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WATERMAN PIANO SCHOOL
Los Angeles, California

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Gypsy Passes for Piano

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- "Joe Turner Blues"
- "Dinah's Blues"
- "Wabash Blues"

John Philip Sousa's famous band, that is now making a trans-continental tour, is also making a program feature of "Somewhere in Napoleon," one of the recent song releases of the Sam Fox Publishing Company.

Specially prepared advertising material was sent broadcast to radio stations all over the country for singing Berlin's latest song, "Cheer Up, With Music," which was nationally featured during the week of February 11-15.

"My Mother's Melodies," a very recent song release of Charles H. Harris that will induce "memories," is being extensively featured by the music trades and gathering popularity faster. Other recent Harris releases that are reported as having a "big pull" are "On a Little Blue Street," "Baby's Ever," and "The Empty Chair.

Two well-known song collaborators, Bob Schafer (doing the lyrics) and Harry Smith (doing the piano playing), have entered vaudeville where they are featuring their own compositions. Two of their numbers are "Golden, Your Mama's Lassouna for You," and a poem for "My Babies Ours"—both being pretty good "halls.

"To procure a well-written one from the marvelous "Billian," renamed Shakespeare, has been the work of the "new" lyricists. They are giving their product to the world, and have succeeded in their aim. The result is "Goodbye to Happiness," a new number by Howard Johnson and Joe Meyers, "Strike the Light," a new number by Schaefer and Stoos, and "All You Want," a new number by Harry Smith.

A release recently announced by the Jack Snyder Music Publishing Company of New York is "To My Fair Love, I Learn to Love You." It's a good title to a new song, but the subject "Learn to Love You" is an old one that first "Married" when Adam and Eve went marrying in the Garden of Eden.

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MELODY

Music as a Stepping-Stone

By Oliver Gay Magee

This is a ged-wend to the small-town boy. It gives him an opportunity to realize his golden dream of "going away to school," and amounting to something. Without funds, perhaps, his parents too poor to contribute to his education, he may secure a free scholarship to a college, and get a sound basis for success in life. And all because he has played for a few years in the village band and acquired a medium of musical ability.

Many an uneducated city worker can gain a college or business education in the same way and double his chances of success if only he is able to test or acquire a little on a musical instrument.

I know many successful business and professional men who followed this method. One man taught himself and gained a business and acquired a college degree in the same way. He had a large and attractive business, and was not only able to pay his expenses, but put away a very respectable amount every month besides. After his graduation, his modus operandi was different. But they had saved their money—they had bought him his education and a good position.

Another man with whom I am personally acquainted, also a physician, made his expenses necessary in a still more unusual way. He signed a contract with a small firm to furnish him a band of certain numbers of tickets at a stated price, and he filled his band with young fellows, mostly from rural communities, who wanted "to see the country," and who were willing to work cheaply for the privilege. He realized a nice little profit, which made him very jolly and all right at the end of the session.

After three seasons of this, he began the study of medicine, and is now a successful and prosperous surgeon in a thriving western town. He had a musical instrument, and he bought him his start in life, and he has a wholesome respect for them.

Many a man has used musical knowledge and ability as a chair on which to stand in order to reach the educational ladder in his youth, thereby attaining a sound basis for success in business and the profession.
The Mental Attitude of Musicians

By C. F. Voight

All are one of those peculiarly changeable, sensitive personalities who are in the clouds of mental exhilaration one moment and in the depths of depression the next—super-sensitive to the slightest criticism or adverse comment, to changes in conditions, diet, weather, animal noises, heat, cold, even at any chancy in your daily routine, impatient and intolerant at frequent intervals; in other words, you are a musician.

The above may sound more like the list of symptoms presented in a case subject for a mental diagnosis, but if you practice music constantly and play or listen for a living, just devote a moment to self-analysis, kind reader, and see if one (or more) of the above symptoms doesn’t apply to you once.

Of course some of us are worse than others, but we all have that supersensitive that in the artist is called “temperament,” and in the every-day performer “pureness.”

Under classical classification it is not an avoidable attribute, neither is it confined to players of any instrument, although it may appear to be more pronounced in pianists and violinists. I have in mind an excellent trombonist, who at regular intervals is thoroughly disgusted with everything in this world, from the government of the United States to the price of a shadecloth, and these moods are not temporary. They sometimes last for days and are very “real” to him.

