A Classified List of

PRACTICAL PIANO PUBLICATIONS

FOR THE

PHOTO PLAY and other PROFESSIONAL PIANISTS

STANDARD MARCHES

A Frangesa (2/4)	Costa
American Ace (6/8)	Hildreth
Assembly (6/8)	Eno
At the Wedding (6/8)	Young
Aviator (6/8)	Fulton
Bostonian (6/8)	Kenneth
Brass Buttons (6/8)	Cobb
Cradle of Liberty (6/8)	Joy
Down the Pike (6/8)	Weidt
Elopement (6/8)	Abt
Excursion Party (6/8)	Howe
Gartland (4/4)	Boehnlein
Gay Gallant (6/8)	Rolfe
Get-Away (6/8)	Cobb
Gossips (6/8)	Rolfe
Guardsman (2/4)	Allen
Horse Marines (6/8)	Allen
Idolizers (6/8)	Corey
Indomitable (6/8)	Fulton
In High Society (6/8)	Holst
Jolly Companions (6/8)	Stevens
Jolly New Yorker (6/8)	Weidt
Knights and Ladies of Honor (6/8)	Evans
K. of P. (6/8)	Williams
L. A. W. (6/8)	Ossman
Marconigram (6/8)	Allen
Men of Harvard (4/4)	Grey
Merry Monarch (6/8)	Hildreth
Military Hero (6/8)	Kenneth
Monstrat Viam (6/8)	Joy
New Arrival (6/8)	Brazil
Periscope (6/8)	Allen
Prince of India (4/4)	Farrand
Social Lion (6/8)	Hildreth
Sporty Maid (6/8)	Rolfe
Starry Jack (6/8)	Hildreth
Step Lively (6/8)	Allen
Tiptopper (4/4)	Corey
True Blue (6/8)	Kenneth
Under Palm and Pine (6/8)	Kenneth
Victorious Harvard (6/8)	Wood
Virgin Islands (4/4)	Adams
Watch Hill (6/8)	Kenneth

WALTZES

At the Matinee	Howe
Aurora	Kellogg
Barbary	Cobb
Barcelona Beauties	Hildreth
Beauty's Dream	Keith
Breath o' June	Hamilton
Buds and Blossoms	Cobb
Call of the Woods	Allen
Chain of Daisies	Weidt
Cupid's Glance	Eno
Daughter of the Sea	Heinzman
Dream Castle	Clayton
Dream Thoughts	Arnold
Dreamer	Keith
Fair Confidantes	McVeigh
Fleur d'Amour	Cobb
Forever	Onofri
Heart Murmurs	Rolfe
Hearts Adrift	Ingraham
Isle of Pines	Hildreth
Jewels Rare	Grey
Kismet Waltz	Silverwood
La Danseuse	Abt
Ladder of Love	Cobb
Lady of the Lake	Cobb
Love Lessons	Cobb
Love's Caresses	Hildreth
Luella Waltz	Weidt
Merry Madness	Allen
Mona Lisa	Cobb
Muses	Onofri
'Neath the Stars	Hildreth
Odalisque	Grey
Opals	Gordon
Pansies for Thought	Blyn
Pepeeta	Hildreth
Queen of Roses	Weidt
Rain of Pearls	Smith
Rosetime	Greene
Silent Love	Weidt
Solaret	Allen
Sons du Ruisseau	Grey
Spanish Silhouettes	Pomeroy
Spying Cupid	Rolfe
Story Teller	Farrand
Summer Secrets	Taubert
Sunset in Eden	Hall
Sweet Illusions	Allen
Treasure-Trove	Whiting
U and I	Hildreth
Youth and You	Allen
Zeona	Arnold

FOX TROTS and BLUES

Amonestra	Clark
Bermuda Blues	Clements
Bone-Head Blues	Gordon
Calcutta	Cobb
Campmeetin' Echoes	Frazee
Eat 'Em Alive	Taylor
Eskimo Shivers	Hersom
Frangipani	Cobb
"Funnies"-Trot	Smith
Fussin' Around	Isel
Georgia Rainbow	Gordon
Gob Ashore	Leigh
Hang-Over Blues	Gordon
Hey Rube	Alford
Hi Ho Hum	Isel
Hippo Hop	Wilson
Hop-Scotch	Cobb
Irish Confetti	Cobb
Iroquois	Castle
Javanola	Cobb
Joy-Boy	Weidt
Kangaroo Kanter	Morse
Ken-Tuc-Kee	Weidt
King Reynard	Castle
K'r-Choo!!!	Lais
Nautical Toddle	Cobb
Powder and Perfume	Devine
Rabbit's Foot	Cobb
Say When!	Cobb
Slim Pickin's	Isel
Stop It!	Cobb
Water Wagon Blues	Cobb
What Next!	Cobb
Yip! Yip! Yip!	Isel
You Win	Frazee

CHARACTERISTIC MARCHES

African Smile	Eno
Bean Club Musings	Eno
Bucking Broncho	Hellard
Dixie Twilight	Johnson
Fun in a Barber Shop	Winne
Kentucky Wedding Knot	Turner
Kidder	Bushnell
Laughing Sam	Rolfe
On Desert Sands	Allen
Paprikana	Friedman
Pokey Pete	Lerman
Simpering Susan	Grey
Sissy Giggles	Howe
Soap Bubbles	Allen
Spuds	O'Connor
Virginia Creeper	Davis
Viscayan Belle	Eno
White Crow	Eno
Zamparite	Lake

INSTRUMENTAL ONE-STEPS

Alhambra	Cobb
Bohunkus	Cobb
Cane Rush	Grey
Dixie Doin's	Leigh
Feeding the Kitty	Cobb
Ger-Ma-Nee	Weidt
Here's How	Cobb
Kiddie Land	Weidt
Knock-Knees	Cobb
Levee Land	Cobb
Looking 'Em Over	Rolfe
Omeomi	Powers
Parisian Parade	Florin
Some Shape	Cobb
Stepping the Scale	Clark
That Tangoing Turk	Cobb
Treat 'Em Rough	Cobb
Umpah! Umpah!	Cobb

RAGS

Aggravation	Cobb
All-of-a Twist	Hersom
Cracked Ice	Cobb
Dust 'Em Off	Cobb
Lazy Luke	Philpot
Meteor	Morse
Persian Lamb	Wenrich
Pussy Foot	Hoffman
Sandy River	Allen
Rubber Plant	Cobb
Russian Pony	Ramsay
Turkish Towel	Allen

SCHOTTISCHES and CAPRICES

Among the Flowers	Eno
Barn Dance	West
Dainty Damsel	Onofri
Dance of the Daffodils	Isherwood
Dance of the Morning Glories	Wegman
Dance of the Pussy Willows	Wegman
Dancing Goddess	Hildreth
Fanchette	Hildreth
Four Little Pipers	O'Connor
Frog Frolics	Hildreth
Hey! Mister Joshua	Keith
Jack-in-the-Box	Allen
Pixies	Farrand
Red Ear	Morse
Southern Pastimes	Wheeler
Sun-Rays	Morse
Sunset Frolics	Gilder
Venetian Beauty	Rolfe

GALOPS

Ringmaster	Whiting
Saddle Back	Allen
Whip and Spur	Allen
With the Wind	Hildreth

NOVELETTES

Drift-Wood	Cobb
Fancies	Cobb
Hindoo Amber	Smith
June Moon	Fenton
Rainbows	Fenton
Star-Dust	Hildreth
Two Lovers	Flath

TONE POEMS and REVERIES

Beautiful Visions	Strong
Glowing Embers	Cheney
Golden Dawn	Cobb
On the Sky Line	Rolfe
Shepherd Lullaby	Holst

INTERMEZZOS

Baboon Bounce	Cobb
Bantam Strut	Morse
Irvina	Rolfe
Starland	O'Connor
Tehama	Haines
Zophiel	Hildreth

GAVOTTES

Gavotte Militaire	Abt
Magician	Farrand
Queen's Favorite	Laurendeau

MAZURKAS

All for You	Lee
Bells of Moscow	Aletter
Stars and Flowers	Isherwood

ORIENTAL, INDIAN and SPANISH

Antar	Dreyfus
Bedouin	Kendall
Cloud-Chief	Philie
East o' Suez	Hildreth
Girl of the Orient	Allen
Happy Jap	O'Connor
Heap Big Injun	Sawyer
Hong Kong Gong	Hildreth
Indian Sagwa	Allen
In the Jungle	Lerman
Las Caretas	Itzel
Kikuyu	Grey
Numa	Allen
Pearl of the Pyrenees	Frank
Peek In	Cobb
Ta-Dji-Da	Wallace
Whirling Dervish	Lerman
Yo Te Amo	Rolfe

CAKE WALKS

Koonville Koonlets	Weidt
Pickaninny Pranks	Sullivan
Who Dar!	Soule

DUCHESS

Height of Fashion	Hildreth

CONCERT MISCELLANY

Ballet des Fleurs	Morse
Confetti	Alden
Drift and Dream	Hildreth
Francine	Leigh
In a Shady Nook	Hildreth
La Petite Etrangere	Metcalf
L'Ermite	Gruenwald
Mazetta	Allen
Melody in F (L. H. only)	Rubinstein
Memoirs	Cobb
Northern Lights	Weidt
Queen of the Night	Evans
Spirits of Dawn	Evans
Swedish Fest March	Perfect
Sweet Memories	Abt
Venetian Romance	Hildreth

CHARACTERISTIC and DESCRIPTIVE

Big Ben	Allen
Chicken Pickin's	Allen
Dance of the Lunatics	Allen
Darkey's Dream	Lansing
Darkies' Patrol	Lansing
Farmer Bungtown	Luscomb
Got 'Em	Allen
Happy Hayseed	Rolfe
Near-Beer (How Dry I Am!)	Castillo
Parade of the Puppets	Rolfe
Sand Dance	Friedman
Toy Poodles	Cobb

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MELODY

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IN THIS ISSUE

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12. Composing
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15. Faking
16. Melody in Left Hand
17. Memorizing
18. Jazz (Genuine)
19. Off-Hand Accompaniments
20. How to Play Two Pieces at Once
21. Blues
22. Doubled Bass
23. Chord Breaking
24. Harmonizing Tables
25. Natural Progressions
26. Fifteen Rules for Syncopating
27. Altered Tonic Harmonics
28. Altered Seventh Harmonics
29. Complete Chord Chart
30. Determining the Harmony
31. Chromatic Embellishment
32. Developing Note Reading
33. Melody Structure
34. Octave Chime
35. Syncopating 1 Note
36. Syncopating 2 Notes
37. Syncopating 3 Notes
38. Syncopating 4 Notes
39. The Arpeggios
40. Major Scales
41. Minor Scales
42. The Tremolo
43. The Trill
44. Low Form
45. Turn
46. Mordent
47. Endings
48. Lead Sheets
49. Half Tone with Melody Note
50. How to Accompany the Melody
51. Using Tie and Combining Stems
52. Combinations to be Memorized
3. Half Tone with all Members
54. Raise and Grace Combined
55. Preliminary for Beginners
56. Foreword to Note Section
57. Accompaniment in Right Hand
58. Diatonic Embellishment
59. Single and Double Fill
60. Harmony Tone Treble Rag
61. Modulatory Arrangement
62. Half Tones with Fills
63. Half Tone Treble Rag
64. How to Get a Melody
65. Double Waltz Bass
66. Over Octave Treble
67. Determining Count
68. Effective Metres
69. Breaking Octaves
70. Repeated Phrases
71. Half Tone Discord
72. Incomplete Forms
73. Designing a Metre
74. Departure of Train
75. Chromatic Bass
76. Inversion Bass
77. Over Octave Bass
78. Chinese Discord
79. Discord Treble
80. Octave Mordent
81. Graced Triplet
82. Double Bass Rag
83. The Chromatic
84. Double See Saw
85. Slow Drag Bass
86. Half Tone Bass
87. Second Metre
88. Diatonic Bass
89. Popular Style
90. Fourth Metre
91. Hatfield Bass
92. Breaking Chords
93. Waltz Metres
94. Thumb Melody
95. Breaking Octaves
96. Octave Glide
97. Bell Treble
98. Elaboration
99. Diatonic Rag
100. Chromatic Rag
101. The Advance
102. Half Tones
103. First Metre
104. Reverse Bass
105. Ballad Bass
106. Cabaret Bass
107. Climax Bass
108. Third Metre
109. See Saw Bass
110. Half Tone Rag
111. The Delay
112. The Grace
113. Drum Bass
114. Crash Bass
115. Skip Bass
116. City Style
117. The Tie
118. Bell
119. Rumble
120. Foghorn
121. The 5-8 Rag
122. Bass Drum
123. Keene Bass
124. Scale Bass
125. Organ Bass
126. Whistle
127. Triplet
128. Inversions
129. Passing Notes
130. Summary

