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Volume V, Number 2

FEB 16 1921

February, 1921

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# MELODY

## A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

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Editorial

The Composer of "Eili Eili"

By Meyer Beer

Do You Know—

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Playing the Picture

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Tone Poem for Piano

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Fox Trot for Piano

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**WALTER JACOBS, Publisher, 8 Bosworth Street, BOSTON, MASS., U. S. A.**

MELODY

**Peeps at the Publishers**



"I'm Going Home," the latest Chas. K. Harris song, will soon be going strong to bring home the bacon, according to professionals and phonograph companies.

"Rosie" (Make It Rosy for Me), by Grant Clarke and J. L. Merkur, is making things look pretty "rosy" for Irving Berlin, Inc.

"Mazie," a fox trot published by Jack Mills, Inc., is amazing the devotees of the Madison Square Garden, New York City.

"Because You're Mine" "Once More" "Up in Mary's Attic" is the answer given by the Broaker-Conn Music Co., New York City.

The Bigger-Hand Music Co. not long ago started ace-high when they released "Her Mother Is a Better Pal Than Mary," but it looks as if "That's When I'm Pining For You" and "I've Got the Overall Blues" is giving 'em a "full house."

"Tired of Me," Irving Berlin, Inc., never tires the audiences at the Riverside Theatre, New York City.

"Strut, Miss Lizzie" is "strutting" some for Jack Mills, Inc.

The Music Publishers' Protective Association recently passed a resolution calling upon its members to print the maximum retail price on the title pages of all music.

Joe Young and Sam Lewis, prominent song writers, have signed up for a term of years with Irving Berlin, Inc.

"I Used to Love You, But It's All Over Now" is the latest release of the Broadway Music Corp.

Ethel Broaker, well known in the world of music publishing, is out on her own hook in the Exchange Building, New York, under the firm name of Broaker-Conn Music Co.

Bernard L. Henning & Co., Washington, D.C., is boosting "Some Day You'll Want My Love," a fox trot number that everybody will want to hear, play and sing mighty soon.

"Tell Me Why You Went Away," "Moonlight in Venice," "At the Last Barber's Ball" and "Mother's Tears Are Always True," are four numbers advertised by the Circle Music Publishing Co., New York City.

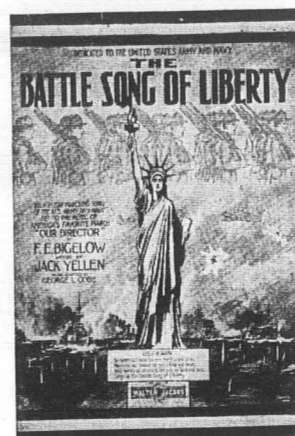
"They're Getting Wilder" at Melrose Bros., Chicago.

Maurice Richmond has resigned as manager of the Enterprise Music Supply Co. and will confine his activities to the Maurice Richmond Music Co., New York City.

"Lassie O'Mine," by E. J. Walt; "It Was the Time of Lilac," by Jane Hathaway, and "Heart's Delight," a new James H. Rogers composition, are three Sam Fox numbers featured in concerts by Elsie Baker, popular contralto.

Waterson, Berlin and Snyder are plugging "Margie," lyric by Bernice Davis and music by Con Conrad and J. Russell Robinson.

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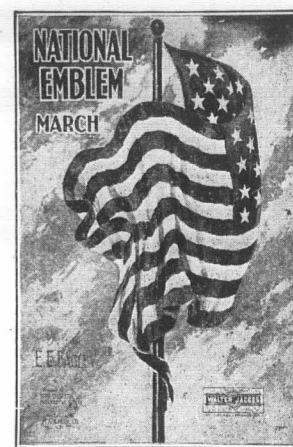
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WHAT MORE CAN YOU ASK OF ME?  
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"Feather Your Nest" will help feather the nest of the firm of Leo Feist, Inc., even though the tune of the chorus is very similar to that of "For Me and My Gal," a hit of a few years ago.

A Waterson, Berlin & Snyder number that is popular in San Francisco is "Old Pal, Why Don't You Answer Me," featured in various theatres by Miss Helene Hughes.

"Shadow," a novelty song written by Kendis & Brockman, who are known as the "James" boys, is featured by William Kent in Ray Goetz's "Vogues and Vanities." The play is booked for a long run in Boston.

Lee S. Roberts, Inc., New York City, have started one of the largest campaigns in the history of sheet music advertising. Special display ads appear in 95 newspapers, featuring "Broken Moon," a ballad fox trot by Lee S. Roberts; "Sunshine in Your Big Blue Eyes," a fox trot by Peter DeRose and J. Innuse; "Since You Crept Into My Heart," song fox trot by Lee S. Roberts and "Monastery Bells" a novelty waltz-song (with bell effects) by Pete Wendling.

Max Winkler, president of Belwin, Inc., has organized the firm of Winkler, Inc., for the purpose of publishing specially selected songs. Their first two numbers announced by the new catalog are "Japanola" and "Naughty Hawaii," from the pens of Monte Carlo and Alma Sanders.

Shapiro, Bernstein & Co. have issued two new numbers, "Palesteena" and "Caresses," that are going big. Many vaudeville artists are featuring these numbers, and particularly Eddie Cantor who is making a hit with both in "Broadway Brevities."

"Somebody's Eyes," the Goodman & Rose number, is featured in the Cecil Lean Show, "Look Who's Here."

A number to be released soon by Kendis & Brockman is entitled "Good as Gold."

"Oh! Boy" sings Joe Goodman, well-known song writer, as he enters the publishing field on his own behalf.

Goodman & Rose, Inc., are to publish a new Oriental fox trot ballad entitled "Hi-Yo" by Bud Green and Edgar Fairchild. The number in arrangement has what is known as "Chinese melody tricks."

"Jimmie," the new musical comedy with book and lyrics by Otto Harbach, Frank Mandel and Oscar Hammerstein, 2nd, opened recently in New York City, with Frances White, of Ziegfeld "Follies" and vaudeville fame, as the leading star. Among the pretty and melodious numbers in the play are "Jimmie," "Ming Poo," "Baby Dreams," "Cute Little Two by Four," "Ricketty Cricketty" and "That's as Far as I Can Go." This play, critics promise, will be hugely successful. T. B. Harms and Francis, Day & Hunter are the publishers of the music.

Phil Ponce, one of the best known music salesmen in the publishing business, has just been signed up with the ever enterprising firm of Jack Mills, Inc., music publishers. Ponce has the reputation of being one of the foremost salesmen in the music publishing business.

"Calling" is the title of a new song written by Max Friedman and Harry D. Squires, the well-known song writers, and accepted for publication by Jack Mills, Inc., of 152 West 45th St.

Miss Mildred Fitzgerald, recently in vaudeville, has joined the staff of the Riviera Music Company and will be head of the professional department in San Francisco.

(Continued on Page 8)

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# MELODY

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Volume V

FEBRUARY, 1921

Number 2

## Editorial

### THE MISSION OF POPULAR MUSIC

MUSIC critics agree that the one outstanding, fundamental principle or real basis of music is *rhythm*. If this is true, the playing of ragtime, which depends almost wholly on rhythm, accent and a mechanical regularity of the beat for its effectiveness, is in truth an essential means of laying a solid rhythmical foundation. Indeed, it is not infrequently found that even pianists of reputation, gained wholly because of their interpretative ability, demonstrate a lack of definiteness and clock-work regularity in time-keeping. This could easily be avoided, if these same pianists included in their work and study at least a passing acquaintance with the "popular" literature of the day.

