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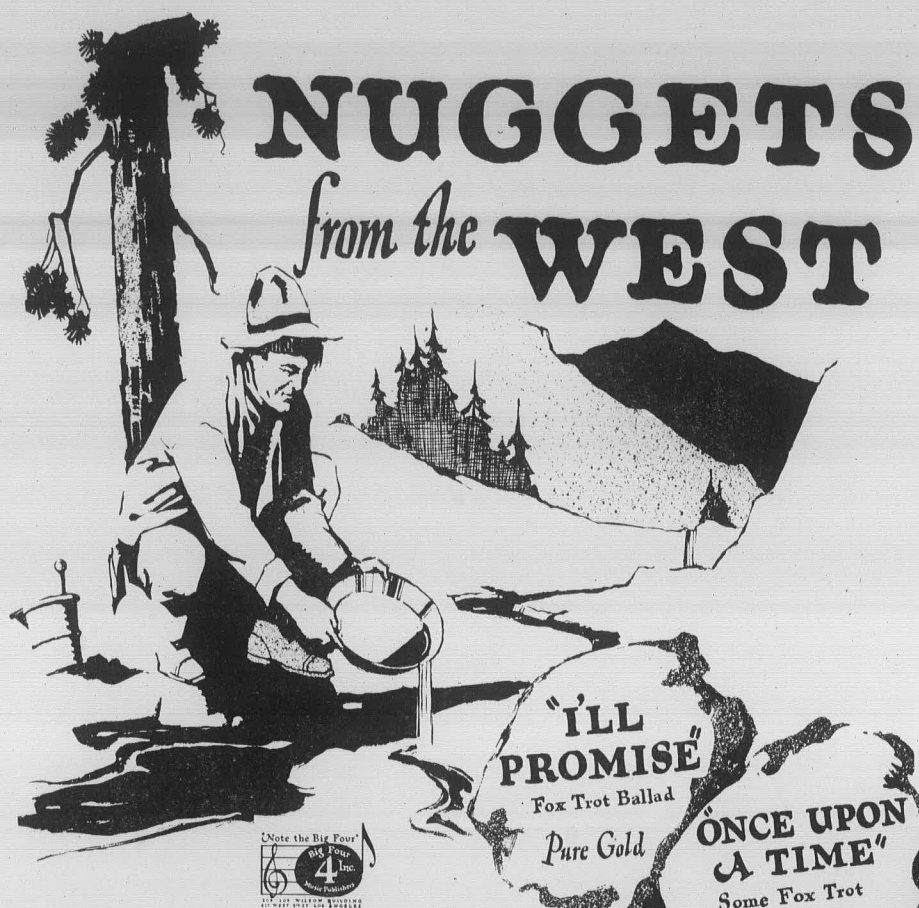
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GOSSIP GATHERED BY THE GADDER

"Music Day" was celebrated in the City of Dallas (Texas) on Saturday, September 24th, for the third time annually. Every one that was at all musically inclined—dealers, teachers, ensembles, clubs and citizens—were all in unity to make the day this year a city-wide demonstration of music.

If it is ever definitely ascertained whether those in any way connected with the recent bomb outrage in two Chicago burlesque houses were either Union actors or theatre managers, then it is time that the public should hurl its own bomb or boycott and refuse all future patronage to those implicated.

Miss Mille Gade is a remarkable woman swimmer from Denmark who is doing some wonderful water stunts, one of them being to swim around the Island of Manhattan, a distance of 43 miles, in 16 hours. In making this little swim, Miss Gade said that for the most part of the distance she sang because "it is easier to swim to music." It might be easier for this swimming lady, but from the way in which some singing ladies we have seen and heard open their mouths when swimming in song, for them it would be only a lot of gulping and gurgling.

"I had sung only one line of my song when someone threw a cowardly egg at me," said a "Willie-Boy" singer in telling a friend of his try-out on a "hook" night. "What's a cowardly egg?" asked his friend. "It's an egg that hits you and then runs," replied "Willie." This story may not be strictly fresh, but it's as fresh as the egg.

By singing in the phonograph the tribal songs of his people in their native language, Rosendo Vargas, a member of the old Taos tribe of Indians of New Mexico, has been lending valuable aid to the Smithsonian Institute of Washington in its work of preserving historical data. These songs (which include examples of every kind of singing practiced by the Taos Indians) carry the atmosphere of old New Mexico and reflect the spiritual thoughts of a tribal people that once was in a high stage of cultural development. Some of the words of the songs—expressed in a language which, although extremely complicated, is capable of expressing an infinite variety of intricate thoughts, and discloses an advanced stage of mental development—are very long and have delicate shades of meaning that is difficult to translate into English. Many of the songs are action-songs—one of them being called a "Going Song," which simply means a song that is sung by the Indians when going into the fields to work or when starting out to catch their horses.

"Shall we have the 'Moonlight Sonata'?" asked the hostess at a musicale. "Delighted," replied a guest. "Haven't had one since prohibition got us by the neck."

The A. J. Stasney Music Company have plunged into the tropical Pacific by putting out a new fox-trot, "Hawaiian Eyes," by J. Fred Coots and J. F. Anthony.

Under caption of "Where Do We Go from Here?" an item in *The Billboard* states that, in a little speech to his company, Ned Way-

(Continued on Page 2)

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MELODY

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Number 10

VALUES

By Emil Medicus

MUSIC is a commodity. It has its cost price and it commands a selling price. Like any other commodity, its value as a commercial factor must of necessity depend upon the laws that govern supply and demand. An artist's selling price, or rather the amount of remuneration his services can command, depends upon many things. First, he must know his instrument and its art; second, he must have a personality; third, he must be known to the public. He may succeed without being the possessor of personality or publicity, but he will never succeed, that is, achieve lasting success, without a thorough knowledge of his art and instrument. Reputations can be made overnight, but there must be something tangible upon which to build. The best concert agent in the world cannot make a reputation for any musician unless that musician has mastered his art.

On the other hand, a great artist in order to succeed financially must have publicity, otherwise his fame will become little more than local. In the past it was possible for an artist to succeed financially without an advertising value, but times have changed, and today the financial honors come to those who have developed business acumen during the progress of their art. By this I do not mean to infer that art should be made subservient to dollars, as that spells disaster to art, but the public as a whole has been duped so frequently in all manner of ways—whether with music, worthless stocks, oil fields, etc.—that it has become wary and naturally it approaches the new in a cautious manner. Of course Barnum's remark holds as good today as when it was made, but we are speaking of the intelligent public. No one has ever been able to make a success of art, with his every thought centered upon the financial emoluments that were to accrue therefrom. If that is your idea of the meaning of music, then, dear reader, save yourself the many heartaches that are sure to fall to your lot in the no distant future and embark upon some other sphere of lifework which has more to do with money-making. Music is of the higher and nobler things of life, while money-making occupies a lower plane in the fields of human activities. You cannot serve God and mammon at one and the same time.

The great trouble with our musicians seems to lie in their unprogressiveness—they do not seem to be able to keep abreast of the times. They know from actual observation, day in and day out, that judicious advertising pays and pays well. They have seen it demonstrated in all manner of things—Ivory soap, Gold Dust, safety razors, foods and even live stock—yet they

heed not the signs and are content to hide their light under a bushel. At times one of them ventures to the extent of slightly raising the proverbial measure, but they become timid and down comes the bushel to enslave them as before.

What seems to be the trouble? Is there something in their makeup that is lacking? To all appearances the musician is human; he has intelligence of a high order, and he has demonstrated human strength and weakness that are also a part of his brothers in other spheres of activity. We like to attribute his lack of dash in the business world to his methods of fitting himself for his profession. He locks himself in his room and concentrates solely upon his instrument and its mastery, excluding all else lest his art suffer. What a pity! It is a short-sighted policy that warps the intellect and stunts physical growth. Colorless, weakened and lopsided he strives to succeed in one of the most exacting arts known to man.

Compare such artists with those who concentrate upon their instrument during the practice period and then dismiss it when they live in the out-of-doors, drinking in the wonders of beauty provided by Nature, enjoying muscle-developing and blood-making exercises and sports; who alternate music study with tramping, and then devote an hour or two to good literature, drawing or perhaps painting. These latter are the big brained musicians whose art is well rounded and developed; whose concert appearances are extolled by the press and treasured in memory's storehouse by those fortunate enough to be in attendance. In fact, these are the artists who never grow old. Why? Because by avoiding monotony and living well ordered lives their art partakes of all the good and noble things and has to it that "punch" or "pep" as we call it.

There is good advertising and there is bad advertising. Too frequently the professional musician is called upon to appear at all manner of affairs, church services, entertainments, benefits, etc., and the fee is the usual "thank you," even this being omitted at times. This is a form of advertising that proves detrimental to the art of music. Whatever has value should also command a price. How long would the purchasing public continue using—Ivory soap, for example—if Proctor & Gamble would furnish that public with this soap gratis? There are times when it is a good stroke of business policy to appear without a fee, but such appearances should be very few, and also well-chosen according to the needs of the hour. The better plan would be to make a charge for your services, and then if you feel that the cause is a worthy one donate the

fee. You may be sure that if you are willing to answer every call that will be made upon you for gratuitous playing or singing, you will have no time left for making a living.

Think of this question in the light of facts. In your church are merchants, bankers, craftsmen, etc. Adopt their viewpoint. They ask you to entertain them at the services gratis, pleading that you owe it to your church to do this much. All right. You ask them to send provisions, make a loan, do a piece of work for you, gratis, and you will have no doubt in comprehending their replies. It is a horse of another color, and only when you set a proper and just value upon your music will you win the respect of these men and, incidentally, raise the status of music in your home town. They will respect you and your art, and no longer will you hear the familiar cry of music being a beautiful accomplishment but a calling that is fit only for dreamers.

