

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

**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

ONE A MINUTE. By Lyle McCulloch

FIFTY QUESTIONS FOR SONG-WRITERS. By Charles A. Arthur

THE POPULAR MELODY. By Frederic W. Burry

MUSICAL MUSINGS. By C. F. C.

PLAYING THE PICTURE

Photoplays and Phototone

MUSIC. By H. S. Wiggins

A Few Tone Thoughts

MUSIC MART MEANDERINGS

### MUSIC

TOY TOWN TALES. By Frank E. Hersom  
No. 1 Introduction and No. 2 The Tin Soldiers  
Suite for Piano

EURASIA. By Norman Leigh  
Fox-Trot Intermezzo for Piano

THE VIXEN. By W. K. Whiting  
Galop for Piano

PUBLISHED BY  
**WALTER JACOBS inc BOSTON MASS**

Affectionately dedicated to the  
FIVE LITTLE BLAKERS

# Toy Town Tales

SUITE

FRANK E. HERSOM

- |                       |            |
|-----------------------|------------|
| 1. Introduction       | To Russell |
| 2. The Tin Soldiers   | To Buddy   |
| 3. Dance of the Dolls | To Dolly   |
| 4. Jack in the Box    | To Harry   |
| 5. The Wooden Horses  | To Alton   |

Complete \$1.25 Net

Published by  
WALTER JACOBS, Inc., Boston, Mass.

## MELODY

1

### THIS BIG MONEY Making Profession Can Easily Be Yours

#### Learn to Compose and Arrange Music

Taught by Home Study Lessons successfully, practically, rapidly. THREE TRIAL LESSONS FREE.  
If not then convinced you will succeed, you owe us nothing. You must know the rudiments of music and mean business, otherwise don't write.

The above advertisement appeared in MELODY every month for one year. More than twenty thousand musicians have benefited for having given me a chance to convince them. Out of the thousands who have sent for and have worked out the answers in accordance with my simple, direct instructions, not one yet has failed to be convinced of their extraordinary value and that they are unlike any other book or course. Scores of bandmasters in the Army and Navy bands have perfected themselves by the Wilcox method. Here are extracts from letters of a few endorsees. Original of complete letters are in the hands of MELODY and photographic reproductions will be sent to anyone who wishes to see them, but the most convincing proof is in the trial lessons themselves.

#### What Others Say:

U. S. S. Pittsburgh, Oct. 1, 1917.  
Mr. C. W. Wilcox.  
Dear Sir: I took and paid cash for your course some time ago.

Since then, thanks for your instructions, have been promoted to bandmaster.  
Very truly yours,  
E. W. TEUBNER (Bandmaster)  
(c/o P. M. New York) U. S. S. Pittsburgh.

I have plodded along in works by different authors, without result, until the discovery of your wonderful course. It's a revelation in the simplicity of Harmony.

N. G. HELANDER, Minneapolis, Minn.  
I tried to study from Harmony books, but your first 3 lessons showed me more than I found out myself in years.

J. A. LITTLE,  
Room 12, Central Bldg., Centre St.,  
Calgary, Alberta, Canada.

It's the only course on harmony I have ever tried that I could keep interested in.  
CHAS. A. ARTHUR, Detroit, Mich.

The commencement of the course is an inspiration and the ending is a treasure of knowledge.  
MRS. E. F. THOMPSON, Delhi, Okla.

The beginning is very instructive, but the finish is a mountain of knowledge.  
J. A. OXLEY,  
262 Walcott St., Pawtucket, R. I.

It is a pity that more of the bandmen who are taking instructions from various other places do not get wise to your SUPER-Excellent course.  
LOUIS V. YASSEL,  
Band Leader 4th Band C. A. C., Fort Monroe, Va.

I am greatly enthused over your idea of instruction. It is straight to the point and leaves out the roundabout work the personal instructors use.  
ARTHUR F. NEUMAN,  
401 Murray St., Rochester, N. Y.

Permit me to say regarding the practical lessons that they are worthy of any student's time and study. Through them I have been able to make "practical" my academic training which before was worthless so far as off-hand arranging is concerned.  
RAYMOND R. BRISBY, Youngstown, O.

The Wilcox method is considered the shortest, easiest, quickest, most practical and economical method of learning the subject. This has been the experience and testimony of over 20,000 successful, satisfied pupils. If you want to become an efficient and highly paid arranger and composer of music, you should write immediately for free trial lessons.

**Wilcox School of Composition**  
C. W. WILCOX, Director  
Dept. B-2, 225 5th Av., N. Y. City

### GOSSIP GATHERED BY THE GADDER

Thanksgiving and Turkey! May we all gobble our "gobblers" this year with appetite and digestion aided by fuller appreciation that better times are ahead!

November of 1921 will be a month memorable for a trinity of events: the triennial anniversary of the armistice, an assembling of nations to discuss disarmament, and a great national tribute of honor paid to America's heroic soldier-dead through the body of an unknown hero as symbol. Truly, a memorable month of Thanksgiving!

"This dull old world is at last opening its eyes to a choice between money and munitions," says the Boston Herald. Yes, but as a third and potent "between," why not add—MUSIC?

"Even the business of killing off your wife now has a musical connection," writes "Mephisto" in Musical America. With that pleasant little ambiguity as a prelude the gently cynical and musical "Mephistopheles" then goes on and relates the story of a New York man who, after he had shot and killed his wife at the home of her mother in Mott Street of that city, composed the following letter in his cell and sent it to the detective who had arrested him: "A beautiful girl is like a popular song. At first she charms you, later she bores you a little, but there is always a haunting something about her that snatches at your heart." If that isn't some sentimental linking of murder and melody with pistols and the "popular," what is it? But why pick on the "popular"?

Said a prominent singer not long ago: "I believe it is a mistake to act too strongly on the theory that to the public should be doled out only those things which certain authorities think they should have. Let us consider the public's side. Let us give the public some of the things it really wants—even the simple song which the critic condemns for its excess of sentiment, if we can deliver it so that the public is touched and responds."

At a concert given somewhere in the British provinces a well-known soprano was singing from the cantata, "The Cry of Rachel." Each time the singer rendered the several times repeated and impassioned cry of Rachel, "Death, let me in!" a certain section of the audience at first tittered, then chuckled and finally howled in laughter. The angry singer left the stage in the middle of the aria, and sent an usher to find out the cause of the disturbance. He returned with the report that each time the line was repeated an old and very deaf man demanded of his wife: "Wot's she sayin'?" The wife, tired of her old dumbbell's persistence, finally blurted out: "She's askin' someone to let her in, and I just wish he'd go and do it."

Are you (who may happen to be reading this item) "horse-sensible" as an everyday man or woman, but just a bit "susceptible" to omens as a musician—say, for example, one who dislikes to play the "tag" measure of a new number until its actual performance before an audience? Or do you ever "wish" on the new moon over the left shoulder that the manager will raise your salary, and hold a lingering belief in your lucky stars to bring it about?

## 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. Misterioso—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 Misterioso—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 horses or by automobile.
19. Doloroso—depicting grief, anguish.
20. Hurry—for general use.
21. Dramatic Misterioso—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 procession.

#### ORCHESTRA EDITION

Practically and Effectively  
Arranged by R. E. HILDRETH  
11 Parts, Piano and Organ, 35c net, EACH Number  
Full, Piano and Organ, 50c net, EACH Number  
EXTRA PARTS, 5c net, EACH Number  
Piano Accompaniment, 10c net  
Each number published separately and NOT in book form.

Published by

Walter Jacobs

8 Bosworth St., Boston, Mass.

# BIGGEST BOON and BARGAIN EVER OFFERED THE PHOTO-PLAY PIANIST

**MODERN MOVIE MUSIC**

**MODERN MELODIES of MERIT for the PHOTO-PLAY PIANIST**

Economical and Practical for ALL PIANISTS both for Public and Private Performance.



## JACOBS' PIANO FOLIO COMMON-TIME MARCHES

for Parades, News Pictorial and Military Reviews

**PRICE 50 CENTS**

**CONTENTS**

NATIONAL EMBLEM	E. E. Bagley
THE MOOSE	P. Hans Flath
MAGNIFICENT	H. J. Crosby
DOLORES	Neil Moret
LEAGUE OF NATIONS	Joseph F. Wagner
THE GARTLAND	Victor G. Boehlein
LAW AND ORDER	George L. Cobb



Published - by  
**WALTER JACOBS Inc.**  
BOSTON, MASS. U. S. A.  
Copyrighted for All Countries by Walter Jacobs Inc.

**MODERN MOVIE MUSIC**

## "JACOBS' PIANO FOLIOS"

14 Volumes  
(102 Copyrighted original instrumental compositions) — and —  
"JACOBS' INCIDENTAL MUSIC"  
3 Volumes  
(24 Practical Dramatic Numbers and 21 Excerpts from the Master Composers) for  
**Only \$8.50**

is just that—  
The "Biggest Boon and Bargain ever offered the Photo-Play Pianist"

"He who hesitates is lost."

Please your Public and your Manager then you'll **BULGE YOUR POCKET-BOOK.**

SEE OPPOSITE PAGE

## Not a Dream but a Reality The PHOTO-PLAY PIANIST'S **COMPLETE** LIBRARY for \$8.50

With the "JACOBS' PIANO FOLIOS" and "JACOBS' INCIDENTAL MUSIC" the Pianist is Set for ANY Scene or Situation

ORCHESTRA LEADERS take note: Practically every number in these Folios is published separately for Full Orchestra and Piano. Send for the "WALTER JACOBS ORCHESTRA CATALOG."

<p><b>JACOBS' PIANO FOLIO OF NOVELETTES, NO. 1</b> For Neutral Scenes, Filling-In and Cheerful Situations</p> <ol style="list-style-type: none"> <li>1. Flickering Firelight..... Arthur A. Penn</li> <li>2. A Summer Dream..... P. Hans Flath</li> <li>3. Expectancy..... Norman Leigh</li> <li>4. Woodland Fancies..... Bernisne G. Clements</li> <li>5. Dance of the Pussy Willows..... Frank Wegman</li> <li>6. The Chirpers..... Chas. Frank</li> <li>7. Milady Dainty..... Gerald Frazee</li> </ol> <p>Price, 50 Cents net</p>	<p><b>JACOBS' PIANO FOLIO OF TONE-POEMS AND REVERIES, NO. 1</b> For Scenes of Romance, Reverie and Pathos</p> <ol style="list-style-type: none"> <li>1. Sleepy Hollow..... Thos. S. Allen</li> <li>2. Enchanted Moments..... Bernisne G. Clements</li> <li>3. Glowing Embers..... H. Howard Cheney</li> <li>4. After-Glow..... George L. Cobb</li> <li>5. Fireside Thoughts..... Gerald Frazee</li> <li>6. Drift and Dream..... R. E. Hildreth</li> <li>7. Beautiful Visions..... Elizabeth Strong</li> </ol> <p>Price, 50 Cents net</p>	<p><b>JACOBS' PIANO FOLIO OF BALLETS AND CONCERT WALTZES, NO. 1</b> For the Ball-Room, Classic Dance and Reception</p> <ol style="list-style-type: none"> <li>1. Nymphs of the Nile..... Frank E. Hersom</li> <li>2. Myriad Dancer..... Thos. S. Allen</li> <li>3. Love Notes..... Frank E. Hersom</li> <li>4. Flight of the Birds..... W. M. Rice</li> <li>5. Saida..... Norman Leigh</li> <li>6. Butterflies..... Bernisne G. Clements</li> </ol> <p>Price, 50 Cents net</p>
<p><b>JACOBS' PIANO FOLIO OF RAGS, NO. 1</b> For Comedy, Acrobatic and Other Lively Scenes</p> <ol style="list-style-type: none"> <li>1. Turkish Towel Rag..... Thos. S. Allen</li> <li>2. Dust 'Em Off..... George L. Cobb</li> <li>3. Persian Lamb Rag..... Percy Wenrich</li> <li>4. Lazy Luke..... Geo. J. Philpot</li> <li>5. All-of-a-Twist..... Frank E. Hersom</li> <li>6. Cracked Ice Rag..... George L. Cobb</li> <li>7. Meteor Rag..... Arthur C. Morse</li> </ol> <p>Price, 50 Cents net</p>	<p><b>JACOBS' PIANO FOLIO OF FOX TROTS AND BLUES, NO. 1</b> Jingle Stuff for the Jazz-Boys and Cabaret Scenes</p> <ol style="list-style-type: none"> <li>1. Jazzy'n' the Chimes..... James C. Osborne</li> <li>2. Amonstra..... C. Fred'k Clark</li> <li>3. Irish Confetti..... George L. Cobb</li> <li>4. Ken-Tuc-Kee..... A. J. Weidt</li> <li>5. Those Broncho Blues..... Bernisne G. Clements</li> <li>6. Bone-Head Blues..... Leo Gordon</li> <li>7. Gob Ashore..... Norman Leigh</li> <li>8. Hop-Scotch..... George L. Cobb</li> </ol> <p>Price, 50 Cents net</p>	<p><b>JACOBS' PIANO FOLIO OF ONE-STEPS, NO. 1</b> For Comedy, Western and Comic Hurry</p> <ol style="list-style-type: none"> <li>1. Peter Gink..... George L. Cobb</li> <li>2. Kiddie Land..... A. J. Weidt</li> <li>3. Some Shape..... George L. Cobb</li> <li>4. "Wild Oats"..... George L. Cobb</li> <li>5. Stepping the Scale..... C. Fred'k Clark</li> <li>6. Alhambra..... George L. Cobb</li> <li>7. Dixie Doin's..... Norman Leigh</li> <li>8. Umph! Umph!..... George L. Cobb</li> </ol> <p>Price, 50 Cents net</p>
<p><b>JACOBS' PIANO FOLIO OF SIX-EIGHT MARCHES, NO. 1</b> For Parades, News Pictorial and Military Tactics</p> <ol style="list-style-type: none"> <li>1. Our Director..... F. E. Bigelow</li> <li>2. The Periscope..... Thos. S. Allen</li> <li>3. American Ace..... R. E. Hildreth</li> <li>4. Stand By!..... Gerald Frazee</li> <li>5. Over the Top..... H. J. Crosby</li> <li>6. The Idolizers..... W. A. Corey</li> <li>7. The Aviator..... James M. Fulton</li> </ol> <p>Price, 50 Cents net</p>	<p><b>JACOBS' PIANO FOLIO OF COMMON-TIME MARCHES, NO. 1</b> For Parades, News Pictorial and Military Tactics</p> <ol style="list-style-type: none"> <li>1. National Emblem..... E. E. Bagley</li> <li>2. The Moose..... P. Hans Flath</li> <li>3. Magnificent..... H. J. Crosby</li> <li>4. Dolores..... Neil Moret</li> <li>5. League of Nations..... Joseph F. Wagner</li> <li>6. The Gartland..... Victor G. Boehlein</li> <li>7. Law and Order..... George L. Cobb</li> </ol> <p>Price, 50 Cents net</p>	<p><b>JACOBS' PIANO FOLIO OF DANCE WALTZES, NO. 1</b> For Ball-Room, Conventional Scenes and Neutral Fillers</p> <ol style="list-style-type: none"> <li>1. Kiss of Spring..... Walter Rolfe</li> <li>2. Hawaiian Sunset..... George L. Cobb</li> <li>3. Drifting Moonbeams..... Bernisne G. Clements</li> <li>4. Odalisque..... Frank H. Grey</li> <li>5. Love Lessons..... George L. Cobb</li> <li>6. Sil'ry Shadows..... Gaston Borch</li> <li>7. Night of Love..... Walter Rolfe</li> </ol> <p>Price, 50 Cents net</p>
<p><b>JACOBS' PIANO FOLIO OF ORIENTAL, INDIAN AND SPANISH MUSIC, NO. 1</b> For Racial and National Atmosphere</p> <ol style="list-style-type: none"> <li>1. Peek In..... George L. Cobb</li> <li>2. In the Bazaar..... Norman Leigh</li> <li>3. Castilian Beauty..... Gerald Frazee</li> <li>4. Heap Big Injun..... Henry S. Sawyer</li> <li>5. Sing Ling Ting..... George L. Cobb</li> <li>6. Indian Sagwa..... Thos. S. Allen</li> <li>7. Whirling Dervish..... J. W. Lerman</li> </ol> <p>Price, 50 Cents net</p>	<p><b>JACOBS' PIANO FOLIO OF CHARACTERISTIC AND DESCRIPTIVE PIECES, NO. 1</b> For Rural, Grotesque and Lively Comedy</p> <ol style="list-style-type: none"> <li>1. Big Ben..... Thos. S. Allen</li> <li>2. Sand Dance..... Leo Friedman</li> <li>3. Nautical Toddle..... George L. Cobb</li> <li>4. Dance of the Skeletons..... Thos. S. Allen</li> <li>5. Farmer Bungtown..... Fred Luscomb</li> <li>6. Near-Beer..... L. G. del Castillo</li> <li>7. Hoop-e-Kack..... Thos. S. Allen</li> </ol> <p>Price, 50 Cents net</p>	<p><b>JACOBS' PIANO FOLIO OF CONCERT MISCELLANY, NO. 1</b> For Classic Scenes of Dignity and Poise</p> <ol style="list-style-type: none"> <li>1. Meditation..... Norman Leigh</li> <li>2. Pastorale Ecossaise..... Frank E. Hersom</li> <li>3. Scandinavian Dance..... Gaston Borch</li> <li>4. Chansomette..... Norman Leigh</li> <li>5. Rustic Twilight..... Walter Rolfe</li> <li>6. Shadowgraphs..... Norman Leigh</li> <li>7. Memoirs..... George L. Cobb</li> </ol> <p>Price, 50 Cents net</p>
<p><b>JACOBS' PIANO FOLIO OF SCHOTTISCHES AND CAPRICES NO. 1</b> Just the Thing for Frivolity and Flirtations</p> <ol style="list-style-type: none"> <li>1. Four Little Blackberries..... Lawrence B. O'Connor</li> <li>2. Barn Dance..... Ned West</li> <li>3. Fairy Flirtations..... Victor G. Boehlein</li> <li>4. Venetian Beauty..... Walter Rolfe</li> <li>5. Frog Frolics..... R. E. Hildreth</li> <li>6. Dance of the Morning Glories..... Frank Wegman</li> <li>7. Among the Flowers..... Paul Eno</li> </ol> <p>Price, 50 Cents net</p>	<p><b>JACOBS' PIANO FOLIO OF GALOPS, NO. 1</b> A Necessity for Chases and Races</p> <ol style="list-style-type: none"> <li>1. Saddle Back..... Thos. S. Allen</li> <li>2. The Ringmaster..... W. K. Whiting</li> <li>3. At Nod..... Harrie A. Peck</li> <li>4. The Vixen..... W. K. Whiting</li> <li>5. Round the Ring..... Thos. S. Allen</li> <li>6. With the Wind..... R. E. Hildreth</li> <li>7. Big White Top..... Victor G. Boehlein</li> <li>8. The Plunger..... Thos. S. Allen</li> <li>9. High Stepper..... Victor G. Boehlein</li> <li>10. Sawdust and Spangles..... R. E. Hildreth</li> <li>11. Whip and Spur..... Thos. S. Allen</li> </ol> <p>Price, 50 Cents net</p>	<p><b>JACOBS' INCIDENTAL MUSIC</b> A Practical Series of Dramatic Music for Motion Pictures By Harry Norton Vol. 1 (12 Numbers) 50 Cents net Vol. 2 (12 Numbers) 50 Cents net</p> <p><b>JACOBS' INCIDENTAL MUSIC</b> Classic Series 21 Excerpts from the Master Composers Themes selected by Harry Norton Adapted and arranged by R. E. Hildreth Price, 50 Cents net</p>

