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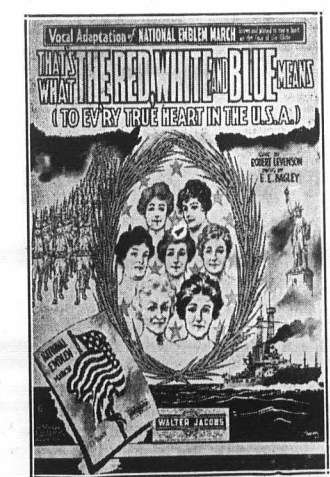
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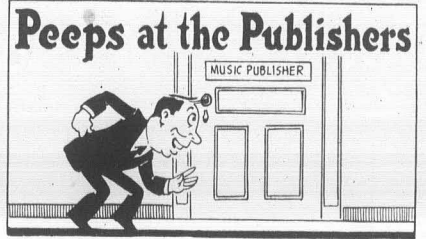
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A LITTLE LATER ON
WHAT MORE CAN YOU ASK OF ME?
SUNSHINE
 (Spread All the Sunshine You Can)



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"Dying With the Blues" seems to repudiate the rumor that jazz is moribund (high-brow for dying), for this song is very much alive. The Arrow Music Co. is the music-medico that makes the medicine.

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"There Never Was a Girl Like You" is what Will R. Haskins & Co. are telling the music world in song. Send "the girl" a copy and let its title tell her where you stand.

Also, if you don't dare ask the question yourself, send her a copy of Sherman, Clay & Co.'s latest hit, "Do You Ever Think of Me?" George McFarlane is including it in his playing repertoire at the Orpheum Theatre in San Francisco, the headquarters-city of the publishers.

"Dearest One" and "Roses" sounds like an almanack prognostication for June, but they are two Remick numbers that are being featured by orchestras and in vaudeville. Some combination in love and flowers!

"Norma," with words by Marin Jackson and music by May Hill, is a fox-trot song published by the Interstate Music Co. of Macon, Missouri, that is being sung in connection with the Norma Talmadge feature pictures.

"When the Daisies Bloom." That's the time we're all looking for just a few months hence and which is forecast by the song of that title in which Rev. Lannie W. Stewart collaborated with Ethel Hanson of the Riviera Music Co., the Chicago publishers. The reverend writer is a preacher well-known in song circles, also manager and staff-writer of the Stewart Mercantile Co. of Cornersville, Tennessee — publishers of "Evening," "Tennessee Home," "The Sunny South Calls" and many other songs of singing calibre.

"Biddy" isn't a hen, but a new Sam Fox fox-trot number with rhythmic cackle. Talk about natural history! A horse "trots," a fox "pads" and hens—well, "Biddy" has the well-known "Fox" trot.

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Continued on Page 8

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Volume 5

MARCH, 1921

Number 3

VACUOUS VERBOSITY

Vented by Mrs. Vapid von Vapid

By Emory Entser

WELL! WELL! WELL! How do you do, my dear Mrs. Broadbrayne? It's perfectly charming meeting you here tonight bawking in the sunny seats of sound—and so sur-prising, don't you know, because I'd heard that your maternal duties precluded you from musical dissipation; children are so confining to one's arears in the activotous of life, aren't they?

Such a singular concurrence, too, that our seats should happen to hit together, isn't it? Pawdon? Oh, yes! as you say, the regular intendants carry their same seats right through the season, but I exchanged with dear Mrs. De Sympe for this evening, just to hear how the music sounded way back here in these cheaper seats. Oh, my, no! I haven't missed a single cawncert yet this season, but I haven't no steady seat and seldom sit in the same place twice in conclusion. You know I'm so broadly promiscuous in my sitting—fitting hither and yon and thither and yonder just like one of mother nature's little honey-makers of the meadows, sipping the sweet dewdrops of tone distilled from the flowers of harmony by our busy Boston bees of music with all their fiddles and elawronets and picketeos. There I go, rapsubdizing as usual, but I always unconsciously relapse into the poetical when talking musical.

Isn't it perfectly entravnning to imbibe the musical atmosphere of these perfectly wonderful cawncerts, and hear the beautiful clawscics interrupted by our own Boston Sympathy in dear old Sympathy Hall? It's so uplifting and aspiring; so, so—so soul-boosting and hair-raising, don't you think?

Pawdon! You say you've never discovered any such Indian preclivities in music as scalping, and prefer to be uplifted by thought and not speech? Why, bless your dear heart! my husband, Vapid von Vapid, says he knows that the "scalpers" always get the pick of tickets to everything, and I'm proof-positive that lawst season they did an Indian soot by Mac somebody or other—oh, MacTowell. But I'm with you on the speech end, for if there's one thing above another I abomilate it's clucking and clacking at a cawncert. I'm as deaf as an oyster when music starts and dumb as a clam until it stops. I am impervious to speech when assimilating the "sweet canned-chords of sound," as Shakespeare says, into the very interstitches of my being.

Vapid says I'm utterly oblivious to everything where music is concerned. He was with me at the lawst concert and, don't you know, he had to awsk me at least ten times for the bag of salted peanuts we brought with us—I was so oblivious to my surroundings after the music got into gear. Pawdon? Oh, yes indeed! we always carry some-

thing to chew on at a cawncert. It seems so much more sociable like, and peanuts don't sound nearly so cruntchy or make such a smacking as candy. But I do love to cawncerve with intelligence people during the inter-omissions when I'm not chewing. One learns so much by enervating cawncervation, don't you think, Mrs. Broadbrayne?

It's a perfectly awfully nawsty night for anyone to venture out in, isn't it? But I'm immured to anything and always brave the ailments rawtther than miss one of these dee-lightfully clawscic cawncerts. I ought to have worn my gurlashes tonight, but rubbers sweat my feet something frightful, even when they don't give them the awfulest chilly-blames—I'm that delicately constituted! I never put on a dekoletti gown for a cawncert that my husband—he's so funny and such a joshier—doesn't rag me about it. He says when I'm dressed for a cawncert ("glad rags," he calls 'em) I look like a dekoletti delerocotassen shop. Isn't he a scream? Well, the gurlashes don't matter so awful much, for I told Vapid to have Jawn come for me with the limoosteen.

I couldn't coax him—my husband and not Jawn—to come with me tonight. He said he'd rawtther remain at home and listen to the tea-kettle sing on the kitchen range than toddle through slop and slush just to hear a lot of fiddle-scraping, brass-blating and general pandeminimum, which was perfectly outlandish as an excuse, because we have perpetual hot water in our home and use that right from the fassit for all our washing and drinking without resulting to a range or a tea-kettle. As for the range—we only have an electric connivance in the kitchen for doing our light cullingnary work, all of our heavy eats being brought in hot to us in those new-fangled thermorse arrangements.

Now what in heaven's name did I do with my "cart di musique"? Pawdon? Oh, you didn't get that lawst name? I suppose I ought to obtain from dropping into those French idjums and meet people on more common ground by using only mother's tongue, but "cart di musique," as I call it, is a name for the music bill of fare that I thought out all by myself—"progrum" is so horridly remindful of those awful Pole pogroms the papers were so full of during the war. Von says I'm nothing if not inventative. He's such an awful flatterer when he isn't joshing or jollyng.

Oh! here's the "cart." Now let's see what music we're going to be consummated on tonight. I do hope they'll have at—Pawdon? Oh, you say you hope the progrum will be consummated in silence by the audience. That's me to a T. As the li-brettoist said in John L. Sullivan's opera of the "Mickydoo," "to sit in solemn silence in a dull dark

dock" is just my idea of a soulful solitude in music, although I'm not next on that "wharf" illusion in the end of the line.

But as I was intimidating when you broke in, I do so hope they'll have at least one piece on the prog—on the "cart"—with a lot of long tin-pannum places in it. I simply adore those cute soup-kettle drums with their funny little fassit-handles to screw up. And they do sound so primitive and allimental, don't you think? Why, when they come bump-bumpity-bumping in all alone together with the regular music it fairly exhausts my soul to Paradise and exports me in spirit right back to the pre-aboriginal times when the old Achtek Indians ruled this country and extracted their music from the hollows of logs with skins over them. When I think of them times it is just like looking at things through a glass in the dark, or through the dark into a glass—or something like that, as one of the great immortelles once put it in a poem. Don't you adore those old immortelles and their mewzees?

Isn't it perfectly lovely of the printers to stick these corset and ling-jeery notices all around in the "cart" so we can have interesting reading in between the inter-rims of the music? Pawdon? Oh, yes! they do look a bit out of place and du tropp on a sympathy "cart," but some people don't seem ever to have any idea of the internal fitness of things, do they? I dessay that the manager-men of these cawncerts don't dare to depend altogether upon the patroness of the public for their finical profits, and feel they must rent out some advertising places to the merchant-eel things, even if it does put the musical things way back in the middle of the book and make people hunt for them. Dear Mrs. De Sympe tells me that the head officious ones connected with the sympathy menagerie have to take up a big dee-fish-it at the end of every season—I suppose she meant a collection of some kind.