The musician of today is spared many of the slurs that were cast at the profession before the days of prohibition, and now we find a better class of men in our theatre and dance orchestras. If it has been your lot to appear in band on parade in company with those who were under the influence of liquor—men who disgraced not only their uniform, but also their profession—you will never forget your feelings, and perhaps you, like many others, felt like slinking away and getting out of that uniform in record-breaking time. The conduct of one such member on parade, or anywhere else as far as that goes, reflects upon the entire organization. Thank God! the beer-swilling, whiskey-drinking bums have been eliminated, even if a necessary amendment had to be tacked to our Constitution to bring men to their senses.

Booze has made deep inroads into all ranks, and the musical profession is neither better nor worse than any other in this respect. Only a fool will risk his position, his happiness and even his very life on a drink, and you may rest assured that sensible men whose work counts for anything are lined up against this traffic. Booze and business never did nor never will mix to the advantage of any man or woman who lays claim to being a gentleman or lady. Furthermore, booze has an advertising value in the musical profession that proves inimical to its best interests, which in itself is sufficient reason for those who aspire to great heights of art to let it alone. It has never helped anyone win success, but it has ruined thousands. Need any more be said?

What a fine thing it is to stand with the elect with face towards the east—the future—and feel that what is in the west—the past—has been achieved upon lines that do not run counter to that which is counted with honor! The eagerness with which one can attack the newer problems and the desire to surmount great obstacles is the thing that makes life upon this planet well worth living. Clean hands, pure hearts, sunny dispositions—here you have the secret for success. Live right, do right, think right and all will be well. Sounds simple, and if you are made of the right stuff the task will not prove so very difficult. These are the values that are beyond price, and these are the values that are to be found in the homes where the big men and women of tomorrow are being brought to maturity. (From Jacobs' Orchestra-Band Monthly)

The Plain Truth About The Music Tax

Through the activities of the American Society of Composers, Authors and Publishers, in behalf of its members, many suits have been and are being brought against the proprietors and managers of amusement places who persist in performing for profit music numbers protected by copyright, all of which might be avoided by the payment to the Society for its members of a small annual fee or "music tax" carrying with it full right to public performance. Much controversy has arisen relative to the justness of this tax and its right of imposing, and some threats of "reprisals" have been made. That MELODY readers may know more concerning the situation, we reprint the following article written for the MOVING PICTURE WORLD under above caption by Mr. E. C. Mills, Chairman of the Executive Board of the A. S. C. A. P.

WE were invited to again tell the story of the music tax, in this special edition of Moving Picture World.

We accepted the invitation for three reasons.

First, we believe in the honesty, fearlessness and good faith of the World—years ago when the writer was an exhibitor it was his business bible, and as time has passed it has remained consistently a truthful guide to the exhibitor.

Second, we are quite willing to justify the so-called "tax" if it needs our humble justification in addition to that given it by the Constitution of the United States, the laws enacted by Congress, and the formal approval which has been placed upon it by the Supreme Court of the United States, and the Courts of individual States.

Third, because we feel it might as well be known now as any other time that the tax will have to be paid by those who publicly perform our compositions for profit, and while we are entirely willing to show the fairness and the justice of our position, we are not at all intimidated, worried or concerned as to the action that may be taken by exhibitors individually or collectively, or by their attorneys, in efforts to combat payment of the tax.

If all concerned could understand that we are reluctant to drag violators of the law into Court only because we are willing to be patient, anxious to be more than fair, and not because we have the slightest doubt of the right of our cause, we would all get along better.

So, again, as briefly as is possible, we will outline our case. We will define these "rights" which, as the authors and composers of musical works, we possess. None, a few, or many may agree that we are right—or that we are wrong. We seek to form no one's opinion for him.

Here goes—

The Constitution of the United States provides for the encouragement of the arts and sciences through recognition of the inventor of useful mechanical appliances and the authors of literary and musical works, to the extent of creating in them an absolute monopoly in the exclusive ownership and control of their works.

The Copyright and Patent laws give voice to this recognition, and provide the detail of the system which protects these creators in the enjoyment of the monopoly it is intended that they shall possess.

In the case of a musical composition the author and composer have two clear rights under the law: first, the right to print and multiply printings of the work and sell them; and, second, the right to absolutely control their public performance for profit.

Because Mr. Griffith might have chanced to purchase a book of the story "Way Down East" did he have a right to produce a motion picture play of that book? No. He paid Mr. Brady, who owned the story, a huge sum for the right to produce and publicly perform this old story as a film play.

But, Mr. Griffith would not have had to pay Mr. Brady for the use of the story, had the only use to which he put it been to read it in his own home, or for his own amusement. But, the minute he made of it a profit-making venture, then the owner of copyright had a moral and legal right to participate in whatever profits accrued.

Because you purchase a sheet of music (or for that matter receive it as a gift), does that give you a right to use it for purposes of profit and exclude the composer of that music from participation in those profits? It does not.

You can play the music for your own amusement as much as you wish and transgress no one's rights; the moment you make of it a vehicle for the earning of profits then other rights step in and must be recognized.

The only disputes which occur in this matter are born of the ignorance of uninformed opposition. No man can inform himself of the facts and dispute the justice of the music tax.

Now let us dispose, once and for all, of some of the ridiculous and silly threats that are made, of things that will be done to us if we insist upon payment of the license fees.

First: There is the threat to prosecute us as operating in "restraint of trade," as being a "trust," etc., etc., ad nauseam.

Now as to these, let it be said that such allegations have been filed in Courts of competent jurisdiction, tried, and dismissed. Decisions already rendered, and which will hold in any Court, are of record. So, you will understand that this brand of threat does not worry us much.

Second: There is the threat that organizations will be formed, and propaganda initiated, with representations at Washington invoking the aid of Congress by way of changing the Copyright Law which gives the right to collect these fees.

We haven't the slightest objection to this effort being made; you come before the Congress on a plea to be permitted to use another man's property and not pay him for its use and we have no fear what the decision will be. You will be lucky if you are not laughed out of the hearing.

Third: The threat that local or state lawmaking bodies will be influenced by the "power of the screen" and exhibitor's organizations to make laws setting aside the operation of the Federal law.

It would be interesting to see this tried out. It is in a way of being done, as such a law has been recently introduced in the Illinois Legislature. Let us see if the lawmaking body of that State will write onto its books a statute running contrary to a Federal law. If it does there seems no doubt that the Courts would at once construe such a law as unconstitutional. So, let us have a trial on that score as soon as may be. We welcome it.*

Fourth: The threat that the music upon which tax is charged will not be played—but will be boycotted.

This will suit us perfectly; perhaps there is no quicker way in which we can explode the theory that music is "made" in motion picture theatres. It is our contention that music contributes about 60 per cent to the "making" of the theatre. In other words, we think the "shoe is on the other foot."

Fifth: There is the threat of boycott by Union musicians. Of this, let it be said, we have no fear. The Union musician will scarcely permit himself, individually or collectively, to be made a "catspaw" for a theatrical manager who objects to paying ten cents per seat per year for 60 per cent of his entertainment value. A few who have not informed themselves may, under a misapprehension of the facts, oppose the tax. When they are fully informed, they never oppose it.

We therefore welcome any trial of strength or courage based upon an honest difference of opinion. We hold firmly that our position is right and just, and we yield cheerfully the "other fellow's" right to hold with equal firmness that he is right. Finally the right will win, and if we aren't right we are willing to lose.

Now that we have made our position clear, let us reason this out.

In the first place we say that we will collect the tax, without fear or favor, without partiality or discrimination, from

* (NOTE:—Illinois Legislature has voted against this bill since this article was written.)

every theatre, dance hall, cabaret or other institution in the United States, in which our compositions are played for purposes of profit. Where payment is refused, after reasonable request is made and fair opportunity given for the proprietor to inform himself, we will secure legal proof of violation and test the matter out in the local Federal Courts.

We may not reach every theatre this week, or the next, or the next. But, we are covering the country as rapidly as possible, and when your section is reached, if it has not already been, your own attorney will advise you to pay the tax. But then it may cost you a good deal more—litigation is expensive, the damages for violation are heavy.

Don't fool yourself that certain music is "tax free." No music is "tax free" unless it has, clearly imprinted upon it, some such notice as "This composition may be publicly performed without payment of license fees"; or unless it is a non-copyrighted composition.

Music that is today published by concerns willing to waive these rights may come out of that class tomorrow through affiliation of the composers, authors, or publisher, with this Society.

Get another fact firmly in your mind. It is NOT the publishers who are alone insisting upon your recognition of their rights. It is the COMPOSERS and AUTHORS as well. And remember something else; that if this organization did not function as the agent for these men in the collection of the license fees, the COMPOSERS and AUTHORS would themselves collect the tax, by simply reserving public performing rights when giving publishing rights to publishers. You gain nothing by abusing or hating the publisher—you gain more by a frank recognition of the rights of all concerned.

Establish still another fact firmly in your mind. This Society is an absolutely non-profit organization. Every dollar collected is distributed to the composers, authors and publishers. It is distributed quarterly, and regularly to these men, whose brains, originality, and courage to put huge investment behind their work makes possible the new music that is coming out all the time, for your orchestras to play, your artists to sing, your audiences to hear.

We are not a lot of "robbers and thieves"—indeed again "the shoe is on the other foot" if it comes to that, for when you use our material for your profit, without having paid us for the right so to do, you are as surely defrauding us as if you bought a book and produced a film of the story, leased and sold the film without having arranged for the performing rights with the owner of the copyright on that book's story.

