

MUSICAL-HISTORICAL CAVALCADE—Continued

Waters of Venice—Floating down the sleepy lagoon. w., Neville Fleeson. Melody by Albert Von Tilzer. Artmusic, Inc., cop. 1918.

We don't want the bacon—what we want is a piece of the Rhine. w., m., Howard Carr, Harry Russell and Jimmie Havens. Shapiro, Bernstein & Co., cop. 1918.

When Alexander takes his ragtime band to France. w., m., Alfred Bryan, Cliff Hess and Edgar Leslie. Waterson, Berlin & Snyder Co., cop. 1918.

When you come back. w., m., George M[ichael] Cohan. M. Witmark & Sons, cop. 1918.

When you look into the heart of a rose. w., Marian Gillespie. m., Florence Methven. Leo Feist, Inc., cop. 1918.

Would you rather be a colonel with an eagle on your shoulder, or a private with a chicken on your knee? (introduced in: Ziegfeld's Follies). w., Sidney D. Mitchell. m., Archie Gottler. Leo Feist, Inc., cop. 1918.

By now half the adult population owned some Liberty Bonds.

Food prices jumped enormously. Eggs were 57c doz. and bacon 53c lb. Metropolitan hotels, knowing that prohibition was around the corner and food prices rising, got as high as \$1.30 for lamb chops and \$3.50 for a good breakfast.

Mothers and sweethearts knitted for the "boys over there" and windows bore flags, starred with the number of men serving in the army.

Peach kernels were saved to make ingredients for gas masks.

The influenza plague broke out, and half a million people died from the epidemic.

U. S. troops distinguished themselves at St. Mihiel, Meuse-Argonne and St. Etienne.

In November came the false and the real armistice, both evoking enormous celebrations. In New York alone, 150 tons of paper and ticker tape were swept off the streets. Signs on shop doors on that memorable November 11 read: "Closed for the Kaiser's funeral" and "Too happy to work; come back tomorrow."

Concurrently the U. S. public debt jumped 600% over 1917 and hit a peak of \$12,243,000,000, or \$115.65 per capita.

The bell boy hat—a towering affair turned down over one eye—commanded feminine attention.

On Broadway the play "Lightnin'" was put on the boards by John Golden with Frank Bacon in the leading role. It ran 1,291 performances. Other plays included "Listen Lester," "The Canary," "The Girl

Behind the Gun," "East Is West," "Up in Mabel's Room," and "The Woman in Room 13." The Theatre Guild was formed.

Film patrons saw Tom Mix, Anna Q. Nilsson, Wallace Reid, and Mary Miles Minter.

1919

All the Quakers are shoulder shakers—down in Quaker Town. w., Bert Kalmar and Edgar Leslie. m., Pete Wendling. Waterson, Berlin & Snyder Co., cop. 1919.

And he'd say Oo-la la! wee-wee. w., m., Harry Ruby and George Jessel. Waterson, Berlin & Snyder Co., cop. 1919.

The big brown bear. w., H. A. Weydt. m., Mana-Zucca, op. 52, no. 1. G. Schirmer, Inc., cop. 1919.

Carolina sunshine. w., Walter Hirsch. m., Erwin R. Schmidt. Harry Von Tilzer Music Pub. Co., cop. 1919.

Castle of dreams (Irene). w., Joseph McCarthy. m., Harry Tierney. Leo Feist, Inc., cop. 1919.

Chinese lullaby (East Is West). w., m., Robert Hood Bowers. G. Schirmer, Inc., cop. 1919.

Chong—He come from Hong Kong. w., m., Harold Weeks. Leo Feist, Inc., cop. 1919.

Daddy Long Legs. w., Sam M. Lewis and Joe Young. m., Harry Ruby. Waterson, Berlin & Snyder Co., cop. 1919.

Dardanella. w., Fred Fisher. m., Felix Bernard and Johnny S. Black. McCarthy & Fisher, Inc., cop. 1919.

Don't cry, Frenchy, don't cry. w., Sam M. Lewis and Joe Young. m., Walter Donaldson. Waterson, Berlin & Snyder Co., cop. 1919.

Dreamy Alabama. w., m., Mary Earl [pseud. of Robert A. King]. Shapiro, Bernstein & Co., Inc., cop. 1919.

How 'ya gonna keep 'em down on the farm? w., Sam M. Lewis and Joe Young. m., Walter Donaldson. Waterson, Berlin & Snyder Co., cop. 1919.

I'm forever blowing bubbles (The Passing Show of 1918). w., m., Jean Kenbrovin and John William Kelleter. Jerome H. Remick & Co., cop. 1919 by Kendis-Brockman Music Co.; assigned to Jerome H. Remick & Co.

I'm in love (Apple Blossoms). w., William Le Baron. m., Fritz Kreisler. T. B. Harms & Francis, Day & Hunter, cop. 1919.

I'll be happy when the preacher makes you mine. w., Sam M. Lewis and Joe Young. m., Walter Donaldson. Waterson, Berlin & Snyder Co., cop. 1919.

MUSICAL-HISTORICAL CAVALCADE—Continued

In my sweet little Alice blue gown (Irene). w., Joseph McCarthy. m., Harry Tierney. Leo Feist, Inc., cop. 1919.

Just like a gipsy (Ladies First). w., m., Seymour B. Simons and Nora Bayes. Jerome H. Remick & Co., cop. 1919.

Kid days. w., Jesse G. M. Glick. m., Irving M. Wilson. Waterson, Berlin & Snyder Co., cop. 1919.

The lamplit hour. w., Thomas Burke. m., Arthur A. Penn. M. Witmark & Sons, cop. 1919.

Let the rest of the world go by. w., J. Keirn Brennan. m., Ernest R. Ball. M. Witmark & Sons, cop. 1919.

Letter song (Apple Blossoms). w., William Le Baron. m., Fritz Kreisler. T. B. Harms & Francis, Day & Hunter, cop. 1919.

Love sends a little gift of roses. w., Leslie Cooke. m., John Openshaw. T. B. Harms & Francis, Day & Hunter, cop. 1919 by Francis, Day & Hunter.

Mammy o' mine. w., William Tracey. m., Maceo Pinkard. Shapiro, Bernstein & Co., Inc., cop. 1919.

Mandy (Ziegfeld Follies of 1919; afterwards introduced in the film: Kid Millions). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1919.

Meet me in bubble land. w., Casper Nathan and Joe Manne. m., Isham Jones. Waterson, Berlin & Snyder Co., cop. 1919.

My Barney lies over the ocean—just the way he lied to me. w., Sam H. Lewis and Joe Young. m., Bert Grant. Waterson, Berlin & Snyder Co., cop. 1919.

My buddies (Buddies). w., m., B. C. Hilliam. M. Witmark & Sons, cop. 1919.

My isle of golden dreams. w., Gus Kahn. m., Walter Blaufuss. Jerome H. Remick & Co., cop. 1919.

Nobody knows—and nobody seems to care. w., m., Irving Berlin. Irving Berlin, Inc., cop. 1919.

Oh! how I laugh when I think how I cried about you. w., Roy Turk and George Jessel. m., Willy White. Waterson, Berlin & Snyder Co., cop. 1919.

Oh! what a pal was Mary. w., Edgar Leslie and Bert Kalmar. m., Pete Wendling. Waterson, Berlin & Snyder Co., cop. 1919.

On Miami shore. w., William Le Baron. m., Victor Jacobi. London: Chappell & Co., Ltd., cop. 1919.

Peggy. w., Harry Williams. m., Neil Moret. Leo Feist, Inc., cop. 1919.

Smilin' through (afterwards introduced in the film: Smilin' Through). w., m., Arthur A. Penn. M. Witmark & Sons, cop. 1919.

Someone like you (Angel Face). w., Robert B. Smith. m., Victor Herbert. Harms, Inc., cop. 1919.

Swanee (Sinbad). w., Irving Caesar. m., George Gershwin. T. B. Harms & Francis, Day & Hunter, cop. 1919.

Sweet sixteen (Ziegfeld Follies of 1919). w., Gene Buck. m., Dave Stamper. T. B. Harms & Francis, Day & Hunter, cop. 1919.

Tell me. w., J. Will Callahan. m., Max Kortlander. Jerome H. Remick & Co., cop. 1919 by Lee S. Roberts; assigned 1919 to Jerome H. Remick & Co.

That naughty waltz. w., Edwin Stanley. m., Sol P. Levy. Belwin, Inc., cop. 1919.

There is no death! w., Gordon Johnstone. m., Geoffrey O'Hara. London: Chappell & Co., Ltd., cop. 1919.

They're all sweeties. w., Andrew B. Sterling. m., Harry Von Tilzer. Harry Von Tilzer Music Pub. Co., 1919.

Tulip time (Ziegfeld Follies of 1919). w., Gene Buck. m., Dave Stamper. T. B. Harms & Francis, Day & Hunter, cop. 1919.

Twelfth Street rag. Piano solo. m., Euday L. Bowman. Kansas City, Mo.: J. W. Jenkins Sons Music Co., cop. 1919 (as a song, words by Spencer Williams, do, cop. 1929).

Wait till you get them up in the air, boys. w., Lew Brown. m., Albert Von Tilzer. Broadway Music Corp., cop. 1919.

What'll we do on a Saturday night—when the town goes dry. w., m., Harry Ruby. Waterson, Berlin & Snyder Co., cop. 1919.

When the cherry blossoms fall (The Royal Vagabond). w., Stephen Ivor Szinnyey and William Cary Duncan. m., Anselm Goetzel. M. Witmark & Sons, cop. 1919.

Who can tell (Apple Blossoms). w., William Le Baron. m., Fritz Kreisler. T. B. Harms & Francis, Day & Hunter, cop. 1919. (Afterwards introduced in the film: The King Steps Out, with words by Dorothy Fields; Chappell & Co., Inc., cop. 1936).

You ain't heard nothing yet. w., m., Al Jolson, Gus Kahn and Bud de Sylva. Jerome H. Remick & Co., cop. 1919.

You're a million miles from nowhere. w., Sam M. Lewis and Joe Young. m., Walter Donaldson. Waterson, Berlin & Snyder Co., cop. 1919.

You are free (Apple Blossoms). w., William Le Baron. m., Victor Jacobi. T. B. Harms & Francis, Day & Hunter, cop. 1919.

You said it. w., Bert Kalmar and Eddie Cox. m., Henry W. Santley. Waterson, Berlin & Snyder Co., cop. 1919.

MUSICAL-HISTORICAL CAVALCADE—Continued

Your eyes have told me so. w., Gustave Kahn. m., Egbert Van Alstyne. m., Walter Blaufuss. Jerome H. Remick & Co., cop. 1919.

Every city and community held parades for returning soldiers.

Prices still went up, sugar being scarcer and scarcer, and eggs reaching 63c. doz. Meantime the U. S. public debt doubled itself over the previous year, and now stood at \$25,482,000,000, or \$246.09 per capita.

Henry Ford sued the *Chicago Tribune* for \$1,000,000 libel, charging that the paper had made him out to be an anarchist in an editorial. The trial ran four months, resulted in several million words of testimony, and terminated when the jury, after nine ballots, awarded Ford six cents damages and costs.

The American Legion was formed in Paris, and held its first convention in St. Louis.

President Woodrow Wilson attended the peace conference in Europe, and returned to the U. S. in disappointment at the results.

Strikes were a nationwide phenomenon. Some 4,100,000 employees during this year struck, walked out, or were locked out, in a series of troubles that affected all major industries. Among them was the entertainment business, which had an actors' strike that at once shut down 12 legitimate shows and caused a precarious season for the managers.

Jack Dempsey won the heavyweight championship when Jess Willard failed to answer the bell for the fourth round at Toledo, Ohio.

The gigolo and bobbed hair timidly made their social beginnings.

Skirts, now six inches off the ground, were a sensation. Women's hats were adorned with very large brims and fussy, fragile decorations.

Aviation, abetted by the impetus of the war, was beginning to be a major topic of conversation. In this year the U. S. Navy seaplane N-C 4 made its way to Europe via the Azores. The first airmail flight between Chicago and New York went on record. The British dirigible R-34 flew to the U. S. and back.

The wartime prohibition law went into effect. It had been enacted the previous year to save grain supplies for war purposes.

Ragtime music, via Negro influence, was changing to jazz.

Victor Moore and Emma Littlefield had a vaudeville act entitled "Change Your Act or Back to the Woods." Film actors

of the year included Tully Marshall, Alma Rubens, Pauline Stark, Lillian and Dorothy Gish, Hope Hampton, Elaine Hammerstein and Lila Lee. "Greenwich Village Follies," "Irene," and "Smilin' Through" with Jane Cowl were successful stage plays.

1920

All she'd say was "Umh hum" (Ziegfeld Follies). w., m., King Zany, MacEmery, Van and Schenck. Harry Von Tilzer Music Pub. Co., cop. 1920.

Alt Wien. Piano solo. m., Leopold Godowsky. G. Schirmer, Inc., cop. 1920.

Avalon. w., m., Al Jolson and Vincent Rose. Jerome H. Remick & Co., cop. 1920.

Bright eyes. w., Harry B. Smith. m., Otto Motzan and M. K. Jerome. Water-son, Berlin and Snyder Co., cop. 1920.

Broadway Rose. w., Eugene West. m., Martin Fried and Otis Spencer. Fred Fisher, Inc., cop. 1920.

Chili bean. w., Lew Brown. m., Albert Von Tilzer. Broadway Music Corp., cop. 1920.

Daddy, you've been a mother to me. w., m., Fred Fisher. McCarthy & Fisher, Inc., cop. 1920.

Deep in your eyes (The Half Moon). w., William Le Baron. m., Victor Jacobi. T. B. Harms & Francis, Day & Hunter, cop. 1920.

Feather your nest. w., m., James Kendis, James Brockman and Howard Johnson. Leo Feist, Inc., cop. 1920.

Hold me (Ziegfeld Follies of 1920), w., m., Art Hickman and Ben Black. Jerome H. Remick & Co., cop. 1920 by Sherman, Clay & Co., San Francisco; assigned to Jerome H. Remick & Co.

I lost the best pal that I had. w., m., Dick Thomas. Harry Von Tilzer Music Pub. Co., cop. 1920.

I used to love you but it's all over now. w., Lew Brown. m., Albert Von Tilzer. Broadway Music Corp., cop. 1920.

I'll be with you in apple blossom time. w., Neville Flesson. m., Albert Von Tilzer. Broadway Music Corp., cop. 1920.

The Japanese sandman. w., Raymond B. Egan. m., Richard A. Whiting. Jerome H. Remick & Co., cop. 1920.

Jazz babies' ball (Shubert Gaieties of 1919). w., Charles Bayha. m., Maceo Pinkard. Shapiro, Bernstein & Co., Inc., cop. 1920.

Left all alone again blues (The Night Boat). w., Anne Caldwell. m., Jerome Kern. T. B. Harms Co., cop. 1920.

MUSICAL-HISTORICAL CAVALCADE—Continued

Look for the silver lining (Good Morning, Dearie; afterwards introduced in: Sally). w., Bud DeSylva. m., Jerome Kern. T. B. Harms Co., cop. 1920.

The love boat (Ziegfeld Follies of 1920). w., Gene Buck. m., Victor Herbert. T. B. Harms & Francis, Day & Hunter, cop. 1920.

The love nest (Mary). w., Otto Harbach. m., Louis A. Hirsch. Victoria Pub. Corp., cop. 1920.

Mah Lindy Lou. w., m., Lily Strickland. G. Schirmer, Inc., cop. 1920.

Margie. w., Benny Davis. m., Con Conrad and J. Russel Robinson. Waterson, Berlin & Snyder Co., cop. 1920.

Mary (Mary). w., Otto Harbach. m., Louis A. Hirsch. Victoria Pub. Corp., cop. 1920.

My home town is a one-horse town—but it's big enough for me. w., Alex Gerber. m., Abner Silver. M. Witmark & Sons, cop. 1920.

Old pal, why don't you answer me? w., Sam M. Lewis and Joe Young. m., M. K. Jerome. Waterson, Berlin & Snyder Co., cop. 1920.

Pale moon. w., Jesse G. M. Glick. m., Frederick Knight Logan. Chicago: Forster Music Pub. Co., cop. 1920.

Palesteena. w., m., Con Conrad and J. Russel Robinson. Shapiro, Bernstein & Co., Inc., cop. 1920.

Pretty Kitty Kelly. w., Harry Pease. m., Ed. Nelson. A. J. Stasny Music Co., Inc., cop. 1920.

Rose of Washington Square (Ziegfeld Midnight Frolic). w., Ballard MacDonald. m., James F. Hanley. Shapiro, Bernstein & Co., Inc., cop. 1920.

Sally (Sally). w., Clifford Grey. m., Jerome Kern. T. B. Harms Co., cop. 1920.

San. w., m., Lindsay McPhail and Walter Michels. Van Alstyne & Curtis, cop. 1920.

So long! oo-long. w., m., Bert Kalmar and Harry Rubv. Waterson, Berlin & Snyder Co., cop. 1920.

Tell me, little gypsy. w., m., Irving Berlin. Irving Berlin, Inc., cop. 1920.

That naughty waltz. w., Edwin Stanley. m., Sol P. Levy. Belwin, Inc., cop. 1919; cop. 1920 by Forster Music Publisher, Inc.; Chicago.

That old Irish mother of mine. w., William Jerome. m., Harry Von Tilzer. Harry Von Tilzer Music Pub. Co., cop. 1920.

Timbuctoo. w., m., Bert Kalmar and Harry Ruby. Waterson, Berlin & Snyder Co., cop. 1920.

La Veeda. w., Nat Vincent. m., John Alden. Maurice Richmond Co., cop. 1920.

When I'm gone I won't forget. w., Ivan

Reid. m., Peter DeRose. F. B. Haviland Pub. Co., Inc., cop. 1920.

When I'm gone you'll soon forget. w., m., E. Austin Keith. F. B. Haviland Pub. Co., Inc., cop. 1911 by E. Austin Keith; assigned 1920 to F. B. Haviland Pub. Co., Inc.

When my baby smiles at me. w., Andrew B. Sterling and Ted Lewis. m., Bill Munro. Harry Von Tilzer Music Pub. Co., cop. 1920.

Where do they go when they row, row row? w., Bert Kalmar and George Jessel. m., Harry Ruby. Waterson, Berlin & Snyder Co., cop. 1920.

Whispering. w., Malvin Schonberger. m., John Schonberger. San Francisco: Sherman, Clay & Co., cop. 1920.

Whose baby are you? (The Night Boat). w., Anne Caldwell. m., Jerome Kern. T. B. Harms Co., cop. 1920.

Why don't you answer me? w., Sam M. Lewis and Joe Young. m., M. K. Jerome. Waterson, Berlin & Snyder Co., cop. 1920.

Wild rose (Sally). w., Clifford Grey. m., Jerome Kern. T. B. Harms Co., cop. 1920.

The wooing of the violin (Some Colonel). w., Robert B. Smith. m., Victor Herbert. T. B. Harms & Francis, Day & Hunter, cop. 1920.

You oughta see my baby. w., Roy Turk. m., Fred E. Ahlert. Waterson, Berlin & Snyder Co., cop. 1920.

A young man's fancy. w., John Murray Anderson and Jack Yellen. m., Milton Ager. Leo Feist, Inc., cop. 1920.

The *Detroit News* operated a radiophone called WWJ, and in Pittsburgh the Westinghouse Co. launched KDKA, which sent out the Harding-Cox election returns as one of its early feats. Thus was radio born, with perhaps 5,000 earnest amateurs trying to "pull in" something on their home-made sets.

Prohibition—the 18th Amendment, ratified by 46 states, but not by Connecticut or Rhode Island—became effective with the Volstead Act, defining what constituted prohibited beverages, to put teeth into it.

Likewise the 19th Amendment—giving women the right to vote—became the law of the land.

Prices by now were sky-high, and the term "H.C.L." (high cost of living) was born. Sugar cost 19½c lb., butter 70c, eggs 68c, ham 55½c, flour 8c, and round steak 39½c.

MUSICAL-HISTORICAL CAVALCADE—Continued

1921

Following the wave of strikes, and various other post-war disturbances, the U. S. developed a great "red scare" out of which the Ku Klux Klan, officially dead since 1869, re-emerged.

The world of sports was in an uproar when a Chicago grand jury brought indictments against eight members of the 1919 Chicago White Sox aggregation, on the grounds that they had allegedly "thrown" the world series to the Cincinnati Reds. Although the jury eventually voted acquittal, baseball put its house in order by appointing Judge Landis as czar.

"Man o' War" was clocked at 2 mins., 14-15 sec. at Belmont Park, N. Y., for a 3/8-mile stretch. The great horse in this year won stakes totaling \$166,140.

Roger Hornsby began his six-year reign as National League batting champion.

Ouija was a popular game.

The U. S. population crossed the hundred million mark, standing at 105,710,000.

Sales of canned foods were growing.

Occupations claiming more and more workers were: mining, iron and steel working, plumbing, textile making, chauffeur-ing (something brand new since the automobile), railroading, barbering and hairdressing, clerking, typing and machine-making. Sadly on the wane were farming and sailing.

The "flapper," wearing rolled stockings and galoshes (all buckles open), began to be a public spectacle. Her heyday was yet a few years off, but definitely in store.

In Wall St. a bomb, set off by unknown persons, killed 30, while in South Braintree, Mass., a paymaster was robbed and killed, for which Sacco and Vanzetti were convicted of murder. They were executed in 1927.

Amateur night had a revival in theatres, after having been dead since 1910. Vaudeville patrons now could see Ben Bernie, Olsen and Johnson, Jack Benny, Winnie Lightner, Georgie Price, Harry Richman and Singers' Midgets. On the stage Marilyn Miller starred in Ziegfeld's long-run musical "Sally"; Frank Crumit appeared in "Greenwich Village Follies"; Madge Kennedy had the star role in "Cornered"; David Belasco's "Gold Diggers" again gave a star role to Ina Claire; "The Bat" launched its run of 878 performances; and "Little Old New York" and "Rollo's Wild Oat" made money.

Charlie Chaplin and Jackie Coogan appeared in "The Kid"—a film bringing in several millions in rentals.

The U. S. complained of the twenty-third depression since 1790. It lasted two years, and was severe.

Ain't we got fun? w., m., Richard A. Whiting. Jerome H. Remick & Co., cop. 1921.

The answer. w., m., Robert Huntington Terry. G. Schirmer, Inc., cop. 1921.

April showers (Bombo). w., Bud G. DeSylva. m., Louis Silvers. Sunshine Music Co., Inc. [Harms, Inc.], cop. 1921.

Bandana days (Shuffle Along). w., m., Noble Sissle and Eubie Blake. M. Witmark & Sons, cop. 1921.

By the waters of Minnetonka. w., J. M. Cavanass. m., Thurlow Lieurance. Philadelphia: Theodore Presser Co., cop. 1921.

Coal-black mammy. w., Laddie Cliff. m., Ivy St. Helier. Leo Feist, Inc., cop. 1921 by Francis, Day & Hunter, London.

Dapper Dan. w., Lew Brown. m., Albert Von Tilzer. Broadway Music Corp., cop. 1921.

Dear old Southland. w., Henry Creamer. m., Turner Layton. Jack Mills, Inc., cop. 1921.

Eve cost Adam just one bone. w., m., Charles Bayha. Skidmore Music Co., cop. 1921.

De gospel train. Negro spiritual arr. for voice and piano by Henry Thacker Burleigh. G. Ricordi & Co., Inc., cop. 1921.

Heav'n, heav'n. Negro spiritual arr. by Henry Thacker Burleigh. G. Ricordi & Co., Inc., cop. 1921.

I ain't nobody's darling. w., Elmer Hughes. m., Robert A. King. Skidmore Music Co., cop. 1921.

I'm just wild about Harry (Shuffle Along). w., m., Noble Sissle and Eubie Blake. M. Witmark & Sons, cop. 1921.

I'm missin' mammy's kissin'—and I know she's missin' mine. w., Sidney Clare. m., Lew Pollack. Waterson, Berlin & Snyder Co., cop. 1921.

I found a rose in the devil's garden. w., m., Fred Fisher and Willie Raskin. Fred Fisher, Inc., cop. 1921.

I wonder if you still care for me? w., Harry B. Smith and Francis Wheeler. m., Ted Snyder. Waterson, Berlin & Snyder Co., cop. 1921.

Ka-lu-a (Good Morning, Dearie). w., Anne Caldwell. m., Jerome Kern. T. B. Harms Co., cop. 1921.

Kitten on the keys. Piano solo. m., Zez Confrey. Jack Mills, Inc., cop. 1921.

Learn to smile (The O'Brien Girl). w., Otto Harbach. m., Louis A. Hirsch. Harms, Inc., cop. 1921.

MUSICAL-HISTORICAL CAVALCADE—Continued

- Leave me with a smile.** w., m., Charles Koehler and Earl Burtnett. Waterson, Berlin & Snyder Co., cop. 1921.
- Leetle Bateese.** w., William Henry Drummond. m., Geoffrey O'Hara. Boston: Oliver Ditson Co., cop. 1921.
- Little David, play on your harp.** Negro spiritual arr. for voice and piano by Henry Thacker Burleigh. G. Ricordi & Co., Inc., cop. 1921.
- Love will find a way (Shuffle Along).** w., m., Noble Sissle and Eubie Blake. M. Witmark & Sons, cop. 1921.
- Ma—He's making eyes at me (The Midnight Rounders).** w., Sidney Clare. m., Con Conrad. Fred Fisher, Inc., cop. 1921.
- Ma li'l batteau (in the cycle Bayou Songs).** w., Michael de Longpre [pseud. of Lily Strickland]. m., Lily Strickland. J. Fisher & Bro., cop. 1921.
- Make believe.** w., Benny Davis. m., Jack Shilkret. Waterson, Berlin & Snyder Co., cop. 1921 by Benny Davis Music Pub. Co.; assigned 1921 to Waterson, Berlin & Snyder Co.
- Mandy 'n' me.** w., Bert Kalmar. m., Con Conrad and Otto Motzan. Shapiro, Bernstein & Co., Inc., cop. 1921.
- My mammy (Sinbad).** w., Joe Young and Sam Lewis. m., Walter Donaldson. Irving Berlin, Inc., cop. 1921.
- My man [Mon homme] (Ziegfeld Follies of 1921).** French words, Albert Willemetz and Jacques Charles. English words, Channing Pollock. m., Maurice Yvain. Leo Feist, Inc., cop. 1920 by Francis Salabert, Paris; American version cop. 1921 by Leo Feist, Inc.
- My sunny Tennessee (The Midnight Rounders).** w., m., Bert Kalmar, Harry Ruby and Herman Ruby. Waterson, Berlin & Snyder Co., cop. 1921.
- Nichavo!** w., Helene Jerome. m., Manazucca, op. 66. Cincinnati: The John Church Co., cop. 1921.
- Peggy O'Neil.** w., m., Harry Pease, Ed. G. Nelson and Gilbert Dodge. Leo Feist, Inc., cop. 1921.
- Say it was music (Music Box Revue).** w., m., Irving Berlin. Irving Berlin, Inc., cop. 1921.
- Second hand Rose (Ziegfeld Follies of 1921).** w., Grant Clarke. m., James F. Hanley. Shapiro, Bernstein & Co., cop. 1921.
- She's mine, all mine!** w., m., Bert Kalmar and Harry Ruby. Waterson, Berlin & Snyder Co., cop. 1921.
- The sheik of Araby (Make It Snappy).** w., Harry B. Smith and Francis Wheeler. m., Ted Snyder. Waterson, Berlin & Snyder Co., cop. 1921.
- Shuffle along (Shuffle Along).** w., m., Noble Sissle and Eubie Blake. M. Witmark & Sons, cop. 1921.
- Some day I'll find you (Kiki).** w., Schuyler Greene. m., Zoel Parenteau. Harms, Inc., cop. 1921.
- Song of love (Blossom Time).** w., Dorothy Donnelly. m., Sigmund Romberg. Leo Feist, Inc., cop. 1921 by Karczag Pub. Co.
- Steal away.** Negro spiritual arr. for voice and piano by Henry Thacker Burleigh. G. Ricordi & Co., Inc., cop. 1921.
- Swanee River moon.** w., m., H. Pitman Clarke. Leo Feist, Inc., cop. 1921.
- Sweet lady (Tangerine).** w., Howard Johnson. m., Frank Crumit and Dave Zoob. Leo Feist, Inc., cop. 1921.
- Ten little fingers and ten little toes—down in Tennessee.** w., Harry Pease and Johnny White. m., Ira Schuster and Ed. G. Nelson. Leo Feist, Inc., cop. 1921.
- There's a million girlies lonesome tonight—and still I'm all alone.** w., William Tracey, Alfred Jentes and Murray Roth. m., James F. Hanley. Shapiro, Bernstein & Co., cop. 1921.
- Tuck me to sleep in my old 'Tucky home.** w., Sam M. Lewis and Joe Young. m., George W. Meyer. Irving Berlin, Inc., cop. 1921.
- Wabash blues.** w., Dave Ringle. m., Fred Meinken. Leo Feist, Inc., cop. 1921.
- The Wang, Wang blues.** w., m., Gus Mueller, "Buster" Johnson and Henry Busse. Leo Feist, Inc., cop. 1921.
- When Francis dances with me.** w., Benny Ryan. m., Violinsky. Leo Feist, Inc., cop. 1921.
- When the honeymoon was over.** w., m., Fred Fisher. Fred Fisher, Inc., cop. 1921.
- Whip-poor-will (Sally).** w., Bud DeSylva. m., Jerome Kern. T. B. Harms Co., cop. 1921.
- Yoo-hoo.** w., B. G. DeSylva. Melody by Al Jolson. Richmond-Robbins, Inc., cop. 1921 by Maurice Richmond, Inc.

Dempsey beat Carpentier in four rounds at Boyle's Thirty Acres, N. J. It was the first million dollar gate in prizefight history, and the first major fight to be broadcast via radio.

Warren Gamaliel Harding was inaugurated president.

Fifty-two billion cigarettes, \$52,000,000 worth of cosmetics, and 217,000,000 pairs of silk stockings were purchased in this year.

Champ Clark of Missouri, former speaker of the House, died.

Outside the three-mile limit along the

MUSICAL-HISTORICAL CAVALCADE—Continued

Atlantic seaboard stretched a row of speedy boats with contraband liquor ready for smuggling. It came to be known as "Rum Row."

Plastic surgeons were advertising heavily in trade journals about the wonders they could work on actors' faces.

Due to the depression, the cabaret business was in a bad slump.

Will Rogers, after two and a half years in pictures, went into vaudeville. He wisecracked that he was the only film actor who so far had come out of Hollywood with the same wife. Also in vaudeville at this time was Fred Allen.

The U. S. declared formal peace with Germany and Austria.

America's Unknown Soldier was buried at Arlington, and President Harding's speech on this occasion was broadcast.

Women's skirts became shorter.

In Atlantic City, N. J., the first much-ballyhooed bathing beauty contest was staged, and with it the form-fitting one-piece bathing suit was adopted by feminine bathers.

Freud and psychoanalysis were topics of conversation.

Rudolph Valentino became a strong box office draw, following the release of "Four Horsemen of the Apocalypse" and "The Sheik"—both tremendously successful pictures from the money viewpoint.

Plays of the year included "Anna Christie" (Pauline Lord), "Bill of Divorcement" (Katharine Cornell), "Blossom Time," "Dulcy" (Lynn Fontanne and Frank Bacon), "Kiki" (Lenore Ulric), "The Circle" (John Drew and Mrs. Leslie Carter), "The Green Goddess" (George Arliss and Winthrop Ames), and "The Perfect Fool" (Ed Wynn).

Also achieving a notable stage success at this time was Julian Eltinge, the feminine impersonator.

1922

Aggravatin' papa. w., m., Roy Turk, J. Russel Robinson and Addy Britt. Waterson, Berlin & Snyder Co., cop. 1922.

Ain't it a shame. w., m., W. A. Hann, Joseph Simms and Al W. Brown. M. Witmark & Sons, cop. 1922.

All over nothing at all. w., J. Keirn Brennan and Paul Cunningham. m., James Rule. M. Witmark & Sons, cop. 1922.

L'amour-toujours-l'amour — Love everlasting. w., Catherine Chisholm Cushing. m., Rudolf Friml. Harms, Inc., cop. 1922 by Harms-Friml Corp.

A brown bird singing. w., Royden Bar-

rie. m., Haydn Wood. London: Chap-pell & Co., Ltd., cop. 1922.

Carolina in the morning (Passing Show of 1922). w., Gus Kahn. m., Walter Donaldson. Jerome H. Remick & Co., cop. 1922.

"Chicago," that toddling town. w., m., Fred Fisher. Fred Fisher, Inc., cop. 1922.

China boy. w., m., Dick Winfree and Phil Boutelje. Leo Feist, Inc., cop. 1922.

Couldn't hear nobody pray. Negro spiritual arr. for voice and piano by Henry Thacker Burleigh. G. Ricordi & Co., Inc., cop. 1922.

Crinoline days (Music Box Revue). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1922.

Dancing fool. w., Harry B. Smith and Francis Wheeler. m., Ted Snyder. Waterson, Berlin & Snyder Co., cop. 1922.

Down the winding road of dreams. w., Margaret Cantrell. m., Ernest R. Ball. M. Witmark & Sons, cop. 1922.

Dreamy melody. w., m., Ted Koehler, Frank Magine and C. Naset. Jerome H. Remick & Co., cop. 1922.

Georgette (Greenwich Village Follies). w., Lew Brown. m., Ray Henderson. Shapiro, Bernstein & Co., Inc., cop. 1922.

Georgia. w., Howard Johnson. m., Walter Donaldson. Leo Feist, Inc., cop. 1922.

Goin' home. w., m., William Arms Fisher, adapted from the Largo of the symphony, "From the New World," by Antonin Dvorak, op. 95. Boston: Oliver Ditson Co., cop. 1922.

I gave you up just before you threw me down. w., m., Bert Kalmar, Harry Ruby and Fred E. Ahlert. Waterson, Berlin & Snyder Co., cop. 1922.

In the little red school-house. w., m., Al Wilson and James Brennan. Edw. B. Marks Pub. Co., cop. 1922.

A kiss in the dark (Orange Blossoms). w., Bud G. DeSylva. m., Victor Herbert. Harms, Inc., cop. 1922.

Lady of the evening (Music Box Revue). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1922.

Lovin' Sam, the sheik of Alabam.' w., Jack Yellen. m., Milton Ager. Ager, Yellen & Bornstein, Inc., cop. 1922.

Mary, dear. w., m., Harry DeCosta and M. K. Jerome. Waterson, Berlin & Snyder Co., cop. 1922.

Mister Gallagher and Mister Shean (Ziegfeld Follies of 1922) w., m., Ed. Gallagher and Al Shean. Jack Mills, Inc., cop. 1922 by Ed. Gallagher and Al Shean.

MUSICAL-HISTORICAL CAVALCADE—Continued

My buddy. w., Gus Kahn. m., Walter Donaldson. Jerome H. Remick & Co., cop. 1922.

My lover is a fisherman. w., m., Lily Strickland. Boston: Oliver Ditson Co., cop. 1922.

'Neath the South Sea moon (Ziegfeld Follies of 1922). w., m., Gene Buck, Louis A. Hirsch and Dave Stamper. Harms, Inc., cop. 1922.

Nellie Kelly, I love you (Little Nellie Kelly). w., m., George M. Cohan. M. Witmark & Sons, cop. 1922.

On the 'gin, 'gin, 'ginny shore. w., Edgar Leslie. m., Walter Donaldson. Shapiro, Bernstein & Co., Inc., cop. 1922.

A pretty girl is like a melody (Music Box Revue). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1922.

Rose of the Rio Grande. w., Edgar Leslie. m., Harry Warren and Ross Gorman. Stark & Cowan, cop. 1922.

Runnin' wild! w., Joe Grey and Leo Wood. m., A. Harrington Gibbs. Leo Feist, Inc., cop. 1922.

Sixty seconds every minute, I think of you (Greenwich Village Follies). w., Irving Caesar and John Murray Anderson. m., Louis A. Hirsch. Victoria Pub. Co., cop. 1922.

Somebody stole my gal. w., m., Leo Wood. Denton & Haskins Music Co., cop. 1918 by Meyer Cohen Music Pub. Co.; cop. 1922 by Denton & Haskins.

Some sunny day. w., m., Irving Berlin. Irving Berlin, Inc., cop. 1922.

Stumbling. w., m., Zez Confrey. Leo Feist, Inc., cop. 1922.

Three o'clock in the morning. w., Dorothy Terris. m., Julian Robeldo. Leo Feist, Inc., cop. 1922 by West's, Ltd., London.

Throw me a kiss (Ziegfeld Follies of 1922). w., m., Louis A. Hirsch, Gene Buck, Dave Stamper and Maurice Yvain. Harms, Inc., cop. 1922.

Toot, toot, Tootsie! (Bombo). w., m., Gus Kahn, Ernie Erdman and Dan Russo. Leo Feist, Inc., cop. 1922.

Trees. w., Joyce Kilmer. m., Oscar Rasbach. G. Schirmer, Inc., cop. 1922.

'Way down yonder in New Orleans. w., m., Henry Creamer and J. Turner Layton. Shapiro, Bernstein & Co., cop. 1922.

When hearts are young (The Lady in Ermine). w., Cyrus Wood. m., Sigmund Romberg and Alfred Goodman. Harms, Inc., cop. 1922.

When the leaves come tumbling down. w., m., Richard Howard. Leo Feist, Inc., cop. 1922.

Who cares (Bombo). w., Jack Yellen. m., Milton Ager. Ager, Yellen & Bornstein, Inc., cop. 1922.

Wonderful one. w., Dorothy Terris. m., Paul Whiteman and Ferdie Grofe, adapted from a theme by Marshall Nielan. Leo Feist, Inc., cop. 1922.

You remind me of my mother (Little Nellie Kelly). w., m., George M[ichael] Cohan. M. Witmark & Sons, cop. 1922.

Mah Jong, a game played with intricate Oriental equipment, was the rage.

Hairdressers said that the bobbed hair vogue was probably here to stay.

The production of U. S. passenger automobiles now stood at 2,369,000—again a new high.

William T. Tilden, 2d, won the National U. S. Clay Court tennis championship, and held it through 1927. Football, racing and baseball were prospering as never before.

Ku Klux Klan agitation, and counter-agitation, went on everywhere.

Radio turned commercial when WEAf, New York, broadcast the first etherized advertisement—a program sponsored by the Queensborough Corp. (real estate).

Following a sensational series of manslaughter trials, involving Roscoe C. (Fatty) Arbuckle, the film companies formed the Motion Picture Producers and Distributors' Association, with Will Hays as head.

Protestant Episcopal Bishops voted to take the word "obey" out of the marriage ceremony.

Phonographs and player pianos hit their heyday.

An American, Howard Carter, was with Lord Carnarvon as assistant when the latter opened the tomb of King Tutankhamen in Egypt.

Attention of newspaper readers was fixed on the Hall-Mills murder case.

The "Roma," a dirigible built for the U. S. in Italy, blew up at Hampton, Va.; 34 died. Meantime the army blimp C-2 blew up in San Antonio, Tex.; no lives were lost.

Two long-run stage plays were launched—Anne Nichols' "Abie's Irish Rose" (2,532 performances) and "Rain," in which Jeanne Eagels was starred (741 performances). Other hits of the year included "Chauve-Souris," "Merton of the Movies" (Glen Hunter), "Sally, Irene and Mary," "The Awful Truth" (Ina Claire and Bruce McRae), "Loyalties" and "Little Nelly Kelly."

In vaudeville were Joe Laurie, Jr., Bill Robinson (billed as "The Dark Cloud of Joy"), and Jay C. Flippen.

MUSICAL-HISTORICAL CAVALCADE—Continued

Florenz Ziegfeld was paid tribute everywhere as the greatest theatrical producer of his time.

D. W. Griffith's "Orphans of the Storm" (Lillian and Dorothy Gish), "Smilin' Through" (Norma Talmadge), "Blood and Sand" (Rudolph Valentino, Lila Lee and Nita Naldi), and "Grandma's Boy" (Harold Lloyd and Mildred Davis) were the money-making films of the year.

1923

Annabelle. w., Lew Brown. m., Ray Henderson. Shapiro, Bernstein & Co., Inc., cop. 1923.

Bambalina (The Wildflower). w., Otto Harbach and Oscar Hammerstein, 2nd. m., Vincent Youmans and Herbert Stothart. Harms, Inc., cop. 1923.

Barney Google. w., m., Billy Rose and Con Conrad. Jerome H. Remick & Co., cop. 1923.

Beside a babbling brook. w., Gus Kahn. m., Walter Donaldson. Jerome H. Remick & Co., cop. 1923.

Charleston (Runnin' Wild). w., m., Cecil Mack and Jimmy Johnson. Harms, Inc., cop. 1923.

Come on, Spark Plug! w., m., Billy Rose and Con Conrad. Waterson, Berlin & Snyder Co., cop. 1923.

Covered wagon days (film: The Covered Wagon). w., m., Will Morrissey and Joe Burrows. Waterson, Berlin & Snyder Co., cop. 1923.

Dizzy fingers. Piano solo. m., Zez Confrey. Jack Mills, Inc., cop. 1923.

I'm goin' South (Bombo; and Kid Boots). w., m., Abner Silver and Harry Woods. M. Witmark & Sons, cop. 1923.

I love life. w., Irwin M. Cassel. m., Mana-Zucca, op. 83. Cincinnati: The John Church Co., cop. 1923.

I love you (Little Jessie James). w., Harlan Thompson. m., Harry Archer. Leo Feist, Inc., cop. 1923.

Indiana moon. w., Benny Davis. m., Isham Jones. Irving Berlin, Inc., cop. 1923.

It ain't gonna rain no mo'. w., m., Wendell Hall. Chicago: Forster Music Publisher, Inc., cop. 1923 by Wendell Hall; assigned 1923 to Forster Music Publisher, Inc.

Last night on the back porch—I loved her best of all. w., m., Lew Brown and Carl Schraubstader. Skidmore Music Co., cop. 1923.

Little star—Estrellita. m., Manuel M. Ponce. Arranged and translated by Frank LaForge. G. Ricordi & Co., Inc., cop. 1923.

Louisville Lou, the vampin' lady. w., Jack Yellen. m., Milton Ager. Ager, Yellen & Bornstein, Inc., cop. 1923.

My little nest of heavenly blue—Hab' ein blaues Himmelbett [Frasquita serenade] (Frasquita). Original German words, Dr. A. M. Willner and Heinz Reichert; English words, Sigmund Spaeth. m., Franz Lehar. Edw. B. Marks Music Co., cop. 1922 by Joseph Weinberger; assigned 1923 to Edw. B. Marks Music Co.

My sweetie went away—she didn't say where, when or why. w., m., Roy Turk and Lou Handman. Waterson, Berlin & Snyder Co., cop. 1923.

No, no, Nora. w., Gus Kahn. m., Ted Fiorito and Ernie Erdman. Leo Feist, Inc., cop. 1923.

Oh! gee, oh! gosh, oh! golly, I'm in love. w., Olson and Johnson. m., Ernest Breuer. Waterson, Berlin & Snyder Co., cop. 1923.

On the mail. March. m., Edwin Franko Goldman. Carl Fischer, Inc., cop. 1923.

Out there in the sunshine with you. w., J. Keirn Brennan. m., Ernest R. Ball. M. Witmark & Sons, cop. 1923.

