

Lew Robinson

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## **The Morris E. Dry Collection of American Popular Music: A Personal Recollection**

The Morris E. Dry Collection became the property of the American Music Research Center (AMRC) in 1991, a gift from his daughters, Nancy Dry Sumner of Scottsdale, Arizona, and Susan Dry Boynton of Pottersville, New Jersey. The gift was made following Mr. Dry's death in 1990 at the age of 94. It was his intention that his Collection be placed in a facility where it could be used for research and study; with its emphasis on all types of American music, the AMRC has proven to be an ideal repository in which the Collection is being used according to Mr. Dry's wishes. He wanted it to be available to students of all sorts—graduates, undergraduates and the public at large—under suitable protection and with assurances that it would be kept intact. These were forthcoming, and the gift was duly made. This year marks the fifth anniversary of this donation, and the Dry Collection has proven to be one of the most frequently used of the several musical collections in the AMRC. This article will describe some of the interesting aspects of the Collection and will explore its origin and development into an accumulation of important popular sheet music covering some two hundred years of American history.

The Collection contains over twenty thousand pieces of sheet music: mostly popular songs, but including several hundred popular instrumental pieces. The songs range in date from approximately 1750 to 1950 and are, by and large, in very good condition. If a song were considered popular in its day, it is likely to be found in the Collection.

The Dry Collection is housed in an area of the University of Colorado Music Library at Boulder that is shared by several other donations. The songs and instrumental pieces in the Dry Collection are arranged alphabetically by title, placed in folders with four or five dozen songs to a folder. The folders are housed in sixty-four protective boxes arranged on approximately one hundred feet of special shelving, which allows the individual boxes to be safely and accessibly stored. The boxes are plainly labeled with the name of the collection and alphabetical references to the song titles in each box. They are very easy to use.

Besides being a good historical representation of popular music, the Dry Collection has other attractive features. Many first editions of songs are included, by composers such as Stephen Foster, whose work often went to more

than one printing. Nearly six hundred of Irving Berlin's songs are there. Irving Berlin himself once remarked to Mr. Dry that the Dry Collection had more examples of his work than even he, the composer, did. Rare old sheets are also in the Collection, including early editions of "Yankee Doodle" and "The Star-Spangled Banner," with markings in Mr. Dry's handwriting noting other pertinent details of its publication.<sup>1</sup>

Morris Dry grew up in the small town of Mexico, Missouri around the turn of the century. By his own admission, his early musical experience consisted almost exclusively of hearing relatives and neighbors singing the hymns and popular songs of the day (1905 to 1912).<sup>2</sup> As he grew older, he too sang these songs, at home and school as well as at community shows, parties, and picnics. He also took up the trombone, which he played with some skill in his high school band and with pickup groups at the University of Missouri.

Concerts were few and radio broadcasts nonexistent in rural Missouri in the early 1900s. Classical music simply wasn't heard out there in the country. Mr. Dry loved music, but his repertory in those days was restricted to the hymns of his childhood and the popular songs of the day by composers such as Westendorf, Harris, Dresser, Shields & Evans, and the Von Tilzers.

Mr. Dry graduated from the University of Missouri Phi Beta Kappa in 1917 and was president of his class. He enlisted in the Navy and spent World War I at Pensacola Naval Air Station teaching cadets to fly and navigate those rickety old seaplanes that we marvel at in museums today. He received his degree from Harvard Law School in 1923 and became an associate at the New York firm of Cadwallader, Wickersham and Taft. After a few years he left to form his own law firm, Arthur, Dry and Dole. The firm specialized in corporate law, which gave Mr. Dry plenty of work to do in the turbulent twenties and thirties. Later he made his own specialty in what he called "the mysterious and arbitrary world of antitrust law," and he was associated with many landmark antitrust cases when this body of law was being interpreted in the courts during the 1950s.<sup>3</sup> He was appointed General Counsel of the U. S. Rubber Company (later Uniroyal) and served in that capacity until his retirement in 1961.

In 1934 Mr. Dry married Barbara Lee Johnson from his hometown of Mexico, Missouri. An individual of some achievement herself, she had graduated from Smith College and found employment briefly in Europe. While there, she earned a diploma from the Ecole de Cuisine du "Cordon Bleu" in Paris. Several years in New York followed where she and Mr. Dry became reacquainted and finally married. These were not ignorant country folk by any means. They were fully familiar with the cultural opportunities afforded by living in New York. Two daughters were born during the next six years, and Mr. and Mrs. Dry made sure that Nancy and Susan were provided with instruction in the arts along with their regular schooling.