We do not claim that the study of light popular music alone will necessarily develop a decided taste for the classical, yet there is no denying the fact that many persons have been aroused for the first time to an interest in good music through the rhythmic and melodic appeal of what they constantly hear at the theatres, on the streets, in the cabarets and other places. It is also true that this first interest, when once aroused, is still further increased by the ability to self-produce this same music by some means or other in the home—either by the agency of the player-piano or phonograph or through the more intimate and consequently more satisfactory method of their own personal efforts on some instrument, or with the voice.

We feel quite sure that if these thousands had been left to become interested in music through the well-intentioned, if necessarily slow, methods of the music teachers alone, by far most of them would have forever remained outside the musical ranks.

Popular music, therefore, awakens what might perhaps be a dormant love and talent for music itself, and then instills into the novice such a love for, and precision in, rhythm and accent that it never leaves him—permeating and controlling all his future work and study, no matter in what branch or plane of the art he may happen to be engaged.

### "THE BEST FOR MOST"

PHILOSOPHERS of all time have advocated, as the ultimate aim of man, what may be tersely expressed in the following slogan: "The Best for Most."

This is an age of specialized service. Only the best in music, art and literature—in fact, in every line of human endeavor—attains a permanent place in human society.

And particularly in the field of music only the best products performed in the best way by the greatest artists will survive as the fittest. One of the greatest contributions, therefore, to modern civilization is the scientific re-creation

and preservation of the various kinds of music. This has become possible after countless tests and trials—at great cost of time, money and effort—and the result is that the talking machine and player-piano have reached a remarkable stage in the perfecting of faithful reproductions of the best works of all time.

Indeed, these instruments have become most tremendous assets in developing musical taste by satisfying a human need as do no other instruments. For taste, or culture, or whatever you would term appreciation of the finer things in life, is to a great extent a matter of saturation. You learn to appreciate drawings and paintings by looking at them often enough. Then you begin to like what you know.

So with music. For in what other ways is it possible to hear whatever music you may wish, at your convenience, than through the medium of the talking machine or player-piano. Let us remember that familiarity weeds out the commonplace and fosters the love of perfection.

Furthermore, many of those who become most passionately fond of music are unable to perform upon any instrument, nor are they accomplished vocally. For such the player-piano is a veritable necessity.

It is true, finally, that the affording of musical enjoyment to the greatest number and the promoting of musical taste generally are instrumental in the gradual raising of the individual and national soul away from the earth to the sun—and that in all this mechanical music plays no small part.

### "I SEE AND HEAR AMERICA GO SINGING TO HER DESTINY"—Walt Whitman

MUSIC is coming more and more into its own everywhere, in industry, in free concerts of the people. There is hardly a single human activity where music does not play a humanizing part in this imperfect whole.

The latest uses to which it has been put is by the County Treasurer in Cleveland, Ohio, who had a band play outside his office as the income tax payers marched up to the window.

A prominent editorial writer was thereby prompted to observe that ancient kings had the same idea put into action centuries ago. They had the band playing, leading armies of men as they marched up to be shot, and it worked well.

Some day the band will play while men dig ditches, harvest crops, indeed, it won't be long before we will find music playing a part in every phase of human activity, cheering, consoling, keeping up the morale particularly of those whose toil is monotonous and depressing.

We have started to sing. We no longer fear to hear the sound of our own voices.

## The Composer of "Eili Eili"

By MEYER BEER

*One of the greatest moving picture plays now being shown throughout the country is "Hamoresque," realistic and pathetic, the scene of which is laid in the Ghetto of New York City. "Eili Eili," selected as the musical theme of this picture, was featured by the orchestras in the largest New York motion picture palaces. Before the rise of the curtain a chorus of male and female voices would sing the song so effectively as to elicit unrestrained applause, night after night, from huge mixed audiences.*

*The song expresses the intensity of an emotion characteristically Semitic, and yet it offers an almost perfect appeal to the present day finely developed musical sense of the masses. They are gradually beginning to realize that complete universality of expression can be realized only through the appreciation of the fact that every race has and should have an individuality in music, as well as in everything else, absolutely typical of itself. And why not—has not every flower a fragrance of its own?—Ed.*

ONCE in a generation there is born to the world a song of such beauty and heart appeal that it is instinctively placed in the category of the folk songs of the nations. No one is greatly interested to know who is the author of that song. It seems as if the song "just grew" from nature, as the trees of the forest and the perfumed flowers blooming under the radiance of a summer sun.

"Home, Sweet Home" was written for the old English opera "Clari" by Sir Henry Bishop. Yet who ever thinks of "Home, Sweet Home" as an operatic aria? How many even think of Bishop in connection with it? The simple beauty of "Home, Sweet Home" has transformed it into a folk song—a legacy of the people.

When Rosa Raisa's accompanist begins the first strains of "Eili Eili" and tumultuous applause breaks out from the audience, is there anyone among that audience who stops to think who wrote "Eili Eili"? We all take it that "Eili Eili" is either a folk song, a synagogal chant or a combination of both, so much has the song endeared itself to the hearts of the people. But in so thinking we have created one of the pathetic tragedies in music. For "Eili Eili" is not a product of folk-inspiration. It was written by a man who for almost twenty years has remained in ignorance of the tremendous vogue of his song, by Jacob Kopel Sandler, a former music director in the Yiddish theatres.

Here is the history of "Eili Eili" and its composer. Twenty-three years ago, Sandler was the music director at the old Windsor Theatre where a Yiddish company, headed by the noted Mogulesco, were presenting Yiddish plays. Those days were not very prosperous ones for the Yiddish theatre and Sandler's salary ranged from eight to ten dollars a week. Sandler remembers that when he once happened to play with Thomashefsky (the father of Boris) in Philadelphia, his salary was still lower. In fact, it was no salary at all, for business was slow and the exchequer empty. To obtain money for his fare to New York, Sandler was forced to withhold the orchestra parts for a certain performance fifteen minutes before the curtain went up. The manager was frantic with rage when he heard of his music director's action, but he could do nothing but pay him the necessary fifteen dollars.

During the month of March, 1896, the management of the Windsor Theatre undertook to produce an historical drama entitled "Die B'ne Moische" (The Sons of Moses), dealing with the Chinese Jews. It was intended that this play should run all through the Passover holidays and much money had been invested in costumes and settings. It was therefore a terrible disappointment for all concerned when "The Sons of Moses" fell flat and the company found themselves without either a play or money. The Passover holidays would begin in eight days. To let this profitable season go by without playing would have been a calamity, so Professor Hurowitz, at that time one of the most popular and prolific of Yiddish-play concoctors, was pressed into service and commissioned to produce a play within a week. Immediately, before he had even written a line of the play, Hurowitz

directed Sandler to prepare a few songs for the coming production. For one of the songs he wanted something sad and appealing. On the spur of the moment he had conceived the outlines of a story: A Jewish girl was to be crucified for her faith. And to hang on the cross and sing a pathetic prayer, the astute playwright knew, would open the tear ducts of the audience. When Sandler complained that he could not write the song without at least a scenario of the play, Hurowitz tossed his objection aside as a show of weakness and lack of resourcefulness on the part of a Yiddish stage graduate and suggested that Sandler look up a few of the Psalms of David and draw his inspiration for the crucifixion prayer therefrom—for Sandler wrote both the words and music of his songs.

