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**MELODY**

A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

**FEATURES IN THIS ISSUE**

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SERENADE MIGNONNE

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The Story of A Night in India

The name of George L. Cobb is now closely bound up with those gayest and brightest numbers which are so highly regarded by the vast majority of music lovers. Such popular hits as "Are You from Texas?" "Four Girls" and "Batiment Rouge" added to his renown. Now he makes a bid for increased favor with the Suite "A Night in India," which brings to the American marketplace the most modern music. The Suite is a "tunny" music, in the common acceptation of the term, but absurdly in motion, straight, forward presentation of Oriental themes, which delightfully reflects the five titles that make up the Suite.

1. The opening number, "Twilight in Senegal," is a remarkable example of a lively pastiche of movement, with a plentiful use of modern harmonic effects. The music instantly supports the departure of an Orientale, leaving the listener with a vivid picture of a half-conquered land behind him. A mountain top and an arid landscape give way to the cool breezes of symphonic music. Picturesque colors are set into the music ends on a numero time chord with the "leading tone" added, a happy device.

2. "The Fakirs," second of the Suite, has a definite tunefulness, but departures from it in sections which pull the listener and impart Cobs's orchestral technique. The second number is a slow measure, a slow movement.

3. The third of the group, "Dance in the Flower Girl," is set in dance style and is shown in many ways of modern rhythm. Through travel, the Oriental theme has been treated in all manner of the oriental, but the music, in turn, adds to the imagination.

4. By "The Temple of Siva," the fourth number, is a slow measure, a slow movement.

5. The fifth number, "The Jaser of the Brahman Priest," is a Hindustani-fanfare with a simple tune. Following the first of the introductory scene, again the main theme, an original conception, is set in a flow of modern rhythms and minor tonalities. The vigor and power of the Brahman priest is given strong emphasis in the rhythm, the harmony being strict to the simplest form as a rule of thumb of Hindustani music.

The Suite closes with a gay little number in the style of an oriental. The arrangement is by that veteran arranger, R. E. Hilliard, who has clearly reflected the spirit of the nation in the introduction. The arrangement is in the various parts so that the Suite can be effectively rendered by orchestras of all sizes. The piano accompaniment and full violin are fully scored, so that the director has complete control of all at once aware of the demands of the complete score and seeks to fill it with the means at hand.

America's Contribution to Modern Music

By Julian Stearns

The stupendous Wagner, despite all the embroidery of his orchestral creations, was not averse to a tidbit of "tuny" now and then—simply that and nothing more, and modern jazz trends might explore the Yanksville music with profit. There is a growing tendency among the new, tasteful music to regard the vulgar jazz with something less than the usual disdain.

Paderewski sees this jazz—a label for what is essentially a rhythm—as a step in the right direction, a hopeful step toward the development of modern music. He calls it "American." His German, singer of folk songs, has recognized the American folk song. To Miss Gauthier, leading Berliner, the future of the future is in the American composer—more essentially American than ever was the prodigious Mac-owell—all of which would indicate that American music is acquiring a distinct and characteristic musical form, a rhythm that carries the name "American" wherever it is heard. But this is only the beginning.

If national music is an important and national character rhythm is the center of this impression. Certain rhythms have come to be racial symbols in the musical world. Even the great lay public has reached the point of tagging national intonements with the essential rhythm of their music, but whether a nation's history is reflected in its music is a point upon which there is disagreement. The coherence of national music is often the result of struggle, oppression, the torment of revolution, the glorious surge of national expression. But it is in dance music that these tendencies are most evident. It must be remembered that every since the dawn of history music and poetry have been indissolubly associated, because there is rhythm in both. This ancient and powerful principle, always manifest in folk song and dance, gained ascendency, so that even the simplest classical music has a rhythm for which no criteria of poetic metre can be made adequate.

And American rhythm of today? It has passed through many stages, all within the last fifteen or twenty years. It is a fusion of all national rhythms. Each influence has been gradual, the ultimate change stabilized. The Spanish peasant dances with their intimate rhythm and syncopations—the lancers, balanços and others, old and tried—appears in the mazes of music—have fed the popular imagination with the flowers of passing fad. True, the fumes die, but sparks remain.

The Portuguese dances of South America have left their mark in much the same way. France and Italy, Hungary, Russia, Poland—each has given a little to this fusion, and we must not forget the Negro, if he can be said to have a national rhythm of the savage—a tom-tum that relays a pulsing rhythm through the jungle. The Negro may have brought his tom-tum to civilization. Some of our dance music suggests just such a transition. Yet it is not wholly original with the Negro.