All leisure time was not spent with beaux-arts and belles-lettres, however. Often Mr. and Mrs. Dry would recall the music of their early days,



Figure 1. Morris Dry relaxing at home, c. 1955.

fondly singing the good old songs together. But, as he put it, “memory gaps” appeared in their recollection of the words, and he set out to remedy these gaps by acquiring copies of sheet music to the old songs.

During the mid-thirties, the worst years of the Great Depression, families were selling valuables and antiques for whatever they would bring. Sheet music from past generations found its way into secondhand book shops, perhaps nowhere in such profusion as in New York City. When Mr. Dry first went looking for the old songs, he found a treasure trove; not only the songs he was seeking, but others from long ago were available for sale. Many of these song sheets had been privately bound in homemade anthologies. These volumes were broken up for ease of sale of the individual songs, and the sheets were in remarkably good condition.<sup>4</sup> Mr. Dry saw an opportunity here, not simply to locate a few missing lyrics to familiar songs, but to acquire good quality sheet music scores of many well-known American songs. He began to assemble a “Five Foot Shelf of American Popular Songs” which actually was about all the room he could spare in his New York apartment. (He tried to store some duplicate copies of sheet music in a barn loft on his New Jersey farm, but mice soon made short work of it. Eventually he and his family moved into a much more spacious apartment.)

Several circumstances led to the idea of developing a comprehensive collection of popular sheet music, but perhaps most important was his wide circle of friends among sheet-music dealers and secondhand-book sellers. Through these contacts Mr. Dry began to accumulate what he considered the best songs. The dealer he worked with most often, W. Lloyd Keepers of New York, had been collecting popular sheet music for many years, and also sold old sheets to other collectors. (He also repaired damaged sheet music, and many of the sheets in the Dry Collection show evidence of his meticulous work.) Mr. Dry became good friends with Keeper, and showed him many kindnesses, both personal and professional, over the years.<sup>5</sup> Among the sheet music collectors who lived and worked in the New York City area at this time, James Fuld, Lester Levy, Elliott Shapiro, and Harry Dichter are well known for the books and articles they wrote about their avocation. Other collectors known to Mr. Dry included Richard Townsend, Malcolm Stone, Abbe Niles, Fletcher Hodges, and Alden Conduct. This group made up an informal confraternity of sheet music collectors and regularly met at members’ homes or apartments to swap sheets and talk about the business.<sup>6</sup>

Sheet music collectors pursued different goals. Some of them amassed large quantities of songs; others sought only rare editions or good examples of very old music from the eighteenth and early nineteenth centuries. Since space was limited, Mr. Dry had to be selective and discriminating in choosing music for his Collection. Over the years his objective remained the same: to seek out sheets in good condition of songs that had been popular in their day or were “standards,” having remained in the public consciousness over the years.

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*The*  
**ANACREONTIC SONG**  
*as Sung at the Crown & Anchor Tavern in the Strand*  
 the Words by  
*RALPH TOMLINSON ESQ.<sup>R</sup> late President of that SOCIETY*

Price 6<sup>d</sup>

L O N D O N  
 Printed by Longman & Broderip, V. 26, Cheapside and V. 12, Hay Market

The musical score is written for two voices, Treble and Bass, in 4/4 time. The melody is simple and catchy, consisting of eighth and quarter notes. The lyrics are printed below the notes.

To A - NACREON in Heav'n, where he sat in full Glee, A few Sons of Harmony  
 sent a Petition, That He their In-spirer and Pa-tron would be; when this

Figure 2. Part of "The Anacreontic Song" (c. 1780), a tune that was eventually matched to Francis Scott Key's poem, "The Star-Spangled Banner." This is one of the rarest items in the Dry Collection.

He was also drawn to good examples of the songwriter's art: well-crafted songs with memorable melodies and lyrics which deftly described a story or situation without undue emotional involvement, yet which preserved and intensified feelings universally felt by the song's audience. By the late 1930s, Mr. Dry had brought the developing conception of his music collection into focus. The main purpose of the collection, he said, "was to provide a broad sampling of the music that had been the most popular and enduring, and to demonstrate the ways in which these songs reflect the attitudes, views, and spirit of our society over the years."<sup>7</sup>

This ambition signaled a giant step forward. No longer confined to his original purposes of finding the words to familiar old songs or collecting good examples of songs that were well known in their day and age, Mr. Dry now saw his collection as a means of interpreting American manners and mores over the years. It occurred to him that the songs of a country were probably a reliable indicator of its basic nature. "Tell me what a country sings," he suggested, "and I can tell you what it is like," echoing a sentiment that goes back at least to the ancient Greeks. He became increasingly fascinated by the often subtle ways in which popular songs reflect the spirit of their times.