To argue with Hurowitz was a waste of energy and Sandler went home to devise the sad song. All through the night he struggled to find a theme and he was about to give up in disgust when in turning over the pages of the Bible, his eye fell upon the words, "Eili Eili lomo asavtoni"—the first lines of the second verse of the 22nd psalm. It seemed to Sandler that these words were ideal for the purpose. He also remembered that in the ill-fated "B'ne Moische" he had written a song for Mr. Carp (the father of Sophie Carp, the popular Yiddish actress and singer) and that the melody of this song would lend itself admirably to the words of the psalm. There was an added advantage in using the old tune. The martyr of the coming play was to be enacted by Mrs. Carp, an actress with a fine voice, but notorious for a deficiency in musical education. She could not read music and for her to memorize a song was a labor of weeks. Sandler knew that she had often heard him rehearsing with her husband and wisely concluded that as she had already heard the tune the memorizing of it would be less difficult.

During that night, "Eili Eili" was written and shortly after it was sung by Mrs. Carp in the new play which was romantically called "Brocha, or The Jewish King of Poland." The song was an instantaneous success. Then, as now, the mere introductory measures, scraped out by the wretched Windsor Theatre orchestra, was the signal for a demonstration on the part of the audience.

After "Brocha" had run its course and Sandler was slaving away at songs for other productions, a Mr. Rumshinsky, now the music-maker for the Boris Thomashefsky vulgarities, asked permission to arrange "Eili Eili" for voice and piano and to publish it. Sandler is a very generous-hearted man. He is a type of the old European Jewish gentleman who has been reared in the midst of a devout and scholarly Jewish family. His musical ambition brought him to America, but even when living in the crude atmosphere of the Jewish stage of that time he never assimilated the character or manner of the Jewish actors. Thinking that the song might bring in a few dollars to its arranger, he gave his consent to Rumshinsky and "Eili Eili" appeared in printed form. The arrangement was an atrocious one and Sandler gave no more heed to it. In his easy-going way he had already put "Eili Eili" out of his mind.

In the following years, Sandler broke away from the Jewish stage or rather, he was forced out, his gentlemanly nature proving a mark for the intrigues of the selfishly commercial Yiddish-stage people. A thoroughly disappointed man, Sandler became a salesman in clothing stores for want of something better to do. During the holidays, he trained choirs for the synagogue services and in this way he managed to preserve his connection with music.

"Eili Eili," in the meantime, had been published by several other people. Each publication was worse than the other. The arrangers took all sorts of liberties with the words and the music and even the name of the original composer was omitted. The song travelled orally, and through the means of these printed "arrangements," to every Jewish community and it became universally known—not as an original song, but as a folk song. In recent years, the great singers took it up, then the violinists, and it finally became as popular on the concert platform as in the Jewish home.

Strangely enough, Sandler was entirely ignorant of the popularity of his song. He lived with his family in the Bronx, attended to his daily work and his synagogue choir and to the modern world of music he was a stranger. It was only when his daughter came home from a Metropolitan opera concert one evening and excitedly told him that Sophie Braslau had sung his "Eili Eili" and that the audience "went wild over it" that he began to realize the fame his crucifixion prayer had attained. That same week Abraham Sohmer, the playwright, met Sandler as the latter was going to his work

and asked him with astonishment why he did not do something to establish his claim to the song. And as many of the large music publishers began to issue "Eili Eili" under fantastic arrangements, Sandler was stirred into action. Every publisher naturally stated "Eili Eili" was a folk song and as such it was changed and changed again to suit the whims of each arranger until it was totally different from the original. These mutilations cut Sandler to the heart and urged on by his children, the old man—Mr. Sandler is now about sixty—gave the story of "Eili Eili" publicity. As he told it to me there were tears in his eyes. To hear four thousand people in Carnegie Hall applaud enthusiastically the rendition of the song and to know that he, its creator, had no share in that applause, that he was unknown and insignificant, was a very bitter experience. Now, his dearest wish and dream is to receive recognition from the world as the composer of "Eili Eili." "I am sure," he says with pathetic eagerness, "this will inspire me to write many more 'Eili Eilis.'"

The original "Eili Eili" differs from its arrangements in melody and rhythm and in the text. In singing even the best of the arrangements one must be struck by the incongruity of some of the phrases—it would seem as if the singer were always grappling with mistakes and faulty rhythmic construction. The original is very fluent and graceful to sing. Even the purely declamatory parts are not strained, as they are in the arrangements.

By courtesy of the American Jewish News.

### AMERICA TURNS TO IRISH HARP

THERE is a renaissance of the beautiful art of harp playing. The most stately of musical instruments has found a recent great increase in vogue. American manufacturers report augmented sales of the harp all over the country.

In the wide music room of a Summer house situated in a pleasant patch of woods down at the other end of Staten Island a gracious white-haired lady sat and discoursed about the harp. She was Maude Morgan, a famous harpist. In her girlhood she introduced the harp recital to America, and since has played concerts all over the country. Her explanations of the truly lyric revival were these:

"The Gaelic movement has led to a renewal of harp playing in Ireland. The ancient Celtic bards chanted their ballads and epics to harp chords. The bards in Ireland, as in Wales, vanished before the rigors of the conqueror. O'Carolan, the last of the bards, died centuries ago. But the Gael of today, full of resurgent enthusiasm for the lore of his ancestors, has restrung the Irish harp, and in America, too, the Irish move with a new stirring of the old Irish love for the harp. The small simple lyre of the past leads to the full harmonized harp of our day, and thousands of young Irish women have been led to the most graceful musicianship."

Nearby a full lipped, slender girl sat at a stately golden harp. A band of purple circled her head. Her features wore the elegy of another day and a southern land. She played a sonorous-

chorded apollonian chant. The mood of the scene was not Irish. It was Alexandrine.

While the Egyptian harp psalmed Maude Morgan voiced the Irish love for the harp.

"Years ago I was the first one to play an American recital on the bardic harp. I used the famous harp come down from the ancient days, the one that Tom Moore used to play."

She recited:  
Dear harp of my country! Farewell to thy numbers,  
This sweet wreath of song is the last we shall twine!  
Go sleep with the sunshine of fame on thy slumbers,  
Till touched by some hand less unworthy than mine;  
If the pulse of the patriot, soldier or lover  
Have throbbled with our lay, 'tis thy glory alone;  
I was but the wind passing heedlessly over,  
And all the wild sweetness I awaked was thine own.

There was the haunting, aching sentimentality of the Irish. The Alexandrine girl at the harp struck chords that might have been a hymn to Serapis.

Maude Morgan told a story illustrating how the Irish love for the harp has grown.

"He was a policeman. It was during one of the strikes of the past few months. I was hurrying to a recital over in New Jersey. The traffic was jammed. I begged the chauffeur to get me through somehow. He presumed to disregard the policeman's orders and dash ahead. The policeman swung onto the running board. "Back there," he shouted at the chauffeur. "It will be the station house for you."

"Please, I am hurrying to a recital," I cried.

"Never mind the recital!"—He broke off as he saw the Irish harp on my lap. "And will you play that?"

"Yes," I said.  
"Ah, then," he beamed confidentially. "It's the Irish harp. And I'm one myself. And me daughter goes to the Dominican Sisters. And they're teaching her to play the Irish harp. There's the quickest way to go through."

Maude Morgan told another tale.  
"There was a stage hand who came to me before a recital one day and confided that he knew Tom Moore by heart. And he told me of a tragedy in his life. He had played the Irish harp, himself. But he had grown discouraged. He had held the ambition to invent a new tune for that beautiful piece of Moore's that tells of the sweetheart whom Emmet went to meet, and met his doom, and who found repose and death in Italy—'She is far from the land where her young hero sleeps.' The poor stage hand had found that every tune he invented only burdened the verses. So he ceased playing the harp and recited his Moore without music. He recited to me with poignant sentiment."