WALTER JACOBS, Inc.

BOSTON, MASS., U. S. A.

# Latest

## "MERITORIOUS MELODIES" for Piano Solo

An Orchestra arrangement is published in the Piano Solo key when marked with a \* and in a different key when marked with a †

15c Each 7 for \$1.00

- \*Amonesta.....C. Fred'k Clark
- Fox Trot
- Blithesome Strains.....Gerald Frazee
- Waltz
- Campmeetin' Echoes.....Gerald Frazee
- Fox Trot
- \*Castilian Beauty.....Gerald Frazee
- Spanish Serenade
- Dixie Doin's.....Norman Leigh
- One-Step
- \*Drift and Dream.....R. E. Hildreth
- Romance
- Drifting Moonbeams.....Bernisne G. Clements
- Valse
- Dust 'Em Off.....George L. Cobb
- Rag
- \*Eskimo Shivers.....Frank E. Hersom
- Fox Trot
- Fire-side Thoughts.....Gerald Frazee
- Reverie
- \*Get-A-Way, The.....George L. Cobb
- March
- †Glowing Embers.....H. Howard Cheney
- Tone Poem
- †Gob Ashore, The.....Norman Leigh
- Fox Trot
- †Hop-Scotch.....George L. Cobb
- Fox Trot
- †In a Shady Nook.....R. E. Hildreth
- Tete-a-Tete
- In the Sheik's Tent.....Frank E. Hersom
- Oriental Dance
- \*Jazzin' the Chimes.....James C. Osborne
- Fox Trot
- Jewels Rare.....Frank H. Grey
- Valse Lento
- Kikuyu.....Frank H. Grey
- African Intermezzo
- K'-Choo'll.....John G. Lais
- Fox Trot
- Lisette.....Norman Leigh
- Entr' Acte
- Love Lessons.....George L. Cobb
- Waltz
- Love Tyrant, The.....Bernisne G. Clements
- Waltz
- †Magnificent.....H. J. Crosby
- March
- Mazetta.....Thos. S. Alken
- A Gypsy Idyl
- Metzor Rag.....Arthur C. Morse
- My Senorita.....Frank E. Hersom
- A Moonlight Serenade
- \*Over the Top.....H. J. Crosby
- March
- \*Peek In.....George L. Cobb
- Chinese One-Step
- \*Purple Twilight.....Bernisne G. Clements
- Novellette
- Rustic Twilight.....Walter Rolfe
- Reverie
- †Silvery Shadows.....Gaston Borch
- Waltz
- †Spring Zephyrs.....L. G. del Castillo
- Novellette
- †Stand By!.....Gerald Frazee
- March
- \*Starry Jack, The.....R. E. Hildreth
- March
- \*Stepping the Scale.....C. Fred'k Clark
- One-Step
- \*Temple Dancer, The.....Norman Leigh
- Valse Orientale
- \*Umpah! Umpah!.....George L. Cobb
- One-Step Oddity
- †Venetian Romance.....R. E. Hildreth
- Barcarole
- †With the Wind.....R. E. Hildreth
- Galop
- Woodland Fancies.....Bernisne G. Clements
- Intermezzo Characteristic
- You Win.....Roy L. Frazee
- Fox Trot
- \*Zamparite.....M. L. Lake
- Characteristic March
- †Zeona.....Wm. Arnold
- Waltzes
- \*Zophie!.....R. E. Hildreth
- Intermezzo

WALTER JACOBS, Inc. 8 Bosworth St. Boston

Although they possibly might scoff at the idea as "ridiculous," nevertheless many musicians with whom we have spoken have a latent bit of superstition in their musical make-up—pinning faith on astrological predictions, and half believing that the "stars" (stage and film as well as heavenly) have an influence over their fortunes. In so far as we know astrology may be a wonderful science, yet astrologers sometimes wonderfully fall as listen to this for a flat failure. In the August 24th issue of the New York Morning Telegram, its regular "Dial Horoscope" column stated: "Astrologers read this as one of the rare days when strong planetary influences work together to aid men and women. The Sun, Mercury and Uranus are all in benefit aspect."

That sure reads good enough to make any musician with a grievance on that day tell Mr. Manager where "to get off," chuck up a fine job and walk right out into a better one, but let's see what really did happen at the time when "Sun, Mercury & Company" were ruling the earthly roost. First of all was the awful catastrophe of the airship ZR-2, with its toll of valuable lives; mounds of explosive shells blew up in Wilmington, Delaware, with loss of human lives; a reservoir of fireworks exploded at Revere Beach in Boston, with disastrous results; the pier at Hoboken in New Jersey, where the bodies of our dead soldiers are being received from France, was burned and the great liner "Leviathan" was very badly scorched; airplane and motor accidents galore were reported in the daily papers—to say nothing of the scores of murders, robberies, suicides and other evil things reported and unreported—while, if we remember rightly, the feelings between New York musicians and relations between them and the theatre managers about that date seemed dominated more by Mars than Mercury. "Beneficent aspect"? Maybe yes for doctors and undertakers, but as far as the rest of us were concerned we are about as skeptical as Will Shakespeare when he wrote: "The fault, dear Brutus, is not in our stars."

Speaking from a musico-political standpoint, here's a good one from the Boston Herald: "Why do the papers refer to Jones as a musical candidate?" asked one politician of another. "Nobody ever knew him to play or sing anything." "Because he's like the scale," was the answer—"begins and ends with 'dough'."

"At last—the vocal billboard!" Such is the first line of an item in a recent issue of the Boston Telegram.

If it isn't our eyes that are assailed, it's our ears that are assaulted. For years our eyes have been dazzled during the day by brilliant billboards of booming colors so placed that we must see whether we will or no, and at night by still more dazzling electrically illuminated billboards that make the stars blink with envy, while now comes the singing or shouting billboard to deafen our ears with the merits of this and that above which and what. Of a certainty that

(Continued on Page 24)

### STATEMENT

of ownership, management, etc., of MELODY, published monthly at Boston, Massachusetts, as required by the Act of August 24, 1912.

Name of Post Office Address  
 Publisher—Walter Jacobs, Inc. Boston, Mass.  
 Literary Editor—Myron V. Freese Boston, Mass.  
 Business Manager—Walter Jacobs Boston, Mass.  
 Assistant Manager—Roy P. Williams Boston, Mass.  
 Owners—Walter Jacobs Boston, Mass.  
 —S. A. Daniels Somerville, Mass.  
 —A. M. Worley Newton, Mass.

(Signed) Walter Jacobs, Business Manager.

Sworn to and subscribed before me this 26th day of September, 1921.  
 (Seal) JACOB I. HANFLIG, Notary Public.

# 30c. NUMBERS

that are  
NO GAMBLE  
to buy



**Instrumental:**  
**NATIONAL EMBLEM**  
 March  
**KISS OF SPRING**  
 Waltz  
**OUR DIRECTOR**  
 The famous Harvard College  
 Football March  
**PETER GINK**  
 One-Step. On all Records and  
 Music Rolls

**Vocal:**  
**ARABELLA**  
**KISS OF SPRING**  
**LOVE'S LANGUAGE**  
**OLD CATHEDRAL**  
**CHIMES**  
**DREAM, SWEETHEART,**  
**DREAM**  
**STAR OF LOVE IS**  
**BURNING**  
**SOME DAY WHEN**  
**DREAMS COME TRUE**

Price: 30c. postpaid

At all music stores or direct from the publisher

Walter Jacobs, 8 Bosworth Street Boston, Mass.

DEC -6 1921

©18516929

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 notice 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, Inc., 8 Bosworth Street, Boston, Mass.

Myron V. Freese, Editor  
 Roy P. Williams, Assistant Manager  
 Walter Jacobs, Manager

Copyright, MCMXXI, 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 5

NOVEMBER, 1921

Number 11

## One A Minute

By Lyle McCulloch

JUST how the original three wise men gained their reputation has always been a bit of mystery to me. It may have been by absorbing an unusual amount of knowledge in letters, art, music, or science, but my guess is that the only diplomas those boys carried around were from that world-famous and immortal institution—the school of Hard Knocks. It is my opinion they were called wise men because they wouldn't fall for the bunk. Now maybe you think they didn't have some of that in those B. C. days. At that time the business of bartering bunk, quite likely, had not reached its present development, but bunk came into its own, got off to a flying start, when Eve slipped the Ben Davis to Adam.

Noah W. defines the word "bunk" as a case or frame in which to sleep. I guess that's good, because you certainly get it best when you are asleep. Funny, isn't it? how he happened to get that word "frame" into the definition. The "framing" plays no minor part in this game, that's sure. I lay no claim to being a Shelley or Service, but did you ever notice how well "bunk" rhymes with "junk"? They not only rhyme—they are as inseparable as the Siamese Twins.

Of course you never fell for the bunk, did you? Well, I should say not! But all of your friends and acquaintances have, and do. What? Odd, isn't it, that no one ever swallows the hook, line and anchor except the other fellow? This is the reason why bunk is one of our principal commodities.

Bunk is not like barnacles, which we know, only on account of their wonderful affinity for the bottoms of salt water ships. Bunk plays no favorites. You will find it in all walks of life and in all lines of business endeavor. The girls know all about it; politicians are past masters in the art of its dissemination, and you do not need to be a Hawkshaw to find it even in the church.

The Good Book contains many things. The little girl being asked by the minister if she knew anything that was in the Bible, said, "O, I know everything that's in the Bible." The black-frocked parson, long of coat and longer of face, was amazed to receive such a reply, and asked the child to elucidate. She said, "Why there's Uncle Silas' picture, Ma's wedding certificate, her recipe for plum pudding and one of Hugh Wiley's 'Wildcat' stories."

Do you remember that passage in the Book which says, "It is more blessed to give than to receive"? My own private opinion is that the writer had in mind "advice" when

he so wrote. Now had he been speaking of bunk it would in all probability have read something like this, "It is blessed to give and delightful to take." Like Pastorina—the babies cry for it.

By the way, did you ever suspect the presence of bunk in the piano game? You didn't think there was any? There isn't—not any more than there is water in the Pacific Ocean.

We all don't know everything about everything, although most of us do, but most of us know a little about some particular thing. I happen to know a little about the particular relationship of bunk to the piano game. The word game sounds a little off color, but its choice in this case is premeditated and with malice aforethought. Shooting craps, or wooing the Goddess Chance with the aid of the acrobatic ivories is a game, isn't it? I thought it was, and mostly it is, but I received my master's degree in the tumbling dominoes from one dude that had found out that it was pretty good business. An animal trainer is a mere tyro compared to the professors of the gymnastic cubes I have met—and then walked home.

The slight foundation of fact upon which this effort was thrown together was my experience and observations in the olden and golden days when the slogan was, "Sell 'em all—let none escape—no matter how, just sell them." Of course those were days before we got into the mess we were kept out of—almost. Since the world has been done over, mankind uplifted and purified through the agency of the Bolsheviks, the Anti-Gesundheit League, and The League of Machinations, I feel quite sure business practices such as are herein related have gone by the board. People generally have had their eyes opened to many things, and the birth-rate of simps and saps is showing a decided decrease. Salesmen in these high-pressure days of the survival of the fittest, have found out that time spent trying to put over the "smooth" is time wasted and energy misspent. Experience has shown that the greatest degree of success is attained only by adhering to high-class business principles, and having something more on the ball than the trademark.