The rhythm of ancient Egypt, of the present Turistan tribesmen, of our own American Indians, are not very different. At the moment this monitory rhythm is ruling our dance music. Modern music seems so little inclined to change it. Has the march of progress, the evolution of modern music reached its farthest point of development? Hardly.

Musicians of today, having hit upon a rhythm that will suffice for the moment, are concerned with something else—tone color. It is another phase of this evolution, and quite as vital as rhythm. Just now, this development of tone color is primarily concerned with the use of new instruments for old effects, the disposal of traditional scoring in the hope, often the belief, that the ultimate sound shall suit whatever new scores are employed to produce it. Far more important is a movement in the Tchaikovsky's Fourth Symphony scored pictures for violin, almost the entire movement being thus scored. Supposing it were scored for mandolins or guitars? Would the effect be one of a purer tone, of a more satisfying harmony? If so, it is a step toward whatever the embellishment to the gods of tradition. It is quite probable that Tchaikovsky himself might have approved, for remember that in his day he was a moderate, a proponent of musical devices more simple than that of the modern music.

Modern composers are seeking—ever seeking. In their development they are following the path that they often attack discordant absurdities, yet they are bringing forth a new rhythm despite an apparent neglect of that underlying principle of music. There is coming a time when American music will be American music—a product of the same evolution of ideas other nation has experienced.

America is still an infant; until the melodies have truly reached it, until the style has evolved a composite whole, our music must continue on its rudimentary groupings. But there is hope for the process has already begun!
An Interview with Edmund Fitch

Organist at the Stratford Theater, Chicago, Ill.

By A.C. E. Schoenemann

Arriving early and acquiring apprenticeship as an electrician at 16, Mr. Fitch was regarded as one of the foremost performers in the city of his era. In the years of his career as an organist, he developed an innate sense of music, which he later applied to the performance of organ music.

Mr. Fitch was a master of his craft, a fact that was evident in his performances. His ability to blend different musical styles and create a unique sound was the hallmark of his performances. His repertoire was vast, ranging from classical to contemporary compositions. He was a versatile performer, capable of playing everything from Bach to Beethoven with ease.

Mr. Fitch was also known for his dedication to his craft. He spent countless hours practicing and honing his skills, always striving to improve his performance. His passion for music was evident in every note he played, and his performances were always a joy to watch.

Mr. Fitch's legacy continues to live on through the many musicians who were inspired by his work. His contributions to the world of music will not be forgotten, and his legacy will continue to inspire future generations of musicians.

The Stratford Theater, where Mr. Fitch performed, was a hub of musical activity in Chicago. It was here that he honed his skills and developed his unique style. The theater was renowned for its acoustics, which allowed Mr. Fitch to produce a sound that was both rich and clear.

Mr. Fitch's performances were always a highlight of any musical event. His ability to captivate his audience was unrivaled, and he was a true ambassador for the art of organ music.

His legacy will continue to inspire future generations of musicians, and his contributions to the world of music will be remembered for generations to come.

MELODY

The Photoplay Organist and Pianist

By Lloyd G. del Castillo

MISS Mildred E. East of Northampton, Mass., has the dubious honor of being the first actress to tap the source of information portrayed by this department. She inquires what organ music is available for the theatre organist, and how it can be obtained in the smaller cities.

ORGAN MUSIC FOR THE THEATRE

The fact is that organ music suitable for the theatre is nearly as unavailable in the large town as in the small. In other words, there "isn't none." Obviously, the affluence and volubility so popular with our church congregations are not the thing in it. Neither are the pompous, dignified recitals or the technical, diffuse organ sonatas, symphonies and show pieces. It remains to weed out of the mass of organ music (written primarily for the church, and somewhat for the concert organists) such stuff as has sufficient dramatic fiber to be available for the pictures. Of course the ubiquitous Americanized "In Praise of Leisure," or "The Storm of Dreams" we have always with us. Organ transcriptionists can be used, but why go to the expense of buying them when, if you train yourself to make your own transcriptions at night, you can buy the same things in pianos or orchestrally-conducted parts at equally good cost, and incidentally call on a specific type of musical literature.

Certain organ composers, such as Kirchner or Stoughton, can be pretty well relied upon to write lightly and entertainingly, and heavier writers like Reuss, Elgar or Franck can sometimes be used, if with discretion. (Or should I say Franck, Reuss and Elgar?) Later, I shall attempt to compile a more complete list of organ music suitable for the screen. For the present I am basically inclined to suggest that the repertory should collect the repertoire chiefly from orchestral parts. They are for the most part pieces which are suitable for the pictures, and, furthermore, the things that will be found in the one short sheet out of the times of which I spoke last month.