What is there about music which makes its devotee—professional or amateur—so highly sensitive? Why is it that a chance remark, whether or not intended for our ears, will often produce a feeling of depression in otherwise normal human beings, from which we never recover for days?

Think for a moment. Do you know a really good musician who isn’t super-sensitive? Of course there are other sensitive people, individuals who couldn’t distinguish a quarter note from a Dal Lago, but it is difficult to mention any other one class or predilection that suffers so generally from this bugbear, unless it be public entertainers in other lines whose sensitiveness, of course, arises from the same source—the desire, or rather the actual necessity, for public approval, without which success is impossible.

Nothing worse could happen to a musician than to suddenly be deprived of his music. This is almost impossible in the cases of many people, and yet I have known of cases of absolute nervousness and depression from the instant the instrument is displayed. Very rarely have I met up a jolly person in a grocery store.

The change in mood seems inexplicable, and it is, unless you can explain yourself with the explanation that the player has reached a “state of mind.” Of course the physical condition has considerable influence on the mental state, but inward physical conditions can generally be easily corrected and remedied, while the fact remains that these changing moods often come and go without any apparent physical cause.

Have you ever been suddenly called upon to play a solo or a difficult accompaniment at sight, at a time when you had far rather be taking a chance at attempting anything? Some trivial circumstance or condition has produced a feeling of extreme nervousness which threatened to prevent a creditable performance of anything with the slightest difficulty.

You may remember the story of Lain at a dinner-party. Upon being requested to play, after repeated refusal, due to this same contrary mood, he finally went to the piano and standing with his back to the keyboard and his hands behind him, played a folk-song, saying, “There’s Makan, I trust have paid for my dinner.” We can’t

MELODY

The Mental Attitude of Musicians

By C. F. Voight

Melody Remains the Soul of Music

By George Hahn

The mental attitude is at a low ebb in the world of music today, and it is more evident than ever that the soul of music, as we know it, is on the verge of extinction.

Mozart is credited with having stated that melody is the soul of music. While this statement is true in part, it is not complete. Melody is the lifeblood of music, but it is not the entire soul.

Described the marvelous tone-painting that has become a feature of modern composers, the soul of melody continues to persist. Tchaikovsky’s symphonies stand as high in general esteem as any written since Beethoven, and without a striking feature to this point when he said that music is for the ears, and that melodies are for the heart.

Richard Wagner believed that music minus melody could be made to serve a serious purpose, and after proving the world in Tannhäuser and Lohengrin that he did not reach the same conclusion because he could write good tunes, in later works he more or less studiously avoided any outstanding melodic appeal, concentrating his efforts upon providing true atmospheres for his stage scenery. Verdi, a master of melody, looking from sunny Italy, gave the Wagner idea a good try-out in his later works, but how melody insists on being heard is indicated by the fact that Verdi’s fame rests largely upon the popularity of his tuneful operas and not upon grandiose tone-painting in his last efforts.

The magic of good melody is that it serves the emotions as well as the intellect, and reaches the heart as well as the brain. It is not one-sided, like intellectual music, and it does not need to depend upon a trained ear’s receptiveness, like tone-painting. Though barely, unorigination and removed, it has the same power in the hands of the trained melodicist. Melodists, amateur and sparkling, fresh music, supported by interesting harmony, is quickly admired and loved by all classes of musicians and listeners. Such melodies are commonly termed “inspirations.” So more is not more appropriate, for it is the genuine inspiration to pen such melodies and they are inspiring when heard.

There is in this and every other civilized country, composed with a new kind of success, a smiling world of wonderful works of all sorts and other. Perhaps some of them who write for music to use Chopin’s, perhaps some who write for orchestra believe they may outright. There are more true and wide open spaces these days, perhaps, to be used to open spaces these days. Suppose that some of them are used! In such case they may have gained more lasting and universal fame than if they had written one short, inspired melody like Schubert’s “Nannerl” or Beethoven’s “Memor” or Dvořák’s “Humoresque.” It is not likely! So universal is the appeal of fine melody, accompanied by fine art in coloration and harmony, that the world has set to overlook a faultless gem and discredit it to the limbs of obliquity.

What greater monument can a composer build, than to contribute a spontaneous melody to mankind’s pleasure box?—a melody so inspired that age cannot wither its beauty nor repression diminish its charm.