O, make her a grave where the sunbeams rest,  
When they promise a glorious morrow;  
They'll shine on her sleep, like a smile from the West,  
From her own loved island of sorrow.

All the while the girl had played Egyptian chords on the golden harp. There was a piquancy in the minglement of the Gaels and the Ptolemys. There was appropriateness, too, since the peoples among whom the harp is most famed are the Egyptians and the Irish.

—Boston Herald

## DO YOU KNOW—

That Victor Herbert was elected president of the Song Writers' Union, recently formed in New York by 300 composers and lyric writers. Fifteen thousand members is the goal set by the new organization.

That to celebrate the return of the Prince of Wales to England a song entitled "Our Young Man" was composed, orchestrated, engraved, printed, sung and played in the course of a single day.

That the "Chimie" (pronounced "she-me") is the latest French dance. Musically, it is noise; as a dance it is nothing but contortions and great side-steps, a dance of drunken negroes. Evidently, the "chimie" did not "shimmy" its way to Paris from Boston.

That Harding, President-elect, has declared he is strong for music. This statement, coming after the election, should bear some weight.

That it has been suggested a censor be appointed to protect the public from songs of a suggestive nature. That is not advisable, however, because a censorship is easy to create but hard to control. The publishers themselves, therefore, should so control their publications as to eliminate the suggestive and vicious for their own protection.

That nearly as many people are now taking xylophone lessons as piano lessons, according to xylophone teachers, and the xylophone manufacturers are giving correspondence courses in the athletic art of pounding coloratura selections out of their graduated array of sticks.

That the American public, tired of jazz, calls for something more and more barbaric in the way of music and the xylophone fills the bill. Its tree chopping tones carry a hint of forest festivities incidental to a royal feast of roast missionary, garnished with breadfruit, on the bank of the Congo.

That there is a story to the effect that the xylophone originated among the Kaffir tribes of the Dark Continent, but the musical historians tell us it has been known for centuries among the Russians, Poles and Tartars.

That Dr. Groves' celebrated "Dictionary of Music" is not very complimentary to the xylophone. It says: "In tone quality it is weird and sombre, suggesting the rattle of dry bones rather than the cheerfulness of bells or chimes." After the many jazz inventions, however, a mere rattling of dry bones seems lyrically cheerful.

That American manufacturers have done much for the barbaric xylophone, extending the compass from two octaves to four or five and putting metal resonators beneath the wooden bars, whereby the sounds were made much louder if not much less euphoral in quality.

That you can pay as much as \$500 for a fancy xylophone or as little as \$15 for a dinky one. The fancy ones have sound bars made of well-seasoned rosewood.

That Percy Grainger attracted some comment last year, says the *New York Sun*, by employing the xylophone in a serious composition of his which was played by a great symphony orchestra.

That long before Grainger, however, Saint-Saens had obtained a diabolical effect with the xylophone in the "Danse Macabre" and in other compositions.

That Mendelssohn once heard a man play on the primitive xylophone which was sometimes called the "straw fiddle." Mendelssohn wrote: "With a few sticks lying on straw and struck with other sticks, he does what is possible only on the most perfect instrument."

That other bad names that have been applied to the xylophone are "ligneum psalterium," "armonica de legno" and "holzharmonika." Worse yet, the Encyclopedia Britannica says it is inferior in tone to the glockenspiel. In fact, it has survived every insult to become the darling of a jazz-loving people.

That soft rubber mallets are struck on the xylophone to produce flutelike tremolos that seem to shiver along one's spine, and harder hammers for brighter passages that make you think of Zulu dances.

That the large xylophone is arranged to correspond to the piano keyboard. We promise that the person who can play "The Maiden's Prayer" in the key of G will have no difficulty whatsoever in learning to wallop a xylophone.

That, literally translated, the Japanese word for music is "tone-pleasure."

That an artificial tuner's hand has been invented for those tuners who have lost their hands owing to the war. The fingers may be spread in the usual intervals of the fourth, the fifth and the octave, and the wrist is flexed by means of a key.

That Ervin Nyredghazi, the nineteen-year-old pianist-prodigy newly arrived in this country, first played the piano at the tender age of two, according to *Musical America*.

That Berlin is now in the firm grip of the jazz mania, although London, Paris and New York have long buried King Jazz.

That a leading clergyman of Berlin, when asked recently whether he thought modern dancing a sin, responded: "Yes, a great sin, indeed, if you don't dance well."

That some ballads of recent publication contain more humor than some of the "comic" songs we have heard.

That Patrick, the famous bandmaster, adapted the music of the song "John Brown's Body" from an old camp meeting hymn. The words were improvised by a Civil War recruit in camp at Fort Warren, Boston Harbor. The song first was sung in public by the 12th Regiment of Massachusetts Volunteers as they marched along Atlantic Avenue in 1861, starting for the South.

That according to Don C. Alfonso Zelaya, well-known concert pianist and the son of ex-President Jose Santos Zelaya of Nicaragua, the following is an excellent recipe for the composing of popular song hits: select from your favorite classic a strain or melody, preferably in the middle of a selection; fit it with a suitable vamp; add a dash of jazz and caption it with an oriental name or a cabaret phrase and—presto!—you have it.

That almost without exception modern compositions are borrowed from the classics. The dominating strains of nearly all of our popular hits can be traced back, by the student of both popular and classical music, to the great works of the old masters.

That "Dardanella" is Schumann's "Taran-tula" in jazz apparel.

That the composer of "Chasing Rainbows" is very much indebted to Chopin, from whose "Fantasy Impromptu" he borrowed, consciously or unconsciously, the melody for his song.

That "Venetian Moon," we are not surprised to observe, is very similar to the Italian classic "O Sole Mio."

That Chopin little dreamt, when he composed his "Waltz in A Flat," that years afterwards a Tin Pan Alley songsmith would so admire it as to change it somewhat and christen it "I'm Forever Blowing Bubbles."

That the composer of "Cuba" can never suitably repay Cervantes, the Spanish composer, for the privilege of remodelling the latter's charming "Damzon."

That judging from the number of hits that have been inspired by Chopin's compositions, we can safely call Chopin the most popular of the classic masters. The composer of "Castle Dreams," at least, should uncompromisingly recognize the above statement, inasmuch as the melody of the "Castle Dreams" song smacks so hugely of Chopin's "Minuet Waltz."

That Olin Downes, music critic on the *Boston Post*, says of jazz music: "I do really like those tunes. Some of them are better than certain symphonies performed by the great Boston Symphony Orchestra. Do you remember, for example, the awful music by Bischoff and Boeche that Dr. Muck used to insist on performing? There is incomparably more originality in a tune like the 'St. Louis Blues.'"

That declaring "jazz is entirely American in spirit and that it has a lamentable influence on the French public taste," the French Society of Authors and Composers recently adopted a resolution strongly condemning the American dance rhythms which are being played in cafes and cabarets to the exclusion of French popular music.

That syncopation is not a matter of long or short notes, but one of accent. To shift the accent from what are known as the "strong beats" in a bar onto the "weak ones" constitutes syncopation. Without this displacement of the natural accent syncopation would not exist.

That many of our successful writers of Irish songs are Hebrews.

That real Americans have at last been recognized in the drama. A troupe of Indians were a big hit in Raymond Hitchcock's "Hitchy Koo" show.

That birds can sing, not only their own songs but ours also, has been revealed in an astonishing story told by Henschel, the famous scientist. A bird fancier with infinite patience succeeded in teaching a bullfinch to pipe "God Save the King." Moreover, a young canary learned the tune from the bullfinch. The canary became so expert that whenever the bullfinch faltered, his little pupil unfailingly took up the refrain, though kept in another room.