BUYING MUSIC IN SMALL TOWNS

At the risk of ruining my reputation with all the smaller music dealers throughout the country and bringing down thousands of suits for damages upon MELODY's defenseless head, I venture the assertion that the easiest way to get music in the smaller cities is by direct contact through charge and mailing accounts with the large urban publishing houses like; Oxford or Schirmer. They are usually willing to send out music on approval, and only demand that a certain proportion of it be kept. Of course if you can get prompt service from your local dealer there are obvious advantages in doing business with him, the chief of which are that he favors no particular publisher, will give you more latitude in payment, and can give you personal and individual service. The privilege of being able to return music is important. No one can buy music "night before" without assuring a certain amount of drawback.

For a list from which to choose, I should advise musicians to secure the orchestral catalogs of Oxford, Schirmer, Inc., 3 E. 52nd St., New York City; Carl Fischer, Cooper Square, New York City; Ralston, Inc., 527 Seventh Ave., New York City; Walter Jacobs, 800 Washington St., Boston, Mass.; the piano catalogs of Boston Music Co., 26 West St., Boston; Alan Wood and Schrader Library albums; the classified "novelty" catalog issued by Fischer and a few of the 30 volumes of Jacobs' Piano Folios, Walter Jacobs, Inc., Boston, for organ music, Schirmer; Fischer; Oliver Ditson Co., 170 Tremont St., Boston; H. W. Gray Co., 150 E. 46th St., New York City (Naville's St. Cecilia Organ series); White-Smith Co., 44 Winchester St., Boston; and Clayton & Summy Co., 429 S. Wabash Ave., Chicago, III. Most of these houses are glad to send out monthly lists of new publications upon application.

SPANISH AND OTHER RACIAL MUSIC

The same correspondents find difficulty in securing Spanish music. Assuming that she is familiar with Corneille, there remain among a large force of Spanish writers and singers such as "Hernani" and "Romeo" and "Don Juan." We find an excellent Spanish album published by the Boston Music Co., the albums of Spanish and Oriental music published by Jacobs, and in orchestral piano parts Chabrier's "Habanera," Bizet's "Semibabana," Bizet's "Rondos Espanoles," Albéniz's "Tango and Can't," Tchaikovsky's "Souvenir," Ravel's "Miroir," and Minkus's "Gondoliers" and "Guitarras." It is perhaps surprising that the best known Spanish music has all been written by Frenchmen, but it is a fact that Chabrier and Bizet seem to have caught the Spanish atmosphere, or at least the popular conception of Spanish atmosphere, so well that the public has accepted it.

For racial literature generally, Jacobs' albums supply a long felt want. Their contents do not pretend to rank among the classics, but are simply light literature in the racial idiom of their titles indicate. Any work hastily compiled list as this most necessarily has important omissions, so unless subscribes are particularly interested, I will not try to cover these other metal types at this time.

PLAYING THE NEWS ROLL

W. T. F. writes down from New Mexico in perspicacity so low best to fit the news reels. This is like a red flag in front of a Bohemian, for if there are any two things that make me feel at the mouth, they are traffic cops and the slack way the average organist plays the news reel. If you judged these titles from the way they fall to interpret said reels, you would conclude that there was nothing in their
**The Sunshine of Music**

By Frederick W. Barry

MUSICIANS are those who have sunshine in their hearts. We are not here to manufacture or store it; and when we have, the ears of the world will be able to make musical abstraction which will produce music, which is a kind of art. This is the framework, by no means to be despised, but the music itself comes from the soul and transcends definition, for words are only a disguise. Therefore the aesthetic idea of music cannot be taught to the dead, while the joy of music to the living.

**Sunshine is the source of all creation. The one motive energy that makes things live and grow and flow.

Music is a sort of language and is the means of expression for the furtherance of the evolution, and within the world of sound, the self-expression of the others. For creation is guided by the world of sound. The understanding of music involves the feeling of the world of sound.

Music is the character of the world of sound. It is the means of expression. It is the art of open, open form, of infinite change, of unending change.

Music is the language of the soul, the medium of beauty, the mean of art and the mean of life. Music is the character of the world of sound.

Music is the character of the world of sound.

