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MELODY

A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

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There is nothing inconsistent between "utilization" of the forests and "preservation" of the forests. Both can be practiced side by side. In fact, that is the meaning of real conservation. In regard to the nation's forests, it is a case where Uncle Sam can "eat his cake and have it too." The true conservationist asks only that the new growth of timber be given a chance; that reforestation be permitted and encouraged so that future supplies of needed lumber may be forthcoming; that the slashing, clean sweeping-methods of the past which have made barren wastes of millions of acres of timber land be checked and that some thought be given to the leaving of a few trees for seed giving and reproduction purposes and that there be conservation also through ample protection from fire, which now annually converts into blackened stumps and ash strewn ground other millions of acres.

"Use the forests and keep them too." There is no reason why both cannot be done, and both should be done. The national forest policy toward which those who are interested in this subject are now striving is based on the thought of the combined utilization and preservation. The nation's industrial and economic welfare demands that plentiful use be made of the country's timber resources; the nation's welfare also demands that a reserve stock be kept on hand and constantly replenished for future use. The forest land of the nation is like its farm land. In order to add to the wealth of the nation yearly crops must be harvested; but it must also be kept in condition for future crops, for next year's production and that of the following year; otherwise, like agricultural wealth, it will diminish in the total value of the supply.

War Emphasized Importance of Lumber

The war opened the eyes of the people of the United States more than anything else to the essential part which lumber plays in their daily life. With the shortage due to unprecedented conditions, they saw building operations brought almost to a standstill, they saw the price of furniture and every article made of wood, including newspapers and magazines, increase in price, and they saw themselves handicapped at almost every turn, both in business and home life, by this condition. They realized that this condition, in part at least, was due to the growing shortage of the nation's timber supplies, and that it frequently is necessary now to transport lumber hundreds or thousands of miles, at greatly added expense, of course; and that for some of its wood supplies—two-thirds of the amount needed for the newsprint and wood pulp which the United States now uses—it is necessary to go out of the country.

The people of the United States are one, therefore, with the officials of the United States Forest Service and with others who have been studying this subject, in agreeing that the time is ripe for action which will give the United States what every other civilized nation possesses—a national forest policy.

How the Music Industries Can Aid

The music trades should get behind the Snell bill, for the trade should remember that one forest region in the United States after another has been cut out until three-fourths of our primeval forests are gone. Look at the cost of forest products to the consumer, the shortage of dwellings, the inadequate supply of newsprint paper, and in the scarcity of certain kinds and grades of lumber which is a serious menace to many American manufacturers. Steadily rising cost of transporting lumber and pulp wood from the forests to the mill or consumer is imposing a heavier burden upon the consumer of forest products every year, particularly with the approaching exhaustion of the pine forests of the Southern States, which will leave the nation largely dependent on the supply remaining in a single region—the Pacific Coast. This all means higher and higher freight rates.

President Harding called attention to the need of a national forest policy and voiced the hearty support he would give such a policy when he said:

"With timber growing on one hand, and forest preservation and protection on the other hand, there is no reason why the United States should not be self-reliant in the great essential of lumber for construction purposes. It is perfectly practical and feasible to provide for a new growth of timber and an imperative duty to improve our forest protection. I can think of no forward look, in relation to the good fortunes of America, which does not contemplate a forest policy which will assure us the essential in the lumber line for all our constructive activities."

Forest Lands of the United States

Let the music trades give earnest thought to the fact that we have 81,000,000 acres of forest land more than all the forests of continental Europe, except Russia, combined, which is now idle as far as the production of economic timber is concerned. There is enough forest land in the United States, not required for other purposes, to provide for ample supply of wood for all our industries, farms and homes, if this land is kept productive. The problem is national in its scope, because it has to do with one of our most essential and widely used raw materials. The situation, however, can be met by a constructive plan of Federal co-operation with the States, including financial aid, in determining upon and putting into effect under authority of the States such measures of fire protection and timber cutting as will perpetuate rather than destroy our forests.

Business men—in fact, everybody in the United States interested in any way in the use of lumber—have come to realize that something must be done if America is to remain independent of outside sources for a great part of her future lumber supply. The thing needed is a national forest policy. Up to the present time the United States, alone among civilized nations, has been going along on a hit-or-miss plan in regard to the protection of its forest resources. It is now clearly realized—the war, high prices, difficulty of securing supplies at any prices—these and other causes have shown that action is imperative.

Proposed National Forest Policy

It is only a question of getting Congress to pass the necessary legislation, for a national forestry program has been agreed upon. It was approved at a recent meeting at which there were present representatives of the lumber, pulp, paper, wood-using industries and other business interests, newspaper publishers, the Government and the people. Col. W. B. Greeley, Chief Forester of the United States, was present and expressed his approval of the proposed legislation. The public was represented by the American Forestry Association, and the general business interests of the country by the United States Chamber of Commerce, while other organizations there were the National Lumber Manufacturers' Association, the National Wholesale Lumber Dealers' Association, American Pulp and Paper Association, American Newspaper Publishers' Association and the Association of Wood-Using Industries.

Forest protection and forest reproduction are the two essentials aimed at in the proposed national forest policy. There must be protection against fire and against reckless cutting of the standing resources; and the adoption of means which will encourage the growth of new timber. It is aimed to secure a considerable extension of direct Federal activity in forest ownership and production, and also the development with Federal aid and encouragement of such systematic policies in the several forested States as, consistent with local conditions, will bring about adequate forest protection and reproduction in the interests both of those States and of the public at large.