Raggedy Ann (The Stepping Stones). w., Anne Caldwell. m., Jerome Kern. T. B. Harms Co., cop. 1923.

Remem'ring (Topsy and Eva). w., m., Duncan Sisters. Irving Berlin, Inc., cop. 1923.

La Rosita. w., Allan Stuart. m., Paul Dupont. Cleveland: Sam Fox Pub. Co., cop. 1923.

Serenade—Rimpianto. Italian words, Alfred Silvestri; English translation, Sigmund Spaeth. m., Enrico Toselli. Boston: The Boston Music Co., cop. 1923.

Seven or eleven—My Dixie pair o' dice. w., Lew Brown. m., Walter Donaldson. Shapiro, Bernstein & Co., Inc., cop. 1923.

She wouldn't do—what I asked her to. Words revised by Sidney D. Mitchell. m., Sam Gottlieb, Philip Boutelje and Al Burt. Richmond-Robbins, Inc., cop. 1923.

Sittin' in a corner. w., Gus Kahn. m., George W. Meyer. Irving Berlin, Inc., cop. 1923.

A smile will go a long, long way. w., m., Benny Davis and Harry Akst. Waterson, Berlin & Snyder Co., cop. 1923.

Some sweet day (Ziegfeld Follies of 1922). w., Gene Buck. m., Dave Stamper and Louis A. Hirsch. Harms, Inc., cop. 1923.

MUSICAL-HISTORICAL CAVALCADE—Continued

Stella. w., m., Al Jolson, Benny Davis and Harry Akst. Waterson, Berlin & Snyder Co., cop. 1923.

Swingin' down the lane. w., Gus Kahn. m., Isham Jones. Leo Feist, Inc., cop. 1923.

Ten thousand years from now. w., J. Keirn Brennan. m., Ernest R. Ball. M. Witmark & Sons, cop. 1923.

That old gang of mine. w., Billy Rose and Mort Dixon. m., Ray Henderson. Irving Berlin, Inc., cop. 1923.

Westward ho! — The covered wagon march. w., R. A. Barnet. m., Hugo Riensfeld. Jerome H. Remick & Co., cop. 1923.

When it's night-time in Italy, it's Wednesday over here. w., m., James Kendis and Lew Brown. Shapiro, Bernstein & Co., Inc., cop. 1923.

When you walked out someone else walked right in. w., m., Irving Berlin. Irving Berlin, Inc., cop. 1923.

Who's sorry now? w., Bert Kalmar and Harry Ruby. m., Ted Snyder. Waterson, Berlin & Snyder Co., cop. 1923.

Who'll buy my violets?—Spanish title: La violetera (introduced in: *Little Miss Bluebeard*). English words by E. Ray Goetz. m., Jose Padilla. Harms, Inc., cop. 1923.

Wild flower (The Wild Flower). w., Otto Harbach and Oscar Hammerstein, 2nd. m., Vincent Youmans and Herbert Stothart. Harms, Inc., cop. 1923.

Yes! we have no bananas. w., m., Frank Silver and Irving Cohn. Shapiro, Bernstein & Co., cop. 1923 by Skidmore Music Co.

You've got to see mamma ev'ry night—or you can't see mamma at all. w., m., Billy Rose and Con Conrad. Leo Feist, Inc., cop. 1923.

Mrs. F. I. Mallory lost the National U. S. Women Tennis championship to Helen Wills, who retained it through 1929, with the exception of one year—1926. Robert T. Jones, Jr., won the National Open golf championship (and again in 1926, 1929 and 1930). Jack Dempsey outpointed Tommy Gibbons in 15 rounds at Shelby, Mont., and two months later knocked out Luis Firpo in two rounds at the Polo Grounds, N. Y., while \$1,082,590 worth of customers went wild.

"Day by day in every way I'm getting better and better" was on the tip of everyone's tongue. The rage was propounded by Emil Coue, who claimed that his system of "auto-suggestion" would cure mental and physical ailments.

Night clubs were evolving out of the old-style cabarets, while America went

dance-crazy. The one-step and countless variations on it were the reigning repertoire.

Some 5,000 speakeasies operated in New York City alone. Champagne was \$25 a quart, and Scotch of questionable merit went for \$20 a quart. Bath-tub gin and needle beer sold for whatever the market would bear in any particular community.

Film patrons now saw, as part of the program, an organ rising out of the orchestra pit on which Jesse Crawford, or some local contemporary, played a solo.

The little theatre movement was getting stronger.

Warren Gamaliel Harding died, and Calvin Coolidge was inaugurated president.

Cigarette production was still jumping enormously. In this year manufacturers produced 66,700,000 cigarettes, for which society leaders began to testimonialize in advertisements.

Charles P. Steinmetz, the famed experimenter in electricity and electrical apparatus, died.

The marathon dance was another rage.

Women now preferred the Capeline hat—a wide-brimmed affair curving down on either side of the face.

Eleanora Duse paid her last visit to America, and the actress broke every stage box office record in existence.

Notable stage performances of the year, as calculated by *Variety*, were the following: Walter Hampden in "Cyrano de Bergerac," Helen Menken in "Seventh Heaven," W. C. Fields (with Madge Kennedy) in "Poppy," Raymond Hitchcock in "The Old Soak," Eva Le Gallienne in "The Swan" and the Duncan Sisters in "Topsy and Eva."

Burns and Allen made their first big-time vaudeville appearance, but the *Variety* review intimated that their act looked lukewarm. Edna Wallace Hopper was in vaudeville. Ben Bernie now had an orchestra. Edward Everett Horton was an actor in West Coast legit. Clark and McCullough were playing in a burlesque show called "Monkey Shines."

Films of the year included "The Covered Wagon" (Lois Wilson, Ernest Torrence and J. Warren Kerrigan), "The Ten Commandments," "The Hunchback of Notre Dame" (Lon Chaney and Patsy Ruth Miller), "Safety Last" (Harold Lloyd and Mildred Davis).

1924

All alone (Music Box Revue). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1924.

Amapola—Pretty little poppy. w., m., Joseph M. Lacalle. J. M. Lacalle, cop. 1924.

MUSICAL-HISTORICAL CAVALCADE—Continued

Bagdad. w., Jack Yellen. m., Milton Ager. Ager, Yellen & Bornstein, Inc., cop. 1924.

California, here I come (Bombo). w., m., Al Jolson, Bud De Sylva and Joseph Meyer. M. Witmark & Sons, cop. 1924.

Charley, my boy. w., m., Gus Kahn and Ted Fiorito. Irving Berlin, Inc., cop. 1924.

Copenhagen. Fox-trot. m., Charlie Davis. Chicago: Melrose Bros. Music Co., cop. 1924.

Deep in my heart, dear (The Student Prince). w., Dorothy Donnelly. m., Sigmund Romberg. Harms, Inc., cop. 1924.

Drinking song (The Student Prince). w., Dorothy Donnelly. m., Sigmund Romberg. Harms, Inc., cop. 1924.

Everybody loves my baby, but my baby don't love nobody but me. w., m., Jack Palmer and Spencer Williams. Clarence Williams Music Co., Inc., cop. 1924.

Fascinating rhythm (Lady, Be Good!). w., Ira Gershwin. m., George Gershwin. Harms, Inc., cop. 1924.

Follow the swallow. w., Billy Rose and Mort Dixon. m., Ray Henderson. Jerome H. Remick & Co., cop. 1924.

How come you do me like you do. w., m., Gene Austin and Roy Bergere. Stark & Cowan, Inc., cop. 1924.

I want to be happy (No, No, Nanette). w., Irving Caesar. m., Vincent Youmans. Harms, Inc., cop. 1924.

I'll see you in my dreams. w., Gus Kahn. m., Isham Jones. Leo Feist, Inc., cop. 1924.

I wonder what's become of Sally? w., Jack Yellen. m., Milton Ager. Ager, Yellen & Bornstein, Inc., cop. 1924.

I wonder who's dancing with you tonight. w., Mort Dixon and Billy Rose. m., Ray Henderson. Jerome H. Remick & Co., cop. 1924.

In shadowland. w., Sam M. Lewis and Joe Young. m., Ruth Brooks and Fred E. Ahlert. Henry Waterson, Inc., cop. 1924.

In the garden of tomorrow. w., George Graff, Jr. m., Jessie L. Deppen. London: Chappell & Co., Ltd., cop. 1924.

Indian love call (Rose Marie). w., Otto Harbach and Oscar Hammerstein, 2nd. m., Rudolf Friml. Harms, Inc., cop. 1924.

Jealous. w., Tommie Malie and Dick Finch. m., Jack Little. Henry Waterson, Inc., cop. 1924.

June brought the roses. w., Ralph Stanley. m., John Openshaw. Harms, Inc., cop. 1924.

Keep smiling at trouble (Big Boy). w., Al Jolson and B. G. DeSylva. m., Lewis Gensler. Harms, Inc., cop. 1924.

Let me linger longer in your arms. w., Cliff Friend. m., Abel Baer. Leo Feist, Inc., cop. 1924.

Limehouse blues (Charlot's Revue of 1924). w., Douglas Furber. m., Philip Braham. Harms, Inc., cop. 1922 by Ascherberg, Hopwood & Crew, Ltd., London.

The man I love (Strike Up the Band; originally in: Lady, Be Good!). w., Ira Gershwin. m., George Gershwin. Harms, Inc., cop. 1924.

Mandalay. w., m., Earl Burtnett, Abe Lyman and Gus Arnheim. Jerome H. Remick & Co., cop. 1924.

My best girl. w., m., Walter Donaldson. Jerome H. Remick & Co., cop. 1924.

My dream girl (The Dream Girl). w., Rida Johnson Young. m., Victor Herbert. Harms, Inc., cop. 1924.

O, Katharina! (Chauve Souris). w., L. Wolfe Gilbert. m., Richard Fall. Leo Feist, Inc., cop. 1924 by Wiener Boheme Verlag, Vienna.

The prisoner's song. w., m., Guy Massey. Shapiro, Bernstein & Co., Inc., cop. 1924.

Put away a little ray of golden sunshine for a rainy day. w., Sam M. Lewis and Joe Young. m., Fred E. Ahlert. Henry Waterson, Inc., cop. 1924.

Rose Marie (Rose Marie). w., Otto Harbach and Oscar Hammerstein, 2nd. m., Rudolf Friml. Harms, Inc., cop. 1924.

Serenade (The Student Prince). w., Dorothy Donnelly. m., Sigmund Romberg. Harms, Inc., cop. 1924.

S-h-i-n-e. w., Cecil Mack and Lew Brown. m., Ford Dabney. Shapiro, Bernstein & Co., cop. 1924.

Somebody loves me (George White's Scandals). w., Ballard MacDonald and B. G. DeSylva. m., George Gershwin. Harms, Inc., cop. 1924.

Sometime you'll wish me back again. w., m., E. Austin Keith. F. B. Haviland Pub. Co., Inc., cop. 1924.

Spain. w., Gus Kahn. m., Isham Jones. Chicago: Milton Weil Music Co., cop. 1924.

Tea for two (No, No, Nanette). w., Irving Caesar. m., Vincent Youmans. Harms, Inc., cop. 1924.

West of the great divide. w., George Whiting. m., Ernest R. Ball. M. Witmark & Sons, cop. 1924.

MUSICAL-HISTORICAL CAVALCADE—Continued

What'll I do (Music Box Revue). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1924.

When you and I were seventeen. w., Gus Kahn. m., Charles Rosoff. Irving Berlin, Inc., cop. 1924.

America's increasing appetite for dancing hit a new high with the Charleston.

The cross-word puzzle appeared, and took the nation by storm. Recognizing the cross-word puzzle's popular dimensions, the B. & O. Railroad put dictionaries on its mainline trains.

Every up-to-date college male wore flannel Oxford bags (trousers).

Sports continued to occupy national attention. Bobby Jones now annexed the National Amateur crown, repeating the feat in 1925, 1927, 1928 and 1930. Babe Ruth topped all American League batting averages of the year with .378. At Notre Dame the "Four Horsemen" made their alma mater and Knute Rockne the giants of football, while at race tracks the total of purses and stakes for the first time crossed the \$10,000,000 mark (five years before the figure had been a mere \$4,600,000).

When the Democrats and the Republicans held their national conventions, the radio broadcasters were there to air the proceedings. Through loudspeakers came that persistent refrain from the Democratic conclave: "Alabama, 24 votes for Underwood." Davis was the eventual Democratic candidate, but Calvin Coolidge and Charles G. Dawes (vice-president) won the election, whereupon "Coolidge prosperity" went into high gear.

Radio sets spread through the nation like wildfire. In this year some \$350,000,000 worth were retailed as against \$135,000,000 the year before—a percentage increase in sales that established an all-time radio record.

In Chicago, little Robert (Bobby) Franks disappeared, leading to kidnapping and murder charges against N. F. Leopold, Jr., and Richard Loeb (both 19). Clarence Darrow, their attorney, saved them from the gallows, and the verdict was life imprisonment plus 99 years. (Loeb was killed by a fellow convict in 1936).

The U. S. practically had a monopoly on Olympic victories. In 1924 they carried off first honors for the eighth straight time.

The dirigible ZR-3 flew from Friedrichshafen, Germany, to Lakehurst, N. J., where the U. S. Navy took it over under the name "Los Angeles."

Once more women went back to the poke bonnet as a headgear.

"What Price Glory?" (by Maxwell Anderson and Laurence Stallings) was the smash hit of the stage. Eddie Cantor appeared in "Kid Boots" and Lady Diana Manners and (the late) Rosamond Pinchot in "The Miracle." "Rose Marie" was off on a run of 680 some performances.

In both picture houses and vaudeville the jazz orchestra was a solid hit.

Successful pictures of the year included: "The Sea Hawk" (Milton Sills and Enid Bennett), "Girl Shy" (Harold Lloyd), and "The Thief of Bagdad" (Douglas Fairbanks). Colleen Moore, Patsy Ruth Miller and Rin-Tin-Tin were stars.

A short-lived, but sharp, depression was the No. 24 such occurrence since 1790.

1925

Alabama bound. w., Bud DeSylva and Bud Green. m., Ray Henderson. Shapiro, Bernstein & Co., cop. 1925.

Always. w., m., Irving Berlin. Irving Berlin, Inc., cop. 1925.

Bam, bam, bamy shore. w., Mort Dixon. m., Ray Henderson. Jerome H. Remick & Co., cop. 1925.

Brown eyes—why are you blue? w., Alfred Bryan. m., George W. Meyer. Henry Waterson, Inc., cop. 1925.

Bye and bye (Dearest Enemy). w., Lorenz Hart. m., Richard Rodgers. Harms, Inc., cop. 1925.

Collegiate. w., m., Moe Jaffe and Nat Bonx. Shapiro, Bernstein & Co., Inc., cop. 1925.

A cup of coffee, a sandwich and you (Charlot's Revue of 1926). w., Billy Rose and Al Dubin. m., Joseph Meyer. Harms, Inc., cop. 1925.

Dinah. w., Sam M. Lewis and Joe Young. m., Harry Akst. Henry Waterson, Inc., cop. 1925.

Do I love you (Naughty Cinderella). w., E. Ray Goetz. m., H. Christine and E. Ray Goetz. Francis Salabert, Inc., cop. 1923 by Francis Salabert; cop. 1925 by Francis Salabert, Inc.

Don't bring Lulu. w., Billy Rose and Lew Brown. m., Ray Henderson. Jerome H. Remick & Co., cop. 1925.

Don't wake me up. w., L. Wolfe Gilbert. m., Mabel Wayne and Abel Baer. Leo Feist, Inc., cop. 1925.

Down by the winegar woiks. w., m., Don Bestor, Roger Lewis and Walter Donovan. Shapiro, Bernstein & Co., Inc., cop. 1925.

Drifting and dreaming. w., Haven Gillespie. m., Egbert Van Alstyne, Erwin R.

MUSICAL-HISTORICAL CAVALCADE—Continued

Schmidt and Loyal Curtis. L. B. Curtis, cop. 1925.

D'ye love me (Sunny). w., Otto Harbach and Oscar Hammerstein, 2nd. m., Jerome Kern. T. B. Harms Co., cop. 1925.

Five foot two, eyes of blue. w., Sam M. Lewis and Joe Young. m., Ray Henderson. Leo Feist, Inc., cop. 1925.

Freshie. w., Jesse Greer and Harold Berg. m., Jesse Greer. Shapiro, Bernstein & Co., cop. 1925.

Headin' for Louisville. w., Bud G. DeSylva. m., Joseph Meyer. Shapiro, Bernstein & Co., cop. 1925.

Here in my arms (Dearest Enemy). w., Lorenz Hart. m., Richard Rodgers. Harms, Inc., cop. 1925.

The hills of home. w., Floride Calhoun. m., Oscar J. Fox. Carl Fischer, Inc., cop. 1925.

I'm sitting on top of the world. w., Sam M. Lewis and Joe Young. m., Ray Henderson. Leo Feist, Inc., cop. 1925.

I love my baby—my baby loves me. w., Bud Green. m., Harry Warren. Shapiro, Bernstein & Co., Inc., cop. 1925.

I miss my Swiss (Chauve Souris). w., L. Wolfe Gilbert. m., Abel Baer. Leo Feist, Inc., cop. 1925.

If I had a girl like you. w., m., Billy Rose, Mort Dixon and Ray Henderson. Jerome H. Remick & Co., cop. 1925.

If you knew Susie—like I know Susie. w., m., Bud G. DeSylva. Shapiro, Bernstein & Co., cop. 1925.

If you were the only girl (afterward introduced in film: The Vagabond Lover, 1929). w., Clifford Grey. m., Nat D. Ayer. Chappell-Harms, Inc., cop. 1925 by B. Feldman & Co., London.

In the Luxembourg Gardens. w., m., Kathleen Lockhart Manning. G. Schirmer, Inc., cop. 1925.

In the middle of the night. w., Billy Rose. m., Walter Donaldson. Irving Berlin, Inc., cop. 1925.

Isn't she the sweetest thing. w., Gus Kahn. m., Walter Donaldson. Jerome H. Remick & Co., cop. 1925.

Just a cottage small—by a waterfall. w., Bud G. DeSylva. m., James F. Hanley. Harms, Inc., cop. 1925.

Keep your skirts down, Mary Ann. w., Andrew B. Sterling. m., Robert A. King and Ray Henderson. Shapiro, Bernstein & Co., Inc., cop. 1925.

Let it rain! let it pour!—I'll be in Virginia in the morning. w., Cliff Friend. m., Walter Donaldson. Leo Feist, Inc., cop. 1925.

Looking for a boy (Tip-Toes). w., Ira Gershwin. m., George Gershwin. Harms, Inc., cop. 1925.

Manhattan (Garrick Gaieties). w., Lorenz Hart. m., Richard Rodgers. Edward B. Marks Music Co., cop. 1925.

Milenberg joys. Fox-trot. w., Leon Rappolo, Paul Mares and "Jelly Roll" Morton. Chicago: Melrose Bros. Music Co., Inc., cop. 1925.

Moonlight and roses. w., m., Edwin H. Lemare, Ben Black and Neil Moret. San Francisco: Villa Moret, Inc., cop. 1925.

My sweetie turned me down. w., Gus Kahn. m., Walter Donaldson. Irving Berlin, Inc., cop. 1925.

Neapolitan nights. w., Harry D. Kerr. m., J. S. Zamecnik. Cleveland: Sam Fox Pub. Co., cop. 1925.

Oh! boy, what a girl (Gay Paree). w., Bud Green. m., Wright and Bessinger. Shapiro, Bernstein & Co., Inc., cop. 1925.

Only a rose (The Vagabond King). w., Brian Hooker. m., Rudolf Friml. Henry Waterson, Inc., cop. 1925.

Rhapsody in blue. Orch. composition. m., George Gershwin. Harms, Inc., cop. 1925.

Remember. w., m., Irving Berlin. Irving Berlin, Inc., cop. 1925.

Save your sorrow—for to-morrow. w., Bud G. DeSylva. m., Al Sherman. Shapiro, Bernstein & Co., Inc., cop. 1925.

Sentimental me (Garrick Gaieties). w., Lorenz Hart. m., Richard Rodgers. Edward B. Marks Music Co., cop. 1925.

Some day (The Vagabond King). w., Brian Hooker. m., Rudolf Friml. Henry Waterson, Inc., cop. 1925.

Song of the flame (Song of the Flame). w., Otto Harbach and Oscar Hammerstein, 2nd. m., George Gershwin and Herbert Stothart. Harms, Inc., cop. 1925.

Song of the vagabonds (The Vagabond King). w., Brian Hooker. m., Rudolf Friml. Henry Waterson, Inc., cop. 1925.

Sunny (Sunny). w., Otto Harbach and Oscar Hammerstein, 2nd. m., Jerome Kern. T. B. Harms Co., cop. 1925.

Sweet and low-down (Tip-Toes). w., Ira Gershwin. m., George Gershwin. Harms, Inc., cop. 1925.

That certain feeling (Tip-Toes). w., Ira Gershwin. m., George Gershwin. Harms, Inc., cop. 1925.

That certain party. w., Gus Kahn. m., Walter Donaldson. Irving Berlin, Inc., cop. 1925.

Two guitars. Orch. composition. m., ar-

MUSICAL-HISTORICAL CAVALCADE—Continued

ranged by Harry Horlick. Carl Fischer, Inc., cop. 1925.

Ukulele lady. w., Gus Kahn. m., Richard A. Whiting. Irving Berlin, Inc., cop. 1925.

Waltz Huguette (The Vagabond King). w., Brian Hooker. m., Rudolf Friml. Henry Waterson, Inc., cop. 1925.

Waters of Perkiomen. w., Al Dubin. m., F. Henri Klickmann. Jack Mills, Inc., cop. 1925.

Who (Sunny). w., Otto Harbach and Oscar Hammerstein, 2nd. m., Jerome Kern. T. B. Harms Co., cop. 1925.

Why do I love you (My Fair Lady). w., Bud G. DeSylva and Ira Gershwin. m., George Gershwin. Harms, Inc., cop. 1925.

Yearning—just for you. w., m., Benny Davis and Joe Burke. Irving Berlin, Inc., cop. 1925.

Yes sir, that's my baby. w., Gus Kahn. m., Walter Donaldson. Irving Berlin, Inc., cop. 1925.

Women's skirts flapped around their knees, disclosing legs encased in flesh-colored silk stockings. Hats were close-fitting.

A million and a half copies of *True Story* made the house of Macfadden one of the most remarkably successful publishing firms.

Red Grange (Illinois) was the idol of football fandom. In the fall of this year he turned professional.

To the list of fashionable dogs now was added the police dog.

In Washington, D. C., the last horse-drawn fire engine, powered with a span of three horses, made its ultimate public appearance.

The latest thing in radio sets was the all-electric set, eliminating a cabinet full of batteries or the earlier crystal sets rigged up with headphones.

Florida was enjoying a land boom which sent real estate prices sky-high. Coral Gables and Miami were now important places on the map.

In Dayton, Tenn., John Thomas Scopes was found guilty of teaching evolution in a trial that attracted so much attention that part of it had to be held outdoors. Clarence Darrow appeared for the defense, while the prosecution was aided by William Jennings Bryan.

Equally good newspaper copy was the tragedy of Floyd Collins in Kentucky. Collins, while exploring a cave, was trapped by a rock. Rescuers, at first able to reach the victim, were finally shut off by a cave-in. After nearly three weeks they finally

got to Collins, but by this time he was dead.

The dirigible "Shenandoah" got caught in a storm over Ohio, and was torn to pieces with a loss of 14 officers and crew. Off Block Island, N. Y., the submarine S-51 collided with the steamer "City of Rome" and went to her doom with 37 lives.

James J. (Jimmy) Walker was elected mayor of New York City.

The legitimate season brought forth "Arms and the Man" (Alfred Lunt and Lynn Fontanne), "Cradle Snatchers" (Mary Boland), "No, No, Nanette," "Sunny" (Marilyn Miller), "The Cocoanuts" (Marx Brothers), "The Green Hat" (Katharine Cornell), "The Jazz Singer" (Georgie Jessel), and "The Vortex" (Noel Coward).

Phil Baker was appearing in "Artists and Models," while George Raft was a Charleston dancer.

Prosperous films of the year included "The Big Parade" (John Gilbert and Renee Adoree), "The Gold Rush" (Charlie Chaplin), "The Merry Widow" (Mae Murray and John Gilbert), "Stella Dallas" (Belle Bennett and Ronald Colman), and "The Freshman" (Harold Lloyd).

1926

After I say I'm sorry. w., m., Walter Donaldson and Abe Lyman. Leo Feist, Inc., cop. 1926.

All alone Monday (The Ramblers). w., Bert Kalmar. m., Harry Ruby. Harms, Inc., cop. 1926.

Baby face. w., m., Benny Davis and Harry Akst. Jerome H. Remick & Co., cop. 1926.

Because I love you. w., m., Irving Berlin. Irving Berlin, Inc., cop. 1926.

The birth of the blues (George White's Scandals). w., B. G. DeSylva and Lew Brown. m., Ray Henderson. Harms, Inc., cop. 1926.

Black Bottom (George White's Scandals). w., B. G. DeSylva and Lew Brown. m., Ray Henderson. Harms, Inc., cop. 1926.

Black eyes [Dark eyes]. Orch. composition. m., arranged by Harry Horlick and Gregory Stone. Carl Fischer, Inc., cop. 1926.

The blue room (The Girl Friend). w., Lorenz Hart. m., Richard Rodgers. Harms, Inc., cop. 1926.

Breezin' along with the breeze. w., m., Haven Gillespie, Seymour Simons and Richard A. Whiting. Jerome H. Remick & Co., cop. 1926.

MUSICAL-HISTORICAL CAVALCADE—Continued

Bring back those minstrel days. w., Ballard MacDonald. m., Martin Broones. Shapiro, Bernstein & Co., Inc., cop. 1926.

Bye bye blackbird. w., Mort Dixon. m., Ray Henderson. Jerome H. Remick & Co., cop. 1926.

Charmaine. w., m., Erno Rapee and Lew Pollack. San Francisco: Sherman, Clay & Co., cop. 1926 by Belwin, Inc.

Cherie, I love you. w., m., Lillian Rose-dale Goodman. Harms, Inc., cop. 1926.

Clap yo' hands (Oh, Kay!). w., Ira Gershwin. m., George Gershwin. Harms, Inc., cop. 1926.

Cossack love song (Song of the Flame). w., Otto Harbach and Oscar Hammerstein, 2nd. m., Herbert Stothart and George Gershwin. Harms, Inc., cop. 1926.

Cross your heart (Queen High). w., B. G. DeSylva. m., Lewis E. Gensler. Harms, Inc., cop. 1926.

The desert song (The Desert Song). w., Otto Harbach and Oscar Hammerstein, 2nd. m., Sigmund Romberg. Harms, Inc., cop. 1926.

Do-do-do (Oh, Kay!). w., Ira Gershwin. m., George Gershwin. Harms, Inc., cop. 1926.

Everything's gonna be all right. w., m., Benny Davis and Harry Akst. Henry Waterson, Inc., cop. 1926.

Flapperette. Piano solo. m., Jesse Greer. Jack Mills, Inc., cop. 1926.

Florida, the moon and you (Ziegfeld's American Revue of 1926). w., Gene Buck. m., Rudolf Friml. Harms, Inc., cop. 1926.

Following the sun around (Rio Rita). w., Joseph McCarthy. m., Harry Tierney. Leo Feist, Inc., cop. 1926.

Gentlemen prefer blondes (Queen High). w., B. G. DeSylva. m., Lewis E. Gensler. Harms, Inc., cop. 1926.

"Gimme" a little kiss, will "ya" huh? w., m., Roy Turk, Jack Smith and Maceo Pinkard. Irving Berlin, Inc., cop. 1926.

The girl friend (The Girl Friend). w., Lorenz Hart. m., Richard Rodgers. Harms, Inc., cop. 1926.

The girl is you and the boy is me (George White's Scandals). w., B. G. DeSylva and Lew Brown. m., Ray Henderson. Harms, Inc., cop. 1926.

Hello, Aloha!—how are you? w., L. Wolfe Gilbert. m., Abel Baer. Leo Feist, Inc., cop. 1926.

Hello! Swanee—hello! w., m., Sam Coslow and Addy Britt. Henry Waterson, Inc., cop. 1926.

Horses. w., m., Byron Gay and Richard A. Whiting. Leo Feist, Inc., cop. 1926.

How I love you (Big Boy). w., m., Lew Brown and Cliff Friend. Irving Berlin, Inc., cop. 1926.

I know that you know (Oh, Please!). w., Anne Caldwell. m., Vincent Youmans. Harms, Inc., cop. 1926.

In a little Spanish town. w., Sam M. Lewis and Joe Young. m., Mabel Wayne. Leo Feist, Inc., cop. 1926.

It all depends on you. w., m., B. G. DeSylva, Lew Brown and Ray Henderson. DeSylva, Brown & Henderson, Inc., cop. 1926.

Katinka. w., Ben Russell. m., Henry Tobias. Leo Feist, Inc., cop. 1926.

The little white house—at the end of Honeymoon Lane (Honeymoon Lane). w., m., Eddie Dowling and James F. Henley. Shapiro, Bernstein & Co., Inc., cop. 1926.

Lonesome and sorry. w., m., Benny Davis and Con Conrad. Henry Waterson, Inc., cop. 1926.

Lucky day (George White's Scandals). w., B. G. DeSylva and Lew Brown. m., Ray Henderson. Harms, Inc., cop. 1926.

Ma curly-headed baby. w., m., George H. Clutsam. London: Chappell & Co., Ltd., cop. 1926.

Mary Lou. w., m., Abe Lyman, George Waggner and J. Russell Robinson. Henry Waterson, Inc., cop. 1926.

Me too. w., m., Harry Woods, Charles Tobias and Al Sherman. Shapiro, Bernstein & Co., Inc., cop. 1926.

Mississippi. Suite for piano. m., Ferdie Grofe. Leo Feist, Inc., cop. 1926.

Moonlight on the Ganges. w., Chester Wallace. m., Sherman Myers. Harms, Inc., cop. 1926 by Cecil Lennox & Co., Ltd., London.

Mountain greenery (Garrick Gaities). w., Lorenz Hart. m., Richard Rodgers. Harms, Inc., cop. 1926.

Muddy water. w., Jo' Trent. m., Peter De Rose and Harry Richman. Broadway Music Corp., cop. 1926.

My dream of the big parade. w., Al Dubin. m., Jimmy McHugh. Jack Mills, Inc., cop. 1926.

My Toreador—Spanish title: El relicario. English words, William Cary Duncan. m., Jose Padilla. Harms, Inc., cop. 1926.

One alone (The Desert Song). w., Otto Harbach and Oscar Hammerstein, 2nd. m., Sigmund Romberg. Harms, Inc., cop. 1926.

Our director. March. m., F. E. Bigelow. Boston: Walter Jacobs, Inc., cop. 1926.

Play gypsies—dance gypsies (Countess Maritza). w., Harry B. Smith. m., Emmerich Kalman. Harms, Inc., cop. 1924 by W. Karczag; cop. 1926 by Harms, Inc.

MUSICAL-HISTORICAL CAVALCADE—Continued

Poor papa—He's got nuthin' at all. w., Billy Rose. m., Harry Woods. Irving Berlin, Inc., cop. 1926.

The ranger's song (Rio Rita). w., Joseph McCarthy. m., Harry Tierney. Leo Feist, Inc., cop. 1926.

The Riff song (The Desert Song). w., Otto Harbach and Oscar Hammerstein, 2nd. m., Sigmund Romberg. Harms, Inc., cop. 1926.

Say it again. w., Harry Richman. m., Abner Silver. Irving Berlin, Inc., cop. 1926.

The sleigh. w., Ivor Tchernanow. m., Richard Kountz. G. Schirmer, Inc., cop. 1926.

Sleepy head. w., m., Benny Davis and Jesse Greer. Shapiro, Bernstein & Co., Inc., cop. 1926.

Someone to watch over me (Oh, Kay!). w., Ira Gershwin. m., George Gershwin. Harms, Inc., cop. 1926.

Sunny disposish (Americana). w., Ira Gershwin. w., Philip Charig. Harms, Inc., cop. 1926.

Tamiani Trail. w., m., Cliff Friend and Joseph H. Santly. Jerome H. Remick & Co., cop. 1926.

Ting-a-ling—The waltz of the bells. w., Addy Britt. m., Jack Little. Henry Waterson, Inc., cop. 1926.

A tree in the park (Peggy-Ann). w., Lorenz Hart. m., Richard Rodgers. Harms, Inc., cop. 1926.

Valencia (introduced in the revue: The Great Temptations). Original French words, Lucien Boyer and Jacques Charles; American version, Clifford Grey. m., Jose Padilla. Harms, Inc., cop. 1925 by Francis Salabert, Paris; American version cop. 1926 by Francis Salabert, Inc.

We'll have a kingdom (The Wild Rose). w., Otto Harbach and Oscar Hammerstein, 2nd. m., Rudolf Friml. [Harms, Inc.], cop. 1926 by Arthur Hammerstein.

When day is done. w., Bud G. DeSylva. m., Robert Katscher. Harms, Inc., cop. 1924 by Wiener Boheme Verlag; cop. 1926 by Harms, Inc.

When the red, red robin comes bob, bob, bobbin' along. w., m., Harry Woods. Irving Berlin, Inc., cop. 1926.

Where'd you get those eyes? w., m., Walter Donaldson. Leo Feist, Inc., cop. 1926.

Where do you work-a, John? w., m., Mortimer Weinberg, Charley Marks and Harry Warren. Shapiro, Bernstein & Co., Inc., cop. 1926.

Why do I (The Girl Friend). w., Lorenz Hart. m., Richard Rodgers. Harms, Inc., cop. 1926.

Yankee rose. w., Sidney Holden. m., Abe Frankel. Irving Berlin, Inc., cop. 1926.

The younger generation was referred to as "flaming youth."

For every 100 marriages there were 15 divorces, or a ratio of about seven to one.

Aimee Semple McPherson disappeared off a bathing beach and made headlines. Her temple meantime was packed.

Rudolph Valentino died, and a crowd of a dozen city blocks jammed traffic at the funeral.

Gertrude Ederle conquered the English Channel in 14 hrs., 31 mins.

Gene Tunney took Jack Dempsey's heavyweight crown after 10 rounds (decision) in Philadelphia. The gate was \$1,900,000.

Chain stores grew by leaps and bounds. So did installment selling.

Nearly 2,000 persons died of poison liquor. Bootleg prices pegged Scotch at \$48 a case; rye (very bad quality) \$85; champagne (real) \$95; beer (needle) \$38.

The Black Bottom took its place alongside the Charleston.

Gilda Gray (in vaudeville) and Clara Bow (in the film "It") became symbols.

From out of the sea came a hurricane that blew a path of destruction across Florida and its thriving real estate developments. With the hurricane the Florida boom collapsed.

"Peaches" Browning sued E. W. Browning for separation and the tabloid newspaper went to town.

Phonograph records were an endless succession of hillbilly music.

Radio grew bigger and stouter. In November, the National Broadcasting Co. designated WEAF and WJZ (both New York) as key stations for parallel chains, of which Merlin Hall Aylesworth was president. Meantime Washington, aware of the tremendous clamor for wavelengths, got ready to set up a Federal Radio Commission to put some order into the rising chaos.

It was clearly apparent that vaudeville was on the downgrade. Continuous vaudeville was virtually all that was left of the 40-year-old giant, and trade papers laid the blame on theatre owners who bought their entertainment by the can, and on vaudeville itself, which had failed to take cognizance of changing times.

Contract bridge began to edge out auction bridge.

MUSICAL-HISTORICAL CAVALCADE—Continued

Plays of the year included "Chicago" (Francine Larrimore), "Gentlemen Prefer Blondes," "Queen High," "The Desert Song," "The Constant Wife" (Ethel Barrymore), "The Silver Cord" (Laura Hope Crews) and "The Great Gatsby."

Among the films were "Ben-Hur" (Ramon Novarro, Francis X. Bushman, May McAvoy), "What Price Glory?" (Victor McLaglen, Edmund Lowe and Dolores Del Rio) and "Beau Geste" (Ronald Colman). Among the Wampas stars appeared Mary Brian, Dolores Costello, Joan Crawford, Fay Wray, Janet Gaynor, Mary Astor and Dolores Del Rio.

1927

Among my souvenirs. w., Edgar Leslie. m., Horatio Nicholls. DeSylva, Brown & Henderson, Inc., cop. 1927 by The Lawrence Wright Music Co., London; assigned 1927 to DeSylva, Brown & Henderson, Inc.

Are you lonesome tonight. w., m., Roy Turk and Lou Handman. Irving Berlin, Inc., cop. 1927.

At sundown. w., m., Walter Donaldson. Leo Feist, Inc., cop. 1927.

Away down south in heaven. w., Bud Green. m., Harry Warren. Shapiro, Bernstein & Co., Inc., cop. 1927.

The best things in life are free (Good News). w., m., Bud G. DeSylva, Lew Brown and Ray Henderson, DeSylva, Brown & Henderson, Inc., cop. 1927.

Bill (Show Boat). w., P. G. Wodehouse and Oscar Hammerstein, 2nd. m., Jerome Kern. T. B. Harms Co., cop. 1927.

Blue skies. w., m., Irving Berlin. Irving Berlin, Inc., cop. 1927.

By the bend of the river. w., Bernhard Haig. m., Clara Edwards. G. Schirmer, Inc., cop. 1927.

Broken hearted. w., m., Bud G. DeSylva, Lew Brown and Ray Henderson. DeSylva, Brown & Henderson, Inc., cop. 1927.

Can't help lovin' dat man (Show Boat). w., Oscar Hammerstein, 2nd. m., Jerome Kern. T. B. Harms Co., cop. 1927.

C'est vous—It's you. w., m., Abner Greenberg, Abner Silver and Harry Richman. Irving Berlin, Inc., cop. 1927.

Chloe. w., Gus Kahn. m., Neil Moret, San Francisco: Villa Moret, Inc., cop. 1927.

Dancing tambourine. Piano solo. m., W. C. Polla. Harms, Inc., cop. 1927.

Dancing the devil away (Lucky; afterwards introduced in the film: The Cuckoos). w., m., Otto Harbach, Bert Kalmar and Harry Ruby. T. B. Harms Co., cop. 1927.

Dear eyes that haunt me (The Circus Princess). w., Harry B. Smith. m., Emmerich Kalman. Harms, Inc., cop. 1926 by Emmerich Kalman, Julius Brammer & Alfred Grunewald; cop. 1927 by Harms, Inc.

The doll dance. Piano solo. m., Nacio Herb Brown. San Francisco: Sherman, Clay & Co., cop. 1927.

Gid-ap, Garibaldi. w., Howard Johnson and Billy Moll. m., Harry Warren. Shapiro, Bernstein & Co., Inc., cop. 1927.

Hallelujah! (Hit the Deck). w., Leo Robin and Clifford Grey. m., Vincent Youmans. Harms, Inc., cop. 1927.

Here comes the show boat (film: The Show Boat). w., Billy Rose. m., Maceo Pinkard. Shapiro, Bernstein & Co., Inc., cop. 1927.

The house by the side of the road. w., Sam Walter Foss. m., Mrs. M. H. Gulesian. Boston: Oliver Ditson Co., cop. 1927.

I'm looking over a four leaf clover. w., Mort Dixon. m., Harry Woods. Jerome H. Remick & Co., cop. 1927.

I just roll along havin' my ups and downs. w., Jo' Trent. m., Peter DeRose. Irving Berlin, Inc., cop. 1927.

It was only a sun shower. w., Irving Kahal and Francis Wheeler. m., Ted Snyder. Waterson, Berlin & Snyder Co., cop. 1927.

Just a memory. w., Bud G. DeSylva and Lew Brown. m., Ray Henderson. Harms, Inc., cop. 1927.

Just another day wasted away. w., m., Charles Tobias and Roy Turk. Shapiro, Bernstein & Co., Inc., cop. 1927.

Just like a butterfly that's caught in the rain. w., Mort Dixon. m., Harry Woods. Jerome H. Remick & Co., cop. 1927.

Keep sweeping the cobwebs off the moon. w., Sam M. Lewis and Joe Young. m., Oscar Levant. Jerome H. Remick & Co., cop. 1927.

Let a smile be your umbrella on a rainy day. w., Irving Kahal and Frances Wheeler. m., Sammy Fain. Waterson, Berlin & Snyder Co., cop. 1927.

Lovely lady (Ain't Love Grand). w., Cyrus Wood. m., Dave Stamper and Harold Levy. Shapiro, Bernstein & Co., Inc., cop. 1927.

Lucky in love (Good News). w., m., Bud G. DeSylva, Lew Brown and Ray Hender-

MUSICAL-HISTORICAL CAVALCADE—Continued

son. DeSylva, Brown & Henderson, Inc., cop. 1927.

Make believe (Show Boat). w., Oscar Hammerstein, 2nd. m., Jerome Kern. T. B. Harms Co., cop. 1927.

Me and my shadow. w., Billy Rose. m., Al Jolson and Dave Dreyer. Irving Berlin, Inc., cop. 1927.

Miss Annabelle Lee. w., m., Sidney Clare, Lew Pollack and Harry Richman. Irving Berlin, Inc., cop. 1927.

Mississippi mud. w., m., Harry Barris. Shapiro, Bernstein & Co., Inc., cop. 1927.

Mother (My Maryland). w., Dorothy Donnelly. m., Sigmund Romberg. Harms, Inc., cop. 1927.

My blue heaven. w., George Whiting. m., Walter Donaldson. Leo Feist, Inc., cop. 1927.

My heart stood still (A Connecticut Yankee). w., Lorenz Hart. m., Richard Rodgers. Harms, Inc., cop. 1927.

A night in June. w., m., Cliff Friend. Jerome H. Remick & Co., cop. 1927.

Ol' man river (Show Boat). w., Oscar Hammerstein, 2nd. m., Jerome Kern. T. B. Harms Co., cop. 1927.

Ramona (film: Ramona). w., L. Wolfe Gilbert. m., Mabel Wayne. Leo Feist, Inc., cop. 1927.

Red lips kiss my blues away. w., m., Alfred Bryan, James V. Monaco and Pete Wendling. Henry Waterson, Inc., cop. 1927.

Roam on, my little gipsy sweetheart. w., m., Francis Wheeler, Irving Kahal and Ted Snyder. Waterson, Berlin & Snyder Co., cop. 1927.

Russian lullaby. w., m., Irving Berlin. Irving Berlin, Inc., cop. 1927.

Sam, the old accordion man. w., m., Walter Donaldson. Leo Feist, Inc., cop. 1927.

The same old moon (Lucky). w., m., Otto Harbach, Bert Kalmar and Harry Ruby. T. B. Harms Co., cop. 1927.

Shaking the blues away (Ziegfeld Follies of 1927). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1927.

Side by side. w., m., Harry Woods. Shapiro, Bernstein & Co., Inc., cop. 1927.

Silver moon (My Maryland). w., Dorothy Donnelly. m., Sigmund Romberg. Harms, Inc., cop. 1927.

Soliloquy. Piano solo. m., Rube Bloom. Jack Mills, Inc., cop. 1926 by Triangle Music Pub. Co.; assigned 1927 to Jack Mills, Inc.

Sometimes I'm happy (Hit the Deck). w., Irving Caesar. m., Vincent Youmans. Harms, Inc., cop. 1927.

