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Music Mart Meanderings

"ONLY Just Suppose" that you heard an "Hawaiian Nightingale" singing in "Suez," what would you think? The suppositional "think" may seem far-fetched until you're told that the three quoted ones in the question are the present big sellers of the Triangle Music Company and have no connecting sequence in the line of "supposing."

"The Trail to Long Ago" and "When You Long for a Pal Who Would Care" are two new numbers from the McKinley Music Company catalog that recently have been released on the Victor records.

"My Cuban Pearl" featured by Vincent Lopez's and Ray Masino's orchestras somehow creates an impression of something distinctly Spanish in sound combination. The song is published by the Ansonia Music Company of New York.

"The Song That the Breeze Sings to Me," "Ever Since You Told Me That You Cared" and "Sweet Melody" are the latest ones from E. Fortunato of Philadelphia, publisher of several popular songs. The words are by Betty Bellin, and the music by Eugenio Fortunato.

We don't know whether "Kentucky Echoes" and "Natchez and the Robert E. Lee," two numbers that are very active in the song line, had anything to do with the business deal, but the publishers of them, The L. Wolfe Gilbert Music Corp. of New York City has been incorporated in the State of Delaware for $1,000,000.

If it's a good one from all points of view, nobody likes to see "A Picture Without a Frame," and this song-picture was recently framed musically by Hope Hampton at the Strand Theatre in Brooklyn where the screen-picture "Light in the Dark" was being film-framed. Miss Hampton is the star lady in the moving picture, and Ted Barron of the Von Tilzer Music Company was the framing factor of the song-picture who persuaded the versatile "silent" actress to be personally present and give audible action to Harry Von Tilzer's latest song hit and vocally frame "A Picture Without a Frame."

A "Gypsy Lady" dwelling in the tents of the Arabs seems like a racial mix-up even though the "Lady" has been officially "adopted" by the tribe. This particular "Gypsy Lady" is now the official song of the Ancient Arabic Order of the Nobles of the Mystic Shrine, and got the biggest publicity boost ever given a song at the Golden Jubilee of the order in San Francisco. It was written by a Shriner and comes from the publishing shrine of the Walter C. Ahlheim Music Company of Decatur, Ill.

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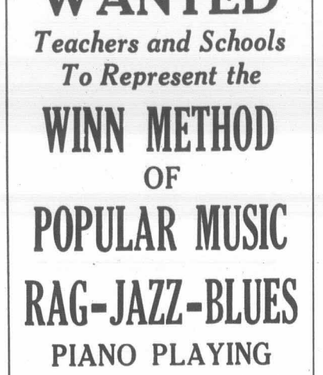
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Eddie Lewis has a "Longing." He probably has had many of them, but this particular "Longing" is his latest one that is made public by the Dixon Lane Publishing Company in the form of a song. He also has a longing for companionship, judging by the title of another one from the same firm that is being recorded by the large talking machine companies—"Call Me Back, Pal o' Mine."

"Lovin Sam (The Sheik of Alabam)" is said to have hit with a slam as put over by Greenly and Drayton, who interpolated and sang it in "Liza," the colored musical show running at Daly's in New York. Sam's slam didn't jam the feelings of his publishers, Ager, Yellen & Bornstein, a little bit.

"In a Little Town Near By" is where Florence Turner Maley and Amy Ashmore collaborated on one of the latest song additions to the Black and White Series of M. Witmark & Sons. It was sung as feature prologue and music theme for "The Bond Boy" photoplay.

"Lost, a Wonderful Girl." That might make a good theme for a detective yarn, if she wasn't so tonally prominent in the Shapiro, Bernstein & Company catalog and being made so tunefully visible by many vaudeville singers. The "Girl" who isn't actually "Lost" is one of a bunch of new ones put out by this publishing firm, along with "Where the Bamboo Babies Grow," "Cuddle Me," "Mississippi Ripples" and "True Blue Sam (The Traveling Man)" introduced by Belle Baker.

"India" has been taken over by Jack Mills, Inc., but there won't be any international complications because it isn't a territorial seizure. It's one of three numbers in the Bert Grant catalog that have been acquired by the Mills firm, the other two being "Memories of You" and "Love Her by Radio."

Talk about having a sense of the "eternal fitness of things," "fitting the picture with music," or "making the punishment fit the crime," how's the following for a fine musical "fit"? "Can You Forget," "Hot Lips," "I Came, I Saw, I Fell," "All Over Nothing at All," "To-morrow," "Homesick," "Gee, But I Hate to Go Home Alone," "The Fuzzy Wuzzy Bird," "Tricks" and "Chicago" are authentically stated by the Reno correspondent of *The Music Trades* to have been the best sellers in that city during the month of November last. Funny, but there isn't a "Blues" in the list!

"Romany Love," "Smilin' Through," "Three O'Clock in the Morning" and "O-h-i-o" are reported as being big song-hits in Youngstown (Ohio) territory.

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How to Woo Elusive Publishers

By George Hahn

SOMEWHERE in this land of the 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 towards ranging from religious topics to the love which in songland is usually identified with June, moon and spoon.

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

May Have Been O. K., But—

Walter Jacobs, Inc., received the package. No manuscripts received in years made more 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 bureaus that seek to aid composers or literary workers. Those that merely endeavor to correct and supervise manuscript and to 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 goodly proportion of our professional literary writers do business through brokers.

Let the Wary Beware!

But there also are sharks who cater to the widespread desire to break into print and operate their business just within the law. They promise everything that the law allows, thus breaking the spirit but not the letter of the statutes. The government has made life rather hard for the gentlemen who secured publication for a fat fee by getting out a cheap edition of the sucker's wares, not stressing the fact that to publish an immature and atrocious musical number and selling enough copies to show a profit are matters of vastly different proportions. The main idea in back of the business was the fee, and it is surprising how many thousands of them were obtained from unsuspecting persons until the postoffice department took cognizance and invoked the law that the mails cannot be used to defraud. Since that time life has been harder for the defrauders. Perhaps some of them were able to retire on the fruits of their ill-gotten gains secured during the years when nobody seemed to be looking.

Publishers Hate Crooks

Legitimate music publishers have been waging a relentless war against individuals and firms who profess to take the poems of poets and near-poets and "set them to music," or who advertise for "song poems" calculated to make the lucky poets rich. The business of fleecing the poetic lambs was not harming the publishers, but the latter, having a constant close-up of the nefarious procedure, opposed the shady calling for the same reason that they would oppose crooks renting a suite of rooms in the same office building or existing around the corner. Publishers have been wide awake to guard the interests of embryonic composers and poets from the machinations of the society of fleecers, and are entitled to due credit for their warfare upon these persons. As a result, conditions today are spotlessly clean as compared with a few years ago. Giving advice to ambitious composers should begin with "beware of crooks." Use as much judgment in selecting a bureau or broker as you would in choosing a banker or a lawyer. Come to think of it, a bureau or broker is much in the same position as a banker or lawyer, so far as the client or customer is concerned. Get into touch with the wrong kind, in whom confidence cannot or should not be placed and much disappointment results.