We grow impatient with the yowls and protests made against the payment of ten cents a seat for the greatest asset, outside of the films themselves, that your theatre has—music.

If you think it isn't such an asset, try pictures a few days without any music. A corporal's guard won't come to look at your pictures without music!! If you doubt it, try it out. It was tried recently in Chicago, during the musicians' strike there—but it didn't work very well.

Ten cents per seat per year!! You should be grateful that we are not "robbers and thieves," for if we wished to "profiteer" the price could be made a dollar a seat, or ten dollars, for that matter. We indicate our willingness to be just, to accord you a measure of recognition as an agent in the development of music, when we fix the rate so ridiculously low, and then say to you that you can make a long term contract at that rate.

You should be grateful to the men who are originating new tunes for your audiences; who work out the songs that the millions sing and whistle, that add to the gayety of the country, and to your profits.

Bear in mind that we have had these rights since 1909

under the present law; many of you have had a lot of service for nothing. It is poor taste now to protest.

And we are happy to say that thousands of the foremost exhibitors do not protest, they recognize the justice of our position, the fairness of our charge, and they pay, cheerfully, promptly and honorably.

The next time some one gets up in your convention and advises you not to pay the tax, have courage enough to ask him if he pays it for his theatres if he chances to be an exhibitor.

Let it be known that those who have featured as leaders of the exhibitors in the past, owners or operators of photoplay theatres as well, have been paying their license fees regularly.

We have presented to the Editor of Motion Picture World a certified list of license holders, and inquiry to him will prove our statement that thousands of photoplay theatres are now paying the tax.

We have nothing to hide, and no act to blush for. We aim to be just, to be fair, to be patient and to be considerate, but we know our rights and will protect them.

We urge you to do the same, and ask that you respect ours.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS
AND PUBLISHERS,

56 WEST 45th ST., NEW YORK CITY.

The New Harmony

By Frederic W. Burry

WE are always seeking new sensations. In the fine arts you have sensation extended or transmuted to the point of consciousness—your personality is then taken near the celestial spheres into the mystic realm of the fourth dimension of life's continuum.

For long periods, iron-cast rules have been declared inviolate to the student who would work within the Kingdom of Music. But all through the ages you find the pioneers—the geniuses or generators—naturally breaking away from accepted standards and bravely defying narrow laws; ignoring epithets of "heretic," "heterodox," hurled at their heads and giving birth to new harmonies which, by some accepted as eccentricities of genius or as extraordinary "exceptions" that only proved the real ordinary rules, have gradually passed into new regulations for others to imitate.

It is said of Elgar that he has broken all the harmony laws; in fact, this has been charged against practically every eminent modern composer—sometimes with condemnation, while others have commended the new harmonies.

The wondering student, perhaps too much tied to textbooks when he should exercise his own creative faculty of thought, has been befogged by all the conflicting theories and principles. Obedience is a good thing. It is an important discipline for early days. Limitations are necessary.

But after the schooling comes a disillusioning. At first, perhaps, one is impatient at having been held so long in intellectual leash. There is an inclination to "throw overboard" all that has been learned—going to the impossible, despairing extreme of "starting all over again."

Balance comes, however, and one discovers there have been no errors, no lost time with the old studies; only that, instead of the former doctrines being the whole truth, they have represented just a part. We must now amplify and modify, neither distort nor entirely discard. Revolution in the Empire of Music may be called for, but only as the handmaid of Evolution.

Conservatism is just as necessary as radicalism. What-over one's religious creed may be, it is impossible to ignore

the fact that the Roman Catholic religion owes its lasting success, century after century, to an attitude that has been strongly conservative, yet nevertheless adapting itself accordingly as new theories and customs have proved themselves worth while.

We should act similarly with new musical doctrine—not trying to be ultra original, not failing to observe and even follow along parallel lines as marked out by the revered musical savants of days ago. This is very different from blind worship. Indeed, when I say "parallel," one is reminded of Einstein's theory that all parallels are curved, and of Nietzsche who attempts to prove that lines sent out into space—ever further, further—must eventually return; and of Solomon, who says there is nothing new under the sun.

So physics and metaphysics are now proving each other—everything reducible to figures, all mysteries solvable by human thought. Nor, as new views are opened up, can there be thrown aside the old theories in music—music that enshrines within itself an interpretation of life's riddles, the international language supreme that speaks to every soul who listens faithfully. The harmony of the spheres! As above, so below! The macrocosm, or large world, tabernacled and epitomized in the microcosm, or small world! The will of heaven or the celestial sphere yet to be rendered, duplicated, on earth—even our terrestrial sphere!

And the new harmonies arouse the hidden emotions for creative work. Music is first to amuse—then illumination: sensation followed and complemented by its extension, which is consciousness. This spiritual angle, or viewpoint, represents one mode of musical unfoldment. Rules and texts are secondary to this divine aesthetic, and you will execute and theorize better if you govern your studies by the spiritual standard.

All the masters, the creators and originators, have worked this way. Their works live because these represent earnest effort. And seeking the realm of harmony first, lo! all the minor attributes are added—Intelligence, born of Desire; Love, even the mother of Intellect or Understanding.

DO YOU KNOW?

That: Among musicians, or those who deeply love music, the percentage of criminals as compared with other occupations is infinitesimally small.

That: Speaking of what is really popular with the general public in music, whether it is the ephemeral song of the hour or the music that has stood for years is still an open question. Just now the sponsors for community music service in this country and those who are vitally interested in the

growth of the love of music in America are watching with not a little interest the working out of the present Cincinnati plan of summer opera for the people, as presented at the Zoo Park Theatre in that city during the months of July and August. The price of admission ranges from twenty-five cents to one dollar, the latter price including reserved seat.

This probably is the most stupendous operatic offering to the people ever attempted by any American municipality, and one which never was excelled by even the great operatic centres of Paris and Vienna in the

old days of pre-war opera magnificence. Night after night the Zoo Park theatre, pavilion and grounds are crowded with throngs of music-loving people from Cincinnati and surrounding places, and at a price of admission less than the average one for the "movies" the people listen to the finest operas of modern times with a fine cast of singers. The Zoo theatre proper cannot possibly accommodate the crowds that flock there nightly, and to take care of the great overflow benches are placed in the pavilion and the grounds immediately outside.

Continued on Page 21

The Faun

DANSE

GEORGE L. COBB

Allegretto con grazioso

PIANO

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MELODY

Musical score for page 10, featuring piano accompaniment and a melody line. The score is written in G major (one sharp) and 2/4 time. It consists of six systems of music. The piano part is in the left hand, and the melody is in the right hand. The tempo markings are *f*, *p a tempo*, and *poco rit.*. The melody line is labeled "MELODY" at the bottom.

MELODY

Musical score for page 11, featuring piano accompaniment and a melody line. The score is written in G major (one sharp) and 2/4 time. It consists of six systems of music. The piano part is in the left hand, and the melody is in the right hand. The tempo markings are *a tempo*, *rit.*, *a tempo*, *mf-f*, *rit.*, and *a tempo*. The melody line is labeled "MELODY" at the bottom.

D.C. al
MELODY

Relaxation

VALSE

FRANK E. HERSON

INTRO

Andantino

PIANO

Handwritten musical notation for the piano introduction. It features a treble and bass staff in G major, 6/8 time. The tempo is marked 'Andantino'. Dynamics include *mf* and *f rit.*

Moderato dolce e legato

VALSE

p

Handwritten musical notation for the first system of the waltz. It features a treble and bass staff in G major, 3/4 time. The tempo is marked 'Moderato dolce e legato'. The dynamic is *p*.

Handwritten musical notation for the second system of the waltz. It features a treble and bass staff in G major, 3/4 time. The dynamic is *mf*.

Handwritten musical notation for the third system of the waltz. It features a treble and bass staff in G major, 3/4 time. The dynamic is *p*.

Handwritten musical notation for the fourth system of the waltz. It features a treble and bass staff in G major, 3/4 time. The dynamic is *mf*.

MELODY

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Handwritten musical notation for the first system of the right page. It features a treble and bass staff in G major, 3/4 time.

Animato

Handwritten musical notation for the second system of the right page. It features a treble and bass staff in G major, 3/4 time. The tempo is marked 'Animato'. The dynamic is *f*.

Handwritten musical notation for the third system of the right page. It features a treble and bass staff in G major, 3/4 time. The dynamic is *f*.

Piu mosso

Handwritten musical notation for the fourth system of the right page. It features a treble and bass staff in G major, 3/4 time. The tempo is marked 'Piu mosso'. The dynamic is *ff*.

Handwritten musical notation for the fifth system of the right page. It features a treble and bass staff in G major, 3/4 time. The dynamic is *p*.

Handwritten musical notation for the sixth system of the right page. It features a treble and bass staff in G major, 3/4 time. The dynamics include *ff*, *p*, *rit.*, and *p*.

MELODY

Tempo I

First system of piano accompaniment, measures 1-4. The music is in 3/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. Dynamics include *mf* and *p*.

Second system of piano accompaniment, measures 5-8. The tempo is marked *Con espress*. The right hand continues the melodic development, and the left hand maintains the harmonic support. Dynamics include *mf*.

Third system of piano accompaniment, measures 9-12. The right hand has a more active melodic line. Dynamics include *mf*.

MELODY

First system of piano accompaniment on page 15, measures 13-16. The right hand features a melodic line with a crescendo leading to a *f* dynamic. The left hand provides a steady bass line.

Second system of piano accompaniment on page 15, measures 17-20. The right hand has a melodic line with a *mf* dynamic. The left hand features a triplet in the bass.

