair, now playing fitfully and with spasmodic intervals, then taking a single or a double inning, and next combining all their force in one wild Wagnerian effort which makes the walls of the narrow fetid streets re-echo and crack with a triumph of fiendish discords.

There is some apology for Chinese music. Unless learned by what the Celestials are romantic enough to style the "ear,"

it is far from easy to acquire. Let us take, for instance, the difficulties surrounding the student who would like to play on the "scholar's lute," or *kin*, by notes. Strings of this class are considered the high-tones or swagger instruments to cultivate. The lute is made of a board about four feet long and eighteen inches wide, convex above and flat beneath, where are a couple of holes for opening into the hollows. It is strung with seven silken strings passing over a bridge at the wide end. To a European the tuning of this instrument is worse than the toothache, particularly if it be strung with brass wire and played, as is often the case, with a plectrum. The correct manipulation of this *kin* is the gliding of the left fingers along the strings, and the trilling and other evolutions it is made to execute. Accuracy of fingering can hardly be insisted on, when we consider the superhuman difficulties which surround the student who endeavors to decipher Chinese notes. Characters are used for music; and, judging from results, the language used must be very bad. In writing for the *kin*, each note is a cluster of characters; one denotes the string, another the stud, a third tells how the fingers of the right hand are to be manipulated, a fourth does the same for the left, a fifth gives directions for sliding before and after the approximate sound has been given, and a sixth may say that two notes may be struck at one time or any other passing direction which may be running in the composer's head. . . . After a preliminary dog-howl of extraordinary volume and reach, Mr. Lo would gargle his throat with a few introductory bars, and then soar upwards to such Eiffel-heights of *falssetto*, as can only be reached by expiring pigs when singing their swansong to the butcher's blade. On the principle of one good turn deserving another, I used when *Luhpan* was ended, to favor Mr. Lo with a trifle of my own; and having a resonant bass voice, I invariably selected the German drinking song, "*Im tiefen Keller*." Through the masks of yellow parchment which hides the working of the Chinese mind, it is difficult to penetrate; but I used to fancy that my *coimpradore* turned paler, or rather greener, in the visage as the song progressed, and certainly his flesh and fingers would twitch and quiver like one upon the rack. Many times I pressed him with an opinion of my voice and the "barbarian" music I was singing; but this was courteously withheld under a windy Confucian compliment, until one evening a glass of champagne made him unbend. In *vino veritas*, his criticism came out. "*Sin yuen* (the Chinese equivalent for my paper, by which I was known in native circles) large wind inside have got," he said, in his childlike pidgin English, "Allo same my no save why that foreign sing song makee (imitating the bellowing of a bull), boo-hoo-hoo, allo same water buffalo have a catchee sick!" Or, to render his meaning clearer to English ears, it was incomprehensible to Mr. Lo why foreign musicians should strive to imitate the distracting internal rumblings only to be heard in a water buffalo in the act of giving up the ghost.

Was not music regarded by Confucius as an essential part in the government of the State, harmonizing and softening the relationship between the different ranks of society; and cannot I, for one, make every allowance for the strikes, risings, and rebellions which in China invariably follow in the wake? Was it not remarked of the somewhat flutulent philosopher above quoted that, having heard a tune in one of his ramblings, he could not taste food for weeks after—which I can readily imagine—and did not this encourage a variety of inventive geniuses to evolve and elaborate the seventy-two instruments of torture, and particularly the seventeen kinds of drums we find described in the *Chinese Christomathy*? And, finally, cannot I, having a full knowledge of its infuriating character, recognize the utility of Celestial music in encouraging the soldiery and inciting them to the charge? A native regiment with a band at its head is formidable enough, but a Chinese army band should indeed prove unconquerable; for no European host could come within striking distance and survive the horrors of the sound.

That according to Henry Eichheim, a Boston composer now in Japan studying Oriental music, the Orientals in Tokio have evolved by the process of elimination a perfect philosophy, a perfect art and perfect music. If we could think as Orientals we would realize the absolute simplicity and perfection of their art life. As he goes about Japan he takes notes on the primitive music of laborers and on the sound of temple bells, with their beautiful over-tones, as he intends to make them themes for his compositions.

DO YOU KNOW

That London is tiring of the dance. Men sent out to investigate return with gloomy reports to the effect that the attendance at the dance halls is steadily falling.

That one of the popular dances in Paris is known as the "Tcheta"—a new tango performed to strains of Hindoo music. It is altogether too stationary, and half of it consists of arm movements.

That a dance that is predicted to become the rage next season is a rather slow, gliding measure in waltz time, having no dips, no kicks, no halts and no retrogressions. It is called *L'Italiane*.

That Paul Deschanel, the ex-president of France, when a young man, was one of the best dancers in Parisian society, says a recent issue of a French magazine.

That the most popular fox-trot in New York social circles during the past season was "At Ching-A-Ling's Jazz Bazaar."

That *The Terpsichorean* is a monthly publication of human and professional interest to all who are interested in dancing as a pastime or profession. It is replete with information and timely suggestions, and is dominated by a spirit of modern progressiveness. It is published in Springfield, Ohio.

That, while on the subject of dancing, it is interesting to note that according to *The Terpsichorean*, prominent Methodists, headed by Henry Smythe, Jr., a New York publisher and son of a well-known Methodist minister, are fighting the anti-dance rule.