How To Attain Skill

There is one infallible method of impressing a publisher with the need for publishing the "brain babies" of a composer, and that is to make the mental offsprings so good that the publisher just 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 incipient 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 impetus that has ushered in syncopated music, it has 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 nonentity 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 saxophone and other instruments, including the cornet, trombone, banjo and big basses. With this growth came the special arrangements, and then the finest forms of syncopation. Today, the man who is skilled in the art of writing and bringing out most effectively the various instruments is usually the 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 so characteristic of our people. The average American loves variety, and whether he visits a vaudeville house or a cabaret he insists upon diversity of music, in dancing, in the numbers on the program and in fact in all entertainment. In so far as this applies to the popular dance orchestra it has necessitated 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 scores, in the introduction of novel effects and the featuring of one or more instruments in such a manner as to produce eccentric harmonies, quick breaks and strange counter melodies. The most successful exponents of syncopation today, he says, are the men who can take the themes of popular numbers and reconstruct them, injecting unique ideas and making them palatable to suit public taste.

"Men who are expert in arranging are in demand if they can supply the ideas," said Mr. Westphal. "Syncopation is not made up of freakish effects and trick playing, and the scores that are being used today call for men who can play entirely from manuscript and who are artists in every respect. The modern dance orchestra has drawn many men from the ranks of symphony orchestras because the opportunities are greater and the financial return is far in excess of that enjoyed by most symphony men. Another factor is that symphony men with their training are more competent to handle the manuscripts that are so often written out hurriedly and set upon the stands at the last minute.

"The strange effects and uncanny tricks that have been used by some of the old jazz orchestras are for the most part a memory. They have been revamped until the supply has been exhausted, and many leaders are now striving for musical coloring and shadings rather than the use of extreme musical effects. The music that pleases today is popular because of its strange harmonies, and greater than this fact is the manner in which the orchestra presents the number.

"Playing for the American public today and putting over popular numbers is largely a matter of interpretation. In the old days we accepted orchestrations and played them. Now we make our own orchestrations. Individual features are injected into every number, and the success of the selection depends on the man who prepares the score. To successfully prepare the various orchestral parts one must not only know music but know just what appeals to the public."

In writing popular music Mr. Westphal believes that results invariably follow concentration upon a given theme. He attributes his success in song writing to persistent application when working out a number, and he does not follow any system or method. Success, he says, in writing often comes after many months of work, and in some cases with only a few minutes' study at the piano, a noteworthy example of the latter being Mr. Westphal's "Those Longing for You Blues" which was written in fifteen minutes. This number, according to Mr. Westphal, was written "to break the monotony of playing over a few numbers that were the most popular hits of the day." A lead sheet was written, and after the number had been played for a Chicago publisher it was turned over to a lyric writer and the result was "Those Longing for You Blues."

"Writing popular songs is largely a question of one man developing an idea, or two men collaborating, one producing the lyric and the other the music," continued Mr. Westphal, discussing the question of song writing. Very often a striking idea is incorporated into music and ere it is turned out for general public sale it is destined to be a hit.

"Some popular numbers go big from the date of publication, and immediately they are accepted as hits. Others are featured for months before the public accepts them. There is an uncertainty about the future of a song that one cannot explain because the decision rests with the public."

FRANK WESTPHAL

The use of standard operatic numbers and compositions of the masters in special arrangements for dance work is done largely for "show purposes," according to Mr. Westphal. He pointed out that such arrangements invariably proved popular with the public, despite the fact that many people regarded the use of this music in the modern dance hall as sacrilegious.

When asked to name the king of the instruments used in the modern syncopated orchestra Mr. Westphal stated that for variety of effects the cornet usually held 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, saxophone, piano or banjo, or even a combination of instruments.

"The brass bass 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

(Continued on page 23)

unquestioned masterpieces—not the kind that merely interest the academic musician, but those which have reached the heart of all mankind. Analyze the compositions carefully. The more time devoted to this point, the better the understanding. Then spend days, maybe weeks, turning over in your mind WHY these particular pieces should have such a widepsread appeal. If you keep this up long enough you may discover that the reason is a perfect welding of melody, theme, harmony, accompaniment, form and effect, and the elimination of extraneous and irrelevant characteristics which often mar otherwise good numbers and cause the great public to turn thumbs down.

The Test That Tells

Then, when you are sure you understand why such numbers have earned their great reputations, try hard to write as perfectly. Of course you will have a lovely time! The chances are that you will never remotely do it, but by aiming high and knowing what you are about, due to your careful analysis of masterpieces, you will get a great 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 fascinating, 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 come to this conclusion, if it be justified, than to weigh down the nails with stuff you think is great but which the unprejudiced would conclude is drivel.

Benjamin Franklin was quite a writer in his day. Here's how he learned: He took an article, read it, and then attempted to write a better one on the same theme. Some of them he rewrote dozens 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, wittily and succinctly than any man living at that time. Abraham Lincoln followed much the same course. His method was to compress great thoughts into small compass, and he did not attain this skill by accident. He was a genius for thinking, but it took the practice of years, out in Illinois, to perfect his style.

Use the same method in perfecting a style of your own, and you will never need to worry about hard-headed publishers not recognizing a good thing when they see it. In the proverbial phrase credited to Emerson, "they will wear a pathway to your door."

The Magic of a Song

IS there nothing in the words and music of popular songs as so often claimed by many classic-biased people? A "Sermon on Songs" could be built upon a little article here reprinted, yet more than to say 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

"The Bubble Song Ended the Bubbles"

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

It was in Portland, Or., on a beautiful day in June of 1920. The imperial council, Ancient Arabic Order, Nobles of the Mystic Shrine, was assembled in town, holding its 46th annual meeting, and the then imperial potentate, Freeland Kendrick of Philadelphia, was celebrating his 46th birthday. We think 46 a lucky number.

Mr. Kendrick, however, paid little attention to the significance of 46. To him the day presented a very serious occasion. He wanted to get an idea across. In his own state he had long been identified with a Masonic home, and he had conceived the idea that the Mystic Shrine might build and operate a centrally located home for the crippled children of the country. He studied possibilities and gave the idea much thought. In 1919 he had brought it up before the annual meeting of the Shriners at Indianapolis, where it was tabled. He discussed it with many Shriners, 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 anxious about the fate of his revised idea. With all seriousness and hopefulness, amid perfect quiet, he arose and read:

> Recommendation No. 12: 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 Shriners' 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 dues, payable in advance, in December, 1920, and the amounts to be paid to the imperial recorder not later than February, 1921.
>
> I further recommend that a committee of seven be appointed by the incoming imperial potentate to select a site and secure plans and specifications and arrange for immediate action in regard to all details in connection with the establishment of such 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 shriners arose to throw stones at the proposal.