How the leaves of this book do stick together. Now that us women have got the frank-eyes with men at the poles—von Vapid is an old Jackson publican from his great grandfather down, and of course I side with him—but now we women have got our innings at the pole I do hope we can force the men to pass some kind of a legislation to make it compulsory to use thicker paper in cawncert books. Tissue paper is a blessing in some places, but not in something which one has to consultate every minute or so and which sticks tighter than chewing gum on a chair bottom—I like the little round balls better than Wrigley's sticks, don't you? Maybe they use the thin paper to obviate the crackling sound it would make when so many people are turning over at the same time. There, at lawst I've found the playing things!

Well, if that isn't perfectly egg-zaspera-ting! The orchestra shef-door is that old unfinished sympathy by Shoo-but—at least, I've never heard it finished. I've heard it more than a hundred times, and every time it's marked "unfinished." I guess it's too long to do it all in one evening with a lot of other things, but why don't they do fewer things and take time to finish that one? What? You don't mean to tell me the composer himself left it unfinished? Well, I call that interposing on the public, to say nothing of its being an example of awful musical slackness. But it only goes to verify what I've read in books and magazines about musicians—that they're too tempermental to do their own row-teen work, so perhaps Shoo-but left it to his arrangingman to finish it up and probably the man shirked. I know several arrangingmen and their depilitor-iousness in putting things off.

Oh, they're going to play the Praelood in C minor by Ratchiminooff. I love these minor pieces, even if they do make me think of subtrurian things like coal workers and those awful German ewer boats that sunk our Lucy Tanner and poked round our waters when they were new-trall. And

I must say, too, that I love jawzz and sinkoputrid pieces (ragged-time they call it) when they're in the minor tempers. I think Devorack's "Tumoresk" thing is the most delicious bit of music ever—it's so cute and jumpy like. Von says it's perfectly bully on a banjo.

They played the Praelood twice this summer at the "Pops." Isn't it funny about that name for summer cawncerts? Mrs. De Sympe—she's awfully conservient on musical matter—she says they're called "Pops" because in the very beginning they were got up by Hayding. She said he either was the greatest composer in all creation, or the great composer of the "Creation"—no, it couldn't have been that, because she is a profound Episcelopian and would know her bible better—but whatever it was, she said he was so popular everybody called him "Popper" Hayding or "Pops" for short. Isn't musical history wonderful, my dear?

And isn't it wonderful, Mrs. Broadbrayne, how music and the mewzees hitch up together? I am told that the Praelood was made up on Edward Alden Poe's "Ballad of the Bells" that Ratchiminooff heard recited in public in Moscow, and that it so oppressed him he sat right down and wrote the Praelood. I can believe it, because the music to it always gives me the same kind of a tintinabolition that is spoken of in the poem. Von Vapid says it may have been made up on somebody's "Bells," but it couldn't have been those made world-fabulous by Mr. Poe, because he and Ratchiminooff were not contemptuous in the same time of writing and composing.

Von also says that most likely the piece was made up on the "Screed of the Bells" by Alexander Pope—the piece Washington Irving, the imminent English actor used to play so much. However, what my husband doesn't know about music would fill a "Lexington," so his opinion doesn't cut much ice with me. Why, until I convulsed him to the contrary by argufying, he used to think that "Shaminaid"—the composer of all those wonderful "Scarf Dances" and other terpsciorium ballots—was the name of a soda-fountain drink, something like a Sunday nut.

Pawdon? Oh, you say the "Creed," and not "Screed," "of the Bells" wasn't written by Pope, and that Ratchiminooff himself denies that the bells of Moscow ever inspired the theme of the Praelood! Well, I don't know just what a theme is, but I do know the piece sounds awfully belly when it's played all crashy and clangey like bells. And what difference does it make whether it's a screed or a creed, so long as it becomes popular like Hayding's "Pop" cawncerts? And that reminds me. I wonder if our President select can be an ascendent from Hayding; both being musicians, one composing music and the other playing it in a band? You can't deny the similarity in the names, and Mr. Harding was popular enough to be denominated for the next Presidential "Popper" of this country.

But speaking of Mr. Shaminaid, or whatever it is. Is his name pronounced like the end of lemonade, or does it rhyme with card or with Verdeye's opera of "Arda"? I heard Sheeman-Hinckey sing the part of Queen Amnubis in the opera, and the orchestrian part is lovely. Oh, thank you so much for setting me right on his name, dear Mrs. Broadbrayne. You say it's spoken just like the natures of a great many people, shamming-hard? No! Oh, I get you now—it's "shimmie-nard." Well, I like his things, if his name is almost immodest and suggestive; they're so awfully chick and Frenchified, aren't they?

Here's an except from Carmen—that's Bizzet's opera, isn't it? I heard Calavy in that opera. I once asked Vapid what he thought of Carmen, and he said they ought to be kept in the subway to keep them from getting too much "elevated." He thought it was a good joke on drinking to a stage of inaberation, but I set him down by telling him most drinkers were "subways" that run sideways. Oh,

yes! I also heard the great tenor robustio, Pagliarkey, in Carmen, with that wonderful collaraduro soprano with a name which sounds like a skin eezema—oh, Tetter-raw-zinny. I should think she'd use a stage *non-du-plum!*

And here's a violincellar solo by—I never can speak his name, but he's the regular violincellarist. He's going to play that famous solo "Selected" that never has the composer's name printed. I wish he would play Sherman's "Try-my-eyes." They say it should be banged by American conductors because it's a German "leader" song, but the name fits it beautifully, for its tune is so plaintiff it always does try my eyes. You say there are some people that always try your ears? It's just like that with me with things in a sad sediment. Von Vapid says I'm an awfully commotional woman.

Now let's see what Alma Gerluck is going to regal us with—she married the famous virtue-orso, Jim Bollist the violinist, and is the soloist *par di resistuance* tonight. She's going to sing an aria from Sampson's "Deleelia." If she gets an encore I hope she sings Harnle's "Carrie Sylvia"—the words are from Shakespeare's "Who's Sylvia?" I heard Pawsqually Tomato sing that song gorgeously, but Vapid (he was with me that night) said he'd sooner hear Max Cormiek sing "I Hear Her Stalling Me"—some little comic ditty, I presume. Von is a good provider and all that, but his taste in music trends to the cabbage and corn-beef, with everything else sort of "carry-varry to the commander," as some big writer said.

There, Conductor Mountox is coming out and they're going to commence, if you speak to me after the music starts in, Mrs. Broadbrayne, I may be awfully rude and not answer you—do have just a mouthful of these peanuts, dear.

BULL FIGHTING TO BAND MUSIC

By Axel W. Christensen

THIS little "Matador Movement" is being written at San Diego, California, in a room from the windows of which one can command one of the most beautiful views on the American continent. By simply looking up from my desk I can enjoy a wonderful panorama which includes San Diego Bay with its hundred or so battleships, Point Loma, the Pacific Ocean (in these latitudes a "Mediterranean" blue), the Coronado Islands in the distance, and a different sunset every day. In the sky at all times can be seen a hydroplane or two, a blimp, or a sausage balloon.

Directly below the window are a number of Mexican back-yards that have not yet been crowded out by the office buildings. In these yards, along with the loaded clothes-lines, can be seen in full bloom flowers that cost money back in the East—roses, carnations, lilies and what not—and among the roses and drying clothes in one of the yards, with cigarette pendant from his lower lip, sits a descendant of the first settlers of California idly strumming a guitar. I cannot hear what he is playing from here, but I hope it is good.

Sometime ago in the columns of MELODY I wrote about the music we used to have in the old concert-halls, and I think I mentioned particularly some of the "honky-tonks" which, as an overgrown boy, I remember at Cripple Creek twenty-five years ago—that being as far back as I care to be credited with in extension of time, lest I become too ancient myself. I never thought I would have occasion to write about the like again, except in the form of reminiscences—never, until last Sunday, when a bunch of us drove down to Tia Juana, Mexico, to see a bull-fight that was advertised.

The advertisements of the Sunset Inn in Tia Juana are sure alluring enough. They advertise "cabaret, music, dancing and delightful diversions of old Mexico"—they can't

I can assure them—oh, oh! Mrs. Broadbrayne! wasn't that first chord absolutely heavenly? Oh, I know that air they're playing—tum-tum, tumtum, te-te-te, tumtum, tum. Isn't it gerlorious to hear those fiddles fiddle-faddling about in the upper radiators? There, listen! The tinpannums are going bumpity-bump, bump! And just hear those tubows and oboys and bastonets—that blatt sounds like the heller-corn.