What greater monument can a composer build, than to contribute a long series of operas and symphonies more than to pen a short gem of serious beauty, just as it is perhaps easier to write a look of “sweat” than to write some form like “Is Flanders Fields.” But solid achievement is not in a world of figures whose music, melody, and melody, in the world of music in the world of music in the world of music, and not in numbers or quantity.

The demand—the thirst—for melodic beauty will never be superseded by the glibly glibbered of super-intellectuals of the Panopticon of futurology. The world will never tire of the music for melody’s sake, which is less restricted by the multitude than noise for noise’s sake.

Good melody makes its way in the world in such a manner as to allow it to be heard by the little child, and at the same time it is not seen by the more initiated. Möllers, a host of melody as a genius of technique, put the soul of melody into the Andante of the Fifth Symphony; he put a beautiful love song into the Andante of the Fourth; he burdened some of his sonatas with the most exquisite of melodies, and no one but his most discerning listeners think them commonplace. Möllers have enjoyed and admired his “Minuet in G,” and it will continue to be beloved by mankind for generations.

It is a melodic gem. Mendelssohn wrote prolifically, but when he penned the “Spinning Song,” the “Spring Song,” certain of the others “Songs Without Words,” the “Melodramatic processes in his symphonies and the Andante of the Scotch Symphony,” he touched the divine in music.

When we think of Handel, we think of the “Handel’s Chorus,” and if we think of the “Hallelujah” this is for the immortal “Targum.”

The name of Schubert lives on his reputation for melody, and what he wrote without melody is already known only to professionals. His melodic masterpieces will forever enthral the human mind until the end of time. There are no greater illustrations of the power of melody in music.

Dvořák gave a small part of the world some wonderful string quartets, and a “New World Symphony,” of which the A major is a well known masterwork. But his songs, “Songs My Mother Taught Me,” and “Humer" are monuments that any composer might be proud to erect for himself—monuments that will be more enduring than marble.

Rubinstein’s works are slowly fading, but we keep the “Mendelssohn” and the “Brahms” for self-effacing reasons. Gregor’s strong bond to the rugged melodies of Nor- man, the “Hoe Down” and the “Countradance" have kept a large portion of his works on the piano rack. He had confided himself to intellectual musical fasting, the rank and file of music lovers here have known little of Gregor.

Paderewski has written comparatively little, but he composed the inspired “Minuet,” and will be played and admired long after the great Poirot is only a memory.

“To a Wild Rose” has been the foundation of Handel’s gift of melodiousness a pure point of melody. His melodies are not playing as often as they deserve to be.

Consider Dvorak’s “Beverly.” Here is a marker from an opera that appears to be dead outside of France. The writer, who keeps the “Beverly” alive because it likes the melody, not necessarily the musical quality, may be admired locally, but the rest of the world where music as we know it had its birthplace and has had time to become more generally appreciated. The people in Europe are not
Melodies Old and New

By Frederic W. Barry

There are only a handful of choristers for the artist music to juggle with, so it is not surprising that certain melodies are often repeated and we hear the expression, “I have heard that before, somewhere.” Of course, a different setting gives an aspect of novelty to the composition. Moreover, every writer of music stamps his work with the unique stamp of his own personality, that you will observe attires in all his works.

What is new? What is original? There are some melodies that live for years and echo down the ages even for centuries—vivacious, loving tunes, born from deep heart strings that find a responsive vibration in every generation. Time and space are transcended. Thus we find modern authors trying to imitate these masterpieces, or at least gather an inspiring suggestion to help them with their own special work.

How many of the popular airs and well-known hymn tunes are lifted bodily, or with possibly a few little changes, and placed in a modern conventional vesture to satisfy the taste of the people? This ever remains the same, subject only to the passing whims of fashion and custom—these whims constantly changing and repeating themselves, flowing and flowing in cycles and periods, as it was, as it is, as it will be.

There are so-called fictitious composers who are inclined to overreach themselves. Endeavoring to outdo all predecessors they introduce many unprepared and even unreserved “harmonies,” and usher us into what they call the land of “infinite” melody. This is the kind of music that does not please—it is not meant to please. It is to make you feel poignantly and scathingly, and to make you think. This disconcerting art is the identification.