Third system of piano accompaniment on page 15, measures 21-24. The system includes first and second endings. The right hand has a melodic line, and the left hand provides a steady bass line.

Fourth system of piano accompaniment on page 15, measures 25-28. The system is marked *D.C. Valse*. The right hand has a melodic line, and the left hand features a *ff* dynamic. A *L.H.* marking is present.

Fifth system of piano accompaniment on page 15, measures 29-32. The system is marked *CODA*. The right hand has a melodic line, and the left hand features a *f* dynamic. The tempo is marked *meno mosso*.

Sixth system of piano accompaniment on page 15, measures 33-36. The right hand has a melodic line, and the left hand features a *molto rall.* marking.

MELODY

Sawdust and Spangles

GALOP

R. E. HILDRETH

PIANO

MELODY

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MELODY

"Shivaree"

ONE-STEP

(Apologies to Mr. Schubert and Mr. Moszkowski)

GEORGE L. COBB

PIANO

ff

f

p

ff

MELODY

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mf

ff

poco a

poco cresa

ff

f

MELODY

TRIO

MELODY

MUSICAL MUSINGS

By C. F. C.

(Apologies to K. C. B.)

IT WAS at a
ROTARY CLUB luncheon
AND THE guest of
HONOR WAS our own
VICTOR HERBERT who was
INTRODUCED as America's
ONE LIVING musical
IMMORTAL which
QUITE EVIDENTLY pleased
HIM A bit showing
THAT EVEN an immortal
CAN BE mortal enough
TO APPRECIATE a
BOUQUET IF it is
BIG ENOUGH and then
HE PROCEEDED to show
THE ASSEMBLED Rotarians
THAT HE wasn't afraid
TO SAY just what he
THOUGHT by telling
THEM HE had just
BEEN INFORMED that
EVERY MEMBER of
ROTARY WAS a
LEADER IN his line
WHICH IMPELLED him
TO WONDER what had
BECOME OF the spirit
OF DEMOCRACY which
IS SUPPOSED to be
SO RAMPANT in
THESE UNITED States
AND THAT he being an
IRISHMAN WAS of course
A GOOD Democrat and
BEING A "Harp" might
BE PERMITTED to "harp"
ON DEMOCRACY which
HE DID but much
OF HIS "harping" I
LOST BECAUSE he speaks
WITH A broad Irish
BROGUE TINGED with
A SLIGHT German

ACCENT WHICH made him
A BIT unintelligible
AT A distance But
IT IS apparent that he
IS ALMOST as much at
HOME AS an after-dinner
SPEAKER AS when he is
CARVING THE air with
HIS BATON and he made
IT PLAIN to those
WASHINGTON business-men
THAT SOMEONE was woefully
AT FAULT in allowing
WASHINGTON to be
PRACTICALLY the only
CAPITAL of a civilized
COUNTRY without its
NATIONAL Opera-House and
NATIONAL Conservatory
SAYING THAT he supposed
THEY WOULD have a
NATIONAL prize-fight
ARENA FIRST which was
WHAT YOURS truly calls
SOME WALLOP And
AFTERWARD when I got
A CHANCE to be presented
I TOLD him that here
WAS ANOTHER little
MUSICIAN who wanted
TO SHAKE hands with
A GREAT one and I
ONLY HOPED I might
BE ABLE to follow in
HIS FOOT-STEPS and he
SHOVED OUT a pretty
FAIR-SIZED shoe and
SAID MY feet would
HAVE TO be pretty
BIG TO fit in his
FOOT-PRINTS which could
BE TAKEN in more
WAYS THAN one
I'M MUCH obliged

DO YOU KNOW?

Continued from Page 8

The personnel of the company presenting the operas includes Mme. Regina Vicarino (coloratura soprano) of the San Carlo Opera Company; Mlle. Jeanne Barondess (dramatic soprano) of the Barcala Opera Company of Havana and South America; Miss Henrietta Wakefield (contralto), formerly of the Metropolitan Opera Company; Miss Elvira Marlo (mezzo-soprano); Mr. Salvatore Sclaretto (tenor); Mr. Romeo Bosacchi (tenor) of the Boston Grand Opera Company; Mr. Italo Picchi (basso-serio); Mr. Natale Carvi (basso-buffo) of the San Carlo Opera Company. A corps of ballet dancers under the direction of Mlle. Ella a Daganova (pre-

miere-danseuse), a full chorus of forty-two singers and an ensemble group of students from the Cincinnati Conservatory of Music completes the singing and acting personnel.

Mr. Ralph Lyford, of the vocal department of the Cincinnati Conservatory of Music, is the conductor; Mr. Frank Waller, of the Chicago and Boston opera companies and the Paviowa ballet, is Mr. Lyford's assistant and chorus master, and Mr. Alexander Fuglia of New York is responsible for the stage management and general directing of affairs.

The repertoire of the operas performed includes: "Otello," "Aida," "Il Trovatore" and "Rigoletto" (Verdi); "Lucia" and "Don Pasquale" (Donizetti); "Faust" and "Romeo and Juliet" (Gounod); "Lohengrin" (Wagner); "Pagliacci" (Leoncavallo); "Carmen"

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(Bizet); "Cavalleria Rusticana" (Mascagni); "Hansel und Gretel" (Humperdinck); "Tales of Hoffman" (Offenbach); "Barber of Seville" (Rossini); "Martha" (von Flotow), with numerous ballet divertissements.

That: An awakened interest in orchestral music in the public schools of Kansas City is the direct and almost immediate result of the recent organization of the Kansas City Symphony, and orchestral study will be made a feature of the school curriculum.

That: Pianos, player-pianos, phonographs and other music merchandise amounting in value to nearly \$100,000 were destroyed in the Pueblo (Colorado) floods. An idea of the terrific force in the rush of the waters may be gained from the fact that a grand piano was discovered laying on its side on one of the river bridges.

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SCENARIOS FOR CHURCHES

THERE is synchronization in life and living, as well as in music and the pictures, and (the same as with music and picture) the better the synchronizing in living the better the moving or unrolling of the life film. In reality, the Church is (or it should be) a broad extension of the higher community spirit now evolving among the people, for that day has passed when a wide gulf of separation (commonly supposed to be spanned only by the narrow foot-bridge of once-a-week Sunday services and sectarian sermons) can continue to exist between the sacred and secular—literally, between Church and Community—that is, if both are to live as integral parts of each. Since the close of the great war a wider and clearer outlook on things religious (rather than religion) has gradually been unfolding itself throughout the world, and particularly in America. People in general are becoming alive to a realization that there is no great gulf of separation between spiritual aspiration and material living—that each is but the complement of the other, and that both are interdependent.

Under the caption we have taken for this article, the New York Times prints concerning this subject: "A new kind of scenario writing has arisen—for use in churches. The International Church Film Corporation, formed for the purpose of producing films specially adapted for presentation in the churches, some time ago sent out a call for manuscripts. Hundreds of scenarios have been submitted from as far away as England and South America, but the result has been disappointing."

From a broad viewpoint, life is but a great community picture-film that is ever in motion, both spiritually and physically, nor is it to be forgotten that music is a concomitant part of its living—moving or unrolling. The Church no longer regards it a sin against religion to indulge in certain forms of amusement that once were frowned upon, although as harmless then as now; neither (within reasonable limits) is Sunday recreation now rigidly regarded as religiously taboo, even though an occasional "Blue Law" howl does emanate from the ranks of the fanatical. Therefore, if the Church is to maintain its position as a community spiritual mentor, it would be wise to first meet the trend of popular public opinion in matters material and compete as an amusement upbuilder. It likewise

must realize that in such competition a vital essential is the open recognition of the present community spirit which is expressing through the common gatherings for communal recreation or (and more true both spiritually and physically) *re-creation*—the synchronization of work and play in life and its living. Why not, then, picture scenarios that, while suitable to Church expression, must not be unsuited to the people—that is, if they are not to defeat their psychological purpose?

After stating that thus far the Church Film Corporation has experienced great difficulty in obtaining suitable scenarios, the *Times* article quotes the Rev. Barclay Acheson, the scenario editor of the corporation, as follows:

"Most people have mighty queer ideas about the kind of motion-pictures the Church is looking for. They seem to think that if a scenario is 'mushy' enough, mawkishly sentimental and sufficiently false to the facts of real life, it is just the thing for the Church, and instead of the crime and vampire photoplay the pendulum is swung just as far the other way."

"If people want to write scenarios for the Church, they will have to familiarize themselves with its aims and ideals. We want films that will point the lessons of the Church, that will impress its ideals, but outside of trained religious writers there has not yet appeared anyone able to write a scenario in harmony with the tone of the Church. Never before have films of this type been so sorely needed as at present, when the eyes of the public are at last opened to the effects of the 'crime' film."

The scenario editor of the Church Film Corporation is right in his statement regarding the ill effects of "crime and vampire" photoplays, yet his further statement that none but "trained religious writers are able to write a scenario in harmony with the tone of the Church" is a sweeping assertion which might be open to question. Admittedly, the writers of scenarios intended for the use of churches must necessarily "familiarize themselves" with church aims and ideals, yet even so this does not imply that the writers themselves must be professed followers of any particular creed or religion. The trained writer who would engage upon any subject (book, drama, scenario or what) first gets into touch (or "tone") with his selected theme, whether that or himself be

"religious" or not. Nor must the importance of *interpretative* music be overlooked in "playing" the church pictures, for it might almost be written as an axiom that: a mediocre film will "go over" stronger with good music, than will a good film with music that is mediocre.