To the music trades comes a great opportunity for service in enlisting with the American Forestry Association for its educational campaign awakening the public to the facts. Millions of dollars are invested in that business. But there is that other, greater side—for what would the world be without music?

The Sure-Fire Song-Hit

By Emmett Campbell Hall

"IT'S the same old place and the same old songs, but the old joint ain't what it used to be, the change makes me sad and forlorn," Jones sighed. "No, the wet stuff is quite, totally, completely, entirely and distressingly unlike, dissimilar, different and changed from what it used to be," he added sadly, and dipped up a spoonful of half-hearted ice cream. The other men at the table nodded, as those who would convey, "You've said a book full!"

"Now, these songs," Jones continued pessimistically, "they never change. The fellow who just went off said he wants to go back to Carolina, to a girl he used to know; and the young lady who will next endeavor to entertain us will express a yearning for the green hills of New Hampshire, and the boy who's waiting there; and she'll be followed by a quartet which will lean on itself and warble that they're going to take a train that will bring them back again to a place where birds do sing while the old church bell does ring, ting-a-ling, ting-a-ling. Then another fellow will come out and trill that this is a lonesome town in which to wander round, 'cause he can't meet any girl that's a starter with the pearl that he's sure is truly waiting, 'way down Honolulu way. What's the matter with these chaps over in Tin Pan Alley, anyway?" Jones interrupted himself to demand peevishly.

"Oh, I dunno. Is there anything the matter with them?" the lad with the root beer responded dully.

"What else have I been talking about," Jones asked, "if there isn't?"

"If there isn't what? You talk like a mystic maze."

"Matter with those automatic songbirds, of course, you poor biscuit!"

"Oh, maybe's it the weather. Mighty lot of weather for this time of year," the third member of the jovial company said soothingly. Jones snorted.

"Yes, an' I suppose it was the heat last January, and that March the harbor froze over, and the cold in July, two years ago. You two make me sick, just like these things they call drinks nowadays. What I mean, if I have to spell it out for you, is why can't those tin-pammers tinker out something different. They seem to think that no place on earth is any good except where you're not, and no girl is worth buying chocolate creams for except one that's somewhere else.

"They don't seem to be able to think, except in the past tense. Why, I know lots of folks who think their little old rented flat is really home, sweet home, and that the girl from Brooklyn who punches their meal tickets is a regular, sure-nough queen, quite equal to any that they met one day, 'way down on Mobile Bay—or would have, if they had ever gotten any nearer Mobile Bay than the time they went over to visit their aunt in Jersey City. Why, if I was gonner write a song—"

"Well, why don't you? It would be a moral crime, but not against the law," the lad with the root beer broke in.

Jones looked startled.

"By Heck, I'll do it!" he declared, and fished from his pocket a pencil and several old envelopes.

"Now, the big idea is," he reflected aloud, "that it isn't somewhere else, or someone else, or—"

"Oh, don't rehearse it on us 'till you've made your cuts—spring it on us as a finished product," the root-beer chap interposed. "This stuff I'm drinking is all I can stand at one time."

But Jones did not hear him. He was writing jerkily, counting on his fingers and tapping on the table. The very

large person at the next closely placed table, who wore the three big diamonds, looked over speculatively. "Vell, he might. You never can tell," he muttered.

Suddenly Jones raised his head. "Here's how she goes!" he announced triumphantly. "I won't sing it—just read it off. Don't know which of the seven regular tunes I'll tack onto it. You listen! She's called, 'I'm Satisfied,' an' the first verse is like this:

"Don't want to go to Mexico,
Nor Sunny Tennessee;
Vermont's green hills and trickling rills
Make no appeal to me.
There's no old home to which I'd roam—
I shed no sad, sweet tear
For any place or vanished face—
I'm satisfied right here!"

"Say, that isn't so rotten! Gotter chorus and another verse?" the root-beer chap commented, with a glance of near-respect at Jones, who nodded absently, being already again at his writing. The big man with the diamonds edged his chair a little nearer.

"Here's your chorus!" Jones almost panted. "Listen!"

"Oh, Babykin, I love you so,
Come nestle in my arms!
Oh, dolly dear, my wonder-girl,
No other has such charms!
I'd never find such sweet red lips,
Though I searched far and near,
Don't want to go to any place—
I'm satisfied right here!"

"Say, that isn't so rotten, now!" the root-beer fellow declared earnestly. "Gotter 'nother verse?"

"Sure—here she is!" Jones burred happily. "Listen!"

"I've got the fare to anywhere,
But, train, roll on your way!
Right here's a pearl, earth's sweetest girl,
And here I'm going to stay.
I do not yearn for swift return
To hills or fields so dear
To sigh in dreams beside the streams—
I've found my dream right here!"

"It's a bear—a knockout!" the root-beer fellow was beginning, when the large man with the diamonds pushed in, placing a printed form on the table and shoving a fountain pen into Jones' hand.

"Sign right on the dotted line, vriend," he beamed. "Ve'll have the pluggers puttin' it into the restaurants tonight. If you vant a lil' cash advance, five or ten thous', vy I got mine check-book right here! Dot is the same contrac' vot all my writers get."

"I've found my dream right here!" Jones muttered dazedly, as he prepared to scrawl his name on the document. Then he was conscious that the root-beer chap, for some strange reason, was shaking him by the shoulder.