The song is ended—but the melody lingers on. w., m., Irving Berlin. Irving Berlin, Inc., cop. 1927.

Soon (Strike Up the Band). w., Ira Gershwin. m., George Gershwin. New World Music Corp., cop. 1927.

Strike up the band (Strike Up the Band). w., Ira Gershwin. m., George Gershwin. New World Music Corp., cop. 1927.

'Swonderful (Funny Face). w., Ira Gershwin. m., George Gershwin. New World Music Corp., cop. 1927.

There's a cradle in Caroline. w., Sam M. Lewis and Joe Young. m., Fred E. Ahlert. Waterson, Berlin & Snyder Co., cop. 1927.

There's something nice about everyone, but there's everything nice about you. w., Arthur Terker and Alfred Bryan. m., Pete Wendling. Henry Waterson, Inc., cop. 1927.

Thou swell (A Connecticut Yankee). w., Lorenz Hart. m., Richard Rodgers. Harms, Inc., cop. 1927.

Three shades of blue—(1) Indigo; (2) Alice Blue; (3) Heliotrope. Piano solo. m., Ferde Grofe. Paul Whiteman Publications, Inc., cop. 1927; assigned 1928 to Robbins Music Corp.

Up in the clouds (The Five O'Clock Girl). w., Bert Kalmar. m., Harry Ruby. Harms, Inc., cop. 1927.

The varsity drag (Good News). w., m., Bud G. DeSylva, Lew Brown and Ray Henderson. DeSylva, Brown & Henderson, Inc., cop. 1927.

We two shall meet again (The Circus Princess). w., Harry B. Smith. m., Emmerich Kalman. Harms, Inc., cop. 1926 by Emmerich Kalman, Julius Brammer and Alfred Grunewald; cop. 1927 by Harms, Inc.

What does it matter? w., m., Irving Berlin. Irving Berlin, Inc., cop. 1927.

What do we do on a dew-dew-dewy day. w., m., Howard Johnson, Charles Tobias and Al Sherman. Irving Berlin, Inc., cop. 1927.

Why do I love you (Show Boat). w., Oscar Hammerstein, 2nd. m., Jerome Kern. T. B. Harms Co., cop. 1927.

You are mine evermore (The Circus Princess). w., Harry B. Smith. m., Emmerich Kalman. Harms, Inc., cop. 1926 by Emmerich Kalman, Julius Brammer and Alfred Grunewald; cop. 1927 by Harms, Inc.

You don't like it—not much. w., m., Ned Miller, Art Kahn and Chester Cohn. Leo Feist, Inc., cop. 1927.

MUSICAL-HISTORICAL CAVALCADE—Continued

Your land and my land (My Maryland). w., Dorothy Donnelly. m., Sigmund Romberg. Harms, Inc., cop. 1927.

Charles A. Lindbergh, alone in his monoplane "Spirit of St. Louis," hopped off from Mineola, N. Y., on May 20 and reached Paris the next day. This was the headline event of the year, and when Lindbergh got back to New York to be welcomed by Mayor Walker and Governor Alfred E. Smith, the populace tore up close to 2,000 tons of ticker tape and telephone books for triumphal confetti.

Near riots developed in December, when Henry Ford finally put his long-awaited "Model A" on view. So many people crowded around show rooms to get a glimpse of the new car that the event virtually amounted to national bedlam.

The Ruth Snyder-Henry Judd Gray murder trial once more evoked heavy newspaper headlines. This pair confessed killing Mrs. Snyder's husband, Albert Snyder, art editor of "Motor Boating," and were executed at Sing Sing in January, 1928.

In Chicago, Jack Dempsey attempted to regain his lost crown via a second match with Gene Tunney. The latter got the decision after 10 rounds, and sport fans forever after discussed the pros and cons of the so-called "long count." This fight set an all-time gate in prizefight history—\$2,650,000. Millions listened to the fight via radio, and compilations claim that five persons dropped dead of heart failure during the famed seventh round when Tunney fell to the canvas.

Babe Ruth hit 60 home runs for the Yankees, and slammed out two more during the world series against the Pirates.

Judge Lindsay advocated "companionate marriage."

The U. S. got another chain broadcasting system when Major Andrew White's Columbia Broadcasting System wired up a basic network of 16 stations.

"The Jazz Singer" (Al Jolson) film set up a milestone in film history. It contained dialogue with film, and "talkies" became a new screen designation.

Floods killed several hundred persons in the Mississippi Valley; a tornado claimed 87 victims at St. Louis; and in New England, disaster tolls rose by several more hundred when rains and floods washed out parts of Vermont.

The Cloche hat was the latest feminine headgear.

Film players and stars grew too numerous to mention. In addition to the eminently successful "Jazz Singer," such films as "Seventh Heaven" (Janet Gaynor

and Charles Farrell), "The King of Kings" (De Mille production), and "The Patent Leather Kid" (Richard Barthelmess) brought millions of dollars to the box office.

On the legitimate stage were Ziegfeld's "Show Boat" (Charles Winniger, Helen Morgan, Jules Bledsoe and Edna May Oliver), "Burlesque," "Connecticut Yankee," "Broadway," "Coquette," "Dracula," "Good News," "Hit the Deck," "My Maryland," "Porgy," "Rio Rita," "The Road to Rome" and "The Trial of Mary Dugan." Clamor went up everywhere to "clean up" legitimate productions with "sex" and "dirt."

Ruth Etting was singing in the "Follies" and Bing Crosby was part of Paul Whiteman's aggregation.

1928

Angela mia (film: Street Angel). w., Lew Pollack. m., Erno Rapee. DeSylva, Brown & Henderson, Inc., cop. 1928.

Avalon town. w., Grant Clarke. m., Nacio Herb Brown. San Francisco: Sherman, Clay & Co., cop. 1928.

Back in your own back yard. w., m., Al Jolson, Billy Rose and Dave Dreyer. Irving Berlin, Inc., cop. 1928.

Button up your overcoat (Follow Thru). w., m., Bud G. DeSylva, Lew Brown and Ray Henderson. DeSylva, Brown & Henderson, cop. 1928.

Carolina moon. w., m., Benny Davis and Joe Burke. Joe Morris Music Co., cop. 1928.

Chiquita. w., L. Wolfe Gilbert. m., Mabel Wayne. Leo Feist, Inc., cop. 1928.

C-o-n-s-t-a-n-t-i-n-o-p-l-e. w., m., Harry Carlton. DeSylva, Brown & Henderson, cop. 1928 by Lawrence Wright Music Co., Ltd., London; assigned 1928 to DeSylva, Brown & Henderson, Inc.

Dance of the paper dolls. w., m., Johnny Tucker, Joe Schuster and John Siras. M. Witmark & Sons, cop. 1928.

Diga diga doo (Blackbirds of 1928). w., Dorothy Fields. m., Jimmy McHugh. Jack Mills, Inc., cop. 1928.

Don't hold everything (Hold Everything). w., m., Bud G. DeSylva, Lew Brown and Ray Henderson. DeSylva, Brown & Henderson, cop. 1928.

Dusky stevedore. w., Andy Razaf. m., J. C. Johnson. Triangle Music Pub. Co., cop. 1928.

Feeling I'm falling (Treasure Girl). w., Ira Gershwin. m., George Gershwin. New World Music Corp., cop. 1928.

A garden in the rain. w., James Dyrenforth. m., Carroll Gibbons. Gene Austin,

MUSICAL-HISTORICAL CAVALCADE—Continued

Inc., cop. 1928. by Campbell, Connelly & Co., London.

Gather the rose (The White Eagle). w., Brian Hooker. m., Rudolf Friml. Waterson, Berlin & Snyder Co., cop. 1928.

Get out and get under the moon. w., Charles Tobias and William Jerome. m., Larry Shay. Irving Berlin, Inc., cop. 1928.

Give me one hour (The White Eagle). w., Brian Hooker. m., Rudolf Friml. Waterson, Berlin & Snyder Co., cop. 1928.

De glory road. w., Clement Wood. m., Jacques Wolfe. G. Schirmer, Inc., cop. 1928.

Golden Gate. w., Billy Rose and Dave Dreyer. m., Al Jolson and Joseph Meyer. Irving Berlin, Inc., cop. 1928.

Half-way to heaven. w., Al Dubin. m., J. Russell Robinson. Waterson, Berlin & Snyder Co., cop. 1928.

Happy Go Lucky Lane. w., Sam M. Lewis and Joe Young. m., Joseph Meyer. Jerome H. Remick & Co., cop. 1928.

Honey. w., m., Seymour Simons, Haven Gillespie and Richard A. Whiting. Leo Feist, Inc., cop. 1928.

How about me? w., m., Irving Berlin. Irving Berlin, Inc., cop. 1928.

I'm bringing a red, red rose (Whoopie). w., Gus Kahn. m., Walter Donaldson. Donaldson, Douglas & Gumble, Inc., cop. 1928.

I ain't got nobody—and nobody cares for me. w., Roger Graham. m., Spencer Williams. Triangle Music Pub. Co., Inc., 1928.

I can't give you anything but love (Blackbirds of 1928). w., Dorothy Fields. m., Jimmy McHugh. Jack Mills, Inc., cop. 1928.

I faw down an' go boom! w., m., James Brockman, Leonard Stevens and B. B. B. Donaldson, Douglas & Gumble, Inc., cop. 1928.

I love to dunk a hunk of sponge cake. w., m., Clarence Gaskill. Waterson, Berlin & Snyder Co., cop. 1928.

I wanna be loved by you (Good Boy). w., Bert Kalmar. m., Herbert Stothart and Harry Ruby. Harms, Inc., cop. 1928.

I'll get by—as long as I have you. w., Roy Turk. m., Fred E. Ahlert. Irving Berlin, Inc., cop. 1928.

In a mist. Piano solo. m., Bix Beiderbecke. Robbins Music Corp., cop. 1928.

Jeannine, I dream of lilac time (film: Lilac Time). w., L. Wolfe Gilbert. m., Nathaniel Shilkret. Leo Feist, Inc., cop. 1928.

Just like a melody out of the sky. w., m., Walter Donaldson. Donaldson, Douglas & Gumble, Inc., cop. 1928.

K-ra-zy for you (Treasure Girl). w., Ira Gershwin. m., George Gershwin. New World Music Corp., cop. 1928.

Laugh! clown, laugh! w., Sam M. Lewis and Joe Young. m., Ted Fiorito. Remick Music Corp., cop. 1928.

Let's do it (Paris). w., m., Cole Porter. Harms, Inc., cop. 1928.

Let's misbehave (Paris). w., m., Cole Porter. Harms, Inc., cop. 1928.

Lonesome in the moonlight. w., Benec Russell. m., Abel Baer. Leo Feist, Inc., cop. 1928.

The lonesome road (film: The Show Boat). w., Gene Austin. m., Nathaniel Shilkret. Spier & Coslow, Inc., cop. 1928.

Lover, come back to me (The New Moon). w., Oscar Hammerstein, 2nd. m., Sigmund Romberg. Harms, Inc., cop. 1928.

Ma belle (The Three Musketeers). w., Clifford Grey. m., Rudolf Friml. Harms, Inc., cop. 1928.

Manhattan serenade. Piano solo. m., Louis Alter. Robbins Music Corp., cop. 1928.

March of the musketeers (The Three Musketeers). w., P. G. Wodehouse and Clifford Grey. m., Rudolf Friml. Harms, Inc., cop. 1928.

Marie. w., m., Irving Berlin. Irving Berlin, Inc., cop. 1928.

Mem'ries. w., Henry M. Neely. m., Harold Sanford. M. Witmark & Sons, cop. 1928.

Memories of France. w., Al Dubin. m., J. Russel Robinson. Waterson, Berlin & Snyder Co., cop. 1928.

Moon of my delight (Chee Chee). w., Lorenz Hart. m., Richard Rodgers. Harms, Inc., cop. 1928.

My lucky star (Follow Thru). w., m., Bud G. DeSylva, Lew Brown and Ray Henderson. DeSylva, Brown & Henderson, Inc., cop. 1928.

Nagasaki. w., Mort Dixon. m., Harry Warren. Remick Music Corp., cop. 1928.

Once in a life time (Earl Carroll Vanities, 7th Edition). w., Raymond Klages. m., Jesse Greer. Robbins Music Corp., cop. 1928.

One kiss (The New Moon). w., Oscar Hammerstein, 2nd. m., Sigmund Romberg. Harms, Inc., cop. 1928.

Regimental song (The White Eagle). w., Brian Hooker. m., Rudolf Friml. Waterson, Berlin & Snyder Co., cop. 1928.

MUSICAL-HISTORICAL CAVALCADE—Continued

Revenge. w., Sam M. Lewis and Joe Young. m., Harry Akst. Remick Music Corp., cop. 1928.

Short'nin' bread. w., m., Jacques Wolf. Harold Flammer, Inc., cop. 1928.

Softly, as in a morning sunrise (The New Moon). w., Oscar Hammerstein, 2nd. m., Sigmund Romberg. Harms, Inc., cop. 1928.

Sonny Boy (film: The Singing Fool). w., m., Al Jolson, Bud G. DeSylva, Lew Brown and Ray Henderson. DeSylva, Brown & Henderson, Inc., cop. 1928.

Stout hearted men (The New Moon). w., Oscar Hammerstein, 2nd. m., Sigmund Romberg. Harms, Inc., cop. 1928.

Sweet Sue—just you. w., Will J. Harris. m., Victor Young. Shapiro, Bernstein & Co., Inc., cop. 1928.

Sweethearts on parade. w., Charles Newman. m., Carmen Lombardo. Chicago: Milton Weil Music Co., cop. 1928.

The Tartar song (Chee Chee). w., Lorenz Hart. m., Richard Rodgers. Harms, Inc., cop. 1928.

That's my weakness now. w., m., Bud Green and Sam H. Stept. Shapiro, Bernstein & Co., Inc., cop. 1928 by Green & Stept; assigned to Shapiro, Bernstein & Co., Inc.

There's a rainbow 'round my shoulder (film: The Singing Fool). w., m., Al Jolson, Billy Rose and Dave Dreyer. Irving Berlin, Inc., cop. 1928.

There's something about a rose—that reminds me of you. w., Irving Kahal and Francis Wheeler. m., Sammy Fain. Water-son, Berlin & Snyder Co., Cop. 1928.

To be forgotten. w., m., Irving Berlin. Irving Berlin Standard Music Corp., cop. 1928.

Watching the clouds roll by (Animal Crackers). w., Bert Kalmar. m., Harry Ruby. Harms, Inc., cop. 1928.

When you're smiling—the whole world smiles with you. w., m., Mark Fisher, Joe Goodwin and Larry Shay. Chicago: Har- old Rossiter Music Co., cop. 1928.

Where is the song of songs for me (film: Lady of the Pavements). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1928.

Where the shy little violets grow. w., m., Gus Kahn and Harry Warren. Remick Music Corp., cop. 1928.

You're the cream in my coffee (Hold Everything!) w., m., Bud G. DeSylva, Lew Brown and Ray Henderson. DeSylva, Brown & Henderson, Inc., cop. 1928.

You took advantage of me (Present Arms). w., Lorenz Hart. m., Richard Rod- gers. Harms, Inc., cop. 1928.

You wouldn't fool me (Follow Thru). w., m., Bud G. DeSylva, Lew Brown and Ray Henderson. DeSylva, Brown & Hen- derson, cop. 1928.

Automobile production now crossed the 4,000,000 per year mark.

Marathon dancers still wearily dragged themselves across dance floors.

C. C. Pyle launched his "Bunion Derby."

Flagpole sitting was the latest addition to the craze for producing records of some sort. With it, the name of Shipwreck Kelly bounced into headlines.

The stock market was climbing to astro- nomical highs.

"Peaches" Browning appeared in vaude- ville.

Mae West was playing in "Diamond Lil."

Greta Garbo was in her sixth Hollywood year, and well established as a star.

Plays of the year included "The Front Page" (Hecht and MacArthur, authors), "Strange Interlude" (Eugene O'Neill, au- thor), "New Moon" and "Whoopie."

"The Singing Fool" (Al Jolson) set film box office records never before approached by anything.

1929

Ain't misbehavin' (Hot Chocolates). w., Andy Razaf. m., Thomas Waller and Harry Brooks. Mills Music, Inc., cop. 1929.

Am I blue? (film: On With the Show). w., Grand Clarke. m., Harry Akst. M. Witmark & Sons, cop. 1929.

Aren't we all (film: Sunnyside Up). w., m., Bud G. DeSylva, Lew Brown and Ray Henderson. DeSylva, Brown & Henderson, Inc., cop. 1929.

Beside an open fireplace. w., m., Paul Denniker and Will Osborne. Santly Bros., Inc., cop. 1929.

Can't we be friends (The Little Show). w., Paul James. m., Kay Swift. Harms, Inc., cop. 1929.

Can't you understand? w., Jack Oster- man. m., Victor Young. Donaldson, Douglas & Gumble, Inc., cop. 1929.

Canto Siboney. w., m., Ernesto Lecuona. Havana, Cuba: Agencia Internacional de Propiedad Intelectual, cop. 1929 by Ernesto Lecuona.

Chant of the jungle (film: Untamed). w., Arthur Freed. m., Nacio Herb Brown. Robbins Music Corp., cop. 1929 by Metro- Goldwyn-Mayer Music Corp.; assigned 1929 to Robbins Music Corp.

MUSICAL-HISTORICAL CAVALCADE—Continued

Cross your fingers (Sons o' Guns). w., m., Arthur Swannstrom, Benny Davis and J. Fred Coots. Davis, Coots & Engel, Inc., cop. 1929.

Deep night. w., Rudy Vallee. m., Charlie Henderson. Ager, Yellen & Bornstein, Inc., cop. 1929.

Don't ever leave me (Sweet Adeline). w., Oscar Hammerstein, 2nd. m., Jerome Kern. T. B. Harms Co., cop. 1929.

Dream lover (film: The Love Parade). w., Clifford Grey. m., Victor Schertzinger. Famous Music Corp., cop. 1929.

Ev'ry day away from you. w., Charles Tobias. m., Jay Mills. Shapiro, Bernstein & Co., Inc., cop. 1929.

Fortunio's song (Fortunio). Original French words, Alfred de Musset; English words, Adrian Ross. m., Andre Messenger. London: Chappell & Co., Ltd., cop. 1929 by Choudens, Paris; cop. 1929 by Chappell & Co., Ltd., London.

Goodness knows how I love you. w., Billy Hays and Ray Bretz. m., Ted Weitz. Waterson, Berlin & Snyder Co., cop. 1929.

Great day (Great Day). w., William Rose and Edward Eliscu. m., Vincent Youmans. Vincent Youmans, Inc., cop. 1929.

Gypsy dream rose. w., James Kendis and Frank Samuels. m., Meyer Gusman. Kendis, Gusman & Samuels, Inc., cop. 1929.

Happy days are here again (film: Chasing Rainbows). w., Jack Yellen. m., Milton Ager. Ager, Yellen & Bornstein, Inc., cop. 1929.

Head low. w., Willard Robison. m., Frank Skinner. San Francisco: Villa Moret, Inc., cop. 1929.

Here am I (Sweet Adeline). w., Oscar Hammerstein, 2nd. m., Jerome Kern. T. B. Harms Co., cop. 1929.

I don't want your kisses (film: So This Is College). w., Fred Fisher and M. M. Broones. Robbins Music Corp., cop. 1929 by Metro-Goldwyn-Mayer Music Corp.; assigned 1929 to Robbins Music Corp.

I got a "code" in my "dose"—cold in my nose. w., m., Arthur Fields, Fred Hall and Billy Rose. Santly Bros., cop. 1929.

I've got a feeling I'm falling. w., Billy Rose. m., Harry Link and Thomas Waller. Santly Bros., cop. 1929.

If I had a talking picture of you (film: Sunny Side Up). w., m., Bud G. DeSylva, Lew Brown and Ray Henderson. DeSylva, Brown & Henderson, Inc., cop. 1929.

Jericho (film: Syncopation). w., Leo Robin. m., Richard Myers. Harms, Inc., cop. 1929.

Keepin' myself for you (film: Hit the Deck). w., Sidney Clare. m., Vincent Youmans. Vincent Youmans, Inc., cop. 1929.

Little by little. w., m., Walter O'Keefe and Bobby Dolan. DeSylva, Brown & Henderson, Inc., cop. 1929.

A little kiss each morning—a little kiss each night (film: The Vagabond Lover). w., m., Harry Woods. Harms, Inc., cop. 1929.

Liza (Show Girl). w., Gus Kahn and Ira Gershwin. m., George Gershwin. New World Music Corp., cop. 1929.

Love, your spell is everywhere (film: The Trespasser). w., Elsie Janis. m., Edmund Goulding. Irving Berlin, Inc., cop. 1929.

Louise (film: Innocents of Paris). w., Leo Robin. Richard A. Whiting. Famous Music Corp., cop. 1929.

Moanin' low (The Little Show). w., Howard Dietz. m., Ralph Rainger. Harms, Inc., cop. 1929.

More than you know (Great Day). w., William Rose and Edward Eliscu. m., Vincent Youmans. Vincent Youmans, Inc., cop. 1929.

My kinda love. w., Jo' Trent. m., Louis Alter. Robbins Music Corp., cop. 1929.

My love parade (film: The Love Parade). w., Clifford Grey. m., Victor Schertzinger. Famous Music Corp., cop. 1929.

My sweeter than sweet (film: Sweetie). w., George Marion, Jr., m., Richard A. Whiting. Harms, Inc., cop. 1929 by Famous Music Corp.

Pagan love song (film: The Pagan). w., Arthur Freed. m., Nacio Herb Brown. Robbins Music Corp., cop. 1929 by Metro-Goldwyn-Mayer Corp.

Painting the clouds with sunshine (film: Gold Diggers of Broadway). w., Al Dubin. m., Joe Burke. M. Witmark & Sons, cop. 1929.

Romance. w., Edgar Leslie. m., Walter Donaldson. Donaldson, Douglas & Gumble, Inc., cop. 1929.

Satisfied! w., Irving Caesar. m., Cliff Friend. Leo Feist, Inc., cop. 1929.

Serenade of love (Nina Rosa). w., Irving Caesar. m., Sigmund Romberg. Harms, Inc., cop. 1929.

Seventh heaven (film: Little Pal). w., m., Al Jolson, Bud G. DeSylva, Lew Brown and Ray Henderson. DeSylva, Brown & Henderson, Inc., cop. 1929.

She's such a comfort to me (Wake Up and Dream). w., m., Cole Porter. Harms, Inc., cop. 1929.

MUSICAL-HISTORICAL CAVALCADE—Continued

A ship without a sail (Heads Up!). w., Lorenz Hart. m., Richard Rodgers. Harms, Inc., cop. 1929.

Should I (film: Lord Byron of Broadway). w., Arthur Freed. m., Nacio Herb Brown. Robbins Music Corp., cop. 1929 by Metro-Goldwyn-Mayer Music Corp.; assigned 1929 to Robbins Music Corp.

Singin' in the bathtub (Show of Shows). w., m., Herb Magidson, Ned Washington and Michael H. Cleary. M. Witmark & Sons, cop. 1929.

Singin' in the rain (film: Hollywood Revue of 1929). w., Arthur Freed. m., Nacio Herb Brown. Robbins Music Corp., cop. 1929 by Metro-Goldwyn-Mayer Corp.

Song of the bayou. Piano solo. m., Rube Bloom. Leo Feist, Inc., cop. 1929.

The song of the shirt (film: The Rogue Song). w., Clifford Grey. m., Herbert Stothart. Robbins Music Corp., cop. 1929 by Metro-Goldwyn-Mayer Corp.

S'posin'. w., Andy Razaf. m., Paul Deniker. Triangle Music Pub. Co., Inc., cop. 1929.

Star dust. w., Mitchell Parish. m., Hoagy Carmichael. Mills Music, Inc., cop. 1929.

Sunny side up (film: Sunny Side Up). w., m., Bud G. DeSylva, Lew Brown and Ray Henderson. DeSylva, Brown & Henderson, Inc., cop. 1929.

There's danger in your eyes, cherie! (film: Puttin' on the Ritz). w., m., Harry Richman, Jack Meskill and Pete Wendling. Irving Berlin, Inc., cop. 1929.

Tip toe thru the tulips with me (film: Gold Diggers of Broadway). w., Al Dubin. m., Joe Burke. M. Witmark & Sons, cop. 1929.

True blue Lou (film: The Dance of Life). w., m., Sam Coslow, Leo Robin and Richard A. Whiting. Famous Music Corp., cop. 1929.

Turn on the heat (film: Sunny Side Up). w., m., B. G. DeSylva, Lew Brown and Ray Henderson. DeSylva, Brown & Henderson, Inc., cop. 1929.

Two American sketches—(1) Nocturne; (2) March. Piano solo. m., Thomas Grisselle. Robbins Music Corp., cop. 1929.

Underneath the Russian moon. w., James Kendis and Frank Samuels. m., Meyer Gusman. Kendis, Gusman & Samuels, Inc., cop. 1929.

Weary River (film: Weary River). w., Grant Clarke. m., Louis Silvers. Irving Berlin, Inc., cop. 1929.

Wedding bells are breaking up that old

gang of mine. w., Irving Kahal and Willie Raskin. m., Sammy Fain. Waterson, Berlin & Snyder Co., cop. 1929.

The wedding of the painted doll (introduced in film: Broadway Melody). w., Arthur Freed. m., Nacio Herb Brown. San Francisco: Sherman, Clay & Co., cop. 1929.

When I'm looking at you (film: The Rogue Song). w., Clifford Grey. m., Herbert Stothart. Robbins Music Corp., cop. 1929 by Metro-Goldwyn-Mayer Corp.

When it's springtime in the Rockies. w., Mary Hale Woolsey and Milton Taggart. m., Robert Sauer. San Francisco: Villa Moret, Inc., cop. 1929.

When the organ played at twilight. w., Raymond Wallace. m., James Campbell and Reginald Connelly. Santly Bros., cop. 1929 by Campbell, Connolly & Co., Ltd., London; assigned 1930 to Santly Bros.

Why (Sons o' Guns). w., m., Benny Davis, J. Fred Coots and Arthur Swanstrom. Davis, Coots & Engel, Inc., cop. 1929.

Why can't I (Spring Is Here). w., Lorenz Hart. m., Richard Rodgers. Harms, Inc., cop. 1929.

Why was I born (Sweet Adeline). w., Oscar Hammerstein, 2nd. m., Jerome Kern. T. B. Harms Co., cop. 1929.

With a song in my heart (Spring Is Here). w., Lorenz Hart. m., Richard Rodgers. Harms, Inc., cop. 1929.

Without a song (Great Day). w., William Rose and Edward Eliscu. m., Vincent Youmans. Vincent Youmans, Inc., cop. 1929.

The woman in the shoe (film: Lord Byron of Broadway). w., Arthur Freed. m., Nacio Herb Brown. Robbins Music Corp., cop. 1929 by Metro-Goldwyn-Mayer Corp.

Wonderful you. w., Jack Meskill and Max Rich. m., Pete Wendling. Waterson, Berlin & Snyder Co., cop. 1929.

You do something to me (Fifty Million Frenchmen). w., m., Cole Porter. Harms, Inc., cop. 1929.

You don't know Patee (Fifty Million Frenchmen). w., m., Cole Porter. Harms, Inc., cop. 1929.

Yours sincerely (Spring Is Here). w., Lorenz Hart. m., Richard Rodgers. Harms, Inc., cop. 1929.

Zigeuner (Bitter Sweet). w., m., Noel Coward. London: Chappell & Co., Ltd., cop. 1929.

Herbert Clark Hoover was inaugurated president after defeating Alfred E. Smith in the election.

MUSICAL-HISTORICAL CAVALCADE—Continued

Automobile production was now up to 4,800,000. Over 122,000,000,000 cigarettes were produced.

Broadway—the Great White Way—had \$15,000,000 worth of advertising strung along it in paint and lights.

By September, stock market sales already were over 731,000,000 shares as opposed to 500,000,000 in 1928 and 367,000,000 in 1927 for a comparable time period. A 4,000,000 share day was nothing. Stocks selling anywhere between \$200 and \$350 per share were not uncommon.

One month later the market started to break, and finally at the end of October it took a terrific tumble. Over 16,400,000 shares changed hands in a single day's selling rush, the ticker barely caught up with transactions by nightfall, and some stocks plunged over 35 points in a day. By the end of the year \$15,000,000,000 had vanished into thin air, and by the end of 1931 this figure had increased to \$50,000,000,000. It was testified that 25,000,000 persons had been affected by this financial disaster—the twenty-fifth in U. S. history since 1790, and by all odds the most violent and protracted.

The Teapot Dome oil scandals came to a close with convictions meted out by the Supreme Court.

Commander Richard E. Byrd flew over the South Pole.

In Chicago, gangsterism reached its height when seven of the O'Banions were mowed down by machine guns (St. Valentine's Day massacre).

The legitimate theatre season lapsed, and "talkies" got much of the blame. "Sons o' Guns," "50,000,000 Frenchmen," "Berkely Square" and "Journey's End," however, were hits.

Vaudeville was distinctly a minor theatrical item by now.

Edgar Bergen was advertising that he was signed up with RKO, but his ads had nary a mention of Charlie McCarthy.

Film successes of the year included "Sunny Side Up" (Janet Gaynor and Charles Farrell), "Broadway Melody" (Bessie Love, Anita Page, Charlie King), "The Cock-Eyed World" (Victor McLaglen, Edmund Lowe and Lily Damita), "Rio Rita" (Bebe Daniels, John Boles, Bert Wheeler, Robert Woolsey and Dorothy Lee), "In Old Arizona" (Edmund Lowe, Warner Baxter and Dorothy Burgess) and "Gold Diggers of Broadway" (Ann Pennington, Conway Tearle, Nancy Welford, Albert Gran, Lilyan Tashman, Nick Lucas).

Not one of them was a silent picture.

Lists of stars included Maurice Chevalier, William Powell, Gary Cooper, Nancy Carroll, George Arliss, Ann Harding, Constance Bennett, Joe E. Brown, Billie Dove and Irene Bordoni.

1930

All the king's horses (Three's a Crowd). w., m., Alex Wilder, Edward Brandt and Howard Dietz. Harms, Inc., cop. 1930.

A bench in the park (film: King of Jazz). w., Jack Yellen. m., Milton Ager. Ager, Yellen & Bornstein, Inc., cop. 1930.

Beyond the blue horizon (film: Monte Carlo). w., Leo Robin. m., Richard A. Whiting and W. Franke Harling. Famous Music Corp., cop. 1930.

Bidin' my time (Girl Crazy). w., Ira Gershwin. m., George Gershwin. New World Music Corp., cop. 1930.

Body and soul (Three's a Crowd). w., Edward Heyman, Robert Sour and Frank Eyton. m., John W. Green. Harms, Inc., cop. 1930.

Blue again. w., Dorothy Fields. m., Jimmy McHugh. Robbins Music Corp., cop. 1930 by Metro-Goldwyn-Mayer Corp.

Blue is the night (film: Their Own Desire). w., m., Fred Fisher. Robbins Music Corp., cop. 1930 by Metro-Goldwyn-Mayer Music Corp.; assigned 1930 to Robbins Music Corp.

Can this be love (Fine and Dandy). w., Paul James. m., Kay Swift. Harms, Inc., cop. 1930.

Cheerful little earful (Sweet and Low). w., Ira Gershwin and Billy Rose. m., Harry Warren. Remick Music Corp., cop. 1930.

Come out of the kitchen, Mary Ann. w., m., James Kendis and Charles Bayha. Kendis Music Corp., cop. 1930.

Cryin' for the Carolines (film: Spring Is Here). w., Sam M. Lewis and Joe Young. m., Harry Warren. Remick Music Corp., cop. 1930.

Dancing on the ceiling. w., Lorenz Hart. m., Richard Rodgers. Harms, Inc., cop. 1930; cop. 1931 by Rodart Music Corp.

Dancing with tears in my eyes. w., Al Dubin. m., Joe Burke. M. Witmark & Sons, cop. 1930.

Embraceable you (Girl Crazy). w., Ira Gershwin. m., George Gershwin. New World Music Corp., cop. 1930.

Exactly like you (Lew Leslie's International Revue). w., Dorothy Fields. m., Jimmy McHugh. Shapiro, Bernstein & Co., Inc., cop. 1930.

Fine and dandy (Fine and Dandy). w.,

MUSICAL-HISTORICAL CAVALCADE—Continued

Paul James. m., Kay Swift. Harms. Inc., cop. 1930.

The "free and easy" (film: **Free and Easy**). w., Roy Turk. m., Fred E. Ahlert. Robbins Music Corp., cop. 1930 by Metro-Goldwyn-Mayer Corp.

Georgia on my mind. w., Stuart Gorrell. m., Hoagy Carmichael. Southern Music Pub. Co., Inc., cop. 1930.

Get happy. w., Ted Koehler. m., Harold Arlen. Remick Music Corp., cop. 1930.

Give me a moment please (film: **Monte Carlo**). w., Leo Robin. m., Richard A. Whiting and W. Franke Harling. Famous Music Corp., cop. 1930.

Go home and tell your mother (film: **Love in the Rough**). w., Dorothy Fields. m., Jimmy McHugh. Robbins Music Corp., cop. 1930 by Metro-Goldwyn-Mayer Corp.

Hangin' on the garden gate. w., Gus Kahn. m., Ted Fiorito. M. Witmark & Sons, cop. 1930.

I'm yours (film: **Leave It To Lester**). w., E. Y. Harburg. m., John W. Green. Famous Music Corp., cop. 1930.

I got rhythm (film: **Girl Crazy**). w., Ira Gershwin. m., George Gershwin. New World Music Corp., cop. 1930.

If I were king (film: **If I Were King**). w., Leo Dubin. m., Newell Chase and Sam Coslow. Spier & Coslow, Inc., cop. 1930 by Famous Music Corp.

It happened in Monterey (film: **King of Jazz**). w., William Rose. m., Mabel Wayne. Leo Feist, Inc., cop. 1930.

The kiss waltz. w., Al Dubin. m., Joe Burke. M. Witmark & Sons, cop. 1930.

Lady play your mandolin. w., Irving Caesar. m., Oscar Levant. Harms. Inc., cop. 1930.

Lazy Lou'siana moon. w. m., Walter Donaldson. Donaldson, Douglas & Gumble, Inc., cop. 1930.

Love for sale (film: **The New Yorkers**). w. m., Cole Porter. Harms. Inc., cop. 1930.

Lucky seven (film: **The Second Little Show**). w., Howard Dietz. m., Arthur Schwartz. Harms. Inc., cop. 1930.

The march of time (film: **Earl Carroll Vanities**). w., Ted Koehler. m., Harold Arlen. Remick Music Corp., cop. 1930.

Moonlight on the Colorado. w., Billy Moll. m., Robert A. King. Shapiro, Bernstein & Co., Inc., cop. 1930.

My future just passed (film: **Safety in Numbers**). w., George Marion, Jr. m., Richard A. Whiting. Famous Music Corp., cop. 1930.

My ideal (film: **Playboy of Paris**). w.,

Leo Robin. m., Richard A. Whiting and Newell Chase. Famous Music Corp., cop. 1930.

Mysterious Mose. w., m., Walter Doyle. M. Witmark & Sons, cop. 1930.

On the sunny side of the street (film: **Lew Leslie's International Revue**). w., Dorothy Fields. m., Jimmy McHugh. Shapiro, Bernstein & Co., Inc., cop. 1930.

Overnight (film: **Sweet and Low**). w., Billy Rose and Charlotte Kent. m., Louis Alter. Robbins Music Corp., cop. 1930 by William Rose, Inc.

Rockin' chair. w., m., Hoagy Carmichael. Southern Music Pub. Co., Inc., cop. 1930.

Roses are forget-me-nots. w. m., Al Hoffman. Charles O'Flynn and Will Osborne. M. Witmark & Sons, cop. 1930.

Sing something simple (film: **The Second Little Show**). w., m., Herman Hupfeld. Harms. Inc., cop. 1930.

Something to remember you by (film: **Three's a Crowd**). w., Howard Dietz. m., Arthur Schwartz. Harms. Inc., cop. 1930.

Sweet and hot (film: **You Said It**). w., Jack Yellen. m., Harold Arlin. Ager, Yellen & Bornstein, Inc., cop. 1930.

Ten cents a dance (film: **Ten Cents a Dance**). w., Lorenz Hart. m., Richard Rodgers. Harms. Inc., cop. 1930.

Three little words (film: **Amos 'n' Andy**). w., Bert Kalmar. m., Harry Ruby. Harms. Inc., cop. 1930.

Time on my hands. w., Harold Adamson and Mack Gordon. m., Vincent Youmans. Vincent Youmans, Inc., cop. 1930.

Two hearts [in $\frac{3}{4}$ time] (film: **Zwei Herzen Im Dreivierteltakt**). w., W. Reisch and A. Robinson. American version by Joe Young. m., Robert Stolz. Harms. Inc., cop. 1930 by Alrobi Musikverlag, Berlin; cop. 1930 by Harms, Inc.

Walkin' my baby back home. w., m., Roy Turk, Fred E. Ahlert and Harry Richman. DeSylva, Brown & Henderson, Inc., cop. 1930.

The waltz you saved for me. w., Gus Kahn. m., Wayne King and Emil Flindt. Leo Feist, Inc., cop. 1930.

What is this thing called love (film: **Wake Up and Dream**). w., m., Cole Porter. Harms. Inc., cop. 1930.

Where have you been? (film: **The New Yorkers**). w., m., Cole Porter. Harms. Inc., cop. 1930.

The white dove (film: **The Rogue Song**). w., Clifford Grey. m., Franz Lehar. London: Chappell & Co., Ltd., cop. 1930.

Would you like to take a walk (film: **Sweet**

MUSICAL-HISTORICAL CAVALCADE—Continued

and Low). w., Mort Dixon and Billy Rose. m., Harry Warren. Remick Music Corp., cop. 1930.

You're driving me crazy!—what did I do? w., m., Walter Donaldson. Donaldson, Douglas & Gumble, Inc., cop. 1930.

You brought a new kind of love to me (film: The Big Pond). w., m., Sammy Fain, Irving Kahal and Pierre Norman. Famous Music Corp., cop. 1930.

Financial gloom kept spreading. Toward the end of the year, authorities closed the Bank of the United States in New York City and again the blackness increased. Night clubs were hard hit, and—among other businesses—the music publishing industry started to slide rapidly.

As the depression grew deeper, women's skirts grew longer. Hood hats were now the fashion.

Some 30,000 miniature golf courses sprang up overnight.

The population of the U. S. numbered 122,775,000, or 41 per square mile. The center of population was three miles northeast of Linton, Indiana, and there still remained 332,000 Indians.

Bootleg liquor prices were high. American Bourbon sold for \$100 per case; Canadian, \$150; gin, \$35 and \$50; champagne, \$110; Scotch, \$110, and cordials, \$120.

To Col. and Mrs. Charles A. Lindbergh was born a son, Charles Augustus Lindbergh, Jr.

The play "Green Pastures" began its run of 600 odd performances. Other hits: "Grand Hotel," "Lysistrata," and "Once in a Lifetime."

The ranking money-making films included "Anna Christie" (Greta Garbo), "Blushing Brides" (Joan Crawford), "Caught Short" (Marie Dressler and Polly Moran), "Common Clay" (Constance Bennett), "Divorce" (Norma Shearer), and "Love Parade" (Maurice Chevalier). Jean Harlow and platinum blonde hair were emphasized in the film "Hell's Angels."

1931

All of me. w., m., Seymour Simons and Gerald Marks. Irving Berlin, Inc., cop. 1931.

Bend down, sister (film: Palmy Days). w., Ballard MacDonald and Dave Silverstein. m., Con Conrad. Harms, Inc., cop. 1931 by Con Conrad Music Publisher, Ltd., London.

Between the devil and the deep blue sea (Rhythmia). w., Ted Koehler. m., Harold Arlen. Mills Music, Inc., cop. 1931.

By the river of Sainte Marie. w., Edgar Leslie. m., Harry Warren. Robbins Music Corp., cop. 1931 by Metro-Goldwyn-Mayer Corp.

Come to me. w., m., Bud G. DeSylva, Lew Brown and Ray Henderson. DeSylva, Brown & Henderson, Inc., cop. 1931.

Cuban love song (film: The Cuban Love Song). w., m., Herbert Stothart, Jimmy McHugh and Dorothy Fields. Robbins Music Corp., cop. 1931 by Metro-Goldwyn-Mayer Corp.

Dancing in the dark (The Band Wagon). w., Howard Dietz. m., Arthur Schwartz. Harms, Inc., cop. 1931.

Delishious (film: Delicious). w., Ira Gershwin. m., George Gershwin. New World Music Corp., cop. 1931.

Do the New York (Ziegfeld Follies of 1931). w., m., J. P. Murray, Barry Trivers and Ben Oakland. Miller Music, Inc., cop. 1931.

Drums in my heart (Through the Years). w., Edward Heyman. m., Vincent Youmans. Miller Music, Inc., cop. 1931 by Miller Music, Inc., and Vincent Youmans, Inc.

Elizabeth (Wonder Bar). w., Irving Caesar. m., Robert Katscher. Harms, Inc., cop. 1930 by Ludwig Doblinger (Bernard Herzman sky), Vienna; cop. 1931 by Harms, Inc.

An evening in Caroline! w., m., Walter Donaldson. Donaldson, Douglas & Gumble, Inc., cop. 1931.

Goodnight, sweetheart (introduced in: Earl Carroll's Vanities). w., m., Ray Noble, James Campbell and Reg. Connelly. American version by Rudy Vallee. Robbins Music Corp., cop. 1931 by Campbell, Connelly & Co., London; assigned to Robbins Music Corp.

I found a million dollar baby—in a five and ten cent store (Billy Rose's Crazy Quilt). w., Billy Rose and Mort Dixon. m., Harry Warren. Remick Music Corp., cop. 1931.

I've got five dollars (America's Sweetheart). w., Lorenz Hart. m., Richard Rodgers. Harms, Inc., cop. 1931.

I love a parade. w., Ted Koehler. m., Harold Arlen. Harms, Inc., cop. 1931.

I love Louisa (The Band Wagon). w., Harold Dietz. m., Arthur Schwartz. Harms, Inc., cop. 1931.

It's the darndest thing (film: Singing the Blues). w., Dorothy Fields. m., Jimmy McHugh. Robbins Music Corp., cop. 1931 by Metro-Goldwyn-Mayer Corp.

Jazz nocturne. Piano solo. m., Dana Suesse. Famous Music Corp., cop. 1931.

Life is just a bowl of cherries. (George

MUSICAL-HISTORICAL CAVALCADE—Continued

White's Scandals, 11th Edition). w., m., Lew Brown and Ray Henderson. DeSylva, Brown & Henderson, Inc., cop. 1931.

Love is sweeping the country (Of These I Sing). w., Ira Gershwin. m., George Gershwin. New World Music Corp., cop. 1931.

Mama Inez. w., L. Wolfe Gilbert. m., Eliseo Grenet. Edw. B. Marks Music Co., cop. 1931.

Marta. English words, L. Wolfe Gilbert. m., Moises Simons. Edward B. Marks Music Co., cop. 1931.

My song (George White's Scandals, 11th Edition). w., m., Lew Brown and Ray Henderson. DeSylva, Brown & Henderson, Inc., cop. 1931.

New sun in the sky (The Band Wagon). w., Howard Dietz. m., Arthur Schwartz. Harms, Inc., cop. 1931.