JAZZ SECTION

131. Jazz Bass
132. Treble Blues
133. Honky Tonk Bass
134. Jazz Treble
135. Future Jazz
136. Bass Blues
137. Stop Bass
138. Syncopated Tenths
139. Triple Bass
140. Sax Slurs
141. Wicked Harmony
142. Two Cycle Jazz
143. Clarke Break
144. Cafe End
145. Jazz Obligato
146. Fifth Spacer
147. Week End
148. Skip Ending
149. Double Thumb
150. Chromatic Fives
151. Linn Break
152. Sixth Spacer
153. Dissonant Ending
154. Triple Filler
155. Chinese
156. Over and Under
157. Organ Chromatics
158. Hoochy Bass
159. Uze Blues
160. Run to 3
161. Mike's Finish
162. Static Bass
163. Third Spacer
164. Chromatic Skip
165. Florid Tenths
166. One-Step Bass
167. Continuous
168. Kenney End
169. Fourth Spacer
170. Bass Spacer
171. Slurred Grace
172. Over Hand Filler
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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Volume VIII OCTOBER-NOVEMBER 1924 Number 10

Putting Sales Value In Songs

A First Lesson for Song Writers

By Roy Griffith

SONG-WRITERS, both amateur and professional, would like to learn the secret of writing popular hits—they would like to know just what brand Frank Silver and Irving Cohen were smoking when they wrote "Bananas."

There is no definite formula for song-writing that is guaranteed to put anyone in the Rolls-Royce class, but there are certain rules which when followed consistently help materially in putting songs across. These rules are not particularly new or startling. They are pretty generally known among experienced song-writers, but all too often disregarded. Something—egotism, perhaps—keeps many writers from realizing that only someone whose name is a household word can disregard rules and get away with it. A writer with a big reputation can sometimes throw all the rules overboard and still the public will eat up his stuff. The rank and file cannot be so reckless.

Making a Song Popular

What is required, ordinarily, to make a new song popular? What must be done to make it sell? It must be plugged; i. e., sung by performers in various places of amusement, played by orchestras, and, perhaps, released for broadcasting on the radio. The song must be sold to the public through personal presentation. In brief, a song is *"selling talk,"* and as such it should conform to salesmanship principles. This is the fundamental which underlies all the rules of song-writing so far as it is possible to formulate definite rules. Considering song-writing from the angle of salesmanship will be of value to every writer, amateur or professional, no matter how well he may know the rules of his craft.

To Be a Good Song-Writer Study Salesmanship

The good salesman presents his sales talk in simple language. He explains his proposition logically and connectedly. In the same way the words of a song should tell a simple, logical, connected, easily understood story. People are not going to worry their heads trying to figure out any Chinese anthems. Being sales talk, a song should make sense—sentimental and slobbery, perhaps, but sense, of a kind.

The salesman, in his talk, finds it valuable to repeat some one particular selling point until the prospective customer gets it firmly fixed in his mind. Every article of merchandise has at least one outstanding reason why it should be purchased, and repeating this reason is a well-known principle of salesmanship. It is summed up in the phrase, "Repetition is reputation."

Applying this principle to the writing of songs, there should be one big, central idea in the lyric. This central idea is the main reason why the public should buy the song. It should be repeated two or three times; preferably, it should be in the title, at the beginning of the verse or chorus, and at the end of the chorus. In this way the central idea or theme of the song becomes fixed in the mind of the most flippant of flappers. Further, and carrying out this principle of repetition, the melody should have at least one appealing and easily remembered strain, and this strain should be repeated again and again.

The entire melody need not have the appealing quality of the central strain; in fact, it is better not to have it, for if the whole melody is of equal appeal, the central strain loses its punch. A great part of the salesman's talk is of an ordinary conversational nature, so that when the big reason for buying is presented it stands out clearly. The song-writer, as a salesman, need not therefore strive to make every word and every bar of his song a knockout.

The Value of Repetition

As has been said, the idea of repetition in a song is to make the public remember it. They will remember the central idea and the central melody strain, but it is useless to expect them to remember the whole song. In thus taking advantage of the psychological value of memory, a distinct asset is the rule which allows a composer to put in a new song not more than four bars from some popular song already published. When this is done, the public on hearing the new song will unconsciously associate it with something they have heard before. This immediate association of ideas reduces the sales resistance considerably. Having a vague idea that they have heard the new song before, people will get the idea that it must be a popular number. Everybody wants what everybody else wants, and when people begin to think that other people are buying and singing a new song they also will buy and sing it.

Occasionally it happens that a writer will take unfair advantage of the accepted rule and lift more than four bars from some other song. From a business point of view this is a short-sighted policy, in addition to being very close to piracy. In the first place, a song loses its own distinctive character when it contains a succession of bars from some other song. In the second place, if the music publishing world should come to decide that the rule is being abused the

valuable privilege of taking the usual four bars from another song might be withdrawn.

Every article of merchandise presented for sale must do one of three things. It must fill a fundamental need of human beings, or it must fill a temporary need—a need of the moment—or it must be in the fashion of the moment. In the same way, a popular song must have either a theme of universal and unchanging interest or else a theme of timely interest. It must appeal to something fundamental in our natures or it must hit the mood of the moment. Love, humor, mother, home and similar themes will always be popular, because they are universal in their appeal. The song of the moment is usually a "flash," but often sells in large quantities. The song-writer, in his capacity as a salesman of song, should be up-to-date in his themes, and at the same time remember that the basic emotions of humanity always remain the same, regardless of whether the girls are bobbing their hair or the Democrats are winning the election.

The Title is of Paramount Importance

Right along with this subject of theme comes the matter of titles. The title is the thing that makes the first impression, and favorable first impressions count for a great deal in selling anything. Many writers do not pay nearly enough attention to their titles; they do not see to it that the title "hooks up" inevitably with the lyric. It is not just a question of getting a title; it is a question of getting the one title that fits the particular song.

Connecting the title with the lyric is important. Not so long ago a new song was placed on the market, entitled, "I'll Never Find a Pal Like You." It was a good title, but the chorus of the song ends with these words: "But never a pal like you." In this case what happens? People hear the song and like it. They remember the last line, "Never a pal like you," and they go straight to the music store and ask for the song under that title. Of course the clerk tells them that the store has no such song.

The song-writer, when reading over these rules presented from the salesmanship standpoint, may say, "Yes, that is all very well, but you've got to get the breaks, no matter how much you try to follow the rules. After all, it is pretty much a matter of luck." Luck has something to do with the making of hits of course, but luck is only one factor and it is a factor which should not worry the writer of songs. We all hope to be fortunate, but Lady Luck does not come around the first of every month and pay our rent for us. We might just as well forget about luck and strive our best to produce as good songs as possible and songs that conform to the rules.

Take a Lesson from Your Publisher

The song-writer would do well to pattern himself after the attitude of the publisher. With the publisher songs fall into two classes: "merchandise" and "hits." "Merchandise" songs are those which sell in sufficient quantities to make a profit on the original investment but which never get into the "hit" class. The publisher gets out the song, does the best he can with it, and leaves the luck part in the laps of the gods. The writer of songs would benefit by getting this "merchandise" angle.

Let him do his work as well as he can—produce the best song of which he is capable, and then forget all about the possibility of its being a hit. If his work has been done properly, there is every probability that his song will sell in sufficient quantities to make him at least a profit.

Gossip Gathered by the Gadder

HOW many of us were there last month who remembered that it was the 110th anniversary of the birth-month of "The Star Spangled Banner"? There were some who did, for on September 26 several patriotic organizations in Washington celebrated the event with music and addresses.

We'd hate to add another name to the many afflictions under which jazz has been rated, but it might be said that whether the present form of music-fever with which we all are more or less afflicted is jaz-zema or jazz-ma-tism depends upon whether it is a skin eruption or a muscular affection.

Speaking of jazz, the modern merry-making which celebrates the passing of October on Hallowe'en is an example of how a probably once solemn festival that ushered in the sacred observance of All Souls' (or Saints') Day is highly jazzed.

Melody may or may not have infused harmony into the presidential campaign. Be that as it may, however (and its discussion is not in the province of even this column), Ernie Golden, the popular conductor of the dance orchestra at Hotel McAlpin in New York City, has arranged as a fox trot "Melody"—the reverie for violin composed by General Charles G. Dawes, Republican Vice-President elect.

"Show me the best lyre you carry in stock," said a prospective customer to the boy behind the music counter.

"Sorry, sir," said the boy, "but the regular clerk is out to lunch. I can show yer a Jew's-harp or a ukerlilly while you're waiting to see him."

To seriously state that a *living* link which really connected modern America with an ancient city that flourished in the year A. D. 79, passed from life only four years ago, may seem absurdly preposterous, and to state further that such linking was through a musical instrument may make the whole thing smack of Baron Munchausen, who, up to date, holds the posthumous record of having been the most colossal liar ever known in all history. In a sense, however, both statements are gospel truth, as is shown in the following:

Rudolph Tescher died at his home, east of the little village of Honeoye, N. Y., on September 1st, 1920. It was while traveling in Europe, and while looking through a varied collection of objects which had been exhumed from the lava-buried ruins of the old city of Pompeii, that Tescher discovered what seemed to be an instrument of music. Returning home, he succeeded in duplicating the instrument, introduced it to the modern world as the occarina, and for a long time was the only maker of them in America. Verily, oftimes truth is stranger than fiction.

Reverting from the age of copyright protection to that when anything was anybody's who cared to beg, borrow or steal it, a common understanding of today is that men of genius are proverbially inclined to periods of indolence, called "cussed laziness" in the lesser lights. This may be true in general, but, judging from the amount of real work accomplished by some of the older composers, the "loafing" germ, microbe or bacillus skipped musicians and didn't find a breeding place in their brains and blood. As proof of their immunity, here are a few statistics:

Allesandro Scarlatti (1659-1725) produced 115 operas, more than 200 masses, some 400 cantatas, 12 oratorios, and a vast amount of chamber music.

Cimarosa (1749-1801), the rival of Mozart, wrote and staged 76 operas, while Mozart himself (1756-1791) during his short 35 years of troubled life composed 23 operas, 41 symphonies, 15 masses and a tremendous amount of "occasional music."

Rossini (1792-1868), although he did much of his writing in bed and was said to prefer writing a new sheet of manuscript to the trouble of picking up one that had fallen to the floor, got away with 58 operas; Puccini (1728-1800), the contemporary of Gluck, turned out no less than 133 operas.