"Oh, come out of it," the chap was ordering peevishly. "Isn't from 11 p. m. to 9 a. m. time enough for you to sleep? Let's beat it before the next turn comes on. I gotta hunch that it's a fellow going to sing one of those Dear Old South Dakota where the Sweetest Cotton Grows songs, an' I can't stand anything more, not after three root-beers! Come on!"

And Jones sighed, and went.

STATEMENT
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(Signed) Walter Jacobs, Publisher.
Sworn to and subscribed before me this 24 day of March, 1921.
JACOB I. HANFLIG, Notary Public.

The Swiss Yodel Songs

By John J. Birch, Pd. B.

THE origin of the Yodel songs of Switzerland has been lost and we know nothing of their early developments; yet bearing in mind the country to which they are peculiar and the fact that art is to a large measure imitative we can, with a high degree of assurity, speculate relative to their origin.

As one recalls the history of music, it is found that each country has its peculiar forms of musical expression. This in turn has been an aesthetic development from various climatic, geographic, or temperamental conditions. Art gets its meaning from life, and life finds in art the sensuous forms or imagery of its meaning and ideals. The relationship of aesthetics to life is nothing more than the relationship of image, color or tone to experience. This can be illustrated from many departments of art.

In sculpturing, the Greeks were pre-eminent for the reason that their Olympic games and the customs of rearing their children gave them a rugged physique, and it was this muscular development that the sculptors used in their works.

In painting, the geography and climate of Italy had its great influence. A variation of mountains and level country overhung by softly colored skies—a varied coast line, washed by an idly rolling sea served to stir the spirit of natural beauty and as a result we have the soft mellow, blue-skied pictures of Italy. In Holland there is a similar relationship between the country and its art. Around Rubens there was a school of painters, each delighting in painting ruddy and flourishing flesh—pulpy rich forms with great embroideries and draperies and faces glowing with life. Very few landscapes failed to show the ever present wind-mill, wooden shoes, canals and dykes.

The music of Venice was an outgrowth from the geographic and social conditions of its people. The city is not a busy commercial center with streets lined with wharves and a sky line, black from factory smoke; but rather, it is a city of leisure whose untrodden streets are rivers with gondolas slowly passing here and there and whose pavements are shadows of softly colored marble palaces and strips of sky or as Shelley puts it:

"Underneath day's azure skies
Ocean's nursing, Venice lies;

ARTHUR P. SCHMIDT Music Publisher

IN the passing from earth on May 5th of Arthur P. Schmidt, the founder and until within the last few years active head of the Arthur P. Schmidt Music Co., Boston has lost one of its foremost music publishers and the American music world loses one of the pioneers in bringing native composers to the front.

Arthur P. Schmidt was born in a suburb of Hamburg, Germany, on April 1, 1846. He came to this country when twenty years of age, and first occupied himself in the music business at the long since passed and now nearly forgotten store of G. D. Russell on West Street in Boston in the early part of the seventies. In 1876 he entered into business for himself, retiring in 1916 from active interest in the music pub-

lishing firm he so successfully established and which continues to bear his name.

To the memory of Mr. Schmidt, to his sterling characteristics as a man of warm and generous nature, a strong influence in the higher development of music in Boston and a music publisher of ideals which never were lost to sight in the more prosaic duties and demands of business, through the columns of the press have come heart-felt tributes from Philip Hale (music editor and critic of the *Boston Herald*), Arthur Foote (composer and organist of renown), Prof. George W. Chadwick (composer of note and head of the New England Conservatory of Music), Mrs. H. A. H. Beach (renowned composer and pianist), Mrs. Edward MacDowell (widow of one of the greatest of American composers) and others.

Column, tower, dome and spire,
Shine like obelisks of fire."

The sombre even pitched music of Scotland—the light airy capriccioso of France, each serves to show the effect of geography and social customs on the music of these two countries.

The art impulse seems to be an inherent desire to perpetuate some emotional experience or to crystallize some salient characteristics of a country or its people, and it is by expressions of art that the individual is enabled to convey to a wider and wider circle of sympathizers a similar emotional state. This objectification of emotions is nothing more than an attempt to modify the feelings and actions of a person or a people.

The geography of Switzerland is essentially mountainous, and in such a country of high snow-capped peaks and valleys, with water leaping down the mountain sides in cataract and waterfalls the sound is echoed and re-echoed up and down the narrow glens. With this is mingled the echo and reverberation of the mountain thunder from peak to peak. This mingling of sound tends to produce a variation of basic and treble sounds. There is also a custom in that country similar to the sounding of the Angelus in Belgium. At evening time—just as the sun is setting over the mountain peaks, a herdsman calls through his Alpine horn: "Praise to the Good Lord," and is answered from other heights in the same words. This sound is caught up from peak to peak and from valley to valley, echoing and re-echoing as the sounds become fainter and fainter and finally die away. The same herdsman calls again through his horn "Good Night," and this in turn is called from chalet to chalet and echoes and re-echoes similar to the first call.

The sublimity of the mountains also tends to soften the sympathies, leaving a suggestion of pathos in their music. It is this atmosphere that surrounds the Swiss peasants and as a result, since art is essentially imitative, it finds expression in their music. The yodel song is that uneven type of song, invariably beginning with a basic sound and then suddenly merges into an extreme treble, analogous to echoes and re-echoes. In this country they are sung very seldomly, except occasionally from a vaudeville stage, in which case it is generally one singer and not a company.