**With faith there is the good tempered competition that leads to joy.

Music springs from the optimistic mental attitude that recognizes more than three dimensions. It improves the space of politics, knows that beauty grows deeper than the outer layer of politics and is something more than to be the uniformly real, the superhuman in all ages. Surely music and music are the peculiar personal incarnations of this, the cosmic being and truth.
The Triangle

NOW don't give the shores capture
the once over, then skid and
bump into the idea that this writ-
ing is to be a dry-as-dust dissertation on
any kind of flutes or love athletes. In
this instance triangle doesn't stand for
spherical, isometric or other geometric
angles, but for that acute-angle-
three-sided, triangle-like, three-sided
three-sided triangle is always
not for a minute! What the mind does
stand for in this case is that cute, little
orchestra implement with three sides to
it which the drummer sometimes strikes
with a steel stick, and which off all it
not a complete triangle because one of
its sides does not quite reach the other,
but is bent into a hook whereby the
thing is hit or hung up. Come to
think of it, too, bells are really nothing
more than circular or cylindrical trian-
gles struck by a metal taper.

But don't you love the ting, ting of
tring-tang, ting-a-ling—of the three-
sidedly shaped steel and when you
hear it tapped in the orchestra? We all
ways did as a kid and do now as an
adult, which is why we are reprinting
an article written for Blue Notes under-
title of "The Triangle" by Jack Halle
way. When in his opening paragraph
he claims that "the triangle never has
been awarded its proper place in the
martial world" as a part of the musical
family, the triangle. It has served many
live from the hands breath of crit-
icians, and turned most of the world
into victory.

When a drummer has lost his place at
a critical moment does he get caught
with the goods! Not so you could ne-
tise it. He just wallops his triangle
stick and tic-toc said instrument (T)
with it, makes noise, and goes away
with it nine times out of ten. Can you em-
balm him for it? Nay, you cannot. Here-
ren predicts the poor working girl and
the triangle protects the poor drummer.

By the mercy of a kind heaven there are
no false notes on it. If there were, very
few triangles would be sold and an idea
of profit in music dealers would be cut
off.

General Grant was a great admirer
of the triangle during the civil war, for
which he was in a position to use it as
dragged for the cannons. They were almost as
numerous that war as when used as musical
instruments. They also are great to
have at a leader's head when a drum-

It is said that Dick Wagner
really wrote a part for the triangle in his
opera "The Flying Dutchman," but to
his intense disappointment the triangle
was not used as he had directed it to be
used. He said he must be an abil-
led triangle box at the Dutchman.

Then there would have been a reason
for his flying, but the girls who put
on the show cut out the triangle and bailed up
the whole shooting match.

Poor old Wagner never seemed really
the same after that. He cut out pinhole
and played jamais. Can you imagine
in your wildest moments what a scene
this would have been? Not that Wagner
minded blowing. He was a good
and would blow his head off, if it was
on beer. Many the times he blew the
bunch of lupeus in Amsterdam, and
every one of them sympathized with him
about the triangle being cut out of his
opera. So all he got was sympathy and
the drink he bought himself. History
does not record any instances of an
American Dutchman buying a drink
for anyone but himself.

The 'eternal triangle' saying got its
birth from gifted conductors making a
squat when the drummers, instead of
playing their parts on the tympani,
tried to get away with it by seeking the
triangle. Much the drummers could.
You can get drummers, but where can
you get drummers? Ha! No answer.

The triangle is made of steel—get
out! And the word is properly used,
although some musicians spell it differ-
ently. It comes in handy in new and
different selections and at various odd
moments, and too long has its merits
been buried under a by seeking the
triangle. Much the drummers could.

You can get drummers, but where can
you get drummers? Ha! No answer.

"Oh, Ben? (Are You Coming Out
Tonight?)" is a new comedy for tap that has
been accepted for publication by Leslie Songs, Inc. Yes, Ben'll come out all
right.

Puddle Ducks

MARCH GROTESQUE

Georgeished Cobb
The Star of Love is Burning

Lyric and Melody
by DON RAMSAY
Composer of
"When The Robin Sings Again"

Andante Moderato

VOICE

Piano:

Star of Love is burning
In my heart, dear one, for you,

Star of Love is glowing
Over the dale and in each hour.

These hours to me are precious,
All nature seems repeating In an joy and celestial
For I love you and you accent soft and low
That my heart for you is beating

And the night birds softly cry,

The dew is on each flow,

The only, And I'll always faithful be,

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REFRAIN

True, for the Star of Love is burning in my heart, dear one, for you.
Your eyes may lose their sparkle, Your hair its golden hue.