Haydn (1732-1809) composed no less than 125 symphonies—not to mention his string quartets, masses, oratorios, cantatas and other music, while Schubert (1797-1828) has to his musical credit more than 1200 compositions.

All of the foregoing surely presents the very antithesis of laziness, but as champion workers, the medal, cup or belt certainly falls to Bach (1685-1750) and Handel (1685-1759). In the list of Bach's compositions there appear more than 100 complete church services, together with nearly 1,500 miscellaneous works for organ, piano and other instruments.

Handel's catalog of productions was monumental, containing 19 oratorios with English text, 2 with Italian, and 1 with German, 39 operas in Italian and 3 in German, 94 cantatas, 20 anthems, 6 settings of the Psalms and 5 Te Deums, more than 200 sonatas, innumerable fugitive pieces, and many that are now known to have been lost.

(Continued on Page 23)

The Photoplay Organist and Pianist

By Lloyd G. del Castillo

AFTER all, the fundamental problem of the theatre organist is first and last the fitting of pictures. His art is practically entirely the synchronization of appropriate music to the screen action, and all the details of style, repertoire, registration, trick effects and so on are simply the essential attributes of that art. It is an art that is still in its infancy, one that is still largely ignored by many of its high priests and acolytes, and for the good of the profession I wish that every medium of expression that influences its members could co-ordinate to hammer this thought home incessantly to that portion of the fraternity which, through slatternly indifference or egoistic ignorance still persists in leaving the picture to its own devices—and vices—in order to ramble through maundering musical generalizations that intrigue no one.

It is one phase of this misconception of the photoplay musician's activities that is the subject of the following letter from a correspondent who, from obvious reasons, prefers his identity to remain "unwept, unhonored and unsung." The ideas are so sound, and the attitude so obviously correct, that the letter is its own commentary and needs no other.

"Matching Titles"

"In making up a musical setting for a feature picture, to what extent, if any, should one be influenced by the title of a composition in selecting it for a particular scene or situation? For instance, I have been associated with two organists and one orchestral conductor who, to my idea, worked this method beyond all reason. It resolved itself into a game of "matching titles," titles of musical compositions with sub-titles, or of selecting a number with a title that would describe or "label" the mood or meaning of the scene.

"Many times the results I've seen each of these men achieve with this method were laughable to me to the point of being disgusting, and I felt that the sad feature of the thing was that only the performers and orchestra could appreciate the 'effect' obtained by this matching, as many times the musical number, I knew positively, was unknown to the audience, for likely it would be some foreign publication; hence the effect on the audience was completely lost. The performers, however, felt a smug satisfaction in thinking they had perfectly cued that scene, and I would feel a complete absence of any musical atmosphere or color. I sided against this practice as being crude and amateurish, and indicating a lack of clear understanding of just what service a musical accompaniment to a picture should render, for which, of course, I promptly had coals of fire heaped on my head.

"I am not arraigning against the practice of observing so-called 'direct cues,' or of using a number with a suggestive title that is popular or well-known to the public, where it can be so used artistically and in good taste. In these cases, which I certainly don't think are many, I realize that remarkably good effects can be achieved. But the method of selecting and using a number for the sake of the title only, where the musical content may be trashy and with no character, not to say perhaps completely unknown except to the performer, seems to me certainly poor picture playing. Yet these same musicians are considered the average successful theatre musicians. Now, I should like to know if this method is correct, and if it generally obtains throughout the country."

To Match or Not to Match

Obviously there is no categorical answer to this correspondent's query, as it is a matter of degree. All alert photoplay musicians are on the *qui vive* for opportunities to make such telling strokes of musical characterization by the happy use of a number whose title, or words (if it be a song), will strike home to the audience in its apt parallel with the screen action. It is then simply a matter of good taste and perspective as to when and where it shall be applied. There is no question but what well-known numbers such as Grieg's "Butterfly," Saint-Saen's "Swan," or MacDowell's "To a Wild Rose" and "To a Water Lily" lend themselves to very effective treatment in this way.

In the case of songs, such hackneyed favorites as Tosti's "Goodbye" or Bartlett's "Dream" are equally available—the former to such an extent that like Chopin's Funeral March or Tobani's ill-fated "Hearts and Flowers" it is used as much for purposes of burlesque as anything. In general, however, there is no doubt but that for universal consumption it is asking too much of a lay audience to recognize the context of the average song classic, and that such numbers as Tchaikowski's "One Who Has Yearned Alone" or Grieg's "Dream" are much more valuable, if utilized for the emotional and atmospheric value of the music. And if this is true of songs, how much more is it a fact in the case of the ordinary intermezzo or what-not, in which the name has no particular significance and was, in fact, probably conjured out of an indifferent mental vacuum by the publisher's arbitrary insistence on a title of mellifluous vapidity!

In the case of popular songs the situation is aggravated by the assumption that on the face of things the audience will of course immediately recognize any of the present or past hits, and be lost in admiration at the musician's cleverness in applying them so patly. Is this the case? Let me ask you a hypothetical question. If you have gone to see a picture, and while you are laughing at the comedian's attempts to escape from the homely spinster who is trying to seduce him to take her for a stroll, the organist plays "Linger Awhile," are you going to be convulsed at his cleverness? Allow me to forestall your polite protestations with the answer: Unless you are the eleventh of any ten average patrons, you will probably not notice the number at all, and if you do, you will have difficulty in being able to remember what it is.

If you think that this is an exaggeration I challenge you to be able on the spur of the moment to give the names of half of the popular tunes you hear. Now if you add to that inability the fact that in the case of the cinema your attention is on the picture and not on the music it immediately becomes obvious that any photoplay musician who gets into the rut of perpetually introducing such effects in the hope of their being hailed with acclaim by the audience has simply lost his sense of proportion. At the same time I am not such an extremist that I would advocate eliminating these enthusiasms of the musician. Occasionally they will be so pat as to be appreciated; often there will be a select few who will get the point; and at worst they will afford the musician himself some satisfaction and harm no one's sensibilities, provided that the action calls for music of that character.

In the cue sheet to "Feet of Clay," Bradford, who is excelled by no one in this field of cueing pictures, specifies for a scene in which a girl gives her lover a rose "The Red, Red Rose," a Richmond-Robbins publication; later, in a scene where a kiss is exacted as a forfeit at a party, indicates "Just One More Kiss," a Sam Fox number. I myself succumbed to the temptation of playing "Just a Cozy Kitchenette Apartment" from the Music Box Revue in a succeeding scene showing the newlyweds esconced in their Harlem flat. Any one of these three examples is open to the above objection of not

being sufficiently well-known to get its message across; but at the same time they are equally justifiable from the standpoint of appropriate musical mood and the plea (however lame) that someone may recognize them, and marvel thereat.

Cueing Comedies

If this method has its place, such place I think is principally in the farce comedy, both feature and two-reel slapstick. It is so easy to lay out a succession of musical comedy selections for the former, and fox-trots and one-steps for the latter, then simply play them one after the other, *segue* to *segue vole subito* to *segue follamente*. Played thus, the musical setting becomes a matter of endurance rather than interpretation; of resignation rather than inspiration. But pay some attention to the screen action, switch the numbers in the selections around so that they synchronise properly with the topical numbers interpolated where the picture suggests them, and presto! the mechanics becomes art. A concrete instance came to my attention recently in which a slapstick comedy of Oriental atmosphere was accompanied by nothing but Occidental fox-trots, whereas the following week a two-reeler of college life was opened with "Bagdad."

It is in this field that the organist enters into his kingdom. In all such reels necessitating abrupt changes, flashbacks and interpolations, the untrammeled state of the organist gives him a decided advantage over the orchestra. It is invariably true that an alert organist can stress all the little points of comedy business where the orchestra is limited to a few musical wise cracks by the drummer. But if this is true of farce comedy generally, it remains for such reels as the Felix the Cat cartoons or the Lyman Howe Hodge-podge to make the limitations of the orchestra painfully apparent. In the case of the cartoons particularly, any capable organist with the requisite technic and sense of humor can make even the best orchestra sound like a caterpillar tractor trying to do a toe dance.

The Psychology of the Audience

I believe that most errors, aside from the vital one of indifference in picture fitting arise from a failure to correctly analyze the mental reactions and attitude of that theatrical bogey, the Average Patron; or, perhaps after all, it would be better to say the Average Audience, for in the theatre we come into contact with that peculiarly unmanageable and incomprehensible force,—mass psychology, which so distinguishes the reactions of a crowd from the reactions of an individual. The Average Audience has limitations which must be recognized and catered to, but it also has emotions and enthusiasms which the discerning musician can stimulate.

I am reminded of the rather amusing experiments related to me by a prominent leader who has made a conscientious study of audience psychology. He said that years ago, in cueing the news, he started out by playing something subdued like a waltz, which would furnish a musical undercurrent without interfering with the audience's concentration on the subjects. Then he began to figure that the news was nothing but an animated newspaper, and why should people wish music while reading a newspaper? So he cut out the music altogether, and the news was clicked off in a thick silence. Naturally, he sensed the deadly, musty gloom that resulted, and I might remark that today he will not endure a second of silence at any time throughout a performance.

Next he tried his hand at symbolism; selected a swinging, zippy march, labelled it the News Weekly March and played it from the first foot to the last of every weekly—defying storm, shipwreck, fire and prominent persons to make a dent in his musical consciousness. Naturally, this soon became intolerable, probably about the time he first collided with a funeral procession, and gradually he swung into what is now the accepted formula for cueing the news.

Today there is no one who does it better. Every change of subject is timed to the second and to the measure, so that at the exact instant the action of one subject flashes to the title of the next, the music switches with it on the instant, and the new musical number starts when, and not after, it appears. If the order or time of the subjects makes a monotonous or awkward musical sequence they are re-arranged or cut respectively. When, as so often happens in marching scenes, the tempo changes to the discomfiture of the music, either the offending footage is eliminated or the operator instructed to change the speed at that point.

Now this is an ideal condition, but one that is impractical in many houses where the idea of a musician presuming to change the film to suit some damfool crazy ideas of his own would be hooted out of the managerial office with hoarse and raucous laughter. Nevertheless, it is an ideal that may be approximated by any aspiring musician who is conscientious enough to watch the screen observantly and note just where the breaks come, as I explained in my remarks on "breaking" the music and the use of preparatory cues in the July issue.

Subjective and Objective Films

In a general way, what applies to the news applies to everything, in so far as devotion to the ideal of always synchronising the screen mood with the action mood goes, but there is nevertheless a fundamental distinction between two types of film that should be emphasized. In the case of the news, as in the case of the scenic, "Fun from the Press," and all other short subjects in which the story is not predominant, the audience's state of mind is objective—purely mental. While it may be stirred by the humor of the jokes or the beauty of the scenery, nevertheless its reactions are primarily those of perception and reasoning, and consequently more receptive to the telling points in the musical setting, including those of parallel context discussed above. If this be true, it follows that the musical setting should be clear-cut—sharply delineated and well defined.

But throughout the rest of the show we have what are purely subjective films in which the human interest of the story predominates—the feature, the miniature drama, the farce comedy. The cartoon, while superficially of the same kind, and unquestionably as mirth-provoking as any slapstick comedy, is nevertheless on the dividing line by reason of its obvious mechanical ingenuity. That partially explains why the audience becomes critically appreciative of an apt musical setting for it, but for the rest, it parks its brains under the seats and prepares to react emotionally to what are unfortunately generally nothing but stereotyped conventional absurdities.

