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How to Woo Elusive Publishers

By George Hahn

SOMEWHERE in this land of free an individual who sponsored sending carbon duplicate copies of forty or more tunes to music publishers, probably at the same time, is grievously disappointed. The tunes were minus harmony, but they were joined together ranging from religious topics to the love which is usually identified with June, moon and soap.

The publishers—assuming that more than one was favored with receipt of this remarkable batch of music—literary "masterpieces"—were informed through a printed slip that if the pieces were unavailing they were to be returned to the bureau, which apparently was acting as broker for composer or poet. An addressed envelope, opusquently stamped, was enclosed.

"May Have Been O.K., But—"

Walter Jacobs, Inc., received the package. No manuscript received in years made moves of an impression—but of the wrong kind. Whether the submission of the fat package was a bona fide attempt to dispose of manuscript, or whether it was the result of ambitious persons being used as "suckers" by some one of the concerns which prey upon would-be composers or poets, was a topic for office conjecture. If an office poll had been taken the vote would have unanimously favored the latter premise, but perhaps such a poll would not have been conclusive.

Let it be explained here that there are various sorts and conditions of bureau that deals to old composers or literary workers. Those that merely endeavor to correct and supervise manuscript and give advice are entirely legitimate. Such firms or individuals have existed for a long time, especially in the literary field. They charge a price for examining a manuscript, render an opinion and make corrections.

There are also honest brokers who seek to place manuscripts on a commission basis. They have existed for years in the literary field and justify their existence by carefully watching the needs of publications and relieving the writer of this necessity and the need of mailing manuscripts from his or her home, which may be thousands of miles from the publishing centers. Thus time and trouble is saved. A good proportion of our professional literary writers do business through brokers.

Let the Watchwords Be:

There but for the grace of God go we all. One of the arguments for the necessity of brokers is that without their services a manuscript might be neglected, or it might be wrongfully rejected or may not be sent back to the writer due to lack of time and necessary consideration. A broker may have his faults but he is often the only source of information for a writer.

How To Attract Skulk

There is one inofful method of impressing a publisher with the need for publishing the "brain babies" of a composer, and that is to make the mental offerings so good that the publisher must "sit up and take notice," to use a colloquial term that leaves no doubt as to its meaning. The unfortunate part of the business is that the majority of independent composers do not wait until their technique has developed to the point where their efforts toward publication are justified.

Here is a procedure that will help: Select a number of
Frank Westphal, Chicago Exponent of Jazz

Writer of Popular Music Maintains that Variety and Punch Essential to Successful Presentation of Syncopated Music

By A. C. E. Schonemann

If jazz music has done nothing more than to be the forerunner and interpreter that has ushered in syncopated music, it is more than justified its existence if one is to accept the opinion of Frank Westphal, who draws his conclusions from fifteen years’ experience in orchestra work, during which time he has been writing popular music, producing phonograph records and playing practically every form of engagement known to the profession.

"Jazz music has had its day. Today it is a novelty in the popular field and the music that many people regard as jazz is in reality syncopation of the highest form," said Westphal in a recent interview. "Jazz was born in the Southland, and when it came North it was served up with piano and drums. Later came the saxophones and other instruments, including the cornet, trombone, banjo and big bases. With this growth came the special arrangements, and then the blues forms of syncopation. Today, the man who is skilled in the art of writing and bringing out most effectively the various instruments in a manner most successful in entertaining the public.

"Syncopation is typical of the American people. It represents their thoughts and sentiments, and it has the dash and pep that is expressive and characteristic of our people. The average American loves variety, and whether he visits a vaudeville house or a concert hall he insists upon diversity of music, in dancing, in the numbers on the program and in fact all entertainment. To an extent this applies to the popular dance orchestra. It necessitates the writing of original arrangements and the use of new and striking ideas in these arrangements."

Mr. Westphal contends that the secret of success in playing syncopation lies in the use of unusual forms, in the introduction of novel effects and the featuring of unusual or more instruments in such a manner as to produce counterharmonies, quick breaks and strange counter melodies. The most secret of all is to keep an honest representation today, he says, are the men who can take the themes of popular numbers and rearrange them, juggling unique ideas and making them palatable to suit public taste.