The night was made for love (The Cat and the Fiddle). w., Otto Harbach. m., Jerome Kern. T. B. Harms Co., cop. 1931 by Jerome Kern.

Ooh that kiss (The Laugh Parade). w., Mort Dixon and Joe Young. m., Harry Warren. Harms, Inc., cop. 1931.

Out of nowhere. w., Edward Heyman. m., John W. Green. Famous Music Corp., cop. 1931.

The peanut vendor—Spanish title: El manisero. w., Marion Sunshine and L. Wolfe Gilbert. m., Moises Simons. Edw. B. Marks Music Co., cop. 1931.

River, stay 'way from my door. w., Mort Dixon. m., Harry Woods. Shapiro, Bernstein & Co., Inc., cop. 1931.

Running between the rain-drops. w., James Dyrenforth. m., Carroll Gibbons. Santly Bros., Inc., cop. 1931.

She didn't say "yes" (The Cat and the Fiddle). w., Otto Harbach. m., Jerome Kern. T. B. Harms Co., cop. 1931 by Jerome Kern.

Singin' the blues (film: Singin' the Blues). w., Dorothy Fields. m., Jimmy McHugh. Robbins Music Corp., cop. 1931 by Metro-Goldwyn-Mayer Corp.

Smile, darnya' smile. w., Charles O'Flynn and Jack Meskill. m., Max Reese. DeSylva, Brown & Henderson, Inc., cop. 1931.

Someday I'll find you (Private Lives). w., m., Noel Coward. London: Chappell & Co., Ltd., cop. 1931.

Sweet and lovely. w., m., Gus Arnheim, Harry Tobias and Jules Lemare. Robbins Music Corp., cop. 1931 by Metro-Goldwyn-Mayer Corp.

That's why darkies were born (George

White's Scandals, 11th Edition). w., m., Lew Brown and Ray Henderson. DeSylva, Brown & Henderson, Inc., cop. 1931.

This is the Mrs. (George White's Scandals, 11th Edition). w., m., Lew Brown and Ray Henderson. DeSylva, Brown & Henderson, Inc., cop. 1931.

The thrill is gone (George White's Scandals, 11th Edition). w., m., Lew Brown and Ray Henderson. DeSylva, Brown & Henderson, Inc., cop. 1931.

Through the years (Through the Years). w., Edward Eliscu. m., Vincent Youmans. Miller Music, Inc., and Vincent Youmans, Inc., cop. 1931.

Till the real thing comes along (Rhapsody in Black). w., Mann Holiner. m., Alberta Nichols. Shapiro, Bernstein & Co., Inc., cop. 1931.

The torch song (The Laugh Parade). w., Mort Dixon and Joe Young. m., Harry Warren. Harms, Inc., cop. 1931.

Try to forget (The Cat and the Fiddle). w., Otto Harbach. m., Jerome Kern. T. B. Harms Co., cop. 1931 by Jerome Kern.

When I take my sugar to tea. w., m., Sammy Fain, Irving Kahal and Pierre Norman. Famous Music Corp., cop. 1931.

When the moon comes over the mountain. w., m., Kate Smith, Harry Woods and Howard Johnson. Robbins Music Corp., cop. 1931 by Metro-Goldwyn-Mayer Corp.

When Yuba plays the rumba on the tuba (The Third Little Show). w., m., Herman Hupfeld. Harms, Inc., cop. 1931.

Where the blue of the night meets the gold of the day. w., m., Roy Turk, Bing Crosby and Fred E. Ahlert. DeSylva, Brown & Henderson, Inc., cop. 1931.

While hearts are singing (film: Smiling Lieutenant). w., Clifford Grey. m., Oscar Straus. Famous Music Corp., cop. 1931.

Why dance? w., Roy Turk. m., Fred E. Ahlert. Irving Berlin, Inc., cop. 1931.

You're my everything (The Laugh Parade). w., Mort Dixon and Joe Young. m., Harry Warren. Harms, Inc., cop. 1931.

You didn't have to tell me—I knew it all the time. w., m., Walter Donaldson. Donaldson, Douglas & Gumble, Inc., cop. 1931.

You forgot your gloves (The Third Little Show). w., Edward Eliscu. m., Ned Lehak. Robbins Music Corp., cop. 1931 by Metro-Goldwyn-Mayer Corp.

You try somebody else. w., m., B. G. DeSylva, Lew Brown and Ray Henderson. DeSylva, Brown & Henderson, Inc., cop. 1931.

MUSICAL-HISTORICAL CAVALCADE—Continued

Even bootleg liquor sales fell off and prices went down with the depression now in force.

Variety said that in the past three years only three new millionaires had been created in the entertainment business. They were Rudy Vallee, Amos 'n' Andy, and Maurice Chevalier.

Radio, however, continued to grow. NBC in this year sold \$25,607,000 worth of time, while CBS grossed \$11,895,000. Amos 'n' Andy were beyond all dispute the most-listened-to entertainment on the airwaves, and undoubtedly boosted the listening audience as no program, either before or after, ever has.

The nation played bridge and more bridge. Culbertson and Lenz were the focal points for argument and tournaments.

Ballyhoo, the magazine, mocked advertising and built enormous circulation over night.

Henry Ford produced his 20,000,000th automobile.

Wiley Post and Harold Gatty, in the monoplane "Winnie Mae," circumnavigated the globe, via the northern route (15,500 miles), in 8 days, 15 hrs., 51 mins.

President Hoover negotiated a moratorium on inter-governmental debts.

Jack (Legs) Diamond was killed in Albany, N. Y., the day after he was acquitted of kidnapping charges.

Women wore stockings of transparent mesh, and the Empress Eugenie hat was the latest rage.

Best money-makers of the year in films were: "Cimarron" (Irene Dunne, Richard Dix), "Daddy Long Legs" (Janet Gaynor, Warner Baxter), "Little Caesar" (Edward G. Robinson), "Min and Bill" (Marie Dressler, Wallace Beery), "The Smiling Lieutenant" (Maurice Chevalier), and "Trader Horn."

Stage successes included "Barretts of Wimpole Street," "Counsellor-at-Law," "Reunion in Vienna," "Bandwagon," "The Laugh Parade," "The Good Fairy" and O'Neill's "Mourning Becomes Electra."

1932

Alone together (Flying Colors). w., Howard Dietz. m., Arthur Schwartz. Harms, Inc., cop. 1932.

April in Paris (Walk a Little Faster). w., E. Y. Harburg. m., Vernon Duke [pseud. of Vladimir Dukelsky]. Harms, Inc., cop. 1932.

Brother, can you spare a dime (Americana). w., E. Y. Harburg. m., Jay Gorney. Harms Inc., cop. 1932.

By the fireside. w., m., Ray Noble, James Campbell and Reg. Connelly. Campbell, Connelly, Inc., cop. 1931 by Campbell, Connelly & Co., Ltd., London; assigned 1932 to Campbell, Connelly, Inc.

Forty Second Street (film: Forty Second Street). w., Al Dubin. m., Harry Warren. M. Witmark & Sons, cop. 1932.

How deep is the ocean. w., m., Irving Berlin. Irving Berlin, Inc., cop. 1932.

I've told ev'ry little star (Music in the Air). w., Oscar Hammerstein, 2nd. m., Jerome Kern. T. B. Harms Co., cop. 1932.

If I love again (Hold Your Horses). w., J. P. Murray. m., Ben Oakland. Harms, Inc., cop. 1932.

Is I in love? I is. w., Mercer Cook. m., J. Russell Robinson. DeSylva, Brown & Henderson, Inc., cop. 1932.

Just because you're you. w., m., Cliff Friend. Olman Music Corp., cop. 1932.

Let's have another cup o' coffee (Face the Music). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1932.

Let's put out the lights. w., m., Herman Hupfeld. Harms, Inc., cop. 1932.

Louisiana hayride (Flying Colors). w., Howard Dietz. m., Arthur Schwartz. Harms, Inc., cop., 1932.

Lullaby of the leaves. w., Joe Young. m., Bernice Petkere. Irving Berlin, Inc., cop. 1932.

Mimi (film: Love Me Tonight). w., Lorenz Hart. m., Richard Rodgers. Famous Music Corp., cop. 1932.

Night and day (Gay Divorce; film: The Gay Divorcee). w., m., Cole Porter. Harms, Inc., cop. 1932.

On a roof in Manhattan (Face the Music). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1932.

Play, fiddle, play. w., Jack Lawrence. m., Emery Deutsch and Arthur Altman. Edw. B. Marks Music Corp., cop. 1932.

Rise 'n shine (Take a Chance). w., Bud G. DeSylva. m., Vincent Youmans. Harms, Inc., cop. 1932 by George G. DeSylva.

Shuffle off to Buffalo (film: Forty Second Street). w., Al Dubin. m., Harry Warren. M. Witmark & Sons, cop. 1932.

So do I (Take a Chance). w., Bud G. DeSylva. m., Vincent Youmans. Harms, Inc., cop. 1932 by George G. DeSylva.

Soft lights and sweet music (Face the Music). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1932.

The song is you (Music in the Air). w., Oscar Hammerstein, 2nd. m., Jerome Kern. T. B. Harms Co., cop. 1932 by Jerome Kern.

MUSICAL-HISTORICAL CAVALCADE—Continued

1933

Speak to me of love—French title: Parlez-moi d'amour. w., m., Jean Lenoir. American version by Bruce Siever. Harms, Inc., cop. 1930 by Editions Smyth, Paris; cop. 1932 by Harms, Inc.

Strange interlude. w., Ben Bernie and Walter Hirsch. m., Phil Baker. Miller Music, Inc., cop. 1932.

Three's a crowd (film: The Crooner). w., Al Dubin and Irving Kahal. m., Harry Warren. M. Witmark & Sons, cop. 1932.

Turn out the light (Take a Chance). w., m., Bud D. DeSylva, Richard A. Whiting and Nacio Herb Brown. Harms, Inc., cop. 1932.

Underneath the Harlem moon. w., Mack Gordon. m., Harry Revel. DeSylva, Brown & Henderson, Inc., cop. 1932.

Wintergreen for president (Of Thee I Sing). w., Ira Gershwin. m., George Gershwin. New World Music Corp., cop. 1932.

You're an old smoothie (Take a Chance). w., m., Bud G. DeSylva, Richard A. Whiting and Nacio Herb Brown. Harms, Inc., cop. 1932.

You're getting to be a habit with me (film: Forty Second Street). w., Al Dubin. m., Harry Warren. M. Witmark & Sons, cop. 1932.

Young and healthy (film: Forty Second Street). w., Al Dubin. m., Harry Warren. M. Witmark & Sons, cop. 1932.

On the 1st of March, Charles Augustus Lindbergh, Jr., aged 19 months, was kidnapped, and his lifeless body was discovered 10 weeks later. John F. Condon paid \$50,000 for Lindbergh in what was supposed to be ransom money; and Mrs. Evelyn Walsh McLean paid Gaston B. Means \$100,000 on his promise to restore the baby. Means was sent to prison, and Bruno Richard Hauptmann was, in 1936, executed for the Lindbergh crime.

James J. Walker resigned as mayor of New York City after removal proceedings instituted by Samuel Seabury, counsel for the legislative committee.

Samuel Insull went to Athens, leaving his once great utility empire.

The Bonus Army camped in the mud flats near Washington, D. C.

Jack Sharkey became heavyweight champion by beating Max Schmeling in 15 rounds in New York.

The Radio City Music Hall opened in December, emphasizing the colossal Rockefeller real estate development.

In the film houses, the dual bill got started. Marie Dressler was rated the best box office draw.

After all you're all I'm after (She Loves Me Not). w., Edward Heyman. m., Arthur Schwartz. Harms, Inc., cop. 1933.

Ah, but is it love (film: Moonlight and Pretzels). w., E. Y. Harburg. m., Jay Gorney. Harms, Inc., cop. 1933.

Annie doesn't live here anymore. w., Joe Young and Johnny Burke. m., Harold Spina. Irving Berlin, Inc., cop. 1933.

The boulevard of broken dreams (film: Moulin Rouge). w., Al Dubin. m., Harry Warren. Remick Music Corp., cop. 1933.

By a waterfall (film: Footlight Parade). w., Irving Kahal. m., Sammy Fain. M. Witmark & Sons, cop. 1933.

Carioca (film: Flying Down to Rio). w., Gus Kahn and Edward Eliscu. m., Vincent Youmans. T. B. Harms Co., cop. 1933 by Max Dreyfus and Vincent Youmans.

Did you ever see a dream walking (film: Sitting Pretty). w., Mack Gordon. m., Harry Revel. DeSylva, Brown & Henderson, Inc., cop. 1933 by Paramount Productions, Inc.; assigned 1933 to DeSylva, Brown & Henderson, Inc.

Dinner at eight (film: Dinner at Eight). w., Dorothy Fields. m., Jimmy McHugh. Robbins Music Corp., cop. 1933 by Metro-Goldwyn-Mayer Corp.; assigned 1933 to Robbins Music Corp.

Don't blame me. w., Dorothy Fields. m., Jimmy McHugh. Robbins Music Corp., cop. 1933 by Metro-Goldwyn-Mayer Corp.; assigned 1933 to Robbins Music Corp.

Doin' the uptown lowdown (film: Broadway Thru a Keyhole). w., Mack Gordon. m., Harry Revel. DeSylva, Brown & Henderson, Inc., cop. 1933.

Easter parade (As Thousands Cheer). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1933.

Everything I have is yours (film: Dancing Lady). w., Harold Adamson. m., Burton Lane. Robbins Music Corp., cop. 1933 by Metro-Goldwyn-Mayer Corp.; assigned 1933 to Robbins Music Corp.

Flying down to Rio (film: Flying Down to Rio). w., Gus Kahn and Edward Eliscu. m., Vincent Youmans. T. B. Harms Co., cop. 1933.

The gold diggers' song—We're in the money (Gold Diggers of 1933). w., Al Dubin. m., Harry Warren. Remick Music Corp., cop. 1933 by M. Witmark & Sons.

Heat wave (As Thousands Cheer). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1933.

Hey! young fella (Radio City's Music

MUSICAL-HISTORICAL CAVALCADE—Continued

Hall First New York Production. w., Dorothy Fields. m., Jimmy McHugh. Robbins Music Corp., cop. 1933 by Metro-Goldwyn-Mayer Corp.

I cover the waterfront. w., Edward Heyman. m., John W. Green. Harms, Inc., cop. 1933.

Keep young and beautiful (film: Roman Scandals). w., Al Dubin. m., Harry Warren. M. Witmark & Sons, cop. 1933.

The last round-up. w., m., Billy Hill. Shapiro, Bernstein & Co., cop. 1933.

Lazybones. w., m., Johnny Mercer and Hoagy Carmichael. Southern Music Pub. Co., cop. 1933.

Let 'em eat cake (Let 'em Eat Cake). w., Ira Gershwin. m., George Gershwin. New World Music Corp., cop. 1933.

Let's fall in love (film: Let's Fall in Love). w., Ted Koehler. m., Harold Arlen. Irving Berlin, Inc., cop. 1933.

Love is the sweetest thing. w., m., Ray Noble. Harms, Inc., cop. 1932 by Francis, Day & Hunter, Ltd., London; cop. 1933 by Harms, Inc.

Love locked out. w., Max Kester. m., Ray Noble. Harms, Inc., cop. 1933 by The Victoria Music Pub. Co., Ltd.

Lovely. w., Edgar Leslie. m., Fred E. Ahlert. T. B. Harms Co., cop. 1933.

Lover. w., Lorenz Hart. m., Richard Rodgers. Famous Music Corp., cop. 1933.

Mine (Let 'em Eat Cake). w., Ira Gershwin. m., George Gershwin. New World Music Corp., cop. 1933.

Moonlight and pretzels (Moonlight and Pretzels). w., E. Y. Harburg. m., Jay Gorney. Harms, Inc., cop. 1933.

Music makes me (film: Flying Down to Rio). w., Gus Kahn and Edward Eliscu. m., Vincent Youmans. T. B. Harms Co., cop. 1933 by Dreyfus and Vincent Youmans.

My hat's on the side of my head (film: Jack Ahoy). w., m., Harry Woods and Claude Hurlbert. Shapiro, Bernstein & Co., Inc., cop. 1933 by The Cinephonic Music Co., Ltd., London.

My moonlight madonna. w., Paul Francis Webster. m., adapted from Zdenko Fibich's "Poem" by William Scotti. Carl Fischer, Inc., cop. 1933.

Not for all the rice in China (As Thousands Cheer). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1933.

The old spinning wheel. w., m., Billy Hill. Shapiro, Bernstein & Co., Inc., cop. 1933.

On the trail (in: Grand Canyon Suite). Orch. composition. m., Ferde Grofe. Robbins Music Corp., cop. 1933.

Once in a blue moon (The Stepping Stones). w., Anne Caldwell. m., Jerome Kern. T. B. Harms Co., cop. 1933.

Orchids in the moonlight (film: Flying Down to Rio). w., Gus Kahn and Edward Eliscu. m., Vincent Youmans. T. B. Harms Co., cop. 1933 by Max Dreyfus and Vincent Youmans.

Shadow waltz (film: Gold Diggers of 1933). w., Al Dubin. m., Harry Warren. Remick Music Corp., cop. 1933 by M. Witmark & Sons.

Shanghai Lil (film: Footlight Parade). w., Al Dubin. m., Harry Warren. M. Witmark & Sons, cop. 1933.

Smoke gets in your eyes (Roberta). w., Otto Harbach. m., Jerome Kern. T. B. Harms Co., cop. 1933 by Jerome Kern.

Stormy weather—Keeps rainin' all the time. w., Ted Koehler. m., Harold Arlen. Mills Music, Inc., cop. 1933.

Sweet madness (Murder at the Vanities). w., Ned Washington. m., Victor Young. Harms, Inc., cop. 1933.

Temptation (film: Going Hollywood). w., Arthur Freed. m., Nacio Herb Brown. Robbins Music Corp., cop. 1933 by Metro-Goldwyn-Mayer Corp.; assigned 1933 to Robbins Music Corp.

The touch of your hand (Roberta). w., Otto Harbach. m., Jerome Kern. T. B. Harms Co., cop. 1933 by Jerome Kern.

Two tickets to Georgia. w., m., Joe Young. m., Charles Tobias and J. Fred Coots. Irving Berlin, Inc., cop. 1933.

We'll make hay while the sun shines (film: Going Hollywood). w., Arthur Freed. m., Nacio Herb Brown. Robbins Music Corp., cop. 1933 by Metro-Goldwyn-Mayer Corp.; assigned 1933 to Robbins Music Corp.

Who's afraid of the big bad wolf? (film: The Three Little Pigs). w., m., Frank E. Churchill; additional lyric, Ann Ronell. Irving Berlin, Inc., cop. 1933.

Without that certain thing. w., m., Max and Harry Nesbitt. T. B. Harms Co., cop. 1933 by Irwin Dash Music Co., Ltd., London.

Yesterday (Roberta). w., Otto Harbach. m., Jerome Kern. T. B. Harms Co., cop. 1933 by Jerome Kern.

You're devastating (Roberta). w., Otto Harbach. m., Jerome Kern. T. B. Harms Co., cop. 1933 by Jerome Kern.

You're my past, present and future (film: Broadway Thru a Keyhole). w., Mack Gordon. m., Harry Revel. DeSylva, Brown & Henderson, Inc., cop. 1933.

You have taken my heart. w., John Mercer. m., Gordon Jenkins. Santly Bros., Inc., cop. 1933.

MUSICAL-HISTORICAL CAVALCADE—Continued

Headline sensation for a few weeks: Howard Scott and "technocracy."

Franklin Delano Roosevelt and John Nance Garner were inaugurated as president and vice-president.

In February bank holidays were generally declared throughout the nation, following the example of Michigan, where Gov. W. A. Comstock had ordered all banks closed for eight days. In a month most of the nation's banks had reopened.

"Hoarded gold" was ferreted out, and a ban on gold exports imposed.

The U. S. recognized Russia.

NRA, under Gen. Hugh Johnson, was set up.

Beer—3.2%—became legal following revisions of the Volstead Act, and in December prohibition was over following adoption of the 21st Amendment (repealing the 18th) by 37 states.

Primo Carnera knocked out Jack Sharkey in six rounds in New York to become world's heavyweight champion. The gate was less than \$200,000.

Wiley Post again circumnavigated the globe in his monoplane "Winnie Mae." This time he did it alone, in 7 days, 18 hrs., 49½ mins.

In Chicago, the Century of Progress opened. Sally Rand, fan dancing, and the "Streets of Paris" got a lot of newspaper (and audience) attention.

During a thunderstorm the U. S. Navy dirigible "Akron" crashed off Barnegat Light, N. J. 73 lives were lost.

Kidnappings were in the headlines continuously.

In December "Tobacco Road" was put on the stage in New York, where it still remains after almost five years.

Money-making films of the year included "She Done Him Wrong" (Mae West), "Tugboat Annie" (Marie Dressler and Wallace Beery), "Golddiggers" (Dick Powel, Ruby Keeler, Joan Blondell and Warren William), "42nd St." (Warner Baxter, Bebe Daniels, George Brent and Ruby Keeler), "Little Women" (Katherine Hepburn), and "State Fair" (Janet Gaynor, Will Rogers and Lew Ayres).

1934

All I do is dream of you (film: Sadie McKee). w., Arthur Freed. m., Nacio Herb Brown. Robbins Music Corp., cop. 1934 by Metro-Goldwyn-Mayer; assigned 1934 to Robbins Music Corp.

All through the night (Anything Goes). w., m., Cole Porter. Harms, Inc., cop. 1934.

Anything goes (Anything Goes). w., m., Cole Porter. Harms, Inc., cop. 1934.

Baby, take a bow (film: Stand Up and Cheer!). w., m., Lew Brown and Jay Gorney. Cleveland: Sam Fox Pub. Co., cop. 1934 by Movietone Music Corp.

Be still, my heart. w., m., Allan Flynn and Jack Egan. Broadway Music Corp., cop. 1934.

The beat of my heart. w., Johnny Burke. m., Harold Spina. Irving Berlin, Inc., cop. 1934.

Blow, Gabriel, blow (Anything Goes). w., m., Cole Porter. Harms, Inc., cop. 1934.

The champagne waltz. w., m., Con Conrad, Ben Oakland and Milton Drake. Famous Music Corp., cop. 1934.

Cocktails for two (film: Murder at the Vanities). w., m., Arthur Johnston and Sam Coslow. Famous Music Corp., cop. 1934 by Paramount Productions Music Corp.; assigned 1934 to Famous Music Corp.

The continental (film: Gay Divorcee). w., Herb Magidson. m., Con Conrad. Harms, Inc., cop. 1934.

Don't let it bother you (film: Gay Divorcee). w., Mack Gordon. m., Harry Revel. DeSylva, Brown & Henderson, Inc., cop. 1934.

Easy come, easy go. w., Edward Heyman. m., John W. Green. Harms, Inc., cop. 1934.

Fair and warmer (film: Twenty Million Sweethearts). w., Al Dubin. m., Harry Warren. M. Witmark & Sons, cop. 1934.

Fare thee well, Annabelle (film: Sweet Music). w., Mort Dixon. m., Allie Wrubel. Remick Music Corp., cop. 1934.

Fun to be fooled (Life Begins at 8:40). w., Ira Gershwin and E. Y. Harburg. m., Harold Arlen. Harms, Inc., cop. 1934.

Good-night, my love (film: We're Not Dressing). w., Mack Gordon. m., Harry Revel. DeSylva, Brown & Henderson, Inc., cop. 1934 by Paramount Productions Music Corp.; assigned 1934 to DeSylva, Brown & Henderson, Inc.

Got the jitters. w., Billy Rose and Paul Francis Webster. m., John Jacob Loeb. Keit-Engel, Inc., cop. 1934.

Hands across the table. w., Mitchell Parish. m., Jean Delettre. Mills Music, Inc., cop. 1934.

I get a kick out of you (Anything Goes). w., m., Cole Porter. Harms, Inc., cop. 1934.

I'll follow my secret heart (Conversation Piece). w., m., Noel Coward. London: Chappell & Co., Ltd., cop. 1934.

If there is someone lovelier than you (Revenge with Music). w., Howard Dietz.

MUSICAL-HISTORICAL CAVALCADE—Continued

m., Arthur Schwartz. Harms, Inc., cop. 1934.

Isle of Capri. w., Jimmy Kennedy. m., Will Grosz. T. B. Harms Co., cop. 1934 by The Peter Maurice Music Co., Ltd., London.

June in January (film: Here Is My Heart). w., m., Leo Robin and Ralph Rainger. Famous Music Corp., cop. 1934 by Paramount Productions Music Corp.; assigned 1934 to Famous Music Corp.

Let's take a walk around the block (Life Begins at 8:40). w., Ira Gershwin and E. Y. Harburg. m., Harold Arlen. Harms, Inc., cop. 1934.

Little man, you've had a busy day. w., Maurice Sigler and Al Hoffman. m., Mabel Wayne. T. B. Harms Co., cop. 1934.

Lost in a fog. w., Dorothy Fields. m., Jimmy McHugh. Robbins Music Corp., cop. 1934 by Metro-Goldwyn-Mayer Corp.; assigned 1934 to Robbins Music Corp.

Love in bloom (film: She Loves Me Not). w., m., Leo Robin and Ralph Rainger. Famous Music Corp., cop. 1934 by Paramount Productions Music Corp.; assigned 1934 to Famous Music Corp.

Love thy neighbor (film: We're Not Dressing). w., Mack Gordon. m., Harry Revel. DeSylva, Brown & Henderson, Inc., cop. 1934 by Paramount Productions Music Corp.; assigned 1934 to DeSylva, Brown & Henderson, Inc.

Mr. and Mrs. is the name (film: Flirtation Walk). w., Morton Dixon. m., Allie Wrubel. M. Witmark & Sons, cop. 1934.

The moon was yellow. w., Edgar Leslie. m., Fred E. Ahlert. Donaldson, Douglas & Gumble, Inc., cop. 1934.

A needle in a hay stack (film: The Gay Divorcee). w., Herb Magidson. m., Con Conrad. Harms, Inc., cop. 1934.

No! no! a thousand times no!! w., m., Al Sherman, Al Lewis and Abner Silver. Leo Feist, Inc., cop. 1934.

The object of my affection. w., m., Pinky Tomlin, Coy Poe and Jimmie Grier. Irving Berlin, Inc., cop. 1934.

An old water mill. w., m., Charles Tobias, Jack Scholl and Murray Mencher. Leo Feist, Inc., cop. 1934.

Solitude. w., Eddie DeLange and Irving Mills. m., Duke Ellington. Milson's Music Pub. Corp., cop. 1934.

Song of the blacksmith. w., Peter DeRose and Al Stillman. Famous Music Corp., cop. 1934.

Stand up and cheer! (film: Stand Up and Cheer!). w., m., Lew Brown and Harry

Akst. Cleveland: Sam Fox Pub. Co., cop. 1934 by Movietone Music Corp.

Stay as sweet as you are (film: College Rhythm). w., Mack Gordon. m., Harry Revel. DeSylva, Brown & Henderson, Inc., cop. 1934.

Thank you for a lovely evening. w., Dorothy Fields. m., Jimmy McHugh. Robbins Music Corp., cop. 1934 by Metro-Goldwyn-Mayer Corp.; assigned 1934 to Robbins Music Corp.

There goes my heart. w., Benny Davis. m., Abner Silver. Leo Feist, Inc., cop. 1934.

True. w., m., Walter G. Samuels and Leonard Whitcup. Santly Bros., Inc., cop. 1934.

Two cigarettes in the dark (film: Kill That Story). w., Paul Francis Webster. m., Lew Pollack. DeSylva, Brown & Henderson, Inc., cop. 1934.

Wagon wheels (introduced in: The New Ziegfeld Follies). w., Billy Hill. m., Peter DeRose. Shapiro, Bernstein & Co., Inc., cop. 1934.

With my eyes wide open I'm dreaming (film: Shoot the Works). w., m., Mack Gordon and Harry Revel. DeSylva, Brown & Henderson, Inc., cop. 1934 by Paramount Productions Music Corp.; assigned 1934 to DeSylva, Brown & Henderson, Inc.

Wonder bar (film: Wonder Bar). w., Al Dubin. m., Harry Warren. M. Witmark & Sons, cop. 1934.

You're a builder upper (Life Begins at 8:40). w., Ira Gershwin and E. Y. Harburg. m., Harold Arlen. Harms, Inc., cop. 1934.

You and the night and the music (Revenge With Music). w., Howard Dietz. m., Arthur Schwartz. Harms, Inc., cop. 1934.

You're the top (Anything Goes). w., m., Cole Porter. Harms, Inc., cop. 1934.

You oughta be in pictures. w., Edward Heyman. m., Dana Suesse. Harms, Inc., cop. 1934.

President Roosevelt's "fireside chats" (begun in 1933) were radio high spots.

The birth of the Dionne quintuplets stirred the U. S., while in pictures Shirley Temple was rapidly on the upbeat.

More kidnappings occurred. The G-men shot and killed John Dillinger. Clyde Barrow and Bonnie Parker, his cigar-smoking girl companion, were shot and killed by officers of the law. Charles (Pretty Boy) Floyd was shot and killed by U. S. officers.

Max Baer knocked out Primo Carnera in 11 rounds in New York to become heavyweight champion.

MUSICAL-HISTORICAL CAVALCADE—Continued

Off Asbury Park, N. J., the steamer "Morro Castle" caught on fire; 122 were dead or missing.

Dust storms plagued the midwest.

In Chicago, the Century of Progress exposition re-opened for a second year's run.

Samuel Insull was given a not-guilty verdict in the \$100,000,000 mail fraud trial.

Hill-billy music and rhumbas had another heyday.

Russian turban hats were fashionable.

Money-making films of the year included: "I'm No Angel" (Mae West), "Judge Priest" (Will Rogers), "Dinner at 8" (Marie Dressler, John Barrymore, Wallace Beery, Jean Harlow and Lionel Barrymore), "It Happened One Night" (Claudette Colbert and Clark Gable), and "The Bowery" (Wallace Beery, George Raft and Jackie Cooper).

The U. S. got its third chain broadcasting system—the Mutual Broadcasting System.

1935

About a quarter to nine (film: Go Into Your Dance). w., Al Dubin. m., Harry Warren. M. Witmark & Sons, cop. 1935.

Accent on youth (film: Accent on Youth). w., Tot Seymour. m., Vee Lawnhurst. Famous Music Corp., cop. 1935.

Alone (film: A Night at the Opera). w., Arthur Freed. m., Nacio Herb Brown. Robbins Music Corp., cop. 1935.

Beautiful lady in blue. w., Sam H. Lewis. m., J. Fred Coots. Chappell & Co., Inc., cop. 1935.

Begin the beguine (Jubilee). w., m., Cole Porter. Harms, Inc., cop. 1935.

Bess, you is my woman (Porgy and Bess). w., DuBose Heyward and Ira Gershwin. m., George Gershwin. Gershwin Pub. Corp., cop. 1935 by George Gershwin.

Broadway rhythm (film: Broadway Melody of 1936). w., Arthur Freed. m., Nacio Herb Brown. Robbins Music Corp., cop. 1935.

Cheek to cheek (film: Top Hat). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1935.

Così cosa (film: A Night at the Opera). w., Ned Washington. m., Bronislaw Kaper and Walter Jurmann. Robbins Music Corp., cop. 1935.

Dance, my darlings (May Wine). w., Oscar Hammerstein, 2nd. m., Sigmund Romberg. Chappell & Co., Inc., cop. 1935.

Deep purple. Piano solo. m., Peter De Rose. Robbins Music Corp., cop. 1935.

Dodging a divorcee. Piano solo. m., Reginald Foresythe. Robbins Music Corp., cop. 1935 by Irwin Dash Music Co., Ltd., London.

Eeny meeny miney mo (film: To Beat the Band). w., m., Johnny Mercer and Matt Malneck. Irving Berlin, Inc., cop. 1935.

From the top of your head to the tip of your toes (film: Two for Tonight). w., Mack Gordon. m., Harry Revel. Crawford Music Corp., cop. 1935 by Paramount Productions Music Corp.; assigned 1935 to Crawford Music Corp.

Here's to romance (film: Here's to Romance). w., Herb Magidson. m., Con Conrad. Cleveland: Sam Fox Pub. Co., cop. 1935 by Movietone Music Corp.

I'm building up to an awful let-down. w., Johnny Mercer. m., Fred Astaire. Irving Berlin, Inc., cop. 1935.

I'm gonna sit right down and write myself a letter. w., Joe Young. m., Fred E. Ahlert. Crawford Music Corp., cop. 1935.

I'm in the mood for love (film: Every Night at Eight). w., Dorothy Fields. m., Jimmy McHugh. Robbins Music Corp., cop. 1935.

I'm shooting high (film: King of Burlesque). w., Ted Koehler. m., Jimmy McHugh. Robbins Music Corp., cop. 1935.

I got plenty o' nuttin' (Porgy and Bess). w., Ira Gershwin and DuBose Heyward. m., George Gershwin. Gershwin Pub. Corp., cop. 1935 by George Gershwin.

Isn't love the grandest thing (film: The Rain Makers). w., Jack Scholl. m., Louis Alter. Leo Feist, Inc., cop. 1935.

Isn't this a lovely day—to be caught in the rain (film: Top Hat). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1935.

It ain't necessarily so (Porgy and Bess). w., Ira Gershwin. m., George Gershwin. Gershwin Pub. Corp., cop. 1935 by George Gershwin.

The jockey on the carousel (film: I Dream Too Much). w., Dorothy Fields. m., Jerome Kern. T. B. Harms Co., cop. 1935 by Jerome Kern.

Just one of those things (Jubilee). w., m., Cole Porter. Harms, Inc., cop. 1935.

Life is a song. w., Joe Young. m., Fred E. Ahlert. Robbins Music Corp., cop. 1935 by Metro-Goldwyn-Mayer Corp.; assigned 1935 to Robbins Music Corp.

The little things you used to do (film: Go

MUSICAL-HISTORICAL CAVALCADE—Continued

Into Your Dance). w., Al Dubin. m., Harry Warren. M. Witmark & Sons, cop. 1935.

The Lord's prayer. w., Biblical. m., Albert Hay Malotte. G. Schirmer, Inc., cop. 1935.

Love and a dime (Stags at Bay). w., m., Brooks Bowman. Santly Bros., cop. 1935 by Princeton University Triangle Club; assigned 1935 to Santly Bros.

Love is a dancing thing (At Home Abroad). w., Howard Dietz. m., Arthur Schwartz. Chappell & Co., Inc., cop. 1935.

The loveliness of you (film: Love in Bloom). w., Mack Gordon. m., Harry Revel. Crawford Music Corp., cop. 1935 by Paramount Productions Music Corp.; assigned 1935 to Crawford Music Corp.

Lovely lady (film: King of Burlesque). w., Ted Koehler. m., Jimmy McHugh. Robbins Music Corp., cop. 1935.

Lovely to look at (film: Roberta). w., Dorothy Fields and Jimmy McHugh. m., Jerome Kern. T. B. Harms Co., cop. 1935 by Jerome Kern.

Lulu's back in town (film: Broadway Gondolier). w., Al Dubin. m., Harry Warren. M. Witmark & Sons, cop. 1935.

Lullaby of Broadway (film: Gold Diggers of 1935). w., Al Dubin. m., Harry Warren. M. Witmark & Sons, cop. 1935.

Mad about the boy (Words and Music). w., m., Noel Coward. London: Chappell & Co., Ltd., cop. 1935.

Midnight in Paris (film: Here's to Romance). w., m., Con Conrad and Herb Magidson. Cleveland: Sam Fox Pub. Co., cop. 1935 by Movietone Music Corp.

The music goes 'round and around. w., "Red" Hodgson. m., Edward Farley and Michael Riley. Select Music Publications, Inc., cop. 1935.

My romance (Jumbo). w., Lorenz Hart. m., Richard Rodgers. T. B. Harms Co., and Max Dreyfus, cop. 1935.

The piccolino (film: Top Hat). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1935.

Please believe me. w., Larry Yoell. m., Al Jacobs. San Francisco: Sherman, Clay & Co., cop. 1935.

Red sails in the sunset. w., Jimmy Kennedy. m., Hugh Williams (Will Grosz). Shapiro, Bernstein & Co., Inc., cop. 1935 by

The Peter Maurice Music Co., Ltd., London; assigned to Shapiro, Bernstein & Co., Inc.

She's a Latin from Manhattan (film: Go Into Your Dance). w., Al Dubin. m., Harry Warren. M. Witmark & Sons, cop. 1935.

She shall have music (film: She Shall Have Music). w., m., Maurice Sigler, Al Goodhart and Al Hoffman. Chappell & Co., Inc., cop. 1935 by The Cinephonic Music Co., Ltd., London.

Sing an old fashioned song to a young sophisticated lady. w., Joe Young. m., Fred E. Ahlert. Crawford Music Corp., cop. 1935.

Summertime (Porgy and Bess). w., DuBose Heyward. m., George Gershwin. Gershwin Pub. Corp., cop. 1935 by George Gershwin.

Thanks a million (film: Thanks a Million). w., Gus Kahn. m., Arthur Johnston. Robbins Music Corp., cop. 1935.

These foolish things remind me of you (Spread It Abroad). w., Holt Marvell. m., Jack Strachey and Harry Link. Irving Berlin, Inc., cop. 1935 by Boosey & Co., Ltd., London.

This time it's love. w., Sam M. Lewis. m., J. Fred Coots. Leo Feist, Inc., cop. 1935.

Top hat, white tie and tails (film: Top Hat). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1935.

When I grow too old to dream (film: The Night Is Young). w., Oscar Hammerstein, 2nd. m., Sigmund Romberg. Robbins Music Corp., cop. 1935 by Metro-Goldwyn-Mayer Corp.; assigned 1935 to Robbins Music Corp.

Why shouldn't I (Jubilee). w., m., Cole Porter. Harms, Inc., cop. 1935.

With all my heart (film: Her Master's Voice). w., Gus Kahn. m., Jimmy McHugh. Leo Feist, Inc., cop. 1935.

Without a word of warning (film: Two for Tonight). w., m., Mack Gordon and Harry Revel. Crawford Music Corp., cop. 1935 by Paramount Productions Music Corp.; assigned 1935 to Crawford Music Corp.

A woman is a sometime thing (Porgy and Bess). w., DuBose Heyward. m., George Gershwin. Gershwin Pub. Corp., cop. 1935 by George Gershwin.

The words are in my heart (film: Gold Diggers of 1935). w., Al Dubin. m., Harry Warren. M. Witmark & Sons, cop. 1935.

MUSICAL-HISTORICAL CAVALCADE—Continued

You are my lucky star (film: **Broadway Melody of 1936**). w., Arthur Freed. m., Nacio Herb Brown. Robbins Music Corp., cop. 1935 by Metro-Goldwyn-Mayer Corp.; assigned 1935 to Robbins Music Corp.

You let me down (film: **Stars Over Broadway**). w., Al Dubin. m., Harry Warren. Harms Inc., cop. 1935.

In New York's 52nd St. night club district, connoisseurs became excited over swing music. "What is it?" asked the public. Most practitioners couldn't define it.

The night club business was definitely improved, and the trend in this type of entertainment went Gallic.

Nearly \$5,000,000,000 were appropriated for work relief. The public debt stood at \$28,700,000,000, or \$225.71 per capita.

James J. Braddock won a 15-round decision and the heavyweight title from Max Baer in New York.

Everybody talked about the G-men.

Hats like inverted peach baskets were the latest thing.

Will Rogers and Wiley Post were killed when Post's plane crashed in a fog near Point Barrow, Alaska.

Leading box office films included: "Mutiny on the Bounty" (Clark Gable, Charles Laughton and Franchot Tone), "Top Hat" (Fred Astaire and Ginger Rogers), "David Copperfield" (Freddie Bartholomew, W. C. Fields and Lionel Barrymore), "Lives of a Bengal Lancer" (Gary Cooper), "China Seas" (Clark Gable, Jean Harlow and Wallace Beery), "Curly Top" (Shirley Temple), and "G Men" (James Cagney, Margaret Lindsay, Ann Dvorak and Robert Armstrong).

On the stage appeared "At Home Abroad," "Boy Meets Girl," "The Children's Hour," "Dead End," "Jubilee," "Porgy and Bess," "Three Men on a Horse," "Victoria Regina" and Billy Rose's spectacular "Jumbo."