And then arose Forrest Adair of Atlanta to throw a song.

In the early hours of the morning Mr. Adair had been awakened by the sound of a baritone horn outside his window. Blessings on the minstrel who played it, even though his playing then and there was the result of someone's disregard for the 18th amendment; a poor fellow had strayed from his band and could get no nearer his hotel than the telephone pole outside Mr. Adair's window. There he stood, and from the sweet tunes of his horn came the song, "I'm Forever Blowing Bubbles," carrying a message which under more sober circumstances might have been lost.

(Continued on page 22)

Talking Things Over with J. Fred Coots

Successful Young Musical Comedy Composer Sheds a Little Light On His Dark Past and Bright Future

By Treve Collins, Jr.

WHENEVER a man or woman is signally successful in some particular line of endeavor the eager scribes fall over each other's feet to interview the poor unfortunate. Chief among the polyglot assortment of questions hurled at the Successful One is, "How do you do it?"

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

Success comes in various guises; also in various shapes and sizes. From a musical standpoint, we'd venture the remark that being the composer of a flock 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 Casino Theatre program and billboards throughout the city as the composer of the bunch of tuneful numbers that add a fine spun finish to "Sally, Irene and Mary." This musical comedy has been holding forth in our midst since last August to the tune of some sixteen thousand dollars weekly, which, we understand from a theatrical acquaintance of ours is considered a mighty good "house."

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

"Coots?" he chucked, "Why I'll fix it so's you can talk with him any time you like. What'll I do, 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!" snorted Arthur. Whereupon he proceeded to tell us, with considerablie gusto and elaboration that J. Fred Coots is his cousin, or his nephew or something.

And sure enough, at five o'clock, when the rest of the hired help were slapping the covers on their typewriters and making beelines for the nearest tube and subway stations, a well-dressed, smiling young man hove to near the editorial brass rail and looked about him.

"Collins?" he asked, catching sight of us.

"Yep."

"I'm Coots."

"Glad to see you, c'mon in!"

So he steered a difficult course amid the wastebaskets the porter was piling on various desks and sat down in the chair we shoved out to him after we'd shaken hands.

J. Fred is one of those amiable fellows that you like to talk to. Medium

J. Fred Coots

build, clear-eyed, decisive way o' speaking, and substantial. Nothing hurdy-gurdy about him.

"Arthur 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," we returned, and he looked about a bit uneasy.

"Then I might as well go home," he laughed. "There's not much 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 swelled head and are holding yourself up as a shining example and all that."

So, to get the framework about which 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, who is—or are—always getting in your way when you're trying to write a song, just remember J. Fred and persevere.

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 tutors. 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 musicales.

After J. Fred got his grammar school sheepskin, he mulled 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 "street" 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 aforesaid. The title of Fred's first number was "When I Dream of You," and it was published by the A. J. Stasny Music Pub. Co., which firm also gave song number two, "Mr. Ford You've Got the Right Idea," to a song-hungry public.

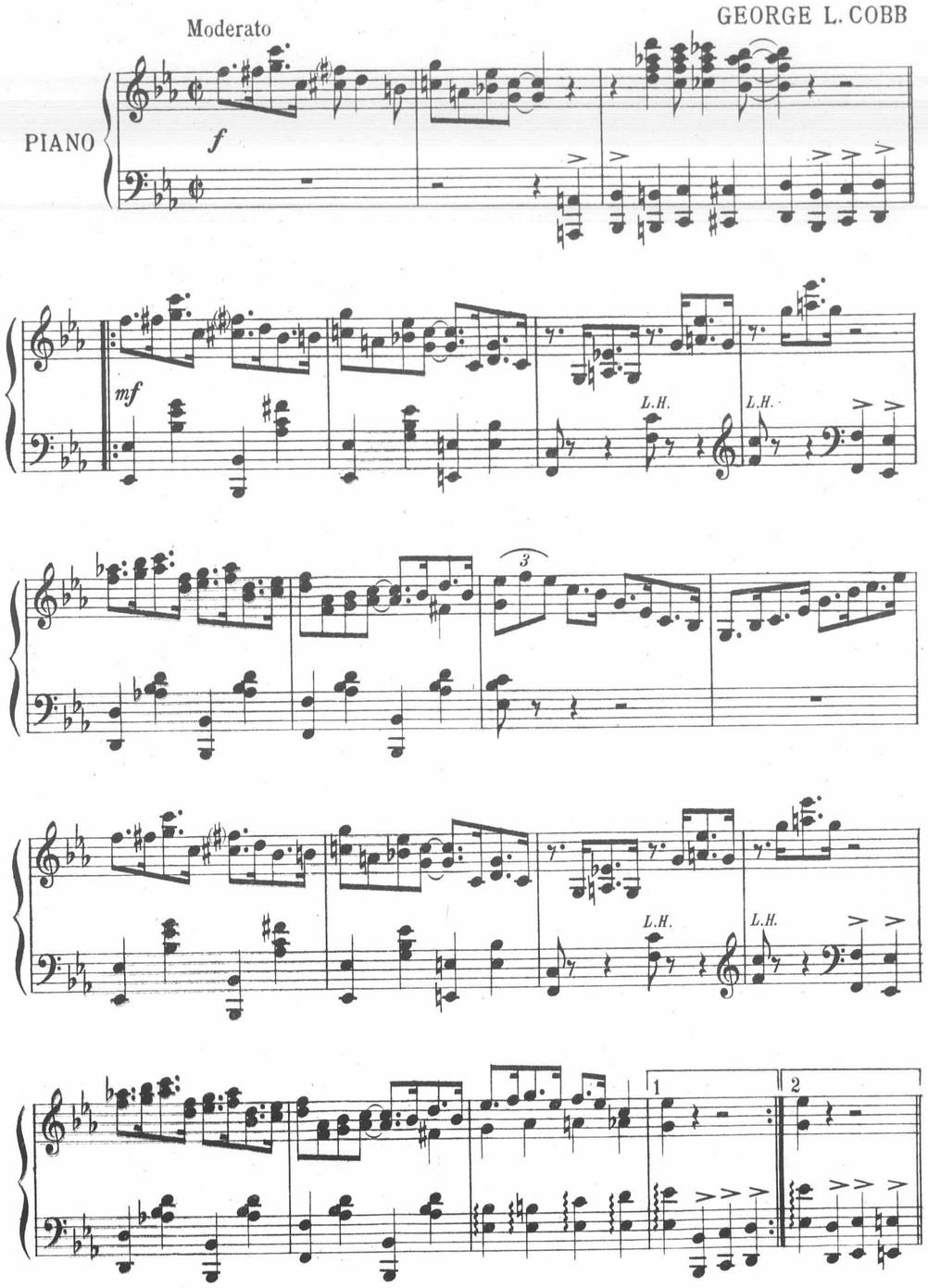
A fair measure of success attending the initial compositions, J. Fred Coots felt that his sails were set, and with "full speed ahead" on his mental mainmast, cruised into the McKinley Music Co. getting a job as pianist. In rapid succession came promotions to the posts of assistant professional manager, professional manager, mechanical instrument representative, city sales manager and assistant to V. M. Sherwood, general eastern manager.