The music, then, will be futile in construction if it cuts too sharp corners in its attempts to go hand-in-hand with the dramatic action. Its duty is more nearly to be truly atmospheric in its reflection of the picture, and to intensify the emotional reactions induced by the latter, a feat which the conscious sophistication of "matching titles" will render impossible. Douglas Fairbanks showed realization of this fact when he commissioned Mortimer Wilson to write the score to "The Thief of Bagdad" with the following words: "Make your score as artistic as you can, and don't feel that you have to jump like a banderlog from one mood to another at the expense of the development of your musical ideas." The result was that, in the words of a New York critic, "the composer was permitted to see his ideas develop with a regard to their own integrity and not become merely a running comment on the text of a picture."

The idea behind these quotations embodies what seems to me to be rather dangerous emphasis on the music at the expense of the picture, but I quote them here because they happen to agree with my own theory, although arguing from a different premise. Time and again I have seen on cue sheets a rotation of several numbers for which a single long number could have been appropriately substituted. Luz' invention of A-B-C dramatics, while often helpful to the rushed leader who must assemble a score in a hurry, is only a rather clumsy imitation of the sequence of musical ideas that may be found in unified form in many standard classics. Long numbers, like for example, Liszt's "Les Preludes," the "Largo" from Dvorak's *New World Symphony*, Ponchielli's "Dance of the Hours," the second movement of Rimski-Korsakov's "Scheherezade," and the overtures to Gomez' *Il Guarany*, Litolff's *Robespierre*, Verdi's *Force of Destiny*, and Erkel's *Hunyadi Lazlo* are all instances of numbers with various assortments of succeeding musical moods which, when properly timed, take the place of four or five unrelated numbers of antagonistic idiom.

To give a concrete example, let us again turn to Bradford's cue sheet for De Mille's "Feet of Clay." In the latter tragic part of the picture, following Bertha's death, we find the following succession of cues directly after Amy accuses Kerry of killing her love:

Kerry left alone	Affizione
Kerry turns on gas	Gruesome Tales No. 1
Doctor at Agnes' bedside	Lamento
"If you die I'll kill him"	Elegie
Amy's apartment	Boatmen of the Volga
Dead!	Valse Triste

I have no objection to any of these cues, which are all appropriately timed, and of the proper atmospheric musical content. But I think it is pertinent to suggest that they are all short cues of similar mood covering a period of about seven minutes, and that my own experience was that by starting the Adagio Lamentoso from the Tchaikowski "Pathetic" Symphony about the time of the first cue (to be precise, with the title "Tony, you must never see me again") five short numbers are avoided, and the music becomes unified instead of disconnectedly episodic. Timing the symphony this way, the first climax coincides with the doctor's anguished cry at his wife's death, and the second, as Amy breaks into Kerry's room and finds him apparently lifeless.

The lesser known grand opera selections—such as Delibes' *Lakme*, Bizet's *Pearl Fishers*, Herbert's *Natoma*, and so on, can be used in the same way, if necessary, changing them around as I suggested above in the case of musical comedy selections. It seems to be the consensus of opinion in the profession, however, that this is not wise in the case of well-known operas such as *Faust*, *Pagliacci*, *Cavalleria Rusticana*, and so forth, where the tunes are recognizable and suggest the opera, thus creating an incongruous note. It is for this reason that operatic arias should, as a rule, be avoided unless the cue is pretty direct.

Inasmuch as there are countless neutral numbers with an agitated middle section, it is obvious that here again we may use one number instead of three. What might be called the symbolic curve of life itself—the rise, climax, and fall—has its counterpart in every phase of life. The three-act drama has it, and contained within it (as within the photoplay drama, its younger sister), we find it in the shorter episodes, the quarrels, and the emotional scenes. In music, the opera and the symphonic poem have it. The sonata form of exposition, development and recapitulation has it, and contained within it the melodic curve itself has it. So it becomes almost trite to say that we can match this musical contour to the dramatic contour, and thus economize on our musical lay-out. In addition to these, investigation will also bring to your attention many of these shorter numbers with a different musical sequence, such as Strauss' "Adagio Cantabile" or Grieg's "Borghilda's Dream" from the suite to "Sigurd Jorsalfar," a matter of which I wrote in the August issue.

Interpreting Music For the Movies

By Joseph Fox (in Jacobs' Orchestra Monthly)

Of a truth, the ramifications of unionism are strange, and of considerable number. No, no, this is not a tirade against the Musicians' Mutual, although if the whole truth and nothing but the truth were given forth, we could explode many cherished traditions concerning this excellent institution. But right here we will broadcast the fact that when a trades union steps in and stifles art, it is high time someone called attention to the fact.

Before going deeper into the subject of picture music and players' working hours, let us cite the case of one George Olsen, at one time Portland's favorite jazz orchestra leader, and now by the grace of hard work and brains featured with Eddie Cantor in New York City, and acknowledged leader of the best orchestra that ever came out of the glorious West.

We happened to be one of the directors of the local musicians' union when George was but a mere child in the game of syncopation. It may be that having played in Olsen's orchestra influenced our opinions somewhat, but when George came before the august body that represented the music masters (?) of our town and asked for permission to import men who could play more than one instrument, the local nitwits promptly sat on him and his request at one and the same time. Right here Mr. Olsen showed a flash of the brains that have carried him so far. He immediately offered the position to any local member who cared to put in the hours of practice necessary to get the job. Strangely enough there were no takers, and after hours of futile arguments as to why no one should be allowed to play more than one instrument on any one job, our arguments had something to do with the decision that finally made it lawful for a musician to play as many instruments as he could beg, borrow or steal, on any job, and at any time, or all the time. The point is, a few men—not one of them by the way an artist on any instrument—almost ruined a brilliant career. They evidently were not aware of the fact that genius has ever laughed at or ignored rules and regulations.

So much for our friend George. He has gone far since then, and that he will go much further we know. And, withal, he is a good union man.

Now to get back. Somewhat along similar lines lies the situation in some of our local picture houses.

With the aid of that little bit of magic pasteboard known as a season's pass we entered the portals of one of our picture palaces the other evening. The feature was about to come to a happy clinch ending. Music? Yes, the organist was givin' her everythin' he had in the box, but somehow the picture seemed to be dying the death of a rag doll. Then came the fall of the curtain, light, and a blare of exit music: a tramping of many feet, glad no doubt to take the air. Then the spot on Mr. Organist—a solo, and lo and behold the orchestra cometh forth from out the dark and mysterious depths of somewhere downstairs. The news reel flashed on the screen and the orchestra bleated forth. This was followed by an alleged comedy, the orchestra valiantly doing its best to interpret funny falls, situations that could only be appreciated by a moron, and a mixture of soft-faced pies, thrown violently at other half-wits. Well, finally that reel gave out, and after a few hundred feet of senile explanations that no one remembered, the feature began.

The orchestra gave this part of the entertainment a fine send-off by playing something that didn't mean a thing in the life of the players on the screen. Then they finally seemed

to get located and we enjoyed some real music. Just about the time we got settled in our seats to enjoy, or at least endure, a mediocre picture accompanied by music that was passable at least, the orchestra leader seemed suddenly to remember that it was time to take a smoke. 'Tennyrate, the pit lights went out with a loud *snap*, and the organist tried bravely to snatch the theme from the dying echoes of vibrating strings. One thing we will say, he tried—one can't do more, can one?

Then for another short space of time the orchestra came back. But long before the hero and shero came to a final understanding the orchestra had put in their stipulated time and had wended their various ways elsewhere.

Now what in the name of common sense is the use of paying an orchestra several hundred dollars per week to fool around a show shop? For all the impression such an organization makes on the audience the manager of the house might better spend the money for more twenty-four sheets. He would be money in pocket and the patrons of the place would be just as well satisfied. Maybe better!

Any musician who has ever put in six hours a day in a picture pit knows full well that he has done plenty for one day. That is not our point. We claim that the six hours can and should be so arranged that some good will be accomplished. If the news reel is the feature—play it. If the comedy is the best thing on the program—feature it. *But*, if the FEATURE is a *feature*, for the love of horse-sense—*feature* the FEATURE.

It is a sad and lamentable fact that very few picture programs are made up entirely of good pictures. Somewhere in the collection of pictorial entertainment will be found a few hundred feet of filler, and oftimes inadequate filler at that. Now, if the manager of this house happens to know his onions, and at the same time perchance is the happy overlord of a good orchestra, all is well. He will talk matters over with the music master, and IF this fellow should *know* his stuff the patrons will always receive musical interpretation.

Here is, however, the stumbling block. Too many leaders and too many (per centum) H. Ms. (house managers) *don't* know the whys and wherefores of the effect they should produce, in order to properly interpret a picture. Just because it is the custom to have music in the house as part of the show, and just because the public doesn't walk out on them *en masse*, it seems to be the all too common belief that the public is satisfied with the horrible examples that are passed out in the name of interpretative music.

There are orchestras and organists who can and do work together with a smoothness that is little short of the marvelous. Such an orchestra performs six days a week at the Columbia Theatre in Portland. Together with both organists who work at this house, the leader of the orchestra has devised such a smooth and finished system of transition from organ to orchestra (or vice versa) that the average picture fan is never aware of the exact point of substitution from organ to orchestra.

Naturally such perfection does not grow overnight, in the manner of Jack's famous beanstalk. It has taken much thought and hard practice to bring this organization to the place it now holds in the public's esteem, *but it is worth the effort*.

Personally, if we happened to be the manager of a theatre, the orchestra would be given a great deal more prominence than it usually receives.

The man on the street, while not as a rule a music critic, knows full well when certain compositions seem to fit a picture, and with this knowledge, or intuition if you will, firmly implanted in his subconscious mind, he is quick to give praise where praise is due; contrariwise, he is just as quick to condemn, even though he may not have the necessary technical ability to analyze his feelings on the subject. So it may readily be seen that merely because the average picture patron sits and takes without a murmur that which is handed out to him, he nevertheless is not always satisfied with the fare provided.

If leaders would but realize that music is a *big* part of the show; if they KNEW how much the box-office was affected by the brand of noise they produced, it seems quite within the realm of possible things that even the dumbest of the tribe would at least make a little effort to gain a little insight into their responsibilities. Not that we blame the musician alone, not by many blames! The H. M., instead of being concerned wholly and solely with the front of the house, should take a little more interest in the doings inside. As we have remarked in other articles, the H. M. should know more about his job than the difference between a press book and a six-sheet poster. In other words, he should be a real showman.

There need be no jealousy between orchestra and organist. Both have a very definite niche to fill in a picture program. Of course we do not mean to say that there should not be rivalry; not at all! But organ music and orchestra music will ever be, or should be, different. Both may star on the same bill and yet not conflict with each other. Yet how many organists and orchestra leaders do this little thing? Not many you will admit. There seems to be a constant friction, petty if you like, but still existent in many picture houses, and with matters in this state, naturally smoothness and cooperation do not exist.

When the orchestra leaves the pit and the organist steps on the whole works in an effort to acquaint the patrons with the fact that he is on the job all by his lonesome, he is not giving the orchestra a fair shake, and when the orchestra leader hits the first note with sounding brass and tinkling cymbals on the nose, he is blaring forth the lowdown to the departing organist that there is another brand of music, and inviting the public to notice the difference between an organ and an orchestra. If you do not think this is being done, listen for yourself at the next show you attend. You will not find this condition in every house, yet it is surprising how often you will be made aware of the fact if you happen to be on the lookout.

Now, Mr. Leader, if you want to get into the class A division will you step right up and declare yourself. If you are afraid of a little work and worry, DON'T START, because there is little other than these two elements in successful musicianship. But, if you want to rise above the rank and file in your chosen vocation, *feature* yourself, and *feature* your music by PLAYING THE FEATURE. Spend a little time looking over your library; strive for different instrumental effects; look over your thematic music cue sheets, where you will often find some of the best musical interpretation to be had, but above all, *use your head and keep plugging*. The day of interpretative music is HERE and NOW.