I have worked at this piano game, heard about it, read about it, and insofar as the bunk is concerned, I have been both pitcher and catcher. As a receiver I think I showed the most talent. The chance one took when entering the market for a piano was quite similar to that taken when one fooled with the speckled bones—hence the use of the word "game."

Starting into the piano industry, being full of business,

bright ideas, etc., I longed to follow the lines as laid out by Horatio Alger in "From Office Boy to President," where our red-headed hero is hired as guardian of the outer gate—in six weeks comes to the rescue of the owner's daughter—whips the town bully who has insulted her—is engaged to the aforesaid damsel in two months—married in eight—puts strychnine into father-in-law's cream of wheat—and owns the business in a year. Mine read—"Three Years in a Piano Factory," or, "From Coarse Rubbing to Starvation." A few years were then devoted to the gentle art of making new pianos out of old ones for two of the largest wholesale and retail piano houses in the country.

Purely as a matter of convenience, I have ascribed to one firm all the questionable practices of the many houses I have had the opportunity to observe. The Sales Manager of the last named firm having either taken a liking to me, or acquired a violent grudge against me, invited and persuaded me to take a job as a hand in the selling field. In all fairness to the trade at large I wish to go on record as saying the policy of this house was not that of the majority of dealers in this, or other lines. A fitting trade mark for these piano pirates and business buzzards would have been the W. K. Skull and Short Ribs. They should have had a black flag flying over the home office and over the door the legend "Give up hope all ye who enter here." A proper firm name for them would have been, "Hook 'Em & Co.," our mottoes, "Get 'Em Coming and Going,"—"Clean 'Em the First Shot,"—"Sting 'Em So Bad They'll Be Ashamed to Tell Any One."

After the customary breaking-in period had passed and still I was not knocking 'em dead filling orders, the Sales Manager called me aside, and being, I suspected, a friend of mine, proceeded to dish up some first-aid advice. "Do you really wish to make money selling pianos?" he asked. Upon receiving the only answer I could give, he said, "You must change your ideas about proper and improper selling schemes. You stick too close to the truth. No, don't get me wrong," he added, as I registered a look of startled surprise. "It isn't that I wish to be dishonest, and want you to become that way, but people will not buy if you tell all of the truth all of the time. They do the greater part of their purchasing where they get the best line of bunk."

In my youthful folly I took issue with him, for I was not only amazed to hear such a statement from so successful a salesman, but in addition my high ideals were getting an awful bump. He then asked me to go into detail with him as to conversations and dealings I had had with recent prospects, and I am sorry to say his contentions seemed correct. He frankly admitted it "shouldn't ought" to be that way, but his business was to satisfy the patron, which was to give them what they wanted, not particularly what was the best thing for them. This condition of affairs, to a large extent, was the fault of the buying public, more than the natural dishonesty of the salesman. Not one per cent of all customers ever bothered to ask a piano salesman his personal opinion concerning the best bargains he had to offer, and then acted on his advice. A prospective patron would go to Hy Price's Music House and ask to be shown the best upright piano they carried in stock. Upon being shown a Pickering, though he liked it fine, he was amazed to hear that the price was \$600.00. He said at once that the price was too high, that "Lyn Awful & Co." had shown him what they claimed as the world's best, a Bose, for only \$500.00. Do you think the salesman wasted much time trying to convince this type of customer that the Pickering was easily worth the one hundred extra smackers? Of course he didn't, because he knew from long experience that the customer's mind was already made up that the Bose was one of the best. What he did do was to show that his \$475.00 piano was a much better buy than "Lyn Awful & Co.'s" \$500.00 instrument, "and, really, you know—now this is strictly confidential—for this climate I think it better than the Pickering at \$600.00."

Do you imagine he couldn't turn this trick? He did it every day! A salesman at Wily B. Foxy & Co.'s would just about convince a buyer that a certain piano was just the thing because it had a *bushed tuning pin!* He would go on to show that under no circumstances should he buy a piano *with the pins set in the block!* The fact that his firm had many such pianos in stock made not the slightest difference to him. *He wasn't selling that kind to this customer!* When the next customer came along he shifted gears and sold the other kind and used the opposite argument. It had to be done to keep in form. If the buyer went to a competitor's store the salesman there soon found out that his rival was trying to sell a piano with bushed pins, whereupon he immediately proved beyond the shadow of a doubt that pins set in the block were better in every way, and that his rival was just trying to put something over, under the impression that the customer would never find out the truth of the matter.

Shades of Baron Munchausen and Ananias! The salesman took either side of any argument readily and wittingly, for he could prove anything. I think some of them would have been willing to take both sides of an argument with unlimited confidence in their ability to win both. Once in a blue moon they would forget previous remarks when talking to a repeater. Even this couldn't stop them. It hardly slowed them up.

If a second-hand piano had yellow ivories they proved that piano the best to buy, because the finest ivory invariably turned a saffron hue, and within the hour proved to another victim that a different used piano was the best buy because the ivories hadn't turned yellow.

I once heard a salesman answer a question as to the cause of the ivories on a certain instrument showing a wavy grain. Of course this particular piano was a cheap stencil, decidedly second-grade, and naturally a poor grade of ivory had been used. To have imparted any such information to the customer would only have sent him to a rival house. This would never do, so the salesman, running in high, with no cylinders missing, gave out something like this: "Nearly all ivory comes from Africa. The section of that country favored by these mammals is low and marshy and consequently malarious. The ivory with the wavy grain comes from the elephants which had contracted malaria and showed the wavy grain because the poor animal shook continuously with the ague." This really sounds like a steal from Bud Fisher, but the piano was sold on the strength of his story.

Such stories were quite common in this game, and I have often thought what a great similarity there is between such bunk and a burlesque show. The difference lies in the side that does the laughing. In burlesque the audience does the laughing and pays for it, while in the other the salesman gets the laugh and makes the customer pay for it besides. It was no uncommon thing for salesmen to spend hours in serious mental effort, endeavoring to originate some new cock-and-bull story to put over an argument with the buying public.

Here is one that would do justice to an Edgar Allen Poe. Having sold for new a slightly used piano, which had been made to look almost new, by dint of hard, shrewd work in the shop, upon delivery the customer found that a beautiful hair-line check had developed in the varnish. The instrument had been sold on the old and over-worked ten down, ten per, plan, so when the patron made the grand roar, the salesman had to sell it all over again. Same party? Well, rather! When he reached the house what do you suppose the salesman found? To his utter amazement, he found that the wrong piano had been delivered, that the one the lady was kicking about was a special finish, something entirely new. It was, in fact, the "alligator finish," and cost fifty dollars more than the price of the regular finish. He was very sorry, but he would be compelled to take the piano back, and send out instead the one she had bought. The lady had threatened everything short of mayhem unless they did exchange it. Do you think she

did exchange? She did—just like the young man in Massachusetts turned down the million iron men not long since.

Now, dear reader, please don't imagine because these particular stories sound ridiculous to you, that these self same tales, and others worse, have not been fed the dear public. If you will pause a moment, put on the old thinking cap, and ruminate and reflect, you will recall stories that salesmen have told you in this and other games. The ones you heard, however, were not ridiculous, were they? Try that over on your piano.

Variety being the spice of life, and having in mind something to the effect that the exception proves the rule, I diversify. The sales manager referred to previously had been asked for by a customer. She told him she had \$300.00 to invest in a piano, knew very little about pianos herself, and wanted him to use his best judgment in selecting her an instrument. She certainly showed judgment as rare as is the dodo. He spent more time in going over the enormous stock carried by this store than ordinarily he would have spent on a dozen customers. He finally selected a piano of well-known make which had never been sold by this firm under \$350.00. By using all his wiles and slick tricks on the proprietor, he succeeded in getting him to make a cash price of \$290.00 for this instrument. After the sale had been completed, the money paid, and the lady had left the store, this same sales manager went down to the shop where the pianos were tuned, polished and put in order before delivered. These were his general instructions to the shop foreman: "Don't see how quick you can shoot this one through. Put it in as perfect condition as you know how. I don't care how much time or material it takes, but it must be absolutely perfect before it goes out." The foreman was surprised to hear such unusual instructions, and was curious to know the particular reason for them. "For the first time in ages," explained the sales manager, "a customer has come in, and doesn't know more than I, allows me to use my judgment, and relies on my honesty to give her a square deal. She gets the best bargain and the best treatment any one ever got in this store."

It sounds unusual, doesn't it? It was unusual, indeed, but it actually happened just as recorded, with no additions on my part.

Could you be taken back a few years, before questionable practices were ended, given the opportunity, I would have given you this general advice, which has particularly to do with the piano business, but may be applicable to some other kinds of business as well. Should any of you have a feeling that some such people as above described are still at large, you might write part of this down on your cuff for future reference.

When you go into a place of business with the idea of a possible purchase don't "know it all." Figure the salesman to know something, and to rate higher than a dumbbell. It's the "wise boys" that make the best pickings. A liberal portion of horse sense, common garden variety, is a sure preventative for this almost incurable "know it all" disease. Judge your salesman when buying. If you think he is honest and knows more about his line than you do, listen closely to what he says, and if it sounds reasonable, be willing to act on his advice. If you suspect him of being a little lopsided, none of my advice is needed—if you remember the way to the door. You can usually pick the real ones out of the crowd. Look 'em over carefully. Be sure of one thing—they all take a good slant at you. An established reputation is the greatest asset a firm or individual can have. A good reputation is not made over night.

Keep your eyes and ears open, your mouth shut, and your hand on the gilded sock. Take as your motto—"In God we trust—all others CASH."

## FIFTY QUESTIONS FOR SONG-WRITERS

By Charles A. Arthur

Those who have burning aspirations to enter the field of song-writers, who sense within themselves the "divine afflatus" struggling to find vent, before letting loose might do well to carefully consider Mr. Arthur's fifty questions while keeping in mind his point that these are but a tithe of what might be self-asked and then, if able to "pass," go to it.—Ed.

Writers from all over the country are submitting articles to the magazines telling amateurs how to write songs, yet seldom are any of the following questions answered and a thousand more like them could be asked on song-writing. I hope that all amateurs who happen to read this list will make it a point to study and learn all these things. First learn how to write songs, then figure your popular element, etc., about which other writers speak. A good song, written according to the rules, always takes with the public.

1. What is a lyric or song poem?
2. What is a melody?
3. What is an arrangement?
4. What is a poetical foot?
5. What is meant by an accent or accenting?
6. What is a syllable or syllables?
7. What is meant by metering?
8. What is a phrase and a sentence or line?
9. What is meant by a mixed line in a lyric?
10. Do you adhere strictly to the rules of poetry when writing song poems?
11. Must the first and second verse meter, and why?
12. What is considered good rhyming?
13. What is the average number of lines used in verses?
14. How many lines should the chorus have? Make exceptions for freak or comic.
15. What is couplet rhyming?
16. What is alternate rhyming?
17. Can two phrases be rhymed in a sentence or line of lyric?
18. What kind of a title is the best?
19. Are there things that should be avoided in writing a lyric?
20. Is it good to use the same words for rhyming in the same verse or chorus?
21. Is good grammar essential in a lyric?
22. In what part of your lyric is your story told?
23. What relation do the accents in your words bear to the accents in music?
24. How many measures used in ordinary music?
25. How many measures do most lines take in a song?
26. What number of measures do most popular songs have in their chorus?
27. Is a melody divided into subjects, periods and phrases?
28. Must your words correspond with these? Can melody be taught?
29. What is the correct way to set music to words?
30. Will poetical feet and accents show what kind of a melody to use?
31. Will the nature of the idea in your song suggest the kind of melody?
32. What are the three styles of melodies used mostly in popular songs?
33. Is it good to use two notes of music for one syllable?
34. Between what notes is the voice range of the average singer?
35. Is it good to make your lines all the same length?
36. Is it good to make your lines too long?
37. Are rhyming lines in alternate form usually shorter than others?
38. How many notes can be used in a measure of waltz, one-step or fox-trot melody?
39. By learning that can a poem writer determine the syllables needed?
40. Does the arrangement play an important part in a song?
41. What is meant by the rhythm of a song?
42. Are certain words that rhyme not good to use, and why?
43. What words are best to use as regards syllables?
44. In what keys (or signatures) is it best to write melodies?
45. Is it best to have your music to verses and chorus in the same tempo?
46. Do you know what notes in your melody it is best to end your verses on for a lead into your chorus?
47. What is meant by sex in a song? What sex is best to write for?
48. If you use one style of rhyming in your verses, must your chorus have the same?
49. Does music go according to rules?
50. Must a song poem be written to the rules of poetry or to the rules of music, and are the rules of poetry and music alike?

ANOTHER GREAT SONG BY THE WRITER OF "TOMORROW LAND"

**When We Were in Sweetheart Land**

Lyrics by J. May Jacobs Music by H. J. Tandler

There's a girl I love with the prettiest eyes and the sweetest smile I know

When I see her I feel like a king and she makes me feel like a prince

ASK THE ORCHESTRA LEADER TO PLAY IT

A song which will stand on its merit. Not only is it by a great writer—but consider its own qualities, its theme, its melody and you will realize that here is indeed a *great* song.

If your music dealer fails to supply you, send 10c in stamps or postal order to

**W. A. QUINCKE & CO.**  
410 SOUTH BROADWAY  
LOS ANGELES, CAL.

A SONG THE WHOLE WORLD WILL BE SINGING

I Am the Leader of That  
**NEW YORK JAZZY BAND**  
A Comedy Song with a kick just like the old-time whiskey  
At your dealers or by mail 25c  
**Julius L. Pollock** 1450 W. Lake St. Chicago, Ill.

**KU KLUX BLUES Fox Trot**  
The snappiest melody of the season; a tremendous hit everywhere featured. Ask "KING JAZZ" he knows. Recorded from the lead-sheet on See-Dee Records. Professional copy for stamp and card.  
Dance Orchestration, 25c Single Copies, 30c  
"Say it with our music"  
**KRAUSE & MARS** Thomasville, Ga.

**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 MSS. and secure copyright if you desire. No order too small to receive attention.  
Prices Low Correspondence Solicited  
**JOHN WORLEY CO.,** 40-48 Stanhope St. Boston, Mass.

**JAZZ** TENOR-BANJO, GUITAR, MANDOLIN, BANJO, UKELELE  
How to "JAZZ" the latest Popular Songs in any Key. Melody and Harmony combined! How to "RAG" Melody! How to accompany!  
**IN 20 LESSONS BY MAIL**  
Send for FREE DEMONSTRATION. Mention Instrument.  
**WEIDT'S CHORD SYSTEM** 87a COURT ST. NEWARK, N. J.

## The Popular Melody

By Frederic W. Burry

WE were amused the other day over a news item, telling of a threatened suit in court by the owners of the copyright of a certain popular song against a composer of international fame.

What had happened? In the latter's opera, just "released," behold! a whole "section," practically note for note like the popular song. There they were, the catchy phrases in both instances the same—you couldn't help whistling it if you tried.

Who was the guilty party? Who was the plagiarist? We have heard nothing further about it. Perhaps it was an advertisement! Both opera and song had decidedly struck the popular fancy, box office and publisher's receipts all flourishing.

The probability is, there was no plagiarizing on either side.

If there is anything in the theories of psychic researches, could it be possible that, in his rapturous mood, the composer of the opera had reached out into the aethers of space and caught the ditty that everybody was humming; and caught it on the wing, as it were, and placed it in its proper place right there in the majestic opera to become one of the immortals of Melody Land? Done unconsciously, with no thieving intent!

How often we hear the remark made in connection with the rendition of a new song or an instrumental solo: "Why, I have heard that before, somewhere!" Or: "That reminds me of another piece, but I have forgotten what."