What is the matter with that woman in front. She gets my goat, turning around and scowling. Why doesn't she listen to the music and let other folks do the same in peace? And who's that old frump behind us "shooshing" at me I'd like to know! Some women ought never be allowed to go to a cawncert without a shawparone. They ought to stay at home and have their music served up on a Vietryolia, though I must say I like a Pathos machine the best.

Oh, dear! That was the lawst number and the cawncert is over. As they say in Latin, "temper-fidgets" when one is immersed in music, doesn't it? Wasn't it a perfectly wonderful cawncert. I hope Jawn isn't going to keep me waiting for the car, and blame it on the magneeter. I've enjoyed sitting with you so much, my dear Mrs. Broadbrayne, you're so quiet and preserved. What? You didn't hear much of the music and have a racking nervous headache? I'm so sorry, but music never effects me like that. With me it's a wonderful soul toxic that up—Well, the manners of some people! If that woman hasn't sneaked off without even saying good-night! Thank goodness she didn't hang round to see me jam like a sardine in a trolley, along with a lot of other women that didn't know enough to put on rubbers. I don't believe she knows one note of music from another. Well, we can't all be musical.

come right out and say "Wine, Wimmin and Gambling," so they call it "delightful diversions" and everybody seems to know what is meant. Also, in the "ads," they picture a charming looking Carmen, with a red, red rose in her raven-black tresses and her slim form wrapped just snugly enough in a golden sash, etc., etc. I looked everywhere for her, but she must have been off for the day.

But I must tell you about the way in which they handle popular music in old Mexico—outside of the cabaret at the Sunset Inn, which is sufficiently modern and up-to-date and jazzy to satisfy the most particular jazz-hound.

We entered the bull ring (at two-and-a-half a throw, no war tax), got front seats, and pretty soon the band began to play. I listened a moment. "Ah," said I to myself, "here we have the real characteristic music of old Mexico." I listened a while longer. "This," I thought, "is true musical setting for an event of this nature. Not particularly harmonious, but nevertheless breathing the very atmosphere of ancient Spain and truly appropriate music to go with the dashing Jewish matador, the prancing bull, the arena—in short, regular bull-fight music."

Just at that point in my thoughts the band arrived at the beginning of the third strain of the piece they were playing, and they went at it with a bang. It was a bass solo, and the tubas and trombones went after it as if they had played it all their lives. Would you believe it? It was the *National Emblem March* the band had been playing all the time! Right then was shattered my dream of ancient Mexico, and I was compelled to think again of Boston and of Walter Jacobs, the publisher of said "National Emblem." After you became used to the band, and began to understand its musical system, you could almost recognize what it was playing.

I will not dwell much on the bull-fight itself. It was realistic enough to satisfy the most bloody, although from the point of showmanship I thought it was poorly staged. I further thought that the matador got madder than the bull ever did, what with the kidding the crowd gave him from time to time.

But I just couldn't get over that band. It had another tune that might be the "Arkansas Traveler," for it sounded as much like that as anything else. This "other" tune was struck up every time a matador managed to get one of those long stickers stuck into the bull, and was played fast and furiously in order to help work up the excitement a spectator was entitled to for his two dollars and a half.

Accompanied by the band, the picadors, matadors and toreadors fought a couple of bulls whose sole desire seemed to be to get out of the arena rather than fight anybody, and in each case they let him out after sticking a few javelins into him and playing the "Arkansas Traveler" a prescribed number of times. Then there entered a bull that put up a little better scrap, and as a reward for his (the bull's) bravery the matador, when he got the bull to where it didn't have a chance, killed him (the bull) as thoroughly as any butcher in the states could do it without music—to the tune of the "Arkansas Traveler."

And that's how we lost the bull.

CODA

After the fight we invaded several of the gambling houses, and in thought I was taken right back to Cripple

SHOULD I PLAY POPULAR MUSIC?

By C. Fred'k Clark

SOME years ago, while playing with the orchestra at a summer hotel, we were treated one afternoon to an impromptu recital by a visiting pianist (a senior student at a well-known conservatory he afterward told us), who played one or two classics and an improvisation in a masterly manner. During a conversation with the orchestra members later, he mentioned his contempt for popular music, and told how he had once invited an acquaintance, who was a "very fair" pianist, to his home. Upon being asked to play, the visitor had the temerity to perform one or two popular numbers, one of which was almost "jazz."

Our classical friend told us that he could hardly sit still during his friend's performance, and felt that his Steinway was "actually being desecrated." And yet, upon being asked after his recital to play a little number of the better-class music with the orchestra, this same "classicalist" barely got through it "with his life." Music was such a "mighty science" with him that playing an ordinary, little number—without the chance to analyze, dissect and study it—was almost impossible.

If, when learning the English language, your study had been confined exclusively to Shakespeare you might have difficulty in reading a newspaper. Popular musical numbers are the newspapers or fiction-magazines of the musi-

cal language. These may contain some "slang"—often do, I fear—yet they should not necessarily be condemned "in toto" on that account. There are good and bad popular numbers, just as there are both conservative and "yellow" newspapers, and the teacher who solemnly warns his pupils to shun popular music and ragtime is, to say the least, dictating a somewhat narrow-minded policy, as well as giving advice that often is totally disregarded.

I believe that the danger of developing an undue taste for the cheap and tawdry in music by playing popular numbers is over-estimated. When you have reached the point where you can play popular music exactly as it is written, you will not be satisfied to play *only* popular music; you will *feel* your ability to play something better, you will *want* to do so and you *will* do so. It is a characteristic of musical development that we are never satisfied, that we are constantly striving to play something better—something more difficult. Playing popular music for recreation, or for the entertainment of friends can never stultify this natural ambition.

There are two lines of musical education that are more or less neglected (or ignored) by most teachers. These are sight-reading and accompaniment, and the playing of popular music is a great aid to both. There is just one way in which to learn to read "at sight," and that is to do so at every opportunity. Popular numbers of course are more suitable for this purpose because they are generally simply and (despite statements to the contrary) correctly ar-

Creek of twenty-five years ago. It was the same scene, the same music and all, for it happened that the violinist and piano player were playing "When You and I Were Young Maggie"—a piece that is now being revived, but which was played everywhere in the old days.

Have you ever noticed that men when under the influence of liquor either sing or prefer to listen to sob-songs? It's a fact. Perhaps that's why they used to play "Maggie" for the drinking gamblers in the old days, and no doubt the same reason applied for its being played at Tia Juana. In fact, the piano player told me that, while they played a lot of rag and jazz, every little while some soak would come along and ask for "Silver Threads Among The Gold," and the like.

Yes, we all *did* try our luck a little at roulette, chuck-a-luck and another game or two. The gambling folks there gave us a fair run for our money, but it wasn't long before I had lost part of what I had not given up for the bull-fight. What I didn't lose the others of our bunch borrowed from me to win back what they had already lost, so that shortly we were all broke and we had to leave "Tia Juana in Quaint old Mexico" as clean as the day we were born.

Just now a gambling gentleman from "Tia Juana in Quaint old Mexico" has stepped into my office and apologized for remissness in Mexican manners. He said it had come to his ears that we left Tia Juana last Sunday with an aggregate between us of around twenty-four cents. He said that was an oversight on their part.

ranged, as well as more easily obtainable than the comparatively few classics which are suited to sight-reading, while the accompaniments to most of the songs by the great masters are far too difficult for the amateur accompanist.

Neither do all famous musicians despise popular music. Not long ago I was shown a letter, written by one of the best known pianists on the concert stage to a vaudeville pianist (an accompanist and soloist with an act), which read: "Expect to take in the matinee at the Colonial Thursday. Be sure and play some jazz." Obviously, I don't feel quite at liberty to mention the name of this pianist, but it is one that is known the country over.

One often hears this statement: "I don't play popular music; my teacher doesn't allow it." Too often, I fear, it is a case of "Paddy wouldn't 'cause he couldn't."

NOTHING LIKE HAVING COMPANY

The way Clinton's in New Haven advertises a well-known record is: "Come Where My Love Lies Dreaming" with Male Chorus. \$1.25.

—New York Tribune

The detectives in New Jersey were much puzzled recently to learn where a certain cafe proprietor hid the "hooch" which sent many of his customers out staggering under a "load" of food; that it finally was discovered that a very innocent appearing piano in the back room was the illicit (and anything but "still") storehouse; that the password "Give us a jig" (i. e., "jag") when followed by the placing of a fifty-cent piece in the slot of the piano, at once started the music, which in turn started the flowing of a stiff drink of contraband liquor from a hidden spigot under the keyboard—a liquid melody, as it were!