"YES, PHIL, WE BELIEVE IT"

THE above is the way *Music Trades* captions a story from a contributor, who signs himself "P. G." The story tells about an upright piano which was corralled in a fire in a Newark piano store and thoroughly soused (with water); slipped from the grip of the mover "huskies" or husky movers that were rescuing it after the fire and wetting, skidded down a long flight of stairs and somersaulted several times before assailing the sidewalk with its (the piano's) solar-plexus and, says Phil, "didn't even get out of tune." Yes, we believe it too, Phil, but with one mental reservation—the dinged thing wasn't in tune when it started, and neither nothing nor nobody can get out of what it isn't in.

Say a good word for MELODY.

MUSICAL MUSINGS

By C. F. C.

(Apologies to K. C. B.)

UNTIL HIS serious illness EX-PRESIDENT Wilson was a REGULAR PATRON of the THEATER WHERE yours truly IS PIANIST and orchestra LEADER ON the evenings WHEN HE was to attend we WOULD BE notified by PHONE AND it was my DUTY TO watch for his APPEARANCE during the OVERTURE AND to play the STAR SPANGLED Banner THE MOMENT he entered AND IT isn't easy to play SOME OF the standard OVERTURES with one eye OVER ONE'S right shoulder WAITING TO stop the OVERTURE instantly and PLAY THE presidential ENTRANCE MUSIC and ONE NIGHT during the WORLD WAR we were NOTIFIED THAT he would ATTEND AND during the OVERTURE THE manager APPEARED IN the entrance TO THE President's box AND GAVE me the CUSTOMARY signal and I SAILED into the STAR-SPANGLED Banner AND IN walked Mrs. WILSON AND the President's DAUGHTER and some FRIENDS BUT no President WHICH WAS kind of a JOKE ON me because THE PRESIDENT'S entrance MUSIC IS to be played ONLY FOR the President AND NOT for his family AND MANY of the audience SAW THE joke and LAUGHED AND others couldn't FIGURE OUT what was GOING ON and some one IN BACK of me said "WHAT ARE you doing Fred

KIDDING US" and it all MADE ME kind of sore AT THE President which WOULD PROBABLY have WORRIED HIM if he had KNOWN IT maybe WE LEARNED afterward THAT AN important CABLEGRAM from over-seas HAD ARRIVED just as HE WAS leaving the WHITE HOUSE and had PREVENTED his coming AND LAST week he came AGAIN FOR the first time SINCE HE was taken ill AND THIS time his car DROVE UP to one of the FIRE EXITS in the STAGE ENTRANCE alley AND WITHOUT any music OR APPLAUSE this man WHO HAS given his health TO HIS country hobbled SLOWLY AND painfully WITH the help of a STOUT CANE to a seat IN THE last row of the ORCHESTRA section because IT IS impossible for him TO CLIMB the stairs TO THE BOXES now And he SAT THERE unnoticed by the AUDIENCE and unattended BY SECRET Service men UNTIL THE show was over WHEN IT took him almost FIVE MINUTES to cover THE FEW feet from HIS SEAT to his car AND WHEN I saw his CONDITION I wanted to TELL HIM that I wasn't SORE AT him any more AND THAT he had ONE ENEMY less which MIGHT HAVE taken A BIG load off HIS MIND maybe I'M much obliged

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PEEPS AT THE PUBLISHERS

Continued from Page 2

M. Witmark & Sons have a "bird" in "Love Birds," the new musical comedy that recently opened in New York at the Apollo, and of which the Witmarks are the score publishers. The "hit-birds" of the piece seem to be "Two Little Love Birds" (the theme number), "A Little Dream that Lost Its Way," "It's Hard to Guess," "The Trouseau Incomplete" and "In Bokara." Edgar Allen Wolf is the librettist, Ballard MacDonald is the lyricist and Sigmund Romberg is the composer.

There must have been a veritable influx of publishers' perigrinators in Portland (Oregon) recently. Louis Mack, a prominent sheet-music publisher of that city, reports that he was visited by Messrs. Furniss (Oliver Ditson Co.), Skilton (G. Schirmer & Co.), Yaeger (John Church Co.), Tarrant (T. B. Harms Music Co.) and Trautner (Sherman, Clay & Co.). We don't suppose they all dropped in together in a bunch, but singly by themselves, for if these distinguished trade-talkers had landed on one man all together at the same time, he might have thought it was a symphonic symposium or something.

The right girl is always a hit with the right fellow, so quite naturally there must be hits in "The Right Girl"—a new musical comedy with score by Percy Wenrich, book and lyrics by Raymond W. Peck—for it seems to have a universal fellowship in hits that Leo Feist, Inc. is publishing. The big hit of the piece is "Love's Little Journey," while running a close second in the hit business are "Lovingly Yours," "Old Flames," "Look for the Girl," "Girls All Around Me" and more of the same kind of good girl gender.

Talk about mixing up races and religion! Everyone knows that Aphrodite was a beautiful goddess of Grecian myth whose most prominent religious trait was the gentle art of making love in a secular way, and here comes a Spaniard or Spanish Indian (a race whose strong religious point was fighting) butting right in with the Greek lady as she appears on the stage nightly. Coming right down to tommyhawks and arrow-heads, "Na-Joe" (spoken as Na-Hoe) is a distinct Indian fox-trot novelty that was first interpolated as an entr'acte number in the Boston performance of the Comstock & Guest elaborate stage production of "Aphrodite," making an instantaneous hit that has been hitting everywhere ever since. The Sam Fox Publishing Co. is the musical god-father of this fox-trotting Indian that is doing some tall music-trail hitting.