That "ugly girls make the best dancers, because they are inclined to work harder to make up for lack of facial beauty." Louis Guyon, proprietor of the largest dance palace in Chicago, makes the statement above and he knows whereof he speaks.

That the person who doubts whether or not "clean dancing" is profitable should read in a late issue of the *American Magazine* how the Mr. Guyon just mentioned made \$400,000 in four years.

That music teaching is certainly as remunerative on the whole as any other profession. Good teachers who are not earning enough money to live fittingly can blame only their lack of assertiveness.

That probably an extreme instance of the remunerativeness of successful teaching may be seen in the case of Mme. Valeri, a well-known New York vocal teacher who, as one of the recent visiting teachers at a Chicago music school, took in \$9,284 during a five weeks' term. During that time she gave a total of 556 lessons, which is said to break the record.

That the famous "Bott" Stradavarius has just been purchased by a prominent music lover of Philadelphia for the sum of \$65,000. The violin has a checkered history, having some years ago been stolen from its owner in New York City, and he took it so to heart that he died of a broken heart shortly afterward. After months of search by the police the violin was finally found in a New York pawn shop.

That in Russia bands exist composed of performers upon horns which are capable of producing only one note or tone. We wonder how they play jazz.

That it is alleged that Filipino girls can shimmy with more soul, or whatever else it is

De Melodye Almanacke

For January, which hath XXXI new days

Compiled by Omar Greer

1. Sat.—A quiet morn after quiet night before, 1921. Ye fourth birthday of baby MELODYE, 1921.
2. Sun.—A Wise Pheller writeth song entitled "Slap Not Baby on ye Face, Nature's Provided a Better Place," 1962.
3. Mon.—Art Hickman speaketh at meeting of ye American Federation of Women's Clubs on "Ye Jazz Evil—and How to Enjoy It," 1927.
4. Tue.—Ye defeated candidate setteth to music (of ye chin variety) ye famous poem beginning with ye lines "Tell me not in *mournful numbers*," 1921.
5. Wed.—Caruso, when asked what he thinketh of Babe Ruth, declareth, "By Jove, I have not heard *her* sing!" 1921.
6. Thu.—Berlin succeedeth Vienna as ye world's great music centre, 1916. Good work, Irving!
7. Fri.—New York public crowdeth to hear Jew's-harp recital, at which Twing Twang, Chinese soloist, receiveth great ovation, 1974.
8. Sat.—Mose Hart compositeth ye organ sonata "Ye Last Leaf of Sauerkraut," 1985.
9. Sun.—No record found of single chorus girl suing wealthy New York clubman for breach of promise, 1776.
10. Mon.—Ye Methodist churches, Inc. vote to include Hawaiian Hula-Hula dances in religious services; "Yaaka Hula Hickey Dula" selected as ye official hymn, 1944.
11. Tue.—Chicago hospital surgeon reporteth 159 cases of patients with dislocated shoulder blades, 1920. Jazz music, he claimeth, is cause.
12. Wed.—Edison inventeth instrument whereby he reacheth departed spirits, who announce that jazz is quite ye rage down below, 1925.
13. Thu.—Paderewski is given haircut for first time since ye Spanish-American War, 1930.
14. Fri.—Mary Earl, composer of "Beautiful Ohio," cutteth *his* finger on ye crease in *his* trousers, 1922.
15. Sat.—Hooligan's "Harmony Hounds" cause Beethoven and Wagner to shimmy in their graves, 1919.
16. Sun.—Babe writeth song entitled "When I Slide Home to Mommer," 1923. As a song writer Babe sure winneth ye jazz record of many cracks!
17. Mon.—New York daily editorially deploreth ye fact that thousands desert Broadway and flock to Canada and Cuba by airship, 1929.
18. Tue.—Rachmaninoff, ye great Russian pianist and composer, when asked how he liketh ragtime, replieth: "Wonderful! Magnificent! Superb! Pretty good!" 1921.
19. Wed.—Minister declareth that ye Jolly Jazz Jumpers in ye regions above are harping on one string—more pay and fewer hours, 1928.
20. Thu.—Trap drummer in Broadway orchestra becometh permanently hunchbacked, due to excessive professional activity, 1919.
21. Fri.—Caruso becometh chief road man for Leo Feist, Inc. and is "plugging" two songs that promise to be ye season's hits: "When You Step on My Bunyon, You Make Me Swear" and "A Little Hooch, A Little Spin, A Little Smash," 1938.
22. Sat.—Geo. M. Cohan joins the Metropolitan Opera Company and Shumann-Heink goeth into vaudeville, 1931.
23. Sun.—Progress noted in ye *higher musical education* of ye American people, as seen from statistics just compiled, in that 90% of record and music roll buyers demand popular and jazz numbers, 1921, as compared with 75% in 1916.
24. Mon.—Ike Hillem, Christensen grad, at church festival, tickles ye ivories until they go into hysterics, 1924.
25. Tue.—Piccolo Pianissimo playeth on Broadway for ye fifteen hundredth night, 1921. He playeth ye organ in movie theatre.
26. Wed.—Three men and two women injured in mad rush to secure ye remaining copies of ye December issue of MELODYE at Krey's Music Store, Boston, 1921. Music dealers, take notice.
27. Thu.—Composer droppeth into editorial sanctum to inform us that he heard of man who can recite ye words of ye National Anthem from start to finish, 1921.
28. Fri.—Broadway startled with ye opening performance of "jazz" opera entitled "Oh, Cut It Out!"
29. Sat.—Twenty-seven composers and music publishers enter vaudeville, 1923.
30. Sun.—New York *Whirl* says Raymond Hitchcock never weareth pink pajamas on ye street, 1921.
31. Mon.—Al Jolson entereth theological school to study for ye ministry, 1928.