CAVALCADE MUSICAL NUMBERS BY TITLE

A

About a quarter to nine.....	1935	All aboard for Blanket Bay.....	1910
Absence makes the heart grow fonder	1901	All alone.....	1911
Absent	1899	All alone.....	1924
Absinthe frappe.....	1904	All alone Monday.....	1926
Accent on youth.....	1935	All coons look alike to me.....	1896
Actions speak louder than words.....	1891	All for you.....	1915
Adams and liberty.....	[1798]	All I do is dream of you.....	1934
After all that I've been to you.....	1912	All in down and out.....	1906
After all you're all I'm after.....	1933	All of God's children got shoes. See	
After I say I'm sorry.....	1926	Heav'n, heav'n.....	1921
After the ball.....	1892	All of me.....	1931
After the roses have faded away.....	1914	All over nothing at all.....	1922
After you're gone.....	1918	All quiet along the Potomac tonight.	1864
Aggravatin' papa.....	1922	All she'd say was "Umh hum".....	1920
Ah, but is it love.....	1933	All that I ask of you is love.....	1910
Ah! sweet mystery of life.....	1910	All the king's horses.....	1930
Ain't it a shame.....	1922	All the Quakers are shoulder shakers	
Ain't it funny what a difference just		—down in Quaker Town.....	1919
a few hours make.....	1903	All the way my Saviour leads me....	1875
Ain't misbehavin'.....	1929	All the world will be jealous of me.	1917
Ain't we got fun.....	1921	All through the night.....	1934
Airy, fairy Lillian.....	1894	Allah's holiday.....	1916
Al fresco.....	1904	Alma where do you live?.....	1910
Alabama blossoms, The.....	1874	Alone	1935
Alabama bound	1925	Alone together.....	1932
Alexander, don't you love your baby		Along the rocky road to Dublin....	1915
no more.....	1904	Alphonse and Gaston. See Pardon	
Alexander's ragtime band.....	1911	me, my dear Alphonse, after you,	
Alice blue gown. See In my sweet		my dear Gaston.....	1902
little Alice blue gown.....	1919	Als die alte Mutter. See Songs my	
Alice, where art thou.....	1861	mother taught me.....	[1880]
		Alt Wien.....	1920

MUSICAL CROSS-INDEX—Continued

Always	1925	Auf Fluegeln des Gesanges. See on wings of song.....	[1837]
Always in the way.....	1903	Auf Wiederseh'n.....	1915
Always leave them laughing when you say good-bye.....	1903	Aufforderung zum Tanze. See Invitation to the dance.....	[1821]
Always take mother's advice.....	1884	Auld Robin Gray.....	[1780?]
Am I blue.....	1929	Avalon	1920
Amapola	1924	Avalon Town.....	1928
America	[1832]	Away down south in heaven.....	1927
America, I love you.....	1915		
America, the beautiful.....	1895	B	
American star, The.....	1800	Babes in the wood.....	1915
Among my souvenirs.....	1927	Babies on our block, The.....	1879
Amorous goldfish, The.....	1896	Baby face.....	1926
L'amour-toujours-l'amour	1922	Baby Rose.....	1911
An der schoenen blauen Donau. See The Blue Danube.....	[1867]	Baby shoes.....	1916
Anchors aweigh.....	1906	Baby, take a bow.....	1934
And he'd say Oo-la la! wee-wee.....	1919	Babylon is fallen.....	1863
And the green grass grew all around.	1912	Baby's prayer.....	1898
Angel and the child, The.....	1872	Back, back, back to Baltimore.....	1904
Angel Gabriel.....	1875	Back home again in Indiana. See Indiana	1917
Angela mia.....	1928	Back home in Tennessee.....	1915
Angel's serenade.....	1867	Back in your own back yard.....	1928
Angels meet me at the cross roads....	1875	Back to the Carolina you love.....	1914
Angelus, The.....	1913	Il bacio.....	1859
Annabelle	1923	Badinage	1897
Annie doesn't live here anymore....	1933	Bagdad (Lady of the Slipper).....	1912
Annie Laurie.....	1838	Bagdad (Sinbad).....	1918
Annie Lisle.....	1860	Bagdad	1924
Answer, The	1921	Bake dat chicken pie.....	1906
Any little girl, that's a nice little girl, is the right little girl for me.....	1910	Balm of Gilead.....	1861
Any old place I can hang my hat is home sweet home to me.....	1901	Bam, bam, bamby shore.....	1925
Anything goes	1934	Bambalina	1923
April in Paris.....	1932	Band played on, The.....	1895
April showers.....	1921	Bandana days.....	1921
Araby	1915	Bandana land.....	1905
Aren't we all.....	1929	Barney Google.....	1923
Are you lonesome tonight.....	1927	Barnum had the right idea.....	1911
Armorer's song.....	1891	Battle cry of freedom, The.....	1863
Arrah, go on, I'm gonna go back to Oregon	1916	Battle hymn of the republic.....	1862
Arrah wanna	1906	Battle of Prague, The.....	[1793?]
Arrow and the song, The.....	1856	Battle of the Wabash, The....	[1811 or 12]
Artaxerxes	Before	Be my little baby bumble bee.....	1912
As deep as the deep blue sea.....	1910	Be still, my heart.....	1934
As long as the shamrock grows green	1912	Beale Street blues.....	1917
As long as the world rolls on.....	1907	Beans! beans!! beans!!!.....	1912
Asia	1913	Beat of my heart, The.....	1934
Ask her while the band is playing....	1908	Beautiful bird, sing on.....	1867
Ask the man in the moon.....	1891	Beautiful dreamer	1864
Asleep in the deep.....	1897	Beautiful eyes.....	1909
At a Georgia camp meeting.....	1897	Beautiful isle of somewhere.....	1897
At a Mississippi cabaret.....	1914	Beautiful isle of the sea.....	1865
At dawning	1906	Beautiful lady in blue.....	1935
At midnight on my pillow lying.....	1886	Beautiful Ohio.....	1918
At sundown.....	1927	Because (Bowers).....	1898
At the cross.....	1885	Because (d'Hardelot).....	1902
At the Devil's ball.....	1912	Because I'm married now.....	1907
At the end of a beautiful day.....	1916	Because I love you.....	1926
Au revoir, but not good-bye, soldier boy	1917	Because you're you.....	1906
		Bedelia	1903
		Begin the beguine.....	1935

MUSICAL CROSS-INDEX—Continued

Believe me if all those endearing young charms.....	1808	Breezin' along with the breeze.....	1926
Belle of Avenoo A, The.....	1895	Bridge, The (Carew).....	1867
Belle of Mohawk vale, The. See Bonny Eloise.....	1858	Bridge, The (Lindsay).....	185?
Bells of St. Mary's, The.....	1917	Bridge of sighs, The.....	1900
Beloved, it is morn.....	1896	Bright eyes.....	1920
Ben Bolt.....	1848	Brighten the corner where you are...	1913
Ben Hur chariot race.....	1899	Bring back my daddy to me.....	1917
Bench in the park, A.....	1930	Bring back my golden dreams.....	1911
Bend down, sister.....	1931	Bring back those minstrel days.....	1926
Beside a babbling brook.....	1923	Bring me a rose (The Arcadians)...	1909
Beside an open fireplace.....	1929	Bring me a rose.....	1916
Bess, you is my woman.....	1935	Broadway rhythm.....	1935
Best I get is much obliged to you, The.....	1907	Broadway Rose.....	1920
Best things in life are free, The.....	1927	Broken hearted.....	1927
Between the devil and the deep blue sea.....	1931	Brother, can you spare a dime.....	1932
Beware (Moulton).....	1865	Brown bird singing, A.....	1922
Beware (Hatton).....	1871	Brown eyes—why are you blue.....	1925
Beyond the blue horizon.....	1930	Brown October ale.....	1891
Bidin' my time.....	1930	Bubble, The.....	1913
Bis bass viol.....	1910	Budweiser's a friend of mine.....	1907
Big brown bear, The.....	1919	Burning of Rome, The.....	1903
Bill.....	1927	Button up your overcoat.....	1928
Bill Bailey, won't you please come home?.....	1902	By a fireside.....	1932
Bing! bang! bing 'em on the Rhine...	1918	By a waterfall (Footlight Parade)...	1933
Bird in a gilded cage, A.....	1900	By a waterfall. See Just a cottage small by a waterfall.....	1925
Bird on Nellie's hat, The.....	1906	By heck.....	1915
Birds in the night.....	1869	By the beautiful sea.....	1914
Birth of passion, The.....	1910	By the bend of the river.....	1927
Birth of the blues, The.....	1926	By the light of the silvery moon...	1909
Birthday, A.....	1909	By the river of Sainte Marie.....	1931
Birthday of a king, The.....	1890	By the sad sea waves.....	1895
Black bottom.....	1926	By the Saskatchewan.....	1910
Black eyes.....	1926	By the waters of the Minnetonka...	1921
Blaze away.....	1901	Bye and bye.....	1925
Bl-nd and p-g spells blind pig.....	1908	Bye bye blackbird.....	1926
Blind boy, The.....	1842		
Blind ploughman, The.....	1913	C	
Bloom is on the rye, The.....	1832	California, here I come.....	1924
Blow, Gabriel, blow.....	1934	Call me up some rainy afternoon...	1910
Blow the smoke away.....	1906	Calling to her boy just once again...	1900
Blue again.....	1930	Calm as the night. See Still as the night.....	[1885?]
Blue and the gray, The.....	1900	De Camptown races.....	1850
Blue bell.....	1904	Canadian capers.....	1915
Blue is the night.....	1930	Can't help lovin' dat man.....	1927
Blue Juniata, The.....	1844	Can't we be friends.....	1929
Blue room, The.....	1926	Can't yo heah me callin', Caroline..	1914
Blue skies.....	1927	Can't you take it back, and change it for a boy?.....	1911
Body and soul.....	1930	Can't you understand.....	1929
Bon bon buddy.....	1907	Can this be love.....	1930
Bonnie blue flag, The.....	1862	Cantique de Noel. See Christmas song.....	[1858]
Bonnie Eloise.....	1858	Canto Siboney.....	1929
Boston patriotic song, The. See Adams and liberty.....	[1798]	Cape Ann.....	1842
Boulevard of broken dreams, The....	1933	Captain Jinks of the horse marines.	1868
Bowery, The.....	1892	Capitan, El.....	1896
Bowl of roses, A.....	1905	Caprice viennois.....	1910
Boy guessed right, The.....	1898	Carioca.....	1933
Boylston.....	1832	Carolina on the morning.....	1922
Boys are coming home today, The...	1903	Carolina moon.....	1928
Break the news to mother.....	1897		

MUSICAL CROSS-INDEX—Continued

Carolina sunshine.....	1919	Come on, papa.....	1918
Carrie	1909	Come on, Spark Plug.....	1923
Carrie marry Harry. See Carrie (1909).		Come out of the kitchen, Mary Ann..	1930
Carrier dove, The.....	1841	Come, take a trip in my air-ship....	1904
Carry me back to old Virginy.....	1878	Come tell me what's your answer, yes or no.....	1898
Carry me back to Tennessee. See Ellie Rhee (1865).		Come to me.....	1931
Casey Jones.....	1909	Come to the land of Bohemia.....	1907
Castle of dreams.....	1919	Come where my love lies dreaming.	1855
Cat came back, The.....	1893	Come, ye faithful, raise the strain...	1872
Cavatina	1861	Consolation	1908
Cecile waltz.....	1914	C-o-n-s-t-a-n-t-i-n-o-p-l-e	1928
C'est vous.....	1927	Continental, The.....	1934
Champagne Waltz, The.....	1934	Convict and the bird, The.....	1888
Chanson du coeur brise. See The songs of songs (1914).		Coon! coon! coon!.....	1901
Chant of the jungle.....	1929	Copenhagen	1924
Chant sans paroles.....	1868	Corn cobs twist your hair.....	1836
Charleston	1923	Cosi cosa.....	1935
Charley, my boy.....	1924	Cossack love song.....	1926
Charmaine	1926	Cottage by the sea, The.....	1856
Cheek to cheek.....	1935	Cottage of my mother, The.....	1848
Cheerful little earful.....	1930	Couldn't hear nobody pray.....	1922
Cherie, I love you.....	1926	Covered wagon days.....	1923
Cheyenne	1906	Covered wagon march, The. See Westward ho!.....	1913
"Chicago," that toddling town.....	1922	Cradle's empty, baby's gone.....	1880
Chicken reel	1910	Crazy for you. See K-ra-zy for you..	1928
Child love.....	1911	Creole belle	1900
Chili bean.....	1920	Cricket on the hearth, The.....	1913
Chin, Chin, Chinaman.....	1896	Crinoline days	1922
China boy.....	1922	Croquet	1867
Chinatown, my Chinatown.....	1906	Cross your fingers.....	1929
Chinese lullaby	1919	Cross your heart.....	1926
Chiquita	1928	Cryin' for the Carolines.....	1930
Chloe	1927	Cuban love song.....	1931
Chon Kina.....	1896	Cubanola glide, The.....	1909
Chong—he come from Hong Kong...	1919	Cuddle up a little closer.....	1908
Christmas song.....	[1858]	Cup of coffee, a sandwich and you, A.	1925
Claire de lune.....	1905	Cupid and I.....	1897
Clap yo' hands.....	1926	Curse of an aching heart, The.....	1913
Cloches du monastere, Les. See The monastery bells.....	[1854]	Curse of the dreamer, The.....	1899
Close to my heart.....	1915	Cygne, Le. See The Swan.....	[1887]
Coal-black mammy.....	1921		
Cobbler's song, The.....	1916	D	
Cocktails for two.....	1934	Daddy Long Legs.....	1919
College life	1906	Daddy wouldn't buy me a bow-wow..	1892
Collegiate	1925	Daddy you've been a mother to me...	1920
Columbia, the gem of the ocean....	[1843]	Daddy's little girl.....	1905
Come along, my Mandy!.....	1907	Daisies won't tell.....	1908
Come and have a swing with me...	1917	Daisy Bell.....	1892
Come down ma evenin' star.....	1902	Daly's reel.....	1911
Come home, Dewey, we won't do a thing to you.....	1899	Dance, my darlings.....	1935
Come into the garden, Maud.....	1857?	Dance of the paper dolls.....	1928
Come, join hand in hand. See Liberty song	[1768?]	Dancing fool.....	1922
Come, Josephine, in my flying ma- chine	1910	Dancing in the dark.....	1931
Come (Come, on, come to me).....	1887	Dancing on the ceiling.....	1930
Come, O come with me, the moon is beaming	1842	Dancing tambourine.....	1927
Come on down town.....	1908	Dancing the devil away.....	1927
		Dancing with tears in my eyes.....	1930
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Darktown strutters' ball, The.....	1917	Doctor Tinkle Tinker.....	1910
Darling Nelly Gray.....	1856	Dodging a divorcee.....	1935
Darling Sue. See I love you in the same old way.....	1896	Doin' the uptown lowdown.....	1933
Dashing white sergeant, The.....	1826	Doll dance, The.....	1927
Daughter of Rosie O'Grady, The.....	1918	Down among the sheltering palms....	1915
Davy Jones' locker.....	1901	Down among the sugar cane.....	1908
Day Dreams.....	1910	Down by the old mill stream.....	1910
Day that you grew colder, The.....	1905	Down by the silvery Rio Grande....	1913
Dear eyes that haunt me.....	1927	Down by the winegar woiks.....	1925
Dear little boy of mine.....	1918	Down in Bom-Bombay.....	1915
Dear mother, in dreams I see her....	1886	Down in dear old New Orleans.....	1912
Dear old girl.....	1903	Down in Jungle Town.....	1908
Dear old pal of mine.....	1918	Down in Poverty Row.....	1896
Dear old Rose.....	1912	Down on the Brandywine.....	1904
Dear old Southland.....	1921	Down on the farm.....	1902
Dearie.....	1905	Down on the farm in harvest time..	1913
Decoration Day. See I was looking for my boy, she said.....	1895	Down the field.....	1911
Deep in my heart, dear.....	1924	Down the winding road of dreams..	1922
Deep in your eyes.....	1920	Down went McGinty.....	1889
Deep night.....	1929	Down where the cotton blossoms grow.....	1901
Deep purple.....	1935	Down where the Swanee River flows.	1916
Deep river.....	1917	Down where the Wurzburger flows..	1902
Delishious.....	1931	Dream, A.....	1895
Desert song, The.....	1926	Dream lover.....	1929
Destiny.....	1912	Dream of my boyhood days, A.....	1896
Dew-dew-dewy day. See What do we do on a dew-dew-dewy day....	1927	Dreaming.....	1906
Dichter und Bauer. See Poet and peasant.....	[1854]	Dreams of long ago.....	1912
Did you ever see a dream walking...	1933	Dreamy Alabama.....	1919
Die beiden Grenadiere. See The two grenadiers.....	[1840]	Dreamy melody.....	1922
Diga diga doo.....	1928	Drifting and dreaming.....	1925
Dinah.....	1925	Drill, ye tarriers, drill.....	1888
Dinner at eight.....	1933	Drink to me only with thine eyes. [1762?]	
Dixie's land.....	1860	Drinking song.....	1924
Dizzy fingers.....	1923	Drums in my heart.....	1931
Do-do-do.....	1926	Du bist mir nah und noch so fern. See Thou art near and yet so far [1858?]	
Do I love you.....	1925	Duna.....	1914
Do it again.....	1912	Dusky stevedore.....	1928
Do they miss me at home.....	1852	D'ye ken John Peel. See John Peel	
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Don't blame it all on Broadway.....	1913	Dying poet, The.....	1864
Don't blame me.....	1933		
Don't bring Lulu.....	1925		
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Don't ever leave me.....	1929		
Don't give up the old love for the new.....	1896		
Don't go out tonight, boy.....	1895		
Don't hold everything.....	1928		
Don't leave me, Dolly.....	1898		
Don't let it bother you.....	1934		
Don't put me off at Buffalo any more.	1901		
Don't take me home.....	1908		
Don't tell her that you love her....	1896		
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Every day is ladies' day to me.....	1906	For me and my gal.....	1917
Every girl loves me but the girl I love	1910	For old time's sake.....	1900
Every little movement.....	1910	For you alone.....	1909
Ev'ry morning I bring thee violets.		"Forever" is a long, long time.....	1916
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Every race has a flag but the coon..	1900	Forty-five minutes from Broadway..	1905
Everybody loves an Irish song....	1916	Forty-second street.....	1932
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baby don't love nobody but me....	1924	Fountain fay.....	1910
Everybody ought to know how to do		Four American Indian songs.....	1909
the tickle toe.....	1918	Four Indian love lyrics.....	1903
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Everybody's doing it now.....	1911	nest of heavenly blue.....	1923
Everything I have is yours.....	1933	"Free and easy," The.....	1930
Everything's gonna be all right....	1926	Freshie.....	1925
Everything is peaches down in		Friend o' mine.....	1913
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Exactly like you.....	1930	From the land of the sky-blue water.	
Excelsior.....	1843	See Four American Indian songs... 1909	
Eyes of blue, eyes of brown.....	1901	From the top of your head to the tip	
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Face to face (Johnson).....	1897	of your toes.....	1935
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Fare thee well, Annabelle.....	1934	Garden in the rain, A.....	1928
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Fascinating rhythm.....	1924	Gather the rose.....	1928
Fatal rose of red, The.....	1900	Gee, but it's great to meet a friend	
Fatal wedding, The.....	1893	from your home town.....	1910
Feather your nest.....	1920	Gentlemen prefer blondes.....	1926
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tience smiles on pain.....	1835	Georgia.....	1922
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Glory road, De.....	1928	Hands across the table.....	1934
Glow-worm, The.....	1907	Hangin' on the garden gate.....	1930
Gluehwuermchen. See The glow- worm	1907	Hannah!	1903
Go down, Moses.....	1917	Hannah, won't you open that door?..	1904
Go home and tell your mother.....	1930	Happy birthday to you. See Good morning to all.....	1893
Go way back and sit down.....	1901	Happy days are here again.....	1929
God bless our native land.....	1844	Happy days in Dixie.....	1896
Going for a pardon.....	1896	Happy Go Lucky Lane.....	1928
Goin' home.....	1922	Hard times come again no more.....	1854
Gold diggers' song, The—We're in the money	1933	Hark, brothers, hark.....	1837
Gold will buy 'most anything but a true girl's heart.....	1898	Hark! I hear an angel sing.....	1856
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Golden Wedding, De.....	1880	Harp that once, thro' Tara's halls, The	1807
Golliwog's cake walk.....	1908	Harrigan	1907
Good-bye	1881	Has anybody here seen Kelly!.....	1909
Good-bye, boys.....	1913	Hats off to me.....	1891
Good-bye, Broadway, hello France!..	1917	Have a heart.....	1916
Good-bye, Dolly Gray.....	1900	Hawaiian butterfly.....	1917
Good-bye, Eliza Jane.....	1903	Hazel dell, The.....	1853
Good-bye, Flo.....	1904	He brought home another.....	1896
Good-bye, girls, I'm through.....	1914	He fought for a cause she thought was right.....	1896
Good-bye, good luck, God bless you.	1916	He goes to church on Sunday.....	1907
Good-bye, little girl, good-bye.....	1904	He's a cousin of mine.....	1906
Good-bye, little girl of my dreams....	1913	He's a devil in his own home town...	1914
Good-bye, Liza Jane.....	1871	He's a rag picker.....	1914
Good-bye, ma! good-by, pa! good- bye, mule.....	1917	He's me pal.....	1905
Good-bye, my lady love.....	1904	He may be old, but he's got young ideas	1916
Good-bye, Rose.....	1910	He walked right in, turned around and walked right out again.....	1906
Good evening, Caroline.....	1908	He'd have to get under—get out and get under—to fix up his automobile	1913
Good morning, Mr. Zip-Zip-Zip!.....	1918	Head low.....	1929
Good-morning to all.....	1893	Headin' for Louisville.....	1925
Good night! good night, beloved.....	1873	Heart of oak.....	1759
Good night, little girl, good night....	1898	Heart bow'd down, The.....	1843
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Goodness knows how I love you.....	1929	Heav'n heav'n.....	1921
Good-night, my love.....	1934	Heaven will protect the working girl.	1909
Good-night, sweetheart.....	1931	Heber. See From Greenland's icy mountains	1829
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Got the jitters.....	1934	Hello, Aloha!—how are you.....	1926
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Great day.....	1929	Hello, central, give me No Man's Land	1918
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Gypsy dream rose.....	1929	Hello! ma baby.....	1899
Gypsy love song.....	1898	Hello! Swanee—hello!.....	1926
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		Her eyes don't shine like diamonds...	1894
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Here's to romance.....	1935	know she's missin' mine.....	1921
Hey! young fella.....	1933	I'm shooting high.....	1935
Hiawatha.....	1901	I'm sitting on top of the world.....	1925
Hide Thou me.....	1880	I'm sorry I made you cry.....	1918
Hiding in Thee.....	1877	I'm still your mother, dear. See	
Hills of Home, The.....	1925	You're going far away, lad.....	1897
Hindustan.....	1918	I'm the lonesomest gal in town.....	1912
His last thoughts were of you.....	1894	I'm unlucky.....	1902
Hitchy koo.....	1912	I'm yours.....	1930
Hold me.....	1920	I can dance with everyone but my	
Holy city, The.....	1892	wife.....	1916
Home again.....	1851	I can't do the sum.....	1903
Home, sweet home.....	[1823]	I can't give you anything but love....	1928
Homing.....	1917	I can't tell you why I love you, but	
Honey.....	1928	I do.....	1900
Honey boy.....	1907	I can't think ob nuthin' else but you.	1896
Honey-love.....	1911	I cover the waterfront.....	1933
Hoo-oo!—Ain't you coming out to-		I didn't raise my boy to be a soldier.	1915
night.....	1907	I don't believe it—but say it again.	
Horses.....	1926	See Say it again.....	1926
Hot time in the old town, A.....	1896	I don't care.....	1905
House by the side of the road, The...	1927	I don't know where I'm going, but	
How about me.....	1926	I'm on my way.....	1917
How come you do me like you do....	1924	I don't want another sister.....	1908
How deep is the ocean.....	1932	I don't want to get well.....	1917
How I love you.....	1926	I don't want to play in your back	
How's every little thing in Dixie....	1916	yard.....	1894
How'd you like to be my daddy.....	1918	I don't want your kisses.....	1929
How'd you like to spoon with me....	1915	I dreamt I dwelt in marble halls....	1843
How 'ya gonna keep 'em down on the		I faw down an' go boom.....	1928
farm.....	1919	I found a million dollar baby in a	
Huckleberry Finn.....	1917	five and ten cent store.....	1931
Humoresque (Dvorak).....	1894	I found a rose in the devil's garden.	1921
		I found the end of the rainbow.....	1918
		I gave up just before you threw me	
		down.....	1922
		I get a kick out of you.....	1934
		I got a "code" in my "doze".....	1929
		I got a cold in my nose. See I got a	
		"code" in my "doze".....	1929
		I got a robe. See Heav'n, heav'n....	1921
		I got plenty o' nuttin'.....	1935
		I got rhythm.....	1930
		I guess I'll have to telegraph my baby	1898
		I've a longing in my heart for you,	
		Louise.....	1900
		I've been floating down the old Green	
		River.....	1915
		I've come home to stay.....	1890
		I've got a feelin' for you, or Way	
		down in my heart.....	1904
		I've got a feeling I'm falling.....	1929
		I've got a pain in my sawdust.....	1909
		I've got five dollars.....	1931
		I've got rings on my fingers.....	1909
		I've got the time—I've got the place	
		but it's hard to find the girl.....	1910
		I've grown so used to you.....	1901
		I've just come back to say good-bye.	1897
		I've taken quite a fancy to you....	1908
		I've told every little star.....	1932
		I've waited, honey, waited long for	
		you.....	1899

I

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I ain't got nobody—and nobody cares	
for me.....	1928
I ain't nobody's darling.....	1921
I'm a popular man.....	1907
I'm afraid to come home in the dark.	1907
I'm all bound 'round with the Mason	
Dixon line.....	1917
I'm awfully glad I met you.....	1909
I'm bringing a red, red rose.....	1928
I'm building up to an awful let-down.	1935
I'm forever blowing bubbles.....	1919
I'm going back to Kentucky Sue. See	
Kentucky Sue.....	1912
I'm goin' South.....	1923
I'm gonna pin my medal on the girl	
I left behind.....	1918
I'm gonna sit right down and write	
myself a letter.....	1935
I'm in love.....	1919
I'm in the mood for love.....	1935
I'm just wild about Harry.....	1921
I'm looking for a nice young fellow	
who is looking for a nice young girl	1910

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I just can't make my eyes behave...	1906	I wish I had a girl.....	1907
I just roll along havin' my ups and downs	1927	I wish I had my old girl back again..	1909
I just want to go back and start the whole thing over.....	1900	I wish that you were here tonight....	1896
I know a bank where the wild thyme blows	1830	I wonder if she's waiting.....	1899
I know I got more than my share...	1916	I wonder if she'll ever come back to me	1896
I know that you know.....	1926	I wonder if you still care for me.....	1921
I long to see the girl I left behind...	1893	I wonder what's become of Sally....	1924
I lost the best pal that I had.....	1920	I wonder where my lovin' man has gone	1914
I love a lassie.....	1906	I wonder where she is tonight.....	1899
I love a parade.....	1931	I wonder who's dancing with you to- night	1924
I love, I love, I love my wife, but oh you kid	1909	I wonder who's kissing her now.....	1909
I love life.....	1923	I'd leave my happy home for you....	1899
I love Louisa.....	1931	I'd like to see the Kaiser with a lily in his hand.....	1918
I love love.....	1911	I'd rather be a lobster than a wise guy	1907
I love my baby—my baby loves me...	1925	I'd still believe you true.....	1900
I love my wife, but, oh, you kid!...	1909	Ida! sweet as apple cider!.....	1903
I love the ladies.....	1914	If he can fight as he can love, good night Germany.....	1918
I love to dunk a hunk of sponge cake	1928	If he comes in, I'm going out.....	1910
I love you.....	1923	If I'm going to die I'm going to have some fun.....	1907
I love you in the same old way— Darling Sue.....	1896	If I had a girl like you.....	1925
I love you so.....	1907	If I had a talking picture of you....	1929
I love you truly.....	1906	If I had my way.....	1913
I loved her best of all. See Last night on the back porch.....	1923	If I knock the "L" out of Kelly.....	1916
I may be crazy, but I ain't no fool..	1904	If I love again.....	1932
I may be gone for a long, long time.	1917	If I were king.....	1930
I miss my Swiss.....	1925	If I were on the stage. See Kiss me again	1905
I need Thee every hour.....	1872	If money talks, it ain't on speaking terms with me.....	1902
I never drink behind the bar.....	1882	If you were only mine.....	1899
I used to love you but it's all over now	1920	If the waters could speak as they flow	1887
I want a girl—Just like the girl that married dear old dad.....	1911	If there is someone lovelier than you.	1934
I want to be happy.....	1924	If Washington should come to life....	1906
I wanna be loved by you.....	1928	If you cared for me.....	1908
I want to go back to Michigan—down on the farm.....	1914	If you knew Susie—like I know Susie	1925
I want to marry a male quartette....	1916	If you love me darling, tell me with your eyes.....	1887
I want what I want when I want it..	1905	If you see my sweetheart.....	1897
I want you.....	1907	If you were I and I were you.....	1908
I was born in Virginia. See Ethel Levey's Virginia song—I was born in Virginia.....	1906	If you were the only girl.....	1925
I was looking for my boy, she said..	1895	In a little Spanish town.....	1926
I'll be happy when the preacher makes you mine.....	1919	In a mist.....	1928
I'll be in Virginia in the morning. See Let it rain! let it pour!—I'll be in Virginia in the morning.....	1925	In a monastery garden.....	1915
I'll be ready when the great day comes	1882	In dear old Illinois.....	1902
I'll be with you in apple blossom time	1920	In good old New York town.....	1899
I'll do it all over again.....	1914	In freedom we're born. See The lib- erty song.....	1768
I'll follow my secret heart.....	1934	In my harem.....	1913
I'll get by—as long as I have you....	1928	In my merry Oldsmobile.....	1905
I'll say she does.....	1928	In my sweet little Alice blue gown..	1919
I'll see you in my dreams.....	1924	In San Domingo.....	1917
I will sing the wond'rous story.....	1887	In shadowland.....	1924
		In the baggage coach ahead.....	1896
		In the evening by the moonlight, dear Louise	1912

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In the garden of tomorrow.....	1924	Jazz babies' ball.....	1920
In the gloaming by the fireside. See		Jazz nocturne.....	1931
By the fireside.....	1932	Jealous	1924
In the gold fields of Nevada.....	1915	Jean	1895
In the good old summer time.....	1902	Jeannie with the light brown hair....	1854
In the great somewhere.....	1901	Jeannine, I dream of lilac time.....	1928
In the house of too much trouble...	1900	Jennie Lee.....	1902
In the land of harmony.....	1911	Jericho	1929
In the little red school-house.....	1922	Jessie, the flow'r o' Dumblane..... [1808?]	
In the Louisiana lowlands.....	1859	Jesus, keep me near the cross. See	
In the Luxembourg Gardens.....	1925	Near the cross.....	1896
In the middle of the night.....	1925	Jewel of Asia, The.....	1896
In the morning by the bright light...	1879	Jim along, Josey.....	1840
In the shade of the old apple tree...	1905	Jim Judson.....	1905
In the shadows.....	1910	Jimmy Valentine.....	1911
In the sweet bye and bye.....	1902	Jingle bells.....	1857
In the town where I was born.....	1914	Joan of Arc, they are calling you....	1917
In the wildwood where the blue bells		Jockey on the carrousel, The.....	1935
grew	1907	John Peel..... [ca. 1820]	
In Twilight Town.....	1912	Jolly commodore.....	1890
In Zanzibar—my little chimpanzee...	1904	Josephine, my Jo.....	1901
Indian love call.....	1924	Juba dance.....	1913
Indiana	1917	Jump, Jim Crow.....	1917
Indiana moon.....	1923	June brought the roses.....	1924
Indianaola	1917	June in January.....	1934
L'Internationale	1888	Just a baby's prayer at twilight.....	1918
Invitation to the dance.....	1821	Just a cottage small—by a waterfall..	1925
Iphigenie en Aulide..... Before	1800	Just a little rocking chair and you....	1905
Ireland is Ireland to me.....	1915	Just a memory.....	1927
Ireland must be heaven, for my		Just another day wasted away.....	1927
mother came from there.....	1916	Just as the sun went down.....	1898
Is I in love? I is.....	1932	Just a-wearyin' for you.....	1901
I'se your nigger if you wants me,		Just because she made dem goo-goo	
Liza Jane.....	1896	eyes	1900
Isn't love the grandest thing.....	1935	Just because you're you.....	1932
Isn't she the grandest thing.....	1925	Just before the battle, mother.....	1863
Isn't this a lovely day—to be caught		Just like the butterfly that's caught in	
in the rain.....	1935	the rain.....	1927
Isle of Capri.....	1934	Just like a melody out of the sky....	1928
Isle o' dreams.....	1912	Just like a gypsy.....	1919
Isle of our dreams, The.....	1906	Just like Washington crossed the	
It ain't gonna rain no mo'	1923	Delaware, General Pershing will	
It ain't necessarily so.....	1935	cross the Rhine.....	1918
It all depends on you.....	1926	Just one of those things.....	1935
It happened in Monterey.....	1930	Just tell them that you saw me....	1895
It's a long, long way to Tipperary...	1912	Just try to picture me back home in	
It's delightful to be married.....	1907	Tennessee. See Back home in Ten-	
It's great to be a soldier man.....	1907	nessee	1915
It's the darndest thing.....	1931		
It's the Irish in your eye, it's the Irish			
in your smile.....	1916		
It's tulip time in Holland.....	1915		
It is well with my soul.....	1876		
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It takes a little rain with the sunshine			
to make the world go round.....	1913		
It was only a sun shower.....	1927		
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		Ka-lu-a	1921
		Kamennoi-Ostrow	[1855]
		Kashmiri song. See Four Indian love	
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		Kathleen mavourneen.....	[1840]
		Katinka (Friml).....	1916
		Katinka (Tobias).....	1926
		Kattie Avourneen.....	1856
		K-K-K-Katy	1918
		Keep a little cozy corner in your	
		heart for me.....	1905
		Keep on the sunny side.....	1906
		Keep smiling at trouble.....	1924

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Keep your head down, "Fritzie Boy"	1918	Let 'em eat cake.....	1933
Keep your skirts down, Mary Ann....	1925	Let Erin remember the days of old..	[1808]
Keepin' myself for you.....	1929	Let it alone.....	1906
Kentucky babe.....	1896	Let it rain! let it pour!—I'll be in Virginia in the morning.....	1925
Kentucky Sue.....	1912	Let me call you sweetheart.....	1910
Kid days.....	1919	Let me dream again.....	[1875]
Killarney	[1862]	Let me linger longer in your arms... ..	1924
King Cotton.....	1895	Let the rest of the world go by.....	1919
Kingdom coming.....	1862	Let's do it.....	1928
Kiss and let's make up.....	1891	Let's fall in love.....	1933
Kiss in the dark, A.....	1922	Let's have another cup o' coffee.....	1932
Kiss me again.....	1905	Let's misbehave.....	1928
Kiss me, honey, do.....	1898	Let's put out the lights.....	1932
Kiss me, my honey, kiss me.....	1910	Let's take a walk around the block... ..	1934
Kiss waltz, The. See Il bacio.....	[1859?]	Letter song, The (Chocolate Soldier)	1909
Kiss waltz, The.....	1930	Letter song (Apple Blossoms).....	1919
Kisses—the sweetest kisses of all....	1918	Letter than never came, The.....	1886
Kitten on the keys.....	1921	Liberty bell—it's time to ring again..	1917
Knights of the mystic star.....	1891	Liberty song (Come, join hand in hand)	[1768?]
Knot of blue, A.....	1905	Liberty song, The (In freedom we're born)	1768
K-ra-zy for you.....	1928	Liebesfreud	1910

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Ladder of roses, The.....	1915	Life's a funny proposition.....	1904
Lady of the evening.....	1922	Life is a song.....	1935
Lady play your mandolin.....	1930	Life is just a bowl of cherries.....	1931
Lafayette—we hear you calling.....	1918	Life is only what you make it after all	1910
Lament of the Irish emigrant, The... ..	1843	Life on the ocean wave, A.....	1838
Lamplit hour, The.....	1919	Light cavalry.....	[1869]
Land of golden dreams, The.....	1912	Light of other days, The.....	[1836]
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Lass of Richmond Hill, The.....	1789	Limehouse blues.....	1924
Lass with the delicate air, The. See Young Molly who lives at the foot of the hill.....	[1760?]	Lincoln, Grant or Lee.....	1903
Last hope, The.....	1856	Listen to the mocking bird.....	1855
Last night on the back porch—I loved her best of all.....	1923	Little Alabama coon.....	1893
Last night was the end of the world..	1912	Little birdies learning how to fly....	1898
Last of the Hogans, The.....	1891	Little bit of heaven, sure they call it Ireland, A.....	1914
Last round-up, The.....	1933	Little Boy Blue.....	1891
Laugh! clown, laugh.....	1928	Little boy called "Taps," A.....	1904
Lazy Lou'siana moon.....	1930	Little brown church, The.....	1865
Lazy moon.....	1903	Little brown jug, The.....	1869
Lazybones	1933	Little bunch of shamrocks, A.....	1913
Leader of the German band, The....	1905	Little by little.....	1929
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Leave it to Jane.....	1917	Little grey home in the west.....	1911
Leave me with a smile.....	1921	Little house upon the hill, The.....	1915
Leetle Bateese.....	1921	Little kiss each morning—a little kiss each night, A.....	1929
Left all alone again blues.....	1920	Little Liza Jane. See Li'l Liza Jane..	1916
Leichte Kavallerie. See Light cavalry	[1869]	Little lost child, The.....	1894
Lemon in the garden of love, A.....	1906	Little love, a little kiss, A.....	1912
		Little man, you've had a busy day... ..	1934
		Little mother of mine.....	1917
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		Little things you used to do, The....	1935
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Long ago, The.....	1843	Ma blushin' Rosie.....	1900
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Long, long ago. See Long ago, The...	1843	Ma li'l batteau.....	1921
Longing for you.....	1905	Ma Scotch blue. See I love a lassie..	1906
Look for the silver lining.....	1920	Mad about the boy.....	1935
Looking back.....	1870	Madelon	1918
Looking for a boy.....	1925	Mad'moiselle from Armentieres, A. See Hinky-dinky, parlez-vous... [1918?]	
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Louisiana hayride.....	1932	Make believe (Show Boat).....	1927
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Love and a dime.....	1935	Mama Inez.....	1931
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Love, here is my heart.....	1915	Mammy's chocolate soldier.....	1918
Love in bloom.....	1934	Mammy's little coal black rose.....	1916
Love is a dancing thing.....	1935	Man I love, The.....	1924
Love is like a cigarette.....	1908	Man on the flying trapeze, The. See The flying trapeze.....	1868
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Love me little, love me long.....	1893	Manhattan serenade.....	1928
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Lover, come back to me.....	1928	Mary, dear.....	1922
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Lovin' Sam, the shiek of Alabam'.....	1922	Mary mine.....	1908
Lucky day.....	1926	Mary, you're a little bit old-fashioned	1914
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McNally's row of flats.....	1882	world to me.....	1915
Me and my shadow.....	1927	Mother (Her Soldier Boy).....	1916
Me too.....	1926	Mother (My Maryland).....	1927
Meet me at the station, dear.....	1917	Mother Macree.....	1910
Meet me tonight in bubble land.....	1919	Mother o' mine!.....	1903
Melody in F	[1855?]	Mother was a lady.....	1896
Memories	1915	Mother's gift to her country, A. See	
Mem'ries	1928	The blue and the gray.....	1900
Memories of France.....	1928	Mottoes framed upon the wall, The.	1888
Memphis blues, The.....	1913	Mountain greenery.....	1926
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Merry Swiss boy, The.....	[1827?]	Much obliged to you. See The best	
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Meet me tonight in dreamland.....	1909	Mulligan guard, The.....	1873
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'Mid the green fields of Virginia.....	1898	See I've got rings on my fingers...	1909
Midnight fire-alarm	1900	Music goes 'round and 'round, The...	1935
Midnight in Paris.....	1935	Music makes me.....	1933
Mighty lak' a rose.....	1901	My Angeline.....	1895
Milenberg joys.....	1925	My Barney lies over the ocean—just	
Mimi	1932	the way he lied to me.....	1919
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Minstrel boy, The.....	[1813]	Lorraine	1917
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land's icy mountains.....	1829	My best girl.....	1924
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Mississippi (Grofe).....	1926	My blue heaven.....	1927
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Missouri waltz.....	1914	Rosie	1900
Mr. and Mrs. is the name.....	1934	My buddies	1919
Mister Dooley.....	1902	My buddy	1922
Mister Gallagher and Mister Shean...	1922	My castle on the Nile.....	1901
Mister Johnson don't get gay.....	1898	My dad's dinner pail.....	1883
Mister Johnson, turn me loose.....	1896	My dearest heart.....	1876
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to the regulars, you're just a		Eleven	1923
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Mollie darling.....	1871	My faith looks up to Thee.....	1832
Molly O.....	1891	My faithful Stradivari.....	1913
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here is my heart.....	1915	My future just passed.....	1930
Mon homme. See My man.....	1921	My gal is a high born lady.....	1896
Monastery bells, The.....	[1854]	My gal Sal.....	1905
Monkey doodle dandy.....	1909	My grandma's advice.....	1857
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American Indian songs.....	1909	My hat's on the side of my head...	1933
Moon has his eyes on you, The.....	1905	My heart and lute.....	1830
Moon of my delight.....	1928	My heart has learned to love you,	
Moon was yellow, The.....	1934	now do not say bood-bye.....	1910
Moonbeams	1906	My heart still clings to the old first	
Moonlight and pretzels.....	1933	love	1900
Moonlight and roses.....	1925	My heart stood still.....	1927
Moonlight Bay.....	1912	My hero.....	1909
Moonlight on the Colorado.....	1930	My home town is a one horse town—	
Moonlight on the Ganges.....	1926	but it's big enough for me.....	1920
Moonlight on the Rhine.....	1914	My honey Lou.....	1904
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My kinda love.....	1929	Never take the horse shoe from the	
My laddie.....	1906	door.....	1880
My last cigar. See 'Twas off the Blue		New sun in the sky.....	1931
Canaries.....	1848	Next to your mother, who (sic) do	
My little chimpanzee. See In Zanzi-		you love?.....	1909
bar.....	1904	Niagara Falls.....	1841
My little Georgia Rose.....	1899	Nichavo!.....	1921
My little girl.....	1915	Nicodemus Johnson.....	1865
My little nest of heavenly blue.....	1923	Night and day.....	1932
My lodging it is on the cold ground. [1775]		Night in June, A.....	1927
My love parade.....	1929	Night was made for love, The.....	1931
My lover is a fisherman.....	1922	Ninety and nine, The.....	1876
My lucky star.....	1928	No! No! a thousand times no.....	1934
My mammy.....	1921	No, no, Nora.....	1923
My man.....	1921	No one ever loved you more than I...	1896
My Mariuccia take a steamboat.....	1906	No wedding bells for me.....	1906
My melancholy baby.....	1912	Nobody.....	1905
My moonlight madonna.....	1933	Nobody knows, nobody cares.....	1909
My mother's lullaby.....	1917	Nobody knows—and nobody seems to	
My mother's rosary.....	1915	care.....	1919
My old aunt Sally.....	1843	Nobody knows de trouble I've seen...	1917
My old Kentucky home, good night..	1853	Nobody's little girl.....	1907
My old New Hampshire home.....	1898	Nodding roses.....	1916
My own United States.....	1909	Nola.....	1916
My Pearl's a Bowery girl.....	1894	Norway.....	1915
My pony boy.....	1909	Not for all the rice in China.....	1933
My pretty Jane. See The Bloom is on		Nothing new beneath the sun.....	1906
the rye.....	1832	Now sleeps the crimson petal.....	1904
My romance.....	1935		
My rosary of dreams.....	1911		
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My southern rose.....	1909		
My sunny Tennessee.....	1921		
My sunshine Jane.....	1917		
My sweeter than sweet.....	1929		
My sweetheart's the man in the moon	1892		
My sweetie turned me down.....	1925		
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where, when or why.....	1923		
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My wife's gone to the country.....	1913		
My wild Irish rose.....	1899		
My wonderful dream girl.....	1913		
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Nan! Nan! Nan!.....	1904	Oh boys carry me 'long.....	1851
Narcissus.....	1891	Oh by Jingo! Oh by gee! You're the	
Nat'an—for what are you waitin',		only girl for me.....	1919
Nat'an.....	1916	Oh, didn't he ramble.....	1902
National emblem.....	1906	Oh! don't you remember. See Ben	
Navajo.....	1903	Bolt.....	1848
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Neapolitan nights.....	1925	Oh! Frenchy.....	1918
Near the cross.....	1867	Oh! gee, oh! gosh, oh! golly, Im in	
'Neath the South Sea moon.....	1922	love.....	1923
Needle in a haystack, A.....	1934	Oh! how I hate to get up in the	
Nellie Kelly, I love you.....	1922	morning.....	1918
		Oh! how I laugh when I think how I	
		cried over you.....	1919
		Oh! how I wish I could sleep until my	
		daddy comes home.....	1918
		Oh! how she could yacki, hacki, wicki,	
		woo.....	1916
		Oh! I love society. See Society.....	1898
		Oh, isn't it singular!.....	1903
		Oh Johnny, oh Johnny, oh!.....	1917
		O, Katharina.....	1924
		Oh Peter go ring dem bells.....	1918
		Oh promise me.....	1889
		Oh! Sam.....	1872
		Oh! Susanna.....	1848
		Oh, that beautiful rag.....	1910
		Oh! that we two were Maying.....	1888
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Oh! you circus day.....	1911	Our country, may she always be right	1898
Oh you cutie.....	1912	Our director.....	1926
Oh, you million dollar baby.....	1912	Out of nowhere.....	1931
Oh, you million dollar doll.....	1913	Out there in the sunshine with you...	1923
Ooh that kiss.....	1931	Out where the west begins.....	1917
Object of my affection, The.....	1934	Outcast unknown, The.....	1887
Oceana roll, The.....	1911	Over there.....	1917
Old black Joe.....	1860	Overnight	1930
Old Dan Tucker.....	1843		
Old dog Tray.....	1853	P	
Old flame flickers, I wonder why, The	1898	Pack up your troubles in your old	
Old folks at home.....	1851	kit-bag and smile, smile, smile.....	1915
Old friends and old times.....	1856	Paddy Duffy's cart.....	1881
Ol' man river.....	1927	Pagan love song.....	1929
Old pal, why don't you answer me...	1920	Painting the clouds with sunshine...	1929
Old refrain, The.....	1915	Pale moon.....	1920
Old rugged cross, The.....	1913	Palesteena	1920
Old spinning wheel, The.....	1933	Panamericana	1901
Old uncle Ned.....	1848	Pardon came too late, The.....	1891
Old water mill, An.....	1934	Pardon me, my dear Alphonse, after	
Ole Shady.....	1861	you, my dear Gaston.....	1902
Olivet. See My faith looks up to		Parlez-moi d'amour. See Speak to me	
Thee	1832	of love.....	1932
On a bicycle built for two. See		Partida, La.....	1907
Daisy Bell.....	1892	Pass me not, O gentle Saviour.....	1870
On a roof in Manhattan.....	1932	Path that leads the other way, The..	1898
On a Sunday afternoon.....	1902	Patrick's day parade.....	1874
On Miami shore.....	1919	Peal out the watchword. See True-	
On Mobile Bay.....	1910	hearted, whole-hearted.....	1890
On Springfield mountain. See The		Peanut vendor, The.....	1931
pesky serpent.....	1840	Peggy	1919
On the banks of Allan Water... [ca. 1815]		Peggy O'Neil.....	1921
On the banks of the Wabash far away	1899	Perfect day, A.....	1910
On the beach at Waikiki.....	1915	Perfect song, The.....	1915
On the benches in the park.....	1896	Pesky serpent, The.....	1840
On the 5:15.....	1914	Piccolino, The.....	1935
On the 'gin, 'gin, 'ginny shore.....	1922	Picnic for two, A.....	1905
On the good ship Mary Ann.....	1914	Picture no artist can paint, A.....	1899
On the mall.....	1923	Picture that's turned toward the wall,	
On the Mississippi.....	1912	The	1891
On the old Fall River Line.....	1913	Piney Ridge.....	1915
On the road to Mandalay.....	1907	Play, fiddle, play.....	1932
On the sunny side of the street.....	1930	Play gypsies—dance gypsies.....	1926
On the trail.....	1933	Playmates	1889
On Tom-big-bee river. See the gum		Please believe me.....	1935
tree canoe.....	1885	Please come and play in my yard.....	1904
On wings of song.....	1837	Please don't take my lovin' man away	1912
On, Wisconsin!.....	1909	Please go 'way and let me sleep.....	1902
Once ev'ry year.....	1894	Plum pudding.....	1884
Once in a blue moon.....	1933	Poet and peasant overture.....	[1854]
Once in a lifetime.....	1928	Polish dance.....	[1872?]
One alone.....	1926	Pomp and circumstance.....	1902
One called "Mother" and the other		Poor butterfly.....	1916
"Home sweet home".....	1905	Poor old slave.....	1851
One horse open sleigh, The. See		Poor papa—He's got nuthin' at all...	1926
Jingle bells.....	1857	Poor Pauline.....	1916
One kiss.....	1928	Poverty's tears ebb and flow.....	1885
Only a Bowery boy.....	1894	Preacher and the bear, The.....	1904
Only a rose.....	1925	Prelude (in C sharp minor).....	1898
Only me.....	1894	President's march, The.....	[1789]
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Onward, Christian soldiers.....	[1871]	Pretty girl, A.....	1891
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Priere d'une vierge, La..... [1858]		Roll them cotton bales.....	1914
Prisoner's song, The.....	1924	Rolling stones—all come rolling home again.....	1916
Pucker up your lips, Miss Lindy.....	1912	Romance.....	1929
Pullman porters on parade, The.....	1913	Root, hog, or die.....	1856
Push dem clouds away.....	1892	Rosalie, the prairie flower.....	1855
Put away a little ray of sunshine for a rainy day.....	1924	Rosary, The.....	1898
Put me off at Buffalo.....	1895	Rose Marie.....	1924
Put me to sleep with an old fashioned melody.....	1915	Rose of Killarney.....	1876
Put on your old gray bonnet.....	1909	Rose of No Man's Land, The.....	1918
Put on your slippers and fill up your pipe.....	1916	Rose of the Rio Grande.....	1922
Put your arms around me, honey.....	1910	Rose of Washington Square.....	1920