MY START AS A PROFESSIONAL MUSICIAN

By Jacob W. Schwartz

IT seems to have been decreed or destined that I should become a musician. It must have been so, for it is a family tradition that at the early age of one minute I reached high C, and against all persuasion held it until I nearly strangled—think what the world would have lost, if I had held on to the note a little longer!

When I was nine years of age my father died. About a year later a second cousin of my mother came to this country from Germany, and through his musical machinations with my mother a piano was wished on me. Having no other place at which to spend his evenings, he came to our house every night



JACOB W. SCHWARTZ

and gave me a piano lesson—and such lessons! not a half-hour or a whole hour, but just as long as he felt like bulldozing someone, at least it seemed that way to me. I fervently hoped and wished that some awful thing would happen to him or the piano or both. This musical martyrdom lasted for just three months, after which I was given a lesson twice a week and finally only once a week.

I do not suppose that my early experience in the music game was much different from that of hundreds of others, and yet (although I never expect to be the president of anything higher than the Musicians Union or Electric City Band) I cannot help but think Lincoln (the rail-splitter), Garfield (the mule driver), or any who have risen from insignificance to greatness and become the President of these United States, have anything on some of us in the way of early struggles.

When I was a young man—not that I confess to being an old man or a "has been"—I joined a music club. Every member played on some instrument—that is, every member but one who couldn't play on anything but a pool table. This member didn't know the

Continued on Page 22

The Melody Almanack

For March, ye Month of Mad Hares

Chronolog'd by Chronos

'Tis indeed an ill wind, Horatio, when it bloweth and no pretty hosiery showeth!—Shekespear.

1. Tue.—Ye month cometh in like ye proverbial lamb, whereof it behooveth us to beware its exit like the more proverbial lion, 1921.
2. Wed.—MELODY subscriber peeved because ye "Teasing ye Ivories" series by Scrivener Axel and heretofore printed in ye magazine, disclosed thus far no educational homilies ament ye intricacies of ye game as played with ivory cubes and vulgarly termed "Ye Shooting of Craps," 1921.
3. Thu.—Ye money-bulls should be planted fairly early in ye month for ye flowers and fal-lals of Easter, which this year cometh betimes, 1921.
4. Fri.—Ye new Chief Executive of ye United States of America (erstwhile ye American Colonies) is inaugurated into office at ye Capital Cite of George Washington. Ye ceremonies of induction marked by exceeding great simplicity (curtailed pageantry, minimum of military pomp and elimination of banquet and ball), yet much band music withal, 1921.
5. Sat.—For extending ye function musical and social into ye first sma' hour following ye midnight curfew, and on ye grievous complaint of ye twain of musicless artists in ye same caravansary, ye Mistress Wilson of ye music-élite of ye great Town of New York—in which leth ye noted Alley of ye Tin Pans—is haled before ye magistrate as conspiring to make ye noise and nuisance which destroyeth ye nuances of sleep. Ye instruments of noise were, to wit: ye violin, ye cello and ye piano, manipulated decorously, dexterously and delectably by ye foreign artists of much note. Ye magistrate dismisseth complaint after taking ye testimony of book and paper printer-man, Frank Mumsy, and other guests of reputed propriety and social renown, 1921.
6. Sun.—Social scandal. Boston composer visiting New York for first time to conduct initial performance of his great symphonic poem, "Ye Minimum Meal for ye Maximum Mazuma," is discovered in Broadway restaurant of repute buying banquet for his own wife, 1925.
7. Mon.—Impetuous song-writer of Boston pawneth his composing pianola to pay first installment on income tax and whole of poll tax, 1922.
8. Tue.—Herr Glockenspieler-cymbalum, noted composer of Hoboken and distinguished discoverer of single-chord music, receiveth ye Nobel music prize for best jazz symphony for brass, bass drums and wash-boilers, 1940.
9. Wed.—Ye combination can-opener, egg-beater, tack-puller and player-piano pedal is patented by motor-truck driver with talent for music, 1931.
10. Thu.—First Performance of ye spectacular cellar-drama by P. D. Q. Corkum, entitled "Least Feast, Most Feast." Ye grand climax of ye play is in ye nineteenth act, where a bevy of riotous raisins coyly yield to ye amorous embraces of ye bunch of young yeast cakes. Quick curtain, 1938.
11. Fri.—Leader of Jersey City orchestra refuseth to play Jazz Nocturne at Sunday matinee, and is interviewed by ye Committee on Canning, 1923.
12. Sat.—Ye mechanical go-carts, tobacco-rolls and cigaret-sticks to be put under lawful lock and key at sundown, and ye gasoline and nicotine stains and odors are removed from ye bodies preparatory to ye Blue Sabbath, 1938.
13. Sun.—Ye Hoodoo numeral. Ye hall-park and shore games, pleasure-jauatings to adjoining rural districts, pictures in process of motion and all ye ungodly pleasures and practices legally spifficated, 1970.
14. Mon.—Decreed ye national washing-day. Noted songstress publicly posteth husband accompanist as followeth: "Whereas ye male subject sealed to me by marriage leaveth my flower-bed and washboard and refuseth to accompany on the mouth-organ ye singing of songs by me, be it therefore publicly announced that I do hereby and hereafter wash my hands of him, his water bills and chewing-gum accounts, 1968.
15. Tue.—"This current rumor that a well-known manufacturer announceth his policy of "tinning" as unchanged, and may turn present plant into ye manufactory of tin cans without nuts for use of jazz orchestras, 1933.
16. Wed.—Ye jazz ballad of sentiment, entitled "Doa' Ye' Dar Hell Yo' Two Lamp Black Eyes on Me" is released by ye well-known composer and music-printer, Ivanowski Guehrinkshwxyz, 1929.
17. Thu.—MELODY, betimes, offereth free excursion ticket to ye Island of Yap for worst mispronunciation of composer's name mentioned in item of 16th, 1929.
18. Fri.—Editorial mischief meddlers in ye City of Mexico plead through ye Mexican press that ye people attend only sacred concerts on Sundays, eschewing for that day all exhibitions of "Throwing ye Bull," 1921.
19. Sat.—Before ye Notary of ye Public ye MELODY avoweth ye above to be in part based upon truth, to vouch wherewith ye magazine cith ye Boston American as witness to ye source, 1921.
20. Sun.—Ye Sunday of Palms and ye first day of spring. For ye first time since boyhood ye Chronologist attendeth church to hearken to ye Rev. B. L. Zeebub of the Luciferian faith expound upon subject: "Ye love of ye phonopianola-graph playing is ye root of all music evil," 1942.
21. Mon.—Ye current issue of ye MELODY is belated by ye publisher and ye editor of same being immersed in ye perplexities of ye income tax.
22. Tue.—Ye Chronologist confineth himself to ye bed, owing to ye intolerable reaction from ye Sunday and Monday marked improvement in ye mental condition.
23. Wed.—Ye same situation, albeit with marked improvement as ye transcriber of Doctor O. Quitver Kidden, musical savant and renowned as ye transcriber of ye Apache Indian Snake Dance into ye modern movements of ye Shimmie, is refused membership to ye "Society for Graduating Greater Gyroscopic Gymnastics of Playing Jazz Jumpers," 1977.
24. Fri.—Amazing exhibition of ye nerve equilibrium! Ye noted society dame of Oskosh giveth musicale to select coterie. Ye butler of ye establishment having departed sans ceremony, ye aforesaid s. d. telleth ye cellar factotum ye may don ye butler's livery for ye evening and see what he can do for ye guests. Ye c. f. accepted situation by informing ye mistress that, "although Hl 'asnt done no sin-gin'g him halmost height years, you can put me down for "Oly City." Complete collapse of ye society dame, 1938.
25. Sat.—Ye universal tubbing-night anticipateth Easter toggerly for pleasant Sunday.
26. Sun.—Ye Sunday known as Easter. Ye Chronologist reluctantly abstaineth from attendin' services, owing to strenuous duties to be performed at garage and in ye backyard vegetable garden, 1934.
27. Mon.—Ye Chronolog in abeyance, because of great lameness in back, excoiation of knees, painful callouses on hands and other disagreeable bodily afflictions, 1924.
28. Tue.—Ye same, aggravated by stiffened neck and strong symptoms of gasoline poisoning, 1924.
29. Wed.—In ye colloquial slang, "nuthin' doin'" on ye Almanacke. Ye apothecary summoned, who prescribeth wineglass of ye ginger extract from Jamaican roots every half-hour and restricteth diet to "sinkers and coffee" three times in ye day, 1924.
30. Thu.—Despite medication and dietary regimen ye bed still inviteth more than ye Chronolog. Ye apothecary declareth that unless improvement be not manifest in 48 hours ye medication will be changed to ye oil of cod's livers, ye milk of butter and ye cakes of yeast, 1924.