The world may turn against you, But I will still be heart for you.

MELODY
Serenade Mignonne

NORMAN LEIGH

Allegretto ma non troppo

PIANO

melodia ben cantabile

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Headquarters

By A. Proctor

It is passing strange, but nevertheless true, that the man who hunts and exercises frisks for side-shows have always passed up the stump-ground of the species.

So far, there are more freaks in every local musician’s union than in any other organization in the world. No, not physically, mentally. I guess this is the only reason that the aforementioned freak-shows don’t gather them in. They are interested only in physical abnormalities.

Now a freak musician may look just like any other human, even as you or the peripatetic pianist I, but that just proves that one can’t always tell by looking. Most of the freaks are chair-warriors; that is, they stick around the club rooms engaged in non-profitable games such as chessers, pinochle, and once in every so often, when the necessary is at hand, pongo and — I almost forget the most popular game of all — vacum, or digging up past achievements.

This is the great fault of the musician chair-warrior. He can’t get it into his brain pan that the younger generation is up and doing. He is laboring under the impression that everything worth while, as regards music, was accomplished when he was in his prime, and he can’t see the present generation music-producers with a ten-foot tele-

scopic. To do. They are fakers, jokers and nitpickers who have mistook his chair-warrior, from his place in the sun of public estimation.

Nothing but the slightest of provocations, and often less than that, these freaks will beseize the unsuspecting musician, seize his bag, and for hours upon end pour into his ears the multiplicity of a bygone glory. These were the days of real musicians. The public used to beg on bended knee for one more encore as he, the wonderful band or orchestra leader, waved his magic baton with abandon.

These were the days when they, the members of the union, used to call the president and the board of directors where to get off at. Those were the days when in order to get a job a man had to know his stuff and be able to sand. Faking wasn’t tolerated, and jazz was unheard. To hear them tell it, a man had to have a musical education that the present generation couldn’t begin to assimilate. And as on the stage is good to listen to miles of same blah, blah.

Certain old landmarks told us recently that the fair city wherein we abide would not support a real first-class brass band. No, they argued, the people were past the stage when good music would be appreciated. Now back in ‘84 and ‘85 matters were different. At that time he, the speaker, had a band of fifty odd pieces and they played every night in the park and got real money for it. But now, why it was to laugh. It couldn’t be done. We suggested that it might be a good plan to get some of the influential business people interested in the scheme. No, they wouldn’t listen. He had tried it and if he, the great band, only some years ago, couldn’t get it over he would like to see anyone who could. Well he has his wish. He can now grace our citizens with a perfect stranger who invaded our fair city a few months ago and actually got the citizens to subscribe enough to support a first-class band. Said band is going to provide music all through the summer months in the parks, and at a price that is not to be sneered at.

The old-timer is still wondering how come. But consoles himself with the declaration that it is craft that put the idea over.

We have just returned from a visit to a distant city where the old-timers held daily experience meetings. We asked one of them why a certain hotel had to go to another city in order to obtain the class of music their patrons demanded in the cafe. We were told that the union had not been informed that such music was wanted. Now isn’t that bad? The old-timers and freaks were too busy yelling hard times to keep in touch with the wants of their own little city, and now they have developed laryngitis from yelling unfair.

We honestly believe that there isn’t a real honest-to-goodness orchestra in these U.S. that is not of work right now, unless they are overlooking for a better position than the one they just left. We know of several organizations that within the last year have been offered positions that would have knocked the old-timers off their feet for a week, even when they were at their long-sought best. But these modern boys don’t just talk about what they are going to do. Not so’s you can notice it. They arise clear-eyed in the early A. M. and just put in from three to four hours’ hard practice. Going ever and ever the simple little song that the old-timers would soon to play as written. Passage by passage this simple little ditty is played, and played again. Different combinations are tried until one is

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Hawaiian Music Not Hawaiian

It is not at all probable that the phrase
statement will in any way affect the
value of the piece and the entire affair
though it may upset the individual be-
ter of many a devotee and enthusiast; yet
such is the universal sentiment that
when a barter broker at the time of the
Hawaiian War, who made himself
famous in the Philippines in connection
with "Ballyhoo" and who is now
in a provincial postoffice.-Ed.