That goes into the shimmy, than American girls. Why not import a few Filipino girls for the especially tired business man?

That a sign recently seen on a dilapidated looking house on the road to Long Beach read: "Pianos Tuned and Repaired—also Players."

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I'd Rather Be a Shamrock Than Any Flower That Grows
You Came Into My Heart, Just Like an Inspiration
It's You That I Meet at Twilight

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DO YOU KNOW

(Continued from page 7)

That one of the greatest American ballads of all time was "My Gal Sal," by Paul Dresser, a picturesque figure in his time, who also wrote "On the Banks of the Wabash." The former song has become an American classic, and is still being sung in vaudeville and wherever men toil and sing.

High-brows may smile condescendingly at the efforts of such ballad makers as Paul Dresser, but we hold with the man who said that if he could write the songs of the Nation he would not care a whoop who made the laws.

That the man who can express for others an emotion that he has not personally experienced is indeed a genius, because he expresses what others have felt but have been unable to express. Such a man was John, Howard Payne, the writer of "Home, Sweet Home." He was a bachelor whose restless frame only a bleak boarding house ever sheltered.

That the only way our popular song writers can measure public appreciation is by the music of the cash registers on the popular music counters. It is a pity that little honor is otherwise done in their lifetime to the men who make our songs.

That representatives of Norwegian culture have sent a written protest to Washington because of the jazzing of Grieg's "Peer Gynt Suite." They term it a "profanation." Evidently, Norwegian high-brows lack a sense of humor.

That William Byrd, hitherto unknown to historians of music, is by many believed to have been England's greatest musician. His manuscript compositions have been unearthed in an old cupboard and are to be published with the aid of the Carnegie Trust Funds.

That a New York producer has declared war on the make-up for chorus and show girls. He

(Continued on page 21)

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Jazzin' the Chimes

Moderato

JAMES C. OSBORNE

PIANO

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MELODY

First system of musical notation on page 10, featuring treble and bass clefs and a dynamic marking of *f*.

Second system of musical notation on page 10, including a *(Chimes)* annotation and dynamic markings of *mf* and *f*.

Third system of musical notation on page 10, featuring *(Chimes)* annotation, dynamic markings of *mf* and *f*, and first and second endings.

Fourth system of musical notation on page 10, with dynamic markings of *f* and *mf*, and a *(Chimes)* annotation.

Fifth system of musical notation on page 10, including a *(Chimes)* annotation and a dynamic marking of *f*.

Sixth system of musical notation on page 10, with dynamic markings of *mf* and *ff*.

MELODY

First system of musical notation on page 11, labeled **TRIO**, with dynamic markings of *mf-ff*.

Second system of musical notation on page 11.

Third system of musical notation on page 11.

Fourth system of musical notation on page 11, including a *(Chimes)* annotation, dynamic markings of *f* and *mf*, and first and second endings.

Fifth system of musical notation on page 11, with a dynamic marking of *mf*.

Sixth system of musical notation on page 11, including a *(Chimes)* annotation, a dynamic marking of *f*, and first and second endings.

D. C. Trio al
MELODY

The Story in Your Eyes

Words by
JACK and AARON NEIBERG

Music by
JAMES C. OSBORNE

Valse Moderato

PIANO *f*

The piano introduction is in 3/4 time, marked 'Valse Moderato'. It features a melody in the right hand and a supporting bass line in the left hand, starting with a forte (*f*) dynamic.

Moderato

When ros - es are bloom - ing 'neath az - ure skies, And their
Though your hair will turn to sil - ver gray And the

mf

The first verse begins with a vocal line in the treble clef and piano accompaniment in the bass clef. The tempo is marked 'Moderato'. The piano part features a steady accompaniment with a dynamic of mezzo-forte (*mf*).

sweet per - fume fills the air, Then I gaze in - to your
spring - time of life is flown, Your eyes still will shine as

The second verse continues the vocal and piano accompaniment. The piano part maintains its accompaniment pattern.

deep blue eyes And my heart reads a sto - ry there.
bright as day And guide me till the end, my own.

poco rit.

The third verse concludes the main body of the song. The tempo is marked 'poco rit.' (ritardando).

MELODY

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REFRAIN Valse moderato

In you eyes, in your eyes, there's a sto - ry so sweet, It's a sto - ry of love so

mf *f* 2^d time

The piano accompaniment for the first part of the refrain is in 3/4 time, marked 'REFRAIN Valse moderato'. It features a melody in the right hand and a supporting bass line in the left hand, starting with a mezzo-forte (*mf*) dynamic and becoming forte (*f*) in the second time.

true, For it tells of a soul so sweet and so pure, Like a rose cov - er'd

The second part of the refrain continues the vocal and piano accompaniment. The piano part features a steady accompaniment.

o - ver with dew. Though the tale is as old as the world it - self, It's a

The third part of the refrain continues the vocal and piano accompaniment.

vis - ion of par - a - dise, And no one can see what lies there for

The fourth part of the refrain continues the vocal and piano accompaniment.

me, In your eyes, sweet-heart, In your eyes. In your eyes.