He saw in each song a specific subject of some kind: automobiles, baseball games, money, Indians, or big cities were among the more concrete. Songs might portray famous individuals or describe noteworthy events. Frequently a song concerned itself with love or other aspects of human behavior. From these observations, Mr. Dry developed a scheme of categorizing songs so that they could be grouped with others having similar subjects, not an original idea but one he carried through with admirable thoroughness. He began by developing a small list of 150 song subjects, but soon realized that the task of establishing all the possible subject subcategories and listing the songs under them was enormous compared to completing the simple card title index he had been using. In the summer of 1988 he sought my help.

I had become acquainted with Mr. Dry some thirty years earlier. His daughter Nancy had studied piano with my father at Smith College, and she and I frequently played two-piano music. We used to take this music to the Dry farm in New Jersey where the family gathered on weekends, and doubled up on the old upright piano. Mr. Dry loved nothing better than to pull songs out of his Collection for us to play. Seizing his trombone, he would lead us in extra choruses to the applause of the family perched on the stairs in the front hall next to the piano. After being apart for many years, he and I became reacquainted through Nancy's persistent efforts, and having lost none of its warmth and cordiality, our association took up right from where it had left off.

Mrs. Dry had died in 1968, and Mr. Dry, who was already retired, moved out of the New York apartment to reside permanently at the farm in Blairstown, New Jersey. He moved his Collection in its entirety to the farm, doing some remodeling of the old farmhouse to accommodate his study and a

storage area for the Collection. He married Marion Cox, an old family friend, in 1969 and remained at the farm for the rest of his life.

When Mr. Dry wrote to me in June 1988 about cataloging the songs, he hadn't completely envisioned the extent of the project, as is evident from the wording of his request:

Please tell me—yes or no—whether or not you have the time and machinery and access to the materials necessary for setting up the forms on which to record the names of the songs under separate categories. I do not have these things for the best results.

We developed a catalog to include some six hundred subject categories, a number which neither of us could have foreseen from these humble beginnings.

The songs were stored in the large manila folders in which they are found today, and were kept in a closet near Mr. Dry's study. I would pull a folder from the closet shelf and place it in front of him while he sat at his large desk. He would gaze fondly at the first song's cover and open it. I read the lyrics over his shoulder out loud because his eyesight was poor, usually just the first verse and the chorus. If a song were telling a story, I would read the other verses, especially if it had a surprise ending. He would then think for a moment and tell me what the applicable categories were. He did this with remarkable mental agility, only rarely missing a category in which the song belonged. For instance, the song "Wait Till the Sun Shines, Nellie" (Sterling and Von Tilzer, 1905) belongs in the following subject categories: Weather, Patience, Girls' Names, Cheerful Songs, Songs about Happiness, Love by Ourselves Alone, and Old-Fashioned Love. I would enter the song under each of the selected subject categories in the looseleaf notebooks while Mr. Dry turned to the next song in the folder. Every now and then he would have me play a familiar song on the piano, but by and large he was interested chiefly in the song's lyrics and their meaning.

Some of the earlier songs in the Collection have an opacity which makes them difficult to categorize into the subjects that we had developed principally by reference to later songs. Their incomprehensibility lies more in their complex rhetoric than in their humor. The following lyric is an example:

*When shall thy dawn sweet peace return  
The milder passions leading  
And love and duty cease to mourn  
The rights of virtue pleading.  
Oh happy, happy days advance  
The ills of life beguiling;  
Awake the rural song and dance  
While sunny hills look smiling.*

"When Shall Thy Dawn Sweet Peace Return" (Gulfert, 1814)

Even as we proceeded to work our way through the later songs, however, once in a while we encountered a lyric the meaning of which was obscure. Several meanings occurred to us, but no single clear one stood out. A nonsense song which placed poetic devices, such as alliteration and internal rhyming, over meaning or in which many of the lines were non sequiturs were finally placed in the category, "Incomprehensible Lyrics."