The Test That Tells

Then, when you are sure you understand why such numbers serve their greatest reputations, try hard to write as perfectly. Of course you will have a lively time! The chances are that you will not necessarily do it, but by aiming high enough you will come about, due to your careful analysis of masterpieces, you will get a good deal closer to your goal than would otherwise be possible. And if you get close enough to it you will have little difficulty in interesting a publisher. It will take time and effort and will be fascination, even if you finally conclude your efforts are manifestly outclassed by the pieces you have been studying and that it is better to simply hide your output in an old trunk. It is better to take two more lessons and then attempt to perfect a better one on the same theme. Some of them he revives decades of times, it is said. Such practice throughout the years of his self-imposed tutelage finally brought him to the point where he could write more fluently, wider and more easily than any man living at that time. Abraham Lincoln followed much the same theme. Hemethod was to compose grand thoughts into small compass, and then "to expand and enlarge in the mirror of reading, to meditate with ease and facility, to perfect his style."

Use the same method in perfecting a style of your own, and you will never need to worry about having bad ideas or are not able to do it. The proof is in the presentation of the proof. In the preposterous phrase credited to Emerson, "they will wear a pathway to your door."

Frank Westphal

The Magic of a Song

If there is nothing in the words and music of popular songs as so often claimed by many classic or classic-based people? A "Sermon on Songs" could be built upon this little article here reproduced, yet more than that. It speaks for itself. No comment is needed on the following well-written story published in the Boston Sunday Herald under the striking caption of "Do You Believe in the Magic of Songs?"

"Do you believe in the magic of songs? Let us tell you that there is such a thing, and to prove it we will mention real cases of really people."

It was in Portland, Ore., on a beautiful day in June of 1930. The Imperial council, American Accurately Order, delivered the Mystic Shrine, was assembled in town, holding its 54th annual meeting, and the then imperial potente, President Kendrick of Philadelphia, was celebrating his 54th birthday. We think it bad a lucky number.

Mr. Kendrick, however, paid little attention to the significance of 54. To him the day presented a very serious occasion. He wanted to get a net across, in his own words in the same way that the philosophers of the past have great and financial issues of the day. He recognized the idea that the Mystic Shrine might build and operate a centrally located home for the crippled children of the country. He studied the idea carefully and gave the idea much thought. In 1928 he had brought it up before the annual meeting of the Shinees in Indianapolis, where it was tabled. He discussed it with many Shinees, and found that several of the temples would give him enthusiastic support if he advocated a hospital for the cripples instead of a home.

On this June day in Portland, therefore, he was more aware of the facts of the matter. With all seriousness and hopefulness, actual perfect quiet, he arose and read:

"Recommendation No. 2: I recommend that at this session of the imperial council a resolution be adopted authorizing the establishment of a hospital for crippled children, to be supported by the nobility of the Mystic Shrine of North America on an annual per capita basis, and to be known as the Shrineer's Hospital for Crippled Children."

I further recommend that an assessment of $2 per capita be levied upon our entire membership, to be collected by the various subordinate temples with the day and a half or week, and the amounts to be paid to the imperial potente on or before February 11, 1931. I further recommend that a committee of seven be appointed by the incoming imperial potente to select a site and to secure plans, specifications and specifications of immediate action in regard to all details in connection with the establishment of such a hospital.

I further recommend that additional assessments be levied annually as may be required for the support of the institution."

A storm of protest broke from the floor and one after another the shinees arose to throw stones at the proposal. And then arose President Adair of Atlanta to throw a song. In the early hours of the morning Mr. Adair had been awakened by the sound of a automobile horn outside his window. Blessings on the minister who played it, even though his playing then and there was the result of someone’s disregard for the 114th amendment, a poor fellow had stepped from his band and could not see his hotel but the telephone pole on outside Mr. Adair’s window. There he stood, and from the front of the band he sang, "I'm Forever Blowing Bubbles," carrying a message which under more sober circumstances might have been lost.

"The music of a song is an uncertainty about the future of a song that one cannot explain because the decision rests with the public." The use of standard operating compositions and compositions of the masters in special arrangements for dance work is done largely for "above purposes," according to Mr. Westphal.