That if the hobby of teaching birds our favorite airs were to become popular, and these trained singers were afterwards set free in their native woods, we should be able to take sylvan strolls with the pleasant prospect of hearing the vesper sparrow warble "Annie Laurie," and the robin sing "Down on the Farm."

That "Give More Thought to Music" is the slogan of the publicity campaign for the democratization of music that is being pushed by the National Bureau for the Advancement of Music.

That Palestrina, who lived during the 16th century, is the recognized originator of modern music as we know it.

That there is a general belief that certain keys in music express particular emotions best and many composers, consciously or unconsciously, employ them. The minor keys as a class are sad, sombre and melancholy, each having particular attributes. In the major keys, C is simple, naive and commonplace; G is rural, merry; B flat, noble, elegant, graceful; E flat, sonorous, vigorous, chivalrous; and so on.

## HAIL, HOLY ZION!

Zion shall be holy!  
So has decreed Wilbur Glenn Voliva, overseer and virtual ruler of Zion City, Illinois.

The cause of this decree had its origin in a rumor that the Zion Home—no, friend, not a Home for Aged and Imbecile Advocates of the Blue Laws but the community's 350-room hotel (with a bath)—has been permitting outlandish sessions of phonographic dissipation. After a careful search for evil music sources there was found—horrors—a full-blooded life-size Columbia Phonograph and a score of unholly jazz discs just dripping with sin-co-pa--tion!

Whereupon, Brother Voliva, raising his voice heavenwards, solemnly cried out: "Away with the discs!" and elected a committee for the purpose of forcing salvation on Zion. The following program was drawn up by the committee and O. K.'d by Brother Voliva.

All phonograph discs of jazz music are to be destroyed on the grounds of being unholy and noisy.

No taxicab is to leave the Zion City garage on Sunday except to carry churchgoers.

"Mosquito bar" waists are to be publicly burned and women clerks and stenographers must dress to pass a captious censor.

Brides must conform to the utmost propriety in their trousseau or the wedding will be bolted. "Zion," said Brother Voliva according to a Chicago dispatch, "is an object lesson to the nations."

Verily, there are many things in this little world of ours that are what Sherman said war was.

And to our feeble mind, Zion City is now one of 'em.

ANY MELODY READER DESIRING TO MISPRONOUNCE THE FIRST WORD IN THE CAPTION ABOVE MAY APPLY IN WRITING TO THE EDITOR FOR A PERMIT.

## IS IT COMING OR GOING?

A lover of popular music, whose knowledge of musical conditions in this country is remarkable, caused a great deal of comment on account of a letter written by him on behalf of jazz in the *New York Evening Sun* (reprinted in the July issue of MELODY), resulting in the following more complete elucidation by the same writer: "The reaction to my recent letter denying that jazz is dead was interesting. The indignant ones seem to imagine that because I affirmed the existence of jazz and contrasted its universal popularity with the general public's regard for classic music I was lauding the former at the expense of the latter. This idea is as false as the widespread belief that a lover of jazz cannot be a lover of the more permanent music."

"Of course, no one will be singing 'Dardanella' next year. But who cares? Is every joy a lasting one? Is every love eternal? What would we do in life if we had no transitory joys, no ephemeral triumphs, no fleeting pleasures? The world would be as monotonous as Utopia."

"Jazz has a particular, exhilarating, invigorating appeal to certain persons. They derive a positive amount of enjoyment from it. Is any real lover of music so dogmatic that he desires to create an objective valuation of what kind of harmony people should enjoy?"

"Caruso, Gluck, Schumann-Heink, etc., will undoubtedly prosper in the years to come. This fact, however, proves nothing in regard to the fact that jazz is healthy and genuinely alive. Why waste words essaying to demonstrate that jazz is dead by showing that it ought to die?"

"It would probably astonish 'Two Lovers of Music' to learn that the same person who enjoys Harold Bell Wright can appreciate George Bernard Shaw; the same person who enjoys pink lemonade likes buttermilk; the same man who chews tobacco with zest also chews steak with onions; the same man who attends burlesque

## De Melodye Almanacke

For February, which is syncopated in number of days

Compiled by Omar Greer

- Tue.—All lyrics are written by college graduates, Congress having passed law to that effect, 1922, and dictionary publishers do a land-office business.
- Wed.—Harry Norton accountant for his musical temperament, saying he was born in "A flat," 1921.
- Thu.—Al Jolson, now reformer, suggesteth law allowing only ye singing of church hymns between 1 and 3 A. M., 1921.
- Fri.—Bottled quart of "Old Tom"—X-tra dry—on exhibition in Natural History Museum, Boston, as relic of ye past, 1925.
- Sat.—I. A. Titephist, would-be song writer, dedicateth to best girl ballad entitled "Ye Hours I Spend With Thee, Dear Heart," 1923. Thassall!
- Sun.—Famous Prohibition Parade on Broadway, 1921, featured by band playing "Near-Beer," ye old gang on camels singing "Home is Where Ye Hops Are," and by float representing parson shooting drunkard in name of civilization.
- Mon.—A cold day and women on Broadway wear syncopated skirts, 1921, whereupon we realize it's a "hot" world.
- Tue.—Professionals flock to Tin Pan Alley for free copies of ye H. C. L. song hit "It's Better to Buy Banana Pie" (You'll Find No Bones in It), 1921.
- Wed.—Dramatic Editor on *Ye Boston Bunk* defineth "Broadway Brevities" as a "nocturnal course in syncopated anatomy," 1921.
- Thu.—G. Ima Sapp, amateur arranger of Cuspidor, Vt., detected dropping harmless looking raisins into innocent bottle of Bevo, 1921, to "Jazz'er up a bit."
- Fri.—Congress passeth law limiting ye kick in novelty songs to one-half of one per cent, 1923.
- Sat.—I. M. Flush delivereth to Ezekiel Hoggins, ye Mechanicsville (Ohio) publisher, ye manuscript of ye popular hit "If You Walk in Your Sleep, Stay Away from My Trousers," 1926.
- Sun.—We are "pinched" on ye grounds of playing "Nearer My Beer to Thee" on Victrola (*If "Blue Laws" go into effect*), 1922.
- Mon.—Ye Glee Clubbe of Gumbo College, Dogberry, Me., starteth out on first tour of Egypt—Ohio, 1921.
- Tue.—Charlie Chaplin canneth cane for ye daggers of Macbeth, 1933, and Robert Mantell playeth King Lear à la Chaplin.
- Wed.—Ye tomato can first recognized as important musical instrument by Broadway jazz orchestras, 1916.
- Thu.—Novelty ballad entitled "Peeping Through the Kothole in Papa's Wooden Leg" toppeth Oliver Ditson catalog, 1940.
- Fri.—Woodrow Wilson elected President, 1928, and name of our country changed to *Ye United Lands, No. 37*.
- Sat.—Ye words of national hymn now as followeth: "My country, 'tis of thee, Sweet land of Wacht am Rhein, Erin go bragh, Long may Britannia rule, Banjai, Hoch, Santé Skoll! Allons, Czech, Turk and Pole, A la patrie, 1928.
- Sun.—Composer dieth, 1892. Lyric writer doth same stunt, 1910. Several ordinary mortals neglect to die, having changed their minds, 1887, 1599, 1921.
- Mon.—Hardup University establisheth new course, 1931, entitled English 606—a comprehensive survey of novelty song writing, with especial emphasis on ye styles of such masters as Albert Von Tilzer, Fred Fisher, Ike McMikie and other contemporaries. Mon., Wed., Sun. at 2.30 A. M. Under direction of Prof. I. Skinnem, assisted by Dr. U. Holdem.
- Tue.—Norwegian government made wealthy, 1921, having received as gift a portion of ye royalties from "Peter Gink," and Norwegian highbrows invite further "jazzing" of ye "Peer Gynt Suite."
- Wed.—Ye minuet of ye 18th century again cometh into vogue, 1922, and men vie with one another in flirting a lace handkerchief gracefully. May ye best man win ye fur-lined thilk thtocking!
- Thu.—Lone bandit stealth auto from two thieves on Broadway, 1921.
- Fri.—Only two men found wearing evening clothes in fashionable restaurant, 1921. One was a waiter; the other a musician.
- Sat.—Llewell Lightfoot, English baritone, rendereth ye American selection "Ow Dry Hi Ham" to confoundedly delighted audience, 1920.
- Sun.—Ye good Lord ordaineth that on ye seventh day all men be bored, 1,000,000 B.C., according to reformers favoring ye "Blue Laws."
- Mon.—Germany declareth war on ye United States, 1922, complaining that ye Tin Pan Alley composers "half pin zu viel butting to shame die Cherman meisters—pie Himmel!"