"I HAVE been very much sur-
pised to find that the Hawaiian
music as we hear it is not genuine
Hawaiian music," writes Mr. Bold-
brooker from Honolulu, "that melodies
which have been made by men who have
come here with the missionaries or in
connection with the schools. The real
Hawaiian songs are nothing more than a
chant, very much like some of the war
songs of our American Indians. The
Hawaiian songs that we know and think of
as being typically Hawaiian were writ-
en by some man (or men) who knew a
stranger, just as Stephen Foster
wrote his songs of the Southland. They
are no more typical of Hawaii than
Foster's songs are typical negroes.

"In one of the boys' schools where
was being held, we found a schola-
der at the school, that they would be
sent this young man to the United
States so that he could be in our
conferences of song leaders at Winona
Lake, and said that he would be in
Professor Williamson's school at Day-
ton. After he had finished his training
he could come back through the church
boards and teach the other young men
and young women to sing. I am afraid
that the younger generation is not get-
ing the proper appreciation of the val-
ue of the heritage of beautiful sentiment
in the songs of Hawaii. It is a similar
situation to that in some of our negro
congregations in the States. They have
gotten the idea that it is a lowering
of their standards to encourage the use
of the spirituals.

"The younger people of the schools do
not sing as well as I expected. Even in
singing their own native songs they do
not get nearly as much volume as in a
similar crowd in the States nor do they
seem to have the same amount of pep
and enthusiasm. The far-famed har-
mony and melody of Hawaii has been
missing so far. Any small group of
 negro children in our own Southland
will sing songs with much more beauti-
ful melody and harmony than any crowd
I have heard sing over here.

"There are only two or three songs
that I have heard which have the special
appeal, and those are the ones we have
heard in the States. Their 'Aloha Oe'
is the most wonderful song and has an
unusually haunting melody. As they
sing it on the porch, the leaves come
in and leave it does more tremendously.
One other song which is a typical
Hawaiian song is called 'Old Planta-
tion.' We heard it in a boys' school,
and in that case they got the best har-
mony we have heard. This song origi-
nated many years ago for many years
was called 'Old Plantation,' in private
holding of large dimensions which
was purchased and later sold.

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Melody

Gossip Gathered by the Gadder

The whole world has been a great artist. From the first dim dawn of creation until today, artists have been producing things that only recently came to this country. For an extended time and deal in this country and Pennsylvania, on Monday, April 11, 1917, with a large audience. There is a thin dividing line between the great artist and the great musician. Artistic ability and the art of producing art are characteristics of a great artist and bring the golden period of a great artist essentially greater praise for thinking.

Another wonderful woman to note on that same day was the noted English novelist, Mrs. Gwendolyn. Whose novel was first published in 1912 and later adopted by Charles Dickens, the English poet and snipster of note. She studied under the great poet and composer and through that study, but the art and skill of the sober woman, she was inspired to write her novel, "The Romance of Two Worlds," which was published out of Paris in 1914 and since then has been translated into many languages. "Tea-dolls" and "Thames" both have been dramatized and staged, and there are many others in which innumerable successful. Cottin's are now in New York, but whatever has been her literary works (real or imaginary) it is a safe assertion that Miss Gwendolyn was the most popular and widely read woman writer of her generation.

"April shower and May flowers" make a pretty practical optical illusion, but possibly a more interesting one is to notice the fact that all who don't want the health council taken out of the picture have what little "apple" voting left in us after the past winter.

There has been more or less controversy in the world of very long ago. The Christmas dinner for the deaf was on April 11 and some time before the Christmas dinner was on April 11 and some time before the Christmas dinner for the deaf. Some of the deaf people were so far away that they could not make the dinner and went away to the deaf school and were not able to be present.

For a full year, however, the idea seems to have gone.

"The Sleeper," by Lewis Milestone, is one of the most important novelists of the time. He has written a number of books, including "The Dead End," "Stones and Thieves," "The Good Soldier," and "The Good Soldier." He is a master of the miniature, and in his work he has shown a rare ability to compress a great deal of material into a small space. His novels are noted for their realism, and he has been praised for his ability to create a vivid picture of life in the slums of New York City.

The Sleeper, published in 1917, tells the story of a young man named Paul who is forced to leave his family in order to support them. He becomes involved with a gang of thieves, and the book is a tense and exciting story of Paul's struggles to survive.

The Sleeper was a great success and helped to establish Milestone as a major writer of the time. It was also praised for its portrayal of the lives of the working class in New York City, and it is still regarded as one of the most important novels of the early 20th century.

The Sleeper is a story of love and struggle, of family and community. It is a story of hope and determination, of the human spirit in the face of adversity. It is a story that speaks to us all, and it is a story that will continue to be read and loved for many years to come.
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