When asked to name the kings of the instruments used in the modern syncopated orchestra, Mr. Westphal stated that for variety of effects the cornet usually holds first place, but he pointed out that in special arrangements any one instrument in the orchestra might be featured to the exclusion of all others. Modern arranging, and especially as it applies to the dance orchestra of today, will enable the composer to build up an accompaniment around a cornet, trombone, saxophones, piano or banjo, or even a combination of instruments.

"The lessons basis has supplanted the string bass because it is capable of giving a sustained tone," said Mr. Westphal.

"The saxophone in many cases has taken the place of the
Talking Things Over with J. Fred Coots

Successful Young Musical Comedy Composer Sheds a Little Light On His Dark Past and Bright Future
By Yvonne Collin, Jr.

Whenever a man or woman is given a particular line of endeavor the world about them will fall over each other's feet to interview the poor unfortunate. Chafing the polyphlet assassins of questions hurled at the Successful One is, "How did you do it?"

And when the smoke of the interview has dispered away, much stuff gets printed in various magazines and newspapers, purporting to show the great mass of the public how the Successful One got that way.

Success may come in various prices; also in various shapes and sizes. From a musical standpoint, we'd venture the remark that being the composer of a flood of popular songs and the score of a big Broadway musical comedy "hit" at the ripe age of twenty-four is a fair claim to success.

That's why we thought we'd like to have a talk with the owner of the name "J. Fred Coots" which appears on the Castin' Premiere programs and billboards throughout the city as the composer of the music of twenty-one numbers that add a fine sponspour to "Sally, Irene and Mary." This musical comedy has been held for four weeks in our midst since but August to the tune of some sixteen thousand dollars weekly, which, we understand from a theatrical acquaintance of ours is considered a mighty good "hooey."

Up in the thirteenth floor editorial rooms of a New York publication where we do the Sunday and divers literary columns, that give us our daily beef and beans, we happened to mention our desire to interview Coots to one Arthur Campbell. Arthur, in the heyday of his youth, was quite a concert singer and has told you all you want to know about great warblers, past and present.

"Coots!" he shouted. "Why I'll fix it so's you can talk with him any time you like. What? I'll have him come up here to see you about five o'clock this afternoon?"

"Sure," we replied, "I'll call your bluff. Have him come in."

"Bluff, nothing!" spluttered Arthur. Whereupon he proceeded to tell us, with considerable glee and elaboration, that J. Fred Coots is cousin, or his nephew or something.

After five o'clock, the assistant in the hired help were sleeping the away, the typewriters and making beds for the nearest tube and subway stations, a well-dressed, smiling young man have to build, clear-eyed, derivative way in speaking, and substantial. Nothing hurriedly about him.

"Artie tells me you want to talk to me about "Sally, Irene and Mary."" said he with a slight smile.

"Not so much about the show as about yourself. I've read the book, and I looked about a bit money."

"Then I might as well come home," he informed. "There's no news to be said about me."

"Most people who've got away to a pretty good start in life don't mind telling other folks how they did it," we reminded him.

"I know that," was his reluctant admission, "but then you see I'm not most people. It's a hard thing to talk about yourself without giving people the impression that you've got a swell head and are holding yourself up as a shining example and all that."

So, to get the framework work and this biographical bit is built, we had to exhume the usual array of questions with which interviewers, as a class, torture their hapless victims.

J. Fred Coots was born in Brooklyn, N. Y., twenty-four years ago. The exact date is May 2nd, in case any of you want to send him birthday cards.

He's the only boy and youngest of five children, so if you have a sister, or a collection thereof, you're or are always getting in your way when you're trying to write a song, just remember J. Fred and perseverve.

Musically speaking, Coots is "self-made."

"I studied music — theory, harmony, and composition," he told us, "after school and in odd minutes from books I got at the public libraries. I never had the advantages of private teachers. In fact, I never spent a cent on my musical education as you call it. I guess I sort of inherited a talent for music from my mother."

And it might be interpolated here that Fred's mother was a famous pianist of a generation ago, well known to the concert stage and a popular favorite at select manseives.

After Fred got his grammar school education, he walked around in the commercial world for a year. His first job was with an insurance company, following which he listened to the siren call of Wall Street and joined the stock selling forces of a brokerage house. Subsequently, a job in the bond department of the Farmers Loan and Trust Company loomed up in the offing and J. F. C. annexed it. But the varied activities of the "rightidea" soon lost their hold on him and he made up his mind that he might as well turn his love for music to some practical account.