shows goes to see 'John Ferguson,' 'Jane Clegg' and 'The Power of Darkness.' Not every one is as some of the dogmatists who exorciate jazz."

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strings in a workmanlike manner. It chanced that the minister came along. Going up to Moses he demanded harshly: "Moses, do you know the Ten Commandments?"

Moses scratched his chin for a moment and then in an equally harsh voice, said: "Pahson, yo' don't think yo' kin beat me, does yo'? Jess yo' whistle the fust three or fo' bahs, an' I'll have a try at it."

—Canadian M. T. J.

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Oct. 1st 1917

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### PEEPS AT THE PUBLISHERS

(Continued from page 2)

Aaron Neiberg, the prolific young Boston composer and publisher, may not be the prettiest child in the world, but he is some handsome when it comes to lyric-ing. Aaron is an indefatigable hustler, and his latest offspring, "Shekana," will leave some trail of smoke in its wake.

Jack Mills was recently initiated into the mysteries of the Mystic Shrine.

The "mine" in "Heart of Mine," the Jack Mills song, stands for a gold mine which, believes advertising manager Milt Hagen, the song will become.

Jack Robbins, general manager of the Richmond Music Company, is happy these days. Yes, the boy weighed nine pounds.

Robert C. Long is making a hit on the Orpheum circuit with the Riviera song "Rose of China."

The Stroube & May Music Publishing Co., 119 North Clark Street, Chicago, has released its first two songs, "Why Light Out for Cuba When You Can Get Lit Up At Home," that is being introduced by the inimitable Sophie Tucker, and "An Angel Is Missing From Heaven."

(Continued on page 21)

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Not too fast

PIANO

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MELODY

Musical score for page 10, featuring piano and Trio sections. The piano part consists of seven systems of staves, with dynamics ranging from *ff* to *mf*. The Trio section is marked *TRIO* and *MELODY*, featuring a melody line and accompaniment with dynamics *ff* and *mf*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

MELODY

Musical score for page 11, featuring piano and Trio sections. The piano part consists of seven systems of staves, with dynamics ranging from *f* to *mf*. The Trio section is marked *TRIO* and *MELODY*, featuring a melody line and accompaniment with dynamics *mf* and *ff*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

D.S. al  $\text{♩}$

Musical score for page 11, featuring a CODA section. The CODA section is marked *CODA* and *MELODY*, featuring a melody line and accompaniment with dynamics *mf* and *ff*. The score includes various musical notations such as slurs and dynamic markings.

MELODY

# Glowing Embers

TONE POEM

H. HOWARD CHENEY

Andante

PIANO *p*

*p a tempo*

*mf*

*rit. f a tempo p p f*

MELODY

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Animato

*meno mosso*

Tempo I

*molto rall. p*

*mf rit. a tempo p*

MELODY



Moderato  
mf  
L.H.

L.H.

MELODY

CODA

p

molto rall.

MELODY

# With the Wind

GALOP

R. E. HILDRETH

PIANO

ff L.H. mf

MELODY

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ff L.H. mf

D.S. al  
MELODY

# Campmeetin' Echoes

FOX TROT

GERALD FRAZEE

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## PEEPS AT THE PUBLISHERS

(Continued from page 8)

It's "Some Little Bird" of a song! Van Alstyne and Curtis, the Chicago publishers, are plugging it "to beat the band."

Clarence Stout, writer of "O Death, Where Is Thy Sting," has entrusted his latest manuscript song "Give Me Liberty or Give Me Death" to Williams &amp; Piron.

Weaver &amp; Harrison, Chicago publishers, have released two numbers, "Manila Bay," a Spanish fox trot, and a comedy song, "It Took A Wild, Wild, Woman to Make a Tame Man Out of Me."

"Jealous Blues" by W. Earthman Farrell, who is known as "The Dixie Song Writer," is published by Kendis &amp; Brockman. Art Hickman features it continually.

"Someone" by Jack Dichter and Bob Lewis, writers of "You Tell 'Em," is scoring high in Philadelphia. It is a ballad fox trot and a typical musical comedy number.

"O-H-I-O, O, My O," the new comedy song, Forster Music Publisher, Inc., is said to be gaining in popularity each day.

"Algiers," oriental fox trot song; "Back to the Sweet Long Ago" waltz ballad; "He Picked a Wild Flower," comedy one-step, and "Ireland, My Ireland," waltz ballad, are four new songs being widely advertised by the Young Music Publishing Co., Columbus, Ohio.

Miss Maud Nooks Howard, a colored composer, who, because of her inspiring songs to the soldiers of the Three Hundred and Seventy-second Regiment and their French associates in the Red Hand Division, was given the affectionate sobriquet of "Little Mother," has published two songs entitled "I Want My Little Daddy" and "Shimmy, Hon" that have been favorably received in Chicago and on the Coast.

Joe Davis, general manager for Triangle Music Publishing Co., was recently married to Bertha Thalheimer, a non-professional.

"Love is Like a Bubble" and "Morning Glory Girl," Arrow Music Pub. Co., New York, are featured with success by Earl Gates on the Keith circuit.

R. Murray, New Orleans song writer, is playing the leading part in a five-reel picture for the Standard Film Company, entitled "A Man's Desire."

"The Blue Law Sunday Blues" is the latest blues song—and isn't novel? Whe-e-ell—we should smile out loud! Al Bernard wrote the words and Sam A. Perry wrote the music. The Triangle Music Publishing Co. are the publishers.

Live musicians will want to feature everlastingly the "Dixie Life Rag" published by Frank E. Brown, Walton, N. Y.

A number featured extensively by the Miller Publishing Co., of Chicago, is "Down the Nile," an oriental number of remarkable merit. Several other meritorious numbers in the Miller catalog are "Laughing Blue Eyes," waltz song; "I Want to Hear That Jazz Band Play" and "In a World Just Made for Two," one-step songs; "I Wonder Why You Hang Around," "I'll Take You Back to Dixie Land" and "O, Dat Gal, O' Mine," fox trot songs, and "My Old Love," a ballad of tuneful harmonies.

The Wilcox School of Composition, New York City, has notified us that for the year 1921 it has a record number of enrollments, including several prominent bandmasters and orchestra leaders.