Almost every other song in the Collection appeared to be about love. Since no two love songs are exactly the same, we proceeded to put them into categories also. The love categories eventually expanded to nearly two hundred (see Table B). Establishing the distinctions among various kinds of love required deliberation and discussion. I often smile at the picture of the two of us earnestly talking over aspects of romantic love, like two gray-haired Renaissance poets.

We worked for a period of two-and-a-half years, getting together almost every weekend at "the shirt factory" (Mr. Dry's humorous name for the catalog project suggesting the pleasant drudgery and the long hours we spent at it). We'd work right through the day and often into the evening. Holidays were special because they gave us an extra day or two. We made very good progress, although we never established any kind of deadline for the completion of the project.

Mr. Dry's family wholeheartedly supported the endeavor. They could see that it was important for him to have a long-range purpose during his advanced years. They were accustomed to his single-minded devotion to the job at hand, having seen it before during years of law practice and as he applied himself to various projects around his beloved farm. Often his daughters and their families gathered there—Nancy during visits from California and Susan from her own farm just an hour away—to produce festive dinners. Mr. Dry loved these occasions with his daughters, their husbands and his grandchildren, and would regale us with stories and humorous verse. If his doctor allowed it, he'd even celebrate with a glass of wine.

The song subject catalog was Mr. Dry's last project. It concluded a plan in which he had concerned himself with meanings and categories of these meanings. It was almost finished when he died suddenly a few days before Christmas 1990. Nancy and I completed it, using the same criteria that he had established, so that its continuity remains unbroken. The catalog fills three large looseleaf notebooks with a total of some fifteen hundred pages. The first appendix to this article (Table A) is a listing of the six hundred odd subject categories, the fruit of this last effort.

Mr. Dry's memory remained sharp until the very end. In addition to his prowess at reciting lengthy sections of poetry, he often recalled events from long ago. One particular boyhood memory was vivid. In 1911 a certain Cal Rodgers accepted a challenge from the Hearst newspaper chain to fly across the country in less than thirty days. He made the trip, although not within the deadline, but much interest was generated in the flight nonetheless. The sponsors