Whereupon, like sundry millions of other folks, he wrote a song. He sold it. Wherein he differed considerably from the millions afoot. The title of Fred's first number was "When I Dream of You," and it was published by the J. J. Shuny Music Pub. Co., which firm also gave song number two, "Mr. Fred, You've Got the Right Idea," to a song-hungry public.

A fair measure of success attending the initial compositions, J. Fred Coots felt that his skills were set, and with "full headabout the mental re-almmt, entered into the McGinley Music Co., getting a job as pianist. In rapid succession came promotions to the posts of assistant professional manager, professional maestro, musical instument representative, city sales manager and assistant to V. F. Shearwood, general eastern manager.

"He was a prince too," declared Fred of his erstwhile boss, "and one of the real builders of the music pub-
Flimsy Flounces
VALSE de BALLET

INTRO
Moderato

FRANK E. HERSOM

PIANO

Delicato con moto

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Roman Revels
TARANTELLA

 Allegro vivace

GERALD FRAZEE

Piano

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Interpretive Music for the Movies

By Joseph Fox

From Jacobs' Orchestra-Band Manuals

No. 7—Boosting the Picture Orchestra

In the town where the writer of this series of articles lives, a very serious situation has arisen. The various picture theatre magnates have decided that orchestras are a very expensive luxury. With this conviction firmly implanted in their respective heads, they have made arrangements with the Musicians' Union to cut out the musical organizations during the summer months, when business is at its lowest ebb, in order to find out whether the public demands interpretive music with their picture entertainment or whether they will be satisfied to pay lower rates and listen to the monotonous groan of a large organ during the screening of the features.

This is to say nothing of a very vital question, not only from the musician's point of view but as a question that concerns everyone connected with pictures—producers, theatre owners, and the theatre-going public. No one will deny the fact that when pictures are provided with a suitable musical setting, musical quality, it is given to the performance, and it seems to me that there can be but one answer to the experiment, i.e., the public will not continue to pay unless they receive value for money spent. The theatre owners claim that they have to pay such exorbitant prices for feature films that they cannot afford to have the added burden of a large orchestra held upon them. They point out that they have to dig pretty deep into their back rolls for certain pictures, especially in cities where two or more picture magnates have to bid against the other for exclusive rights to certain pictures. We know of one picture that cost a certain house $6,000 for one week, and the house lost about $2,000 on the transaction—but they kept the picture from the rival house. Unable to meet this new business at this going-on, there is no wonder the picture owners is almost beside himself trying to find a way out of his difficulty.

However, with all due respect to the business acumen of the picture owners, we see in the humble, but not humble, opinion that he is on the wrong road. People have been educated to the point where they demand that their picture business be served to them with all the finesse, and of these finesse music is the pièce de résistance. There is no one single art that seems anywhere near being indispensable in the moving-picture business as music, and just as surely as the man in the moon has not changed since this fact, just as surely will they feel that the more that laves the golden eggs—in other words, you and I, Mr. and Mrs. Public—will come to be so proficient.

Granting that some of the mammoth arguments against the presence of the picture business ever in mind are wonderful instruments, the effects of an organ will always remain more or less mechanical, utterly tiresome when compared to some of the large and highly efficient orchestras employed in hundreds of our best picture palaces.

Even the most rabid anti-orchestra employer will admit, when pressed hard enough, that an orchestra properly conducted can bring more out of a feature picture than a lone organ, and that it alone could be sufficient to answer them that if the public is paying them that they cannot push back the hands on the clock of progress. People will not step backward. They are ever on the lookout for improvement. They demand the latest, and when the demand is great enough it is always possible to find men who will fill the gap.

Pictures have gradually advanced in the social and economic life of every community from a mere cheap amusement to the place they now occupy, to wit, one of the greatest factors for good or evil in this country. Whether we are picture fans or occasional picture goers, we all fervently hope that pictures which are the corner stone of a picture house pit, we are all influenced more or less by the pictures we see.