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4. **Mysterioso**—depicting stealthy action, burglary; either dramatic or comedy.
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8. **Hurry**—for general use.
9. **Pathetic**—expressing pathos, deep emotion, grief.
10. **Combat**—for sword fights, knife duels.
11. **Dramatic Tension**—expressive of suppressed emotion, pleading.
12. **Marche Pomposo**—for scenes of regal splendor, pomp, ceremony.

## Contents, Volume II

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

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"That Pyramid Jazz," a sensational fox trot song published by the Panella Music Co., Pittsburgh, Pa., is said to be raising a "shimmy" riot wherever it is played.

Two successful numbers by Ray Hibbler, entitled "Moontime" and "The Secret of a Mother's Heart," are advertised extensively by the "Lorraine Song Shop," Plainfield, N. J.

Splendid numbers of distinct advantage to the movie musician will be found in the catalog of the National Music Co., Chicago, some of which are "Around the World in 10 Minutes," a medley of national airs; "Apple Blossoms," reverie; "Parisian Dance," oriental fantasia; "Shimm'ring Araby," fox trot, and "Sleep Baby Sleep," waltz.

"My Love Is All for You" and "Love's Ship" are two lilting waltz songs published by the Morrison Music Co. of San Francisco. Other attractive songs in the Morrison catalog are "When Old Baldy Plays the Fiddle," novelty fox trot song; "Land of Love and Happiness," waltz ballad; "Natoma," fox trot song; "Lovin' Dad," a "daddy" song of unusual merit, and "Nadine," a three-step for piano.

A charming fox trot ballad entitled "Some Day You'll Want My Love," published by Bernard L. Henning & Co., Washington, D. C., promises to stand out as one of the prominent hits of the season.

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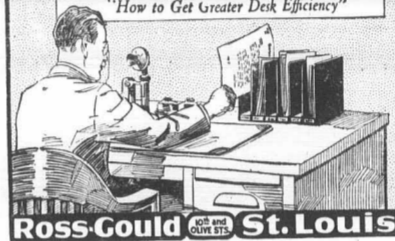
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The Neiberger Bros. Music Co., Boston, have listed their publications with the Woolworth Syndicate. Three popular Neiberger numbers that are going big in the Woolworth stores throughout the country are "Roses" (Just to Say that I Love You), "Please Come Back to Me" and "Ireland's Rosary."

Gilbert, Littell & Co., Grand Rapids, Mich., are featuring two splendid songs, "Rose of Indiana" and "My Butterfly."

"Night and Morn" is the title of a pretty lullaby song composed and published by G. W. Goddard, Port Huron, Mich.

Miss Kathryn Joyce, well known throughout the country as a judge of potential song hits, has joined the New York staff of the Sam Fox Publishing Company. Two Sam Fox numbers about which Miss Joyce is particularly enthusiastic are "Na-Jo," an Indian number by Rudy Wiedoeft and Walter Holliday, and "Pack Me Up In Your Heart," Mel. B. Kaufman's latest inspiration.

(Continued on Page 26)

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- 5 Wedding Bells .50

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### DESCRIPTIVE SYNOPSIS

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

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

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

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

Happily, however, a Reconciliation takes place as pictured in

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

And now the Denouement. This is finely portrayed in

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

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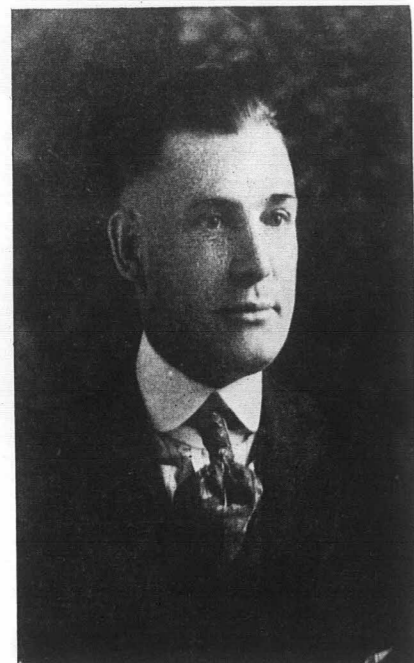
## PLAYING THE PICTURE

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

G. RAY SMITH

IN a log cabin near Corydon, Iowa,—no, dear reader, we are not rehearsing the story of Abraham Lincoln—in 1890 was born G. Ray Smith, whose likeness you will find reproduced below. Musical talent developed early in young Smith, considering that he learned to play by ear the old-fashioned melodeon at the age of three, later receiving musical instruction in manipulating the keys of an old-fashioned organ—ah, you know the kind—from his sister.

When he was thirteen he began the study of the piano with a private teacher, and a few years later he embarked in the show business as



a piano player, doubling hits and specialties with a medicine show. Since then he has played in nearly all lines of the show business.

Mr. Smith has been "playing the picture" for the past six years, having spent three years at his present location, the Lyric Theatre, Redfield, So. Dakota. Here he employs both organ and piano, the organ keyboard being within easy reaching distance from the piano.

Mr. Smith states: "I consider that my early training in playing by ear is largely responsible for my success at 'playing the picture,' as my ability to improvise stands me in good stead every day. I believe, as several of the previous contributors to this column have satisfactorily stated, that the most important thing for the interpreter of the photoplay to remember is to fit his music to the action and atmosphere on the screen.

"I spend about two hours in preparing my music for each picture. I first read all the available material and press dope to get a complete understanding of the story, then take the cue-sheet (which is a great help but not absolutely reliable in every instance), and finally arrange my program.

"I think a detailed story of each picture would be very helpful to the musician and, instead of

a cue-sheet, a description of each scene and a suggested selection for it with a reason why it should be played. Cue-sheets are sometimes very misleading, for if one hasn't previously seen the picture on the screen one may employ music suitable for an entirely different picture.

"In the old days when a piano player was expected to carry enough music in his memory to play any picture, he would almost invariably play a waltz if he could think of nothing else. But now that the "hit-or-miss" days are over and the public does not want to hear the same type of music every day for every picture, it is essential to carry a large and varied library with plenty of hurries, agitated and dramatic music of various kinds. And the organist should be cautious in playing them, for there is nothing more out of place than heavy dramatic music for a comedy scene, unless it is of a burlesque nature, although the cue sheets call for that type of music usually.

"I believe any musician can be a good interpreter of the photoplay by keeping his eyes and ears open and by doing a conscientious job every day."

### MUSIC AND THE MOTION PICTURE

By M. M. Hansford  
(In the Musical Courier)

THE subject of "cue-sheets" is one which the lone pianist and organist will have to thrash out nearly every week. The leading companies have some musical person make up a "dope sheet," as it is popularly called, for the benefit of country performers who are not supposed to know enough to set their own pictures. These sheets are sent out with the films or with the advance "press" stuff that floods the movie world. They are supposed to be handed over to the player by the manager of the theater, but often they find the waste basket a good finish for many of them. As a rule, they are not better or worse than the average pianist can do on his own hook, if he has the time. At best, they give him a little idea of what sort of music will be used for a certain picture.

The only trouble with cue-sheets is that they are used to exploit certain compositions published by certain corporations not wholly connected with art, and therefore they become rather tiresome after a year or two. One finds the same old tune bobbing up serenely as the love theme in film after film. Then the compositions mentioned for the playing of each scene often contain several movements, and as the very essence of a piece of music is contrast in its parts, it happens that all of the piece is not in one mood. Therefore the player must decide on the instant just how much of it to play. Cue-sheets, as a rule, make no explanation of just how much is to be played. It is true some of them give the time in minutes and seconds, but the exact number of measures should be indicated on the sheets for the playing of each composition.