By all, it is the public demand that counts. The masses or the people inevitably know what’s what. They may at times be a little slow in catching on, for they are too conservative and possibly suspicious as to novelties, still, the wheeling grand opera tunes are the streets and singing them in the homes; they are whistling and singing folk songs and popular songs, just as they do in the United States. Melodic excellence is always in demand in Europe as it is elsewhere. Our own Victor Herbert, when he studied and played the ‘cellos in Europe, noticed that the wanks of the common people were for genuinely lyrical compositions and that much high art went unsupervised. He came to the conclusion that a combination of artistic excellence with melodic charm would be the golden middle-way that would make a broad appeal. He has acted upon this assumption—how successfully everyone knows.

The creation of Europe for good melody was shown when, some twenty years ago, Sonna’s band made an extended tour of Europe. The band created a great popularity for Sonna’s marches in Europe, long after his earlier and better known efforts had, almost run their course in this country.

And now we come to popular music in America. Musicians stayed in the classical forms often derid it, frequently without reason. Above all things, popular music must have a pronounced melodic appeal. There is bad popular music as well as good popular music; it is folly to place the same label on all of it, so some one-sided musicians wish to do.

Popular music is like vandals—each individual number must stand or fall upon its merits. The audience is unfettered by preconceived opinions, and accepts or rejects as its emotions are stirred. Melody naturally must predominate in popular strains, but in late years the harmony to some of our songs has become much more satisfying to musicians.

Popular music exists because it satisfies the common demand for melodic entertainment. As has been pointed out, there is a plethora of melody in many of the classics, though some of it is engrossed with technical difficulties, but the demand for melody is so constant that there is a tremendous field for popular music. To compose tunes that go to the hearts of the people is no mean employment. Appreciation is usually certain.

"Little Gray Sweetheart of Mine" is a new hit in march songs, with some thing new in the lyric line that has been promised by Fred Fisher.

"Broken China" is the latest forel-tune by the organ of Charles K. Harris, the best source of Charles K. Harris, that this writer anything new in the lyric line has been promised by Fred Fisher.
A High Stepper

GALOP

VICTOR G. BRONELEIN

PIANO

TRIO

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MELODY

Interpretive Music for the Movies

By Joseph Fox

NO. 2—THE PROPER ATMOSPHERE

In the beginning, when music was first introduced to the patrons of the moving picture, no effort was made to play only such airs as were suitable to the scenes depicted on the screen. Music in those days was just as simple and naive as the stage plays. The house-managers, in all probability, hired the best pianist they could find, and the idea of giving the people who patronized his box a little more amusement for their nickels or dimes was never dreamed of.

Then along came some wise, old man, who discovered the fact that it was more fitting to play a galop than a waltz when the villain pursued the heroine over hill and dale. From that moment music began to take its rightful place in the silent art until now we have the big, wonderful productions with their accompanying musical setting, often almost perfect.

No doubt, everyone who reads this has at some time or other sat in a picture show entirely engrossed in the plot that has been unfolded, conscious that there was an orchestra playing away down front somewhere, yet unconscious of the fact that the music was supplying just the right atmosphere. This is the direct result of a perfect musical setting. The moment the music stops, it detracts from the picture and ruins the desired effect of absolute unity so essential to the ideal production. Maybe if we take a specific instance, it will be possible to make our point clearer, and by so doing, more aptly define what gives atmosphere to a picture scene.

When we played "The Copperhead" an entire musical setting was provided with the picture, and each and every one of the fifty odd numbers in the score was a perfect gem. When the troops gathered in the square on the eve of their departure to the front, suitable Southern music gave the scene such a vivid setting that the beholder actually lived through the moment with the people depicted, and when the chaplain offered his prayer of intercession for the safe return of the men, the music was almost unison, and in the silence one felt as though he were in the presence of something sublime. The solemn drum sounded the dirge, and one could feel the blood tingle and the heart beat faster as the music took up the various strains of the old battle songs—"Marching Through Georgia," "Yankee Doodle," and others. Then a sudden change occurred when the troops had gone in the distance, back to the folks who had been left, and as on all through the story.

Had there been one piece of modern music introduced into this scene the whole picture would have suffered, for it would have spoiled the illusion of time and place.

It is this subtle atmospheric setting that gives the orchestra part so much weight in the silent film. He knows full well that, although the ordinary picture box is not an authority on musical matters, there always are those behind him who are able to detect the slightest suggestion of false atmosphere, and his own artistic sense of propriety is often troubled.

The quick cut from one scene to another that bears no relation to the previous one provides one of the hardest nuts to crack that confronts the leader. The death scene followed by the dance (or vice versa) offers one of the best illustrations of this unscrupulous difficulty, and various leaders manage the situation in different ways.