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PEEPS AT THE PUBLISHERS

Continued from Page 2

by recently selling its song, "I've Lost My Heart to You" to Jack Mills, Inc. The Norton firm is now located at 226 West Forty-sixth Street (opposite the National Vaudeville Artists' Building), and is working on a new number called "Fooling Me." This ought to make a hit, especially if released on the first day of April.

Chas. K. Harris recently finished a new ballad, "I'm Going Home." You might say "I'm Going Home" is "going some" when it's receiving publicity by eight thousand newspapers in the United States.

Ricordi and Remick are at logger-heads in law over "Avalon," the case being G. Ricordi & Co. against Jerome H. Remick & Co. to restrain the latter from further publishing of this popular song hit under claim that its melody is an infringement on an aria in the opera "La Tosca," on which the former hold the copyright. At the first hearing, as accessories before the fact, a piano, violin, trumpet and talking machine were requisitioned to show the similarity of music in the two compositions. The case is in abeyance with a sort of boomerang decision—a temporary injunction against the defendants temporarily suspended until the suit is decided. You can bet a steam calloped against a Chinese gong that if "Avalon" wasn't a sure-fire, honest-to-goodness hit, the lawyers on either side wouldn't get a look-in.

Probably Shapiro, Bernstein & Co. don't care a rap about "Yap" and the "Jap," being more interested in "Yokohama Lullaby," their new Island of song to appear in the "ocean's lap" of popular melody.

Benny Davis and Jack Shilkret may "Make Believe," but it's a good musical belief at that, according to Maurice Richmond who generally knows whereof he speaks before accepting everything on faith.

There's no "hyphenate" in this, but Belwin, Inc. of New York have secured full American rights to the entire catalog of Hawkes & Son, the English publishing firm. Two numbers of the catalog are "Nights of Gladness" and "Shadows" that may prove to be more substantial than night shadows.

"The Arabian Yogi-Man" is "Pining" for summer to come with a "Hop, Skip and Jump" so he can make "Love in Lilac Time." This may sound like a newspaper headline, but the four quoted ones are big music-headliners of the Edward B. Marks Music Co. of New York.

Pace & Handy have nailed another of those novelty numbers that nail the nuggets to the tune of a cerulean hue. It is "Loveless Love," a paradox that puts a love melody against a novel "blues" effect.

You can't make a bell from a barrel and bell chimes haven't a darned thing to do with barrel chimes, but when you try to imitate the first on the piano and don't know how to do it, it may sound like putting a hoop on the second. Arthur D. Larkin of Buffalo, N. Y., says he will instruct anyone how to do the bell chime on the piano in one lesson.

Hooch, mon! Here's a new comedy song which they claim has a kick like old-time "whuskey." "I Am the Leader of That New York Jazzy Band" is the song, and Julius L. Pollock of Chicago is the publisher who is distilling the comedy kick.

Continued on Page 21

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Whenever You're Lonesome

(Won't You Send for Me)

Words by
ALBERT MORSE

Music by
ARTHUR CLEVELAND MORSE

Moderato

PIANO

'till Voice

1. I give my word you'll not be lone - some,
2. Don't wait un - til the tears are fall - ing,

I know you won't feel blue, _____ You'll find me ea - ger to re -
And smiles have gone a - way, _____ But when you feel the least bit

turn, dear, The mo - ment I hear from you _____
lone - ly, Re - mem - ber just what I say: _____

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MELODY

CHORUS

When-ev-er you're lone - some Wont you send for me?

mf rit *a tempo* *2nd time f*

For I am wait - ing And will al-ways be.

No need to sigh all day, No need to cry all day,

I'm at your call - ing When-ev-er you say. When hours grow

poco rall. *piu rall.* *rit.*

MELODY

long - er, As they some-times do If one you

a tempo

love, dear, Is a-way from you, When-ev-er you want me

Just re-mem-ber I'm true, For when-ev-er you're lone - some

rall.

I will come back to you. When-ev-er you're you.

molto rall. *f rit.* *a tempo* *D.S.*

MELODY

Castilian Beauty

SPANISH SERENADE

GERALD FRAZEE

Allegretto

PIANO

MELODY

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Più mosso

Tempo I

dim. poco a poco rit. *mf dim.* *p*

MELODY

Musical score for page 14, featuring piano accompaniment and a melody line. The score consists of seven systems of music. The piano part is written in bass clef, and the melody is in treble clef. Dynamics include *p*, *f*, *mf*, and *p delicato*. The melody is labeled "MELODY" at the bottom left.

MELODY

Musical score for page 15, featuring piano accompaniment and a melody line. The score consists of seven systems of music. The piano part is written in bass clef, and the melody is in treble clef. Dynamics include *f*, *dim.*, *mf*, and *fz*. The section is labeled "CODA" and "D. C. al Fine" at the bottom right. The melody is labeled "MELODY" at the bottom right.

MELODY

Rustic Twilight

REVERIE

WALTER ROLFE

PIANO

Andante sostenuto

p

mf

rall.

p a tempo

cresc.

poco a poco

f

p

rall.

pp

MELODY

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un poco animato

mp

mf

cresc.

f appassionato

p

mf

meno mosso

mp

p

rall.

D.C. al

MELODY

K'r - Choo!!!

FOX TROT

JOHN G. LAIS

PIANO

R.H. L.H. Silent

f *fp* *p* *fz*

MELODY

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mf *f* *fz*

MELODY

The musical score consists of seven systems of piano accompaniment. Each system includes a treble and bass staff. The music is written in a common time signature (C) and a key signature of one flat (Bb). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score is arranged in a standard piano format, with the right hand (treble clef) and left hand (bass clef) parts clearly delineated.

MELODY

PEEPS AT THE PUBLISHERS

Continued from Page 8

Music for church service, stage service, orchestra and band service or any old service must be correctly arranged and written to get by musically. The Plaza Music Service of Worcester, Mass., arranges, revises and copies music for amateur writers. That's one way and a good way.

Another way to compose, arrange and write music correctly and musically is by way of the Wilcox School of Composition in New York City (C. W. Wilcox, director). "Nearly 20,000 delighted pupils," says the school prospectus.

"They Always Wear 'Em." What? Hush! It might be trousers or trousseaux, but "Mumme" is the word on that for it's the name of a jazz hit put out by the Mumme Music Publishing Co. of Quincy, Ill., that's anything but mum.

Frank E. Brown of Walton, N. Y., is putting out the "Dixie Life Rag," a nice bit of music-rag with which to polish up your rag repertory.

"Rose of Indiana" and "My Butterfly" are two feature numbers by Gilbert, Littell & Co., music publishers in Grand Rapids, Mich.

W. A. Quinke & Co., music publishers in Los Angeles, Calif., announces its reorganization. Mr. W. A. Quinke, who founded the original firm in 1908 and retired from its management in 1919 to engage in other business, has again acquired sole interest in the concern, which he will operate and manage alone under the old-established name. Nothing but high-class compositions are to be published, and these quite extensively.

Among the most recent releases by the firm is a book of "Five Compositions" containing that number of charming tone poems for piano solo by Walter A. Quinke. The firm also is exploiting "Syncopated Echoes," a new fox-trot by Elmer Olsen; a new edition of the ever popular Hawaiian ballad, "Aloha Oe," with variations by Henry Edmond Earle, and a number of piano solos and teaching pieces of exceptional merit.

"Forrest Waltz," valse espagnole, is the latest composition of J. Forrest Thompson, composer-publisher of Louisville, Ky.

"What to play and when to play it" is the photo-play pianist's problem solved by "Gordon's Motion-Picture Collection." Published in two volumes by Hamilton S. Gordon of New York City.

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Looking for harmony (in music, of course)? It might pay you to look at the Visible *Harmony* Tabulator, published by Amerige of Fremont, N. H.

You can't tune a piano with a can-opener, but you can open a way to become an expert piano tuner by consulting the "National Self Tuner" published by The Chart Music Publishing House of Chicago.

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The Waterman Piano School of Los Angeles, Calif., are publishing a new idea in piano instruction termed "Form Playing"—that is, using the musical "elements" through limited "forms," and issuing in a book (or course) of 110 pages all chord combinations complete. The book treats 247 subjects necessary for a professional pianist to know.

Cheops is the great pyramid in Egypt that stands silent as a tomb, which it probably was, while "That Pyramid Jazz" is a fox-trot song that makes a tomb for *silence* when the song begins to sing musically *loud*. The Panella Music Co. of Pittsburgh, Pa., are the publishing proprietors of the musical "Pyramid," which they say will "start a shimmy riot" and that's more than the Egyptian can do.