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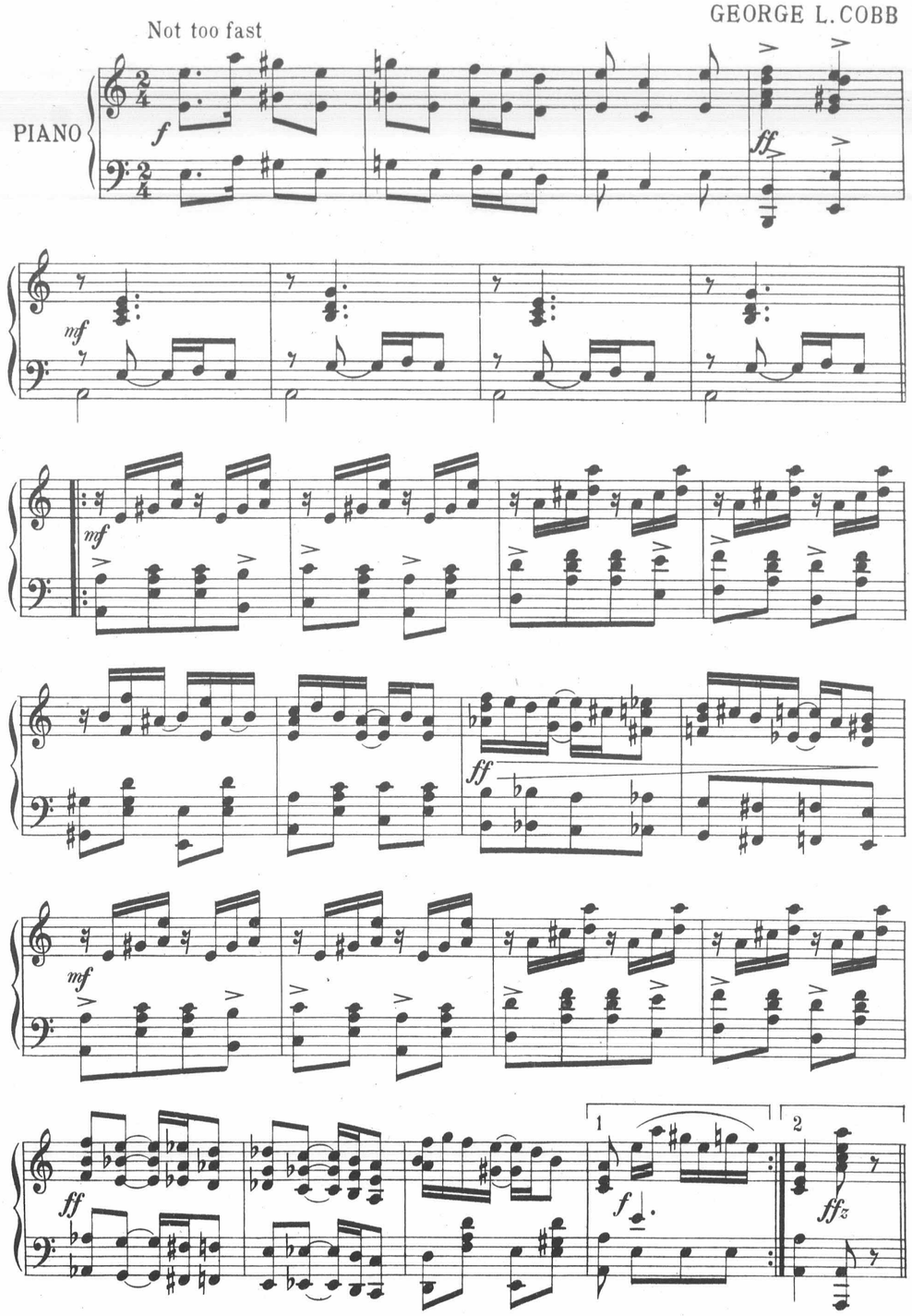
That Hindu Rag

GEORGE L. COBB



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ff

mf

f

ff

mf

f

1

2

ffz

mf

ff

mf

ff

ffz

MELODY

TRIO

f

3

3

L. H.

R. H.

mf

ff

p

ffz

MELODY

Drifting Leaves

MORCEAU SENTIMENTALE

Moderato

FRANK E. HERSOM

PIANO

mf *mp*

Con moto

fz *p*

Leggiardo

mp

mf

cresc. poco a poco *rit* *ff* *mp a tempo*

MELODY

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f *ff rit.* *mf meno mosso*

Meno mosso e doloroso

rit. *a tempo* *fz* *mf*

cresc. *f*

animato

rit. *mf a tempo*

1 2

rit. *rit.* *fz*

MELODY

Tempo I leggiardo

mp

mf

cresc. poco a poco

rit. *ff*

mp a tempo

f

ff rit.

mf meno mosso

rit. *a tempo*

Tempo rubato e espressivo

TRIO

f

mp

MELODY

cresc. e rit.

f *mp a tempo*

f allargando

rit. *mf a tempo*

1 2

rit. *mp a tempo*

rit.

Animato

f

L.H.

ff

D.S. al 𝄋

CODA

rit. *fz* *a tempo*

ff allargando

p *fz*

rapido

MELODY

JACOBS' INCIDENTAL MUSIC
No. 14
Agitato Mysterioso

HARRY NORTON

Allegro con moto

PIANO

MELODY

Published by Walter Jacobs, Boston

Love in Venice
VALSE LENTO

FRANK H. GREY

PIANO

MELODY

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Passionato

f

rit.

a tempo

poco rit.

p

a tempo

mf

p

mf

p

f

rall.

mf a tempo

Con amore

mf

rit.

a tempo

rall.

Animato

mf

1 2

Con amore

mf

rit

a tempo

rall.

f a tempo

rall.

p

D.S. al 𝄋

Più mosso

CODA

f

Presto

rall.

ff

ffz

The Elevator Shaft

DINNY TIMMENS SAYS:

I WISH somebody'd tell me where in tunket this here pampering of the movies is going to stop. Here the lee-gitimit drayma's been strugglin' along on its own hook fur's way back as I kin recerlek without any interference except once in a while some long haired reformer gets Mayor Hylan to make some of the musical comedy girls put some clothes on while the censor's looking. But ever since the movies got to be the American Peepul's idea of the place to go to chew their gum, why the forces of Law'n Order been watching over it like Uncle Tom and Little Eva.

Now in England they're used to having their morals guarded like they was somethin' contagious. They used to have a feller called a King's Proctor who had to read all the plays before they was produced and slap the author's wrist if he used any cusswords. They tried it on Geo. Bernard Shaw and he got mad and wrote a book to show them up. He claimed it was immoral to stop things people thought was immoral today, because a lot of things that is moral today was thought immoral day before yesterday and next week a lot of immoral things today would be moral then. I don't understand it, but that's what he said.

Some feller says wouldn't the law censoring books be all right to apply to plays? and another feller says no, you could say in a book "Eliza stripped off her dressing gown and stepped into her bath" and it was all right, but if you put it into a play it was all wet, and Shaw says no lady would do such a thing on the stage anyway and if she did she would be pinched for indecent exposure and anyway they been doing it on the stage for years in everything from Wagner's op'ras to the Rooshian bal-let. Seems like he can argify on both sides of the fence at once without stubbin' his toe. And I sez thank God this is a free country and Cecil de Mille has been doing it in every picture for the last five years per anno.

SHAW don't seem to think much of our movies anyway. Some swell-headed American asked him lately if he didn't think American fillums wasn't better than any others, and by the time George got thru with him he went out looking for a Charlie Chaplin hat to fit his new head size. George can sling langwidge better than me, so here's his own words near as I remember:

"Many of them are full of the stoopidest errors in judgment. Overdone and foolish repeated strokes of expression; hidjous make-ups; close-ups an angel's face wouldn't bear; hunderds of thousands of dollars spent on spoiling effects that me or any competent producer could make quick and certain for two bits; over-exposed faces against under-exposed backgrounds, and impertinent lists of everybody hired in the fillum—who developed it, who fixed it, who dried it, who sold the chemical to, who cut the author's hair." Zowie!

Jest the same they been awful fussy about the movies. Every state's got a different idea of what will give folks naughty thoughts, and in Pennsylvania they didn't used to even let 'em show a gun on the posters.

Of course Boston's awful pure anyway, but here they even have to cut out the fights on Sundays. I dunno why they think people's minds are stronger on week-days than Sundays, unless it's because their work keeps 'em out of mischief.

WELL, anyway, after Mister and Missis Public Opinion had rapped the movies so much about the Arbuckle case, they got Will Hays to put morals into them just like he did in the post-office dep't., and now where are we? This season I seen more couples gettin' shipwrecked or somethin', and livin' together with their home-made furnichure

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Gossip Gathered by the Gadder

Continued from Page 4

There is good news afoot for the anti-jazzists and pro-fox-trotters in the recent report that the waltz is being revived in London. If this is true, the revival is almost sure to reach America, and perhaps once more our assembly halls will again sound with the entrancing strains of Strauss' "Blue Danube" (which made that river famous), his "Artist's Life," and "Wine, Wife and Song" waltzes, the mellifluous measures of the wonderful "Waldteufel Waltz," and a host of others that equally intrigue the sense and entice the feet.

Speaking of revivals, Gossip informs the Gadder that the copyright has just expired on "Sweet Rosie O'Grady" (the most popular song in America in 1896); also that all rights to this number now revert to the writer and first singer of it—Maude Nugent (Mrs. William Jerome). Twenty-eight years ago, and after it had reposed quietly in the "song-box" of Joseph W. Stern for nearly a year going "nothin' for nobody," Miss Nugent sang her song at Tony Pastor's Theatre on 114th Street in New York City, making a hit with the number and starting it on a tidal wave of popularity that swept the country. When E. B. Marks bought out the Stern catalog he acquired the song, which probably now will go to the highest bidder. Here again enters Gossip with the story that not a few publishers are after the song, and that may mean a revival of this once popular hit.

"Sweet Rosie O'Grady," "Annie Rooney" and "Two Little Girls in Blue" are now regarded as American popular song classics. All of these were melodic heart songs, with a story moral that did not descend to the maudlin. A revival of any or all of them perhaps might not prove an unwelcome change from some of the songs which we are now perforce obliged to listen to.

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Gossip Gathered by the Gadder

Continued from Page 4

There is good news afoot for the anti-jazzists and pro-fox-trotters in the recent report that the waltz is being revived in London. If this is true, the revival is almost sure to reach America, and perhaps once more our assembly halls will again sound with the entrancing strains of Strauss' "Blue Danube" (which made that river famous), his "Artist's Life," and "Wine, Wife and Song" waltzes, the mellifluous measures of the wonderful "Waldteufel Waltz," and a host of others that equally intrigue the sense and entice the feet.

Speaking of revivals, Gossip informs the Gadder that the copyright has just expired on "Sweet Rosie O'Grady" (the most popular song in America in 1896); also that all rights to this number now revert to the writer and first singer of it—Maude Nugent (Mrs. William Jerome). Twenty-eight years ago, and after it had reposed quietly in the "song-box" of Joseph W. Stern for nearly a year doing "nothin' for nobody." Miss Nugent sang her song at Tony Pastor's Theatre on 114th Street in New York City, making a hit with the number and starting it on a tidal wave of popularity that swept the country. When E. B. Marks bought out the Stern catalog he acquired the song, which probably now will go to the highest bidder. Here again enters Gossip with the story that not a few publishers are after the song, and that may mean a revival of this once popular hit.