Through the medium of the pictures we see life as interpreted by men whose viewpoint is both instructive and entertaining. We learn pictorially the other half of the world. We are shown how the wheels of industry are made to revolve, we are shown how the world is divided, we are shown how science has increased, the world by means of the camera hundreds and thousands of interesting and instructive things that in the ordinary course of a lifetime, minus pictures, we would have to live a couple of hundred years to learn. Business men, by means of the pictures, are shown what really the business is, we are shown what the act was of the world is a thousand years in learning. Business men, by means of the pictures, can see the sort of the world is a thousand years to learn. Business men, by means of the pictures, can see the sort of the world is a thousand years to learn. Business men, by means of the pictures, can see the sort of the world is a thousand years to learn.

Now, the question is: Are we going to place this immense influence for good and the lamentation of the race, back to the point where the best of the pictures cannot be brought out with full force? The answer will be: No, a thousand times no.

Personally, I believe that the situation facing us is a trifle more than I am brought about by competition. In their endeavor to cut all business heads of the different large picture houses have spent money too freely in trying to keep the other fellow from getting big productions, and in a result they have paid more for pictures than the sum of their houses warranted. Sizing a place to receive they have paid more on the orchestra, blinded to the fact that the orchestras are one of the most useful assets they have. Of course not all theatre owners are involved, and it ought to be a lesson for the others who are retaining their good music.

We talked with one of the theatre owners who is not going to try to get along without his orchestra this summer, and his views on the subject show much wisdom in picture matters.

This man has a four-piece orchestra in his house, which is a comparatively small second-rate theatre in the downtown district. Mr. Smith—which, for the war, is a non-plumber—has always done a nice, steady business since he put his present orchestra in the pit. He used to be a non-plumber—has always done a nice, steady business since he put his present orchestra in the pit. He used to be a non-plumber—and charged ten cents admission. He didn't find a gold mine in the picture game under this system, he had the house thoroughly renovated and installed the orchestra.

He raised the price to twenty cents for adults, ten cents for the kiddies, and has made more money since this arrangement was put into force than he ever did in his life before. He tells me that the orchestra made this possible. Pictures are given their proper musical setting in his house, and although he is unable to put on large and pretentious concerts, he sees it that the pictures are accompanied by the best of good music.

I believe that the solution of the present musical situation in the local picture houses will be solved only when the theatre owners realize that they cannot get along satisfactorily without the aid of their respective orchestras. Possibly they will have to be somewhat smaller, but they will have to be there.
The music of a song! Abstract music fairly shook the building.

The resolution was unanimously passed.

Today every Shriner in America is assured $2 a year for the building and maintenance of a chain of hospitals for crippled children, which are referred to as "valuable shops." In five years there will be "miracle shops" in operation in San Francisco, St. Louis, Minneapolis, Philadelphia, Shreveport, La., Portland, Ore., and one in Canada. Others will be added as quickly as money permits.

The Shriners have always referred to this meeting as the time of "Forrest Adair's bubble speech." That "bubble speech" was inspired by the "bubble song," whose author, John William Kellette, was aware only that his song was sung all over the world and had brought him some $15,000 royalty, in addition to the customary fees. Indeed, upon his passing a few months ago, in comparative poverty, "on-cept, unperceived and unseen" by the millions to whom his song had given pleasure, one writer remarked, "only partial success was his!

The results of the inspiration caused by his "bubble" song may never be estimated. What, after all, is success?

FRANK WESTPHAL

(Continued from page 7)

violin because leaders believe they can obtain greater volume of tone from the former. The difficulty of大众 are so numerous that the orchestras of the modern stage.

Mr. Westphal has two ideas, one being the establishment of a school where he can teach men and women to play symphonic music, the other to the organization and development of a symphonic orchestra with a personnel of between thirty and forty men. He believes that this time will bring the big popular
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TALKING THINGS OVER WITH J. FRED COOTS
(Continued from page 3)

The fishing industry. He was a real inspiration to me and I feel that I owe him a lot.”

During Fred’s connection with the McKinley staff he wrote forty or more songs, the names of some of which he’s either forgotten or is too modest to recall.

He’s a man of small stature, but with a large brain. He has a keen eye for detail, and his work is always precise and exact. His music is full of infectious rhythms and catchy melodies that are easy to sing. His songs are often about life and love, with a touch of humor thrown in for good measure.