Most assuredly here is a broad field open to experienced writers of picture scenarios, if the film editor himself does not "swing the pendulum" too far in another way by adhering too closely to creed and tenet and dogma in his scenario requirements, thereby making "need" defeat its own purpose. Of a certainty there may be found in the Bible many scenes, episodes, incidents and situations, with love and hate, jealousy and intrigue as motive-theme, upon which could be built striking scenarios that would appeal and teach. And here again will enter the work of the trained, for a point not to be overlooked is the psychology of the pictures. The objectionable, as specified by Mr. Acheson, always *insinuates* rather than asserts, leads rather than drives, and true to the psychological point the trained writer will have his scenarios religiously impress, not preach religion. In other words, he will synchronize the spiritual with the material, making his film story a silent teacher rather than an outspoken preacher.

That the situation is not without its humorous side is evidenced by a typical letter received by the Corporation, and reprinted from the *Times verbatim et literatim* as follows: "Synopsis—Cost of Honor—Her Life."

"An orphan raised in the Country and at 17 years Leaves and goes to the city to work for herself, she meets with trials—but overcomes them all to save her Honor—at the Last, it is a beautiful Tableau—when she runs away up on a cliff—the boy is behind her—she jumps, falls to the pavement—dead. When a huge snake comes up to her—then a beautiful star shines from the Heavens—an Angel appears with a wand he sticks the snake and kills him. Then Three more Angels appear—and carry the body up to Heaven—when the Heaven opens and God is standing there to receive her—when she becomes also an Angel, in Heaven. She gives her life to save her honor."

"I do not know much about the Bible, but hope you are pleased with my writing. I will take nothing less than \$400.00."

Mr. Clint R. Smith, pianist at the Murphy Opera House in Front Royal, Virginia, is a man whose long experience in "putting over" music to theatre-goers well qualifies him as player for the pictures. He received his musical education in New York, and began

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his career at the age of 15 as a church organist. Later, he joined the "Vail the Wizard" company as pianist and musical artist, gaining a professional experience of fifteen years with this aggregation. He made his entry into the picture field four years ago, his improvisations and use of incidental music in film interpretations being worthy of note.

What is claimed to be the biggest, costliest and most sumptuous vaudeville-picture house in New York City, is the Marcus Loew new State Theatre at Broadway and Forty-fifth Street, which opened its doors on August 29th. The structure covers an area of 31,500 square feet, and with the price of the building site included, the cost of the whole ensemble represents a total outlay of \$5,000,000.

See Pages Two and Three

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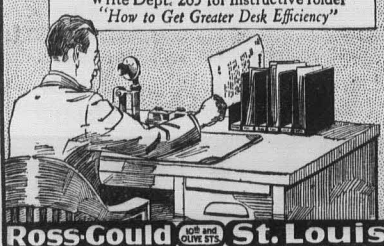
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GOSSIP GATHERED BY THE GADDER

(Continued from Page 4)

burn (now a producer of his own show) recently issued a proclamation to "old-timers." After informing the girls who had been connected with his production for five or six years (or more) that they were "back numbers," he very considerably told them to "put on your coats and go home"—which they did. He said further, according to the journal quoted: "Times have changed. We want youth now. It doesn't make any difference whether you can dance or sing so long as we have youth." Mr. Wayburn may be right in his viewpoint of youth, but what shall we do with our great vocalists and instrumentalists, our favorite actors in the spoken and film dramas, many of whom are no longer in their twenties. George Coh-an, Al Jolson, Sam Bernard, Sophie Tucker, Eva Tanguay and a bunch of others are no longer in the heyday of youth, but can you afford to tell them to "put on your coats and go home"? Not so's you'd notice it, you can't.

"Yes," sighed Mrs. Elite, "we laid out a lot of money in giving our boy Willie Percival vocal lessons under the best teachers, but it was all wasted."

"Why, he sings, doesn't he?"

"Oh yes, but if he had any idea of singing and knew how he sounded he'd keep quiet."

"A nation that has no deep-hearted songs, a nation that cannot or will not sing, can be no organic thing; it is but loose dust."—Dr. Frank Crane.

The yacht "America"—that famous old boat which in 1851 out-sailed the English crack-sailing craft in their own waters and brought over the "Cup" that has remained in America since that time, next served as a government boat in the War of the Rebellion, in 1873 became the property of Gen. Benjamin F. Butler of Civil War record, and came near being consigned to the scrap-heap of the "once-were"—has now been sold to the United States Government for the enormous sum of \$1.00, and will have final and honorable resting place at Annapolis in Maryland.

"There's music in the howling blast" and "melody in the moaning sea," yet even so the vicissitudes of this old champion in crafts could not have legitimate space in the columns of a music magazine except for one reason: The public-spirited man of patriotic pride who has saved this historic old sea-sailor from destruction by purchasing it

from its last owner (Paul Butler) and presenting it to the Government for the nominal sum of \$1.00 (obviously, the Government couldn't accept it as a gift), is Mr. C. H. Foster, chairman of the Board of Directors of the American Piano Company.

Talk about shifting from the song-sanctum to stage-sanctum of songs and vice versa, how is this for a triangular shifting? On the first side of the triangle is Irving Berlin. This well-known song-writer, publisher and actor (who has not appeared on the stage since closing his vaudeville tour of about a year ago) again moves behind the footlights and in his own company, with the opening of his "Music Box Revue" in New York City at the Music Box—the new theatre recently built by himself and Sam W. Harris at an approximate cost of a million dollars, and called one of the handsomest play-houses in the Metropolis. His company includes William Collier, Sam Bernard, Florence Moore, Wilda Bennett, Joseph Santley and Ivy Sawyer, Hugh Cameron, Paul Frawley, Mlle. Marguerite and Frank Gill, Emma Haig and Richard Keene, Rose Rolanda, Rene Riano, and Chester Hall.

On the second side of the triangle is Max Rich, who formerly was with Irving Berlin, Inc., but is now doing vaudeville on the Keith circuit with Hazel Crosby as a partner. On the third side of this three-sided shifting of vocations is a tripartite; Phil Davis (who did a black-face act in single), Henry Berman (who was with Sam Cody) and Nellie Nelson (one of the team of Cutty and Nelson)—three vaudeville performers who are now on the Berlin staff.

To perpetuate the name of the world's late greatest tenor in the city of his birth, the City Council of Naples, Italy, has decreed that the street on which is located the house wherein the singer was born shall be renamed. Henceforth the street will be known as the "Via Caruso."

Lyon & Healy of Chicago, who are sufficiently progressive to discern good in the linking together of business and books, of music and mental food, have made arrangements whereby a branch of Chicago's Public Library has been installed in this great music house for the benefit of its employees. Apropos of firm and "progressiveness," Mr. Columbus Healy of the firm recently "progressed" from London to Paris by "crossing the channel" in an aeroplane.

Harry Ellis, a tenor now appearing on Interstate Time, is scoring a pronounced success with the new Ted Snyder song, "I Wonder If You Still Care for Me."

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BY THE WAY

By Frederic W. Barry

MUSICAL Exotics! Music without melody it might be called, or even noise without harmony, for while some of the "futuristic" ventures into the sphere of tone (not tune) lay a claim to that perpendicular massing of series of notes called harmony, the concatenations are so discordant—leading nowhere, minus preparations and even resolutions, the horizontal melody admittedly not wanted—that the sense of musical satisfaction required by an artistic combination of melody and concordant harmony is quite lacking.

And so we hear of intellectual music, contempt of what they call "tickling the ear"; tragical music, that grates on your nerves and makes you sore all over; pessimistic music (?), melody assuredly cast to the winds—minors, discords, percussions galore, sevenths after sevenths, further ninths, elevenths, thirteenth, discords brazen beyond measure—certainly no meaning; lot of feeling, 'tis true—anguish, agony!

Speaking of "fads and frills," what a poor thing the celebrated "Blue Danube Waltz" would be without the embroideries and arabesques given by such "transcribers" as Schuett, Scultz, Evler, Mills or the others who have laid sacrilegious hands on this alleged "best waltz ever composed"! Rhythmic and tuneful as it may be, who would think of giving it as a solo without the "variations"?

Musical Induction! the process of learning by studying particulars first; the most interesting way of learning, learning through experience; doing something, practice (not too much theory) at first—being not so cock-sure about "principles"; the open mind, the active brain and willing hand—work, at the very beginning! You don't give the "rules of grammar" before you teach the young how to talk. You don't give an infant a digest concerning the laws of digestion before feeding it. Trust to nature—instinct first, then intellect. Induction, or Introduction, is the first part to play in the unfoldment of Music.

"Why all these rules, esteemed professor, if, as you say, they are, like the pie-crust, only to be broken?"

"Now, my beloved pupil, I did not say just that."

"No, perhaps I am putting it in a rather bald and somewhat exaggerated form. But you said, did you not, that there are exceptions to all these rules? And that practically amounts to the same thing. Am I not right, revered maestro?"

"You are right, and you are wrong. Rules and regulations are necessary."

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MOVIE PIANISTS and ORGANISTS

Mr. F. J. Base, a piano dealer of Chicago, is quoted as emphatically declaring that "a music dealer should handle everything pertaining to music, and not allow drug stores, pawn-shops and jewelry stores to garner the profits on small-goods as they have been doing." He further asserted that: "The small-goods business is practically all cash, with profit large enough to pay a good proportion of current expenses, and is good bait for selling pianos and phonographs." Mr. Base is surely on a firm base in his statements, whereas music seems "off its base" when one must needs buy popular songs and banjo strings in places where shaving-sticks, shoestrings, safety-pins and hair-pins are sold. Personally speaking, we admit an aesthetic objection to buying our music in the same place where we get our cigarettes, corn salve and manicuring tools.