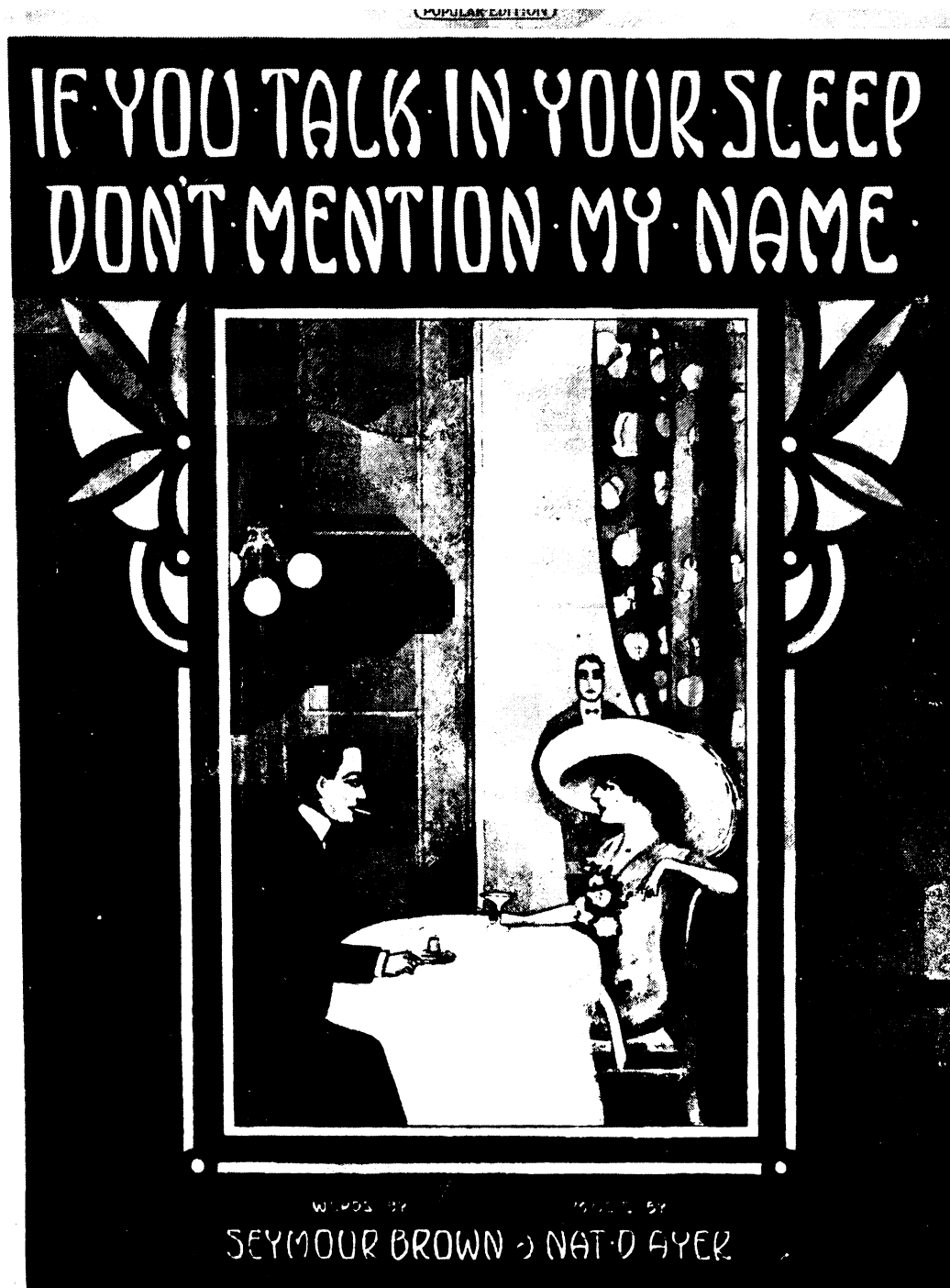


Figure 3. A cover sheet for one of the hundreds of humorous Tin Pan Alley songs in the Dry Collection, "If You Talk in Your Sleep, Don't Mention My Name" (1919).

of the flight painted the name of their product, a drink concoction called “Vin Fiz,” on Rodgers’ plane, and in due course it landed in Mexico, Missouri, where the fifteen-year-old Morris watched and marveled. Almost fourscore years later, Mr. Dry still sharply remembered every detail. On another occasion, a dozen years before his marriage, he told of taking young ladies from out of town to a very popular and sentimental musical show in New York called “Maytime.” He reminisced with great humor about running menial errands for the senior law partners while he was a young associate, wondering all the while if this activity were the intended use for a hard-earned degree from Harvard Law School.

Mr. Dry was always jolly and outgoing with everybody. His sense of humor was understated, although he could make us laugh at any time. I never heard him curse or speak a mean word. When going from one room to another, he always stood back, guiding me or his other guests into the room first, before entering it himself. His failing eyesight did not alter his courteous demeanor and his eyes still sparkled with good humor and genuine interest in the rest of us. He was a courtly gentleman who not only saw to the comfort of his guests, but made them feel important. Even while doing an occasional chore around the farm, I always felt that I was his guest and he was thinking about my welfare. His was an old-fashioned Midwestern hospitality writ large, and all of us—family and friends—enjoyed every minute of it.

Mr. Dry thought a great deal about finding a home for his Collection after his death. A member of the Sonneck Society for American music, he read in its bulletin an article about the newly established American Music Research Center at the University of Colorado, Boulder. Mr. Dry was impressed by the aims of the AMRC and he wrote to its director, William Kearns, asking him about the possibility of placing his Collection there for the Center’s use in research and study. Their correspondence on the subject began during the early fall of 1990. Soon after, Mr. Dry traveled to California for medical reasons, staying at the home of his daughter Nancy in San Mateo. While there he met Nancy’s friend and associate, Judy Waterman, a University of Colorado alumna and enthusiastic supporter of the College of Music.<sup>8</sup> Judy told him all about the College and her musical experience there. She knew Dr. Kearns and was able to answer Mr. Dry’s questions about the AMRC and put his mind at ease. He had not yet met Kearns or any University officials, nor had he visited the school. Sadly, his death a few weeks later precluded his ever doing so. Thus Judy Waterman’s support at this time was an influential factor in Mr. Dry’s desire to make the University of Colorado the repository of his music.