Moontime is always hours later than noon-time, and a boon-time for hours of "spoon" time and lovers' croon-time, which probably explains why "Moontime" is the pretty, love suggesting title of a taking new number published by The Lorraine Song Shop in Plainfield, N. J.

Walter Pickenhahn of Philadelphia, Penn., not only furnishes expert workmanship on music engraving, but attends to the setting up and printing when you want a MS. published.

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COMPLETE WITH WORDS AND MUSIC



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MY START AS A PROFESSIONAL MUSICIAN

Continued from Page 7

difference between "Yankee Doodle" and a selection from *Faust*, but he had a great ear for music so we made him manager of our band. He used to get an engagement for the band every Sunday evening at someone's house, where we would play (free, gratis, for nothing) and take turns dancing with the girls.

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I was out of the game entirely for about eight years, but every time that I went where there was any music I sure "itched" to butt in. I would go to a musical comedy or an opera, and with the aid of a pair of good opera glasses would read from my seat in the balcony the director's score, sometimes paying hardly any attention to what was going on on the stage. I most fervently wished for the day to come when I should make my living through music and, finally—I got my wish.

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GENIUS VERSUS TALENT

By Frederic W. Burry

A FRIEND of mine says he never could understand why all the "great" should be among the dead, why all the clever ones should be of the past, why there should not be living now men just as talented as before. Of course there are! This ancestor worship is a mere fetish.

There is no denying the influence of heredity. Children come upon the scene on Mother Earth apparently so extraordinarily equipped, so precocious to an abnormal degree, that one is almost compelled to accept the fascinating doctrine of reincarnation.

Carlyle tells us that genius is only great patience. He was indeed endowed with a faculty of stupendous patience. For instance, when his voluminous manuscript of "The History of the French Revolution" was accidentally destroyed he calmly proceeded to rewrite the entire manuscript.

It is through the lack of patience that genius is often a failure. Genius, or the faculty of generating, of creating, is essentially mental, spiritual and idealistic, but to be of practical worth it must be wedded to Talent. There must be work—and much of it. There must be concentration, and this on one thing at a time. How many artists—even great ones—are guilty of the charge of procrastination, their studios littered with unfinished work? Leonardo da Vinci, with all his masterful genius, was an arch-culprit in this direction. It used to be said of him that "he never finished anything."

It is the same with many good musicians. They do not "finish" anything; they do not practice enough, hence their public performances sometimes seem like rehearsals. It is only their native artistic influence which offsets their blunders, and one overlooks the detail in the contemplation of the whole—pardon the particular in recognition of the grandeur of the general. While many exceptionally gifted artists may "get away" like this, some of us cannot in like manner afford to neglect the actual time and labor demanded to produce excellent work.

The spirit is willing, but the flesh is weak. The body is as lazy as it dares to be.

This is largely because of a lack of physical strength, yet it is possible to overcome this weakness of the body. Perhaps a virile robustness is out of the question, but neither is it always desired or required. Possibly Chopin was superb in his own inimitable and unique way because of his delicate constitution—whether the value of his art was worthy of his corporeal "disease" being

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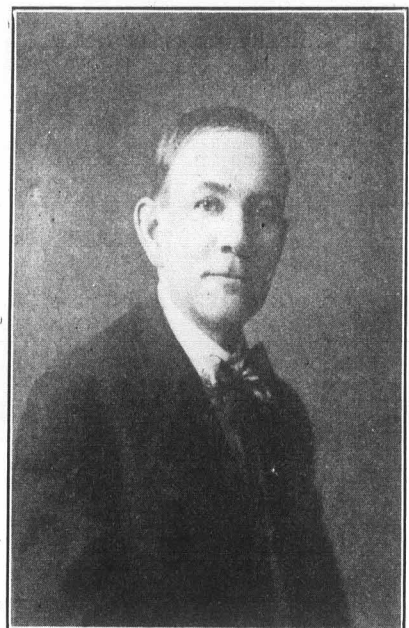
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HARRY B. ROOD

RESPONDING to the standing invitation at the head of this column, Harry B. Rood—who (as an orchestra player and bandsman of some experience, a church organist for twenty years and a movie player for ten years) evidently makes music a profitable avocation while following his daily vocation as a photographer—submits a "few hints from a small-town musician in re-



HARRY B. ROOD

gard to my own methods if they will be of any interest." He writes:

I have always lived in the town of Poultny, Vt., although my daily business (photography) is now in Granville, N. Y., nine miles from the former place. I received the greater part of my music education in that department of the T. C. Academy at Poultny, and having done quite a lot of band and orchestra playing I have developed a taste for popular music (when it is good), as well as for the classical. I have done the most of my playing for the "movies" in the Poultny Opera House, where pictures are shown from two to four evenings a week. Have been a picture pianist now for approximately ten years, and the organist for the M. E. Church in Poultny for about twenty years. I have heard the organ used once or twice in Boston picture houses, and think the effect was very fine.

My favorite method of playing is to have in front of me a sheet of manuscript containing just the opening measures of each strain in one piece of each character that may be suitable to what appears in the picture, namely: 1. Maestoso. 2. 6-8 March or One-Step. 3. Waltz. 4. Fox-Trot (or some such tempo as that of "After Glow" or "Mildly Dainty"). 5. Slow Sentimental. 6. Lamentoso or pathetic. 7. Minor Agitato. Then change the sheet at about the end of each reel. In following this plan it is of course understood that the player should have his music on the sheets memorized, or enough of it so that the suggestion from the opening bars will enable him to finish it. One who does not memorize readily can employ, for instance, a copy of MELODY, adding to its music a few pieces of the incidental tempos not contained in the magazine. With this plan there is no fumbling of pages, and the player can watch the screen carefully and make his changes instantly. It is well to have on the same sheet pieces in keys that are nearly related.

For comedy playing, probably like other players I would use one-steps, "rags," popular songs and some of the familiar reels such as "Pop Goes the Weasel"—sometimes at the climax of the "slapstick" improvising into rolls, runs and crashes.

"Alone," "Absent," "Around the World in 10 minutes," "Apple Blossoms," all those sound like material for a story, but are simply titles from a bunch of new movie music for which the National Music Co. of Chicago are distributing agents.

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ROSS GOULD St. Louis

GENIUS VERSUS TALENT

Continued from Page 23

another question. And wasn't Wagner so fussy and sensitive that only the smoothest of silken garments were allowed next his skin!

And so we might go on, enumerating one genius after another; all with some pronounced disability, nowhere the perfect man—nowhere the perfect *sana mens in corpore sano*.

Musicians have been called the "mad." Their eccentricity is notorious. They are said not to be well-ballasted—proverbially rank among the *dilletanti* and the non-intellectual.

Well! The artistic temperament may have deserved such censure in the past. The new musician, the artist of the Future will be a different being altogether. He will possess genius and talent; he will be a thinker and a worker, not afraid of the word *Toil*—but, with a body redeemed from weakness through right thinking and living, proud to use his brain and his hands for the expression of nobler work than ever before.

A LAUGH AND A LECTURE

PROTECTION is never a laughing matter, yet occasionally protective means may unearth a little laugh. We are living in the age, epoch, era, course, cycle, time or something (tag it to suit taste) of "protection" or "protective" agencies; a stage when we seem to require a concerted and consolidated protective action against all things, excepting the individual self—the very thing which, perhaps, is each one's own worst enemy.

We have (unless it is automatically made "dis") a present protective armament against invasion; a bill to protect the country against a threatening tidal wave of immigration has passed both branches of Congress; the question of a "League" which will or won't (according to opinion) protect against future wars is "on the tapis;" we may or may not see enacted a tariff that is supposed or not supposed (party politics differ) to protect American industries; labor has its protective unions, while capital seems to have an all protecting conscience when it would profiteer against the people; the 18th Amendment might be called the 11th Commandment—"Thou shalt not booze, neither thyself nor thy family, nor the

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Some of the readers of MELODY may not be aware of it, but in keeping with other lines of protection there is a *Music Publishers Protective Association*, with headquarters in New York City, and a human dynamo at the head of "headquarters." He is Mr. E. C. Mills—a man who neither "sleeps nor loafs on the job," and one whose ears are always listening to the "tuning" of the business

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"We will be the last to cut prices, but we may raise the price as we need the money very badly. If you hear of anybody who wishes to go in the music-publishing business just at the present time, let us know because we have an upright piano to sell. It is in fine condition and the price is \$200, if we can get it. We would be willing to throw in this typewriter if we could get \$200. We are two healthy chaps, and if you know of some publisher who wants to hire two good men let us know. Our salary should not be less than \$100 a week. We enclose our card, we haven't paid for it yet so it will cost you nothing. We are honest, if we only had the money to pay with.