Theosophy teaches its followers that before attaining to "Nirvana" they must first work out their own "Karma," perhaps through long years of concentration and effort, but Ethwell Hanson—composer of "Karma," the new Egyptian fox-trot song that was purchased by the Riviera Music Co. of Chicago—goes the theosophist theory a lot better on time than "years," and here's how he did it.

Knowing that he had concentrated on a real hit in "Karma," Mr. Hanson "concentrated" on leading orchestras and performers by having orchestrations and professional copies of the number made and distributed freely among them before submitting it to the publishers. In a few weeks the song had concentrated all over Chicago, and then the publishers began to concentrate on bids to "attain" the song. The Riviera Music Co.

Continued on Page 21

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Those Broncho Blues

FOX TROT

BERNISNE G. CLEMENTS

PIANO

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MELODY

10

Musical staff 10, measures 1-4. Treble clef, key signature of two flats. Dynamics include *ff* and *(b)*.

Musical staff 10, measures 5-8. Treble clef, key signature of two flats. Dynamics include *(b)*.

Musical staff 10, measures 9-12. Treble clef, key signature of two flats. Dynamics include *(b)*.

Musical staff 10, measures 13-16. Treble clef, key signature of two flats. Dynamics include *(b)*. First and second endings are indicated.

Musical staff 10, measures 17-20. Treble clef, key signature of two flats. Dynamics include *f*.

Musical staff 10, measures 21-24. Treble clef, key signature of two flats. Dynamics include *f*.

Musical staff 10, measures 25-28. Treble clef, key signature of two flats. Dynamics include *f*.

MELODY

11

Musical staff 11, measures 1-4. Treble clef, key signature of two flats. Dynamics include *f*.

Musical staff 11, measures 5-8. Treble clef, key signature of two flats. Dynamics include *mf L.H.*

Musical staff 11, measures 9-12. Treble clef, key signature of two flats. Dynamics include *ff* and *(b)*.

Musical staff 11, measures 13-16. Treble clef, key signature of two flats. Dynamics include *L.H.* and *f*. First and second endings are indicated.

Musical staff 11, measures 17-20. Treble clef, key signature of two flats. Dynamics include *f*.

Musical staff 11, measures 21-24. Treble clef, key signature of two flats. Dynamics include *f*.

Musical staff 11, measures 25-28. Treble clef, key signature of two flats. Dynamics include *ff*.

MELODY

Danse Gracieuse

NORMAN LEIGH

Allegretto Moderato

PIANO

Musical score for page 12, piano accompaniment. The score is in 3/4 time and B-flat major. It consists of six systems of two staves each. The first system includes dynamics *mf*, *rall.*, and *a tempo*. The second system includes *rall.*, *più rall.*, and *a tempo*. The third system includes *rall.* and *f*. The fourth system includes *a tempo*, *mf*, *rall.*, and *f*. The fifth system includes *a tempo*, *mf*, *rall.*, and *f*. The sixth system includes *a tempo*, *mf*, *rall.*, and *f*.

MELODY

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Musical score for page 13, piano accompaniment. The score is in 3/4 time and B-flat major. It consists of six systems of two staves each. The first system includes *Più mosso*. The second system includes *rall.* and *mf a tempo*. The third system includes *Tempo I*. The fourth system includes *rall.*, *più rall.*, and *a tempo*. The fifth system includes *rall.* and *f*. The sixth system includes *a tempo*, *mf*, *rall.*, and *f*.

MELODY

Amoroso

mf

rall.

a tempo

cresc. e allarg.

f

a tempo

allarg.

a tempo

rall.

3

rall.

a tempo

D.S.al

CODA

mf

rall.

p a tempo

rall.

MELODY

The Pioneer

MARCH

H. J. CROSBY

PIANO

ff

mf

f

mf

MELODY

First system of musical notation on page 16. Treble clef, bass clef. Dynamics: *ff* (first measure), *mf* (fourth measure).

Second system of musical notation on page 16. Treble clef, bass clef. Dynamics: *ff* (fourth measure).

Third system of musical notation on page 16. Treble clef, bass clef. Dynamics: *f* (fourth measure), *mf* (sixth measure). First and second endings are marked with '1' and '2'.

Fourth system of musical notation on page 16. Treble clef, bass clef. Dynamics: *2d time ff* (first measure).

Fifth system of musical notation on page 16. Treble clef, bass clef.

Sixth system of musical notation on page 16. Treble clef, bass clef.

MELODY

First system of musical notation on page 17. Treble clef, bass clef.

Second system of musical notation on page 17. Treble clef, bass clef. Dynamics: *cresc.* (first measure), *f-fff* (sixth measure).

Third system of musical notation on page 17. Treble clef, bass clef. Dynamics: *mf-ff* (fourth measure).

Fourth system of musical notation on page 17. Treble clef, bass clef. Dynamics: *f* (fourth measure), *ff* (fifth measure), *ff* (sixth measure). A 'last' marking is present above the fifth measure.

Fifth system of musical notation on page 17. Treble clef, bass clef.

Sixth system of musical notation on page 17. Treble clef, bass clef. Dynamics: *f* (fourth measure), *ff* (sixth measure). A repeat sign is at the end.