The fifth part of the refrain concludes the piece. It includes first and second endings for the vocal line.

MELODY

Lisette

ENTR' ACTE

Allegretto moderato poco rubato

NORMAN LEIGH

PIANO

MELODY

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MELODY

Moderato *melodia sempre ben cantando*

TRIO *mf*

mf

rit. *a tempo*

ten. *rit.*

un poco più mosso
f a tempo

rit. *a tempo*

MELODY

ten.

allargando *ff*

Tempo I

poco a tempo rit. *f L.H.* *mf*

poco rit. *mf a tempo*

poco rit. *a tempo* *rit.* *poco*

a tempo *rit.* *mf a tempo*

poco rit. *ancora rit.* *ten.* *poco a tempo rit.* *ff a tempo*

MELODY

In the Sheik's Tent

ORIENTAL DANCE

FRANK E. HERSOM

Moderato (Not too fast)

PIANO

Musical score for piano accompaniment on page 18, measures 1 through 12. The score is written in G major, 2/4 time, and consists of a grand staff with treble and bass clefs. It features a variety of dynamics including *f*, *ff*, *mf*, and *fz*. The melody in the treble clef includes several triplet figures and is often accompanied by chords in the bass clef. A section labeled "L.H." (Left Hand) is indicated in measure 10.

MELODY

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Musical score for piano accompaniment on page 19, measures 13 through 24. The score continues from page 18 and includes first and second endings in measures 23 and 24. Dynamics such as *ff* and *mf* are used throughout. The piece concludes with a final chord in measure 24.

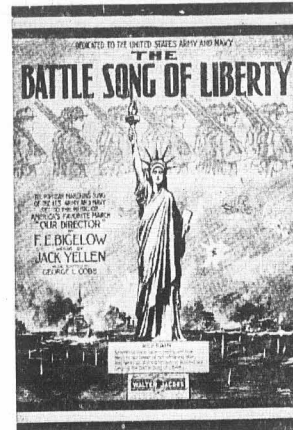
MELODY

Musical score for piano, featuring several pieces. The first piece is 'The Battle Song of Liberty' with dynamics *mf* and *f*. The second piece is 'Sunshine' with the instruction '(Spread All the Sunshine You Can)'. A 'TRIO' section is also present. The score is signed 'D. Cal' at the bottom right.

MELODY

D. Cal

A few
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Walter Jacobs
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DO YOU KNOW?

(Continued from page 8)

believes in natural beauty and says it cannot be enhanced with the paint and powder box.

That Francesco Malipiero, an Italian composer, has been awarded \$1,000, the prize offered by Mrs. Frederick S. Coolidge of New York and Pittsfield for the best string composition.

That men outside of the musical profession who contribute their money and time to further musical activities merit as much praise as our greatest composers and musicians.

That the musical interpretation of the motion picture has taken huge strides through the efforts of Hugo Riesenfeld, a New York orchestra leader whose greatness is due to a keen sense of the artistic as well as to a profound knowledge of the practical.

That during 1919 one quarter of a billion dollars was spent on musical instruments and talking machines and three quarters of a billion on perfumery and cosmetics, according to a report from Washington regarding luxury tax returns.

That "Jazz" describes a method of orchestration and of playing rather than a type of song.

That the masculinity of modern women will lower the range and alter the quality of the feminine voice, says an Oklahoma scientist. We'll have to pick our basses and tenors, it seems, from the ladies and our sopranos from—oh, well!

That in our opinion the oldest interpreter of the photoplay, in point of years, is Mrs. Alex C. Sherwood, Lubbock, Texas, who is seventy-one years young and does not hesitate to acknowledge the fact.

That Arthur Nevin, a noted New York composer and teacher, during the war led a chorus of 38,000 singing soldiers at Camp Grant, Rockford, Ill. By waving his megaphone with one hand, his hat with the other, he emphasized the marking of the rhythm in the singing of such songs as "Good-bye Broadway," "Over There" and "America."

"Song leaders were not at the camps to elevate musical taste," says Mr. Nevin. "They were there to give the soldiers tunes with a rhythm that would carry them over the top."

"THAT CAT STEP" GOES OVER!

"Me-ow!" It's a purring sigh of satisfaction, coming not from a feline, but from the American National Dancing Masters' Association, in session recently at the Hotel Astor, New York City. It's all because of a new dance, entitled the "Cat Step" and conceived by Alexis Kosloff of Imperial Russian Ballet fame, that will set the great American dancing public "pussyfooting" and "purring" to elusive strains of music that are particularly suitable for doing the "Cat."

This new dance, which is a sort of modern polonaise, consists of three movements—the "scratch," the "purr" and the "serenade." The first is a "brush step," the second a "heel click" and the third a "turn."

This dance, free from the "shiver" and "shimmy," has arrived at precisely the psychological moment, as it embodies the charm of the old-fashioned dance with the syncopation of the new.