Again, and considering there are only twelve scale notes to work with (at present), is it not possible that the composer is forced to purloin a few musical combinations occasionally, that just seem to fit in—a measure, or even a phrase, taken off a subconscious shelf, perhaps long forgotten?

Yes, all done with no intent to defraud. One has come across instances of practically whole pages apparently "switched" in this way, with a few trifling alterations, and yet all done quite innocently—or, shall we say in cases that look bare-faced, ignorantly!

But according to man's law ignorance does not excuse a crime, and in ancient days actions were adjudged according to their consequences—the intention not being taken into account.

The world do move! We see the spirit of progress, improvement everywhere. Things are constantly getting better, getting away from vulgarity or the crude toward the refined or artistic.

But no individual can ascend too far above his fellows. Let him become ultra temperamental, dizzily soaring above the heads of the populace, and he and his works will fade away into dreamland. He will be passed by, unnoticed by fame or fortune.

It has been declared that artists are citizens of the country of the *Future*—that their time is *Tomorrow*, their reward not *Now*. Halt! ye aspiring visionaries with your futuristic offerings to the goddess or the Muse! Do not turn your backs on the works of the past.

True, there have been melodies, constructed in days of yore, that offended the cultured ear most torturingly, melodies that even lived on and seemed endowed with life everlasting. Still, there have been masters, and their works have also lived on.

If one has no right to bodily place the divine melodies of days ago as among our ambitious efforts, we can at least gather suggestions and, if not actually improve, perhaps adapt to modern times. As there are but the dozen semitones for the artist to work with, how can one escape some repetition of combination?

Music is not mere mathematics. A gem in a different setting becomes a new jewel. Be original, but not unique. Speak a popular language. Let beauty reign, but remember that (as it has been said) "Beauty unadorned" (or shall we say without superlative frills and flourishes?) "is adorned the most." At least, such is the fashion nowadays. Who is the next to supply the popular demand?

## Toy Town Tales

SUITE

Introduction

FRANK E. HERSOM

No 1

Andantino

PIANO

*rit* *semplice* *mp a tempo*

*f più mosso*

Copyright MCMXXI by Walter Jacobs, Inc., Boston  
International Copyright Secured

MELODY

First system of musical notation on page 10, featuring a treble and bass clef with various dynamics and articulations.

Second system of musical notation on page 10, continuing the piece with similar dynamics.

Third system of musical notation on page 10, marked with *f più mosso*.

Fourth system of musical notation on page 10, including a first ending bracket and *ff* dynamics.

Fifth system of musical notation on page 10, marked *Tempo di Marcia* and *ff*.

MELODY

Attacca No 2

# The Tin Soldiers

From the SUITE

## "Toy Town Tales"

No 2

FRANK E. HERSOM

Tempo di Marcia

First system of musical notation on page 11, marked *PIANO* and *p*.

Second system of musical notation on page 11, marked *p*.

Third system of musical notation on page 11, marked *f* and *p*.

Fourth system of musical notation on page 11, marked *f* and *ff*.

Fifth system of musical notation on page 11, including first and second ending brackets.

Copyright MCMXXI by Walter Jacobs, Inc., Boston  
International Copyright Secured

MELODY

Più animato

Musical notation for page 12, first system. Treble and bass staves. Treble staff has a piano (*p*) dynamic marking. Bass staff has a forte (*f*) dynamic marking.

Musical notation for page 12, second system. Treble and bass staves. Treble staff has fortissimo (*ff*) and ritardando (*rit*) markings.

Musical notation for page 12, third system. Treble and bass staves. Treble staff has forte (*f*) and tempo (*tempo*) markings.

Musical notation for page 12, fourth system. Treble and bass staves. Treble staff has fortissimo (*ff*) and ritardando (*rit*) markings. Includes first and second endings.

Tempo I

Musical notation for page 12, fifth system. Treble and bass staves. Treble staff has piano (*p*) and forte (*f*) markings.

Musical notation for page 12, sixth system. Treble and bass staves. Treble staff has piano (*p*) and forte (*f*) markings.

MELODY

Musical notation for page 13, first system. Treble and bass staves. Treble staff has piano (*p*) and forte (*f*) markings.

Musical notation for page 13, second system. Treble and bass staves. Treble staff has fortissimo (*ff*) marking.

Bravuro più moto

Musical notation for page 13, third system. Treble and bass staves. Treble staff has forte (*f*) marking.

Musical notation for page 13, fourth system. Treble and bass staves. Treble staff has *poco a poco cresc.* marking.

Musical notation for page 13, fifth system. Treble and bass staves. Treble staff has fortissimo (*ff*) marking.

Musical notation for page 13, sixth system. Treble and bass staves. Treble staff has fortissimo (*ff*) marking.

MELODY



Musical score for page 14, featuring piano accompaniment and a melody line. The score is in 2/4 time and B-flat major. It includes dynamic markings such as *dim.*, *p*, *f*, and *ff*, and tempo markings like *Tempo I* and *ff meno mosso*. The melody line is marked with a '3' indicating a triplet.

MELODY

# Eurasia

FOX-TROT INTERMEZZO

NORMAN LEIGH

Musical score for page 15, featuring piano accompaniment. The score is in 2/4 time and B-flat major. It includes dynamic markings such as *ff*, *mf*, and *f*. The piano part consists of two staves (treble and bass clef) with complex chordal textures and rhythmic patterns.

Copyright MCMXXI by Walter Jacobs, Inc., Boston  
International Copyright Secured

MELODY

MELODY

MELODY

MELODY

# The Vixen

GALOP

W. K. WHITING

Copyright MCMXXI by Walter Jacobs, Inc., Boston  
International Copyright Secured

MELODY

TRIO

MELODY

D.S. al C

## MUSICAL MUSINGS

By C. F. C.

(Apologies to K. C. B.)

THERE WAS once a VIOLINIST in our town WHO BECAME the leader OF AN orchestra of ten PIECES in an obscure LITTLE picture theatre WHERE, through careful ATTENTION to properly FITTING his pictures AND PLAYING effective LITTLE SOLOS at the RIGHT TIME and in the RIGHT PLACE, he won THE FAVOR of the MANAGEMENT and his AUDIENCES and when A LARGE modern theatre WAS ERECTED by his EMPLOYERS he became ITS MUSICAL Director WITH AN orchestra of THIRTY PIECES, then GENERAL Director of SEVERAL smaller houses OPERATED by the same FIRM, and the largest EMPLOYER of musicians IN THE CITY, as well as BUILDING UP a big REPUTATION for his ORCHESTRAS and himself. THEN CAME a bid for HIS SERVICES from the OWNERS OF a rival CHAIN of picture theatres, AND BETWEEN the bids OF THE two firms his SALARY JUMPED to an UNHEARD OF figure and HE SIGNED a contract WITH THE rival concern AND STARTED engaging MUSICIANS for them at GREATLY increased salaries WHICH THE firm later

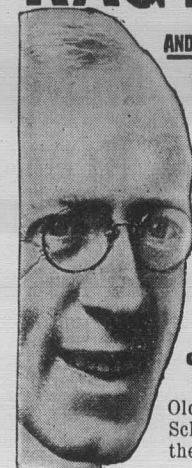
REPUDIATED, but which CAUSED ALL the musicians IN THE CITY, through THEIR UNION, to demand A GENERAL increase in SALARIES which the MANAGERS Association PROMPTLY REFUSED. MEANWHILE, friend Violinist, AS THOUGH he had not ALREADY raised enough "RUCTION" decided to BREAK HIS contract WITH THE rival concern AND REMAIN with his ORIGINAL employers, who HAVING HIM safely back IN THE FOLD promptly DISCHARGED HIM, and NOW BECAUSE he was THE CAUSE of a pretty FAIR SIZED tempest IN A rather Herculean TEA POT he couldn't GET A leader's position IN OUR town if he WOULD WORK for NOTHING, and the rules OF THE Musician's ASSOCIATION make it EXTREMELY difficult FOR A leader to obtain AN OUT of town position. MORAL—when you have THINGS coming your WAY DON'T try to GRAB the earth. TWO HANDS aren't BIG ENOUGH to hold it. ALSO, LOYALTY to THOSE WHO gave you YOUR FIRST "boost" OFTEN PAYS better THAN CUPIDITY. I'M MUCH obliged.

**MUSIC ENGRAVERS AND PRINTERS**  
Largest Music Printers West of New York  
ANY PUBLISHER OUR REFERENCE  
**RAYNER, DALHEIM & Co.**  
Estimates Gladly Furnished on Anything in Music  
WORK DONE BY ALL PROCESSES  
2054-2060 W. Lake St., Chicago, Ill.

**TOY TOWN TALES**  
SUITE for Piano (See inside front cover)

## 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's "Czar of Ragtime." **Christensen School of Popular Music**

Oldest and Largest School of its kind in the world.

Our schools are almost everywhere—consult your telephone directory, or write for particulars of mail course.

### PIANISTS WANTED

To represent us in unoccupied cities. Write for attractive proposition.

### CHRISTENSEN SCHOOL OF POPULAR MUSIC

Suite 420, 20 E. Jackson Bl.  
CHICAGO, ILL.

**HOME BREW**  
FOR TROT  
MOTHER IS GONE

25c Per Copy  
CHAS. M. JONES, MUSIC PUB.  
Dept. D, 41 Ashland Street  
Haverhill, Mass.

### SOMEDAY

Latest Western Fox-Trot Hit!  
At your dealers or by mail, 25 Cents  
D. & D. Publishing Co. 127 W. 16th St., Los Angeles, Calif.

**MUSIC ARRANGED**  
Music composed and arranged, band and orchestra arranging, music set to lyrics. Best Results—LOW PRICES.  
**WILL P. HELD**  
3155 N. 24th St. Philadelphia, Pa.

**Sensational Song Hits!!**  
"THEY ALWAYS WEAR 'EM" (Song Hit in "Naughty Naughty")  
"WHEN THE GIRL YOU LOVE, LOVES YOU" (Waltz Ballad)  
"WHEN I TAKE YOU FOR A MOONLIGHT STROLL" (Fox Trot Song)  
Music Lovers send 50c for above hits and we'll include a late number to introduce. Word rolls for your player piano 60c each if you include this ad. **ORDER TODAY.**  
MUMME MUSIC PUB., 1510 So. 8th St., Quincy, Ill.

## Winn's Method

Positively Teaches Anyone

# Popular Music

# RAG JAZZ BLUES

Piano Playing  
With "Swing" and "Pep"

25 Schools in New York City  
Teachers and Studios Everywhere

INSTRUCTION BOOK NO. 1

How to play Popular Music—\$1.50

INSTRUCTION BOOK NO. 2

How to play Ragtime—\$1.00

INSTRUCTION BOOK NO. 3

How to play Jazz and Blues—50 cents

At all Music Stores or Mailed  
on receipt of price

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

### Kleradesk

Saves time—clears your desk for action. Handles, sorts, classifies and distributes the papers of your daily work. It saves time and labor, relieving you from shuffling and re-shuffling papers, dozens of times every day. It provides a place for every paper, with every paper in its place.

A Sectional Device  
Made of sheet steel. Uprights are separate sections, joined together by a strong interlocking base. Compartments are clearly indexed both front and back. Finished in Green, Oak or Mahogany. Write Dept. 285 for instructive folder "How to Get Greater Desk Efficiency"



Ross Gould, St. Louis

MOVIE  
DANCE  
CAFÉ  
**PIANISTS**

Use business ideas and turn your spare time into dollars right in your own home. Write  
ARTIST'S PUBLISHING CO.  
52 Mack Block Milwaukee, Wis.

## CAVE MAN

Latest song hit to fox-trot music  
Professional Copies free.  
ORCHESTRATIONS, 25c  
Published by A. FISHER, Barataria, La.

## 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.

### Photoplays and Phototone

That which may be a miracle to the generation of today is but the matter-of-fact to the generations of tomorrow.—Vinomver.

**S**YNCHRONIZATION of sight and sound in moving pictures now seems surety of fact and not the film fable of an inventor's fancy. In the June (1921) issue of MELODY passing mention was made that the inventive genius of a Swedish scientist had succeeded in solving the problem of speaking or singing pictures, but no definite details of the solution were given at that time. In some detail, and with what appears to be foundation of fact, it is now asserted that this Swedish inventor has found means whereby a double light action may be made to result in a single film illusion of seeing and hearing, that through these means a photographic and phonographic record are made to work together simultaneously. These means are rays of light, and the mechanism through which they operate is called a "film-phototone." The London Times has investigated the scheme, and recently printed what purports to be the first account of the invention, its correspondent writing as follows:

"If I were to say that Professor Montelius, sitting by my side in the darkened garden of a laboratory near Stockholm, saw on a screen before us a moving-picture of himself as he had appeared delivering a scientific lecture three days before, the interest would be slight. If I were to say that, while the screen was displaying the moving-picture, certain sounds were assailing the ear purporting to be reproductions of the words of his lecture, nobody would be surprised. But when I say that while the picture-film was passing we listened to his words, full-voiced and distinct in every difficult utterance, that these words were synchronized infallibly with posture, with gesture—interest will be awakened.

"What we saw was Mr. Montelius, in his capacity as Royal Antiquarian and director of the National Museum, at his lecture desk or moving freely about the room without thought of a camera or receiver, and what we heard were his words in a reproduction so perfect that it was almost impossible to believe that Montelius was sitting with silent lips at my side.

"The achievement which we witnessed was no mere refinement of technique, no mere improvement of methods al-

ready invoked by other inventors. It accomplished itself through the employment of a novel instrument by an invasion of the regions wherein sights and sounds strive to reach the senses of man. It was a pencil of light that had pictured the sounds, and a needle of light that gave them back. Or, rather to write with accuracy, there was no needle about it—what we heard was, literally, a photograph of Montelius' lecture.

"Until now we have only seen photographs, in the future we may hear them. The new invention simultaneously films scenes and sounds. It transforms the vibrations of the voice into light-waves and these into electrical impulses, which, when controlled and utilized with great skill, return to the ear the original sounds in every shading.

"The film-phototone operator sets up in the neighborhood of his actors a double camera. Its two reels revolve on a common shaft. The record of one camera is the ordinary screen-picture. The eye of the second camera, however, is not directed towards the actor, but gazes into a ray of light—a ray agitated by the actor's voice.

"How is this ray agitated? Across the end of a little horn like a telephone receiver—which, in fact it is—there stretches a delicate diaphragm of rock crystal. Upon the silvery back of this diaphragm falls a slender shaft of light from an electric bulb. The shaft of light impinges on the diaphragm at an angle. It is reflected into the camera which it enters through a narrow, upright slit. So long as the reflector is at rest the ray of light will be reflected at a single constant angle, corresponding to the angle of its incidence, but if the reflector be agitated, the ray will be reflected at constantly changing angles. Just as a boy, with a bit of looking-glass in his hand, writes words on a wall with the reflected sunlight, so the diaphragm, as it vibrates to the voice, writes with the light ray which it reflects—writes on the celluloid film as it moves through the camera, writes curves corresponding to the sound-waves which are agitating it.

"Were the diaphragm at rest the reflected ray would photograph itself as a straight band of white along the bot-

tom of the moving film, but as the reflector vibrates, the straight band becomes a silhouette of waves of varied contour. This is the photograph of the spoken word.