"We have tried to give you all the information desired, and if you or any representative of the Music Publishers Protective Association want to come and see us anytime, just come down to—Street. We will be glad to see you, and anything you can do for us to establish a better credit rating we would appreciate. At present business is rotten, and we are afraid we will get left without stock on hand. If anybody asks you our capital cash on hand, tell them \$4.75 and say this concern has cash enough to cover all present business demands.

"Should you wish any more information we will be glad to see you and give it to you anytime."

So much for the little "laugh" that seems to chuckle in between the lines of this letter, and now for the

"Lecture"

which is in the form of a most timely admonition that has been sent broadcast to "All Members" of the Music Publishers Protective Association and reads as follows:

I take the liberty of suggesting a very careful scrutiny of the lyrics of songs hereafter accepted, with a view to eliminating entirely the suggestive, lascivious, "double entendre" or "blue" material.

Outside of the fact that as publishers we do not wish to be sponsors for indecent material, or songs that are capable of an indecent construction or interpretation, the purely commercial aspect of the matter is that from now on, in increasing measure, such songs are going to be barred from the better vaudeville theatres—and the publisher who sponsors them may find all support from professional sources withdrawn.

Clean fun, wit and humor—yes—and plenty of it. The more the better. Lyrics that inspire lewd thought or action—NO!—and none of them.

Let us attend to this now ourselves and of our own initiative, before others attend to it for us and compel the action we should be proud to voluntarily take.

Will you please make it a point to see that your writers understand? The subject will come up for discussion at our next

meeting, but in the meantime please do the necessary.

E. C. MILLS,
Chairman, Executive Board.
Feb. 10th, 1921.

DO YOU KNOW?

That, apropos of the national inaugural month, the music of "The President's March" which was played at the first inauguration of George Washington in New York in 1789, was afterwards adapted to the words of "Hail Columbia."

That the tune of the "Battle Hymn of the Republic" is an old negro camp-meeting hymn, and the immortal words of Julia Ward Howe were first publicly printed in Boston in February of 1862.

That some of the most successful New York music publishers started out as song-pluggers for others.

That seven stones, irregular in shape and piled neatly together, are a curiosity in old Marblehead (Massachusetts) which escapes the eyes and ears of the average summer tourist to that old town, because the stones are located in a section where summer visitors seldom penetrate.

That these stones are the famous "musical stones" which are supposed to have been placed there by the Indians some hundreds of years ago, where several times each year they resorted to the spot to fish and to hold certain religious rites?

That singly each stone gives out a distinct tone of its own when struck and together form a perfect chromatic scale.

That a person who understands music can play a simple tune on the stones.

That where the stones came from is a mystery which neither archeologist nor historian has ever been able to solve.

That each stone is wholly different from other stones in Marblehead, and presumably must have been carried there from a distance, with possibly only one stone from a place.

That if these stones were carried thither by the Indians, their presence and peculiar piling would indicate that the early red-men must have possessed some knowledge of music, albeit "rag" and "jazz" probably were an unknown quantity in the aboriginal repertoire.

That the Dallas (Texas) Public Library loans phonograph records as well as books to its borrowers.

That Johnny S. Black was comparatively unknown until he let loose on the music market one of the most popular of popular selections, "Dardanella," thereby becoming broadly known almost over night and making a name on the record of this song that will be long remembered.

That, speaking of important "pointers," the late Paul Dresser—writer of "On the Banks of the Wabash" (adopted by Indiana as its state song) and "My Gal Sal" (one of the greatest hits of its bygone time)—once laid down several "pointers" that are of pointed importance to the publishers and composers of today.

That one of these was: The stage singer is an important factor in the popularizing of a song.

That another was: *One* song well advertised is a better investment than a *dozen* which are not prominently before the public.

That still another was: A parody on a popular song is sometimes a good thing in keeping the melody of that song before the public.

That (either unwittingly or unblushingly) the melodies of many well-known compositions have been "swiped" from some other air.

That the melody of "Home, Sweet, Home," for instance, is said to have been transcribed (?) from an old Persian or Arabian love song.

That our own "America" was taken from John Bull's "God Save the King," and this in turn came from nobody knows where; that the glorious words of Francis Scott Key's *The Star Spangled Banner* were ingloriously fitted to a drinking song, and that "Yankee Doodle" was borrowed from an old Dutch ditty and later tuned to a jingle of defiance by the "Yankees" against the British "Red-coats."

That something more than an oddity (?) "bobs up serenely" in the transformation of many popular airs and famous hymns.

That "When the Robins Nest Again" starts exactly like the once popular ballad, "Maid of Athens;" that in their openings "Wait Till the Clouds Roll By" and "The Blue Bells of Scotland" step jauntily along the same musical trail.

That Emmett's Irish "Love of the Shamrock" trails along the same musical idea as "There Is a Fountain Filled with Blood," and Lowell Mason's "Nearer My God To Thee" carries a startling music resemblance to Tom Moore's "Oft in the Stilly Night."

That only by a change of key and the "quartering" of a few notes is a difference made between the old "Spanish Cavalier" and the chorus of "Twinkle, Twinkle, Little Star," while "Will You Meet Me at the Bars" (made popular in Denman Thompson's "Josh Whitcomb") is so closely similar to Claribel's "You and I" they almost might be taken for musical twins.

That "All on Account of Eliza" (from the one time popular opera "Billee Taylor") resolves itself into the beautiful "How Lovely Are the Messengers" from Mendelssohn's great oratorio of *St. Paul*. Forsooth! that one of the grandest of sacred choral numbers should be "transmogrified" into comic opera!

That—Ye sinners, think of it! the stirring rhythm of Ira Sankey's famous revival hymn, "Hold the Fort," in so far as the music is concerned, is an old drinking song, while its word-theme was inspired by a terse war telegram of Gen. Sherman.

That Victor Jacobi, composer of "Apple Blossoms," one of the recent big hits in musical comedy, is also composer of the song and waltz success "On Miami Shore," and that as a waltz this number has been equalled in popularity only by the famous "Missouri Waltz."

That, on the theory that music mitigates fatigue, a building contractor recently employed the Scotch bagpipes to speed-up his workmen of that nationality, and that the pipes so speeded-up the men they struck for more money.

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*African March	Mario Costa	*Calcutta	George L. Cobb	*East o' Suez	R. E. Hildreth	*Hang-Over Blues	Leo Gordon
*African Smiles, An	Paul Eno	Call of the Woods	Thos. S. Allen	East o' Suez	Allen Taylor	Happy Hayseed, The	Walter Rolfe
After-Glow	George L. Cobb	Cane Rush, The	Frank H. Grey	Enchanted Moments	Valentine Abt	Happy Jap	George L. Cobb
Aggravation Rag	George L. Cobb	Chain of Daisies	A. J. Weidt	Excursion Party	Raymond Howe	Heart Murmurs	Walter Rolfe
*Ah Sin	Walter Rolfe	Cherries, The	Chas. Frank	Expectancy	Norman Leigh	Heart's Adrift	R. E. Hildreth
Alhambra	George L. Cobb	Chow Mein	Frank E. Herom	Fair Confidantes	E. Louise McVeigh	Height of Fashion	R. E. Hildreth
All for You	Lou G. Lee	Cloud-Chief	J. Ernest Philie	Fairy Frenzies	Victor G. Boehlein	Here's How	George L. Cobb
All-of-a Twist	Frank E. Herom	Columbia's Call	Bob Wyman	Hey! Mister Joshua	Lester W. Keith	Hey! Rube	Harry L. Alford
Ambassador, The	E. E. Bagley	Commander, The	R. B. Hall	Hi Ho Hum	Wm. C. Isel	Hindoo Amber	Ernest Smith
American Ace, The	R. E. Hildreth	Confetti	John Carver Alden	Home, Sweet Home	R. E. Hildreth	Hippo Hop, The	Oswald B. Wilson
Among the Flowers	Paul Eno	Cradle of Liberty	Alfred E. Joy	Hong Kong Gong	R. E. Hildreth	Howdy Do!	Wm. C. Isel
Anita	Thos. S. Allen	Crystal Currents	Walter Rolfe	Hoop-o'-Kack	Thos. S. Allen	Howdy Do!	Wm. C. Isel
Antar	Max Dreyfus	Cupid's Glance	Paul Eno	Howdy Do!	Thos. S. Allen	Howdy Do!	Wm. C. Isel
Assembly, The	Paul Eno	Cupid's Glance	Paul Eno	Howdy Do!	Thos. S. Allen	Howdy Do!	Wm. C. Isel
At the Matinee	Raymond Howe	Cupid's Glance	Paul Eno	Howdy Do!	Thos. S. Allen	Howdy Do!	Wm. C. Isel
At the Wedding	Chas. A. Young	Cupid's Glance	Paul Eno	Howdy Do!	Thos. S. Allen	Howdy Do!	Wm. C. Isel
Aurora	Arthur F. Kellogg	Cupid's Glance	Paul Eno	Howdy Do!	Thos. S. Allen	Howdy Do!	Wm. C. Isel
Aviator, The	James M. Fulton	Cupid's Glance	Paul Eno	Howdy Do!	Thos. S. Allen	Howdy Do!	Wm. C. Isel
Baboon Bounce, The	George L. Cobb	Cupid's Glance	Paul Eno	Howdy Do!	Thos. S. Allen	Howdy Do!	Wm. C. Isel
Ballet des Fleurs	Arthur C. Morse	Cupid's Glance	Paul Eno	Howdy Do!	Thos. S. Allen	Howdy Do!	Wm. C. Isel
Bantam Star, The	George L. Cobb	Cupid's Glance	Paul Eno	Howdy Do!	Thos. S. Allen	Howdy Do!	Wm. C. Isel
Barbery	George L. Cobb	Cupid's Glance	Paul Eno	Howdy Do!	Thos. S. Allen	Howdy Do!	Wm. C. Isel
Barcelona Beauties	R. E. Hildreth	Cupid's Glance	Paul Eno	Howdy Do!	Thos. S. Allen	Howdy Do!	Wm. C. Isel
Barn Dance	Ned West	Cupid's Glance	Paul Eno	Howdy Do!	Thos. S. Allen	Howdy Do!	Wm. C. Isel
Bean Club Musings	Paul Eno	Cupid's Glance	Paul Eno	Howdy Do!	Thos. S. Allen	Howdy Do!	Wm. C. Isel
Beautiful Visions	Elizabeth Strong	Cupid's Glance	Paul Eno	Howdy Do!	Thos. S. Allen	Howdy Do!	Wm. C. Isel
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Bermuda Blues	Bernise G. Clements	Cupid's Glance	Paul Eno	Howdy Do!	Thos. S. Allen	Howdy Do!	Wm. C. Isel
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Buds and Blossoms	George L. Cobb	Cupid's Glance	Paul Eno	Howdy Do!	Thos. S. Allen	Howdy Do!	Wm. C. Isel
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By the Watermelon Vine	Thos. S. Allen	Cupid's Glance	Paul Eno	Howdy Do!	Thos. S. Allen	Howdy Do!	Wm. C. Isel