The music for this latest sensation was composed by Louis Breau and Ray Henderson, and is a peculiar new rhythm that is both fascinating and "catchy." The "Cat Step" is at present being introduced in London, Rome, Switzerland and Paris—in the latter city by Florence Walton, the famous danseuse.

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21. **Dramatic Mysterioso**—depicting intrigue, plotting, stealthy dramatic action.
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PEEPS AT THE PUBLISHERS

(Continued from page 2)

Irving Berlin, Inc. have just released a new number by Grant Clarke and Walter Donaldson, entitled "I Wish I'd Been Born In Borneo." It has already been made a bright light in three musical shows, "Broadway Brevities," "Greenwich Village Follies of 1920" and George White's "Scandals." Another brilliant Berlin number in "Broadway Brevities" is one entitled "Beautiful Faces Need Beautiful Clothes."

"Hula Blues," Forster Music Publisher, Inc., is fast coming to the front again.

"Broadway Rose," Fred Fisher, Inc., is being sung on the Loew circuit with illustrated lantern slides for which Virginia Lee and Percy Lamont, well-known film stars, posed. Another number that is boosted extensively by this firm is a tuneful waltz entitled "Wait'n for Me."

Wm. J. Smith Music Co., New York City, are concentrating on their songs, "The Rose of Insnada," a Spanish waltz song, and "The Optimistic Step," a fox-trot that is already stepping quite optimistically.

"Let's Love," from the pens of John J. Burke and William A. Gebhardt, is published by the Fisk Music Publishing Co. and is quite popular, owing to the local reputation enjoyed by the authors.

Creamer and Dayton don't need to be "shown how," nevertheless, they appeal to the public with their latest fox-trot song hit, "Show Me," and are certainly being shown some applause. Charles K. Harris picked it.

Harvey Orr, who with Herbert Maple recently made an auto-trip from "Frisco" to "Chi," boasting "Whispering" for Sherman, Clay & Co., returned recently after an absence of 75 days. Orr is said to have sung "Whispering" about 600 times during his little tour.

"Dance of the Kutie Kid," Charles E. Roat Music Co., Battle Creek, Mich., is being given much publicity and is featured in vaudeville on a Western circuit.

Louise Higgins, a Zanesville, Wis. organist of wide reputation, is with the Riviera Music Co., Chicago, as head of a motion picture department which she is to inaugurate.

"Wyoming," a waltz popular in England for a long time, will be issued as a song by M. Witmark & Sons who have secured the American publishing rights.

There have been many "Moon" songs of late but there's always room for one more good moon. "My Oriental Moon," lyric by Alwyn Reid and published by Boosey & Co., is an original fox-trot that should shine quite soon.

It matters little where or when love is—it's always popular. That's why Jos. W. Stern & Co., the New York publishers, have received the American rights to the song and waltz success, "Love in Lilac Time," which has been quite popular in London for some time.

Marion Harris and Dolly Kay are in "Big Time" vaudeville with a Jack Mills song, "Sweet Mamma (Papa's Getting Mad)." Miss Harris has also recorded the melody for the Columbia Phonograph Company. Harry Rose on the Ziegfeld Roof is putting over another Mills comedy song, "He Always Goes Farther than Father." Both numbers look like big successes.

(Continued on Page 22)

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PEEPS AT THE PUBLISHERS

(Continued from page 22)

Jack Mills, Inc. have just secured the services of Louis Cohen, for many years with Charles K. Harris, and one of the best known professional men on Broadway. Milt Hagen has been chosen director of publicity.

May West, the well-known comedienne, is making a tremendous hit with "Sweet Mamma (Papa's Getting Mad)" on the Keith circuit. The other Mills hits, "Cuban Moon," "He Always Goes Farther than Father" and "Heart of Mine" are also received enthusiastically.

Waterson, Berlin & Snyder have just published "That Dreamy Waltz," music by Frank Panella, one of America's foremost march writers, who is responsible for "On the Square," "Old Gray Mare" and a number of other tremendous hits. The lyric carries a very charming story, written by Jos. H. Summers.

The B. F. Wood Music Co. of London, Boston and New York, has obtained from Publisher Jacobs the European rights to two numbers of distinctive merit that have appeared in recent issues of MELODY. They are "Love Notes," a waltz hesitation by Frank E. Hersom and "Alhambra," a Spanish one-step by George L. Cobb. Both of these numbers have been issued with title pages so artistically attractive as to elicit unbounded admiration even from the most critical.

Gilbert & Littell, music publishers, Grand Rapids, Mich., are heading their catalog with a number, by Nelson T. Gilbert and Ray Hibbler, entitled "Wanted a Girl." They have also secured publishing rights to "Rose of Indiana," by Sam Rossman.

Earl Carroll's big hit from "The Lady of the Lamp," called "All of the World Is My Dreaming Place," has been issued by Shapiro-Bernstein & Co., who are also responsible for popularizing Bert Williams' two numbers from "Broadway Brevities," one being a prohibition ditty called "The Moon Shines on the Moonshine," and the other an impertinent inquiry wherein Bert says "I want to know where Tosti Went When He Said Goodby."

John C. Freund, the eminent authority on musical matters and editor of *Musical America*, says:

"I would not give a snap of my finger for music solely as an art. I think of music in terms of humanity. The great world cry is for better life. Music—that is one way to better life. Music helps the millionaire as well as the workman, weary unto death to answer the question, 'What am I getting out of it all?'"