"But how reconstruct at will this phono-photograph into sound? How re-transmogrify these pictured vibrations into resonant vibrations? There is a natural substance—an element known as selenium—which possesses the curious property of resisting the passage of a current of electricity in proportion to the degree of light in which it is bathed, and the phototone invokes the aid of this mineral. In an amalgam with other substances that make possible a practical utilization of its curious property, selenium is made the controlling feature of a device in the nature of a light-electric-cell, which augments or diminishes its own resistance to an electric current in accurate response to the strength of light that falls upon it.

"It is upon this selenium cell, not on a screen, that the film of the voice is projected. The cell is incorporated in an electric current leading eventually, not quite yet, to a telephone transmitter. As the current passes through it this cell controls and modifies its strength to an exquisite degree, as there falls upon it the flicker of the lights and shadows of the sound-film. The electric current, as it emerges from the selenium cell, is vibrating in precise correspondence with the vibrations of the light-waves, and with the sound-waves of which they are the reproduction.

"But this current is weak and would not operate the speaking diaphragm of a telephone. It will be fortified by 'audions'—high-vacuum amplifiers. Thus amplified, if desired, up to several thousand times its own strength and now freighted with the enriched vibrations of the voice, the current is conducted to the horn of a loud-speaking telephone and delivered—a reproduction, instantly recognized, of the utterance of the original speaker; delivered, too, in absolute synchronism with the simultaneous picture. The synchronism is perfect, because it is automatic; the picture-film and the sound-film were made on and are projected from reels turning on the same shaft and on celluloid controlled by identical perforations.

"If the film-phototone has any individual inventor, it is Sven Aison Bergland. But the processes necessary for achievement have involved so much of mechanical and electrical as well as chemical knowledge and skill, that despite all his twelve years of industrious application Mr. Bergland can only be regarded as the leader of a band of inventors. Nor would this band have been successful in their pursuit of the secret of synchronized sight and sound

## 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. 2 For Love Scenes, etc. No. 5 Mysterious.  
No. 3 Indian Music. No. 6 For Combats, Struggles, etc.  
No. 4 For Death or Sad Scenes. No. 7 For Comic Scenes.

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.

without the support of the old Swedish family of Frestadius."

So much for the nature and *modus operandi* of the film-phototone that the London Times has thus clearly and concisely outlined, but what of the value of the thing itself as a marketable product? Aside from its artistic consideration as complete visible and audible projections of animated pictures, the question not unnaturally arises as to what would be the attitude of picture producers towards the invention from a commercial point of view. Regarding this, after interviewing various members of the "film-industry," the Times states further:

"The opinion was tentatively expressed that the chief value of the invention is likely to be in its use for obtaining historical records, rather than as a means of extending the popularity of the picture-play. By the universal appeal of photographed action a film made in America, Great Britain or Sweden can be distributed for exhibition throughout the world without any other alteration than the translation of titles and sub-titles, while a speaking film could be fully appreciated only by a public understanding the language used in the creation of the film. Cost would therefore enter into any commercial use of the invention for entertainment, and with only a limited circulation possible the cost might be prohibitive.

"On the other hand, the film-phototone may be regarded as the means of securing permanent records of the speech and presence of famous men and women, for it appears to offer possibilities of reproducing with a completeness that has hitherto been impossible the qualities of an actor, the orations of a statesman, and even the progress of historical scenes."

With all inventions and innovations that have ever been launched upon the world, when they finally have been giv-

en to the public as assured things and beyond any question of doubt time has proved them to be of practical value in life and living, there ever comes to us a feeling of regret because their advent was not made possible at an earlier date.

The film-phototone would have been invaluable as a means of permanently recording the great speaking and singing pageants of which there have been so many in America within the past few years—perhaps particularly so in the instance of the remarkable pageant of the landing of the pilgrims at Plymouth, reproduced but a short time ago, yet now only a memory to the relatively few who witnessed the living picture. And, if the film-phototone fulfills its promise and justifies the claims of its inventors, who that does not experience infinite regret because the incomparable Caruso was not thus tone-photographed in whole scenes from the operas!

If the film-phototone should become practicable for general film usage, what effect it may have upon "playing the pictures" can only be conjectured, yet one thing which would seem to be a certainty is that more study and greater musicianship must be devoted to this particular branch of the motion-picture art—that is, if there is to be a synchronism of the visible-audible and the instrumental, and musical incongruities be avoided. As to the cost of the film-phototone making it prohibitive for screen entertainment—we are told that it's a mighty poor rule which does not operate in more than one direction, and if it is demonstrated that sight and sound in moving and speaking can be screen synchronized, then we may believe that synchronization in cost and operating will follow the rule and that which may seem the miraculous today will be the mere matter-of-fact tomorrow.

**The Pride of 1921**

*No One Ever Plays With Me*

Kindly deliver my congratulations to Mr. Jos. Capote on his wonderful song "No One Ever Plays With Me," which number I have been playing right along with great success. This was certainly a most pleasing surprise.

Sincerely,  
J. S. Hart

**THE KID SONG OF THE YEAR**

Is being sung and played everywhere with great success. Dance orchestration free to orchestra leaders, music dealers and jobbers. Send for price list; regular copy 15 cents.

HARLEM MUSIC PUB. CO. 212 East 126th Street, New York City

**Transposition Made Easy**

For Teachers and Students

The Scalograph is an ingenious circle of scales that forms a foundation for the study of Music and becomes a reference for the professional.

Transpositions can be made from a given key to any other key—Major or Minor.

The proper key in which to write or play any transposing instrument is readily found. Indicates the makeup of all Major and Minor scales. All intervals are readily grasped and retained. Invaluable to Saxophonists, Horn players and students of Theory and Harmony. Carry it in your pocket—study anywhere.

**\$1.00 Postpaid**

**KARL E. BRITCHER, Publisher**  
1901 Eutaw Place Baltimore, Md.

**MUSIC**

**A Few Tone Thoughts**

By H. S. Wiggins

MUSIC produces both fascinating and gratifying effects. From a standpoint of entertainment it stands pre-eminently alone. As a single form of entertainment no other is comparable to it, while few forms can be correctly or successfully given without it. Fundamentally, it is the very life of just about every form of entertainment given, and whether or not, as Congreve said, "music has charms to soothe a savage breast," nevertheless its influence for good is very pronounced and often very far reaching.

Music, real music, is one of the things which helps to make life worth living; it has an uplifting tendency; it causes one to forget the grind of everyday life, and it is possible to become so enamored with it that for the time be-

ing we forget all of our responsibilities. The only way to thoroughly enjoy any style of entertainment is to completely forget our daily routine—in fact, that's the only way to get satisfaction, recreation and relaxation from anything.

I very much doubt if there ever has been a time in the history of our great country when good music is forging to the front as it is today. The most popular and financial success is being achieved by the musical organizations which produce music of the highest order. I for one thoroughly appreciate good music, and there are times when I feel a sort of craving for it—a craving that must be satisfied through the best available channels. The more we see and hear of the better things in life, the more it takes to satisfy us.

Personally, I can derive some sort of enjoyment out of just about any kind of music, except jazz—I simply can't fall for the jazz stuff. To see a performer wriggle about the stage like an

eel or bob around like a hop-toad, while at the same time producing some sort of nerve-wracking noise from an instrument, does not appeal to me. There is no commensurate return for the time spent in listening to it, nor does it satisfy a single inherent desire. I am of the opinion that the public in general do not want jazz, even if quite a few of its advocates are vociferous in their clamor for it. It occasionally happens that a small number of enthusiasts over something make much noise, and it seems to be the shouting of this small number that is keeping jazz from being interred.

Whether it is an artistic soul that must be taken care of, or a jazz heart that has to be considered, it is not necessary to travel very far in our great cities before one will find the particular kind of music which appeals. We've an abundance of just about every kind and variety of music that's ever been dug up, therefore we have no cause for complaint as to either diversity or supply.

**GOSSIP GATHERED BY THE GADDER**

(Continued from Page 4)

war-famous, pertinent and terse phrase of "Where do we go from here?" might well be changed to "Where do we get off next?" Here's the whole story as told by the Telegram:

A Boston manufacturer is experimenting with various sizes of sound amplifiers which will make advertising audible within a radius of from 100 yards to two miles from each machine. Automatic, electrically-controlled phonographs will be used. His advertising messages, shouted to astonished thousands from the roof-tops of city buildings, will be intermingled with the playing of standard talking-machine records—fine music magnified into gargantuan concerts which will make the circus callope a tuneless echo by comparison.

Frank M. Archer, vice-president of the Moxie Company, is the man responsible for this newest medium of broadcast advertising, according to an official of a bill-posting company which is now engaged in securing options upon advantageous "vocal billboard" locations in Boston and other cities in New England and New York. He says the "audible advertising" will not be continuous. "Advertising concerts" will be given in rush hours when street and sidewalk traffic is heaviest.

Mr. Archer was the first manufacturer in the country to advertise his products by means of talking-machine records. The "Moxie Song" and the "Moxie One-Step" records have been out for several months, and the "vocal billboards" are expected to make their debut by singing in thundrous harmonies, "Moxie, O Moxie for Mine."

Some stunt! but imagine being held up in a street-jam traffic during rush hours and having your ears assailed by two-mile sound amplifiers vociferating at the same time the merits of "Moxie," "Bevo" and "Lydia Pinkham." Did we innocently ask, "Where do we get off next?" It is becoming evident that we have not yet begun to "get on."

**WEIDT'S CHORD SYSTEM**

[Simplified Harmony]

YOU Can Learn in 20 Lessons By Mail  
MONEY-BACK GUARANTEE

**BANJO**  
OR GUITAR

HOW to play the Latest Popular Songs, Melody and Harmony from a Piano score.

HOW to "RAG" in Plectrum or Finger style.

THIS will put the old Banjo "On the Map." Fans "Get Wise."

**MANDOLIN or MANDOLA**

HOW to play any Popular or Classic Selection in Duo Style.

HOW to "RAG" Melody.

HOW to "JAZZ" an accompaniment.

**TENOR BANJO**

HOW to "Jazz" with Perfect Harmony

You can't "Fake by Ear" and "Get Away With It"

HOW to "Rag" Melody and Full Harmony

What You Need for Dance Orchestra Work

HOW to Play 72 Different Chords With Only 6 Changes!

Easy to Learn. Easy to Play. Speed in Modulating

**FREE**

"MY LADY JAZZ"

FOX TROT by A. J. WEIDT

ARRANGED WITH FULL HARMONY For Tenor Banjo Only

**SAXOPHONE**  
OR VIOLIN

HOW to "JAZZ."

HOW to "FILL IN" with CORRECT Harmony.

HOW to "RAG MELODY."

HOW to Transpose and Harmonize.

**Hawaiian Guitar**  
OR Ukulele

HOW to "RAG" an Accompaniment in Plectrum Style.

HOW to Modulate with Perfect Harmony.

HOW to Arrange a Popular Song as a Solo!

Send For Free Demonstration  
Mention Instrument You Play

Address **WEIDT'S CHORD SYSTEM**  
87a COURT ST., NEWARK, N. J.

**Music Mart Meanderings**

From all along the line come optimistic reports of marked improvement in the music business of the country—particularly from those engaged in the sheet-music trade, and more particularly from those in Boston, some of whom report that business prosperity seems rapidly approaching that of pre-war days. Such reports strike a tone that sounds good, for if music trade indications may be regarded as a business barometer, then we may look for "fair weather" generally.

Speaking of improvement in the sheet-music business, Williams & Piron (a young music publishing firm in Chicago) are doing enough business to lead to the opening of branch offices in New York City. The concern will "break into" the Big Music Burg with a catalog of only ten songs at the start, but considering that their "Roumania" heads the list they should worry.

Anybody with a "bug in the bonnet" that instruments of music are non-essentials might consult with Mr. James A. Davis,

**MUSIC LOVERS! SEND FOR**  
"Will You Be My Sweetheart"  
That Wonderful Waltz Song  
"DIXIE LIFE RAG"

15c copy 2 copies, 25c (No stamps)  
Order your player rolls for either the waltz or rag from Bialo Music Co., 130 W. 42d St., New York City. Plain rolls, \$1.00; Word rolls, \$1.25, postpaid.

**FRANK E. BROWN**  
Dept. M, 37 Burton St., Walton, N. Y.

manager of the Investors and Advertisers Bureau of America. At a recent weekly luncheon of the Piano Club of Chicago Mr. Davis declared that: "Musical instruments are as essential as food."

The Music Trades Association of San Francisco held its first dinner of the present season at the States Restaurant on September 13. Marshall Hale, president of the Retail Merchants' Association, was the principal speaker.

At the State Fairs of Sacramento and Stockton (California) this year, Sherman, Clay & Co. will have an extensive exhibit of pianos, player-pianos and phonographs. It will be mighty strange if this firm doesn't also have in convenient sight some of its many song-hits—such, for instance, as "Have You Forgotten?" for a reminder.

**Piano TEACHERS Wanted**

**MAKE MORE MONEY.** Teach our course of ragtime piano. The Simplified Method. Most Accurate, Practical, Legitimate course in existence. Organize a branch of our school under your personal direction. Earn a commission on every book you sell to pupils.

Write for complete particulars and our SPECIAL OFFER

Send 75c for a trial book

**AMERICAN RAGTIME PIANO SCHOOL**

1048 N. Leavitt St., CHICAGO, ILL.

When "Sid" Caine, business manager for Jack Mills, Inc., is not tearing off a lot of business for his firm, he is busy tearing off a lot of lyrics for songs. He's the man who tore off the lyrics for "Mazie" (one of his firm's big hits), "Bobby," "Heart of Mine" and other successful tearings-off. Hope he'll pardon the atrocious pun, but Sid seems to be busy raising "Caine" to greater and better purpose than did the biblical personage of the same name.

"Spread Yo' Stuff" is the expansive title of a new popular fox-trot number. The Triangle Music Company of New York are the "spreaders," with Al Barnard, Jules Levy and Paul Crane as sponsors for the first "spreading" that gave the "Triangle" the stuff to "spread."

**Subscription**

**Blank** for Believers in Economy

Enclosed find the amount for which send me Melody for \_\_\_\_\_ months, beginning with the \_\_\_\_\_ issue.

Name \_\_\_\_\_ Street \_\_\_\_\_ State \_\_\_\_\_

Box \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_

**MELODY, 8 Bosworth Street, BOSTON, MASS.**

<b>\$1.50</b>	The Year
8 mo's	\$1.00
4 mo's	.50
Canada	12 mo's \$1.75
	6 mo's .90
Foreign	12 mo's \$2.00
	6 mo's 1.00

MELODY

The latest entrant into the merry game of music publishing in Boston is the Joe Clement Music Co. that has opened offices at 228 Tremont Street. Mr. Clement (president of the new concern) is well known to the publishing trade, has composed a number of song-hits and formerly was secretary to Congressman Tinkham of Massachusetts.

Local orchestra dealers are congratulating the Young Music Company of Columbus, Ohio, on their "Alabama Ball," a new dance number arranged by Al Moquin of the Berlin forces.

Another popular song-writer who has taken a plunge into publishing is Leo Edwards, the composer of many song-hits such as "What the Rose Said to Me," and collaborating-composer of many Broadway successes. He has opened offices for publishing his own and other people's compositions at West Forty-seventh Street in New York City.

Whether as manufacturer, dealer, player, singer or simply a non-performing lover of it, everyone who has an interest in the making of music should be vitally interested in anything which may militate against its more universal playing and singing.

As one example, anticipating the pending Congressional action which should definitely determine whether a discriminative tax should or should not longer be levied on our musical instruments, the State of Texas recently sent to all the Senators and Representatives in Congress a memorial reading as follows:

"The Texas Federation of Music Clubs wishes to protest against a proposed discriminatory tax on all musical instruments. This bill, if passed, will place music, the greatest promoter of 'Peace and Patriotism,' in the luxury class, and would prove a serious menace to music in America."