The New York publishing concern, The Robert Norton Co., have released "Gypsy Rose," a new number that is being featured by several of the leading New York orchestras. "Dixie," another Norton number, is being featured at Asbury Park.

"Love Me" and "Dream Kiss" are two new numbers released by the Vandersloot Music Co. of Williamsport, Penn., that are attracting attention. Well, why not? The real thing in both cases would attract anyway.

"Hail Chicago" was the winning number selected from two thousand entries as the "official song" of the big Pageant of Progress that closed August 14th at the Municipal Pier in that city. The song was made the special feature of the "Pageant," and will be recorded by the Columbia Phonograph Company. One half of the royalties on the number is to be turned over to the Pageant of Progress management, who will distribute it among needy children requiring medical, surgical or optical treatment. Bob Allan and Ted Turnquist are the lucky makers of the winning composition.

Evidently realizing that magazine publicity brings buying reciprocity, the Boston Music Co. has issued a miniature pamphlet-magazine to exploit its present best-selling publication, Toselli's "Serenade" that is fast becoming as famous in America as in Europe where it was born. The little magazine contains all sorts of matter concerning the "Serenade"—including items about the composer, Enrico Toselli, with a cartoon of himself; a picture and story of Francis De Witt (author of "Steal a Little Kiss," a song-setting of the "Serenade" melody); opinions from leading orchestral directors relative to the musical merits of the composition; an excerpt from Ibanez's latest novel, "Mare Nostrum," which mentions the number in the story, and more of like nature. The Boston Music Company is sending copies of the magazine-pamphlet to all sheet-music dealers interested in the "Serenade."

who strive to set a standard in their community for musically interpreting Feature Pictures will be interested in our 24 page thematic catalogue of recent publications. Send for your copy TODAY. Address, W. A. Quincke & Co., Box 48, Sta. "C," Los Angeles, Cal.

The Westinghouse Air Brake Company of Wilmerding, Pennsylvania, recently gave a most remarkable demonstration of the "wireless" in connection with music, the demonstration being made by the Westinghouse Band under the direction of Joseph D. Nirella. An entire music program was projected through space over an estimated radius of nearly 2,000 miles, with an approximate audience of 200,000 amateur operators and others "listening in" and enjoying the aero-etheral concert. M. Witmark & Sons were largely represented on the program by four of their prevailing hits, and from points as far west as Wyoming the rhythmic strains of "Jabberwocky" and "Fancies" (fox-trots), "Wyoming" (the Witmark waltz craze) and "Little Crumbs of Happiness" (waltz ballad by Ernest Ball) were sent silently through the invisible to be "picked up" and made audible by the visible.

To impress the thousands of visitors who were attending the Pageant of Progress with the bigness of things in Chicago, in an article captioned as "Piano Land," the *Morning Tribune* of that city asserted that more pianos are sold on Chicago's "No. 100" than in any other city on earth, and elaborated in part as follows: "Turning northward on Wabash Avenue and crossing Van Buren Street, we enter the great piano district whence more pianos are sold than from any city on earth. Several stores add other musical instruments, sheet music and phonographs, while Lyon & Healy, at the corner of Wabash and Jackson Avenues, ranks as the largest music store in the world. And where else in the world can you hear hour-long recitals on player-pianos and phonographs, interspersed with personal recitals, free of charge as about 3,000 persons do daily here?"

Time was when seriously-sombre music-savants hailed the operas of Wagner as "the music of the future," but today the great Richard wouldn't be given a "look-in" along those lines as compared with the real thing in "futurist" music that recently was exploited in Paris by a "futurist orchestra" at a concert given by "bruiteurs" on instruments invented by two Italians, Signors Russoli and Marinetti.

"Bruiteurs" (under literal interpretation) means noise-makers, and the instruments (29 in number) used by the "futurist orchestra" as said by the literally backed name of the concert gave. Winds blowing high, and winds blowing low (crooning and caterwauling); the cheeping and chirping of birds; calls of cats, cattle and other animals, even including the croaking of frogs—all of these were some of the sounds interpreted (?) in reproduction. Although as a whole the concert was a thing that was received mostly with gibes and jeers and the laughing until starts the tears, it is said that a little real music made its escape from the noise at intervals now and then. This little item finds its way into the "Music Mart" not so much to boost as to "bust" these new French-presented-Italian-invented instruments, but note the affinity of nationalities in noise-making.

Of a certainty the American Society of Composers, Authors and Publishers is actively after all amusement caterers who would abrogate authority of copyright. Two motion-picture houses and one hotel company in Indianapolis are being sued for infringements by Jerome E. Remick & Co., M. Witmark & Sons and the Broadway Music Corporation through the A. S. C. A. P. A good motto for amusement managers to hang over their desks would be: RIGHTS OF ROYALTY MUST BE RESPECTED.

In his latest show, "The Happy Cavalier," Fiske O'Hara, the popular actor-singer, is interpolating and singing in the inimitable "O'Hara" manner four songs by Ernest Ball, the composer of "Mother Macchree," "When Irish Eyes Are Smiling" and others. The four interpolated songs, with lyrics by George Graff and published by M. Witmark & Sons, are: "I'm Always in Love with Someone," "Let Me Remember," "In the Good Old Days of Long Ago" and "Little Man."

Marion Stevenson, a Texan cowboy, has composed a song that Texas musicians are predicting will be the greatest hit of the season, "It Takes the Moon to Make Moonshine, I'm Praying for the Moon to Come Out." Sure 'twill make a hit—not alone in Texas, but in a lot of other places and all according to the interpretation of "Moonshine."

Probably among the millions of persons who have been delighted by the glorious voice of the great Caruso, both on the stage and through records, there are many who do not know that the late famous tenor was also a composer of not a few simple songs of melodic merit. Some of these are "The Forsaken Widow," "The Song of Spite," "Dreams of Long Ago" and "Olden Times," which (together with others of his compositions) are to be brought out in a popular-priced memorial edition to the great singer by Leo Feist, Inc.

On the evening of September 13 about 200 members of the Columbus (Ohio) Music Merchants' Association assembled at a "chicken supper" given at the Elks' Country Club. Neither off-hand speaking nor in-hand speeches were on hand, as everyone was too busy to listen—presumably looking for the wish-bone.

Will Rossiter of Chicago must have spied a "money-man" in the moon, for he has bought the publishing rights to Walter Smith's "Havana Moon" from the Florentine Co. of San Francisco.

Advice from the Federal Board of Vocational Education that disabled war-veterans take up music as a vocation might be "caviar to the general" in many instances, but in the case of Thomas I. Hollingsworth and Herbert I. Parish, both of whom as "disabled" took such training at the University of Washington, the advice has proved itself. Mr. Hollingsworth recently has placed on the market "Strolling," a song written by himself which is said to have made a hit, while under the firm name of the Holly-Par Publishing Co. Both of these men have united in a business that will soon open offices in Seattle, Washington.