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

(Continued on page 24)

Piano Salad

GEORGE L. COBB



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f

mf

L.H.

L.H.

3

L.H.

L.H.

MELODY

fz

TRIO

f cresc.

ff

mf-ff

1

2

ffz

MELODY

Flimsy Flounces

VALSE de BALLET

INTRO

Moderato

FRANK E. HERSOM

PIANO

mf *rit* *f*

Delicato con moto

VALSE

mp

legato *fz* *mp*

f più lento

1 2

p *p* *fz*

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Brillante

mf *mp*

f

cresc. *ff* *accel.*

ffz *ff.*

mf *rit.* *a tempo* *mp*

legato *fz* *mp*

f più lento

p

fz

Molto meno mosso e tenero

TRIO

ff

rit.

p

morendo

rit.

ff

ad lib.

rit.

L.H.

D.C.Valse al

CODA

p

fz

ff

rall.

8va

ffz

mf basso marcato

MELODY

MELODY

Roman Revels

TARANTELLA

GERALD FRAZEE

Allegro vivace

PIANO

f

f

f

ff

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f

f

f

TRIO Alla Marcia

mf-f

p-mf

mf-f

1 2

fz

D.C.al ⊕

CODA

ff mf

gliss.

L.H.

ff

MELODY

ZAMPARITE

CHARACTERISTIC MARCH

M. L. LAKE

PIANO

ff

1 2

f

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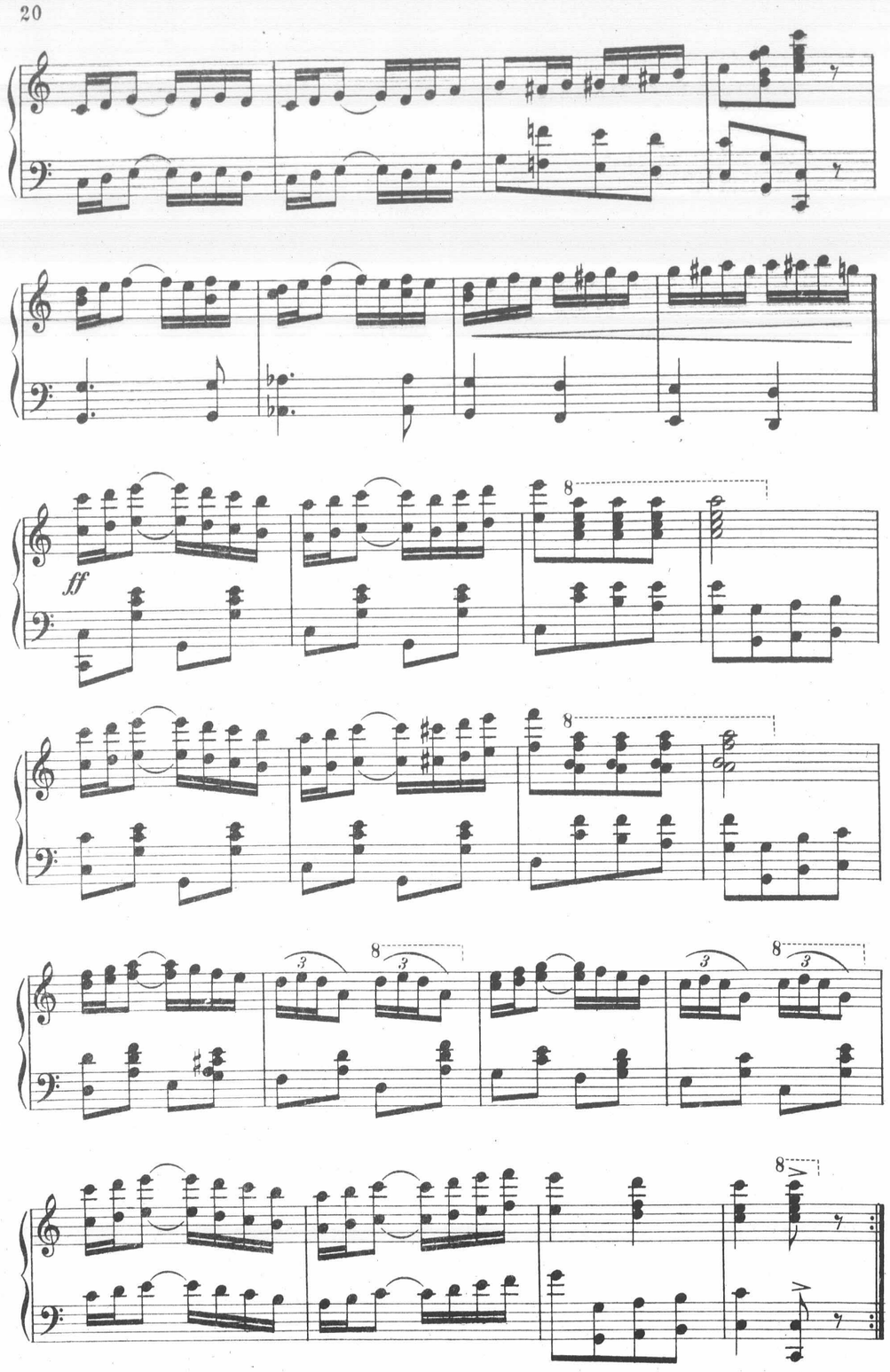
MELODY



Interpretive Music for the Movies

By Joseph Fox

(From Jacobs' Orchestra-Band Monthlies)

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 high prices and listen to the monotonous groan of a large organ during the screening of the feature.