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*Kangaroo Kanter	Arthur C. Morse	*Military Hero, The	W. D. Kenneth	*Queen of Roses	A. J. Weidt	*Stars and Flowers	R. H. Isherwood
*Ken-Tec-Kee	A. J. Weidt	Mimi	Norman Leigh	Queen of the Night	Everett J. Evans	*Step Lively	Thos. S. Allen
*Kentucky Wedding Knot	A. W. Turner	Mona Lisa	George L. Cobb	Rabbit's Foot	George L. Cobb	*Step II	George L. Cobb
*Kiddie Land	Alfred E. Joy	Monstrat Viam	George L. Cobb	Rain of Pearls	Walter Wallace Smith	*Story-Teller Waltzes, The	Van L. Farrand
*Kidder, The	Harry D. Bushnell	Moonbeams	George L. Cobb	Revel of the Roses	Walter Rolfe	*Summer Dream, A	P. Hans Flath
*King Raymond	Louis G. Castle	Reverie	Bernise G. Clements	Ringsmaster, The	W. K. Whiting	*Summer Secrets	Theo. O. Taubert
*Knock-Knees	George L. Cobb	Rose Time	May Greene	Romanace of a Rose	Lawrence B. O'Connor	*Sun-Rays	Arthur C. Morse
*Komet Waltz	Pearl S. Silverwood	Rubber Plant Rag	George L. Cobb	Rosamond	John T. Hall	*Sunset in Eden	John T. Hall
*Lady of the Lake	George L. Cobb	Russian Pony Rag	Don Ramsay	Rosemary	W. D. Kenneth	*Swedish Fest March	Albert Perfect
*Ladder of Love	George L. Cobb	Sand Dance	Leo Friedman	Rosetime	May Greene	*Sweet Illusions	Valentine Abt
*Ladies of the Lake	George L. Cobb	Sandy River Rag	Thos. S. Allen	Rubber Plant Rag	George L. Cobb	*Tahama	Chauncey Haines
*La Petite Etrangere	P. B. Metcalf	Say Whirl	George L. Cobb	Scandinavian Dance	Gaston Borch	*Tender Amour	Bernise G. Clements
*La Carreza	John Tuel	Scandinavian Dance	Gaston Borch	Say Whirl	George L. Cobb	*The Taming Turk	George L. Cobb
*La Sevillana	Norman Leigh	Say Whirl	George L. Cobb	Say Whirl	George L. Cobb	*Three Nymphs, The	George L. Cobb
*Laughing Sam	Walter Rolfe	Scandinavian Dance	Gaston Borch	Say Whirl	George L. Cobb	*Tiptopper, A	W. A. Corey
*Lay and Order	Yess L. Osman	Scandinavian Dance	Gaston Borch	Say Whirl	George L. Cobb	*Toy Poodles	George L. Cobb
*Lay and Order	Yess L. Osman	Scandinavian Dance	Gaston Borch	Say Whirl	George L. Cobb	*Treasure-Trove	W. K. Whiting
*Lay and Order	Yess L. Osman	Scandinavian Dance	Gaston Borch	Say Whirl	George L. Cobb	*Treat 'Em Rough	George L. Cobb
*Lay and Order	Yess L. Osman	Scandinavian Dance	Gaston Borch	Say Whirl	George L. Cobb	*True Blue	W. D. Kenneth
*Lay and Order	Yess L. Osman	Scandinavian Dance	Gaston Borch	Say Whirl	George L. Cobb	*Turkish Towel Rag	Thos. S. Allen
*Lay and Order	Yess L. Osman	Scandinavian Dance	Gaston Borch	Say Whirl	George L. Cobb	*Two Loves, The	P. Hans Flath
*Lay and Order	Yess L. Osman	Scandinavian Dance	Gaston Borch	Say Whirl	George L. Cobb	*U and I	R. E. Hildreth
*Lay and Order	Yess L. Osman	Scandinavian Dance	Gaston Borch	Say Whirl	George L. Cobb	*Under Palm and Pine	W. D. Kenneth
*Lay and Order	Yess L. Osman	Scandinavian Dance	Gaston Borch	Say Whirl	George L. Cobb	*Under the Spell	Thos. S. Allen
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*Lay and Order	Yess L. Osman	Scandinavian Dance	Gaston Borch	Say Whirl	George L. Cobb	*Victorious Harvard	Carl Paige Wood
*Lay and Order	Yess L. Osman	Scandinavian Dance	Gaston Borch	Say Whirl	George L. Cobb	*Virgin Islands	Alton A. Adams
*Lay and Order	Yess L. Osman	Scandinavian Dance	Gaston Borch	Say Whirl	George L. Cobb	*Virginian Creeper, The	Mae Davis
*Lay and Order	Yess L. Osman	Scandinavian Dance	Gaston Borch	Say Whirl	George L. Cobb	*Visayan Belle, A	Paul Eno
*Lay and Order	Yess L. Osman	Scandinavian Dance	Gaston Borch	Say Whirl	George L. Cobb	*Watch Hill	W. D. Kenneth
*Lay and Order	Yess L. Osman	Scandinavian Dance	Gaston Borch	Say Whirl	George L. Cobb	*Water Wagon Blues	George L. Cobb
*Lay and Order	Yess L. Osman	Scandinavian Dance	Gaston Borch	Say Whirl	George L. Cobb	*What Neph!	George L. Cobb
*Lay and Order	Yess L. Osman	Scandinavian Dance	Gaston Borch	Say Whirl	George L. Cobb	*Whip and Spur	Thos. S. Allen
*Lay and Order	Yess L. Osman	Scandinavian Dance	Gaston Borch	Say Whirl	George L. Cobb	*Whirling Dervish, The	J. W. Lerman
*Lay and Order	Yess L. Osman	Scandinavian Dance	Gaston Borch	Say Whirl	George L. Cobb	*White Crow, The	Paul Eno
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*Lay and Order	Yess L. Osman	Scandinavian Dance	Gaston Borch	Say Whirl	George L. Cobb	*Tip Tip Tip	Wm. C. Isel
*Lay and Order	Yess L. Osman	Scandinavian Dance	Gaston Borch	Say Whirl	George L. Cobb	*Yo Te Amo (I Love You)	Walter Rolfe
*Lay and Order	Yess L. Osman	Scandinavian Dance	Gaston Borch	Say Whirl	George L. Cobb	*Young April	George L. Cobb
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4. Elements of Notation	65. Double Waltz Bass	129. Passing Notes	167. Continuous	209. Last End
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