D. S. al.
MELODY

Night of Love

VALSE

WALTER ROLFE

INTRO
Andante

PIANO *p* *mf* *p* *rit.*

VALSE *mf*

MELODY

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Animato *f* *cresc.*

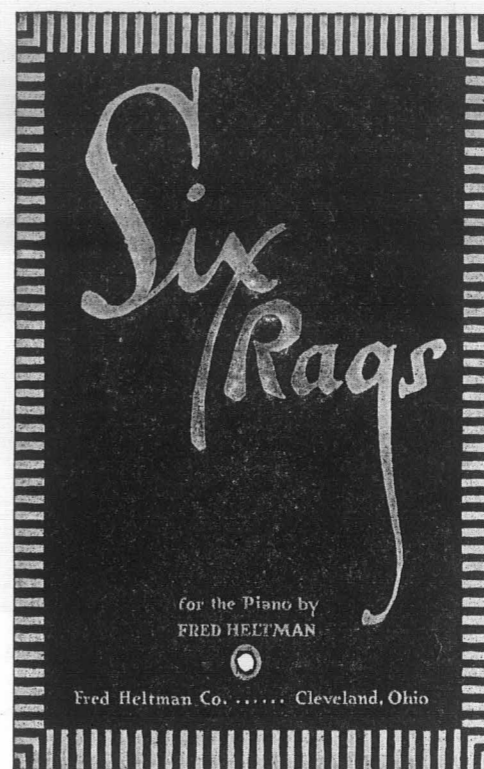
ff *f*

ff

Tempo I *mf*

MELODY

Musical score for page 20, featuring piano and Trio sections. The score is written in 3/4 time and includes various dynamics such as *p*, *ff*, *mf*, and *f*. The Trio section is marked *Cantabile*. The score concludes with a Coda section labeled *MELODY*.



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PEEPS AT THE PUBLISHERS

Continued from Page 8

was the successful "attainer," and are now concentrating on a big campaign to work out their "Karma." No, Mr. Hanson hasn't exactly attained "Nirvana" (first syllable is pronounced "neer"), but he probably is near "Easy Street" through "attaining" the little "concentration" of \$25,000 reported to have been paid for his "Karma." There may be something in theosophy after all!

Considering the increasing popularity of the "frets" and "fretters," Weidt's Chord System should be a boon for banjoists, mint for mandolinists, gift to guitarists and uplift to ukuleleans. It teaches how to play jazz with perfect harmony, to rag melody with full harmony and to play 72 chords with only 6 changes.

You can't always fool with "sirens" and not get "stung," but there's no fooling about the big ballad hit "Sirens of the Southern Seas" for it's selling in good earnest, and evidently Forster Music Publisher, Inc., didn't get stung with it.

The latest song of Tony Jackson, the popular composer of Chicago who recently passed away, is being brought out by Williams & Piron, song-publishers in that city. Its title is "I'm Certainly Gonna See About That."

Harry Ellis, a popular tenor and well-known vaudeville headliner, is one of the latest singers to put "Ireland, My Ireland" in his repertoire. This song is published by the Young Music Co., whose slogan is: "No Old Ideas in a Young Song."

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Kate Stapleton Roskopp, composer of "Nepenthe March," "Little Girl of Mine," "The Little Brown Flat," "Baby Girl," "My Rose of Long Ago," "Joy March" and "Kathleen," is working on a new fox-trot "Catalena."

It is reported that the famous song-writing team of Jerome & Schwartz is ready to release ten new numbers. Some release by some team!

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DO YOU KNOW?

That: Charles K. Harris—the man whose songs have been popular with the American music-loving public for the past twenty-five years, and a popular publisher who is in close touch with the public pulse in music—states that the good old waltz songs are coming back. "After the Ball," the once famous song that placed Mr. Harris in the prominent position which he holds today among the popular publishers, was a waltz-ballad, and he always has stood by that song as a model. Look through the Harris catalog and note that the majority of his song releases, both his own and others' composition, are in waltz tempos, and all are sellers.

That: Hugo Riesenfeld, managing director of three big theatres in New York City—the Rivoli, Rialto and Criterion—is a very versatile man, not the least of his versatility showing as a composer and producer. The score of "Betty, Be Good," a musical comedy which was produced at the Casino in May last, was a Riesenfeld musical brain emanation, and he lately has adapted some of the song and dance numbers of "Betty" to a pretty thematic prologue for the feature film "The Gilded Lily."

That: Ivor Novello, who furnished the musical setting to the late Mrs. Lena Gullbert Ford's words of "Keep the Home Fires Burning" that made one of the big song-hits of the war in both America and England, has turned his talents to the motion-picture field. He is at present doing scenario and film work in Venice, California, where his "Carnival" is claimed to be a big success.

That: Max Munzheimer is a fourteen-year old boy prodigy of Houston, Texas, who has composed two librettos and is working on his third. The Metropolitan Opera management commented favorably on his first libretto, and suggested that he try his hand at the score also. Added to his writing talent, the boy has a fine singing voice which he uses fluently in Italian and French as well as in his own tongue.

That: The American Society of Composers, Authors and Publishers has in its treasury more than \$200,000 collected as royalties from theatres, hotels, cafes, dance-halls and other places where copyrighted music is performed for profit. The Society will hold a fair portion of this money as a "war fund" to protect the interests of its members, but (beginning with April of this year) the larger part of these collections will be divided and distributed among the members four times yearly in the future.