"Sweet Rosie O'Grady," "Annie Rooney" and "Two Little Girls in Blue" are now regarded as American popular song classics. All of these were melodic heart songs, with a story moral that did not descend to the maudlin. A revival of any or all of them perhaps might not prove an unwelcome change from some of the songs which we are now perforce obliged to listen to.

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Music Mart Meanderings

"DELAWARE," the waltz-ballad success recently taken over from the Phil Ponce catalog by the Joe Davis Music Company, would likewise seem to be a successful musical combination of fruit, feet and feeling, i. e., a "peach" of a song that's a "pippin" for dancing and, like its name, a "State" (of mind), for everybody is thinking the same thing about it. Marvin Smolev and Joe McDaniel are the musico-fruitarians.

"I'd Love You All Over Again," "Honest and Truly," reads like an affirmative-assertion doubled to convince her or him. And it (really two in one) does carry musical conviction to the listeners when they hear this double Brunswick record made by Frank Wright and Frank Bessinger (known to all fans as the "Radio Franks") in their first recording stunt. The first-named title is that of a duet; the second is a tenor solo by Bessinger.

"Moonlight" and Julia Sanderson! A planetary conjunction of Luna and Star in the musical comedy firmament that makes sunlight in the night! To come down to earth, "Moonlight," score by Con Conrad and William B. Friedlander, is a new musical comedy that played to capacity business for four weeks on Broadway, and will make a return engagement after playing for a week each in Brooklyn, Newark and Baltimore, with an indefinite schedule of time in Boston. It is full of such musical hits as "Say It Again," "On Such a Night," "Forever Waltz," "I Can't Live Without Love" and "Old Man in the Moon." It isn't "moonshine" to say that the sales of the numbers (both printed and on records) already have reached the record.

"Princess April"—starring Tessa Kosta, and musically and picturesquely eloquent of the delightful madness of youth and comedy—is another musical show which opened at Allentown, Penn., early in October, and following a week in Washington, with a few days on the road, will shed its music "sunshine and showers" on Broadway. This piece is the initial managerial production of Barry Townley (actor and author), in collaboration on the book with Lewis Allen Browne and Frank R. Adams. The score by Carlo and Sanders is musically diverse, ranging from Miss Kosta's beautiful melodic numbers to the slightly daring and extremely jazzy specialties of the McCarthy Sisters (recent features with Irving Berlin's "Music Box Revue"). "Love Clock" (Tick-Tock), a promising fox-trot hit; "Princess April Waltz," Miss Kosta's most melodious number, with "Dreamy Eyes" and "Rainbow Land," two delightful love lyrics, are the outstanding numbers of the piece. The number which perhaps might be called a "hot-sand" hit is "One-Piece Blues," sung by the McCarthy Sisters in an "Atlantic-City-Bathing-Beauty-Contest" atmosphere, where the chorus walk about the stage in scanty costumes that defy customs.

"Charley, My Boy" originally had no affiliation with *anybody* personally, but with just a little change lyrically it adapted itself as a campaign song so typically and readily that it rapidly became closely connected with *somebody* politically. The somebody is that outstanding personality who once gave vent to "Hel'n' Maria" so vociferously, the right-side-up man who smokes an upside-down pipe, General Charles G. Dawes—the Republican Vice-President-elect of the United States.

The song was written by Teddy Fiorito, popular pianist with the Edgewater Hotel Orchestra that nightly broadcasts the latest hits, and the composer of such successes as "Love Bird," "When Lights Are Low," "Hulu Hulu Dream Girl" and "No, No, Norah." Bennie Kreuger's orchestra has stamped the song indelibly and musically on Brunswick records.

"Heart o' Mine," the theme number in a musical show, most certainly must have reached the hearts of everybody in the West, when Western newspapers literally teem with headline articles declaring its singer, Joseph Regan, to be the "peer of Chauncy Olcott, O'Hara, or any other Irish singing star that ever trod the stage." Among others, the *Minneapolis Daily Star* says: "Joseph Regan has the proper voice for an Irish love song—high, sweet and pleasantly thrilling—and sings unaffectedly and well. 'The love idyl is the motive of some very pretty songs, among which 'Heart o' Mine,' with its captivating rhythm and pleasing melody, has the most prominent position."

Yes, Augustus Pitou evidently knew what he was doing when he tied up this famous young Irish tenor under a fifteen-year contract, and the publishers evidently know what they are about in getting a 25,000 copy edition on the press.

"The Heart of a Girl" (waltz song), "Sweet Dreams" (fox trot ballad), "The Pal I Loved Stole the Gal I Loved" (a "story" ballad), "Pickin' 'Em Up and Layin' 'Em Down" (said to be a "hot one" which does just that with the feet), "Dixie's Favorite Son" (a fox trot recorded by the Paul Whiteman orchestra), "Rip Saw Blues" (featured by Art Landry's orchestra) and "String Beans" (a Vincent Rose number) are recent releases by Leo Feist, Inc.

"I Found You Out When I Found You In (Somebody Else's Arms)" is surely a most embarrassing situation in the love triangle. This particular situation was brought about by Charles O'Flynn and Phil Ponce, who immediately put it in the Phil Ponce catalog.

That "Love Has a Way" we all know, but it has been proved by having its way in a double recording on the Victor—instrumental by Paul Whiteman's orchestra, and vocal by Francis Alda. It is the theme number for "Dorothy Vernon of Haddon Hall," the photoplay in which Mary Pickford is the star, and is published by Harold Flammer, Inc., of New York City. The reverse of the record carries Irving Berlin's "What'll I Do?"

To "Follow the Swallow" is about what "That Lost Sweetheart of Mine" who is a "Dreamer of Dreams" would be sure to do, and these three new Jerome H. Remick numbers are making a fast flight in popularity in Portland, Oregon. Other numbers in the Remick catalog that still "Follow the Swallow" in sales in the northwestern city are "Mandalay," "It Had to Be You" and "There's Yes, Yes in Your Eyes."

"Sunrise and You," Arthur Penn's famous ballad success, has captivated Orville Harold, tenor of the Metropolitan Opera Company, who in turn is captivating audiences at the New York Hippodrome, where he and his daughter Patti are featuring this number from the "Black and White" series of M. Witmark & Sons. Other numbers from this same series that Mr. Orville is singing are "Gypsy Love Song," "I'm Falling in Love with Someone" and "Sweet Mystery of Life"—all by the late Victor Herbert, the last two from his operetta "Naughty Marietta," in which Mr. Harold formed one of the original cast.

"La Golondrina" and "Ojos Hermosos" at first glance might seem to be a beverage in the one case and a laxative in the other, but they are neither, although both may be said to be musically medicinal in the way of relaxation. They are two of the most famous of the popular love songs of old Mexico that, possibly started by "Marcheta," have become a fad with radio fans. Both numbers have been recorded for the Brunswick by Paul Ash's Granada Theatre of San Francisco, where this type of music was first revived.

"In the Garden of Tomorrow" sounds like that something which, it is said, never comes, but this one has come, and is very much here. It is a new ballad published by Chappell-Harms, Inc., that bids fair to become very popular, for the melody has been orchestrated as a fox trot and is being exploited by many prominent organizations. As a memory 'minder, this firm is responsible for such former successes that are still succeeding, as "Song of Songs," "If Winter Comes," "Roses of Picardy," "The World Is Waiting for the Sunrise," "On Miami Shore," "Love's First Kiss" and "Bells of St. Mary's."

"All the Wrong You Did to Me Is Bound to Come Back to You" is one of the leading numbers in "Chocolate Dandies," this season's successor of the popular "Shuffle Along." The number is published by The Clarence Williams Music Publishing Company of New York. Another Williams publication that is being featured by Sophie Tucker as co-star with Joe Cook in "Vanities," is "Everybody Loves My Baby."

"Doo Waka Doo" is a new novelty "blue" that is expected to outdo "Doodle Doo-Doo" in the opinion of its publishers, Leo Feist, Inc. Clarence Gaskill, its author, and writer of many popular successes, gained the idea of the title from the sound of a trombone when played with a mute. The publishers have started a big campaign for the number.

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JACK MILLS SUGGESTS NOVEL SONG-GAME

WHAT is the outstanding song-hit of any year? Some years ago, when the output of popular songs was very, very much smaller than it is in these days, the question could easily have been answered by the testimony of one's ears as to what was in everyone's mouth, but today there would be as many answers as there are voices interested in the reply. For instance, *Jack* might voice his opinion for "this" one, *Joe* for "that" one, *Jim* for "t'other" one, and there you have it—red-hot from the bat or right off the reel, three different voicings from just that number of voicers.

Of course, in a way the matter could be decided by each publisher opening his books to the inspection of a curious committee, showing the exact number of copies of every song sold, and giving *in toto* the net profits received, then compare notes, and do a little bit of figuring. But even so, the figures might not always tell the truth as to popularity, when the many thousands are considered who have learned to sing a song from hearing it and never saw a copy, much less bought one. Furthermore, moreover and besides, like the most of us, even music publishers have their personal opinions as to private business NOT being public.

The question could be decided by a canvass, census or consensus, however, and that is the suggestion of Mr. Jack Mills, head of "the house that Jack built," who is a veritable "Babe Ruth" at the business bat. He proposes that in the fall of every year, a sort of "world's series" music game shall be held by all the different publishers, each firm to select nine of its leading numbers and hold a public singing contest. Judgment as to the winning song would be decided by the consensus of opinion shown in the applause received by the various contestants. By a process of elimination, the non-winners would be separated from the probable winners; these in turn would again pass through the eliminating mill, and so on down to the final one, which naturally would be the winner. The scheme is a good one, but—gee whiz, we'd hate to be the umpire who handled the eliminating elimination!

"My plan is a simple one," said the head of the Mills publishing firm in speaking of the project, "and would give all an equal chance to win. Each publisher would select a team of singers that would appear as a group, and sing a verse and chorus of each of the nine songs entered by the firm the team represented. The winning group would then sing only the chorus of all its songs, the number receiving the greatest ovation being acclaimed the 'pennant-winning' song of the year. I am sure the public would welcome the opportunity of hearing all the latest popular songs at one time, believe that the contest would be a novel diversion which would prove tremendously popular, and feel certain that Madison Square Garden would be needed to accommodate the crowd."

If such a contest should be held this year, Mr. Mills announced that his nine would line up for the "world's series" in the following numbers: "My Kid," "I Don't Care What You Used to Be," "Hard Boiled Rose," "Words," "Oh, Peter," "Nobody's Sweetheart," "Ringside Blues," "Javanella" and "Hinky Dinky Parlay Voo."

HE WASN'T "STRINGING" HER

A woman recently went into a Boston music store in quest of a ukulele string. The clerk in attendance politely inquired if she wished a steel string, and then from a highly indignant yet evident novice in ukulele stringing flashed forth a "string of sparks."

"What do you mean, sir! I most certainly do not wish to steal a string, but purchase one. Young man, I want to speak with the man who hires you."

The proprietor soon convinced the woman that no insult was intended by the clerk, but that she and the young man were simply pulling two different word-wires.

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KIWANIS KINDLES MUSIC'S FLAMES

"MEN, even when alone, lighten their labors by song, however crude it may be," said the Roman rhetorician and critic, Quintillian, some two thousand years back, and the present, up-to-date Kiwanis Clubs evidently are of the same mind plus—that is, gathering individuals together in organized groups as concerted labor lighteners. Whatever else may be included in the creed or tenets of the Kiwanis Clubs, music has a large share, and one definite objective seems to be the organizing and promoting of community singing, something which already has been accomplished by them in more than a score of cities and which is being still further propagated as a music soul flame.