The University got more than it bargained for when it received the Morris E. Dry Collection of American Popular Music. Both daughters, Nancy and Susan, felt that the occasion called for something more lively than a mere academic exercise. They conceived a musical show in honor of their father with music from the Collection performed by a troupe of players. Enlisting Bill

Kearns's enthusiastic support, Nancy put together a two-hour show entitled "Say It With Music." She pored over her father's Collection which had recently been installed in Boulder, selecting about seventy songs that found their way into the show, some in their entirety, others as bits and pieces in a number of medleys. Susan prepared the artwork for the show's printed program. Their cousin Marion Dry, a contralto renowned for her operatic performances, agreed to sing with the troupe proving equally adept at performing popular songs. Finally, Nancy enlisted Judy Waterman, an experienced singer and dancer, to return to the University of Colorado and help put on the show. With myself as narrator, the program took place at Old Main Chapel on March 13, 1992. The performance was so well received that Nancy, Susan, Judy, and Marion, and yet another musical cousin, Greg Farrell, staged two more similar shows in Burlingame, California, later in 1992 and 1994. Nancy wrote all the arrangements and medleys, playing them expertly on the piano as accompaniment to Marion, Judy, and Greg's fine singing.



Figure 4. Program cover for "Say It With Music" designed by Susan Dry Boynton

Mr. Dry's musical legacy seems to become more extensive and far-reaching as each year passes. The influence of his memory animates all of us who knew him, both personally and by reputation. His love for American popular songs embraces the differences among the more modern forms of popular music and those of Tin Pan Alley, to the extent that we feel encouraged to study them all without any particular prejudice in favor of one or the other. Careful scrutiny of the wide variety of songs in the Collection helps us to understand how the evolution of later forms of popular music came about, and to observe the wholeness of the American popular music enterprise. The assembly of a collection so painstakingly selected for the quality and durability of its songs, and so thoroughly catalogued and cross-referenced, required a major portion of Mr. Dry's life and thought, and deserves our recognition for the excellent piece of work that it is.

## NOTES

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<sup>1</sup> The information on editions and printings came from the sales prospectus of the dealer who sold the sheet to Mr. Dry. Other prospectuses are found in the Collection most often next to the older sheets.

<sup>2</sup> Noted journalist of this period, Mark Sullivan, has commented on such musical activities: "The musical experience of the average American between 1900 and the Great War was limited almost exclusively to popular songs together with hymns which . . . were as familiar as secular airs. As late as the 1890s, hymns were frequently sung under circumstances having no especial religious connotation and with no religious intention—merely as the vocal expression that came first to the mind of a person or a group when in one of several moods. An ordinary social gathering or a picnic, or young folks on a moonlight straw-ride, would sing familiar hymns as readily as "Oh Don't You Remember Sweet Alice," "Ben Bolt" or "Annie Laurie." . . . A farmer in the fields or a woman in the kitchen or at the sewing machine would express a mood of contentment or of busyness having no religious connection with "Rock of Ages" or "Nearer My God To Thee" or "Bringing in the Sheaves" or "Work for the Night is Coming." After about 1900, hymn singing, while still an important and beloved part of the musical life of the people, came more and more to be confined to churches and religious gatherings." *Our Times: The United States 1900-1925*, vol. 3, *Pre-War America* (New York: Charles Scribner's Sons, 1930), 346, n. 15.

<sup>3</sup> The firm was deeply involved in the DuPont-General Motors antitrust case during the late 1950s, which tested the extent to which ownership of other companies' securities by a corporation affects its business decisions. Mr. Dry spent several years on this case.

<sup>4</sup> According to D. W. Krummel, "The practice of recent collectors and librarians of disbinding has destroyed much of the evidence of provenance and of tastes in collecting and in music, but the sewing holes and binder's glue on the vast majority of the extant copies of early sheet music remind us of a practice that has assured the survival of copies that otherwise today would likely have been lost." *Bibliographical Handbook of American Music* (Urbana: University of Illinois Press, 1987), 161.

<sup>5</sup> Krummel lists Keepers among "prominent early sheet music aficionados." *Ibid.*, 162.

<sup>6</sup> The AMRC files on Morris Dry contain an invitation card to such a meeting at Mr. Dry's apartment on 10 April 1960. It is autographed by Sigmund Spaeth, Jim Fuld, R. E. Townsend, A. S. Conduct, Sy Seidman, W. L. Keepers, Frank Gettys, Gerard McDonald, Harry Dichter, Fletcher Hodges Jr., Saul Starr, and Morris Dry.

<sup>7</sup> Prospectus, Morris Dry file, AMRC.

<sup>8</sup> Letter from Mr. Dry to the writer, 30 March 1990. In it he describes his initial meeting with Judy Waterman, how pleasant she was, and how she described the School and Dr. Kearns's involvement as "head of the popular music department [sic]."