This is to my mind 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 much added force 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 they cannot afford to have the added burden of a large orchestra held upon them. We know that they do have to dig pretty deep into their bank rolls for certain pictures, especially in cities where two or more picture magnates have to bid one against the other for exclusive rights for certain pictures. We know of one picture that cost a certain house $9,000 for one week, and the house lost about $2,000 on the transaction—but they kept the picture from the rival house. With such cut-throat business as this going on, there is no wonder the picture owner 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 house owner, we are of the humble, but not too humble, opinion that he is on the wrong road. People have been educated to the point where they demand that their pictorial amusement be served to them with all the fixin's, and of these same fixin's music is the *piece de resistance*. There is no one single art that comes anywhere as near being indispensable to the moving-picture business as music, and just as surely as the men in the game lose sight of this fact, just as surely will they find that the goose that lays the golden egg—in other words, You and I, Mr. and Mrs. Public—will cease to be so prolific.

Granting that some of the mammoth organs that are being built with the peculiar requirements of the picture business ever in mind are wonderful instruments, the effects of an organ will always remain more or less mechanical, utterly useless and puny 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 this fact alone ought to be enough to convince 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 patrons, or just plain folks who work in 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 how the other half of the world exists. We are shown how the wheels of industry are made to revolve. In brief, we have been taught directly 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 that seem to move, bring their huge industrial plants right before us and show us why we should buy their wares. Men of science, with the aid of slow moving pictures, teach the student intricacies of the different sciences that could not be crowded into the ordinary life time. And so on, in thousands of ways the moving picture has become as much a necessary part of our daily life as the spoken or written word.

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

Personally, I believe that the situation facing us in the town where I live has been brought about by competition. In their endeavors to corral all the business the heads of the different large picture houses have spent money too freely in trying to keep the other fellow from getting big productions, and as a result they have paid more for pictures than the size of their houses warranted. Seeking a place to retrench they have picked on the orchestras, blinded to the fact that the orchestras are one of the most valuable assets they have. Of course not all theatre owners are involved, and it ought to be harvest time 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 run theatre in the down-town district. Mr. Smith—which, by the way is, a nom de plume—has always done a nice, steady business since he put his present orchestra in the pit. He used in the old days a lone pianist, and charged ten cents admission. He didn't find a gold mine in the picture game under this system, so 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 place, and although he is unable to put on large and pretentious concerts, he sees to it that the pictures are shown to the accompaniment of good music.

I believe that the solution of the present musical situation in the local picture houses wil be solved only when the theatre owners realize that they cannot get along profitably without the aid of their respective orchestras. Possibly they will have to be somewhat smaller, but they will have to be there. In

other cities great musical organizations are employed for the purpose of putting the pictures across, and for the life of me I cannot see how it can be otherwise in any city of any importance. The problem for the theatre owner in any city is not the question, "how can I get away without orchestras?" Rather is it the question—"how can I boost my orchestra so that it will pay for itself directly as well as indirectly?"

The answering of this problem will naturally be an individual and somewhat different puzzle in each case, but it is a question that will have to be answered before the theatre men in the case cited find the picture business back again on solid ground.

The Mr. Smith mentioned in this article is a firm believer in the power of a well-worded ad, and he continually keeps before the public the fact that they are assured of fitting music when they patronize his house. The hours that the orchestra work are posted up over the ticket window so that all may read, and this saves the doorman much talk. In spite of this, however, the great number of people who inquire concerning the music is proof enough to Mr. Smith that his music is a great attraction, and he is satisfied that without this asset his receipts would be much smaller. He has tried *no* orchestra, and he has tried a *large* orchestra. Experience has taught him that people liked the large organization, but he could not stand the expense. He could not get the price he needed without an orchestra, and the four pieces he now employs are the result of his findings. He has solved his own little problem in a very satisfactory manner. Doubtless hundreds of other theatre men have solved their problems along somewhat similar lines.

It is our humble opinion that the theatre owners will learn an expensive lesson when they try to sell pictorial amusement to the critical public minus proper musical interpretation, and as it is an experiment that will more or less affect the whole musical world, it will be noted with interest by all musicians and those interested in the art. Publishers will no doubt suffer a severe financial blow should the movement to do away with orchestras spread over the country and the music lover will be deprived of one of the best, if not *the* best, chances to cater to his love for the muse.

Never in the history of the picture theatre orchestra has such a chance to prove for all time that the orchestra is indispensable to the showing of good pictures come to leaders throughout the country. It is up to these men to prove that the picture business cannot do without them. The public gets used to certain conditions and to a certain extent follows the crowd. Thus, if certain large houses do away with orchestras and get away with it, the others will soon follow. Conversely, if the musicians play the pictures with fidelity, such a great gap will be apparent when they are no longer there that the public will in all probability demand their presence.

Now Mr. Leader and Mr. Sideman, it is up to you both. Play the picture. Concerts are fine and dandy, but the real chance to prove your worth comes when the feature is projected upon the silver sheet. Play the scene so close that when you are not there the public will feel that they are not receiving their full entertainment.

Every business of any size advertises extensively. Why is it not feasible for musicians to get together along similar lines? Let the public know through the medium of the musical journals what the orchestra is doing to develop the entertaining power of the flickering film. Bring it forcibly home to the thousands upon thousands who go to pictures regularly that without the added influence of music their chief, moderately priced form of amusement would lose much of its present power.

Leaders, get your pictures in the daily papers. Write little interesting bits about your profession. The people really know very little about how and why certain musical compositions seem to make the picture get over better. Tell them, for they are interested in knowing the hows and whyfors of everything pertaining to their entertainment. Get the facts before them in an interesting manner and a great step will have been taken in the right direction. Now that the musical profession has received such an impetus directly through the picture industry do not sit passive and allow art and, I may add for good measure, the commercial side of it, to retrogress. We have a good logical case, so let's get together and present it to the fairest-minded public in the world —America.

THE MAGIC OF A SONG

(Continued from page 7)

Mr. Adair at first listened merely to the pleasant music. Gradually, as the refrain rang in his ears, the words of the song dawned in his consciousness.

I'm forever blowing bubbles,
Pretty bubbles in the air;
They fly so high,
Nearly reach the sky,
Then like my dreams they fade and die.
Fortune's always hiding,
I've looked everywhere,
I'm forever blowing bubbles,
Pretty bubbles in the air.

"How true that is of the shrine," he thought; "blowing bubbles! We have a membership of over half a million of the cream of the manhood of the nation, and we have done absolutely nothing of significance in it for the Shriners.

By and by the minstrel's song lulled him back to sleep. When later he awoke he still thought of it, wondering whether there was not a message of significance in it for the Shriners.

And now at the meeting he rose and told of that experience. He became enthusiastic. He was inspired:

"We meet from year to year. We talk about our great order. We read the reports of hundreds of thousands of dollars accumulated and loaned to banks and paid us for our mileage and per diem. On our visitations we stop in some oasis and are taken in an automobile by a local committee past a great temple, and told how many thousands of dollars it cost to build. For 46 years these have been the activities of the shrine—blowing bubbles! The last census showed 400,000 cripples in the United States. They are in almshouses; they are in 'homes'; they are mendicants; they are paupers. The best alms that can be given them are those which render alms unnecessary. Are we to continue to 'blow bubbles' and do nothing more than sing 'Hail, hail, the gang's all here'?"