The picture player of experience and ability will not allow the various suggestions sent out to worry him. Film companies have rarely left any chance for the individual theater to use any loose brains around the place. Everything, including the musical setting of the picture, is doped out at a desk in New York, sometimes by men who have little patience with the picture business. Pictures, like all things, are open to reason from the musical standpoint, and all of

them, unless they are too bad, may be given a fair musical accompaniment by the average pianist or organist out through the country. A good collection of all kinds of music is necessary, and a little time. This last requisite is the hardest to find. In many houses competition is so strong that pictures are changed after every meal, in order that all hands and the cook can have the maximum entertainment during the day and evening.

It will be found best to have the music library arranged after the "characteristic" method; that is, separated according to the different moods of the compositions. Lay these different sections in strong manila covers and label them. In this way the markings would indicate love themes, agitated, waltzes, and all the later forms of dances, not forgetting minor themes and the different nations. It will be found a good plan to divide marches into 2-4 and 6-8 time, a bundle of each. "Oriental" will be found a valuable division. In pictures like "Sahara," which is a story with nearly all the action in the desert, much oriental music must be used. This can be bought in the conventional form from popular publishers, or it can be selected from a more classic source, that of songs by Rimsky-Korsakoff and other composers who have turned their attention to oriental color. Another picture demanding the same treatment is "The Man Who Turned White," recently exhibited over the country.

New York performances are often looked to as the ideal performances, although there are many good ones outside of this city. Tom Moore in his latest picture at the Kialto, brought out as a love theme Barthelemy's "Caressing Butterfly." Hugo Riesenfeld's little intermezzo, "Jeannette," was also used; and Thomé's "Under the Leaves." The Strand's presentation of Griffith's "True Heart Susie" contained as a theme Ted Snyder's "Roses and Memories," and some of the other numbers were Friml's "Woodland Echoes," "Then You'll Remember Me," and Grünfeld's "Romance." There were the usual hurries and agitated added to these, of course. If an overture is played, it is very effective to have the picture flashed on the screen just before the final chord, going right into the setting and using the last part of the overture for the start of the feature. This is often done at the leading Broadway theaters. It gives the effect of solidity to the program. It is particularly good when the overture contains some material applicable to the thematic treatment of the picture. In such cases one gives value to the other.

Artistic treatment of the different themes used in playing a picture marks the good pianist or organist. The greatest asset of the player is repose. The audience should never be conscious that the music is in a hurry or the player nervous. In approaching a title it is best to soften and let up a little on the tension, if the foregoing scenes have demanded such effects. There is no reason for playing titles in the same manner as action. This is difficult for the piano, but not for the organ, as the latter has so much more freedom when it comes to graduating the tonal scheme. An organ can come down gradually from a fortissimo to the pinpoint of pianissimo without the accompanying effect of comedy in the performer. Probably Godowsky could accomplish this, but Mary Jane Smith, who is doing "seven a week," is not quite up to the artistic mark.

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**MUSICAL MORCEAUX**  
 By Frederic W. Burry

TO merely know the A B C in music does not enable one to play Mozart's *Don Juan*, but some expect not only to do this, but even to attempt Liszt's 40-page pyrotechnical arrangement of the same.

Kill two birds with one stone. Most people who play also sing a little—or should try. You say you have not time to practice both. Can't you do both together—to a certain extent? Have you noticed how florid and elaborate some accompaniments are? Songs in difficult "Sharp" keys, the piano part with scale and arpeggio figures, form excellent little technical studies, especially when taken a bar or two at a time, so that you could likewise practice and memorize the vocal.

You may have seen dancers who skip on the edges of sharp swords. When you play on a cheap piano, whose ivories are also sharp (in a very literal sense), we are painfully reminded of the sword conjurer.

Each voice should be handled individually. Classification is a fiction. So don't tie yourselves to "registrations" and the notions of ancient, half-educated theoreticians, who in turn had been pinned to dusty texts.

As man lives longer and grows younger, limitations drop away one by one. The vocal range becomes more extensive as it also takes on quality. Why need males be either exclusively tenors or baritones, and females sopranos or contraltos, if the will to power and the earnest creative desire is allowed full play and complete sway?

"I believe you broke my piano pedal, professor. It won't work. I noticed last time you played, you worked the pedal up and down. Now my niece keeps it down all the time." Fact!

Deep breathing and singing is good for health, digestion, lungs, throat, etc. We wonder if it's good for the teeth and will minimize dental pain and bills.

Excessive practice, especially on one exercise or piece, is a mistake. Instead of prolonging the work until you feel like falling off the stool, periodical rests or changes assist in getting, on the whole, finer results. It is the same with memorizing or doing work of a distinctly mental nature.

"Irregular outlines" are the fashion in ladies' costumes. So in music, the finest of fine arts, as in rag, jazz and all the *syncope moderne*.

Rubinstein criticized Chopin's wonderful "La Ci Daren" as being too conventional, while he

praised Liszt's transcription of Mozart's immortal "Don Giovanni" as the Fantasia of "Fantasias." This strikes a humble student as extremely radical judgment—in both cases.

Picturesque performance!

You sometimes hear the remark, "I like to watch his fingers dance over the keys." And why shouldn't fingers dance as well as other parts of the corporeal structure? For where is there more opportunity for display than in the 10 manual digits working in harmony on the 88 ivories and ebones?

**PEEPS AT THE PUBLISHERS**  
 (Continued from page 23)

"La Brenda" by Charles Finney, Donald Heywood and Jimmie Altieri is the latest song published by the Riviera Music Company.

The Plaza Music Service, Worcester, Mass., will be glad to aid musicians and song writers in composing, arranging, revising or copying music of any kind.

"I Am the Leader of That New York Jazzy Band," insists Julius L. Pollock, 6006 So. Racine Ave., Chicago. It's some novelty song, by the way.

J. Forrest Thompson's "Forrest Waltz" is popular among New York Orchestra leaders.

Three noteworthy McKinley numbers that are gaining in popularity every day are "Sweet Hawaiian Moonlight," "Pickaninny Blues" and "Weeping Willow Lane."

In the catalog of W. A. Quince & Co., Los Angeles, Cal., may be found piano selections of the semi-classical type that are really popular. A few of the titles are "Aloha Oe," "Golden Poppy," "In Days of Old," "Falling Leaves" and "Syncoated Echoes."

J. E. Neiberg was recently married to Miss Jewell C. Epstein, a non-professional well known in Boston society circles. After a short trip to Florida the couple will reside in Cincinnati, Ohio, where Mr. Neiberg is in charge of the Cincinnati office of the Neiberg Bros. Music Co.

An illustrated pamphlet entitled "How to Play Chime Effects on the Piano" has been published by Arthur D. Larkin of Buffalo, N. Y. It is prepared in so simple a style as to instruct in one lesson any movie, vaudeville, professional or amateur pianist how to produce real chime effects on the piano.

I set bodies a-swaying, feet a-tapping and lips a-whistling.  
 I fire 'em all into motion and swing 'em into the dance.  
 I skip and romp and cut up and slur—I am "naughty, naughty," and yet they all like me.  
 I am "daddy" of the fox trot and "mammy" of the shimmy.  
 I'm happy, I'm gay, full o' pep and raise Cain all the time.  
 I'm always "wet"—nothing dry about me—I'm some lil' "chaser," too—with "blues" I chase the blues away.  
 I'm "rich," they say, tho I'm full o' "rags"—and yet I've got the "antique" guys skun a mile. They can't keep up with me. I'm always ahead of myself.  
 I'm the lil' god JAZZ.

—Omar Greig

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