TABLE A  
GENERAL SUBJECT CATEGORIES IN THE  
MORRIS E. DRY COLLECTION

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The current Dry catalog also includes a number of composer, performer and lyricist headings as well as a handful of single-item and cross-reference categories, which are not listed below.

<b>ABANDONMENT</b>	<b>BRASS BANDS</b>
<b>ABOLITION</b>	<b>BRITISH OR COCKNEY ACCENT</b>
<b>ABSCONDING PARENTS</b>	<b>BROKE, HARD UP, IN POVERTY</b>
<b>ABSENCE</b>	<b>BROMO SELTZERS</b>
<b>ABSENCE FROM HOME</b>	<b>BUCOLIC</b>
<b>ADVERTISING</b>	<b>BURNT OUT &amp; FED UP</b>
<b>AIRPLANES</b>	<b>CAMPAIGN SONGS - SEE</b>
<b>AMERICAN INDIANS</b>	<b>PRESIDENTS &amp; CANDIDATES</b>
<b>AMUSEMENTS, RESORTS</b>	<b>CAREFREE &amp; EASYGOING</b>
<b>&amp; PASTIMES</b>	<b>CARTOON CHARACTERS</b>
<b>ANIMALS</b>	<b>CASUALTIES &amp; DISASTERS</b>
<b>ANTI-WAR SONGS</b>	<b>CAUTION, SONGS OF</b>
<b>APARTMENT LIVING</b>	<b>CHARACTER SONGS</b>
<b>ARISTOCRATS</b>	<b>CHASING THE BLUES</b>
<b>ARMY SONGS</b>	<b>CHEAP SKATES</b>
<b>ARTFUL INNOCENCE</b>	<b>CHEERFULNESS</b>
<b>ASCAP, BMI</b>	<b>CHILDREN'S AFFAIRS, STORIES</b>
<b>AUTOMOBILES</b>	<b>&amp; CONCERNS</b>
<b>BALLADS: OLD (TO 1920)</b>	<b>CHINESE ETHNIC</b>
<b>BALLADS: MODERN</b>	<b>CHRISTMAS</b>
<b>(SINCE 1920)</b>	<b>CIRCUS</b>
<b>BARBERSHOP</b>	<b>CITIES (AMERICAN)</b>
<b>BASEBALL</b>	<b>CITIZENS' RIGHTS</b>
<b>BAYOU/BATEAU SONGS</b>	<b>CITY LIFE</b>
<b>BEHAVIOR (GOOD AND BAD)</b>	<b>CIVIL WAR</b>
<b>BEREAVEMENT</b>	<b>CLASSICAL MUSIC</b>
<b>BETRAYAL</b>	<b>(USE OF TUNES)</b>
<b>BIBLICAL REFERENCE</b>	<b>CLICHES</b>
<b>BICYCLES AND ROLLER SKATES</b>	<b>CLOSE COMPANY</b>
<b>BIRDS</b>	<b>COLD WAR</b>
<b>BLUES</b>	<b>COLLEGE &amp; STUDENT SONGS</b>
<b>BOATS &amp; NAVIGATION</b>	<b>COMIC ESCAPADES</b>
<b>BOER WAR</b>	<b>COMMUNICATION</b>
<b>BOYHOOD GANGS, PALS</b>	<b>CONVIVIALITY</b>
<b>BOY SCOUTS, GIRL SCOUTS</b>	<b>COON SONGS</b>

COSTUMES & CARRIAGE  
COUNTRY JAYS/JAKES  
COUNTRY & WESTERN  
COURAGE  
CULTURAL URBANIZATION  
CYNICISM & SKEPTICISM  
**DADDY SONGS**  
DANCES  
DANCING  
DANDIES & SWELLS  
DAYDREAMING  
DAYS OF THE WEEK  
DEATHBED SONGS  
DECEPTION  
DEEP BASS SONGS  
DEMOCRATIC INSTITUTIONS  
DEPARTING SOLDIERS  
DEPRESSION, THE GREAT  
DESERTION  
DESPAIR & SORROW  
DIRGES  
DISAPPOINTMENT  
DIXIE & THE SOUTH  
DOWN TO EARTH  
DREAM & REVERIES  
DRINKERS, TIPPLERS  
DRINKING SONGS  
DRINKING TO EXCESS  
DRUGS  
DUPED & CONNED  
DUTY & COUNTRY  
**ELEGIES & LAMENTATIONS**  
ENGLISH MUSIC HALL SONGS  
ENTERTAINMENT  
ESCAPE FROM NEW  
YORK/WORK  
ETHNIC SONGS  
EXTRAVAGANCE  
**FACIAL EXPRESSION**  
FADS & CRAZES  
FAIRY TALES  
FAIRS & EXPOSITIONS  
FAKES & FAKERY