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Raggedy Ann.....	1923
Ragging the scale.....	1915
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Rainbow road, De.....	1891
Rainy day, The.....	1847
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When the twilight comes to kiss the rose "good night!"	1912	Where the morning glories twine around the door.....	1905
When the war is over, Mary.....	1864	Where the shy little violets grow.....	1928
When this cruel war is over. See Weeping sad and lonely.....	1863	Where the silv'ry Colorado wends its way	1901
When we are m-a-double-r-i-e-d.....	1907	Where the southern roses grow.....	1904
When Yankee Doodle learns to parlez vous francais.....	1917	Where the sweet magnolias grow.....	1899
When you ain't got no more money, well, you needn't come 'round.....	1898	Where was Moses when the light went out	1878
When you and I were seventeen.....	1924	While hearts are singing.....	1931
When you and I were young, Maggie.	1866	While the bloom is on the rye. See The bloom is on the rye.....	1832
When you're all dressed up and no place to go.....	1913	Whip-poor-will	1921
When you're away.....	1911	Whisper your mother's name.....	1896
When you're away.....	1914	Whispering	1920
When you're dressed up and no place to go.....	1913	Whispering hope.....	1868
When you're smiling—the whole world smiles with you.....	1928	Whistler and his dog, The.....	1905
When you're wearing the ball and chain	1914	Whistling coon, The.....	1888
When you come back.....	1918	Whistling Rufus.....	1899
When you come back they'll wonder who the—you are.....	1902	White dawn is stealing, The. See Four American Indian songs.....	1909
When you first kissed the last girl you loved	1908	White dove, The.....	1930
When you've had a little love you want a little more.....	1912	White peacock, The.....	1917
When you know you're not forgotten by the girl you can't forget.....	1906	White Wings.....	1884
When you look into the heart of a rose	1918	Who	1925
When you play in the game of love..	1913	Who can tell.....	1919
When you walked out someone else walked right in.....	1923	Who cares.....	1922
When you were sweet sixteen.....	1898	Who's afraid of the big bad wolf....	1933
When you wore a pinafore.....	1908	Who's sorry now.....	1923
		Who's wonderful, who's marvelous? Miss Annabelle Lee. See Miss Annabelle Lee.....	1927
		Who'll buy my violets—La violetera..	1923
		Whose baby are you.....	1920
		Whose little heart are you breaking now	1917
		Whosoever will may come.....	1891
		Why	1929
		Why can't I.....	1929
		Why dance.....	1931

MUSICAL CROSS-INDEX—Continued

Why did they dig ma's grave so deep.	1880	Yankee rose.....	1926
Why do I.....	1926	Year's at the spring, The.....	1900
Why do I love you (My Fair Lady)...	1925	Yearning—just for you.....	1925
Why do I love you (Show Boat)....	1927	Yes! let me like a soldier fall.....	1845
Why don't you answer me.....	1920	Yes sir, that's my baby.....	1925
Why shouldn't I.....	1935	Yes! we have no bananas.....	1923
Why was I born.....	1929	Yesterday.....	1933
Wiegenlied. See Lullaby.....	[1868]	Yip-I-Addy-I-Ay.....	1908
Wiener Blut.....	[1873]	Yoo-hoo.....	1921
Wild flower.....	1923	You ain't heard nothing yet.....	1919
Wild rose (Sally).....	1920	You're a builder upper.....	1934
Wild rose, The (When Sweet Sixteen)	1910	You're a grand old flag.....	1906
Will you love me in December as you		You're a great big blue-eyed baby...	1913
do in May?.....	1900	You're a million miles from nowhere.	1919
Will you remember (Sweetheart)....	1917	You're an old smoothie.....	1932
Willie, we have missed you.....	1854	You're devastating.....	1933
Wine, woman and song.....	[1869]	You're driving me crazy!—what did	
Winter.....	1910	I do?.....	1930
Wintergreen for president.....	1932	You are free.....	1919
With a song in my heart.....	1929	You're getting to be a habit with me..	1932
With all her faults I love her still....	1888	You're going far away, lad.....	1897
With all my heart.....	1935	You're in the right church, but the	
With my eyes wide open I'm dream-		wrong pew.....	1908
ing.....	1934	You are mine evermore.....	1927
Without a song.....	1929	You're more than the world to me....	1914
Without a word of warning.....	1935	You're my baby.....	1912
Without that certain thing.....	1933	You're my everything.....	1931
Woman in the show, The.....	1929	You are my lucky star.....	1935
Woman is a sometime thing, A.....	1935	You're my past, present and future...	1933
Woman is only a woman but a good		You're not the only pebble on the	
cigar is a smoke, A.....	1905	beach.....	1896
Wonder bar.....	1934	You're de apple of my eye.....	1896
Wonderful one.....	1922	You're the flower of my heart, sweet	
Wonderful you.....	1929	Adeline.....	1903
Won't you be my honey.....	1907	You are the ideal of my dreams.....	1910
Won't you be my little girl.....	1896	You are the night and the music....	1934
Won't you be my sweetheart.....	1893	You're the top.....	1934
Won't you come over to my house....	1906	You belong to me.....	1916
Won't you tell me why, Robin.....	[1861]	You brought a new kind of love to	
Won't you waltz "Home sweet home"		me.....	1930
with me.....	1907	You can have Broadway.....	1906
Woodland sketches.....	1896	You can't get along with 'em or with-	
Woodman! spare that tree!.....	1837	out 'em.....	1916
Woodman, woodman, spare that tree.	1911	You can't play in our yard any more.	1894
Wooing of the violin, The.....	1920	You can't stop me from loving you...	1912
Words are in my heart, The.....	1935	You didn't have to tell me—I knew	
Work for the night is coming.....	1864	it all the time.....	1931
Would you care.....	1905	You do something to me.....	1929
Would you like to take a walk.....	1930	You don't belong to the regulars,	
Would you rather be a colonel with		you're just a volunteer. See Mr.	
an eagle on your shoulder, or a		Volunteer.....	1901
private with a chicken on your		You don't know Patee.....	1929
knee.....	1918	You don't like it—not much.....	1927
		You forgot your gloves.....	1931
		You've got to see mamma ev'ry	
		night—or you can't see mamma at	
		all.....	1923
		You've got your mother's big blue	
		eyes.....	1913
		You have taken my heart.....	1933
		You're just a little nigger, still you'se	
		mine, all mine.....	1898
		You know and I know.....	1915

Y

Yacka hula hickey dula.....	1916
Yama-Yama man, The.....	1908
Yankee doddle.....	[1782]
Yankee doodle boy, The.....	1904

MUSICAL CROSS-INDEX—Continued

You let me down.....	1935	Young and healthy.....	1932
You made me love you—I didn't want to do it.....	1913	Young folks at home, The.....	1852
You oughta be in pictures.....	1934	Young man's fancy, A.....	1920
You oughta see my baby.....	1920	Young Molly who lived at the foot of the hill.....	[1760?]
You planted a rose in the garden of love	1914	Your dad gave his life for his country	1903
You remind me of the girl that used to go to school with me!.....	1910	Your God comes first, your country next, then mother dear.....	1898
You remind me of my mother.....	1922	Your eyes have told me so.....	1919
You said it.....	1919	Your land and my land.....	1927
You splash me and I'll splash you....	1907	Yours sincerely.....	1929
You taught me how to love you, now teach me to forget.....	1909		
You took advantage of me.....	1928	Z	
You try somebody else.....	1931	Zenda waltzes.....	1896
You'll always be the same sweet girl.	1915	Zigeuner	1929
You'd never know the old home-town of mine.....	1915	Zip coon.....	1834
You wouldn't fool me.....	1928	Zizzy, ze zum, zum.....	1898

THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS (ASCAP)

In the following pages the VARIETY RADIO DIRECTORY presents a blue-print of each of the major licensing societies. In making this blue-print, it was deemed advisable to be as terse as possible, and to let contracts, papers, agreements, etc., show each society's aims, fees, and other characteristics.

The American Society of Composers, Authors and Publishers (ASCAP) was organized in 1914 principally for the purpose of protecting the legal rights of its members in their copyrighted musical compositions against infringement by unlawful public performance for profit.

In short, the ASCAP is a body protecting and licensing *performing rights* of musical compositions. This includes small or strictly non-dramatic rights only. The set-up of ASCAP is expressed as "a voluntary, unincorporated and non-profit association."

Aside from protecting and licensing non-dramatic performances of its reservoir of musical composition to licensees who publicly perform them for profit, the ASCAP policy includes the following functions: "(1) to protect its members against piracies of any kind; (2) to promote reforms in the law respecting literary property; (3) to procure uniformity and certainty in such laws in all countries; (4) to facilitate the administration of copyright law; (5) to abolish abuses and unfair practices and methods in connection with the performance of musical works; (6) to promote and foster the interest of composers, authors and publishers of musical works; (7) to adjust and arbitrate differences between its members and between them and others; (8) to affiliate with similar societies, having similar objectives, already organized and existing in various foreign countries; and (9) to pursue a policy of caring for aged, indigent and sick composers and authors."

ASCAP--Continued

Domestic authors and composers belonging to ASCAP number somewhat over 1,100. Publishers count up to about 100. (Names and lists are appended.) Additionally, ASCAP has affiliations with foreign organizations of similar nature in 25 countries, totaling some 45,000 composers, authors and publishers.

ASCAP Licenses

When any commercial individual, company or corporation wishes to publicly perform for profit any musical compositions included in the ASCAP reservoir (domestic or foreign), a license must be obtained.

This license is not issued at so-and-so much per composition. It is in the form of a blanket permission and includes—generally on an annual basis—the right to any and all works. *Frequency or infrequency of choice has no bearing on the license.*

The sole deviation from free choice of any and all ASCAP compositions occurs with regard to broadcasting of certain compositions from musical comedies or current film plays. Such current productions are apt to have their music on a restricted list and to play it via the radio requires “special permission” in advance for each use. No charge is made for this permission.

ASCAP and the Radio Broadcasters

Licenses between ASCAP and broadcasting stations were negotiated in a series of conferences between ASCAP and the National Association of Broadcasters (NAB). These agreements run until December 31, 1940. Copies of sample contracts are appended to give full details on what ground is covered, what the scale of fees is, etc.

Practically identical contracts are issued to motion picture theatres, dance halls and other classes of licensees, in groups, with this main exception—the amount of the fee is variably scaled according to location of the establishment, capacity thereof, hours of operation, admission prices, entertainment policy and so on.

From radio broadcasters, as well as other classes of licensees, ASCAP during the calendar year of 1937 collected the following sums:

(Gross ASCAP Receipts, 1937)

Radio (total)	\$3,878,751.94
{ Advertising fee	\$3,009,255.32 }
{ Sustaining fee	869,496.62 }
Motion Pictures	1,099,512.30
Restaurants	492,119.79
Hotels	209,649.89
Dance Halls	127,806.70
Miscellaneous	119,100.95
TOTAL GROSS RECEIPTS	\$5,926,941.57

Division of ASCAP Royalties

The money thus obtained in royalties is apportioned as follows:

Total gross	100%
Deduct for operating expenses (average)	18%
Deduct for foreign affiliated societies	10%

Remainder (72%) equals Net distributable royalties

ASCAP—Continued

The net distributable royalties are divided 50% to composer-author members and 50% to publisher members.

Distribution among composer author-members is under the jurisdiction of a committee chosen by the writers. These writer members are divided into nine classifications, including two "permanent" classes to which are assigned old-time famous writers who have not in recent years been very productive. The balance of the classes of writers is termed "active," and their respective shares in the distribution are determined by their individual classifications. Members dissatisfied with their classification may protest or appeal under the ASCAP by-laws.

Under this nine-classification set-up, the writers' money is thus divided via administration by a chosen committee. What is actually distributed in this manner, however, is the composer-authors' 50% of net distributable royalties, less an annual \$50,000. This annual \$50,000, not included in the general distribution, is a sum which, according to custom, is given out as a special bonus. At each quarterly distribution an analysis is made of works produced by the members in the preceding quarter and the four best songs are termed: "4-star," "3-star," "2-star" and "1-star" songs. In accordance with this star system \$12,500 is quarterly divided (\$50,000 annually) as encouragement money. A "4-star" award is made only for exceptional quality. Lesser awards are made in practically every quarter. No top-class writer (AA or A groups), however, may get a bonus. Bonuses are allotted only in the lower classification brackets.

The publisher members' 50% of net royalties is distributed under the jurisdiction of a Publishers' Classification Committee. This Committee awards it thus:

Twenty percent is distributed on a seniority basis.

Thirty percent is distributed according to "availability" values of the respective catalogues—that is, according to number, nature and character of works published, the popularity or vogue thereof, and the prestige, qualifications, etc., of the member.

Fifty percent is distributed in accordance with the performances credited to publishers upon an analysis of about 40,000 radio programs quarterly (network and independent).

Provisions are made for protests or appeals, as in the case of the writers.

The ASCAP maintains branch offices in localities designated in an appended list. It also has a staff of field representatives on the road to sell licenses or note infringement of ASCAP rights.

As aforementioned, as part of its work the ASCAP checks some 40,000 radio programs quarterly to note their musical ingredients and make accurate classifications. The last year for which such a check is available is 1936. During that year all songs having 10,000 or more radio performances were tabulated by ASCAP as the following:

SONGS PLAYED OVER 10,000 TIMES IN 1936

The 132 hits are listed below as tabulated by the American Society of Composers, Authors and Publishers, according to the number of times performed over the various stations of the NBC, CBS and other radio networks. An asterisk denotes that the song was played before January 1, 1934.

TITLE OF SONG.	SOURCE.	TIMES BROAD- CAST.	START- ING DATE.	AUTHORS.	PUBLISHER.
1. Did I Remember	"Suzy"	30,442	June 13, '36	Walt. Donaldson Harold Adamson	Leo Feist, Inc.
2. Melody from the Sky .	"Trail of the Lone- some Pine".....	29,425	Jan. 1, '36	Sidney D. Mitchell Louis Alter	Famous Music

ASCAP 1936 HITS—Continued

TITLE OF SONG.	SOURCE.	TIMES BROAD- CAST.	START- ING DATE.	AUTHORS.	PUBLISHER.
3. Is It True What They Say About Dixie.....	Popular	29,346	Feb. 3, '36	Gerald Marks Irving Caesar Sammy Lerner	Irving Caesar
4. Goody Goody.....	Popular	28,969	Jan. 9, '36	Johnny Mercer Matt Malneck	Crawford Music
5. You	"Great Ziegfeld".	28,685	Dec. 19, '35 (58)	Walt. Donaldson Harold Adamson	Leo Feist, Inc.
6. When I'm With You..	"Poor Little Rich Girl"	28,522	June 23, '36	Mack Gordon Harry Revel	Robbins Music
7. Lost	Popular	28,224	Jan. 28, '36	Johnny Mercer Phil Ohman Macy O. Teetor	Robbins Music
8. When Did You Leave Heaven	"Sing Baby Sing"	27,352	July 6, '36	Richard Whiting Walter Bullock	Robbins Music
9. You Can't Pull the Wool Over My Eyes..	Popular	26,695	April 9, '36	Milton Ager Chas. Newman Murray Mencher	Ager, Yellin & Bornstein, Inc.
10. Stompin' at the Savoy.	Popular	26,610	May 18, '35 (93)	Benny Goodman Chic Webb Edgar Sampson	Robbins Music
11. Would You.....	"San Francisco".	25,994	Mar. 23, '36	Nacio H. Brown Arthur Freed	Robbins Music
12. There's a Small Hotel.	"On Your Toes".	25,942	Mar. 24, '36	Richard Rodgers Lorenz Hart	Chappell & Co., Inc.
13. Take My Heart (and Do With It As You Please)	Popular	25,904	April 27, '36	Fred E. Ahlert Joe Young	Crawford Music
14. Let Yourself Go.....	"Follow the Fleet"	25,234	Jan. 16, '36	Irving Berlin	Irving Berlin
15. All My Life.....	"Laughing Irish Eyes"	24,881	Feb. 27, '36	Sam H. Stept Sid. D. Mitchell	Sam Fox Pub. Co.
16. Stars and Stripes Forever	Popular	24,802	Jan. 4, '34*	John Phil. Sousa	John Church
17. Alone	"Night at the Opera"	24,748	Oct. 25, '35 (1,570)	Nacio H. Brown Arthur Freed	Robbins Music
18. These Foolish Things (Remind Me of You).	"Spread It Abroad"	24,565	May 21, '36	Jack Strachey Holt Marvell Harry Link	Boosey & Co., Ltd. Irving Berlin
19. Robbins and Roses....	Popular	24,542	Mar. 27, '36	Joe Burke Edgar Leslie	Irving Berlin
20. Glory of Love.....	Popular	24,465	April 6, '36	Billy Hill	Shapiro, Bernstein
21. Way You Look Tonight	"Swing Time"....	24,191	July 6, '36	Jerome Kern Dorothy Fields	Jerome Kern
22. It Will Have to Do Until the Real Thing Comes Along.....	Popular	24,143	July 30, '36	Sammy Cahn Saul Chaplin L. E. Freeman	Chappell & Co. Shapiro, Bernstein
23. It's Been So Long.....	"Great Ziegfeld".	22,985	Dec. 7, '35 (229)	Walt. Donaldson Harold Adamson	Leo Feist, Inc.
24. Cross Patch.....	Popular	22,963	Aug. 22, '36	Vee Lawnhurst Tot Seymour	Famous Music
25. Lights Out.....	Popular	22,629	Nov. 22, '35 (1,349)	Billy Hill	Shapiro, Bernstein
26. I'm Shooting High....	"King of Burlesque"	22,600	Dec. 10, '35 (681)	Jimmy McHugh Ted Koehler	Robbins Music
27. Touch of Your Lips..	Popular	22,396	Feb. 19, '36	Ray Noble	Santly Bros.-Joy
28. Star Fell Out of Heaven	Popular	22,384	July 8, '36	Mack Gordon Harry Revel	Crawford Music

ASCAP 1936 HITS—Continued

TITLE OF SONG.	SOURCE.	TIMES BROAD-CAST.	START-ING DATE.	AUTHORS.	PUBLISHER.
29. It's a Sin to Tell a Lie.	Popular	22,070	Feb. 6, '36	Billy Mayhew	Donaldson, Douglas & Gumble
30. Sing, Baby, Sing	Popular	21,912	July 3, '36	Lew Pollack Jack Yellin	Movietone Music
31. Christopher Columbus.	Popular	21,514	Jan. 8, '36	Leon Berry Andy Razaf	Joe Davis
32. She Shall Have Music.	Popular	21,423	Oct. 20, '35 (37)	Maurice Sigler Al Goodhart Al Hoffman	Cinephonic Music Chappell & Co.
33. I'm Gonna Sit Right Down and Write Myself a Letter	Popular	21,389	May 13, '35 (1,888)	Fred E. Ahlert Joe Young	Crawford Music
34. Bye Bye Baby	Popular	21,025	July 27, '36	Lou Handman Walter Hirsch	Irving Berlin
35. No Regrets	Popular	20,655	April 28, '36	Roy Ingraham Harry Tobias	Sherman, Clay
36. I Can't Escape from You	"Rhythm on the Range"	20,341	June 25, '36	Leo Robin Rich. A. Whiting	Famous Music
37. I'm an Old Cow Hand.	"Rhythm on the Range"	20,288	June 25, '36	Johnny Mercer	Leo Feist
38. Me and the Moon	Popular	20,229	July 7, '36	Lou Handman Walter Hirsch	Santly Bros.-Joy
39. Cling to Me	Popular	19,706	Dec. 2, '35 (1,390)	Joe Burke Edgar Leslie	Donaldson, Douglas & Gumble
40. Let's Face the Music (Lend Me Your Ears)	"Follow the Fleet"	19,699	Feb. 9, '36	Irving Berlin	Irving Berlin
41. Let's Sing Again	"Let's Sing Again"	19,648	May 3, '36	Jimmy McHugh Gus Kahn	Leo Feist
42. I'm Putting All My Eggs in One Basket	"Follow the Fleet"	19,637	Feb. 9, '36	Irving Berlin	Irving Berlin
43. I'll Sing You a Thousand Love Songs	"Cain and Mabel"	18,937	Aug. 30, '36	Harry Warren Al Dubin	Remick Music
44. I Feel Like a Feather in the Breeze	"Collegiate"	18,912	Nov. 8, '35 (2,715)	Mack Gordon Harry Revel	Famous Music
45. Stardust	Popular	18,902	Jan. 4, '34*	Hoagy Carmichael Mitchell Parish	Mills Music
46. You Turned the Tables on Me	"Sing Baby Sing"	18,482	June 13, '36	Louis Alter Sid. D. Mitchell	Movietone Music Corp.
47. Moon Over Miami	Popular	18,388	Nov. 28, '35 (4,497)	Joe Burke Edgar Leslie	Irving Berlin
48. With All My Heart	"Her Master's Voice"	18,371	Nov. 13, '35 (6,232)	Jimmy McHugh Gus Kahn	Leo Feist
49. Until Today	Popular	17,855	June 25, '36	J. Fred Coots Oscar Levant Benny Davis	Marlo Music
50. Tormented	Popular	17,781	Feb. 28, '36	Will Hudson	Mills Music
51. Please Believe Me	Popular	17,719	Oct. 26, '35 (3,911)	Al Jacobs Larry Yoell	Sherman, Clay
52. You Hit the Spot	"Collegiate"	17,665	Oct. 18, '35 (1,288)	Mack Gordon Harry Revel	Famous Music
53. On the Beach at Bali- Bali	Popular	17,545	May 12, '36	Abner Silver Al Sherman Jack Meskill	Joe Morris Music
54. You're Not the Kind	Popular	17,374	May 9, '36	Will Hudson Irving Mills	Exclusive Publi- cations, Inc.
55. Rendezvous with a Dream	"Poppy"	17,279	May 9, '36	Ralph Rainger Leo Robin	Famous Music
56. Sing Sing Sing (with a Swing)	Popular	17,131	Mar. 23, '36	Louis Prima	Robbins Music
57. Love Is Like a Cig- arette	Popular	16,905	Jan. 13, '36	Walter Kent Jerome Bernstein Rich. Aronstam	Shapiro, Bernstein

ASCAP 1936 HITS—Continued

TITLE OF SONG.	SOURCE.	TIMES BROAD- CAST.	START- ING DATE.	AUTHORS.	PUBLISHER.
58. Beautiful Lady in Blue	Popular	16,817	Nov. 20, '35 (2,253)	J. Fred Coots Sam M. Lewis	Chappell & Co.
59. Every Minute of the Hour, Every Hour of the Day	Popular	16,628	Nov. 21, '35 (45)	Nick Kenny Charles Kenny	Schuster & Miller
60. There Is No Greater Love	Popular	16,426	Nov. 28, '35 (185)	Isham Jones Marty Symes	Isham Jones Music Corp.
61. Organ Grinder's Swing	Popular	16,178	May 5, '36	Will Hudson Mitchell Parish Irving Mills	Exclusive Publi- cations, Inc.
62. Fine Romance	"Swing Time"	15,839	July 31, '36	Jerome Kern Dorothy Fields	Jerome Kern
63. Lovely Lady	"King of Bur- lesque"	15,766	Dec. 21, '35 (279)	Jimmy McHugh Ted Koehler	Robbins Music
64. Music Goes 'Round and 'Round	Popular	15,757	Oct. 13, '35 (2,917)	Edward Farley Michael Riley Red Hodgson	Select Music
65. I'm Building Up to An Awful Let Down	Popular	15,735	Dec. 11, '35 (559)	Johnny Mercer Fred Astaire	Irving Berlin
66. When a Lady Meets a Gentleman Down South	Popular	15,639	Aug. 14, '36	Dave Oppenheim Michael H. Cleary Jac. Krakeur II	Popular Melodies
67. South Sea Island Magic	Popular	15,629	Aug. 7, '36	Andy Iona Long Lysle Tomerlin	Select Music
68. What's the Name of That Song	Popular	15,208	Jan. 20, '36	Vee Lawnhurst Tod Seymour	Popular Melodies
69. Liebesfreud (Love's Joy)	Popular	15,107	Jan. 2, '34*	Fritz Kreisler	Charles Foley
70. Red Sails in the Sun- set	Popular	14,888	Sept. 18, '35 (21,354)	Hugh Williams Jimmy Kennedy	Shapiro, Bernstein Peter Maurice
71. I Got Plenty o' Nuttin'	"Porgy and Bess"	14,796	Oct. 15, '35 (1,137)	George Gershwin Ira Gershwin Du Bose Heyward	Gershwin Pub.
72. If You Love Me	Popular	14,794	Jan. 29, '36	Ray Noble	Chappell & Co.
73. Wake Up and Sing	Popular	14,721	Jan. 15, '36	Cliff Friend Charlie Tobias Carmen Lombardo	Shapiro, Bernstein
74. Sweet Sue—Just You	Popular	14,702	Jan. 2, '34*	Victor Young Will J. Harris	Shapiro, Bernstein
75. Close to Me	Popular	14,558	Aug. 22, '36	Peter De Rose Sam M. Lewis	Harms, Inc.
76. Summertime	"Porgy and Bess"	14,419	Oct. 31, '35 (340)	George Gershwin Du Bose Heyward	Gershwin Pub.
77. In the Chapel in the Moonlight	Popular	14,371	Sept. 25, '36	Billy Hill	Shapiro, Bernstein
78. Swing, Mr. Charlie	Popular	14,365	Feb. 12, '36	J. Russel Rob'son Irving Taylor Harry Brooks Harry Engel	Words and Music Irving Taylor
79. Empty Saddles	"Rhythm on the Range"	14,353	June 25, '36	Billy Hill	Shapiro, Bernstein
80. Rhythm in My Nurs- ery Rhymes	Popular	14,273	Aug. 29, '35 (1,970)	Jimmie Lunceford Saul Chaplin Sammy Cahn Don Raye	Select Music
81. There Isn't Any Limit to My Love	Popular	14,249	Mar. 1, '36	Maurice Sigler Al Hoffman Al Goodhart	Cinephonic Music Co. Chappell & Co.

ASCAP 1936 HITS—Continued

TITLE OF SONG.	SOURCE.	TIMES BROAD- CAST.	START- ING DATE.	AUTHORS.	PUBLISHER.
82. Honeysuckle Rose.....	"Load of Coal".....	14,058	Jan. 2, '34*	Thomas Waller Andy Razaf	Santly Bros.
83. Afterglow	Popular	13,775	May 1, '36	Al Stillman Buck Ram Phil Levant	E. B. Marks
84. St. Louis Blues.....	Popular	13,561	Jan. 2, '34*	W. C. Handy	W. C. Handy
85. Don't Want to Make History, I Just Want to Make Love.....	"Palm Springs".....	13,437	Feb. 7, '36	Ralph Rainger Leo Robin	Famous Music
86. West Wind.....	Popular	13,400	Dec. 28, '35 (34)	Milton Ager Chas. Newman Murray Mencher	Ager, Yellen & Bornstein, Inc.
87. Sing an Old Fashioned Song (to a Young So- phisticated Lady).....	Popular	13,241	Dec. 17, '35 (320)	Fred E. Ahlert Joe Young	Crawford Music
88. De-Lovely	"Red, Hot and Blue"	13,136	Oct. 4, '36	Cole Porter	Chappell & Co.
89. Did Ja Mean It (Hope You Did— 'Cause So Did I).....	Popular	12,927	Sept. 25, '36	Mort Dixon Jesse Greer	Irving Berlin
90. Breakin' in a Pair of Shoes	Popular	12,821	Dec. 19, '35 (95)	Sam H. Stept Ned Washington Dave Franklin	Leo Feist, Inc.
91. Alone at a Table for Two	Popular	12,727	Dec. 19, '35 (119)	Ted FloRito Billy Hill Daniel Richman	Shapiro, Bernstein
92. Midnight Blue.....	"Siegfeld Follies"	12,468	Aug. 26, '36	Joe Burke Edgar Leslie	Robbins Music
93. Shoe Shine Boy.....	"Connie's Hot Chocolates of 1936"	12,430	Nov. 15, '35 (211)	Saul Chaplin Sammy Cahn	Mills Music
94. Eeny Meeny Meiny Moe	"If You Were Mine"	12,393	Oct. 10, '35 (11,130)	Johnny Mercer Matt Malneck	Irving Berlin
95. If We Never Meet Again	Popular	12,358	June 18, '36	H. Gerlach L. Armstrong	Southern Music
96. Who Loves You.....	Popular	12,224	Sept. 6, '36	J. Fred Coots Benny Davis	Joe Morris Music
97. Wah Hoo.....	Popular	12,157	Jan. 14, '36	Cliff Friend	Crawford Music
98. You Started Me Dreaming	Popular	12,129	Feb. 5, '36	Benny Davis J. Fred Coots	Marlo Mus. Corp.
99. But Where Are You..	"Follow the Fleet"	12,056	Feb. 9, '36	Irving Berlin	Irving Berlin
100. Dinner for One Please, James	Popular	11,957	Oct. 20, '35 (2,139)	Michael Carr	Peter Maurice Chappell & Co.
101. Here's Love in Your Eyes	"Big B'cast 1937"	11,810	Aug. 25, '36	Ralph Rainger Leo Robin	Famous Music
102. I Bet You Tell That to All the Girls.....	Popular	11,719	Mar. 25, '36	Sam H. Stept Charles Tobias	Crawford Music
103. 'Taint No Use.....	Popular	11,659	Mar. 4, '36	Burton Lane Herb Magidson	Crawford Music
104. Thanks a Million.....	"Thanks a Million"	11,629	Sept. 20, '35 (10,965)	Arthur Johnston Gus Kahn	Robbins Music
105. Without a Shadow of a Doubt.....	Popular	11,480	May 20, '36	J. C. Johnson George Whiting Nat Schwartz	Broadway Music

ASCAP 1936 HITS—Continued

106. Dinah	Popular	11,461	Jan. 1, '34*	Harry Akst Sam M. Lewis Joe Young	Mills Music
107. I Love You Truly.....	Popular	11,432	Jan. 1, '34*	Carrie Jac. Bond	Carrie Jac. Bond
108. So This Is Heaven.....	Popular	11,386	Nov. 26, '35 (488)	Harold Spina Johnny Burke	Santly Bros.-Joy
109. My Melancholy Baby.....	Popular	11,375	Jan. 1, '34*	Ernie Burnett George Norton	Joe Morris
110. No Other One.....	Popular	11,213	Aug. 27, '35 (14,253)	Vee Lawnhurst Tot Seymour	Famous Music
111. I'll Stand By.....	Popular	11,196	Feb. 19, '36	Benny Davis J. Fred Coots	Crawford Music
112. Oh Promise Me.....	"Robin Hood"....	11,107	Jan. 1, '34*	Reg. De Koven Clement Scott	G. Schirmer, Inc.
113. I've Got My Fingers Crossed	"King of Bur- lesque"	11,096	Nov. 26, '35 (816)	Jimmy McHugh Ted Koehler	Robbins Music
114. But Definitely.....	"Poor Little Rich Girl"	11,045	June 16, '36	Mack Gordon Harry Revel	Robbins Music
115. Rhythm Saved the World	Popular	10,948	Mar. 10, '36	Saul Chaplin Sammy Cahn	Select Music Pub.
116. I've Got You Under My Skin.....	"Born to Dance"....	10,943	Sept. 29, '36	Cole Porter	Chappell & Co.
117. If I Should Lose You.	"Rose of the Rancho"	10,914	Oct. 10, '35 (8,082)	Ralph Rainger Leo Robin	Famous Music
118. Welcome Stranger.....	Popular	10,806	Mar. 13, '36	Johnny Mercer	Robbins Music
119. Broken Record.....	Popular	10,774	Nov. 26, '35 (2,996)	Cliff Friend Chas. Tobias Boyd Bunch	Chappell & Co.
120. Washington Post.....	Popular	10,747	Jan. 20, '34*	John Phil. Sousa	Carl Fischer, Inc.
121. I'm Grateful to You..	Popular	10,734	May 8, '36	J. Fred Coots Benny Davis	Words and Music
122. Twilight on the Trail.	"Trail of the Lone- some Pine".....	10,721	Jan. 17, '36	Sid. D. Mitchell Louis Alter	Famous Music
123. Love Came Out of the Night	Popular	10,668	Jan. 4, '36	Fred Rose Ed. G. Nelson	Forster Music
124. Saddle Your Blues to a Wild Mustang.....	Popular	10,648	Jan. 2, '36	Billy Haid George Whiting Buddy Bernier	Broadway Music
125. Talking Through My Heart	"Big B'cast 1937"	10,609	Aug. 25, '36	Ralph Rainger Leo Robin	Famous Music
126. Day I Let You Get Away	Popular	10,582	Nov. 21, '35 (607)	Tot Seymour Boyd Bunch Vee Lawnhurst	Popular Melodies
127. Doing the Prom.....	Popular	10,573	Jan. 19, '36	F. K. Shuman Jules Loman Allan Roberts	Melo-Art Music
128. Dream Awhile.....	Popular	10,546	May 18, '36	Phil Ohman Johnny Mercer	Robbins Music
129. Pennies from Heaven.	"Pennies from Heaven"	10,423	Oct. 15, '36	Arthur Johnston Johnny Burke	Select Music
130. Swamp-Fire	Popular	10,312	Jan. 18, '35 (4,946)	Harold Mooney	Luz Bros.-Photo- play
131. In a Sentimental Mood	Popular	10,239	Dec. 28, '35 (58)	Duke Ellington	Milsons-Exclusive
132. I've Got a Heavy Date.	Popular	10,219	Mar. 31, '36	J. W. Green Gus Kahn	Robbins Music

ASCAP BROADCASTING LICENSE

(This is a facsimile reproduction of a contract made between the ASCAP and a broadcasting station licensee):

MEMORANDUM OF AGREEMENT between AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS, (hereinafter styled "SOCIETY"), and (hereinafter styled "LICENSEE"), as follows:

1. SOCIETY grants to LICENSEE, its successors and assigns, and LICENSEE accepts for a period of three (3) years from....., a license to publicly perform by broadcasting from Radio Station..... located at.....

non-dramatic renditions of the separate musical compositions heretofore or hereafter during the term hereof copyrighted or composed by members of SOCIETY, or of which SOCIETY shall have the right to license such performing rights.

2. The within license does not extend to or include the public performance by broadcasting or otherwise of any rendition or performance of any opera, operetta, musical comedy, play or like production, as such, in whole or in part.

3. Nothing herein contained shall be construed as authorizing LICENSEE to grant to others any right to reproduce or perform publicly for profit by any means, method or process whatsoever, any of the musical compositions coming within the purview of the within license performed pursuant hereto, or as authorizing any receiver of any such broadcast rendition to publicly perform or reproduce the same for profit by any means, method or process whatsoever.

4. The within license is limited to the separate musical compositions heretofore or hereafter during the term hereof copyrighted or composed by members of SOCIETY, or of which SOCIETY shall have the right to license the performing rights hereinbefore granted, in programs rendered at or from said radio station, or at or from any other place duly licensed by SOCIETY to perform such works (unless the performance originates at a place or from a source which SOCIETY does not customarily license), from which place rendition of such works is transmitted to said radio station for the purpose of being broadcast from there.

It is understood, however, that LICENSEE shall be guilty of a breach under this Article (No. 4) only in the event that it continues to broadcast a program rendered at such places other than the said station after LICENSEE shall have received notice from SOCIETY that such other places are not licensed by SOCIETY to perform.

5. The within license is granted upon the express condition:

- (a) That should the power input as at present authorized by the Federal Radio Commission for the said station (watts) be changed during the term hereof, the basic fee as provided in the first paragraph of Article No. 8 hereof shall be adjusted.
- (b) That in event the license of said station from the Federal Radio Commission is terminated, cancelled, revoked or suspended, or in the event that radio broadcasting is supported from other sources or operated by other than private interests, than as now prevails, LICENSEE shall promptly notify SOCIETY thereof, and either SOCIETY or LICENSEE may then terminate this agreement; and in such event, LICENSEE shall be under no further liability to SOCIETY for the payment of any license fee hereunder; provided, however, that if the license of said station to broadcast is suspended for a period less than the term of the within license, then in such event LICENSEE shall be relieved from payment of the license fee hereunder only during such period of suspension.

6. LICENSEE agrees upon request to furnish to SOCIETY during the term of the within license a list of all musical compositions (or, at the option of LICENSEE, a list of all musical compositions heretofore or hereafter during the term hereof copyrighted or composed by members of SOCIETY or of which SOCIETY shall have the right to license the performing rights hereinbefore granted) broadcast from or through the said station, showing the title of each composition and the composer and/or author thereof;

ASCAP LICENSE—Continued

provided that LICENSEE shall not be obligated under this Article No. 6 to furnish such a list covering a period or periods in the aggregate during any one calendar year in excess of three months. The lists so furnished by LICENSEE to SOCIETY shall be strictly confidential and SOCIETY covenants that it will make no disclosure thereof or of the contents thereof.

7. SOCIETY agrees during the term hereof to maintain for the service of LICENSEE substantially its present catalogue of compositions heretofore or hereafter during the term hereof copyrighted or composed by members of SOCIETY. SOCIETY reserves the right, however, at any time and from time to time to withdraw from its repertory and from operation of the within license any musical composition or compositions; and upon any such withdrawal, LICENSEE may immediately cancel the within agreement by giving written notice to SOCIETY of its election so to do.

In the event of any such cancellation by LICENSEE, or in the event of a termination of this agreement and the within license pursuant to the provisions of Article No. 5 hereof, or otherwise, SOCIETY shall refund to LICENSEE pro rata license fees, if any, paid for a period beyond the date of such cancellation or termination.

8. Under the terms and conditions hereinabove set forth, LICENSEE agrees to pay to SOCIETY, as compensation for the within license, the sum of..... Dollars (\$.....) per annum, payable in equal monthly installments on or before the 10th of each month during the term thereof, plus

- (a) For the first year of the term hereof, a sum equal to three percent (3%) of the net receipts (as hereinafter defined) of the LICENSEE from the sale of its broadcasting facilities; and,
- (b) For the second year of the term hereof, a sum equal to four percent (4%) of the net receipts (as hereinafter defined) of the LICENSEE from the sale of its broadcasting facilities; and,
- (c) For the third year of the term hereof, a sum equal to five percent (5%) of the net receipts (as hereinafter defined) of the LICENSEE from the sale of its broadcasting facilities.
- (d) The term "net receipts" from the sale of its broadcasting facilities shall refer to the full amount charged by and actually paid to LICENSEE for the use of its broadcasting facilities (sometimes known as "time on the air"), after deducting commissions not exceeding fifteen percent (15%), if any, paid to the advertising agent or agency (not employed or owned in whole or in part by LICENSEE).