That: Ted Lewis (the "Jazz King") and Ernest Golden collaborated on a new song called "I'll Come Back To You—Maybe," and then made it a publishing "come-back" surety to themselves, by having "Ted" sing it over the long distance telephone from San Francisco to his publishers in New York City, Shapiro, Bernstein & Co., who immediately accepted it on phone (not "phony") hearsay. The publishers propose to make this song a "come-back" for them as a seller by extensive featuring.

That: The famous Julian Eltinge has gone back to the vaudeville stage, and is breaking all past records for popularity in his delineations of women.

That: Mme. Tetrazzini, the famous coloratura soprano, has a singing parrot which she has named "Adelina Patti," because the

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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.

CONFUCIUS, the great Chinese philosopher who lived B. C. 551-478, once wrote: "Wouldst thou know if a people be well governed, if its laws be good or bad? Examine the music it practices." This is as good philosophy now as when Confucius expressed it, "practice" includes today motion-picture music as well as all other, and one encouraging sign of the times is that the tendency of music for the pictures seems to be upwards rather than downwards. This is well exemplified in the ambitious music score for the Metro's film production of Blasco Ibanez's "The Four Horsemen of the Apocalypse," which has been written by Louis Gottschalk, and which it is safe to say would not have been commissioned if there were no indications of public or popular demand for it.

If we are not biographically wrong, Louis Gottschalk is the son of a world-famous father—Louis Moreau Gottschalk (1829-1869), a brilliant concert pianist and prolific composer of such piano pieces as "The Last Hope" and "Marche de Nuit"—and a composer of note himself. Instead of utilizing bits of popular music, as so frequently is practiced in preparing film-scores, Mr. Gottschalk has written a complete original score to accompany and fit the action of the picture from the first flash of the camera to the last camera shot. To accomplish this result he not only held long conference with Jume Mathis who prepared the film version of Ibanez's famous novel, and with Rex Ingraham who is directing the production, but watched the photographing of the big scenes in the picture at the Metro Hollywood Studios and in the foot-hills of San Bernadinos.

"Hands off!" will say some, "Go to it!" will say others. The proposed scheme of the governors and directors

bird is so temperamental. Poor Patti! To be paired with a poll parrot!

That: Dr. Albert Einstein, the remarkable "relativity" revolutionary in science, has at least one redeeming trait in that he is a very fine musician.

That: Edna Thomas, a soprano singer from New Orleans, is bringing out many of the never known and some of the long forgotten melodies of the Louisiana plantations and the Creoles, and is "getting away with it" even in these days of jazz.

That: Contingent upon the adopting of

of the Shakespeare Memorial Theatre at Stratford-on-Avon in England, to devote this historically famous playhouse to modern motion-pictures, aroused enough of vigorous opposition to impel the "Bookman's Journal" of London to request personal views on the matter from some of the English literary lights.

Among those who replied to the request, John Drinkwater (author of the remarkable Lincoln drama) admitted that the arguments for and against motion-pictures were weighty on both sides, yet thought that no sort of expediency could make the decision anything but a regrettable confusion of issues—a reply which sounds like a wordily-weighty view expressed to evade the issue. Another, Professor Saintsbury, replied somewhat "sour-caustically" that the proposal set him thinking what a nice night club St. Paul's Cathedral would make, while Bernard Shaw (author of many noted plays and articles, and probably the brightest *litterateur* of them all) came out flat-footedly in favor of the scheme, declaring it was his belief that Shakespeare himself would have enjoyed Charlie Chaplin.

Personally, we do not agree with the noted Shavian writer as to Bill and Charlie affiliating along common lines. Neither do we believe that, even supposing he were cognizant of the scheme, the immortal Shakespeare would turn over in his grave, emulate his famous ghost in *Hamlet* and "walk the night," haunt either by day or night the scene of the moving scenarios, imitate his own "trixy sprite" Ariel in *The Tempest* and in spirit disgust smash a ouija board, or do anything else in the spooky line because the theatre is turned into a motion-picture house, unless entr'acte, incidental and all accompanying music to the pictures is—**JAZZED**.

the Peace Resolution by the U. S. Government, the American Artists' Federation are formulating plans for an active campaign to boom unionism in vaudeville.

That: According to *The Billboard*, if all the jazz music that was played in this country during 1920 could be moulded into one note, it would reach from here to the moon and back. Why not beyond and not "back," and what will be the record for 1921?

That: under terms of the will left by the late "Al" G. Fields, whose obituary appeared in the May issue of *MELODY*, the famous minstrel aggregation which he organized and managed is to continue active operations

under the management of Edward Conrad of Columbus, Ohio, the son-in-law of the deceased.

That: If the Lusk bill (which has been passed by the New York State Legislature and gone to the Executive for engrossment) is approved and signed by Governor Miller, all schools and school courses in the State of New York must be licensed and supervised in order to operate as educators. This includes music, as well as all other branches of education. Wonder if jazz would come in the category of "educational"?

That: Ida Geer-Weller, a mezzo-contralto of note, believes that the "gate to sincerity in song-singing swings upon the hinges of science in study." If this vocalist is right, some of our singers of popular songs must be frightfully insincere or else the "hinges" were awfully rusty.

That: Washington, D. C., is to hold its music week from May 25th to June 5th. Concerts will be given each night in various school houses, and special programs for children will be given in the schools.