The nation-wide efforts that have been made by musicians, dealers in musical merchandise and others interested in the making and playing of music in America for the repeal of an emergency tax that can only result in crippling the music industries if continued longer in operation has not been without effect, and its full and final repeal now looms surer than at any time since the war. The United States Senate has repealed the 5 per cent war excise tax on all musical instruments (from pianos to harmonicas), but such repeal does not answer for action by the national House of Representatives, to which body the bill undoubtedly will be returned for further conference before its final signing by the President.

Keep your touch on the House! As voting citizens of America, all musicians and music-lovers of the country should look to it that the Representatives of their respective States are at once notified of the wish of musical people. Don't dilly-dally, but DO!

Mrs. Warren G. Harding, the present "Mistress of the White House," who completed her musical education at the Cincinnati Conservatory of Music, has honored that city by selecting a Baldwin grand piano to musically grace the Capital mansion.

Carl Door's "Caruso" has been accepted by the Caruso American Memorial Foundation as its official song. "Caruso" is the musical expression of the composer's appreciation of the great Italian tenor, and will not be published for general circulation.

Guess it's true that you can't keep a good Irish song down any more than you can a

native of the "Little Green Isle." As a possible successor to "Peggy O'Neil," that has had pronounced success, "Micky O'Neil" will shortly be released by Leo Feist, Inc. Shouldn't be a bit surprised to see the whole "O'Neil" family bob up in songdom.

"There'll Come a Time," "Night and You," "Every Mammy Loves Her Chille" and "Love Is Like a Bubble" are four new songs by W. Astor Morgan that are announced by the Arrow Music Publishing Company of New York City. The last named of the four is being featured on the Keith circuit by John Steel.

The Boston Music Publishers' Association held its October meeting and dinner at the Parker House on the evening of the 24th. Mr. William Arms Fisher, for many years music editor of the Oliver Ditson Company, was to have been the guest-speaker of the evening, but was prevented by illness. The general feature of the meeting was an animated discussion on summer stagnation in business and factors for its betterment.

"Tuck Me to Sleep in My Old Tucky Home" (Irving Berlin, Inc., of New York City) is now being featured by nearly all the big-time acts that sang "My Mammy," and making almost as big a hit.

For playing "Peggy O'Neil" nightly at the Jefferson Theatre in Cincinnati without permission of the publishers, Leo Feist, Inc., have brought suit against the offenders—the Jewell Photoplay Company, owners of the theatre.

One of the latest entrants in the Music Publishers' Protective Association is Theodore Presser & Co. of Philadelphia. This house is one of the oldest music-publishing concerns in America, having been founded more than a century ago.

There's nothing that beats settling your personal grievances without a legal scrap and then scrape along together for luck. Sam Coslow's suit against Joe Gould and Joe Gibson, the grievance being "Grieving for You," has been amicably settled out of court and now the three are working on a new song that they expect soon to place.

Of the forty-one new members admitted to the American Society of Composers, Authors and Publishers at a meeting held in the first week of October last, three of them were music publishers and the others were song writers. The publishers were Will Rossiter of Chicago, the Triangle Music Company of New York and Leo Edwards of the same city—the last named being a well-known composer who only recently has entered the music-publishing ranks. Among the song writers were Al Piantadosi, Vincent Rose, Paul Cunningham, Alex Gerber and Ira Shuster.

It was only a short time ago that the great Marshall Field emporium in Chicago set a feminine tonsorial pace for other establishments by issuing to its women employees an edict against "hair-cutting-a-labowl" that started a "bawl," and now the Forster Music Publishing Company of that city has accepted from John Bratton and Percy Wenrich their latest song novelty, "At the Bobbed-Haired Babies' Ball."

There are not many things much blacker than ebony, yet "Ebony Nights"—the musical comedy by Creamer and Layton, the publishing rights for which have been secured by Jack Mills, Inc.—is said to be exceedingly bright and sparkling in its music numbers. There are some twenty of these numbers in the piece, two of which at least,

"Sweet Anna May" and "The Wedding of Mandy and Mose," the Mills Company feel assured will equal in popularity "Strut Miss Lizzie"—the very popular fox-trot for which these same two "Ebony" boys were popularly responsible.

If it were not vouched for by the Boston Herald as a genuine communication actually received by a New York music-publishing firm, the following letter from another firm in Leipzig might be regarded as a joke:

"We beg to request you kindly, if you know that many of our works, making use of the favourable conjuncture, which, after our meaning, now arised the pitch. As we now have some pleasant pieces with earnest and jovial contents in our sortment, we request you kindly, to let us know, if you wish, to get some of this works.

"On wish, we send you a little commission sending for a trial, for fortnight, and we hope that you will take pains with this you revise it exactly, after which we await Your esteemed duly answer."

Early in October and under the firm name of Hanbury-Stanley-Little, Inc., a new music publishing concern was organized in New York City with a capitalization reported at \$50,000. The officers of the new firm are Harry T. Hanbury (formerly with Harms, Inc.), president; George A. Little (collaborator with Jack Stanley on the song "Hawaiian Eyes" and numerous others), vice-president; Jack Stanley, secretary; Herman F. Spelman (a lawyer well-known in theatrical circles), treasurer and general counselor. The company will embark on a general song-publishing business with a professional department, starting out with a catalog of five numbers: "Under the Red Rose Moon," "Some Sweet Day," "Can't You See," "I Want to Know" and "Blonde."

With a reported capital of \$450,000, the Musical Directors' Publishing Company is another concern that has been incorporated in New York, with F. Dugan, S. Robenstein and P. Siebel as incorporators.

A big Salvation Army drive for needed funds is now being carried on in many cities, and M. A. Healy, president of the Lyon & Healy firm in Chicago, has been appointed chairman of the music trades division of the drive in that city. Nobody should forget the glorious work of the "Army" during the war, and everybody should "go to it" with a slogan of: Doughnuts for the Soldiers then, Donations for the "Sallies" now!

Edmund Braham, widely known as a concert pianist and composer of semi-classical numbers, and head of the Edmund Braham Music Company of Chicago, died of pneumonia in the last part of October.

"Just Like a Rainbow," "Second Hand Rose" and "He's the Cat's Meow" are three big sellers in the catalog of Shapiro, Bernstein & Co., music publishers of New York.

With chalk for ink, cues for pens and the "green cloth" for paper the song-writers of New York are earnestly endeavoring to effect some "big hits" other than musical. At this writing they are playing a big billiard tourney in which many of the leading lights are participating.

If you can imagine "Wyoming" "Crooning" "Fancies" to the "Jabberwocky," you possibly can vision in imagination the tremendous sales of these four big dance successes of M. Witmark & Sons, who report the sales-facts as fast-fixed as our word-play on names is perhaps far-fetched. Anyway, they're some sellers.

# 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 Frangese March..... Mario Costa	*Calcutta..... George L. Cobb	*East o' Sues..... R. E. Hildreth	*Hang-Over Blues..... Leo Gordon
*African Smith, An..... Paul Eno	*Call of the Woods..... Thos. S. Allen	En' Em Alive..... Allen Taylor	*Happy Haysed, The..... Walter Rolfe
*Alter-Glow..... George L. Cobb	*Cane Rush, The..... Frank H. Grey	*Ebbin Tide, The..... Walter Rolfe	*Happy Jap..... Lawrence B. O'Connor
*A Tone Picture..... George L. Cobb	*Carmenita..... Valentine Abt	*Eloquence March, The..... Valentine Abt	Hawaiian Sunset..... George L. Cobb
*Aggravation Rag..... George L. Cobb	*Chain of Daisies..... A. J. Weidt	*Enchanted Moments Bernisse G. Clements	*Heap Big Injun..... Henry S. Sawyer
*Alibi..... Walter Rolfe	*Chas. Frank..... Chas. Frank	*Excursion Party..... Raymond Howe	*Heart Murmurs..... Walter Rolfe
*Alhambra..... George L. Cobb	*Chow Mein..... Frank E. Herson	*Expectancy..... Norman Leigh	*Hearts Adrift..... Eugene Ingraham
*All for You..... Lou G. Lee	*Chow Mein..... Frank E. Herson	*Fair Condiastes..... E. Louise McVeigh	*Height of Fashion..... R. E. Hildreth
*All-of-a Twist..... Frank E. Herson	*Cloud-Chief..... J. Ernest Philie	*Fairy Flirtations..... Victor G. Boehlein	*Hear's How..... George L. Cobb
*Ambassador, The..... E. E. Bagley	*Columbia's Call..... Bob Wyman	*Farmer Bantlews..... Fred Luscomb	*Hey! Mister Joshua..... Lester W. Keith
*Ambassador, The..... E. E. Bagley	*Commander, The..... R. B. Hall	*Fanchette..... R. E. Hildreth	*Hey Rube..... Harry L. Alford
*American Ace, The..... R. E. Hildreth	*Conductor, The..... R. B. Hall	*Fancies..... George L. Cobb	*Hi Ho Hum..... Wm. C. Isel
*Among the Flowers..... Paul Eno	*Conductor, The..... R. B. Hall	*Farmer Bantlews..... Fred Luscomb	*Hindoo Amber..... Ernest Smith
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Feeding the Kitty..... George L. Cobb	*Hippo Hop, The..... Oswald B. Wilson
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Fighting Strength..... Thos. S. Allen	*Home, Sweet Home..... R. E. Hildreth
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Fire-Fly and the Star..... Norman Leigh	*Home, Sweet Home..... R. E. Hildreth
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Flour d'Amour (Flower of Love) George L. Cobb	*Honey Honey..... R. E. Hildreth
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Flour d'Amour (Flower of Love) George L. Cobb	*Hoop-e-Kack..... Thos. S. Allen
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Flour d'Amour (Flower of Love) George L. Cobb	*Horse Marines, The..... Thos. S. Allen
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Flour d'Amour (Flower of Love) George L. Cobb	*Idle Hours..... Carl Paige Wood
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Flour d'Amour (Flower of Love) George L. Cobb	*In Bagdad..... Norman Leigh
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Flour d'Amour (Flower of Love) George L. Cobb	*Indian Sagas, The..... Thos. S. Allen
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Flour d'Amour (Flower of Love) George L. Cobb	*Indomitable, The..... James M. Fulton
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Flour d'Amour (Flower of Love) George L. Cobb	*In Dreamy Dells..... Walter Rolfe
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Flour d'Amour (Flower of Love) George L. Cobb	*In High Society..... Eduard Holst
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Flour d'Amour (Flower of Love) George L. Cobb	*Intermezzo Irlandais..... Norman Leigh
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Flour d'Amour (Flower of Love) George L. Cobb	*In the Bazaar..... Norman Leigh
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Flour d'Amour (Flower of Love) George L. Cobb	*In the Jungle..... Norman Leigh
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Flour d'Amour (Flower of Love) George L. Cobb	*Invisible Guard..... B. E. Shattuck
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Flour d'Amour (Flower of Love) George L. Cobb	*Irish Confeetti..... George L. Cobb
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Flour d'Amour (Flower of Love) George L. Cobb	*Iron Trail, The..... Ernest Smith
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Flour d'Amour (Flower of Love) George L. Cobb	*Iroquois Fox Trot..... Louis G. Castle
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Flour d'Amour (Flower of Love) George L. Cobb	*Irvin..... Walter Rolfe
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Flour d'Amour (Flower of Love) George L. Cobb	*Isle of Pines..... R. E. Hildreth
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Flour d'Amour (Flower of Love) George L. Cobb	*Jack in the Box..... Thos. S. Allen
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Flour d'Amour (Flower of Love) George L. Cobb	*Jacqueline..... Arthur C. Morse
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Flour d'Amour (Flower of Love) George L. Cobb	*Java..... George L. Cobb
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Flour d'Amour (Flower of Love) George L. Cobb	*Jolly Companions..... Al Stevens
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Flour d'Amour (Flower of Love) George L. Cobb	*Jolly New Yorker, The..... A. J. Weidt
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Flour d'Amour (Flower of Love) George L. Cobb	*Joy-Bey..... A. J. Weidt
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Flour d'Amour (Flower of Love) George L. Cobb	*June Moon..... Bernard Fenton
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Flour d'Amour (Flower of Love) George L. Cobb	*Jungle Echoes..... R. E. Hildreth
*Anita..... Thos. S. Allen	*Conductor, The..... R. B. Hall	*Flour d'Amour (Flower of Love) George L. Cobb	*A Coconut Dance