LICENSEE shall render monthly statements to SOCIETY on or before the 10th of each month covering the period of the preceding calendar month on forms supplied gratis by SOCIETY, and shall include in such statements all net receipts, without exception, during the said month from the sale of the broadcasting facilities ("time on the air") of the said station, which said statement shall be rendered under oath and accompanied by the remittance due SOCIETY under the terms hereof. Any such statement may also include a deduction by or credit to the LICENSEE for any amount reported by it as received during a prior month from the sale of its broadcasting facilities but which it has been compelled to refund as a "time discount." In the event that any such item shall be collected after it has been credited or deducted as aforesaid, it shall then be included again in the net receipts of LICENSEE on the monthly statement next succeeding the date of the actual collection.

9. SOCIETY shall have the right, by its duly authorized representative, at any time during customary business hours, to examine the books and records of account of LICENSEE only to such extent as may be necessary to verify any such monthly statement of accounting as may be rendered pursuant hereto; provided that such examination does not interfere with the usual conduct of business by LICENSEE.

It is understood and agreed that SOCIETY shall consider all data and information coming to its attention as a result of any such examination of books and records as completely and entirely confidential.

10. Upon any breach or default of any terms herein contained, SOCIETY may give LICENSEE thirty (30) days notice in writing to repair or correct such breach or default and in the event that such breach or default has not been repaired or corrected within said thirty (30) days, SOCIETY may then forthwith cancel said license.

ASCAP LICENSE—Continued

11. SOCIETY agrees to indemnify, save and hold LICENSEE harmless, and defend LICENSEE from and against any claim, demands or suits that may be made or brought against the LICENSEE with respect to renditions given during the term hereof in accordance with this license of musical compositions contained in SOCIETY'S repertoire heretofore or hereafter during the term hereof copyrighted or composed by members of SOCIETY.

In the event of the service upon LICENSEE of any notice, process, paper or pleading, under which a claim, demand or action is made or begun against LICENSEE on account of any such matter as is hereinabove referred to, LICENSEE shall forthwith give SOCIETY written notice thereof and simultaneously therewith deliver to SOCIETY any such notice, process, paper or pleading, or a copy thereof, and SOCIETY shall have sole and complete charge of the defense of any action or proceeding in which any such notice, process, paper or pleading is served. LICENSEE, however, shall have the right to engage counsel of its own, at its own expense, who may participate in the defense of any such action or proceeding and with whom counsel for SOCIETY shall co-operate. LICENSEE shall cooperate with SOCIETY in every way in the defense of any such action or proceeding, and in any appeals that may be taken from any judgments or orders entered therein, and shall execute all pleadings, bonds or other instruments, but at the sole expense of SOCIETY, that may be required in order properly to defend and resist any such action or proceeding, and properly to prosecute any appeals taken therein.

In the event of the service upon LICENSEE of any notice, process, paper or pleading, under which a claim, demand or action is made, or begun against LICENSEE on account of the rendition of any musical composition contained in the SOCIETY'S repertory but NOT heretofore or hereafter during the term hereof copyrighted or composed by members of SOCIETY, SOCIETY agrees at the request of LICENSEE to co-operate with and assist LICENSEE in the defense of any such action or proceeding, and in any appeals that may be taken from any judgments or orders entered therein.

12. All notices required or permitted to be given by either of the parties to the other hereunder shall be duly and properly given if mailed to such other party by registered United States mail addressed to such other party at its main office for the transaction of business.

IN WITNESS WHEREOF, this agreement has been duly subscribed by SOCIETY and LICENSEE this day of _____, 193 _____.

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS



By
.....
Licensee.

By

(Footnote on the foregoing contract: while this contract in general applies to broadcasters, a separate contract has been devised for newspaper-owned stations—i.e., stations 51% or more owned and operated by a daily newspaper. Differing slightly in several respects from the foregoing contract, the newspaper-station contract varies expressly in stipulation No. 8. In the newspaper-station contract this stipulation reads as follows: "Under the terms and conditions hereinabove set forth, LICENSEE agrees to pay to SOCIETY, as compensation for the within license, the sum of

Dollars (\$))

per annum, payable in equal monthly installments on or before the 10th of each month during the term hereof, plus, during each year of the term hereof, a sum equal to three percent (3%) of the gross amount of receipts of Licensee from the sale of broadcasting facilities for programs in which music copyrighted or composed by members of Society is rendered, until such receipts shall have reached the total sum of _____ Dollars; and five percent (5%) of all such receipts in excess of the foregoing amount. It is, however, understood and agreed that in no event shall the total aggregate sum payable by Licensee to Society during any single year of the term hereof be less than _____ Dollars, and the deficit, if any, of such total aggregate sum in respect of any single year to the

ASCAP LICENSE—Continued

last stated amount shall be paid within thirty days of the receipt by Licensee from Society of a bill covering such deficit. Provided, however, that gross receipts of the Licensee in respect of all commercial ("spot") announcements either interpolated between or preceding or following programs containing music copyrighted or composed by members of Society shall be subject to percentage payments as aforesaid. Public service announcements such as time announcements, weather and market reports, etc., shall be exempt from such percentage payments, as shall also be broadcasts of political conventions, civic gatherings, parades, public functions and sports events, such as football and baseball games, as to music played thereat by bands attendant at such events. Nor shall any percentages be payable to Society in respect of service charges connected with the transmission of a non-commercial program from a remote control point to the studio of Licensee.")

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Pallma Music Publishers, Inc.
 Galaxy Music Corp.
 Gamble Hinged Music Co.
Wulschner Music Co.
 Georgeoff, Evan, Mus. Pub. Co.
 Gershwin Pub. Corp.
 Goodman Music Co., Inc.
Handman & Goodman, Inc.
Handman, Kent & Goodman, Inc.
Universal Music Co., Ltd.
 Gordon, Hamilton S., Inc.
 Gray, H. W., Company
 Green & White, Inc.
 Hall-Mack Company
Geibel, Adam, Music Co.
 Handy Bros. Music Co., Inc.
 Harms, Inc.
 Harms, T. B., Company
 Harris, Charles K., Music Pub.
 Homeyer, Chas. W., & Co., Inc.
 Hope Publishing Company
Bigelow-Main-Excell Co.
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Tabernacle Pub. Co.
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Bates & Bendix
Bendix, Theodore
Eby, Walter M.
Farrand, Van L.
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Jaques, Percy
Musiclovers Co.
Partee, C. L., Music Co.
Shattuck, B. E.
Virtuoso Music School
Williams, Ernest S.
 Jenkins Music Company
 Jones, Isham, Music Corp.
 Jungnickel, Ross, Inc.
- Kay & Kay Music Pub. Corp.
Franklin, John, Music Co.
 Kendis Music Corporation
 Leslie, Edgar, Inc.
 Lewis Music Pub. Co., Inc.
 Lincoln Music Corp.
Capana, Frank, Music Pub.
 Lorenz Publishing Co.
Tullar-Meredith Co., Inc.
 Ludwig Mus. Pub. Co.
 Marks, Edw. B., Music Corp.
Bergstrom Mus. Co., Ltd.
Berliner, Leo E., Pub. Co.
Chilton, Forrest S.
Dresser, Paul, Pub. Co.
Evans (George Honeyboy Evans)
 Fassio, A.
 Globe Music Publishing Co.
 Halle, R. L.
Jordan, Julian, Mus. Co.
 Marks, Edw. B. Music Corp. (Cont.)
King, Chas E.
Lecuona Music Co.—Cuba
Lyceum Music Co.
Metz, Theodore, Music Co.
Miller, Roy M.
Musin, Ovide
Penn, Wm. H.
Petrie, H. W., Catalog
Prelude Mus. Co.
Primrose & West Mus. Co.
 Recker, Robert, Music Co.
Reed, Bert, Catalog
Reed & Keller Catalog
Seitz, R. F.
Shields, Ren
Stern, Jos. W. & Co.
Vandersloot Music Publishing Co.
Wagner & Levien
Willis-Woodward Mus. Co.
 Marli Music Corp.
 McKinley Music Co.
Root, Frank K., & Co.
 Melo-Art Music Publishers
 Melrose Bros. Mus. Co., Inc.
 Miller, Bob, Inc.
 Miller Music, Inc.
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Clark, Frank, Mus. Co.
Daly, Joseph, Mus. Pub. Co.
Edwards, Gus, Mus. Pub. Co.
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Gotham Attucks Mus. Co.
Gotham Mus. Service, Inc.
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Jerome & Schwartz Pub. Co.
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Stept & Powers, Inc.
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Bilhorn Bros. Mus. Co.
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 New World Music Corp.
 Olman Music Corporation
Down Home Music Co.
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Rossiter, Harold, Mus. Co.
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 Piedmont Mus. Co., Inc.
 Pond, Wm. A., & Co.
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 Popular Melodies, Inc.
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 Presser, Theodore, Co.
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 Ringle, Dave
 Robbins Music Corporation
 <i>Mayfair Mus. Corp.</i>
 <i>Metro - Goldwyn-Mayer Corp.</i>
 <i>Sonnemann Mus. Co., Inc.</i>
 <i>Whiteman, Paul, Publications</i>
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 Rodeheaver Co., The
 Rossiter, Will
 Roy Music Co., Inc.
 Rubank, Inc.
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 <i>Finder & Urbank</i>
 <i>Victor Music Co.</i>
 Santly Bros.—Joy, Inc.
 <i>Santly Bros., Inc.</i>
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 <i>Kornheiser-Gottler, Inc.</i>
 <i>Kornheiser-Schuster, Inc.</i>
 Select Music Publications, Inc.
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 Sherman, Clay & Co.
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 Southern Music Pub. Co., Inc.
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 <i>Bleyer, Archie, Inc.</i>
 <i>Blues Music Co.</i>
 <i>Bradford, Perry, Inc.</i>
 <i>Bradford, Perry, Music Co.</i>
 <i>Palmer, Robert, Music Pub. Co.</i>
 Stasny Music Corp.
 <i>Bibo-Lang, Inc.</i>
 <i>Stasny-Lang, Inc.</i>
 Summy, Clayton F., Co.</p> | <p>Superior Music, Inc.
 Tesio, P., & Sons
 <i>Major Music, Inc.</i>
 <i>Tesio-Major, Inc.</i>
 Victoria Publishing Co.
 Villa Moret, Inc.
 Vogel, Jerry, Music Co., Inc.
 <i>Crumit, Frank Songs Co.</i>
 <i>Haviland, F. B., Pub. Co.</i>
 <i>Worth, Geo. T., & Co.</i>
 Volkwein Bros., Inc.
 Von Tilzer, Harry, Music Pub. Co.
 Weil, Milton, Mus. Co., Inc.
 White-Smith Mus. Pub. Co.
 Williams, Clarence, Music Pub. Co.
 Willis Music Company
 Witmark, M., & Sons
 Wood, B. F., Music Co.
 Words & Music, Inc.
 <i>Davis, Coots & Engel, Inc.</i>
 <i>Engel, Harry, Inc.</i>
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 *Boger, Robert C.
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*De Berton, Roland
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 *Delille, Francis
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 De Rose, Peter
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 *De Sylva, B. G.
 *De Sylva, George Gard
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 *De Ville, Paul
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 *Divina, Elli
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 *Douglas, Jessie
 †Dowling, Eddie
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 *Drew, Don
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 *Du Bynne, Alfred
 Duke, Vernon
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 *Dunn, Joe
 *Dunning, Martin
 *Dupont, Paul
 *Durham, Wesley
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*Earl, Mary
 Eberhardt, Nelle Richmond
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 *Edwards, J. V.
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 *Egan, John C.
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 Elie, Justin, Est. of
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 Ellington, Duke
 *Ellis, Lee
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 *Elwood, Fred
 *Emmerich, Bob
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 Erdman, Ernie
 *Ewart, Elmond

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 *Fairfield, Frank
 *Fall, Albert
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 Farrar, Geraldine
 *Fay, Stephen
 Fazioli, Billy, Est. of
 Federlein, Gottfried H.
 *Ferguson, Bob
 †Fields, Arthur
 Fields, Buddy
 Fields, Dorothy
 *Filene, Morton
 Finley, Lorraine N.
 Fiorito, Ted
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 Fisher, Mark
 Fisher, William Arms
 *Fitzgerald, Joan
 *Fitzgerald, Malcolm
 Flagler, Robert S., Est. of
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 *Floyd, S. J.
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 *Ford, Tom
 *Foresio, D.
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 *Francis, Herbert
 *Francois
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 *Franklin, Howard

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 *Fredal, J.
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 †Freudenthal, Joe
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 Galloway, Tod B., Est. of
 †Gardner, Samuel
 Gardner, William H., Est. of
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 *Gasbrit, Obie
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 *Gault, Elmer
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 *Geer, Leonore
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 †Giannini, Vittorio
 *Giesler, Carl
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 *Glynn, Rowena
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 *Good, Bart
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ASCAP COMPOSERS-AUTHORS—Continued

Gordon, Mack
 Gorney, Jay
 Gottler, Archie
 *Goudon, Pierre
 *Gould, Albert
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 Graff, George
 Grainger, Percy Aldridge
 *Granados, Felipe
 *Grande
 Grant, Bert
 *Grant, Cal
 Grant, Charles N.
 *Grau, Franz
 *Gray, Alfred
 *Gray, Simeon
 Green, Bud
 Green, John W.
 Greer, Jesse
 *Greve, Francois
 Grever, Maria
 Grey, Clifford
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 †Grier, Jimmie
 †Griffin, Gerald
 Griffiths, Elliot
 Griselle, Thomas
 Grofe, Ferde
 Grossman, Bernie
 Grosvenor, Ralph L.
 Gruenberg, Louis
 Grunberg, Jacques
 Grunn, Homer
 Guion, David W.
 *Gulesian, Grace Warner
 †Gulesian, Mrs. M. H.
 Gumble, Albert
 Gunsky, Maurice J.
 Gurewich, Jasha
 Gusman, Meyer
 †Gwynn, Francis

H

Hadley, Henry
 Haenschen, Walter G.
 Hageman, Richard
 Hagen, Milt
 Hager, Clyde
 Hahn, Carl, Est. of
 Haid, Billy
 *Haig, Bernhard
 Hajos, Karl
 Hall, Wendell
 *Halley, Bill
 Hamblen, Bernard
 Hammerstein, Oscar, 2nd
 *Hampton, Roxanne
 *Hancock, John
 Handman, Lou
 *Handy, Will
 Handy, William C.

Hanighen, Bernard D.
 Hanley, James F.
 Hanlon, Bert
 *Hanna, Jack
 Harbach, Otto A.
 Harburg, E. Y.
 *Hare, Leslie
 Harling, W. Franke
 *Harmonica Bill
 †Harper, Marjorie
 Harris, Charles K., Est. of
 Harris, Edward
 †Harris, Harry
 Harris, Victor
 †Harris, Will J.
 Harrison, Charles F.
 Hart, Lorenz
 Hartman, Don
 Hartman, Arthur
 *Hastings, Paul
 *Hathaway, Jane
 †Haubiel, Charles
 *Haus, Johann
 *Haylin, Will
 Hawley, C. B., Est. of
 *Hawthorne, Kathryn
 Hazzard, John E., Est. of
 Heagney, William H.
 †Heifetz, Jascha
 Hein, Silvio, Est. of
 *Heinrich
 Henderson, Charles E.
 Henderson, Ray
 *Henry, Clare Kummer
 *Henry, S. R.
 *Herbert, Charles K.
 Herbert, Jean
 Herbert, Victor, Est. of
 Herscher, Louis
 Hersom, Frank E.
 Hess, Cliff
 Heyman, Edward
 Heyward, Du Bose
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 Hill, Alexander, Est. of
 *Hill, Billy
 *Hill, Charlie
 Hill, William J.
 *Hilliard, Harry
 *Hills, Frank
 Hirsch, Louis A., Est. of
 Hirsch, Walter
 Hobart, George V., Est. of
 Hoffman, Al
 *Hoffman, Maurice
 Holden, Sidney
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 Homer, Sidney

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 *Horne, Abel
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 Hosmer, Lucius, Est. of
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 *Howard, Dick
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 Howard, Joseph E.
 *Howell, Frank
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 Hueston, Billy
 Hughes, Langston
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 *Jerome, Larry
 *Jerome, Lawrence
 Jerome, M. K.
 *Jerome, Richard
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 *Johnson, Edward T.
 *Johnson, George
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 *Karoly, Gondov
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 Meyer, George W.
 Meyer, Joseph
 Meyers, Billy
 *Miles, Nat
 Miles, Walter E.
 Millay, Edna St. Vincent
 Miller, Bob
 Miller, Ned
 Mills, F. A.
 Mills, Irving
 *Mills, Kerry
 *Milne, R. L.
 *Mistowski, Mischa
 Mitchell, Sidney D.
 Moll, Billy
 Monaco, James V.
 *Monroe, Jack
 *Montaine, R. A.
 †Montani, Nicola A.
 Mooney, Harold
 *Moore, Arthur
 Moore, Elizabeth Evelyn
 Moore, Francis
 *Moore, Hartley
 *Moore, Joe
 *Moore, John
 Moore, Leslie F.
 Moore, McElbert
 Moran, Edward P.
 *Morelli, Pietro
 *Moret, Neil
 *Morgan, Bern
 Morgan, Carey
 *Morgan, J. P.
 *Morgan, Robert
 Morris, Edward
 Morris, Melville
 *Morrison, R. L.
 Morse, Arthur Cleveland
 Morse, Dolly

*Morse, Dorothy
 *Morse, Theodora
 Morse, Theodore, Est. of
 *Moskowitz, R. A.
 Motzan, Otto, Est. of
 *Moya
 *Mozenaiko, D.
 *Muller, Rudi
 Murchison, Kenneth M.
 Murphy, Owen
 Murphy, Stanley, Est. of
 *Murray, Frank
 Murray, Jack
 *Murray, John
 Myers, Richard
 Mysels, Sammy

N

Neiburg, Al. J.
 *Neil, Harrison
 Nelson, Ed. G.
 Nevin, Arthur
 Nevin, Ethelbert, Est. of
 Nevin, George B., Est. of
 Nevin, Gordon Balch
 *Newell, Roy
 Newman, Charles
 *Newman, M.
 Nichols, Alberta
 *Nichols, Ken
 *Nield, Ernest
 *Noble, David
 Noble, John Avery
 *Nomis, Adrian
 *Norman, Pierre
 Norworth, Jack
 *Nuffert, Oscar T.
 *Nyles, W. A.

O

Oakland, Ben
 O'Dea, A. Caldwell, Est. of
 O'Flynn, Charles
 O'Hara, Geoffrey
 Ohman, Phil
 O'Keefe, James
 O'Keefe, Lester
 Olcott, Chauncey, Est. of
 *Old Hayden
 Olman, Abe
 *Onivas
 Oppenheim, David
 Orlob, Harold
 Osborne, Nat
 Osgood, H. O., Est. of
 Otvos, A. Dorian
 Owens, Harry
 *Oyett, Dayne

P

*Page, Horace
 Paley, Herman
 Palmer, Jack
 *Pardette, Neil
 Parenteau, Zoel
 *Paridon, Roxana
 Parish, Mitchell
 *Parker, Dan
 Parker, Horatio, Est. of
 Paskman, Dailey
 Pasternack, Josef
 Paul, E. T., Est. of
 Pease, Harry
 *Peck, Gerald
 Peck, Raymond W.
 Peery, Rob Roy
 Penn, Arthur A.
 Perkins, Frank S.
 *Perkins, Henry
 Perkins, Ray
 Perry, Sam A., Est. of
 Peters, Wm. Frederick
 Petkere, Bernice
 Phillips, Fred
 Piantadosi, Al.
 *Pickett, Robert E.
 *Pierce, A.
 Pinkard, Maceo
 Pirani, Eugenio Di
 Pochon, Alfred
 Polla, W. C.
 Pollack, Lew
 Pollock, Muriel
 Ponce, Phil
 Porter, Cole
 *Potter, Paul
 Powell, John
 Powell, Teddy
 *Powell, W. C.
 Price, Georgie
 *Price, Sybil Yvonne
 *Prior, H. R.
 †Prival, Max
 *Prokoff, Alexine
 *Prokoff, Ivan
 Pryor, Arthur
 *Purcell, Gilbert

R

Rachmaninoff, Sergei
 *Rafael, Walter
 Rainger, Ralph
 *Rand, Harry
 *Randolph, John Carroll
 Rapaport, Ruth, Est. of
 Rapee, Erno
 Rasbach, Oscar

* Pseudonym.

† Added since List of January 1, 1937.

ASCAP COMPOSERS-AUTHORS—Continued

Raskin, William
 Raymond, Harold
 *Raymond, Lester
 Razaf, Andy
 Reddick, William
 Redmond, John
 Reed, David
 *Reginald, Lawrence
 *Rehfeld, Julian
 *Reid
 *Rellim, Trebor
 *Renn, Charles
 *Renton, Victor
 Repper, Charles
 *Retlaw, S. C.
 Revel, Harry
 *Reynard, Jules
 *Reynolds, Herbert
 *Rezlit, Albert
 Rice, Gitz
 Rich, Max
 Richman, Harry
 *Richmond, M.
 Riesenfeld, Hugo
 Ringle, Dave
 *Roaming Ranger, The
 *Robbins, Harry
 Robe, Harold
 *Roberto, Carlos
 *Roberts, A.
 Roberts, Allan
 Roberts, Charles J.
 *Roberts, K. A.
 *Roberts, Kathleen A.
 Roberts, Lee S.
 *Roberts, Steve L.
 Robin, Leo
 Robinson, J. Russel
 Robison, Carson J.
 Robison, Willard
 Robyn, Alfred G., Est. of
 Roder, Milan
 Rodgers, Richard
 Rogers, James H.
 *Rogers, John
 *Roland, Frank
 Rolfe, Walter
 Roma, Caro
 Romberg, Sigmund
 Ronell, Ann
 *Roosevelt, T.
 Rose, Billy
 Rose, Ed, Est. of
 *Rose, Fred
 Rose, K. Fred
 Rose, Vincent
 Rosemont, Walter L.
 *Rosenberg, G. M.
 *Rosenthal, M. L.
 Rosey, George, Est. of
 Rosey, Joe
 Rosoff, Charles

Rothberg, Bob
 Rourke, M. E., Est. of
 *Rowe, Sidney
 Rubens, Maurie
 Ruby, Harry
 Ruby, Herman
 *Rudd, Lee
 Rupp, Carl
 Russell, Alexander
 Russell, Benec
 †Russell, Sydney King
 Russo, Dan
 Ryan, Ben
 Ryder, Sturkow, Mme.

S

Saar, Louis Victor
 Saenger, Gustav, Est. of
 St. Clair, Floyd J.
 *St. Minnesota, Paul
 Salter, Mary Turner
 Saminsky, Lazare
 Samuels, Frank
 Samuels, Walter G.
 Sanders, Alma M.
 Sanders, Joe L.
 Sanford, Dick
 Santly, Henry W., Est. of
 Santly, Joseph H.
 Santly, Lester
 Savino, Domenico
 Schad, Walter C.
 Schafer, Bob
 Schertzingler, Victor
 Schmid, Adolf
 Schmid, Johann C.
 Schmidt, Erwin R.
 Schoebel, Elmer
 Scholl, Jack
 Schonberg, Chris
 Schonberger, John
 Schuster, Ira
 Schuster, Joseph
 Schwartz, Arthur
 *Schwartz, Bernie
 Schwartz, Jean
 *Schwartz, Nat
 Schwarzwald, Milton
 Scott, John Prindle, Est. of
 *Sen, Yama
 Severn, Edmund
 *Seymour, S.
 Seymour, Tot
 *Shade, William
 *Shadwell, William B.
 *Shane, Tom
 Shapiro, Ted
 Shay, Larry
 Shelley, Harry Rowe
 Sherman, Al
 *Sherman, Tobe
 *Sherwin, Sterling
 *Shick, Hans
 Shields, Ren., Est. of
 Shilkret, Nathaniel
 Shuman, Francis K.
 Siegel, Monty
 Sigler, Maurice
 *Sigler, Mose
 Signorelli, Frank
 Silberta, Rhea
 Silver, Abner
 Silver, Frank
 *Silverman, Al
 Silvers, Louis
 Silvers, Sid
 *Silvio, Alberto
 Simon, Edward G., Est. of
 Simon, Nat
 *Simone, Nato
 Simon, Robert A.
 Simon, Walter C.
 Simons, Seymour B.
 *Simpson, George
 †Singer, Dolph
 *Singer, Joe
 *Siras, John
 Sirmay, Albert
 Sissle, Noble
 Sizemore, Arthur L.
 Skidmore, Will E.
 Skilton, Charles S.
 Sloane, A. Baldwin, Est. of
 Smith, Chris
 Smith, Clay, Est. of
 Smith, Edgar
 Smith, Harry B., Est. of
 Smith, H. Wakefield
 *Smith, Joseph
 Smith, Robert B.
 *Smith, Sol
 Smith, Walter Wallace
 Snyder, Ted
 Sodero, Cesare
 Solmon, Alfred
 Sosnik, Harry
 Sousa, John Philip, Est. of
 Sowerby, Leo
 Spaeth, Sigmund
 Spalding, Albert
 Speaks, Oley
 Spencer, Fleta Jan Brown
 Spencer, Herbert
 Spencer, Otis
 Spencer, Robert E.
 †Spier, Harry R.
 Spier, Larry
 Spina, Harold
 Spitalny, Maurice
 Spross, Charles Gilbert
 Squires, Harry D.
 Stamper, Dave

* Pseudonym.

† Added since List of January 1, 1937.

ASCAP COMPOSERS-AUTHORS--Continued

*Stanley, F.
 Stanley, Jack, Est. of
 *Stanton, Francis
 Stanton, Frank L., Est. of
 *Stearns, Herbert
 Steiger, Jimmy, Est. of
 *Stein, Jules K.
 Steiner, Max
 *Stephens, Cliff
 Stephens, Ward—
 Stept, Sam H.
 Sterling, Andrew B.
 *Stern, G. Radcliffe
 Stern, Henry R.
 Stern, Jack
 *Stevens, Alfred
 Stevens, David
 *Stevens, Robert L.
 *Stewart, Daniel
 Stickles, William
 Still, William Grant
 Stillman, Al
 †Stock, Larry
 *Stocking, Elaine
 Stoddard, George E.
 †Stoessel, Albert
 Stone, Billy, Est. of
 *Stone, Harold
 Stothart, Herbert
 Straight, Charley
 *Strebor, J. C.
 Stride, Harry
 †Stringfield, Lamar
 *Strong, Jesse
 *Stuart, Allan
 Stults, R. M., Est. of
 Sturm, Murray
 Styne, Jule
 *Suede, Vasca
 Suesse, Dana
 Sullivan, Alexander C.
 Sullivan, Henry
 Sunshine, Marion
 Swanstrom, Arthur
 Sweatman, Wilbur C.
 Swift, Kay
 *Sykes, Abner
 *Sylvia
 Symes, Marty

T

*Talbot, Maurice
 Taylor, Deems
 *Taylor, Otis
 *Tchervanow, Ivan
 *Ted & Josh
 Terker, Arthur
 *Terris, Dorothy
 Terry, Robert Huntington
 Thompson, Harlan
 Thornton, James
 Tierney, Harry

Tinturin, Peter
 Tobias, Charles
 Tobias, Harry
 Tobias, Henry H.
 *Tobini, H.
 Toch, Ernest
 *Toresio, H.
 Tracey, Wm. G.
 *Travis, June
 *Tremblay, Al
 Trent, Jo
 Trinkaus, George J.
 *Tschernoff, Feodor
 Tucker, John Aloysius
 Turk, Roy, Est. of
 *Turner, Anthony
 *Turner, John
 *Twhig, Daniel S.
 Tyers, Wm. H., Est. of

V

*Valdez, Jose
 Vallee, Rudy
 Van Alstyne, Egbert
 *Van Breit, Carl
 Vanderpool, Frederick W.
 Vann, Al
 *Van Norman, Frederic
 Vecsei, Desider, Josef
 †Vene, Ruggero
 Verges, Joe
 *Vete, Albert
 Vicars, Harold, Est. of
 *Victor, G.
 Vincent, Nathaniel H.
 *Vincent, Paul
 *Violinsky
 Von Der Goltz, Eric, Jr.
 *Von der Lieth, Leonore
 Von Tilzer, Albert
 Von Tilzer, Harry

W

*Wadsworth, Henry
 *Waite, Jack
 †Walker, James J.
 *Walker, Rene
 *Walker, Ronald
 Wallace, Mildred White
 *Wallace, Walter
 *Waller, Fats
 Waller, Thomas
 Walsh, J. Brandon
 *Ward, Burt
 Ward, Edward
 Ward, Sam
 Ware, Harriet
 Warford, Claude
 Waring, Tom
 *Warren, Cecil
 Warren, Elinor Remick
 Warren, Harry
 Washington, Ned

Watts, Wintter
 Wayne, Mabel
 Webb, Kenneth S.
 Webb, Roy
 Webster, Paul Francis
 Weeks, Harold
 *Weeks, Wilbur
 Weidt, A. J.
 Weill, Irving
 Weinberg, Chas.
 Weinberg, Jacob
 Weldon, Frank
 *Wellesley, Grant
 Wells, John Barnes, Est. of
 Wendling, Pete
 Wenrich, Percy
 Weslyn, Louis, Est. of
 West, Eugene
 Westphal, Frank C.
 Wever, Ned
 Whitcup, Leonard
 *White, Alice
 White, Clarence Cameron
 *Whitemore, Will
 Whithorne, Emerson
 Whiting, George
 Whiting, Richard A.
 Wiedoef, Rudy
 *Wiegand, Henry
 *Williams
 Williams, Clarence
 *Williams, Joe
 Williams, Sam
 Williams, Spencer
 Williams, W. R.
 *Wilmans, Wilman
 Wilson, Al
 *Wilson, Duane
 Wilson, Irving M., Est. of
 *Wilson, Lawrence
 Wilson, Mortimer, Est. of
 Winne, Jesse M.
 Winternitz, Felix
 †Wolf, Daniel
 Wolfe, Jacques
 Wood, Cyrus D.
 *Wood, L. Fred
 Wood, Leo., Est. of
 Woodin, William H., Est. of
 Woodman, R. Huntington
 Woods, Harry M.
 †Wright, Frank A.
 Wrubel, Allie
 *Wynn, Charles
 Wynn, Ed.

X

**"X"

Y

Yellen, Jack
 Yoell, Larry
 *Yoelson, Asa

* Pseudonym.

† Added since List of January 1, 1937.

ASCAP COMPOSERS-AUTHORS—Continued

Yon, Pietro A.	Z	*Zuera, Ramon
Youmans, Vincent		
Young, Joseph	Zamecnik, J. S.	HONORARY
Young, Victor (Standard)	†Zeno, Norman	Bitner, E. F.
Young, Victor (Popular)	Zimbalist, Efrem	Witmark, Jay

ASSOCIATED MUSIC PUBLISHERS, INC., (AMP)

Associated Music Publishers, Inc., licenses both mechanical and performing rights (small and grand). Its catalogue totals about 250,000 compositions. Some 13,000 copyrights (plus the United Publishing Co. catalogue) are under its control.

AMP was incorporated in the State of New York on Dec. 22, 1926, and has been issuing licenses to radio stations since August, 1928. The corporation conducts a wholesale and retail music business, as well as the manufacture of electrical transcriptions.

AMP Members

The following firms have assigned their U. S. copyrights to AMP, and granted Associated the exclusive agency in the U. S., and in most cases in Canada and Mexico also, for the sale and distribution of their musical publications, and the administration of performing and mechanical rights:

- Ed. Bote & G. Bock, Berlin.
- Editions Max Eschig, Paris.
- Julius Hainauer, Breslau.
- Kahnt, Leipzig (Pearls of Old Chamber Music).
- F. E. C. Leuckart, Leipzig.
- Adolph Nagel, Hanover (Nagel's Music Archives).
- B. Schott's Soehne, Mainz.
- N. Simrock, Leipzig.
- * Universal Edition, Vienna (including Albert J. Gutman, Otto Maass and the Wiener Philharmonischer Verlag).
- Breitkopf Publications, Inc., New York.

(* Note: Special permission must be secured from this publisher for sale or performance of stage works.)

The firm of Breitkopf & Hartel, Leipzig, has assigned its U. S. copyrights to Breitkopf Publications, Inc., and granted them the exclusive agency in the U. S. for the sale and distribution of their musical publications, and the administration of performing and mechanical rights. Breitkopf Publications, the assignee, has the same officers as Associated Music Publishers.

Three firms—M. P. Belaleff, Leipzig; Ludwig Doblinger, Vienna (serious music); and Wilhelm Hansen, Copenhagen (serious music)—have not assigned their copyrights to AMP, but have granted AMP the exclusive agency for the sale and distribution of their publications, and the administration of performing and mechanical rights.

Choudens, Paris, has given AMP the exclusive agency in the U. S. and Mexico for the sale and rental of its publications, and the exclusive right to administer grand rights.

United Publishing Co., New York, has given AMP the exclusive right to administer performing and mechanical rights in the U. S. and Canada.

Additionally, AMP controls a catalogue comprised of its own publications.

* Pseudonym.

† Added since List of January 1, 1937.

AMP—Continued

Headquarters and Officers

Headquarters of the AMP are located at 25 W. 45th St., New York City; phone BRyant 9-0847. Officers of the firm are as follows:

- Chairman of the Board.....Waddill Catchings
- President.....M. E. Tompkins
- Secretary and Treasurer.....Anna M. Kerner
- Assistant Secretary.....E. K. Hessberg
- Assistant Treasurer.....T. J. Martin
- Assistant Treasurer.....S. Carlisle

Appended herewith is a sample performing rights contract issued by AMP to radio stations. Method of payment to AMP is indicated in this contract.

ASSOCIATED MUSIC PUBLISHERS CONTRACT

MEMORANDUM OF AGREEMENT between ASSOCIATED MUSIC

PUBLISHERS, INC., a New York corporation (hereinafter called "ASSOCIATED"), with its principal office located at 25 West 45th Street, New York City, N. Y., and..... (hereinafter called "LICENSEE"), as follows:

ASSOCIATED owns or controls for its own account, and/or as trustee, agent or otherwise for the account of others, the public performance rights for space radio broadcasting under certain United States copyrights covering musical and dramatico-musical compositions and is engaged in the publication of musical and dramatico-musical compositions and in the purchase, sale and rental of copies of musical and dramatico-musical compositions.

The LICENSEE is engaged in the operation of a space radio broadcasting station with the Call Signal, licensed by the Federal Communications Commission. For the purpose of this agreement "space radio" means communication by means of electrical energy radiated through space between two or more points without the use of lines, wires or cables connecting such points.

The parties hereto agree as follows:

1. ASSOCIATED hereby grants to the LICENSEE a non-exclusive license publicly to perform by space radio broadcasting from said station, such musical and dramatico-musical compositions, copyrighted under the laws of the United States, as, during the term of this agreement, are owned by ASSOCIATED for its own account or with respect to which ASSOCIATED owns or controls the public performance rights for space radio broadcasting under United States copyrights, as trustee, agent or otherwise for the account of the following music publishers:

- | | |
|---|--|
| Breitkopf & Hartel, Leipzig | Ed. Bote & G. Bock, Berlin |
| Doblinger, Vienna (excepting popular music) | Breitkopf Publications, Inc., New York |
| Albert J. Gutman, Vienna | Editions Eschig, Paris |
| Julius Hainauer, Breslau | Hansen, Copenhagen (excepting popular music) |
| Kahnt's Music Archives, Leipzig | F. E. C. Leuckart, Leipzig |
| Otto Maass, Vienna | Nagel, Archives, Hannover |
| B. Schott's Soehne, Mainz | N. Simrock, Leipzig |
| Universal Edition, Vienna | United Publishing Co., New York |

Such license shall continue as to each of the compositions included within this paragraph, throughout the period of ASSOCIATED'S ownership or control thereof as aforesaid, but shall not extend beyond the duration of this agreement.

2. Nothing herein contained shall be construed as authorizing the LICENSEE to grant to others any right to reproduce or perform publicly by any means, method or process whatsoever, any of the musical compositions coming within the purview of this license, or as authorizing any receiver of any such broadcast rendition publicly to perform or reproduce the same by any means, method or process whatsoever.

AMP LICENSE—Continued

3. This license is expressly limited to space radio broadcasting from said station of the LICENSEE and does not authorize any transmission whatsoever from said station by wire or by any means other than space radio broadcasting, except that it authorizes the transmission of programs by wire to affiliated space radio stations of the LICENSEE, if such affiliated space radio stations are licensed by ASSOCIATED to perform publicly for profit such musical and dramatico-musical compositions.

4. ASSOCIATED agrees to sell to the LICENSEE copies of such musical and dramatico-musical compositions as ASSOCIATED may have for sale, and agrees to rent to the Licensee copies of such musical and dramatico-musical compositions as are not for sale but are contained in the rental library of ASSOCIATED, on as favorable terms as ASSOCIATED sells or rents, as the case may be, copies of such compositions to others for use in space radio broadcasting by stations of the same output capacity as the herein licensed station.

5. This agreement shall be for the period ofyears from the date hereof and shall continue thereafter from year to year at the same rate unless and until either party hereto, on or before.....preceding the expiration of any such year, shall give notice in writing to the other party of its intention to terminate the same at the expiration of such year.

6. ASSOCIATED agrees that it will not, if the LICENSEE faithfully performs all of its obligations under this agreement throughout the duration thereof, institute suit against the LICENSEE for past infringement of any of the United States copyrights under which licenses are hereby granted, provided that such infringement occurred prior to the date of this agreement by means of public performance by space radio broadcasting by the LICENSEE and not otherwise, and provided further that the provisions of this paragraph shall be limited to such past infringements for which ASSOCIATED has, or may have during the continuance of this agreement, the right to sue, and to the extent of such right and to the period covered thereby.

7. The LICENSEE hereby accepts this license subject to all the conditions set forth in this agreement and agrees to pay ASSOCIATED as an annual fee an amount equal to the sum of the year's twelve one-time.....quarter-hour charges as they will appear each month of the year in the said station's published rate cards, payable in monthly installments consisting of the respective one-time.....quarter-hour published rate card charges for the twelve months of the year. Until revision of the present published one-time.....quarter-hour rates the annual fee will be and the monthly installment will be..... On the first day of each month, the LICENSEE shall pay in advance to ASSOCIATED said monthly installment for such month and also the purchase price and rental fees for all copies of music purchased or rented by it from ASSOCIATED during the preceding month.

8. The LICENSEE agrees upon request to furnish to ASSOCIATED during the term of this agreement a list of all musical compositions broadcast from or through said station, showing the title of each composition and the composer and/or author thereof; provided that the LICENSEE shall not be obligated under this paragraph to furnish such a list covering a period or periods aggregating more than three months in any one calendar year. The lists so furnished by the LICENSEE to ASSOCIATED shall be strictly confidential and ASSOCIATED covenants that it will make no disclosure thereof or of the contents thereof.

9. If the LICENSEE shall make default in any of the payments as herein provided, or shall violate any of the other terms, conditions or limitations of this license, or shall become bankrupt or insolvent, ASSOCIATED may, at any time thereafter, upon written notice to the LICENSEE, terminate this agreement forthwith, and upon such termination this license shall immediately cease and determine, but such termination shall not release the LICENSEE from its obligation to make all payments which shall have accrued thereunder up to the date when such termination shall have become effective, and shall be without prejudice to any rights and remedies which ASSOCIATED may have for any such violation or default hereunder.

AMP LICENSE—Continued

10. This license is personal to the LICENSEE and is non-transferable and non-divisible; this agreement shall inure to the benefit of and be binding upon ASSOCIATED, its successors and assigns.

IN WITNESS WHEREOF the parties hereto have caused this agreement to be duly executed in triplicate this.....day of, 19...

ASSOCIATED MUSIC PUBLISHERS, INC.

WITNESS:

..... By.....
..... President.
..... Licensee.

WITNESS:

..... By.....

**MUSIC PUBLISHERS' PROTECTIVE ASSN.
(MPPA)**

The Music Publishers' Protective Association came into existence as an unincorporated, voluntary association in April, 1917. It was provided in the constitution that the general objects of the association were to be the maintenance of high standards of commercial ethics and integrity among members; the promotion of equitable trade practices; and the encouragement of music and music writing. Any person, co-partnership or corporation engaged in the business of publishing music in the United States was eligible for membership. By October, 1917, the membership was 27.

The association in subsequent years brought about an agreement to discontinue payments to actors for singing songs, established facilities for the registration of titles, provided regulations for mechanical recordings (and later for sound pictures), installed a credit and collection bureau, inveighed against piracies and the unlawful manufacture and sale of song sheets, supported favorable copyright legislation, and at times acted on behalf of its members in the settlement of claims against licensees.

In 1927 the association entered the mechanical rights field as regards sound pictures. At that time E. C. Mills (now chairman of the board of directors of ASCAP) was appointed trustee to negotiate an agreement between Electrical Research Productions, Inc. (ERPI), a subsidiary of Western Electric, to cover the reproduction of copyrighted musical compositions by devices serving to synchronize the same with the presentation of motion pictures.

Six years later, in 1933, the association became the central licensing bureau for its members in regard to certain mechanical rights in the radio field—the field of electrical transcriptions.

While the association was reorganized and incorporated as the present Music Publishers' Protective Association in the latter part of 1935, its aims and functions have remained virtually the same as prior to the reorganization.

Radio Rights

In licensing transcription radio rights, the MPPA concerns itself with small (strictly musical) rights only. The scale of fees for such licensing is as follows:

Sponsored transcriptions: 25c per popular composition per transcription. If the composition is derived from a film or theatrical production, the fee is 50c.

Sustaining transcriptions: \$15 per composition per year.

Off-the-air recordings: This classification covers transcriptions cut directly while a live-talent program is being broadcast, for filing purposes, or for broad-

MPPA—Continued

cast later by stations not included in the original broadcast. Entry of the MPPA into this type of licensing is new, and the contract form so far is in the proposed stage only. A sample of this proposed contract is appended.

Officers

Headquarters of the Music Publishers' Protective Association are at 45 Rockefeller Plaza, New York City; phone Circle 6-3084. Harry Fox is general manager. Current officers are: Walter Douglas, president; Lester Santly, vice-president; Max Dreyfuss, treasurer, and Jack Mills, secretary.

PROPOSED M.P.P.A. OFF-THE-AIR RECORDING LICENSE

On behalf of the publishers named in Schedule "A", annexed hereto and made part hereof, which publishers hereinafter are referred to as my principals, I hereby grant to you the non-exclusive right, license, privilege and authority to record in the United States, either mechanically or electrically, music, musical compositions, or musical programs performed by broadcast, to the extent that the mechanical recording rights to such music or musical compositions, or part thereof, are owned or controlled by my principals, subject, however, to the following terms and conditions:

(1) That this license shall not extend to nor include musical compositions which have not theretofore been lawfully recorded under Section 1 (e) of the Copyright Act of the United States, nor musical compositions which have not theretofore been published and copyrighted.

(2) That this license shall not give you the right to record any musical composition not within the repertory of the American Society of Composers, Authors and Publishers, nor to record any performance not duly licensed by said American Society of Composers, Authors and Publishers.

(3) That no recording made or caused to be made by you hereunder shall be publicly performed for profit either by means of radio broadcast or otherwise, except that where due to unavailability of radio station facilities or resulting inconvenience to radio stations, recordings are made for delayed or deferred broadcasts, they may be broadcast within one week from the recording thereof.

(4) That no recording made or caused to be made by you hereunder shall be sold except for file, reference, or audition purposes, and that in no event shall any records (whether masters or pressings) be sold in bulk or to the general public.