"When I was younger, I published a paper designed to appeal to the super-folk. From England, from France, from Egypt, they wrote to tell me how fine it was. It brought me 'prestige,' I was told. It didn't last. I found I couldn't live on prestige. I couldn't even lean on it. The paper went under."

"In looking back, I can see that I was on the wrong road. If I had started long ago to do what has been nearest my heart in these later years; if I had appealed to music-hungry humanity instead of to the hair-splitting intelligentsia—I would have been a happier, a more successful, and, I think, a bigger man."

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DESCRIPTIVE SYNOPSIS

WHEN the soul is moved by Love's Awakening, it is as if some enchanting voice had spoken within with more power than words can 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, luring 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.

Happy, 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.

PLAYING THE PICTURE

Mr. Movie Pianist and Organist:
MELODY is going to build to be INDISPENSABLE to you and we ask you to do your mite in helping us to become the BIGGEST AND BEST EVER. Therefore, keep us posted on the pictures that are running in your theatre, the music you are featuring, etc., etc. In return we will give you personal publicity through our magazine.
Send in YOUR PHOTO by return mail, accompanied by ample data concerning yourself—your history and line of action from your advent in the moving picture field as a pianist or organist.

LEON E. IDOINE

LEON E. Idoine was born at Birmingham, England, and began his musical education at the early age of five, making his first public appearance as pianist at a concert the following year. The same year he also commenced his training as church musician by joining an Episcopal Church choir, eventually becoming solo-boy and singing all the principal soprano arias from the standard oratorios. He began the study of the organ during his tenth year, and three years later was appointed Assistant Organist. About this time he performed the feat of singing at sight the tenor solos (as a soprano) in Sir John Stainer's "Crucifixion."



The following year he presided at the organ and directed a performance of the same work. During the ensuing eight years he studied under various prominent English organists, including Dr. Alfred J. Silver, formerly Assistant Organist at the Chapel Royal, Windsor; F. S. Garton, late Organist and Choirmaster of St. David's Cathedral, and Theo S. Tearne, Mus. Bac. Oxon. Coming to America about thirteen years ago, he accepted the post of Choirmaster and Organist at St. Luke's Episcopal Church, Altoona, Pa., and three years later was appointed to a similar position at St. Mark's Episcopal Church, Toledo, Ohio, where he remained until about a year ago.

Since then he has established himself thoroughly in the musical life of the community, becoming busily engaged in teaching piano, organ, and singing, besides directing various musical organizations and arranging concerts and recitals. Some five or six years ago he became interested in the theater organ and played in various theatres. For the past year he has acted as Organist at Loew's Valentine Theatre, Toledo's finest movie house.

The following article reflects some of his ideas regarding the playing of the organ in the moving picture theatre.

SOME OF THE ESSENTIALS OF GOOD PICTURE PLAYING

THE advent of the organ in the movie theatre has opened such a wide field for the organist and has become so thoroughly established as a necessary adjunct to the proper presentation of the picture that it is now realized more than ever by the thoughtful, serious-minded theatre organist that a comprehensive knowledge of the technique of musical interpretation is absolutely required of the organist who aspires to success in the movie field.

As one who is endeavoring to develop such an equipment, I am setting forth herewith what, in my humble opinion, constitutes some of the essentials of good picture playing.

First, it is necessary to have a thorough technical foundation in both piano and organ, including a practical knowledge of modern organ registration, and the acquirement of a *crisp, delicate, finger staccato*, peculiar to theatre-organ playing—a prime necessity in getting the orchestral style so essential in this form of playing.

There is too much evidence in the theatres of "piano-organists"—by which I mean those who were possibly piano players of popular music and "took up" the organ without studying the instrument or obtaining any real knowledge of its history and mechanics, and who have no acquaintance whatever with real organ literature. Now, although the theatre organ is entirely different in registration, style and touch from the regular church organ, the fundamentals of good organ playing should be properly studied and mastered, especially the *independence* of the hands and feet, and particular attention should be given in this respect to the left hand.

The finest method of obtaining this independent facility is through the study of standard organ works such as Bach's and Mendelssohn's fugues and sonatas, etc. Although the theatre organist may never find use in his work for any of the standard organ works, their careful study will amply repay the player who wishes to develop to the utmost the possibilities of his instrument, especially since the equipment of the average theatre organ is so woefully small and limited and the programs to be played are so large and varied. Special attention must be drawn to the "crisp, delicate, finger staccato," before mentioned. Too often the organ sounds like a hurdy-gurdy or hand organ, or else it is thick, muddy and eternally monotonous, owing to lack of proper registration and to poor technique. The absence of staccato touch, both manual and pedal, is responsible for a great part of this sad state of affairs. To obtain the right style there is no better method than to study the orchestra carefully and endeavor to imitate the clean-cut, brilliant phrasing and independence of the various instruments.

The next essential is a *comprehensive library* covering everything in the wide range of music required for picture work from the highest class of music to the slap-stick comedy stuff. This means unremitting effort on the part of the ambitious organist who will be continually on the lookout for new things to add to his library.