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 †

<b>Kangaroo Kanter</b> ..... Arthur C. Morse One-Step or Fox Trot	<b>Military Hero, The</b> ..... W. D. Kenneth March and Two-Step	<b>Queen of Roses</b> ..... A. J. Weidt Waltzes	<b>Stars and Flowers</b> ..... R. H. Isherwood Maurka
<b>Ken-Tux-Kiss</b> ..... A. J. Weidt Fox Trot	<b>Mini</b> ..... Norman Leigh Dance des Griottes	<b>Queen of the Night</b> ..... Everett J. Evans Nocturne	<b>Step Lively</b> ..... Thos. S. Allen March and Two-Step
<b>Kentucky Wedding Knot</b> ..... A. W. Turner Novelty Two-Step	<b>Mona Lisa</b> ..... George L. Cobb Valse	<b>Rabbit's Foot</b> ..... George L. Cobb Fox Trot	<b>Stop It!</b> ..... George L. Cobb Fox Trot
<b>Kiddle Land</b> ..... A. J. Weidt One-Step or Two-Step	<b>Monstrat Vian</b> ..... Alfred E. Joy March and Two-Step	<b>Rainbow</b> ..... Bernard Fenton Novelty	<b>Story-Teller Waltzes, The</b> ..... Van L. Farrand Novelty
<b>Kidder, The</b> ..... Harry D. Bushnell Characteristic March	<b>Moonbeams</b> ..... George L. Cobb Valse d'Amour	<b>Rain of Pearls</b> ..... Walter Wallace Smith Valse	<b>Summer Dream, A</b> ..... P. Hans Flath Morceau Characteristic
<b>King Reynard</b> ..... Louis G. Castle Fox Trot	<b>Moonlight Woeing</b> ..... Bernine G. Clements Valse d'Amour	<b>Red Ear, The</b> ..... Arthur C. Morse Schottische and Barn Dance	<b>Summer Secrets</b> ..... Theo. O. Taubert Waltz
<b>Kismet Waltz</b> ..... Pearl S. Silverwood March and Two-Step	<b>Moose, The</b> ..... P. Hans Flath March	<b>Revel of the Roses</b> ..... Walter Rolfe Waltz	<b>Swiss Alps</b> ..... Arthur C. Morse Characteristic Dance
<b>Knock-Knees</b> ..... George L. Cobb One-Step or Two-Step	<b>Musca, The</b> ..... Alessandro Onofri Waltzes	<b>Ringsmaster, The</b> ..... W. K. Whiting Galop	<b>Sunset Fancies</b> ..... John Francis Gilder A Plantation Dance
<b>Knights and Ladies of Honor</b> ..... E. J. Evans March and Two-Step	<b>Musidora</b> ..... Norman Leigh Valse d'Amour	<b>Romance of a Rose</b> ..... Lawrence B. O'Connor Reverie	<b>Sunset in Eden</b> ..... John T. Hall Waltz
<b>Koonville Koonlets</b> ..... A. J. Weidt Characteristic Cake Walk	<b>Myriad Dancer, The</b> ..... Thos. S. Allen Valse Ballet	<b>Roseline</b> ..... May Greene Waltz	<b>Swedish Fest March</b> ..... Albert Perfect Sweet Illusions..... Thos. S. Allen Waltz
<b>La Danseuse (The Dancer)</b> ..... Valentine Abt Valse	<b>Nautical Toodle, The</b> ..... George L. Cobb Fox Trot	<b>Rubber Plant Rag</b> ..... George L. Cobb A Stretcherette	<b>Sweet Memories</b> ..... Valentine Abt Oriental Dance
<b>Ladder of Love</b> ..... George L. Cobb Waltz	<b>NC-4, The</b> ..... F. E. Bigelow March	<b>Russian Fairy Rag</b> ..... Don Ramsay A Syncopated France	<b>Ta-Dji-De</b> ..... Walter Wallace Oriental Dance
<b>Lady of the Lake</b> ..... George L. Cobb Waltz	<b>Near-Beer (How Dry I Am)</b> ..... L. G. del Castillo March	<b>Rustic Dance</b> ..... Norman Leigh Intermezzo Romantique	<b>Tahama</b> ..... Chaucery Haines Intermezzo Romantique
<b>La Petite Etrangere</b> ..... P. B. Metcalf (The Little Stranger) Valse Lento	<b>Nearly the Stars</b> ..... R. E. Hildreth Waltzes	<b>Saddle Back</b> ..... Thos. S. Allen Galop	<b>Tender Amour</b> ..... Bernine G. Clements Serenade
<b>Las Caratas</b> ..... John Hazel Danza Tango	<b>New Arrival, The</b> ..... Anthony S. Brazil March and Two-Step	<b>Saido</b> ..... Norman Leigh Valse Exotique	<b>That Tanging Turk</b> ..... George L. Cobb One-Step or Two-Step
<b>La Sevillana</b> ..... Norman Leigh Entr' Acte	<b>Northern Lights</b> ..... A. J. Weidt Overture	<b>Sand Dance</b> ..... Leo Friedman Moonlight on the Suwanee	<b>Three Nymphs, The</b> ..... George L. Cobb Dance Classique
<b>Laughing Sam</b> ..... Walter Rolfe Characteristic March	<b>Nymphs of the Nile</b> ..... Frank E. Hersom Air de Ballet	<b>Sandy River Rag</b> ..... Thos. S. Allen Waltzes	<b>Tip Topper, A</b> ..... W. A. Corey March and Two-Step
<b>L.A.W. March</b> ..... Yess L. Osman Law and Order	<b>Odalisque</b> ..... Frank H. Grey Valse Orientale	<b>Say When!</b> ..... George L. Cobb Fox Trot	<b>Toy Poodles</b> ..... George L. Cobb Novelty One-Step
<b>Lazy Luke</b> ..... Geo. J. Philpot A Raggy Drag	<b>On and On (Maypole Dance)</b> ..... Valentine Abt Two-Step and March	<b>Scandinavian Dance</b> ..... Gaston Borch Springdance	<b>Treasure-Trove</b> ..... W. K. Whiting Waltzes
<b>League of Nations, The</b> ..... Joseph F. Wagner March	<b>On Desert Sands</b> ..... Thos. S. Allen Intermezzo Two-Step	<b>Shadowgraphs</b> ..... Norman Leigh Scenes des Silhouettes	<b>Treat 'Em Rough</b> ..... George L. Cobb One-Step
<b>Le Ermitte (The Hermit)</b> ..... R. Gruenwald Meditation	<b>On the Mill Dam</b> ..... A. A. Babb Galop	<b>Shepherd Lullaby</b> ..... Edward Holst Reverie	<b>True Blue</b> ..... W. D. Kenneth March and Two-Step
<b>Levee Land</b> ..... George L. Cobb One-Step	<b>On the Sky Line</b> ..... Walter Rolfe A Tone Picture	<b>Sighing Surf</b> ..... Bernine G. Clements Valse Classique	<b>Turkish Towel Rag</b> ..... Thos. S. Allen A Rub-Down
<b>Looking 'Em Over</b> ..... Walter Rolfe One-Step or Two-Step	<b>Opal</b> ..... Leo Gordon Waltz	<b>Silent Love</b> ..... A. J. Weidt Waltzes	<b>Two Lovers, The</b> ..... P. Hans Flath Novelty
<b>Love Notes</b> ..... Frank E. Hersom Valse	<b>Parade of the Puppets</b> ..... Walter Rolfe Marche Comique	<b>Smiling Susan</b> ..... Frank H. Grey Characteristic March	<b>U and I</b> ..... R. E. Hildreth Waltz
<b>Love's Carresses</b> ..... R. E. Hildreth Waltz	<b>Parisian Parade</b> ..... Ed. M. Florin One-Step	<b>Sing Ling Ting (Te-Tao)</b> ..... George L. Cobb Chinese One-Step	<b>Under Palm and Pine</b> ..... W. D. Kenneth March and Two-Step
<b>Luella Waltz</b> ..... A. J. Weidt March and Two-Step	<b>Pastoral Ecceasie</b> ..... Frank E. Hersom A Spanish Intermezzo	<b>Sissy Giggles</b> ..... Raymond Howe Characteristic March	<b>Under the Spell</b> ..... Thos. S. Allen Waltz
<b>Magician, The</b> ..... Van L. Farrand Gavotte	<b>Peppera</b> ..... R. E. Hildreth Valse Espanol	<b>Sleepy Hollow</b> ..... Thos. S. Allen (A Dream in the Mountains) Idyll	<b>Vegetian Beauty</b> ..... Walter Rolfe Caprice
<b>Ma Mie</b> ..... Norman Leigh Chanson d'Amour	<b>Perfume of the Violet</b> ..... Walter Rolfe Waltz	<b>Slim Pickin's</b> ..... Wm. C. Isel Fox Trot Rag	<b>Victorious Harvard</b> ..... Carl Paige Wood March and Two-Step
<b>Mandarin, The</b> ..... Norman Leigh Novelty One-Step	<b>Periscope, The</b> ..... Thos. S. Allen March and Two-Step	<b>Smiles and Frowns</b> ..... Walter Rolfe Valse Hesitation	<b>Virgin Island</b> ..... Alton A. Adams March
<b>Marconigram, The</b> ..... Thos. S. Allen March and Two-Step	<b>Persian Lamb Rag</b> ..... Percy Wenrich A Poppette	<b>Soap Bubbles</b> ..... Thos. S. Allen Characteristic March	<b>Virginia Creeper, The</b> ..... Mae Davis Characteristic March
<b>Masterstroke, The</b> ..... J. Bodewalt Lampe Military March and Two-Step	<b>Pickaninny Pranks</b> ..... Dan J. Sullivan Dance Characteristic	<b>Social Love, The</b> ..... R. E. Hildreth March and Two-Step	<b>Vicayan Belle, A</b> ..... Paul Eno Serenade Filipino
<b>Merry Monarch, The</b> ..... R. E. Hildreth March and Two-Step	<b>Princess of India</b> ..... Van L. Farrand Frieze of the South	<b>Solaret (Queen of Light)</b> ..... Thos. S. Allen Valse Ballet	<b>Watch Hill</b> ..... W. D. Kenneth Two-Step
<b>Mi Amada (My Beloved)</b> ..... Norman Leigh Danza de la Manola	<b>Prize of the South</b> ..... Geo. L. Lansing Patrol	<b>Sonnet</b> ..... George L. Cobb One-Step	<b>Water Wagon Blues</b> ..... George L. Cobb Fox Trot
<b>Midsummer Fancies</b> ..... Frank H. Grey Valse Novellette	<b>Pussy Foot</b> ..... Robert Hoffman Eccentric Rag	<b>Sons du Ruisseau</b> ..... Frank H. Grey Valse Francaise	<b>What Next?</b> ..... George L. Cobb Fox Trot
<b>Milady Dainty</b> ..... Gerald Frasse Intermezzo Gavotte		<b>Southern Pastimes</b> ..... J. W. Wheeler Schottische	<b>Whip and Spur</b> ..... Thos. S. Allen Galop
		<b>Spanish Silhouettes</b> ..... C. E. Pomeroy Waltz	<b>Whirling Dervish, The</b> ..... J. W. Lerman Dance Characteristic
		<b>Spirits of Dawn</b> ..... Everett J. Evans Caprice	<b>White Crow, The</b> ..... Paul Eno March Oldfildy
		<b>Star Dust</b> ..... Lawrence B. O'Connor Novelty March and Two-Step	<b>Who Durr!</b> ..... C. H. Soule Cake Walk and Two-Step March
		<b>Spying Cupid</b> ..... Walter Rolfe Waltz	<b>Yip Yip Yip</b> ..... Wm. C. Isel Fox Trot
		<b>Starland</b> ..... R. E. Hildreth Novelty	<b>Yo Te Amo (I Love You)</b> ..... Walter Rolfe Tango Argentino
		<b>Starland</b> ..... Lawrence B. O'Connor Intermezzo Two-Step	<b>Young April</b> ..... George L. Cobb Novelty
			<b>Youth and You</b> ..... Thos. S. Allen Waltz

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

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

## WHERE MELODY IS ALWAYS FOR SALE

### A List of MELODY AGENTS Patronize Them

We will be responsible for all subscriptions placed through these duly authorized agents.  
Single Copy 15 cents Eight Months \$1.00 Twelve Months \$1.50  
Canada: The Year, \$1.75 Foreign, \$2.00