Mr. Adair was eloquent. He knew whereof he spoke. In his own city of Atlanta he was the guiding genius of the Scottish Rite Hospital for Crippled Children, an institution fostered by the Scottish Rite Masons, and which administered relief to crippled children in Georgia and adjoining states absolutely free of charge, provided only that the child was mentally normal, unable to pay, and that the affliction was not beyond remedy. He had seen miracles worked in that hospital. Children had been brought in on all fours and walked away upright and well. Of all this he told the Shriners. He knew what many of them did not know, that most of the so-called hopelessly crippled children merely needed modern surgery to come to their rescue.

Finally he pleaded for the passage of the resolution and the establishment, not of a central hospital, but a chain of hospitals which would care for all the crippled childen in America, regardless of creed. These children could become useful citizens and should not be allowed to become parasites because of their afflictions. "Forty-six years we have been 'blowing bubbles.' Let's stop building these temples of stone and marble! Let's build up, instead, some of our unfortunate human beings. Let's stop 'blowing bubbles'!"

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Send your composition (melody alone is sufficient) or lyrics and we will quote you reasonable terms by **return mail.**

For 10c in stamps we will send you the names and addresses of 10 of the live-wire American publishers of song hits.

The magic of a song! Applause fairly shook the building. The resolution was unanimously passed.

Today every Shriner in America is assessed $2 a year for the building and maintenance of a chain of hospitals for crippled children, which are referred to as "miracle shops." In a few months there will be "miracle shops" in operation in San Francisco, St. Louis, Minneapolis, Philadelphia, Shreveport, La., Portland, Or., 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 momentary fame. Indeed, upon his passing a few months ago, in comparative poverty, "unwept, unhonored and unsung" 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)

violins because leaders believe they can obtain greater volume of tone from the former. The difficulty of recording the violin for the phonograph has also strengthened the position of the saxophone in the modern orchestra."

Mr. Westphal has two ideals, one being the establishment of a school where he can teach men and women to play syncopated music, the other is the organization and development of a syncopated orchestra with a personnel of between thirty and forty men. He believes that time will bring the big popular dance orchestra. Prohibitive prices and the fact that many managers of dance halls, cabarets and places of amusement cannot see the wisdom of the big orchestra has postponed the use of the large combinations but eventually, he says, the big combinations will be used.

"The need for a school where men and women can be taught how to play syncopated music—the type of music that appeals to the American people—is apparent," he said. "It will enable many who aspire to do orchestral work to realize their ambitions; it will serve as a feeder for the big jazz orchestras that have prestige and name, and it should draw from the small towns and cities talent that can be developed.

"Many of the men who are taking up music today are intent upon becoming identified with the orchestras that are playing higher forms of syncopation. To attain this ambition these men should know that only hard work will enable them to reach the coveted goal. Many men who have devoted the greater part of their lives to music are now enjoying the fruition that comes from constant application and hard work.

"Hickman, Whiteman and many others have given us a form of music that is truly expressive of our people. They have added dignity to the popular orchestra game, and have given a certain prestige and standing to the men who are engaged in this work. In the old days the orchestra was hired and fired at will, the musicians were regarded on a par with other necessary help. Today the men in the orchestra must measure up to a high standard, not only as gentlemen but as musicians. They must be artists in their line, and the public is beginning to realize this fact."

"Syncopated music is yet in its infancy and it is difficult to tell just how it will develop. It is, however, American through and through, and this is due to the fact that it possesses what we Americans call a 'wallop' from the minute the first note is struck until the cymbals strike out the final crash of the last bar."

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TALKING THINGS OVER WITH J. FRED COOTS

(Continued from page 8)

lishing 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 most of which he's either forgotten or is too modest to recall.

From the beginning, however, he had his eye fixed upon a certain goal. It was not in his make-up to drift with the tide, composing sundry and divers popular ditties each year and letting it go at that.

"I wanted to do production work," said Fred thoughtfully. "Musical comedies, comic operas and things of that class. My big chance came shortly after I joined the Friars Club of New York, which is, as you know, composed of most of the folks from the theatre.

"Eddie Dowling—star of 'Sally, Irene and Mary'—was commissioned by the board of governors and Abbot Friar George M. Cohan to conceive and supervise the production of a special Midnight Frolic at the Hudson Theatre for Friars and guests, April 14th, 1920. After Victor Herbert, Louis Hirsh and Friml had turned down the job of composing the score because of other urgent professional assignments, I was allowed to submit samples of my work. They liked it, and so I went to work on my first big production.

"Some months later I resigned from the McKinley Music Co., and went in as a free-lance composer of production music, getting special assignments on local cabaret revues, several big-time Keith vaudeville acts and interpolations in Greenwich Village Follies of 1920-1921. Between times I did a few popular numbers for Leo Feist, Jack Mills, Fred Fisher, Inc., and Jos. W. Stern Co., and in collaboration with McElbert Moore turned out 'Hanky-Panky Land,' a Christmas pageant that ran at the Century Roof in 1922.

"In the early part of last year, Eddie Dowling conceived the idea for a vaudeville act called "Sally, Irene and Mary.' He peddled it around among various theatrical managers and finally interested Arthur Klein, general manager of the Shubert Vaudeville Circuit.

"Following that, Eddie got me the special assignment to write the necessary music for it. After several months run it was taken out of vaudeville, and expanded into a musical comedy that opened at the Casino Theatre August 26th, and it's still there. The book and lyrics, as you know, were written by Cyrus Wood, Eddie Dowling and Ray Klages, with the musical score of twenty-one numbers by Coots." J. Fred smiled broadly at this last, and then reaching for his hat said, "and that's about all there is, except that I'm working now on the scores for two new musical productions that will soon be seen on Broadway, and have signed a contract to write exclusively for T. B. Harms."

Incidentally, Fred also composed the music for the "Spice of 1922," by Jack Lait, a Chicago newspaperman, that ran at the Winter Garden, and a Shubert extravaganza called "Hello Everybody," starring Gertrude Hoffman and including a cast of forty.

J. 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-dissipationist, figuring that good work calls for all the energy at his command without tossing any of it away on a wild life.

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

All in all, he's a deep-thinking, earnest-minded sort of person, and to those who think of making song-writing their profession J. Fred Coots says, "It'll take hard work and lots of it, but if a person is really cut out to become a song-writer he'll get there eventully, if he'll just keep on plugging away."

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Doing the Will

By Frederic W. Burry

DO the will, and you shall know of the doctrine. In other words, practice leads to perfection.