We have knowledge of a very good musical director who always plays a piece of music to a death, regardless of the sudden change that may take place in the picture. However, it must be said in all fairness to this man that he plays his music with such care and understanding that he puts over his picture with a reasonable amount of success, but the fact remains that at times the music and the picture are about as far apart as the two poles. If pictures are to be given their proper musical setting the music MUST at all times be subjugate to the picture. The moment the music tries to dominate, that moment the effect of unity is lost and a sense of incongruity prevails.

A recent picture may be cited as an example. In the "Gilded Lily," the heroine, May Murray dances this one as perfect a dance as one could hope for, but the music was so out of place that the three angels were compelled to flutter about her and try to make things right. In the case of "The Marked Woman," the music was played when the heroine had been delivered of her child and the strains of the jazz were still persisted even as the villain lay dying with a bullet in his breast, thus throwing the picture and the musical atmosphere out of sympathy with each other.

In another picture seen lately, the plot was laid in the time before the French Revolution, yet for all the marching, battle scenes where the French soldiers were fighting, the orchestra repeatedly played "The Marching Song." From this, it will readily be understood and admitted that the leader who aspires to provide the best setting for pictures MUST of necessity have at least a rudimentary knowledge of history, and of the music that is associated with different periods of time.

There was a time when every scene was accompanied by "A Life on the Ocean Wave," but because that happens to be a sea ditty, but now (unlike one wants to create a little comedy) it is seldom played in a good house. "Hearts and Flowers" is another old standby that used to create a feeling of depression, where now it acts as a laugh producer, and so on. Dozens of compositions could be cited to prove conclusively that music does provide a distinctive atmosphere all its own, by creating the brain to associate certain sounds with certain scenes.

Look back some ten years ago when we were very green at the game, it provokes a smile to think how we used to fit pictures in those days. To begin with, the picture was never shown us at a previewing. That would have been thought a waste of time, so we saw the picture first at the matinee. During this time we were supposed to mentally tabulate the music that would best suit, and after the show we would go through our score library and pick out those numbers that seemed best adapted. Of course the settings thus provided were terrible; but then again so were the pictures, being for the most part two and three reel western thrillers that depended upon lots of shooting and hard riding to capitalize the observer's interest.

Most of our musical programs consisted of one march (or galop) after the other, with an occasional introduction of a little solo stuff. No attempt was made under existing conditions to use the picture with any degree of accuracy, and none was attempted. Our simple formula consisted of two principles, i.e., slow action, slow music; fast action, fast music. Comedies were our meat, and we used to cut loose with everything we had. This was the dramaturge's chance to distinguish himself, and nobly he responded to his opportunity. His allotted space in the pit was crammed full of all the noise producers in the catalog, and a few that he had invented himself.

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If you wish to become an efficient and
brightly and easily writing arranger,
GEORGE HAHN AND

This gentleman who holds his office springing so expeditiously, if not artistically, is George Hahn, a composer of music, some of whose numbers have been brought out by Walter Jacobs, Inc., and a new contributor to music who appears in this issue. Young Robert Douglas has started in early as a piano player, extracting futuristic chords from the keyboard not yet adopted by the disciples of Debussy, while Hahn arrives a new crescendo when all dumsibrate the key.

Hahn received no parental encouragement to study music in his youth, but by the time he had written some orchestral

MUSICAL MUSINGS

By C. F. C.

[Apothegm to K. C. B.]

HE WAS second chair first violin in the orchestra of a hilacl class moving picture theater and he was young and ambitious and devoted to his art, and through of us who knew him well considered him a very good musician, whose only failing was that he was always careless. He couldn't seem to get along with the concert master of the orchestra. He couldn't get along with his anyway the concert master complained to the director that our friends' bowling was incorrect or didn't agree with him and that he couldn't work with him or something of this kind so the director would have discharged him but for the board of directors of the musician's association which has jurisdiction.