To extend further his equipment he should cultivate his powers of *extemporizing and developing* themes. A mastery of these two points is of inestimable value in filling in a score that might otherwise fall flat. Also, by improving his knowledge of registration and studying the effect of varied rhythms, tempi and phrasing it

will be surprising what a great difference can be made in the atmosphere of the picture.

The last and most important attribute of the really good theatre organist is a *proper grasp of interpretation*. This demands a keen imagination, a strong dramatic instinct, a ready sense of humor, and a free and flexible method of expression, musically, of the various emotions and incidents depicted on the screen. This is where the artistic performer demonstrates his ability and worth. It is not what he plays so much as the way he does it. Attention might here be called to the lack of a proper grasp of interpretation frequently displayed by inserting as themes numbers that have titles closely resembling the text of the screen titles, although the music may be altogether different in atmosphere from that required by the play. This is quite often noticeable in the use of popular song themes, and goes to demonstrate the fact that it requires careful thought to arrange properly a program of good interpretative music. It is not the scenes full of action and movement that provide the best opportunity for the interpretative organist, but it is in the portrayal of the inner emotions, and the *expression of human feeling* and characterization that he can display his genius to the full. Some of the important phases of interpretation are the use of *silence, pauses and contrast*. Beethoven, the greatest genius in depicting the emotion of the human soul, knew fully the use of silence in music and has left us wonderful examples in his great masterpieces. The pause, properly used, is a powerful factor in creating the atmosphere of suspense when developing a climax. The study of contrast is very necessary—contrast in registration, tempo, phrasing, volume, key (major and minor), etc. This requires the development of all the powers of extemporaneous expression so that all the varied changes of emotion, thought, impulse and action can be freely interpreted. The building up of climaxes requires that great care should be taken to "build up" so that when the psychological moment arrives the climax will not have been anticipated. Another point to observe is the tendency to "crowd" the picture. While it is never permissible to drag and follow in after the cue, the player should endeavor always to add to the situation by accompanying the picture and not monopolize the attention of the audience, thus detracting from the dramatic possibilities of the scene.

In summing up,—the one paramount requisite necessary to make a good picture organist is to be able to "live" the picture in all its varied phases. All the technique and musical equipment possible will not suffice if the sympathetic temperament is lacking. When a score seems to grow monotonous to me, I often extemporize the picture entirely, and when so doing I watch it practically all the time, allowing my own emotions to feel the influence of the picture and transmitting them through my musical expression to the audience. It is a thrilling sensation to feel that you are gripping your audience—not so much by your own display as by the fact that your playing is *intensifying the action on the screen*—and this is fundamentally what the music in the picture is intended for. The organist who will bear this principle in mind and work continually with that objective in view will soon rise above the ordinary and reap the rewards that are to be obtained by those able to command them.

Under the heading, "Another Instrument Overlooked by Percy Grainger," the Chicago *Tribune* prints the following excerpt from the Wichita *Eagle*:

"Members of the Princess Orchestra thought Earl Bricker, the drummer, had received some new sound effects with his drums, but investigation disclosed that it was merely a squeal in Bricker's chair which rang out every time he moved about. It was decidedly novel, if not altogether musical."

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MUSIC COMES

By JOHN FREEMAN

Music comes
Sweetly from the trembling string
When wizard fingers sweep
Dreamily, half asleep;
When through remembering reeds
Ancient airs and murmurs creep,
Oboe oboe following,
Flute answering clear high flute,
Voices, voices—falling mute,
And the jarring drums.

At night I heard
First a waking bird
Out of the quiet darkness sing. . .
Music comes
Strangely to the brain asleep!
And I heard
Soft, wizard fingers sweep
Music from the trembling string,
And through remembering reeds
Ancient airs and murmurs creep;
Oboe oboe following,
Flute calling clear high flute,
Voices faint, falling mute,
And low jarring drums;
Then all those airs
Sweetly jangled—newly strange,
Rich with change. . .
Was it the wind in the reeds?
Did the wind range
Over the trembling string;
Into flute and oboe pouring
Solemn music; sinking, soaring
Low to high,
Up and down the sky
Was it the wind jarring
Drowsy far-off drums?

Strangely to the brain asleep
Music comes.

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SENZA TEMPO

By FREDERIC W. BURRY

"Without Time?" you say. "What would a piece be without Time?"

And yet that is just what Max Pauer marks at the commencement of his *Walsen: Senza tempo*.

"Oh, but he means *tempo rubato*, robbing the time," you explain.

Does that give a clearer definition of the composer's meaning?

It has been said that language *disguises* thought.

And truly in the realm of music when one considers what voluminous dictionaries are published with the end in view of interpreting the Empress of the Fine Arts, it would seem to require the mentality of an arch-philologist to master the many musical hieroglyphics.

"*Rubare il tempo*, to rob the time, means to take something from a prescribed note and add it to another, or *vice versa*." This is the definition given by Agricola in a German translation of Tosi's book "On Singing."

Now many musicians are guilty of *robbing* the time, and they don't pay it back,—an indulgence allowed only by such license as *accelerando* or *ritardando*—terms that have a meaning quite different from *rubato*.

To quote from Tosi again:

"The *rubamento di tempo*" (the robbing of time) in the pathetic is a glorious theft by those who sing better than others, for judgment and genius make fine restitution.

"He who does not know how to rob time does not know how to compose, nor how to accompany himself, and remains without better taste and superior intelligence."