On a personal note, I admire Fred’s dedication to his craft. He is atrue artist who has dedicated his life to creating music that touches the hearts and souls of those who listen to it. His music is timeless, and it will continue to inspire and uplift people for generations to come.

—by Rosemary Martinez, Music Critic

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DOING THE WILL
By Frederick W. Eddy

O the will, and you shall know of its
discipline. In other words, practice leads to perfection.

In the realm of music, as in all other
worldly avocations, some kind of mus-
cular labor must be kept in hand with
through the outstretched fingers. All earthly expressions of

Incidentally, Fred also composed the
music for the “Joplin” ballet of 1921” by Jack
Lait, a Chicago newspaperman, that
run at the Winter Garden, and a Sca-
nton extravaganza called “Hello, Everybody,” starring Gertrude Hoffman
and including a cast of forty.

Fred Coots has serious ideas about
the song writing business. First and
foremost he believes in work and lots
of it. He’s an anti-dilapidator, fig-
uring that good work calls for all the
energy at his command without ten-
even any of it away on a wild life.

He’s a great lover of opera, aims to
keep just a step ahead of current pop-
ular taste, and says he tries to keep his
mind open to constructive criticism and
suggestions from those qualified to
judge his work.

In all, he’s a deep-thinking, con-
centrated sort of person, and to those
who think of J. Fred Coots as

This is what gives joy to existence,
compensating for all past struggles
when our activities are engaged in a
royal combine of practical theory that
weeds and we are no more merely
counting time or wasting the precious
audience.

There is no lack of time, for
there are all the centuries before us
yet we naturally feel that we want
something to show for our services
now, some quick results and rapid re-
turns.

And there you are!

(Continued on page 27)
MELODY

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1. Joe Bass
2. See Bass
3. Two Little Bass
4. Three Little Bass
5. Four Little Bass
6. Five Little Bass
7. Six Little Bass
8. Seven Little Bass
9. Eight Little Bass
10. Nine Little Bass
11. Ten Little Bass
12. Eleven Little Bass
13. Twelve Little Bass
14. Thirteen Little Bass
15. Fourteen Little Bass
16. Fifteen Little Bass
17. Sixteen Little Bass
18. Seventeen Little Bass
19. Eighteen Little Bass
20.十九 Little Bass
21. Twenty Little Bass
22. Twenty-One Little Bass
23. Twenty-Two Little Bass
24. Twenty-Three Little Bass
25. Twenty-Four Little Bass
26. Twenty-Five Little Bass
27. Twenty-Six Little Bass
28. Twenty-Seven Little Bass
29. Twenty-Eight Little Bass
30. Twenty-Nine Little Bass
31. Thirty Little Bass
32. Thirty-One Little Bass
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34. Thirty-Three Little Bass
35. Thirty-Four Little Bass
36. Thirty-Five Little Bass
37. Thirty-Six Little Bass
38. Thirty-Seven Little Bass
39. Thirty-Eight Little Bass
40. Thirty-Nine Little Bass
41. Forty Little Bass
42. Forty-One Little Bass
43. Forty-Two Little Bass
44. Forty-Three Little Bass
45. Forty-Four Little Bass
46. Forty-Five Little Bass
47. Forty-Six Little Bass
48. Forty-Seven Little Bass
49. Forty-Eight Little Bass
50. Forty-Nine Little Bass
51. Fifty Little Bass
52. Fifty-One Little Bass
53. Fifty-Two Little Bass
54. Fifty-Three Little Bass
55. Fifty-Four Little Bass
56. Fifty-Five Little Bass
57. Fifty-Six Little Bass
58. Fifty-Seven Little Bass
59. Fifty-Eight Little Bass
60. Fifty-Nine Little Bass
61. Sixty Little Bass
62. Sixty-One Little Bass
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67. Sixty-Six Little Bass
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69. Sixty-Eight Little Bass
70. Sixty-Nine Little Bass
71. Seventy Little Bass
72. Seventy-One Little Bass
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90. Eighty-Nine Little Bass
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97. Ninety-Six Little Bass
98. Ninety-Seven Little Bass
99. Ninety-Eight Little Bass
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