The Kiwanis Club of Redlands, California, not only has demonstrated that city to be an excellent singing community, but is lending its full support towards making that place a music centre. The city has built a fine, outdoor stadium similar to the famous Hollywood bowl, where recently more than 5,000 people assembled to greet Charles Wakefield Cadman (a member of the Kiwanis) and Margaret Messer Morris, the well-known California singer.

Again, in Toronto, Canada, 25,000 or more musical souls annually take part in the song-fests held at Christmas time; in Montreal an average of 15,000 people participate in the weekly singing during the summer months, and this same form of music activity is exceedingly popular with the Vancouverans of British Columbia—all under the direct or indirect instigation of the Kiwanis Clubs of these cities, who apply the tonal torch.

OTTAWA BOYS' CHOIRS

Another splendid Kiwanis activity along the line of concerted singing is exemplified in Ottawa, Canada, with the development of a choir from an unorganized group of forty boys, many of whom had neither means nor facilities for the pleasures enjoyed by other more fortunate youngsters. The original unit is now developed into a well-knit organization of more than one hundred trained singers that makes a distinctive addition to the music life of the Canadian city. This choir was started two years ago by the Ottawa Kiwanis Club, which carries out all the choir business arrangements, and an annual concert is given in the spring. This organization, now known as the Ottawa Kiwanis Boys' Choir, is under a competent director, who gives sound music training in individual as well as in group work.

Incendiarism is an abhorrent thing that under the law usually incurs a heavy penalty if proven against any individual or individuals—whether such be committed through maniacal, fanatical or criminal impulse—yet banded together under the name of Kiwanis are thousands of individuals of sound and sane mind, who not only are openly pronounced incendiaries but are aided and abetted by law, order, morals, music and their private money. Organized incendiarism? May these Clubs continue to apply the torch of tone to the musically inflammable, and kindle the flames of music until they burst out into a singing conflagration that shall sweep through all communities everywhere!

The famous English tea king, clean-cut sportsman, and "best loser in the British Isles," is again in America (via the Leviathan) and brings another cup challenge for 1926. This, of course, means another great international yacht race, yet interesting as the item is to all Americans with a bit of sporting blood in their veins, it wouldn't have any more license in the pages of a music magazine than an ice-cream freezer at the North Pole, or a hot Scotch in Hades, if it wasn't that Sir Thomas also brings with the challenge two corking good stories about Sir Harry Lauder, the singing comedian and intimate friend of the challenger. Said Sir Thomas:

"I asked Sir Harry to whom he was going to leave all his money. He replied, 'To the widow of the Unknown Soldier.'

"I was walking along Piccadilly with Lauder one morning, when we saw a big sign which read: 'One thousand pins in a package for three pence.' Sir Harry went in and purchased a package, then later left for Glasgow. When we again met upon his return to London he said: 'There were three pins short in the package. I'm going back to that shop.' "

"Mother o' My Mother" (sung by Jack Richards), "Story of the Rosary" (by Billy Church), "West of the Great Divide" (by Lloyd Gilbert), "Just a Bit of Heaven in Your Smile" (by Price Jenkins), "Give Me Just One Rose to Remember" (by Leslie Barry) and "Home to My Joy and Thee" (sung in duet by Jack Richards and Billy Church) are all ballad successes from the catalog of M. Witmark & Sons that were sung by these black-face vocalists at the opening of their thirty-eighth season of the famous Al G. Fields Minstrels.

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Kiddie Land......*A. J. Weidt*
Some Shape......*George L. Cobb*
"Wild Oats"......*George L. Cobb*
Stepping the Scale......*C. Fred'k Clark*
Alhambra......*George L. Cobb*
Dixie Doin's......*Norman Leigh*
Umpah! Umpah!.....*George L. Cobb*

NUMBER 2

Broken China.....*George L. Cobb*
Bohunkus......*George L. Cobb*
Parisian Parade......*Ed. M. Florin*
Levee Land......*George L. Cobb*
Javanola......*George L. Cobb*
Ger-Ma-Nee......*A. J. Weidt*
Here's How......*George L. Cobb*
Put and Take......*George L. Cobb*

RAGS

NUMBER 1

Turkish Towel Rag. A Rub-Down.....*Thos. S. Allen*
Dust 'Em Off......*George L. Cobb*
Persian Lamb Rag. A Pepperette.....*Percy Wenrich*
Lazy Luke. A Raggy Drag.....*Geo. J. Philpot*
All-of-a Twist......*Frank E. Hersom*
Cracked Ice Rag......*George L. Cobb*
Meteor Rag......*Arthur C. Morse*

NUMBER 2

Feeding the Kitty. Rag One-Step.....*George L. Cobb*
Toddle Top Rag......*Norman Leigh*
Pussy Foot. Eccentric Rag.....*Robert Hoffman*
Sandy River Rag......*Thos. S. Allen*
Russian Pony Rag. A Syncopated Prance.....*Don Ramsay*
Zamparite......*M. L. Lake*
African Smile......*Paul Eno*

NUMBER 3

Piano Salad......*George L. Cobb*
Fussin' Around......*Wm. C. Isel*
Aggravation Rag......*George L. Cobb*
Kikuyu......*Frank H. Grey*
Rubber Plant Rag......*George L. Cobb*
Slim Pickin's......*Wm. C. Isel*
Virginia Creeper......*Mae Davis*

SCHOTTISCHES AND CAPRICES

NUMBER 1

Four Little Blackberries......*Lawrence B. O'Connor*
Barn Dance (Bunnies' Gambol).....*Ned West*
Fairy Flirtations. Dance Caprice.....*Victor G. Boehnlein*
Venetian Beauty. Caprice.....*Walter Rolfe*
Frog Frolics. Schottische.....*R. E. Hildreth*
Dance of the Morning Glories......*Frank Wegman*
Among the Flowers. Caprice.....*Paul Eno*

NUMBER 2

Dance of the Lunatics. An Idiotic Rave....*Thos. S. Allen*
Sun-Rays. Characteristic Dance.....*Arthur C. Morse*
Dickey Dance. Caprice Humoresque.....*Geo. L. Lansing*
Fanchette. Tambourine Dance.....*R. E. Hildreth*
Chicken Pickin's. Dance Descriptive.....*Thos. S. Allen*
Dance of the Peacocks. Caprice.....*Wm. Baines*
Jack in the Box. Character Dance.....*Thos. S. Allen*

NUMBER 3

Four Little Cocoanuts. Schottische...*Lawrence B. O'Connor*
Hey! Mister Joshua. Medley Schottische...*Lester W. Keith*
Dancing Goddess. Caprice.....*R. E. Hildreth*
Four Little Pipers. Schottische.....*Lawrence B. O'Connor*
Red Ear. Barn Dance.....*Arthur C. Morse*
Southern Pastimes. Schottische.....*J. W. Wheeler*
Darkey's Dream. Barn Dance.....*Geo. L. Lansing*

CHARACTERISTIC AND DESCRIPTIVE

NUMBER 1

Big Ben. Descriptive.....*Thos. S. Allen*
Sand Dance (Moonlight on the Suwanee).....*Leo Friedman*
Nautical Toddle......*George L. Cobb*
Dance of the Skeletons. Descriptive.....*Thos. S. Allen*
Farmer Bungtown. March Humoresque.....*Fred Luscomb*
Near-Beer (How Dry I Am!).....*L. G. del Castillo*
Hoop-e-Kack. Rag Novelty.....*Thos. S. Allen*

NUMBER 2

Potato-Bug Parade. An Aroostook Episode...*George L. Cobb*
Got 'Em. Descriptive March.....*Thos. S. Allen*
K'r-Choo!!!......*John G. Laia*
Grandfather's Clock. Descriptive.....*Louis G. Castle*
Baboon Bounce. Rag-Step Intermezzo.....*George L. Cobb*
Happy Hayseed. Characteristic March.....*Walter Rolfe*
Dixie Rube. Characteristic March.....*Thos. S. Allen*

NUMBER 3

March of the Walking Dolls......*George L. Cobb*
Pasha's Blues. Descriptive.....*George Hahn*
Spuds. March Novelty.....*Lawrence B. O'Connor*
That Tangoing Turk......*George L. Cobb*
Kentucky Wedding Knot......*A. W. Turner*
Toy Poodles......*George L. Cobb*
Bucking Broncho......*Robert A. Hellard*

NUMBER 4

Parade of the Puppets. Marche Comique.....*Walter Rolfe*
Jungle Echoes. Cocoanut Dance.....*R. E. Hildreth*
Soap Bubbles. Characteristic March.....*Thos. S. Allen*
Bean Club Musings......*Paul Eno*
Tehama. Intermezzo Romantique.....*Chauncey Haines*
Pasha's Lullaby. Descriptive.....*George Hahn*

NUMBER 5

Ghost Walk. Eccentric Novelty.....*George L. Cobb*
Pasha's Party. Descriptive.....*George Hahn*
White Crow. March Oddity.....*Paul Eno*
Pokey Pete. Characteristic March.....*J. W. Lerman*
Starland. Intermezzo.....*Lawrence B. O'Connor*
Step Lively......*Thos. S. Allen*
Hop Loo. Chinese Novelty.....*Frank E. Hersom*

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Laila. Arabian Dance.....*R. S. Stoughton*
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By an Old Mill Stream......*Norman Leigh*

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On the Sky Line. Tone Picture.....*Walter Rolfe*
La Petite Etrangere. Valse Lento.....*P. B. Metcalf*

NUMBER 3

A Marionette's Romance......*Norman Leigh*
L'Ermite. Meditation.....*R. Gruenwald*
Danse Gracieuse......*Norman Leigh*
Indifference. Characteristic Morceau.....*Walter Rolfe*
Venetian Romance. Barcarole.....*R. E. Hildreth*
Moments by the Brook. Idyl.....*Frank E. Hersom*
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BALLETS AND CONCERT WALTZES

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NOVELETTES

NUMBER 1

Flickering Firelight. Shadow Dance.....*Arthur A. Penn*
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Expectancy. Novelette.....*Norman Leigh*
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Dance of the Pussy Willows......*Frank Wegman*
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The Faun. Danse.....*George L. Cobb*
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Briar and Heather. Novelette.....*L. G. del Castillo*
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NUMBER 3

Love and Laughter. Pizzicato.....*George L. Cobb*
Flittering Moths. Danse Caprice.....*Norman Leigh*
Drift-Wood. Novelette.....*George L. Cobb*
Confetti. Carnival Polka.....*John Carrer Alden*
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Breakfast for Two. Entr' Acte.....*Norman Leigh*
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NUMBER 4

Fancies. Novelette.....*George L. Cobb*
Glad Days. Novelette.....*Harry L. Alford*
Little Coquette. Morceau Characteristique...*P. Hans Flath*
Doll Days. Novelette.....*George L. Cobb*
The Magician. Gavotte.....*Van L. Farrand*
Viscayan Belle. Serenade Filipino.....*Paul Eno*
Old Sewing Circle. Novelette.....*Jesse M. Winne*

NUMBER 5

June Moon. Novelette.....*Bernard Fenton*
Spring Zephyrs. Novelette.....*L. G. del Castillo*
Pearl of the Pyrenees. Spanish Intermezzo....*Chas. Frank*
Carnival Revels. Dance.....*George L. Cobb*
Moment Gai......*Norman Leigh*
Young April. Novelette.....*George L. Cobb*
Moonbeams. Novelette.....*George L. Cobb*

SIX-EIGHT MARCHES

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Our Director......*F. E. Bigelow*
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American Ace......*R. E. Hildreth*
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Fighting Strength......*Thos. S. Allen*
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Starry Jack......*R. E. Hildreth*
Cradle of Liberty......*Alfred E. Joy*
Excursion Party......*Raymond Howe*