Syncopation, our peculiar American discovery, represents a decided inroad or break into the normal divisions of Time.

The rhythm is there, to be sure, in very strict periods; but the pulses are given out in a sort of halting, dislocated manner that flavor of impatience with any "accepted order."

Music, then, while limited to measure and barrier, would seem to take one into a celestial or infinite sphere, where the rule of stern time is sometimes broken, its regulations modified, since the Infinite transcends Time—and Space.

And so, the artist himself often shows forth in his own personality the same characteristics, being subject to what is called "temperament."

A la capricieuse! Senza tempo!

UNDYING SONGS

"There are songs," said the musician, "that have never, never died. They go ringing down the ages."

"That is true, sir," Brown replied. "For the past six months and upward I have heard my daughter try to kill two or three each evening but they never, never die."

—London Tit Bits

MILT WITH MILLS

VOILA! Polish your horn trimmed goggles, girls, and cast your roving lamps on this photo of a real "live wire"—and enjoy a pleasant shock!

It's that of Milt Hagen, rising advertising and publicity man for Jack Mills, Inc., the publisher of a song that'll make you want to shimmy with the man in the moon in Cuba—further, such is the kick in "Cuban Moon" and eau de cologne on Broadway.



MILT HAGEN

And now another slant at our hero. Milt is 27, a Californian and graduate of Stanford University, and—whisper it gently—is unmarried. That does not mean that he is averse to marriage. Nay, nay, Hermione! For he is also a lyric writer. And if a pretty girl is like a beautiful melody, he is looking for one to fit his lyrics.

When Milt was a student (with an extra kick on the first syllable) he used to write plays and musical extravaganzas, and some of them were really big successes. He is the writer of "Kinky-Inky," a lullaby ballad with a better than average lyric that is being published by Jerome H. Remick & Co.

Before he joined the Mills firm Milt was New York executive for a Western publishing house where he also made an enviable reputation as publicity man.

He is now collaborating with Joe McKiernan and Norman Spencer, authors of "Cuban Moon," "Granada," "Don't Take Away Those Blues" and "Slow and Easy," on a musical comedy for Broadway, and several big publishers are hot on the trail of the music.

The above are mostly facts, so help us Allah, Buddha, Confucius. Selah! (When pronounced like "seller" it refers to Milt.)

MUSIC AND INDUSTRY

The village painter was painting the inside parts of the church and was getting on remarkably well with the work, his brush keeping time to a lively tune which he was whistling. The Vicar walked in and exclaimed, "John, you should not whistle in church." "I can work better while whistling, sir," said John. "Then whistle a hymn tune," said the Vicar. "Very well, sir," replied John, and commenced whistling "The Old Hundredth," very slowly, his brush keeping time. The Vicar hastily went up to him and said, "Whistle the other tune, John."

—Musical Dixie

JAZZOGRAMS

A compilation of jazzy gems, jams and slams, from ye workes of those humorists and genial students of human nature, Bugs Baer and Neil O'Hara, in ye *Boston Post* and *New York American*, with additions thereto by ye Editor.

Some song writers deserve a lot of credit. But they don't get it—even from the grocer.

There's a sucker born every minute—and so is a song success.

The shimmy must have originated in the trenches. Oh, you cooties!

A cynic once said: "Song writing is one of the harmless forms of insanity," which just about hits the nail where the hammer lands.

We read in the paper of a pianist who played 106 hours without a break. That's nothing at all! Our pianist can play "Stars and Stripes Forever."

It isn't the music alone that lands a show over the top. What about the animals? For where would Uncle Tom's Cabin cut any ice without blood hounds or a Ziegfeld show without four dozen calves?

The jazz dance is very economical. You can dance all night on a dime.

Why do composers write their music up around the shoulders instead of down in the feet?

When a dog hears a waltz song he starts wagging his tail, but when he hears a jazz tune his tail starts wagging him.

Waltzing gives you sore feet, but when you are doing a jazz dance your feet don't even know you are dancing.

A tea kettle sings—but who in Sam Hill wants to be a tea kettle?

The average life of a popular song is three months—it's sure to be murdered by then.

You don't have to have an ear for modern music so long as you've got two shoulders.

Wine, women and song don't travel together nowadays—our women and song are too fast for our wine.

Al Jolson gets more money for a night than Chopin did for a Nocturne.

We'll never, never forget the old masters—so long as our popular Beethovens continue to pinch and jazz up their stuff.

The modern song writers are like the Democratic administration—always strong for the South.

MAIL MELODICS

Miss Bess Vickrey, interpretress of the play, Portland, Oregon, writes: "In my work as motion picture organist I find MELODY almost as necessary as an organ. I have only one objection to MELODY—it's not being published weekly instead of once a month."

C. M. Stafford, Rochester, N. Y. High School Musical Director and athletic coach, teacher and motion picture organist, writes us: "I am in receipt of the latest number of MELODY and think it is the *best ever*. It suits my requirements exactly. The one-step is just my swing—I am using it for my High School boys' gymnastic exercises. (They hum and whistle it—it's so catchy.) The novelette is great for my Y.M.C.A. girls' class; this, as well as the fox-trot, I am also using in my movie work and esthetic class."

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By Meyer Beer

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Fox Trot for Piano

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