<b>Banning</b> Los Angeles	<b>California</b> F. M. Romborg Southern California Music Co. So. B'way Wm. L. Belrose, 1209 Washington St. Thearle Music Co., 640-644 Broadway Adrian-Kece, Inc., 908 Market St. John P. Broder, Inc., 244 Stockton St. San Francisco News Co., 747 Howard St. Sherman, Clay & Co., Kearny & Sutter F. Reinhardt, 6 W. Ortega St. J. R. Braker, Box 357	<b>Mansfield</b> New Bedford	<b>C. H. Pratt</b> Dion Piano Co., 1433 Acushnet Ave. Chas. E. Root Co. Forest & Co., 1041 Acushnet Ave. Escher Music Co., 215 North St. C. E. Hill, 9 Hamilton St. C. E. Steere, 18 Mechanic St.	<b>Portland</b>	<b>Oregon</b> N. Hodgson, 249 Alder St. Oregon Elder's Music House Jas. A. Weber, 1714 Peach St. Jesse Parker, 515 Elder's Music Bldg. Seiberling-Lucas Music Co., 125 4th St. F. E. Lahrer	
<b>Oakland</b>		<b>Pittsfield</b> Southbridge	<b>Michigan</b> University Music Store Chas. E. Root Co. Willard Bryant, 215 Woodward Ave. Grinnell Bros., Woodward Ave. Emil G. Picha, Gratiot Station Adalbert W. May, 706 No. Saginaw St. Friedrich Music Store, 206 Monroe Ave. Chas. D. Sharp Music Co., 823 15th St. Chas. E. Wells Music Co., 1026 Calif. St. Kimber Music Co., 931 9th Ave.	<b>Prineville</b>	<b>Pennsylvania</b> Will M. Jarrett A. L. Lejeal, 1007 State St. Jas. A. Weber, 1714 Peach St. Jenkins Music House Kirk-Johnson & Co., 16-18 W. King St. Cooper Bros., 834 5th Ave. G. De Stefano, 321 South 8th St. A. Laux's Music Store, 3230 N. Front St. Hyman L. Morris, 153 North 8th St. John Wannamaker, Sheet Music Dept. H. A. Weymann & Son, Inc., Chestnut St. A. Laux's Music Store, 3230 N. Front St. William Salmer, 21 Mount Oliver St. Volkwein Bros., 510 Smithfield St. W. H. Witt Music Co., 110 5th Ave. Howard E. Gerhardt, 625 Penn. St. C. K. Whitner & Co., 438-444 Penn. Sq. N. A. Hubert, 117 Wyoming Ave. Powell & Chandler, 132 Washington Ave. Ludwig & Co., 50 South Main St.	
<b>San Diego</b>		<b>Worcester</b>	<b>Minnesota</b> Cloquet Music Store H. P. Blakkestad, 710 Marquette Ave. Metropolitan Music Co., 41 So. 6th St. Paul A. Schmitt, 729 Nicolet Ave. Peyer Music Co. Brist's Music Store, 214 Chestnut St.	<b>Pittsburgh</b>	<b>Pittsburgh</b> H. P. Blakkestad, 710 Marquette Ave. Metropolitan Music Co., 41 So. 6th St. Paul A. Schmitt, 729 Nicolet Ave. Peyer Music Co. Brist's Music Store, 214 Chestnut St.	
<b>San Francisco</b>		<b>Ann Arbor</b> Battle Creek	<b>Florida</b> Sonnenberg Music Co., Inc., 1127 Broad C. C. Church, c/o Brown & Thomson Co. Farris Music Store, 173 Asylum St. Sedgwick & Casey, 163 Asylum St. J. H. Short, 495 Main St. McCoy's, Inc., 153 Grand St.	<b>St. Paul</b> Virginia	<b>Reading</b>	
<b>Santa Barbara</b> Ventura		<b>Denver</b>	<b>Connecticut</b> Sonnenberg Music Co., Inc., 1127 Broad C. C. Church, c/o Brown & Thomson Co. Farris Music Store, 173 Asylum St. Sedgwick & Casey, 163 Asylum St. J. H. Short, 495 Main St. McCoy's, Inc., 153 Grand St.	<b>St. Louis</b> Sedalia	<b>Scranton</b>	
<b>Denver</b>		<b>Greeley</b>	<b>District Columbia</b> S. Ernest Philippitt, 1300 G St., N. W. J. Edgar Robinson, 1306 G St., N. W.	<b>Lincoln</b>	<b>Wilkes-Barre</b>	
<b>Bridgeport</b> Hartford		<b>Atlanta</b>	<b>Georgia</b> Cable Piano Co. M. E. Corra, 103 No. Pryor St. Alnutt Music Co., 114 E. Broughton St.	<b>New York</b> Edw. J. Walt.	<b>Pawtucket</b> Providence	
<b>Stamford</b> Waterbury		<b>Savannah</b>	<b>Illinois</b> Sadler's Music Store, 54 So. Broadway Axel W. Christensen, 20 E. Jackson Blvd. Gamble Hinged Music Co., E. Van Buren Lyon & Healy, Popular Music Department Western Book & Stationery Co., Walsh Benjamin Temple of Music, Vermillion St.	<b>St. Louis</b> Sedalia	<b>Rhode Island</b> Meiklejohn Music Co. John J. Fitzpatrick, c/o Shepard Co.	
<b>Washington</b>		<b>Aurora</b> Chicago	<b>Indiana</b> Harding & Miller Music Co., 524 Main St. Carlin Music Co., 143 E. Washington St. Fuller-Ryde Music Co., 27 E. Ohio St.	<b>Lincoln</b>	<b>South Dakota</b> Bernd Music Co.	
<b>Atlanta</b>		<b>Evansville</b> Indianapolis	<b>Iowa</b> H. C. Waite Music Co., 225 So. 3rd St. W. H. Lehman Co., 320 W. 8th St. J. Wilkinson, 312 K. P. Block Ben. Bruck	<b>Lincoln</b>	<b>Tennessee</b> Southern Standard Music Co., E. 8th St. H. A. French, 604 Church St.	
<b>Cedar Rapids</b> Des Moines		<b>West Point</b>	<b>Lansas</b> Saunders Music Co. E. B. Guild Music Co. J. O. Adams Music Co.	<b>Manchester</b> Plymouth	<b>Texas</b> J. R. Reed Music Co. Bush & Gerts Fort Worth Music Co., 610 Houston St. Thos. Goggan & Bros. Thos. Goggan & Bros.	
<b>Aurora</b> Chicago		<b>Danville</b>	<b>Kentucky</b> Krausgill Piano Co., 309 W. Walnut St. J. Forrest Thompson, 231 So. Fourth Av	<b>Camden</b> Jersey City	<b>Utah</b> Columbia Music Co., 176 W. Centre St. Consolidated Music Co.	
<b>Evansville</b> Indianapolis		<b>Cedar Rapids</b> Des Moines	<b>Maine</b> Andrews Music House, 98 Main St. D. L. Carver, 25 Broad St. R. A. Burr A. Laurence & Co., 359 Lisbon St. W. L. Lothrop, 186 Lisbon St. Howe's Music Store, 134 Main St. Cressey & Allen, 534 Congress St. H. T. Drew, 105 Main St.	<b>Newark</b>	<b>Vermont</b> Bailey's Music Rooms	
<b>Cedar Rapids</b> Des Moines		<b>West Point</b>	<b>Maryland</b> Carl C. Holzapfel, 222 W. Fayette St. G. Fred Krantz Music Co., 303 N. Charles	<b>New York</b> H. E. Steidler, 287 Central Ave. Denton, Cotter & Daniels, Court & Pearl Marks M. Doyle, 309 East Water St. Jas. M. Marsh, Main St. Hickey's Lovejoy Music Store, Cayuga St. M. Sison & Son Gunther-Winn School, Proctor Theatre Building Edw. R. Winn, 44 West 34th St. Hickok Music Co., 358 Main St. R. C. Barnhart, Fine Arts Bldg. C. C. Church & Co., c/o Sivilley, Lindsay & Carr Gibbons & Stone Levis Music Store, 39 South Ave. G. A. Cassidy & Co. Godard's Music Store, Vanderbilt Square Phoenix-Kline Music Co., W. Jefferson St. Peate's, 122 Columbia St.	<b>Provo</b> Salt Lake City	<b>Washington</b> Chas. A. Rohrbacher, Cor. Bay & Holly Barks-Parker Music Co., 1611 4th Ave. Bernard B. Brin, Pantages Bldg. Bush & Lane Piano Co., 1519 3rd Ave. W. Marquis, 1009 1st Ave. A. Mattson, 1904 6th Ave. Wood's Music Co., 1617 3rd Ave. Spokane Elder's Music House A. A. Taylor Co., 928 Broadway
<b>Cedar Rapids</b> Des Moines		<b>West Point</b>	<b>Massachusetts</b> Carrie E. Morgan, 200 Cabot St. Christensen School of Music, Washington Oliver Ditson Co., 178 Tremont St. Krey Music Co., 361 Washington St. C. W. Thompson & Co., Park St. Central Music Co., 22 Center St. Andrew Grant Piano Co., 126 Main St. Old Colony Piano Co., 12 Main St. Mrs. F. A. Forest, 174 So. Main St. Hall's Music Store, 168 Bank St. B. L. Rich & Co., 365 Main St. John T. Roy Co., 168-170 High St. Anthony L. Ciampa, 5 Main St. Ed. L. Turcot, 495 Merrimack St. Music Shop, 147 Munroe St.	<b>Rochester</b>	<b>Wisconsin</b> Fred Leithold Piano Co., 325 Main St. C. J. Hambitzer, 417 Broadway Wm. A. Kaun Music Co., 90 Wisconsin St. M. Earl Clark H. Buchheim Music Co., 515 N. 8th St.	
<b>Cedar Rapids</b> Des Moines		<b>West Point</b>	<b>North Carolina</b> Greensboro Music Co.	<b>Utica</b>	<b>Wyoming</b> Richter Music Co.	
<b>Cedar Rapids</b> Des Moines		<b>West Point</b>	<b>Ohio</b> John A. Berger, 307 Market Ave., So. Joseph Krolage Music Co., 424 Race St. Wills Music Co., 137 West Fourth St. Carl Carlton Music House, 218 Erie Bldg. Christensen School of Music, 301 Euclid McMillin Music Co., 2035 East 9th St. G. Schirmer, Inc., 45 The Arcade H. J. Votteler & Son, 37 The Arcade Goldsmith's Music Store, 69 So. High St. Heaton's Music Store, 231 North High St. J. C. Meredith, 25 West 4th St. Ignaz Fischer, 618 Madison Ave. McCormick Music Co., 417 St. Clair St. Warner's Music Shop, 4 Hippodrome Arc. Yahring-Rayner Co. H. D. Munson & Sons' Music Co.	<b>Utica</b>	<b>Canada</b> Monty Bros. Nordheimer Piano & Music Co. Whaley, Royce & Co., 237 Yonge St. Dupuis Freres, 447 St. Catherine St. J.W. Shaw & Co., 356 St. Catherine St. J. E. Turcot, 115 St. Catherine St. E. Winner's Music House	
<b>Cedar Rapids</b> Des Moines		<b>West Point</b>	<b>North Carolina</b> Greensboro Music Co.	<b>Utica</b>	<b>Canada</b> Monty Bros. Nordheimer Piano & Music Co. Whaley, Royce & Co., 237 Yonge St. Dupuis Freres, 447 St. Catherine St. J.W. Shaw & Co., 356 St. Catherine St. J. E. Turcot, 115 St. Catherine St. E. Winner's Music House	
<b>Cedar Rapids</b> Des Moines		<b>West Point</b>	<b>North Carolina</b> Greensboro Music Co.	<b>Utica</b>	<b>Canada</b> Monty Bros. Nordheimer Piano & Music Co. Whaley, Royce & Co., 237 Yonge St. Dupuis Freres, 447 St. Catherine St. J.W. Shaw & Co., 356 St. Catherine St. J. E. Turcot, 115 St. Catherine St. E. Winner's Music House	
<b>Cedar Rapids</b> Des Moines		<b>West Point</b>	<b>North Carolina</b> Greensboro Music Co.	<b>Utica</b>	<b>Canada</b> Monty Bros. Nordheimer Piano & Music Co. Whaley, Royce & Co., 237 Yonge St. Dupuis Freres, 447 St. Catherine St. J.W. Shaw & Co., 356 St. Catherine St. J. E. Turcot, 115 St. Catherine St. E. Winner's Music House	
<b>Cedar Rapids</b> Des Moines		<b>West Point</b>	<b>North Carolina</b> Greensboro Music Co.	<b>Utica</b>	<b>Canada</b> Monty Bros. Nordheimer Piano & Music Co. Whaley, Royce & Co., 237 Yonge St. Dupuis Freres, 447 St. Catherine St. J.W. Shaw & Co., 356 St. Catherine St. J. E. Turcot, 115 St. Catherine St. E. Winner's Music House	
<b>Cedar Rapids</b> Des Moines		<b>West Point</b>	<b>North Carolina</b> Greensboro Music Co.	<b>Utica</b>	<b>Canada</b> Monty Bros. Nordheimer Piano & Music Co. Whaley, Royce & Co., 237 Yonge St. Dupuis Freres, 447 St. Catherine St. J.W. Shaw & Co., 356 St. Catherine St. J. E. Turcot, 115 St. Catherine St. E. Winner's Music House	
<b>Cedar Rapids</b> Des Moines		<b>West Point</b>	<b>North Carolina</b> Greensboro Music Co.	<b>Utica</b>	<b>Canada</b> Monty Bros. Nordheimer Piano & Music Co. Whaley, Royce & Co., 237 Yonge St. Dupuis Freres, 447 St. Catherine St. J.W. Shaw & Co., 356 St. Catherine St. J. E. Turcot, 115 St. Catherine St. E. Winner's Music House	
<b>Cedar Rapids</b> Des Moines		<b>West Point</b>	<b>North Carolina</b> Greensboro Music Co.	<b>Utica</b>	<b>Canada</b> Monty Bros. Nordheimer Piano & Music Co. Whaley, Royce & Co., 237 Yonge St. Dupuis Freres, 447 St. Catherine St. J.W. Shaw & Co., 356 St. Catherine St. J. E. Turcot, 115 St. Catherine St. E. Winner's Music House	
<b>Cedar Rapids</b> Des Moines		<b>West Point</b>	<b>North Carolina</b> Greensboro Music Co.	<b>Utica</b>	<b>Canada</b> Monty Bros. Nordheimer Piano & Music Co. Whaley, Royce & Co., 237 Yonge St. Dupuis Freres, 447 St. Catherine St. J.W. Shaw & Co., 356 St. Catherine St. J. E. Turcot, 115 St. Catherine St. E. Winner's Music House	
<b>Cedar Rapids</b> Des Moines		<b>West Point</b>	<b>North Carolina</b> Greensboro Music Co.	<b>Utica</b>	<b>Canada</b> Monty Bros. Nordheimer Piano & Music Co. Whaley, Royce & Co., 237 Yonge St. Dupuis Freres, 447 St. Catherine St. J.W. Shaw & Co., 356 St. Catherine St. J. E. Turcot, 115 St. Catherine St. E. Winner's Music House	
<b>Cedar Rapids</b> Des Moines		<b>West Point</b>	<b>North Carolina</b> Greensboro Music Co.	<b>Utica</b>	<b>Canada</b> Monty Bros. Nordheimer Piano & Music Co. Whaley, Royce & Co., 237 Yonge St. Dupuis Freres, 447 St. Catherine St. J.W. Shaw & Co., 356 St. Catherine St. J. E. Turcot, 115 St. Catherine St. E. Winner's Music House	
<b>Cedar Rapids</b> Des Moines		<b>West Point</b>	<b>North Carolina</b> Greensboro Music Co.	<b>Utica</b>	<b>Canada</b> Monty Bros. Nordheimer Piano & Music Co. Whaley, Royce & Co., 237 Yonge St. Dupuis Freres, 447 St. Catherine St. J.W. Shaw & Co., 356 St. Catherine St. J. E. Turcot, 115 St. Catherine St. E. Winner's Music House	
<b>Cedar Rapids</b> Des Moines		<b>West Point</b>	<b>North Carolina</b> Greensboro Music Co.	<b>Utica</b>	<b>Canada</b> Monty Bros. Nordheimer Piano & Music Co. Whaley, Royce & Co., 237 Yonge St. Dupuis Freres, 447 St. Catherine St. J.W. Shaw & Co., 356 St. Catherine St. J. E. Turcot, 115 St. Catherine St. E. Winner's Music House	
<b>Cedar Rapids</b> Des Moines		<b>West Point</b>	<b>North Carolina</b> Greensboro Music Co.	<b>Utica</b>	<b>Canada</b> Monty Bros. Nordheimer Piano & Music Co. Whaley, Royce & Co., 237 Yonge St. Dupuis Freres, 447 St. Catherine St. J.W. Shaw & Co., 356 St. Catherine St. J. E. Turcot, 115 St. Catherine St. E. Winner's Music House	
<b>Cedar Rapids</b> Des Moines		<b>West Point</b>	<b>North Carolina</b> Greensboro Music Co.	<b>Utica</b>	<b>Canada</b> Monty Bros. Nordheimer Piano & Music Co. Whaley, Royce & Co., 237 Yonge St. Dupuis Freres, 447 St. Catherine St. J.W. Shaw & Co., 356 St. Catherine St. J. E. Turcot, 115 St. Catherine St. E. Winner's Music House	
<b>Cedar Rapids</b> Des Moines		<b>West Point</b>	<b>North Carolina</b> Greensboro Music Co.	<b>Utica</b>	<b>Canada</b> Monty Bros. Nordheimer Piano & Music Co. Whaley, Royce & Co., 237 Yonge St. Dupuis Freres, 447 St. Catherine St. J.W. Shaw & Co., 356 St. Catherine St. J. E. Turcot, 115 St. Catherine St. E. Winner's Music House	
<b>Cedar Rapids</b> Des Moines		<b>West Point</b>	<b>North Carolina</b> Greensboro Music Co.	<b>Utica</b>	<b>Canada</b> Monty Bros. Nordheimer Piano & Music Co. Whaley, Royce & Co., 237 Yonge St. Dupuis Freres, 447 St. Catherine St. J.W. Shaw & Co., 356 St. Catherine St. J. E. Turcot, 115 St. Catherine St. E. Winner's Music House	
<b>Cedar Rapids</b> Des Moines		<b>West Point</b>	<b>North Carolina</b> Greensboro Music Co.	<b>Utica</b>	<b>Canada</b> Monty Bros. Nordheimer Piano & Music Co. Whaley, Royce & Co., 237 Yonge St. Dupuis Freres, 447 St. Catherine St. J.W. Shaw & Co., 356 St. Catherine St. J. E. Turcot, 115 St. Catherine St. E. Winner's Music House	
<b>Cedar Rapids</b> Des Moines		<b>West Point</b>	<b>North Carolina</b> Greensboro Music Co.	<b>Utica</b>	<b>Canada</b> Monty Bros. Nordheimer Piano & Music Co. Whaley, Royce & Co., 237 Yonge St. Dupuis Freres, 447 St. Catherine St. J.W. Shaw & Co., 356 St. Catherine St. J. E. Turcot, 115 St. Catherine St. E. Winner's Music House	
<b>Cedar Rapids</b> Des Moines		<b>West Point</b>	<b>North Carolina</b> Greensboro Music Co.	<b>Utica</b>	<b>Canada</b> Monty Bros. Nordheimer Piano & Music Co. Whaley, Royce & Co., 237 Yonge St. Dupuis Freres, 447 St. Catherine St. J.W. Shaw & Co., 356 St. Catherine St. J. E. Turcot, 115 St. Catherine St. E. Winner's Music House	
<b>Cedar Rapids</b> Des Moines		<b>West Point</b>	<b>North Carolina</b> Greensboro Music Co.	<b>Utica</b>	<b>Canada</b> Monty Bros. Nordheimer Piano & Music Co. Whaley, Royce & Co., 237 Yonge St. Dupuis Freres, 447 St. Catherine St. J.W. Shaw & Co., 356 St. Catherine St. J. E. Turcot, 115 St. Catherine St. E. Winner's Music House	
<b>Cedar Rapids</b> Des Moines		<b>West Point</b>	<b>North Carolina</b> Greensboro Music Co.	<b>Utica</b>	<b>Canada</b> Monty Bros. Nordheimer Piano & Music Co. Whaley, Royce & Co., 237 Yonge St. Dupuis Freres, 447 St. Catherine St. J.W. Shaw & Co., 356 St. Catherine St. J. E. Turcot, 115 St. Catherine St. E. Winner's Music House	
<b>Cedar Rapids</b> Des Moines		<b>West Point</b>				



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

**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

YULETIDE VIBRATIONS. By Frederic W. Burry  
MASTER MUSICIANS AND MODESTY  
WANTED—A MAN. By Emil Medicus  
MUSICAL MUSINGS. By C. F. C.  
LISTEN TO THE KNOCKING BIRD. By D. L. McCulloch  
A NEW PLACE FOR YOUR PHONOGRAPH. By Felix J. Koch  
FOR WOOD, WHAT WOULD YOU?  
MUSIC MART MEANDERING  
THEORY OR PRACTICE FIRST? By Frederic W. Burry

## MUSIC

YOUNG VETERANS. By Gerald Frazee  
March for Piano  
TOY TOWN TALES. By Frank E. Hersom  
No. 3 Dance of the Dolls. Suite for Piano  
THE PLUNGER. By Thos. S. Allen  
Galop for Piano  
PUT AND TAKE. By George L. Cobb  
One-Step for Piano

PUBLISHED BY  
**WALTER JACOBS inc BOSTON MASS**