That: If Leopold Mannes (son of David Mannes, the noted New York conductor and teacher) is right in his claim that "modern life is accustoming our ears to sense higher tones," perhaps after we have ear-aviated in the higher altitudes of music long enough we shall hear the heavenly harps before getting there.

That: Laura Robinson, dramatic soprano, believes that better singers would be turned out, if singing methods were better suited to individual voices. We have heard singers who would have suited us much better, if they had been "turned out" with a club "method" individually used in a methodical manner.

That: Dr. Frank Crane, who writes for the *New York Globe*, is an ardent advocate for the mechanical player-piano, and says that he likes a good reproduction in pieces better than the real thing in pianists. So do we, Doctor Crane, in innumerable instances.

That: The latest European sensation is said to be a piano built with two keyboards—an instrument invented by the distinguished composer, Emanuel Moor, and known as the "Duplex-Coupler" piano. Great Piano Pedals and Stools! With a double-decked piano keyboard, what won't some of our jazz pianists be able to do? As Mme. Roland didn't say on her way to the guillotine, "Oh, Piano! What crimes of percussion are committed in thy name!"

That: Columbia phonograph dealers are selling a device that puts alarm clocks on the back shelf as morning "getters-up." Was it not Hamlet who exclaimed: "To what base uses we may return, Horatio."

That: In examining repossess cases, a judge in Brooklyn has discovered that people who buy things on the installment plan will let anything and everything go, rather than sacrifice their phonograph.

That: The women student-nurses in the Chicago Training School for Home and Public Health Nursing have organized among the members two bands of sixty-five players each—one composed of negro nurses and the other of white nurses, with W. P. O'Donnell of the Brooks Band Service Co. in charge of the training of both. These bands are the only ones of their kind in this country.

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That: Tony Jackson, a prominent composer who first became known to the music world through two of the biggest hits of their day—"Pretty Baby" and "Some Sweet Day"—recently passed away at his late home in Chicago. He was in his thirty-third year.

That: Three men and a woman, who several years ago were arrested and fined for fraudulent use of the mails while operating as the "Fairchild Music Company" of New

York, have again been arrested for a like offense, this time as the "National Music Company of Washington." It was the old game of soliciting song-poems and songs for publication with promises of royalties, charging the submitters of words or music for the services of the fake concern, getting the money from their dupes, and then—"Good Night!"

That: Ossip Gabrilowitch, long known as a piano virtuoso and now conductor of the

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COMPLETE WITH WORDS AND MUSIC



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In espousing Mrs. Enrico Caruso the great tenor seems not only to have won a wife, but to have purloined a poet. Two of this lady's poems, "Gloria's Lullaby" and "Spring," have been musically set by A. Buzzti-Peccia and published as songs by G. Schirmer of New York. It's dollars to dimes that the tone-towering tenor plugs his wife's songs in his next season's concert tour.

Detroit Symphony Orchestra, recently took the solemn oath of allegiance to this country, and despite his Russian name and birth is now an honest-to-goodness-sure-enough citizen of America.

That: Sven Bergleue, a Swedish engineer, is reported to have solved the problem of producing speaking motion-pictures after ten years of experimenting. His scheme, device, modus operandi, or whatever it is, was recently exhibited before a body of scientists, and the professor director of the physico-chemical department of the Nobel Institute says the invention solves the "movie" problem.

That: Paul Lannin, music collaborator with Vincent Youmans in the musical comedy "Two Little Girls in Blue," is a Boston product because of his long association with the "Hub's" local amusement interests. He was the vice-president of the Boston American Baseball Club, of which his father, J. J. Lannin, was the owner. Paul gained his music education from Rubin Goldmark of New York, with whom he studied harmony, counterpoint and musical form, and also studied composition under Victor Herbert. He is a graduate from Fordham University in the class of 1915, and during the war served as a bandmaster and second lieutenant in the field artillery.

To paraphrase Tennyson, "In youth a young man's fancy lightly springs to love of doing." Mr. Lannin is only 26 years old; his music collaborator, Mr. Youmans (son of the maker of the famous hats of that name) is 23, and Arthur Francis, who wrote the lyrics for the comedy, is 24.

ON THE BLACK KEYS

An old colored man asked an attendant in the hospital office how a sick friend was getting along, and was told "he is convalescing now and will be out soon." "Den Ah reckons Ah'll jess set right down yer an' wait a bit, kase Ah wants ter see him," said the darkey.

A certain darkey, locally notorious for "choosing chickens when the moon was in the dark," was before the court for "robbing a roost." When asked the usual question of "guilty or not guilty" he replied: "Ef it don't mak' no sort o' diff'rence ter dis yere Co't an' yo' Honah, Ah doesn't want ter commit mah se'f befo' Ah's heard de vevidence sum of de witness is tendin' ter 'spashate."

An Alabama darkey, who prides himself on being able to play any tune on the banjo after he has heard it once, perched himself on a rail fence one Sunday morning and began to pick the strings in a business-like manner quite foreign to the Sabbath. It chanced that the minister happened along on his way to church, and stopping before the darkey he admonished him severely, saying: "Moses, this is Sunday. Don't you know the Ten Commandments?"

Moses scratched his head for a moment, then equally severe he replied: "Pahson, yo' all don't tink yo' kin beat me, does yo'?" Yo' jess whistle de fust fo' or five bahs o' dat chune an' Ah'll take er try at it."—Canadian M. T. J.

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