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

* 1 <i>Frances March</i>	Mario Costa	* 2 <i>Calcutta</i>	George L. Cobb	* East of Suez	R. E. Hildreth	* 3 <i>Hang-Over Blues</i>	Leo Gordon
* 2 <i>African Smile, An</i>	Paul Eno	* 3 <i>Oriental Fox Trot</i>	Thos. S. Allen	* 4 <i>March Onward</i>	Allen Taylor	* 4 <i>Jazz Fox Trot</i>	Walter Rolfe
* 3 <i>Characteristic March</i>	George L. Cobb	* 4 <i>Of the Woods</i>	Thos. S. Allen	* 5 <i>East 'Em Alive</i>	Allen Taylor	* 5 <i>Happy Hayseed, The</i>	Walter Rolfe
* 4 <i>Alto-Glow</i>	George L. Cobb	* 5 <i>Cane Rush</i>	Frank H. Grey	* 6 <i>Ebb'ing Tide</i>	Walter Rolfe	* 6 <i>Happy Jack</i>	Lawrence B. O'Connor
* 5 <i>A Tone Picture</i>		* 6 <i>Novelty Two-Step</i>	Valentine Abt	* 7 <i>Elaine Lento</i>		* 7 <i>Gaiety Dance</i>	George L. Cobb
* 6 <i>Aggravation Rag</i>	George L. Cobb	* 7 <i>Spanish Dances</i>	Valentine Abt	* 8 <i>Eloquent March, The</i>	Valentine Abt	* 8 <i>Hawaiian Sunset</i>	George L. Cobb
* 7 <i>Al-Sin</i>	Walter Rolfe	* 8 <i>Chain of Dances</i>	A. J. Weidt	* 9 <i>Enchanted Moments</i>	Bernie G. Clements	* 9 <i>Hearts Big Injun</i>	Henry S. Sawyer
* 8 <i>Excuse Two-Step Novelty</i>		* 9 <i>Walts</i>		* 10 <i>Jolly d'Amour</i>		* 10 <i>High Two-Step Intermezzo</i>	
* 9 <i>Alhambra</i>	George L. Cobb	* 10 <i>Chops</i>	George L. Cobb	* 11 <i>Excursion Party</i>	Raymond Howe	* 11 <i>Heart Murmurs</i>	Walter Rolfe
* 10 <i>One-Step</i>	Lou G. Lee	* 11 <i>Chips</i>	Thos. S. Allen	* 12 <i>Expectancy</i>	Norman Leigh	* 12 <i>Heart's Adrift</i>	Eugene Ingraham
* 11 <i>Her You</i>		* 12 <i>Chicken Pickin's</i>	Thos. S. Allen	* 13 <i>Fair Contests</i>	E. Louise McVeigh	* 13 <i>Val's Hestiation</i>	
* 12 <i>Hand Twist</i>	Frank E. Hersom	* 13 <i>Dance Descriptive</i>	Chas. Frank	* 14 <i>Fairy Flirtations</i>	Victor G. Boehlein	* 14 <i>Height of Fashion</i>	R. E. Hildreth
* 13 <i>Rag (Apologies to Dickens)</i>		* 14 <i>Chippers, The</i>	Chas. Frank	* 15 <i>Fairy Flirtations</i>	Victor G. Boehlein	* 15 <i>How a How</i>	George L. Cobb
* 14 <i>Ambassador, The</i>	E. E. Bagley	* 15 <i>Chow Mein</i>	Frank E. Hersom	* 16 <i>Fanchette</i>	R. E. Hildreth	* 16 <i>Hey! Mister Joshua</i>	Lester W. Keith
* 15 <i>American Ace, The</i>	R. E. Hildreth	* 16 <i>A Chinese Episode</i>	J. Ernest Phillie	* 17 <i>Fanchette</i>	R. E. Hildreth	* 17 <i>Melody Schottische</i>	
* 16 <i>March</i>		* 17 <i>Cloud-Chief</i>	J. Ernest Phillie	* 18 <i>Farmers Bandwaggon</i>	Fred Luscomb	* 18 <i>How a How</i>	George L. Cobb
* 17 <i>Among the Flowers</i>	Paul Eno	* 18 <i>Columbia's Call</i>	Bob Wyman	* 19 <i>Feeding the Kity</i>	George L. Cobb	* 19 <i>One-Step or Fox Trot</i>	
* 18 <i>Caprice</i>	Thos. S. Allen	* 19 <i>Commander, The</i>	R. B. Hall	* 20 <i>Fighting Stripes</i>	Thos. S. Allen	* 20 <i>Hi Ho Hum</i>	Wm. C. Isel
* 19 <i>Spanish Serenade</i>		* 20 <i>March and Two-Step</i>	R. B. Hall	* 21 <i>Flower, the Star</i>	Norman Leigh	* 21 <i>Rag Fox Trot</i>	
* 20 <i>Antar</i>	Max Dreyfus	* 21 <i>Commander, The</i>	R. B. Hall	* 22 <i>Flower, the Star</i>	Norman Leigh	* 22 <i>Rag Fox Trot</i>	Ernest Smith
* 21 <i>Assembly, The</i>	Paul Eno	* 22 <i>Cracked Ice Rag</i>	George L. Cobb	* 23 <i>Flower, the Star</i>	Norman Leigh	* 23 <i>Hindoo Amber</i>	Ernest Smith
* 22 <i>March and Two-Step</i>		* 23 <i>Cracked Liberty</i>	Alfred E. Joy	* 24 <i>Flower, the Star</i>	Norman Leigh	* 24 <i>Hippo Hop</i>	Oswald B. Wilson
* 23 <i>At the Matinee</i>	Raymond Howe	* 24 <i>Crystall Currents</i>	Walter Rolfe	* 25 <i>Flower, the Star</i>	Norman Leigh	* 25 <i>Home, Sweet Home</i>	R. E. Hildreth
* 24 <i>At the Wedding</i>	Chas. A. Young	* 25 <i>Cupid Astray</i>	Walter Rolfe	* 26 <i>Flower, the Star</i>	Norman Leigh	* 26 <i>Melody "Good-Night" Waltz</i>	R. E. Hildreth
* 25 <i>Aurora</i>	Arthur F. Kellogg	* 26 <i>Cupid's Glances</i>	Paul Eno	* 27 <i>Flower, the Star</i>	Norman Leigh	* 27 <i>How a How</i>	George L. Cobb
* 26 <i>Waltz</i>		* 27 <i>Cupid's Glances</i>	Paul Eno	* 28 <i>Flower, the Star</i>	Norman Leigh	* 28 <i>One-Step or Two-Step</i>	
* 27 <i>Avon, The</i>	James M. Fulton	* 28 <i>Dainty Dances, The</i>	Alessandro Onofri	* 29 <i>Flower, the Star</i>	Norman Leigh	* 29 <i>Hoop-E-Kack</i>	Thos. S. Allen
* 28 <i>Babylon Bounce, The</i>	George L. Cobb	* 29 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 30 <i>Flower, the Star</i>	Norman Leigh	* 30 <i>Two-Step Novelty</i>	
* 29 <i>Rag-Step Intermezzo</i>		* 30 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 31 <i>Flower, the Star</i>	Norman Leigh	* 31 <i>Horse Marines, The</i>	Thos. S. Allen
* 30 <i>Ballet des Fleurs</i>	Arthur C. Morse	* 31 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 32 <i>Flower, the Star</i>	Norman Leigh	* 32 <i>March and Two-Step</i>	
* 31 <i>Barnyard, The</i>	George L. Cobb	* 32 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 33 <i>Flower, the Star</i>	Norman Leigh	* 33 <i>Idle Hours</i>	Carl Paige Wood
* 32 <i>Barcarole Beauties</i>	R. E. Hildreth	* 33 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 34 <i>Flower, the Star</i>	Norman Leigh	* 34 <i>Idolizers, The</i>	W. A. Corey
* 33 <i>Barn Dance</i>	Ned West	* 34 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 35 <i>Flower, the Star</i>	Norman Leigh	* 35 <i>March and Two-Step</i>	
* 34 <i>The Bunnie's Gambol</i>		* 35 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 36 <i>Flower, the Star</i>	Norman Leigh	* 36 <i>Im Bagdad</i>	Norman Leigh
* 35 <i>Beat the Matins</i>	Paul Eno	* 36 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 37 <i>Flower, the Star</i>	Norman Leigh	* 37 <i>Indian Savages</i>	Thos. S. Allen
* 36 <i>March Characteristic</i>		* 37 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 38 <i>Flower, the Star</i>	Norman Leigh	* 38 <i>Indomitable, The</i>	James M. Fulton
* 37 <i>Beautiful Visions</i>	Elizabeth Strong	* 38 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 39 <i>Flower, the Star</i>	Norman Leigh	* 39 <i>In the Dreamy Dells</i>	Walter Rolfe
* 38 <i>Reverie</i>		* 39 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 40 <i>Flower, the Star</i>	Norman Leigh	* 40 <i>A Fairy Fantasy</i>	
* 39 <i>Beauty of Amour</i>	Lester W. Keith	* 40 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 41 <i>Flower, the Star</i>	Norman Leigh	* 41 <i>In High Society</i>	Eduard Holst
* 40 <i>Bedouin, The</i>	Edwin F. Kendall	* 41 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 42 <i>Flower, the Star</i>	Norman Leigh	* 42 <i>In the Jungle</i>	J. W. Lerman
* 41 <i>An Oriental Patrol</i>		* 42 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 43 <i>Flower, the Star</i>	Norman Leigh	* 43 <i>Intermezzo</i>	Norman Leigh
* 42 <i>Behind the Bands</i>	Thos. S. Allen	* 43 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 44 <i>Flower, the Star</i>	Norman Leigh	* 44 <i>In the Bazaar</i>	Norman Leigh
* 43 <i>Belles of Seville</i>	J. Bodewalt Lampe	* 44 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 45 <i>Flower, the Star</i>	Norman Leigh	* 45 <i>Moreaua Orientale</i>	
* 44 <i>Beauty Characteristic</i>		* 45 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 46 <i>Flower, the Star</i>	Norman Leigh	* 46 <i>In the Jungle</i>	J. W. Lerman
* 45 <i>Bell of Moscow</i>	W. Alester	* 46 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 47 <i>Flower, the Star</i>	Norman Leigh	* 47 <i>Invincible Guard</i>	B. E. Shattuck
* 46 <i>Bermuda Blues</i>	Bernie G. Clements	* 47 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 48 <i>Flower, the Star</i>	Norman Leigh	* 48 <i>Irish Conetti</i>	George L. Cobb
* 47 <i>Big Ben (Descriptive)</i>	Thos. S. Allen	* 48 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 49 <i>Flower, the Star</i>	Norman Leigh	* 49 <i>Iron Trail, The</i>	Ernest Smith
* 48 <i>Blue Sunshine</i>	George L. Cobb	* 49 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 50 <i>Flower, the Star</i>	Norman Leigh	* 50 <i>Irish Conetti</i>	George L. Cobb
* 49 <i>Bobonuk</i>	George L. Cobb	* 50 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 51 <i>Flower, the Star</i>	Norman Leigh	* 51 <i>Irish Conetti</i>	George L. Cobb
* 50 <i>Bone-Head Blues</i>	Leo Gordon	* 51 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 52 <i>Flower, the Star</i>	Norman Leigh	* 52 <i>Irish Conetti</i>	George L. Cobb
* 51 <i>Bostonian, The</i>	W. D. Kenneth	* 52 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 53 <i>Flower, the Star</i>	Norman Leigh	* 53 <i>Irish Conetti</i>	George L. Cobb
* 52 <i>Botanist, The</i>	George L. Cobb	* 53 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 54 <i>Flower, the Star</i>	Norman Leigh	* 54 <i>Irish Conetti</i>	George L. Cobb
* 53 <i>Breath of June</i>	Ted Hamilton	* 54 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 55 <i>Flower, the Star</i>	Norman Leigh	* 55 <i>Irish Conetti</i>	George L. Cobb
* 54 <i>Bocking Branches, The</i>	Robert A. Hallard	* 55 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 56 <i>Flower, the Star</i>	Norman Leigh	* 56 <i>Irish Conetti</i>	George L. Cobb
* 55 <i>Buds and Blossoms</i>	George L. Cobb	* 56 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 57 <i>Flower, the Star</i>	Norman Leigh	* 57 <i>Irish Conetti</i>	George L. Cobb
* 56 <i>Butterflies</i>	Bernie G. Clements	* 57 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 58 <i>Flower, the Star</i>	Norman Leigh	* 58 <i>Irish Conetti</i>	George L. Cobb
* 57 <i>By the Watermen Vine</i>	Thos. S. Allen	* 58 <i>Dance of the Daffodils</i>	R. H. Leherwood	* 59 <i>Flower, the Star</i>	Norman Leigh	* 59 <i>Irish Conetti</i>	George L. Cobb