NUMBER 3

The NC-4......*F. E. Bigelow*
New Arrival......*Anthony S. Brazil*
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The Get-Away......*George L. Cobb*
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Army Frolic......*George Hahn*
Monstrat Viam......*Alfred E. Joy*

NUMBER 4

'Cross the Rockies......*Arthur C. Morse*
Gay Gallant......*Walter Rolfe*
Guest of Honor......*Edwin F. Kendall*
The Marconigram......*Thos. S. Allen*
Navy Frolic......*George Hahn*
High Brows......*George L. Cobb*
Sporty Maid......*Walter Rolfe*

NUMBER 5

Brass Buttons......*George L. Cobb*
Jolly Companions......*Al. Stevens*
Columbia's Call......*Bob Wyman*
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True Blue......*W. D. Kenneth*
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Aviator (6/8) ..... Fulton
Bostonian (6/8) ..... Kenneth
Brass Buttons (6/8) ..... Cobb
Cradle of Liberty (6/8) ..... Joy
Down the Pike (6/8) ..... Weidt
Elopement (6/8) ..... Abt
Excursion Party (6/8) ..... Howe
Gartland (4/4) ..... Boehnlein
Gay Gallant (6/8) ..... Rolfe
Get-Away (6/8) ..... Cobb
Gossips (6/8) ..... Rolfe
Guardsman (2/4) ..... Allen
Horse Marines (6/8) ..... Allen
Idolizers (6/8) ..... Corey
Indomitable (6/8) ..... Fulton
In High Society (6/8) ..... Holst
Jolly Companions (6/8) ..... Stevens
Jolly New Yorker (6/8) ..... Weidt
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K. of P. (6/8) ..... Williams
L. A. W. (6/8) ..... Osman
Marconigram (6/8) ..... Allen
Men of Harvard (4/4) ..... Grey
Merry Monarch (6/8) ..... Hildreth
Military Hero (6/8) ..... Kenneth
Monstrat Viam (6/8) ..... Joy
New Arrival (6/8) ..... Brazil
Periscope (6/8) ..... Allen
Prince of India (4/4) ..... Farrand
Social Lion (6/8) ..... Hildreth
Sporty Maid (6/8) ..... Rolfe
Starry Jack (6/8) ..... Hildreth
Step Lively (6/8) ..... Allen
Tiptopper (4/4) ..... Corey
True Blue (6/8) ..... Kenneth
Under Palm and Pine (6/8) ..... Kenneth
Victorious Harvard (6/8) ..... Wood
Virgin Islands (4/4) ..... Adams
Watch Hill (6/8) ..... Kenneth

WALTZES

At the Matinee ..... Howe
Aurora ..... Kellogg
Barbary ..... Cobb
Barcelona Beauties ..... Hildreth
Beauty's Dream ..... Keith
Breath o' June ..... Hamilton
Buds and Blossoms ..... Cobb
Call of the Woods ..... Allen
Chain of Daisies ..... Weidt
Cupid's Glance ..... Eno
Daughter of the Sea ..... Heinzman
Dream Castle ..... Clayton
Dream Thoughts ..... Arnold
Dreamer ..... Keith
Fair Confidantes ..... McVeigh
Fleur d'Amour ..... Cobb
Forever ..... Onofri
Heart Murmurs ..... Rolfe
Hearts Adrift ..... Ingraham
Isle of Pines ..... Hildreth
Jewels Rare ..... Grey
Kismet Waltz ..... Silverwood
La Danseuse ..... Abt
Ladder of Love ..... Cobb
Lady of the Lake ..... Cobb
Love Lessons ..... Cobb
Love's Caresses ..... Hildreth
Luella Waltz ..... Weidt
Merry Madness ..... Allen
Mona Lisa ..... Cobb
Muses ..... Onofri
'Neath the Stars ..... Hildreth
Odalisque ..... Grey
Opals ..... Gordon
Pansies for Thought ..... Blyn
Pepeeta ..... Hildreth
Queen of Roses ..... Weidt
Rain of Pearls ..... Smith
Rosetime ..... Greene
Silent Love ..... Weidt
Solaret ..... Allen
Sons du Ruisseau ..... Grey
Spanish Silhouettes ..... Pomeroy
Spying Cupid ..... Rolfe
Story Teller ..... Farrand
Summer Secrets ..... Taubert
Sunset In Eden ..... Hall
Sweet Illusions ..... Allen
Treasure-Trove ..... Whiting
U and I ..... Hildreth
Youth and You ..... Allen
Zeona ..... Arnold

FOX TROTS and BLUES

Amonestra ..... Clark
Bermuda Blues ..... Clements
Bone-Head Blues ..... Gordon
Calcutta ..... Cobb
Campmeetin' Echoes ..... Frazee
Eat 'Em Alive ..... Taylor
Eskimo Shivers ..... Hersom
Frangipani ..... Cobb
"Funnies"-Trot ..... Smith
Fussin' Around ..... Isel
Georgia Rainbow ..... Gordon
Gob Ashore ..... Leigh
Hang-Over Blues ..... Gordon
Hey Rube ..... Alford
Hi Ho Hum ..... Isel
Hippo Hop ..... Wilson
Hop-Scotch ..... Cobb
Irish Confetti ..... Cobb
Iroquois ..... Castle
Javanola ..... Cobb
Joy-Boy ..... Weidt
Kangaroo Kanter ..... Morse
Ken-Tuc-Kee ..... Weidt
King Reynard ..... Castle
K'r-Choo!!! ..... Lais
Nautical Toddle ..... Cobb
Powder and Perfume ..... Devine
Rabbit's Foot ..... Cobb
Say When! ..... Cobb
Slim Pickin's ..... Isel
Stop It! ..... Cobb
Water Wagon Blues ..... Cobb
What Next! ..... Cobb
Yip! Yip! Yip! ..... Isel
You Win ..... Frazee

CHARACTERISTIC MARCHES

African Smile ..... Eno
Bean Club Musings ..... Eno
Bucking Broncho ..... Hellard
Dixie Twilight ..... Johnson
Fun in a Barber Shop ..... Winne
Kentucky Wedding Knot ..... Turner
Kidder ..... Bushnell
Laughing Sam ..... Rolfe
On Desert Sands ..... Fenton
Paprikana ..... Friedman
Pokey Pete ..... Lerman
Simpering Susan ..... Grey
Sissy Giggles ..... Howe
Soap Bubbles ..... Allen
Spuds ..... O'Connor
Virginia Creeper ..... Davis
Viscayan Belle ..... Eno
White Crow ..... Eno
Zamparite ..... Lake

INSTRUMENTAL ONE-STEPS

Alhambra ..... Cobb
Bohunkus ..... Cobb
Cane Rush ..... Grey
Dixie Doin's ..... Leigh
Feeding the Kitty ..... Cobb
Ger-Ma-Nee ..... Weidt
Here's How ..... Cobb
Kiddie Land ..... Weidt
Knock-Knees ..... Cobb
Levee Land ..... Cobb
Looking 'Em Over ..... Rolfe
Omeomi ..... Powers
Parisian Parade ..... Florin
Some Shape ..... Cobb
Stepping the Scale ..... Clark
That Tangoing Turk ..... Cobb
Treat 'Em Rough ..... Cobb
Umpah! Umpah! ..... Cobb

RAGS

Aggravation ..... Cobb
All-of-a Twist ..... Hersom
Cracked Ice ..... Cobb
Dust 'Em Off ..... Cobb
Lazy Luke ..... Philpot
Meteor ..... Morse
Persian Lamb ..... Wenrich
Pussy Foot ..... Hoffman
Sandy River ..... Allen
Rubber Plant ..... Cobb
Russian Pony ..... Ramsay
Turkish Towel ..... Allen

SCHOTTISCHES and CAPRICES

Among the Flowers ..... Eno
Barn Dance ..... West
Dainty Damsel ..... Onofri
Dance of the Daffodils ..... Isherwood
Dance of the Morning Glories ..... Wegman
Dance of the Pussy Willows ..... Wegman
Dancing Goddess ..... Hildreth
Fanchette ..... Hildreth
Four Little Pipers ..... O'Connor
Frog Frolics ..... Hildreth
Hey! Mister Joshua ..... Keith
Jack-in-the-Box ..... Allen
Pixies ..... Farrand
Red Ear ..... Morse
Southern Pastimes ..... Wheeler
Sun-Rays ..... Morse
Sunset Frolics ..... Gilder
Venetian Beauty ..... Rolfe

GALOPS

Ringmaster ..... Whiting
Saddle Back ..... Allen
Whip and Spur ..... Allen
With the Wind ..... Hildreth

NOVELETTES

Drift-Wood ..... Cobb
Fancies ..... Cobb
Hindoo Amber ..... Smith
June Moon ..... Fenton
Rainbows ..... Fenton
Star-Dust ..... Hildreth
Two Lovers ..... Flath

TONE POEMS and REVERIES

Beautiful Visions ..... Strong
Glowing Embers ..... Cheney
Golden Dawn ..... Cobb
On the Sky Line ..... Rolfe
Shepherd Lullaby ..... Holst

INTERMEZZOS

Baboon Bounce ..... Cobb
Bantam Strut ..... Morse
Irvina ..... Rolfe
Starland ..... O'Connor
Tehama ..... Haines
Zophiel ..... Hildreth

GAVOTTES

Gavotte Militaire ..... Abt
Magician ..... Farrand
Queen's Favorite ..... Laurendeau

MAZURKAS

All for You ..... Lee
Bells of Moscow ..... Aletter
Stars and Flowers ..... Isherwood

ORIENTAL, INDIAN and SPANISH

Antar ..... Dreyfus
Bedouin ..... Kendall
Cloud-Chief ..... Philie
East o' Suez ..... Hildreth
Girl of the Orient ..... Allen
Happy Jap ..... O'Connor
Heap Big Injun ..... Sawyer
Hong Kong Gong ..... Hildreth
Indian Sagwa ..... Allen
In the Jungle ..... Lerman
Las Caretas ..... Itzel
Kikuyu ..... Grey
Numa ..... Allen
Pearl of the Pyrenees ..... Frank
Peek In ..... Cobb
Ta-Dji-Da ..... Wallace
Whirling Dervish ..... Lerman
Yo Te Amo ..... Rolfe

CAKE WALKS

Koonville Koonlets ..... Weidt
Pickaninny Pranks ..... Sullivan
Who Dar! ..... Soule

DUCHESS

Height of Fashion ..... Hildreth

CONCERT MISCELLANY

Ballet des Fleurs ..... Morse
Confetti ..... Alden
Drift and Dream ..... Hildreth
Francine ..... Leigh
In a Shady Nook ..... Hildreth
La Petite Etrangere ..... Metcalf
L'Ermite ..... Gruenwald
Mazetta ..... Allen
Melody in F (L. H. only) ..... Rubinstein
Memoirs ..... Cobb
Northern Lights ..... Weidt
Queen of the Night ..... Evans
Spirits of Dawn ..... Evans
Swedish Fest March ..... Perfect
Sweet Memories ..... Abt
Venetian Romance ..... Hildreth

CHARACTERISTIC and DESCRIPTIVE

Big Ben ..... Allen
Chicken Pickin's ..... Allen
Dance of the Lunatics ..... Allen
Darkey's Dream ..... Lansing
Darkies' Patrol ..... Lansing
Farmer Bungtown ..... Luscomb
Got 'Em ..... Allen
Happy Hayseed ..... Rolfe
Near-Beer (How Dry I Am!) ..... Castillo
Parade of the Puppets ..... Rolfe
Sand Dance ..... Friedman
Toy Poodles ..... Cobb

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