In the realm of music, as in all other worldly avocations, some kind of muscular labor must go hand in hand with theory. We learn by doing. The singer uses his vocal chords, the pianist his fingers. All earthly expression is the outcome of muscular exertion as it is throughout all nature—movements, in myriad varieties, enshrining meanings of their own. And man with his genius invents and discovers, every hour finding some new secret power; applying blind or unconscious forces to human ends, thus saving toil and yielding pleasure, redeeming humanity from its drudgery and driving away all care.

For as mankind is relieved from its age-long burdens of deadening muscular slavery, as man is released from the long imprisoning entanglements of mere jungle appetites, associated as they are with strife and discord, he turns to art and culture and adorns mother earth in vesture of jewels rare.

Thus he enters the fairy world of music and all delights—finding, after all, that the goal of all his seekings is here. Knowledge is power, and through much tedious practice he has at last learned to "play upon the harp of a thousand strings."

And we are the inheritors of the fruit of the labor of those who have gone before. Our pathways are made beautiful, our efforts less wearisome and our yokes easier, because of the burdens borne by our brave forebears.

This is not to say we are saved from any further bother, and that all we have to do now is to sit in an easy chair. The healthy person does not want to do this. But the roads have been smoothed down by much marching, we can see our way better, and know to some extent what we are doing and where we are going.

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 works and we are no more merely counting time or wasting the precious minutes. 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 returns.

I am writing these *paroles sans chant* for MELODY readers at "three o'clock in the morning," when all is still save for the periodical chimes, and, for those who can hear the vibrations in the silence, the tunes of the infinite that sing and wing through the unfathomable aether media by night as well as by day.

We are learning more and more to catch these long vagrant harmonies. "Time was made for slaves." As we refine our method of living we do not need so much sleep, we are delivered from the dead weight of animality and the fretful self-consciousness, and perceive something of the vision of the cosmos, where Time and Space are transcended and a day is as a thousand years, and where there is no night.

The great subconscious self never sleeps, and this innermost reality of man's being—one, universal—is surely the abode of omniscience, the storehouse of memory and experience reaching through to the depth of all the past and likewise the shrine of the future. Thus we have great banks of supply to draw upon, where every demand is met.

Yet we must also learn not to be in too much of a hurry and to watch our steps, which should be taken one at a time. How much saner to taste of the courses as they come along, instead of trying to swallow at once the whole

(Continued on page 27)

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"Fly Home to Your Nest" (a novelty ballad) and "Creepsy" (A Skeleton Jazz) are two recent additions to the Belwin, Inc., output, with the "Nest" made by Louis Breau of that firm. It was made to "Fly Home" to audiences by Eddie Cantor in his musical show, "Make It Snappy," and the "Creepsy" one was introduced by Van and Schenck.

Some of the big "featurers" who have been featuring some of the M. Witmark & Sons big publishing features are Eddie Cantor, singing "Sophie" in "Make it Snappy," Al Jolson, singing "Angel Child" in "Bombo," Ted Lewis, singing "Fate" in the "Greenwich Village Follies" and Paul Whiteman's orchestra playing "I'm Just Wild About Harry" in "Scandals of 1922."

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GOSSIP GATHERED BY THE GADDER

GREETINGS FOR 1923

A HAPPY *Whole* Year to Everybody! The spirit of the foregoing wish stands exactly as the phrase is printed—"*to everybody*," and for the year in its *entirety* from the beginning New to the closing old. The soul of the wish is Happy, more especially so if You individually happen to be one of those curiously constituted persons who before the closing of the outgoing old year evidently make up their minds to make the incoming New Year *unhappy*, both for themselves and others, by glooming and grunting over things that a hundred years from now will not be vexing the souls of any of us who may be reading these lines—even should we then know that we ever knew and thought about them. So, friends, what's the use of moping and moaning over anything that is merely temporarily temporal? Let's put more music into our lives, make the best of everything that comes to us and thus make A Happy Whole Year!

The advent of the New Year means that winter is beginning the last lap in its annual race with the sun, with big odds in favor of the heat and light giver. When this little greeting reaches its readers Old Sol will have begun to rise much earlier in the morning and set much later in the afternoon. This means that the short dark days are retreating, that the long lighter days are advancing, and that spring is oncoming—less than eighty days behind the coming of the New Year!

The province of this magazine is melody and music, not finance. Yet even so, at the beginning of the New Year it surely will not be out of place in these pages to consider briefly two financial pointers that are veritable vanes as indicating future musical prosperity. First—you, whose great privilege it is to be alive in this world and living in America's great part of it—when planning your Christmas gift drive for the season of good cheer just passed, and for the first time in several years finding it possible to make your gifts golden ones if you so wished, without experiencing any difficulty in getting exchange for such at the banks, did you stop to think that it meant returning gold stability with business prosperity—an auspicious augury for A Happy Whole Year? At the same time did you realize or know that outside of Great Britain it is next to impossible to find gold coins in circulation today in the European countries, to say nothing of obtaining one to be presented as a gift?

Did you further realize or know that up to the time of last Christmas the gold reserve ratio in America was nearly 80% as against about 40% in 1919, the peak of the post-war inflation period? Did you also know that some few weeks prior to the advent of the great holiday gold coin and gold certificates were put freely into circulation to the extent of some tens of millions? And knowing this, with gold always as the basis of purchasing power, did you analyze what it meant—that the nation which accumulates the greatest amount of gold is the nation which produces the greatest wealth in crops, in manufactures and other commodities? Not forgetting, then, that the greater the production the greater the prosperity, is not that a firm foundation for the wish of A Happy Whole Year?

As a second pointer of tremendous significance, did you know that during the year 1922 more than 700 millions of dollars were expended in America on music, musical instruments and musical education? You perhaps did not know or stop to think about it, yet it is true according to statistical data carefully computed and compiled by Mr. John C. Freund, the ever buoyantly optimistic editor of *Musical America*. "Happy"? As you enter into the New Year here is a thought upon which to ponder. With America in only the fourth year after the close of the most expensive war the world ever knew, is not such a vast amount of money expended on music alone a most potential pointer to future prosperity?

With ten millions in gold put into free circulation, and with more than seven hundred millions spent for music—if that means happiness then at, say ten dollars per capita, figure for yourselves the number of happy hearts there should have been in America at the close of last year, and there are no present indications that it will be any worse during the ensuing year. Face the advancing spring then, and forget the retreating winter! Don't grumble and growl over conditions that are never mitigated by so doing! Don't pinch the pennies and prate penury to family and friends, but preach prosperity! In short, get down to business in an honest-to-goodness-businesslike way and, as does MELODY, wish yourself and everybody else A Happy Whole Year!