Having also a literary turn of mind, Hahn thought he'd write a story, and when he sent it to a newspaper story, it was accepted and published. Hahn showed it to a newspaper editor and he offered a job on the staff. He ultimately became an editor, and is not yet. He did a deal of musical criti-
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HAMILTON S. GORDON

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MUSIC A DIGESTIVE MEDICATION

NOW, good digestion wait on appetite, and good health on both! When Shakespeare made Martin Frobisher's daughter, who was supposed to be a nervous woman, it is possible that the great English playwright knew how to play the piano, and was playing upon the power of music over the emotions. Possibly, too, that the world's greatest dramatist did not foresee the modern method of fortifying digestion by assisting the digestion through a melodic medium, i.e., the serving of music with meals, and, if not foreseeing that much, how could the "Wonderful Will" have foreseen it that it would be another Englishman (this time a nobleman) who should actually devise a means of music—every feeling, a pepped pellet, as it were! Yet such prove to be the case.

"If music be the food of love, play on!" said the immortal William of Avo, who is the good physician likewise, because most lovers seem prone to hurry (post hurra) themselves into nervous indigestion. Everybody knows that faulty digestion follows faulty nerves, that faulty nerves follow the rush and rattle of our hurrying, worry, and work of living that is carried on within us. Everybody knows that even a momentary halt is in the nature of a mild nervousness and a tone is necessarily digestion, nor can anybody deny that music with meals provides a psychological check on overeating by inducing that evergrowing flux of conversation which inevitably starts with music and there you have it.

Admitting, then, that the aims of sound is a tactical food that serves as a nervous regulator, the main issue would seem to be what music to serve with what meal (it is often good music more than music), what should be served with what condiments in short, what pieces to piece with what "plains" and in what place. It has remained for one of Shakespeare's own countrymen to master the puzzle of music—contracting by compiling music notes for music—table d'hote, a la carte, a la famille, lets a tithe or sobriquet—in which has been published from London to the Boston Transcript, via the Pabellon Company. This English school of economics and owners of lawyers has the invariable complaint of the chronic dinner-out persons that restaurants nowadays serve as much more music than food and this has been met with the serious distemper of a London specialist that nothing is better for the enjoyment of a good meal and its subsequent digestion than music—provided that it is the right sort of music on various newspapers, but never lost his grip upon the tune.

Recently Hahn decided to write music for publication, with immediate success. He is a pianist, violinist, singer, and orchestral conductor. His collection of orchestral scores of the world's greatest works is very comprehensive. He was born in Quebec, 1876, and lives in La Porte, Ind., in the northeast part, or Chicago district, of the state.

Sir James Macdonald-Grant is the author of the following reference to him. He wears his hair by theory and has musical scores of his own music for everything from a light luncheon to a full-course state banquet.

"It is not realized what a tremendous help to the enjoyment and digestion of a meal music is," he said. "But the music must suit psychologically the meal throughout its various courses.

"My idea is that the dinner should start with something light and fanciful and gay, such as a march on the theme of the hero of the course. The soup should then take some variety and be in some sense and nature a trifle. The service should be a lava that is to be followed at the entire course by a return to the rightly mood for the dessert is warming up to the meal and becoming comfortable at the same. An amusing time should be spent with the dessert.

"Dessert should always be accompanied by something beautiful, the verse with something elaborate and dainty and the service with a bright yet rousing dance measure."

The only epigrammatic rule which calls for attention is the opinion of James, the time when pigeons are being lighted and smoked.

For Sir James's menu program for a dinner follows:

For the "Shrewsbury Stone":

Soup—Shrewsbury Soup

File—Chamber Tote

Tachikawa Kuro But

Jehana Jawa

Jehana Jawa

Sweet—Pufflock Symphony

Tachikawa Soucy—"Ninot et Tte".

For the "Ring of the Bell"

Cake—Chocolate Cake

Potatoes—Golden Potatoes

Carrots—Golden Carrots

Sweet—Pufflock Symphony

Tachikawa Soucy—"Ninot et Tte".

For the "Ring of the Bell"

Cake—Chocolate Cake

Potatoes—Golden Potatoes

Carrots—Golden Carrots

Sweet—Pufflock Symphony

Tachikawa Soucy—"Ninot et Tte".

Chris Smith, Harold Mark and Bob Hickerson have been signed as staff writers with 22nd Music Publishing Company, a new music company located at 142 West Forty-Third St., New York City. Four songs comprise "Ring of the Bell," a new piece licensed in England, "Jehana Jawa" a new piece copyright licensed in England, "File—Chamber Tote" a new piece licensed in England, and "Dessert—Lava" for Irish "Belle" song by Smith and Mark and which is said to be the first over the transatlantic.
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7. Purpose of the Tune
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JAZZ SECTION

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