(5) Each record made or caused to be made by you hereunder shall bear the following notice on a label:
"The disposition or use of this record is strictly limited by written license."

(6) This license shall remain in full force and effect for the term of six (6) months from the date hereof.

(7) In consideration for the issuance of this license to you, you agree to pay therefor the sum of \$....., which sum shall be payable in six equal monthly installments on the first day of each month, commencing with the 1st day of, 1938.

(8) You hereby accept such license subject to all of the aforementioned terms and conditions.

Dated, the day of, 1938.

.....
Harry Fox, Agent and Trustee

Accepted:

.....

By.....

M. P. P. A. MEMBERS

Ager, Yellen & Bornstein, Inc.

745 Seventh Ave.
New York City

Alfred Music Company, Inc.

145 West 45th St.
New York City

Amsco Music Sales Company, Inc.

1600 Broadway
New York City

M. Baron, Inc.

151 West 57th St.
New York City

Irving Berlin, Inc.

799 Seventh Ave.
New York City

Brehne Associates

1619 Broadway
New York City

Broadway Music Corporation

1619 Broadway
New York City

Irving Caesar Publishers

1619 Broadway
New York City

Chappell & Co., Inc.

1270 Sixth Ave.
New York City

Church and Sunday School Music Publishers Association

124 North 15th St.
Philadelphia, Pa.

Circle Music Publications, Inc.

1270 Sixth Ave.
New York City

Crawford Music Corporation

1619 Broadway
New York City

L. B. Curtis

1595 Broadway
New York City

Joe Davis, Inc.

1619 Broadway
New York City

Donaldson, Douglas & Gumble, Inc.

1619 Broadway
New York City

Exclusive Publications, Inc.

1619 Broadway
New York City

Famous Music Corporation

1619 Broadway
New York City

Leo Feist, Inc.

1629 Broadway
New York City

Forster Music Publisher, Inc.

216 South Wabash Ave.
Chicago, Ill.

Sam Fox Publishing Company

1250 Sixth Ave.
New York City

Evan Georgeoff Music Publishing Co.

The Arcade
Cleveland, Ohio

L. Wolfe Gilbert Music Publishing Co.

6912 Hollywood Blvd.
Hollywood, Calif.

Green Bros. & Knight, Inc.

1619 Broadway
New York City

Handy Bros. Music Company, Inc.

1587 Broadway
New York City

Harms, Inc.

1250 Sixth Ave.
New York City

Hollywood Songs, Inc.

1250 Sixth Ave.
New York City

Jewel Music Publishing Company

1674 Broadway
New York City

Ross Jungnickel, Inc.

35 West Ninth St.
New York City

Kalmar and Ruby Music Corporation

6301 Sunset Blvd.
Hollywood, Calif.

Lincoln Music Corporation

1619 Broadway
New York City

Edward B. Marks Music Corporation

RCA Building
New York City

Melo-Art Music Publishers

1674 Broadway
New York City

Bob Miller, Inc.

1619 Broadway
New York City

Miller Music, Inc.

1619 Broadway
New York City

Mills Music, Inc.

1619 Broadway
New York City

Movietone Music Corporation

1250 Sixth Ave.
New York City

Olman Music Corporation

1619 Broadway
New York City

Paramount Music Corporation

1501 Broadway
New York City

MPPA MEMBERS—Continued

Paul-Pioneer Music Corporation

1657 Broadway
New York City

Photo Play Music Company

1674 Broadway
New York City

Piedmont Music Company, Inc.

156 West 44th St.
New York City

W. A. Quincke & Co.

430 South Broadway
Los Angeles, Calif.

Radio Music Company, Inc.

907 Wurlitzer Bldg.
Detroit, Mich.

Red Star Songs, Inc.

1619 Broadway
New York City

Remick Music Corporation

1250 Sixth Ave.
New York City

Rialto Music Publishing Company, Inc.

1658 Broadway
New York City

Robbins Music Corporation

799 Seventh Ave.
New York City

Will Rossiter

173 West Madison St.
Chicago, Ill.

Roy Music Co., Inc.

1619 Broadway
New York City

Santly-Joy-Select, Inc.

1619 Broadway
New York City

Schuster & Miller, Inc.

1619 Broadway
New York City

Shapiro Bernstein & Co., Inc.

1270 Sixth Ave.
New York City

Skidmore Music Company, Inc.

1270 Sixth Ave.
New York City

Southern Music Publishing Co., Inc.

1619 Broadway
New York City

Larry Spier, Inc.

1619 Broadway
New York City

Superior Music, Inc.

1619 Broadway
New York City

Jerry Vogel Music Company, Inc.

114 West 44th St.
New York City

Milton Weil Music Company, Inc.

54 West Randolph St.
Chicago, Ill.

Clarence Williams Music Pub. Co.

145 West 45th St.
New York City

M. Witmark & Sons

1250 Sixth Ave.
New York City

Words and Music, Inc.

1619 Broadway
New York City

G. RICORDI & CO. (MILAN)

Currently the firm of G. Ricordi & Co. of Milan (not to be confused with G. Ricordi & Co. of New York) does its own U. S. licensing through its own U. S. representative—Dr. Renato Tasselli, 12 West 45th St., New York City. It licenses not only small (i.e., entirely musical) rights, but also grand (musical-dramatic) rights, mechanical rights, and synchronization rights.

Originally G. Ricordi's reservoir of music was available through ASCAP, but subsequent to 1933 the firm withdrew from the *Societa Italiana Decli Autori Ed Editori* (an ASCAP foreign affiliate) and began to do its own licensing. G. Ricordi is a publishing house, and its musical control extends over some 130,000 compositions, 500 of which are operas, and hundreds of others of which are symphonies.

Small rights are licensed to radio stations for lump-sum fees. Grand rights are licensed only for special payments.

G. RICORDI CONTRACT

Memorandum of Agreement between G. RICORDI & Co., a private Partnership of Milan, Italy, (hereinafter called "Ricordi"), and.....
.....
(hereinafter called "Licensee"), as follows:

RICORDI LICENSE—Continued

1. Ricordi grants and Licensee accepts for a period of one year, commencing.....
....., a license to publicly perform by broadcasting from radio station.....
located at the musical compositions which are now owned
or controlled or may hereafter during the term of this agreement be owned or controlled
by said Ricordi.

2. This license shall not extend to or be deemed to include:

(a) Symphonic works, Operas, Operettas or dramatico-musical works (including plays with music, revues and ballets) in their entirety or separate acts, in any form whatsoever; but this license shall include the performances of excerpts or arrangement or instrumental selections from such works;

(b) Arias, Songs or other vocal excerpts from operas or dramatico-musical works when performed with full orchestra accompaniment.

3. The license herein granted and agreed to be granted hereunder is strictly limited to the performances by broadcasting from radio stations only and shall not confer on the licensee or his duly authorized appointees the right to reproduce or perform by television or any other means, method or process whatsoever, any of the musical compositions made available hereunder for broadcasting performances only.

4. The license herein granted shall authorize broadcasts only by the licensee herein named and shall not be deemed to authorize simultaneous broadcasts over stations not licensed by Ricordi.

5. Licensee agrees to pay Ricordi, at 12 West 45th Street, New York City, for the license the sum of.....dollars (\$.) per month, payable monthly in advance, until.....(one year subsequent to date given above).

6. In the event of any breach or default by the licensee of any terms or conditions herein contained, Ricordi shall have the right to terminate this agreement and all rights granted thereunder.

IN WITNESS WHEREOF, this agreement has been duly subscribed and sealed by Ricordi and Licensee this.....day of.....193.....

G. RICORDI & C.

by (L. S.)
Attorney-in-fact

by (L. S.)
Licensee

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC. (SESAC)

The Society of European Stage Authors and Composers, Inc. (SESAC), controls: 1) small (strictly musical) performing rights; 2) grand (musical-dramatic) performing rights; and 3) mechanical rights (for transcription and synchronization use). Its catalogue includes symphonies and radio plays as well as popular music.

SESAC was founded in 1930, with 18 catalogues on its list. It currently holds 105 catalogues, embracing some 25,000 copyrighted musical compositions. Members in the society are not only European houses (as the name—something of a misnomer—would suggest), but include a number of U. S. firms.

Paul Heinecke is president of the corporation. Offices are located at 113 West 42d street, New York City (Bryant 9-3223).

Intake and Setup

Annual intake of the members from radio broadcasting, transcription, and other sources of revenue, is divided according to a more or less mathematical

SESAC—Continued

formula. The latter is based on the following four points: 1) number of performances; 2) availability; 3) current activity; and 4) seniority.

SESAC claims to have about 500 contracts with broadcasting stations. It does not utilize branch offices, but contacts stations, etc., by means of traveling representatives. A program service department is maintained at headquarters to assist radio stations in matters of program, music and copyright clearance.

Appended is a list of SESAC members, as well as broadcasting (performing right) and transcription (mechanical right) contracts.

SESAC BROADCASTING PERFORMANCE LICENSE

MEMORANDUM OF AGREEMENT made this.....day of.....

193 , between

(hereinafter called LICENSEE), and SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, Inc., a New York Corporation (hereinafter called LICENSOR), with its principal office located at 113 West 42nd Street, New York, N. Y.

LICENSOR has entered into various agreements whereby small and/or grand rights vested in, and controlled by, the foreign and American publishers and organizations, contained in the list herewith attached as Schedule "A," have been assigned to it.

LICENSOR is empowered, subject to the various terms and conditions in said agreements, and to rights assigned to it, to authorize, prohibit, supervise and control performances in the United States of America of musical compositions, musical dramatical works, and dramatic works.

LICENSEE is engaged in space radio broadcasting over the station(s) licensed by the Federal Communications Commission as follows:

<i>Station (s)</i>	<i>Wattage</i>	<i>Location</i>
.....
.....

The parties hereto accordingly hereby mutually agree as follows:

1. LICENSOR hereby grants and LICENSEE accepts, a non-exclusive license for the period hereof to broadcast (excluding television) from the space radio station(s) mentioned hereinabove such musical compositions as may now be, or during the period hereof shall be, owned or controlled by LICENSOR, and the performance of which for space radio broadcasting, LICENSOR may under its divers agreements authorize, prohibit, supervise and control. Such musical compositions shall be covered by this license throughout the time of LICENSOR's ownership or control thereof as aforesaid during the period hereof.

2. It is understood that so-called "GRAND RIGHTS," namely dramatic renditions in whole or part, of dramatico-musical and dramatic works owned or controlled by LICENSOR (e.g., dramas, plays, operas, operettas, revues, musical comedies, sketches and like productions), and renditions of symphonic works, cantatas, oratorios, etc., owned or controlled by LICENSOR, require a special permission in advance, in each instance, from LICENSOR, and special broadcasting performance fees and rental fees shall be arranged for in advance, in each instance, by LICENSOR.

3. All musical compositions broadcast by LICENSEE under this license shall be announced by the title and composer, and in the event that same shall be taken from a musical production or sound film, the name of the production or sound film shall also be announced in said broadcast. LICENSEE hereby agrees to furnish to LICENSOR, upon request, copies of its program records and furthermore agrees to permit LICENSOR, upon request, to examine at LICENSEE's offices, during business hours, the original program records.

4. LICENSOR reserves the right, at any time, from time to time, to restrict the performance by LICENSEE unless LICENSOR's written consent be first obtained, of any musical

SESAC LICENSE—Continued

compositions covered by the license herein granted, but the total number of any compositions which may be under restriction shall at no time exceed ten percent of LICENSOR's repertory.

5. LICENSEE hereby agrees to pay to LICENSOR for this license an annual fee of \$..... which shall be payable in advance in twelve equal monthly installments of \$..... on the.....day of each month for a license period of Five (5) years from..... 193 , to.....19 .

6. In event that LICENSEE is in arrears of any monthly payment, as stipulated herein, for more than 30 days, or in event that LICENSEE is adjudicated bankrupt, or declared, or becomes, insolvent, LICENSOR has the right to demand payment at once, or file a claim for, the balance of all monthly payments due or to become due under this license, or LICENSOR may in the alternative cancel this license.

7. The right to broadcast any musical compositions granted under this license extends only to LICENSEE broadcasting from the station (s) licensed under this agreement or from any other place(s) of origin duly licensed by LICENSOR, and LICENSEE may not relay and/or transmit in any manner whatsoever for re-transmission and/or re-broadcasting or otherwise, performances of said musical compositions, to any stations in a hook-up or network, or otherwise, unless such stations have duly procured licenses from LICENSOR. Nothing herein contained shall be construed as permitting LICENSEE to grant to others the right to broadcast, televise, reproduce or perform publicly for profit or otherwise, by any means, method or process whatsoever, any of the musical compositions so broadcast, or as permitting any receiver of the broadcast of any musical compositions to publicly rebroadcast, televise, perform or reproduce the same for profit or otherwise, by any means, method or process whatsoever, without first obtaining a written license from LICENSOR. LICENSEE shall have no right to perform or otherwise utilize any musical compositions covered under this agreement except as herein specified.

8. If at any time during the term of this agreement the power wattage, location, wave length, or allotted time be changed, or if the call signals or letters of LICENSEE's station (s) be changed (whether as a consequence of combination, consolidation or merger with any other broadcasting station(s) whatsoever, or otherwise) LICENSEE shall immediately notify LICENSOR thereof by UNITED STATES registered mail and this license shall continue, subject to all the conditions, restrictions and limitations therein, except that the license fee shall thereafter be at the rate charged by LICENSOR in accordance with its Prevailing Schedule.

9. This agreement is to be and remain in full force and effect until....., 19 , and will automatically continue in force thereafter from year to year subject to the right of either party hereto to terminate this agreement on....., 19 , or on..... in any year thereafter by giving written notice of its election so to terminate by UNITED STATES registered mail to the other party at least ninety days prior to the date fixed for termination.

10. This license is personal to LICENSEE and is non-assignable, non-transferable, and non-divisible by operation of law, judicial proceedings or sale, devolution, or otherwise; this agreement shall inure to the benefit of and be binding upon LICENSOR, its successors and assigns.

IN WITNESS WHEREOF the parties hereto have caused this agreement to be duly signed and sealed in quadruplicate as of the day and year first above written.

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC.

Licensor

By..... (L. S.)
President

Licensee

By..... (L. S.)

SESAC TRANSCRIPTION MEMORANDUM FOR SUSTAINING AND LOCAL COMMERCIAL PROGRAMS

TO APPLICANTS FOR TRANSCRIPTION LICENSES:

(1) SESAC will issue from time to time, at will, subject to application in advance, non-exclusive licenses authorizing APPLICANT to manufacture and service to various stations electrical transcriptions of copyrighted musical compositions controlled by SESAC (hereinafter referred to as SESAC COMPOSITIONS) for a charge to be paid by APPLICANT to SESAC on the 15th day of each month following the recording, of Fifteen (\$15.00) Dollars for each SESAC COMPOSITION recorded by applicant. Each transcription containing a SESAC COMPOSITION (hereinafter referred to as SESAC TRANSCRIPTIONS) may be performed by APPLICANT's subscribing stations only on sustaining programs or on local commercial programs, and said SESAC TRANSCRIPTIONS may be so performed during the period of one (1) year following the issuance of the license for the respective composition unless extended by SESAC in writing beyond such date. In the application for such licenses, or as soon as possible thereafter, APPLICANT will supply the number, call letters and locations of the stations which will be broadcasting or rebroadcasting whether one or more times, as aforesaid, such SESAC TRANSCRIPTIONS, and the respective dates and times thereof.

(2) This arrangement does not apply to dramatico-musical or dramatic works or parts or interpolations thereof, nor to symphonic orchestral works. Nor may it be deemed to permit the existence of any artistic or interpretative rights arising from the participation of any party in, or the manufacture by any party of, the recorded rendition contained in the SESAC TRANSCRIPTIONS.

(3) SESAC TRANSCRIPTIONS are not to be furnished by APPLICANT to any other parties for their dissemination, transmission or performance by wired wireless, telephony, wired radio broadcasting or television, unless such party or parties have been authorized by agreement with SESAC to make such aforesaid use or uses of SESAC TRANSCRIPTIONS. Nor may APPLICANT authorize or sublicense others to record or make transcriptions of any SESAC COMPOSITIONS, nor allow others to sell or service SESAC TRANSCRIPTIONS.

(4) For all notices of user or corresponding instruments, which SESAC may desire to record with the Register of Copyrights in Washington, D. C., respecting the SESAC COMPOSITIONS for which APPLICANT secures licenses hereunder APPLICANT agrees to pay the copyright registration fees thereon. (Up to the present time, SESAC has not been filing such notices of user with respect to electrical transcriptions and does not now contemplate doing so in the future.)

Very truly yours,

SOCIETY OF EUROPEAN STAGE
AUTHORS AND COMPOSERS, INC.

PAUL HEINECKE,
President

(Note: SESAC has a similar memorandum, containing contractual terms for "custom built" programs. It differs from the above memorandum only in paragraph 1, as follows: "SESAC will issue . . . licenses . . . for a charge to be paid by APPLICANT to SESAC on the 15th day following each calendar quarterly period, of twenty-five (25c) cents for each broadcast over each station of each SESAC COMPOSITION in each such transcription. Each station transmitting a transcription containing a SESAC COMPOSITION (hereinafter referred to as SESAC TRANSCRIPTIONS) whether by broadcasting or rebroadcasting on a network or by means of a pickup from another station, or otherwise, is to be considered as a separate station. In the application for such licenses or as soon as possible thereafter, APPLICANT will supply the number, call letters and locations of the stations which will be broadcasting or rebroadcasting whether one or more times, as aforesaid, such SESAC TRANSCRIPTIONS, and the respective dates and times thereof.")

PUBLISHERS AND ORGANIZATIONS AFFILIATED WITH SESAC

- Accordion Music Publishing Co.**, New York, including:
Deiro, Pietro.
Adler (See **Edition Adler**).
Albright Music Company (See **National Music Co.**).
Alford, Harry L., Chicago.
Altschuler, J., Warsaw.
Apollo Music Company, New York.
Aret, M., Warsaw.
Barnes, A. S. and Company, Inc., New York.
Barwicki, K. T., Poznan.
Becker (See **RONDO-VERLAG**).
Belmont Music Company (See **Cole**).
Braun, Hubert J., Chicago.
Braun Organization, The (See **Braun, Hubert J.**).
Bryant Music Company, New York.
Calumet Music Co. (See **Cole**).
Chart Music Publishing House, Inc., Chicago.
Cole, M. M., Publishing Co., Chicago, including:
Belmont Music Company, Chicago.
Calumet Music Company, Chicago.
Happy Chappies, Ltd. (See **Vincent, Howard & Freeman, Ltd.—Vincent and Howard, Ltd.—Freeman, Morse M.**).
Moderne Edition (See **Moderne Publications**).
Moderne Publications, Chicago.
 Also including compositions taken over from
Hearst Music Publishing Co., Ltd., of Canada.
Vincent, Howard & Freeman, Ltd., Los Angeles.
Vincent and Howard, Ltd.
Freeman, Morse M.
Cross & Winge, Inc., Portland, Ore., including:
Master Music Makers, Portland.
Culla, Antonio, Barcelona
 (compositions as per list issued).
Dahlquist Publishing Company, St. Paul, Minn.
Deiro, Pietro (See **Accordion Music Publishing Co.**).
De Vaignie Music Corporation, Chicago.
DiBella, O., New York.
Ediciones Rodocho (C. Rodriguez), Bilbao,
 (compositions as per list issued).
Ediciones, A. Urmeneta, Barcelona
 (compositions as per list issued).
Edition Adler, Berlin
 (Successor, **Heinrichshofen's Verlag**; Madgeburg).
Edition "Jastrzab," Warsaw, including:
Rudnicki, Walery, Warsaw.
"W.J.R.," Warsaw.
Rzepecki, J., Warsaw.
Editions Fermata (See **Editions Internationales Fermata**).
Editions Internationales Fermata, Buenos Aires (South American Publications).
Editions Internationales Fermata, Warsaw (European Publications).
Editions "Olympia," Warsaw.
Editions Pro Arte, Lwow-Warsaw.
Fairbank Company, H. W. (See **National Music Co.**).
Fermata (See **Editions Internationales Fermata**).
Forberg, Rob, Leipzig, including:
International Edition, Leipzig.
Gebethner & Wolff, Warsaw.
Gehrmans Musikforlag, Carl, Stockholm.
Grabczewski, O. F., Warsaw.
Haberer-Helasco, Hermann, Madrid-Berlin-Lisbon.
Happy Chappies (See **Cole**).
Harmonie-Verlag, Berlin, including compositions taken over from
Hermann Seemann, Nachfolger, Leipzig.
Hart's Music Company (See **National Music Co.**).
Hathaway, Franklin Earl, Music Publisher, Chicago.
Hearst Music Publishing Co. (See **Cole**).
Helasco (See **Haberer-Helasco**).
Idzikowski, Leon, Warsaw.
International Edition (See **Forberg**).
Jastrzab (See **Edition "Jastrzab"**).
Jewel Music Publishing Co., New York.
King Music House, Inc., K. L., Fort Dodge, Ia.
Kjos Music Co., Neil A., Chicago.
Lebendiger, Henryk (See **Editions Internationales Fermata**).
Master Music Makers (See **Cross & Winge**).
Moderne Edition (See **Cole**).
Moderne Publications (See **Cole**).
Mora, Jose, Barcelona (compositions as per list issued).
Music Products Corporation, Chicago.
National Music Company, Inc., Chicago, including:
Albright Music Company, Chicago.
Fairbank Company, H. W., Chicago.

SESAC MEMBERS—Continued

Hart's Music Company, Chicago.
 Popular Music Publications, Chicago.
 Select Music Company, Chicago.
 Windsor Music Company, Chicago.
 Natrass-Schenck, Inc., New York.
 Nowa Scena, Warsaw.
 Olympia (See Editions "Olympia").
 Orduna, Leopoldo, Barcelona.
 Pagani, O., & Bro., New York.
 Parks Company, J. A., The; York, Neb.
 Polskie Towarzystwo Muzyki Wspolczesnej, Warsaw.
 Popular Music Publications (See National Music Company).
 Freeman (See Cole).
 Pro Arte (See Editions Pro Arte).
 "PWP" Przedstawicielstwo Wydawnictw Polskich (Association of Polish Publishers), Warsaw.
 Radio City Guitar Studio, New York.
 Rialto Music Publishing Co., New York.
 Rodoch (See Ediciones Rodoch).
 Rodriguez (See Ediciones Rodoch).
 Rondo-Verlag; Berlin, including: Alfred Becker, Berlin.
 Rudnicki, Walery (See Edition "Jastrzab").
 Rzepecki (See Edition ((Jastrzab")).
 Sajewski, W. H., Chicago.
 Schmitt Music Company, Paul A., Minneapolis.
 Schubert, Edward, & Co., Inc., New York.
 Seemann (See Harmonie-Verlag).
 Select Music Company (See National Music Co.).
 Sesac Publications, New York.
 Seyfarth, G., Lwow.
 Smith Music Co., Inc., Wm. J., New York.
 Solunastra (See Haberer-Helasco).
 Stahl, Wm., C., Milwaukee.
 Stamps-Baxter Music Company, Dallas, Texas; Chattanooga, Tenn.; Pangburn, Ark.
 Thorsings Musikforlag, Alfred, Copenhagen.
 Union de Compositores, Barcelona, Spain (compositions as per list issued).
 Urgelles, J., Barcelona (compositions as per list issued).
 Urmeneta (See Ediciones A. Urmeneta).
 Vincent, Howard & Freeman (See Cole).
 Vitak-Elsnic Co., Chicago.
 Warszawskie Towarzystwo Muzyczne (Warsaw Music Society), Warsaw.
 Windsor Music Company (See National Music Co.).
 "W.J.R." (See Edition "Jastrzab").

Yanguas, Mariano, Madrid (compositions as per list issued).

"Zaiks" Związku Autorow, Kompozytorow I Wydawcow, Warsaw.

(Authors-Composers and Publishers Association of Poland).

SESAC also controls all performing rights to the compositions and works as indicated, of the following:*

Eulenburg, Ernst, Leipzig (Symphonic Orchestral works).

Fischer, Verlag, S., Berlin (Radio plays).

Gordon, Paul, Berlin-Paris (Radio plays, one act plays, sketches, scenes, skits, short stage plays and short operettas).

Lienau'sche Musikverlage, Berlin, including:

Carl Tobias Haslinger; Vienna.

H. R. Krentzlin, Berlin.

Musikverlag Haslinger, Vienna.

Musikverlag Adolf Koester, Berlin.

Schlesinger'sche Buch & Musikhdlg, Berlin.

Otto Wernthal, Berlin.

(Symphonic Orchestral Works and Musical Dramatical Works)

Reinecke, Gebrueder, Leipzig, including:

Joh. Foerster, Pirna.

Gustav Haushahn, Madgeburg.

J. Loebel, Zittau.

Rich, Noske, Borna.

(Symphonic Orchestral Works and Musical Dramatical Works)

Steingraeber Verlag, Leipzig (Orchestral Works and Chamber Music).

Vieweg, Chr. Friedr., Berlin (Orchestral Works, Chamber Music and Musical Dramatical Works).

* Note: Foreign published editions of musical compositions and works originally published and copyrighted by American publishers are not to be deemed covered herein.

THE SOCIETY OF JEWISH COMPOSERS, PUBLISHERS AND SONG WRITERS

Like the ASCAP, the Society of Jewish Composers, Publishers and Song Writers licenses the small performing rights of musical compositions which are the property of its members. The Society's roster is composed of 22 writers and publishers who formed the organization on February 5, 1932. The total amount of musical compositions in the various catalogues runs to 2,500.

Contracts between the Jewish Society and radio stations for the use of the Society's catalogues are in the form of an agreed amount of money. (See appended sample contract.) Officers of the Society are the following:

Sholom Secunda, president; Cantor Pinchus Jassinowsky, vice-president; Henry Lefkowitz, secretary; Alexander Olshanetsky, treasurer; Salom J. Pearlmutter, general manager; and A. Edward Moskowit, counsel.

Headquarters are located at 152 West 42nd Street, New York City; telephone, LOnagacre 5-9124. Members are as follows:

A. W. Binder	Kammen Publishing Co.	Metro Music Co.
Joseph Brody	Yasha Kreitzberg (Jack Saxon)	Alexander Olshanetzky
Abraham Ellstein	Philip Laskowsky	Joseph Rumshinsky
Michel Gelbart	Henry Lefkowitz	Sholom Secunda
Solomon Golub	Isidor Lillian	Rev. A. Singer
Jacob Jacobs	Harry Lubin	Rev. A. Weisser
Pinchus Jassinowsky	David Meyrowitz	Herman Wohl
		Zavel Zilberts

SAMPLE JEWISH SOCIETY CONTRACT

MEMORANDUM OF AGREEMENT between SOCIETY OF JEWISH COMPOSERS, PUBLISHERS and SONG WRITERS (hereinafter styled "Society"), and (hereinafter styled "Licensee"), as follows:

1. Society grants and licensee accepts for a period of commencing a license to perform publicly at and not elsewhere, non-dramatic renditions of the separate musical compositions copyrighted by members of the Society.

2. This license is not assignable nor transferable by operation of law, devolution or otherwise, and is limited strictly to the Licensee and to the premises above named. The license fee herein provided to be paid is based upon the performance of such non-dramatic renditions for the entertainment solely of such persons as may be physically present on or in the premises described, and does not authorize the broadcasting by radio-telephone, transmission by wire or otherwise, of such performances or renditions to persons outside of such premises, and the same is hereby strictly prohibited unless consent of the society in writing first be had.

3. Society reserves the right at any time to withdraw from its repertory and from operation of this license, any musical work, and upon any such withdrawal Licensee may immediately cancel this agreement. Either party to this agreement may, at any time, upon giving to the other party thirty days' prior notice in writing, by registered United States mail, terminate this agreement. Upon the termination of this agreement pursuant to any provision of this article "5," there shall be made to the Licensee a pro rata refund of any unearned license fees.

4. Licensee agrees, upon demand in writing of the Society, upon forms supplied by Society, whenever requested, to furnish a list of all music rendered at the premises hereby licensed, showing the title of each composition, and the publisher thereof.

5. Upon any breach or default of any term or condition herein contained Society may, upon notice in writing, cancel this license, and in event of such cancellation shall refund to Licensee any unearned fees paid in advance.

6. The parties hereto hereby agree that this agreement shall be deemed to be, and the same shall be, extended and renewed from year to year, unless either party, on or before thirty days next preceding the termination of any year, shall give notice in writing to the other by registered United States mail of the desire to terminate the same at the conclusion of such year.

7. Licensee agrees to pay Society for the license herein the sum of Dollars (\$.....) annually, payable

In WITNESS WHEREOF, this agreement has been duly subscribed and sealed by Society and Licensee this day of 19.....

SOCIETY OF JEWISH COMPOSERS, PUBLISHERS and SONG WRITERS

PROGRAM SET-UPS

Compiled and Diagrammed Under the Supervision of

JOHN S. CARLILE

Production Manager, Columbia Broadcasting System

(No reproduction of this material may be made without special permission)

Radio and the field of photography are to some extent culturally allied arts. And both presume a foundation of technical principles and mechanical contrivances for their existence.

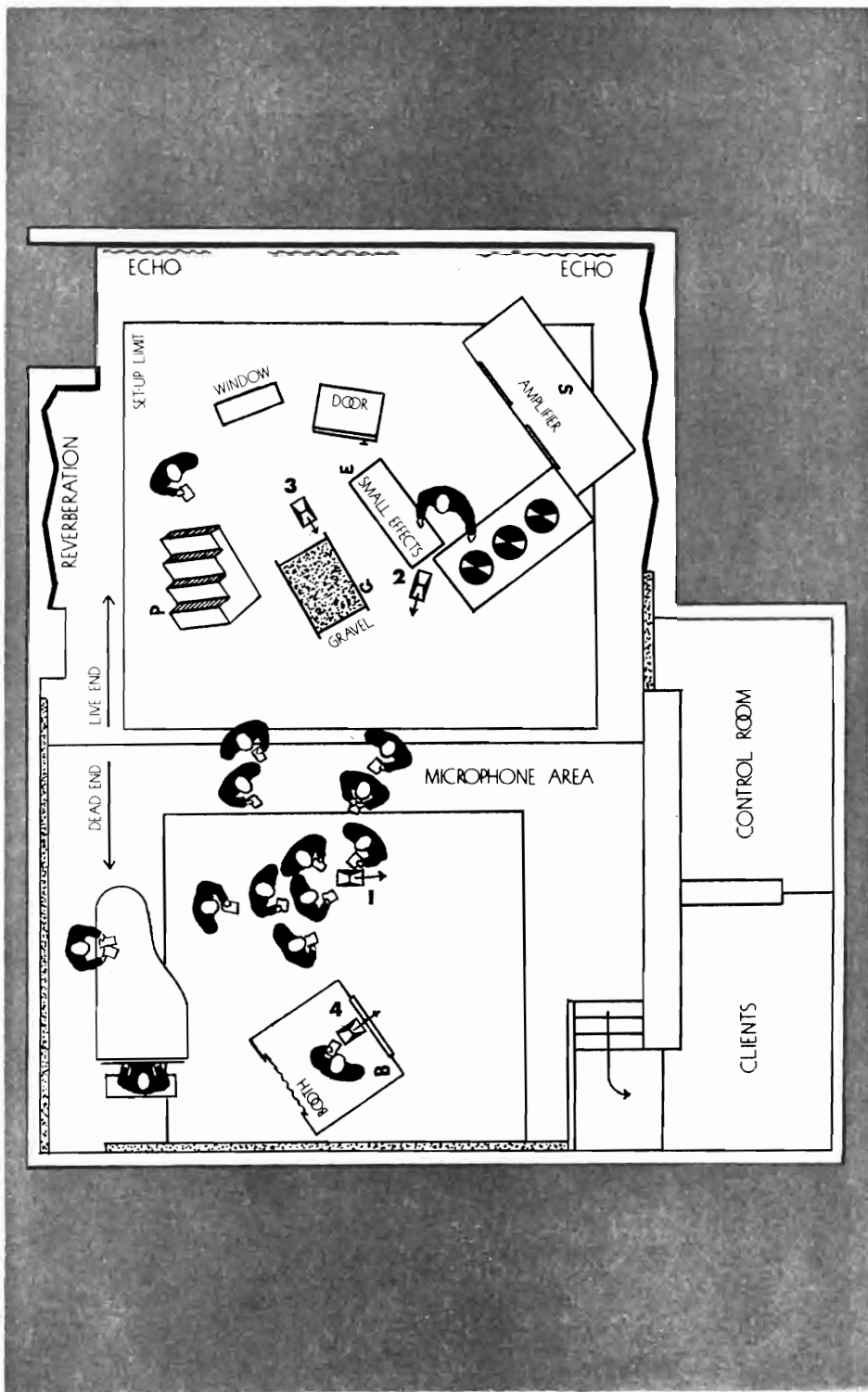
In photography much has been done to familiarize both accomplished photographer and tyro with such paraphernalia as lights, filters, exposure, film speeds, etc. These lessons were driven home by a liberal use of scale drawings and accompanying explanations. But in radio the corresponding problems of acoustical treatment, microphone placement, sound effects, and general "set-up," have not yet been placed before the industry in the simple, graphic fashion employed by the photographers. No scale drawings with explanations are anywhere available.

In this section John S. Carlile attempts a pioneer step in the direction blazed by the photographers. Drawings have been fashioned, as best possible, from a number of actual programs which are considered representative. In selecting these programs, popularity was of small concern. Rather the technical end alone was deemed important.

It should be kept in mind that this same kind of procedure could be done by an engineer, instead of by a producer. However, an engineer's work would be more theoretical, and would be approached mainly from the angle of electrical measurement and instrument capacity. The producer's approach, as herewith demonstrated, is greatly different. The producer is essentially a showman, and is principally interested in the various effects, musical or otherwise, which are desirable to obtain a program of distinction. Such an approach is highly important in the broadcast of every combination of sounds, except those produced in the rendition of classical or conventional music.

It is hoped that the programs selected for this section contain enough variety so that their "set-ups," either in entirety or in part, will cover a great many situations, when adapted to the requirements of any particular radio station.

JOHN S. CARLILE, under whose supervision this section was compiled, is production manager of the Columbia Broadcasting System, author of "A Glossary of Production Terms" and "Studio Sign Language" (VARIETY RADIO DIRECTOR, Vol. I), "CBS Production Handbook," and "The Production and Direction of Radio Programs" (to be published this Fall). One of the early exponents of more showmanship in radio programs, he got his theatrical start as a bit actor in Victor Herbert operettas and in various road companies. Later, to please his father, he was ordained a minister, but left that calling when his preoccupation with religious drama failed to strike a responsive chord among his parishioners. In 1913 he began dabbling with radio, which (after the War) led to a position at WOR, New York, as assistant in production and office manager. Thence he went to Paramount to head the radio department, producing the "Paramount Publix Theatre of the Air" and dramatized newsreels. From Paramount he went to CBS to direct the "Cremo" series. Shortly afterward (1931) he was called upon to head the new CBS production department..



GANG BUSTERS: DRAMA AND MULTIPLE SOUND EFFECTS

("Gang Busters" is broadcast via CBS on Wednesdays at 10 p.m. under the sponsorship of Colgate-Palmolive-Peet's shave cream. Benton & Bowles, Inc. is agency. The program originates in Studio 3 at WABC, New York.)

Quick-paced sound effects in a specially treated studio lend sparkle to this speedy series of dramas. From the standpoint of set-up ingenuity, it is these sound effects and these studio treatments which are of especial interest.

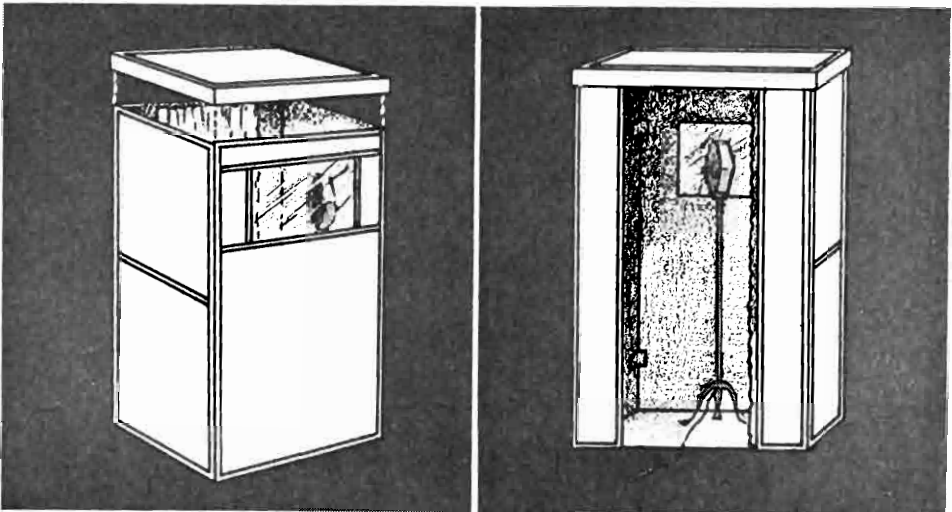
The diagram shows, on page 196, the studio with its unusual wall surfaces and other accoutrements fulfilling the live-end, dead-end principle.

The live-end comprises a rear wall covered with wood paneling. It is a perfectly flat reflecting surface over which curtains may be drawn to provide variable acoustic values. Brilliancy for musical programs, or dampened effects for drama are equally possible. The side walls in the live area are a series of panels staggered in the form of a succession of V's. This produces a fine reverberation surface, but the V's prevent direct reflections between opposite wall surfaces—or "slaps"—which would otherwise distort the clarity of sound produced in this area. The ceiling is of plaster and the floor linoleum.

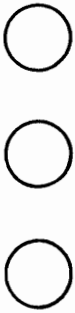
The dead-end, or microphone area, clearly marked in the diagram, is treated with panels of rock wool covered with a perforated material on both walls and ceiling. A large rug hides the floor surface. Obviously, there is no reflection of sound here.

Note the cast microphone (1) in the dead-end with the cast gathered around for a section of the program in which ten voices are being used in different perspectives.

At the other end of the room is a triple turntable for the playing of sound effect records. This table is equipped with spotting arms and a mechanism which will drop the needle on any point of a groove in the record, instantly and



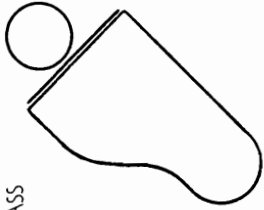
TRUMPETS



TRAPS



STRING BASS



TROMBONES



A



LEADER

B



1ST SAX



3RD SAX



TENOR SAX



4TH SAX



TENOR



CBS SET UP

DANCE FLOOR

GANG BUSTERS' SET-UP—Continued

invariably creating the desired sound. So finely regulated is this mechanism that it will select separate sounds from out of a group of sounds. In fact, it can be regulated to the point where it will play but a single syllable out of a multi-syllabic word. The turntable with its quartet of pick-up arms, appropriate mixers, switches, and high-low frequency filters, also permits the blending of several records into a compound sound effect which is picked up on the sound microphone (3) after being emitted from the giant loudspeaker (S).

(E) is the small effects stand on which specially designed pistols, blank cartridges, etc., are placed, together with other paraphernalia not of the recorded type.

(G) is the sand box in which footsteps may be made to accompany the dialogue as required.

(P) is the little stairway via which indoor and outdoor footsteps are created, the effect of walking up and down a veranda, or between floors within a house. Prop door and window likewise are indicated in the diagram. For many of these sound effects a certain amount of reverberation is desirable. Hence the live-end of the studio is most feasible for their set-up and placement. In the event that the acoustic treatment should be varied, the curtains are always available to facilitate the effects.

(B), well up in the dead-end of the studio, is a special booth constructed of "flats" (i.e., plane surfaces) with small glass windows (see detail drawing on page 197). Rock wool lines the flats on one side, making this side highly sound absorbent. Smooth reflecting surfaces characterize the other side—the live side. When the three-sided construction is put together with the dead sides turned in, and the adjustable cover is clamped over the top, microphone (4) inside will catch voices or mechanical instruments under dead conditions, such as prevail out-of-doors in the open, or in foggy, rainy weather. With the reflecting side turned in, the booth becomes extremely reverberant—aptly creating the illusion of a speech resounding through a great hall, a person speaking in a telephone booth, or voices conversing on cellar stairs.

TOMMY DORSEY'S DANCE BAND: "HOT" REMOTE PICK-UP

(Tommy Dorsey, at the time this diagram was made, was playing in the Palm Room at the Hotel Commodore, New York City.)

Here is a fine solution of the pick-up problem presented by a "hot band" in a place where dining and dancing have precedence over broadcasting.

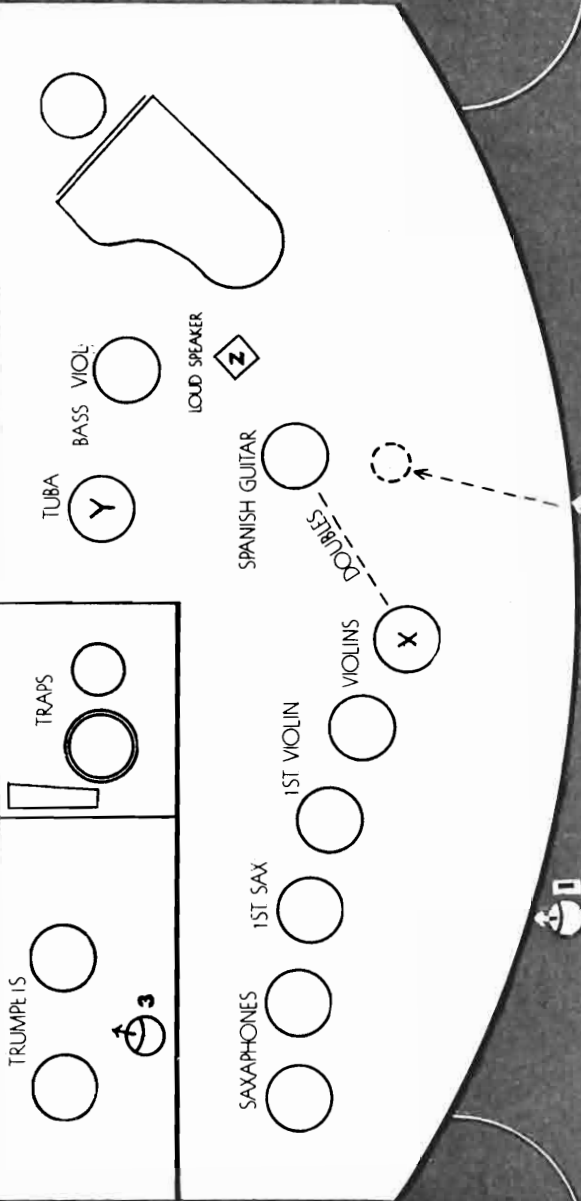
The orchestra platform is built on three levels, covered with light carpeting. Drapes of corded material, less heavy than velvet, shield the back. About 14 feet over the rostrum hangs a canopy. The front and sides are open.

It should be noted that the band is pretty well divided by the placement of microphones (see diagram on page 198).

While directing, Tommy Dorsey maintains the approximate position of the star in the diagram. When playing the "open bell" trombone in "three-way" choruses, accompanied by others in the trombone section, he takes the position marked by (A). When using the Harmon Mute, he moves to position (B), and keeps the bell of the horn about three inches from the face of the microphone.

CBS SET UP

BALCONY



DANCE FLOOR