If you harp now, or hope to harp in the future (of course here and not in heaven), you will be pleased to know that the International Music Publishing Company have issued a recent bulletin of charming and musically interesting solos, duets and trios for the harp that will appeal to every harpist in the country whether professional or amateur. Three of the solos listed in the bulletin are "Fantasia on Italian Folk Songs" (including "Carmela" and the famous old "Santa Lucia") by Lapitino; "Fantasia on the Foster Melodies" (including the imperishable "Swanee River" and "Old Kentucky Home") also by Lapitino, and "Songs Without Words" (a prize composition of last year) by Butler.

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DOING THE WILL

(Continued from page 25)

banquet that nature has so generously spread and invited.

With music, we particularly need to cultivate this attitude of poise. The musician is at times a surging Niagara of waves and intensities. All this energy must be harnessed. The lure of art is great, and too often the artist fails through lack of concentration. Even the greatest have found it hard to conquer this temperament of impulse and impatience. It was said of Leonardo de Vinci that he "never finished anything," and Rubinstein admitted that he "missed enough notes in six concerts to make up a seventh."

So we, with our lesser gifts, must also learn to make the most of the will; doing, using the will according to our light or vision, when—behold; further illumination shall be ours, a doctrine of deeper inspiration. Then, amidst the meanest and simplest of surroundings there shall present themselves potencies and possibilities, and even what was before thrown away as rubbish, considered of no class, outcast, shall now appear of golden worth. The darkened looking glasses are discarded, there is a transvaluation.

Such is the message of music and all the fine arts.

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*Antar ..... Max Dreyfus
Intermezzo Orientale
*Assembly, The ..... Paul Eno
March and Two-Step
*At the Matinee ..... Raymond Howe
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†At the Wedding ..... Chas. A. Young
March
*Aurora ..... Arthur F. Kellogg
Waltz
†Aviator, The ..... James M. Fulton
March and Two-Step
*Baboon Bounce, The ..... George L. Cobb
A Rag-Step Intermezzo
*Ballet des Fleurs ..... Arthur C. Morse
†Bantam Strut, The ..... Arthur C. Morse
A Rag-Step Intermezzo
*Barbary ..... George L. Cobb
Valse Algerienne
*Barcelona Beauties ..... R. E. Hildreth
Waltz
*Barn Dance ..... Ned West
The Bunnies' Gambol
*Bean Club Musings ..... Paul Eno
March Characteristic
Beautiful Visions ..... Elizabeth Strong
Reverie
*Beauty's Dream ..... Lester W. Keith
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*Bedouin, The ..... Edwin F. Kendall
An Oriental Patrol
*Behind the Hounds ..... Thos. S. Allen
March and Two-Step
†Belles of Seville ..... J. Bodewalt Lampe
Valse Characteristique
*Bells of Moscow ..... W. Aletter
Mazurka
*Bermuda Blues ..... Bernisne G. Clements
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*Big Ben (Descriptive) ..... Thos. S. Allen
One-Step or Two-Step
†Blue Sunshine ..... George L. Cobb
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†Bohunkus ..... George L. Cobb
Novelty One-Step
*Bone-Head Blues ..... Leo Gordon
Jazz Fox Trot
*Bostonian, The ..... W. D. Kenneth
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*Brass Buttons ..... George L. Cobb
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Breath o' June ..... Ted Hamilton
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†Bucking Broncho, The ..... Robert A. Hellard
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*Buds and Blossoms ..... George L. Cobb
Waltz
†Butterflies ..... Bernisne G. Clements
Morceau Mignon
*By the Watermelon Vine ..... Thos. S. Allen
Schottische

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Oriental Fox Trot
*Call of the Woods ..... Thos. S. Allen
Waltz
*Cane Rush, The ..... Frank H. Grey
Novelty Two-Step
Carmencita ..... Valentine Abt
Spanish Dance
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*Cheops ..... George L. Cobb
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†Cloud-Chief ..... J. Ernest Philie
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*Columbia's Call ..... Bob Wyman
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*Confetti ..... John Carver Alden
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Cracked Ice Rag ..... George L. Cobb
*Cradle of Liberty ..... Alfred E. Joy
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†Crystal Currents ..... Walter Rolfe
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*Cupid's Glance ..... Paul Eno
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Dance of the Morning Glories Frank Wegman
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Dance of the Pussy Willows Frank Wegman
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*Dixie Rube, The ..... Thos. S. Allen
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*Dixie Twilight ..... Chas. L. Johnson
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†Dolores ..... Neil Moret
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†Dream Castle ..... Carl Clayton
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*Dreamer The ..... Lester W. Keith
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†Dreamily Drifting ..... Walter Rolfe
Waltz
*Dream Kisses ..... Walter Rolfe
Waltz
*Dream Memories ..... Walter Rolfe
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†Dream Thoughts ..... Wm. Arnold
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*Height of Fashion ..... R. E. Hildreth
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*Mandarin, The ..... Norman Leigh
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173. Tenths with P. N.
174. Pep Tone
175. Graced Turn
176. Inflected Treble
177. Kramer Close
178. First Filler
179. Run to 1
180. Encore Bass
181. Quadruple Fill
182. Add One
183. Slurred Mordent
184. La Verne Discord
185. Mason End
186. Oriental Bass
187. Interlocking
188. Double Octave Treble
189. Roll Bass
190. K. C. Variation
191. Broken Type
192. So-Sow-Sew
193. Lack Bass
194. Two Cycle Bass
195. Rialto Ending
196. New Filler
197. In Minor
198. Down Run to V. N.
199. Player End
200. Persian
201. Blued Voice Note
202. Third Filler
203. Obligato
204. Suspended C. Tones
205. Triplet V. Notes
206. Third Filler
207. Chromatic to V. N.
208. With Half-Tone
209. Last End
210. Blue Obligato
211. Double Octave Bass
212. Forecast Bass
213. First Spacer
214. Quarter Triplet
215. I. B. Ending
216. Second Filler
217. Run to 4
218. Tomorrow Style
219. Waterman Bass
220. New Type
221. Frank's Final
222. Second Spacer
223. Discord Scale
224. Treble Sixths
225. Half-Step Bass
226. Double Two
227. Arpeggios Bass
228. Half-Step Treble
229. Jerkins Bass
230. Discord Obligato
231. Suspended P. N.
232. On Chord Tones
233. With Passing Note
234. Ad Lib Run to V. N.
235. Dia. Trip. Down V. N.
236. Fifth Filler
237. Chro. Trip. Up V. N.
238. Fourth Filler
239. To any C. Tone
240. Whites Bass
241. Fifth Spacer
242. Octave Chromatic
243. Half-Dis. Treble
244. Ninths
245. Tenths
246. Split Bass
247. Spacer or Ending

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