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*Kangaroo Kanter..... Arthur C. Morse One-Step or Fox Trot	*Military Hero, The..... W. D. Kenneth March and Two-Step	*Queen of Roses..... A. J. Weidt Waltzes	*Stars and Flowers..... R. H. Laherwood Mauria
*Ken-Tuc-Kee..... A. J. Weidt Fox Trot	*Mini..... Norman Leigh Dance des Ginettes	*Queen of the Night..... Everett J. Evans Nocturne	*Step Lively..... Thos. S. Allen March and Two-Step
*Kentucky Wedding Knot..... A. W. Turner Novelty Two-Step	*Mona Lisa..... George L. Cobb Valse	*Rabbit's Foot..... George L. Cobb Fox Trot	*Stop It..... George L. Cobb Fox Trot
*Kiddie Land..... A. J. Weidt One-Step or Two-Step	*Monstrat Viam..... Alfred E. Joy March and Two-Step	*Rainbows..... Bernard Fenton Novelty	*Story-Teller Waltzes, The..... Van L. Farrand Novelty
*Kiddie, The..... Harry D. Bushnell Characteristic March	*Moonbeams..... George L. Cobb Novelty	*Rain of Pearls..... Walter Wallace Smith Valse	*Summer Dream, A..... P. Hans Flath Moreau Characteristic
*King Reynard..... Louis G. Castle Fox Trot	*Moonlight Woeing..... Bernise G. Clements Valse d'Amour	*Red Ear, The..... Arthur C. Morse Schottische and Barn Dance	*Summer Secrets..... Theo. O. Taubert Waltz
*Kismet Waltz..... Pearl S. Silverwood Knights and Ladies of Honor..... E. J. Evans March and Two-Step	*Moore, The..... P. Hans Flath March	*Reverie..... Arthur C. Morse Waltz	*Sun-Rays..... Arthur C. Morse Characteristic Dance
*Knock-Knocks..... George L. Cobb One-Step or Two-Step	*Musas, The..... Alessandro Onofri Waltzes	*Ringmaster, The..... W. K. Whiting Galop	*Sunset Frolics..... John Francis Gilder A Plantation Dance
*K. of P. The..... Ernest S. Williams March and Two-Step	*Maudsora..... Norman Leigh Idyl d'Amour	*Romance of a Rose Lawrence B. O'Connor Reverie	*Sunset in Eden..... John T. Hall Waltz
*Kearns Koonlets..... A. J. Weidt Characteristic Cake Walk	*Myriad Dancer, The..... Thos. S. Allen Valse Ballet	*Rosetime..... May Greene Waltz	*Sweet Memories..... Albert Perfect Waltz
*La Danseuse (The Dancer)..... Valentine Abt Valse	*Nautical Toodle, The..... George L. Cobb Fox Trot	*Rubber Plant Rag..... George L. Cobb A Stretcherette	*Sweet Illusions..... Thos. S. Allen Waltz
*Ladder of Love..... George L. Cobb Waltz	*NC-4, The..... F. E. Bigelow March	*Russian Pony Rag..... Don Ramsey A Syncope France	*Ta-Di-Da..... Walter Wallace Oriental Dance
*Lady of the Lake..... George L. Cobb Waltz	*Near-Beer (How Dry I Am)..... L. G. del Castillo March	*Rustic Dance..... Norman Leigh Waltz	*Tehama..... Chauncey Haines Intermezzo Romantique
*La Petite Etrangere..... P. B. Metcalf March	*Neath the Stars..... R. E. Hildreth Waltz	*Saddle Back..... Thos. S. Allen Galop	*Tendre Amour..... Bernise G. Clements Serenade
*Las Caratas..... John Itzel Dana Tango	*New Arrival, The..... Anthony S. Brazil March and Two-Step	*Said..... Norman Leigh Valse Exotique	*That Taming Turk..... George L. Cobb One-Step or Two-Step
*La Sevillana..... Norman Leigh Ente' Acte	*Northern Lights..... A. J. Weidt Overture	*Sand Dance..... Leo Friedman Moonlight on the Suwanee	*Three Nymphs, The..... George L. Cobb Dance Classique
*Laughing Sam..... Walter Rolfe Characteristic March	*Nuna..... Thos. S. Allen An Algerian Intermezzo	*Sandy River Rag..... Thos. S. Allen Fox Trot	*Tiptopper, A..... W. A. Corey March and Two-Step
*L. A. W. March..... Vess L. Osman Law and Order..... George L. Cobb March	*Nymphs of the Nile..... Frank E. Hersom Air de Ballet	*Say Whoo..... George L. Cobb Novelty One-Step	*Toy Poodles..... George L. Cobb March and Two-Step
*Lary Lake..... Geo. J. Philpot A Raggy Drag	*Odalisque..... Frank H. Grey Valse Orientale	*Scandinavian Dance..... Gaston Berch (Springdances)	*Treasure-Trove..... W. K. Whiting Waltzes
*League of Nations, The..... Joseph F. Wagner March	*One-Step or Two..... Sammy Powers One-Step	*Shadowgraphs..... Norman Leigh Scenes des Silhouettes	*Treat 'Em Rough..... George L. Cobb One-Step
*Ermite (The Hermit)..... R. Gruenwald Meditation	*On and On (Maypole Dance)..... Valentine Abt Two-Step and March	*Shepherd Lullaby..... Edward Holst Reverie	*True Blue..... W. D. Kenneth March and Two-Step
*Levee Land..... George L. Cobb One-Step	*On Desert Sands..... Thos. S. Allen Intermezzo Two-Step	*Sighing Surf..... Bernise G. Clements Valse Classique	*Turkish Towel Rag..... Thos. S. Allen A Rub-Down
*Little Coquette..... P. Hans Flath Moreau Characteristic	*On the Mill Dam..... A. A. Babb Galop	*Silent Love..... A. J. Weidt Waltz	*Two Lovers, The..... P. Hans Flath Novelty
*Looking 'Em Over..... Walter Rolfe One-Step or Two-Step	*On the Sky Line..... Walter Rolfe A Tone Picture	*Simpere Susan..... Frank H. Grey Characteristic March	*U and I..... R. E. Hildreth Waltz
*Love Notes..... Frank E. Hersom Valse	*Opals..... Leo Gordon Waltz	*Sing Ling Ting (Ta-Tao)..... George L. Cobb One-Step	*Under Palm and Pine..... W. D. Kenneth March and Two-Step
*Love's Caresses..... R. E. Hildreth Waltz	*Paprika..... Leo Friedman One-Step or Two-Step	*Sisay Giggles..... Raymond Howe Characteristic March	*Under the Spell..... Thos. S. Allen Waltz
*Luella Waltz..... A. J. Weidt Gavotte	*Parade of the Puppets..... Walter Rolfe Marche Comique	*Sleepy Hollow..... Thos. S. Allen (A Dream in the Mountains) Idyll	*Venetian Beauty..... Walter Rolfe Caprice
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*Mandarin, The..... Norman Leigh Novelty One-Step	*Pearl of the Pyrenees..... Chas. Frank A Spanish Intermezzo	*Seap Bubbles..... Thos. S. Allen Characteristic March	*Virginia Creeper, The..... Mae Davis Characteristic March
*Marconigan, The..... Thos. S. Allen March and Two-Step	*Peppets..... R. E. Hildreth Valse Espanol	*Social Lion, The..... R. E. Hildreth March and Two-Step	*Viscayan Belle, A..... Paul Eno Serenade Filipino
*Masterstroke, The..... J. Bodewalt Lampe Military March and Two-Step	*Perfume of the Violet..... Walter Rolfe Waltz	*Solaret (Queen of Light)..... Thos. S. Allen Valse Ballet	*Watch Hill..... W. D. Kenneth Two-Step
*Meditation and Chaconette..... Norman Leigh Melody in F..... Arr. Edward R. Winn (For left hand only)	*Persian Lamb Rag..... Percy Wenrich A Peppercorn	*Some Shape..... George L. Cobb Fox Trot	*Water Wagon Blues..... George L. Cobb Fox Trot
*Memories of Home..... Elizabeth Strong Reverie	*Pickaninny Pranks..... Dan J. Sullivan Cake Walk Characteristic	*Sons du Ruissseau..... Frank H. Grey Valse Francaise	*What Nest!..... George L. Cobb Fox Trot
*Men of Harvard..... Frank H. Grey March and Two-Step	*Pizies, The..... Van L. Farrand Dance Characteristic	*Southern Pastimes..... J. W. Wheeler Schottische	*Whip and Spur..... Thos. S. Allen Galop
*Merry Madness..... Thos. S. Allen Valse Hesitation	*Pokey Pete..... J. W. Lerman Characteristic March	*Spanish Silhouettes..... C. E. Pomeroy Waltz	*Whirling Dervish, The..... J. W. Lerman Dance Characteristic
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No. 1 Introduction and No. 2 The Tin Soldiers
Suite for Piano

EURASIA. By Norman Leigh
Fox-Trot Intermezzo for Piano

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

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