FALLEN & DISGRACED  
FAMILY SINGERS  
FAMILY TIES & AFFECTION  
FAMOUS NAMES  
FAMOUS & FAMILIAR PLACES  
FANCY & MAKE BELIEVE  
FANTASIES & APPARITIONS  
FEAR  
FEMINISM & WOMEN'S RIGHTS  
FESTIVE EVENTS  
FLAPPER SONGS  
FLOWERS & FRUIT  
FOLK SONGS  
FOOD & DRINK  
FOREBODING  
FOREIGN LANGUAGES  
FOREIGN PLACES  
FOUR-FLUSHERS  
FRATERNAL SOCIETIES  
FRIENDSHIP  
FRONTIERSMEN  
FRUSTRATION & FUTILITY  
FURNITURE  
**GAIETY & JOVIALITY**  
GAMBLING  
GAMES AND PASTIMES  
GERMAN ETHNIC SONGS  
GIRLS' NAMES  
GOLDEN RULE SONGS  
GOLD RUSH SONGS  
GOSSIP & MEDDLING  
GYPSY SONGS  
**HALF DIME SERIES**  
HAPPINESS  
HAPPINESS THROUGH WORK  
HARLEM LIFE  
HAUNTING TUNES  
HAWAIIAN SONGS  
HIGH SOCIETY  
HILLBILLY SONGS  
HISTORIC EVENTS  
HISTORIC PLACES  
HOBBO SONGS

- HOLIDAY SONGS  
 HOME: PLEASURES  
     & COMFORTS  
 HOMEBODY  
 HOME & COMMUNITY  
 HOME FURNISHINGS  
 HOME, KEEPING WARM FOR  
     ABSENT ONE  
 HOME & PLANTATION  
 HOME: ROOTS & NOSTALGIA  
 HOMETOWN SONGS  
 HORSE RACING  
 HUMOR & SATIRE  
 HUNTING SONGS  
**IGNORED**  
 IMMIGRANT SONGS  
 INDIFFERENCE OF OTHERS  
 INFANTS  
 INSECTS  
 INVENTIONS  
 IRISH ETHNIC  
 ITALIAN ETHNIC  
**JAILBIRDS**  
 JAPANESE ETHNIC  
 JAZZ  
 JEWELRY  
 JEWISH ETHNIC  
 JUNGLE & AFRICAN SONGS  
**KLEPTOMANIA**  
 KISSING & ITS EFFECTS  
 KOREAN WAR  
**LACK OF SELF-ESTEEM**  
 LADIES OF THE EVENING  
 LANDLORD & TENANT  
 LANGUAGE & SLANG  
 LAVISH LIVING  
 LAW ENFORCEMENT  
 LAZINESS  
 LETTERS  
 LIFE, ITS RIGOR  
     AND PLEASURES  
 LIFE STYLE  
 LIFE UPON THE STAGE  
 LIGHT-HEARTED
- LIGHT HOUSES  
 LIQUOR  
 LITERARY DERIVATIONS  
 LONESOME SONGS  
 LOVE CATEGORIES, *SEE TABLE B*  
 LULLABIES  
**MAMMY SONGS**  
 MANNERS & MORALS  
 MARCHING & PARADES  
 MARKETS & MARKET DAYS  
 MARRIAGE  
 MEDICINE & DOCTORS  
 MEDLEYS  
 MEMORY  
 MEXICAN SONGS  
 MILITARY AFFAIRS  
 MILITARY EXPEDITIONS  
 MILITARY HEROES  
 MINSTREL SONGS  
 MONEY  
 MONKEYLAND SONGS  
 MOODS FROM MUSIC  
 MOON (AND SUN) SONGS  
 MORALITY SONGS  
 MOTHER  
 MOVING PICTURES  
 MUSIC PLAYERS  
 MUSICAL INSTRUMENTS  
 MUSICAL PERFORMANCES  
 MUSICAL STYLES  
 MUSICAL TALENT  
 MYTHS & MYTHOLOGY  
**NATIONAL ANTHEMS**  
 NATIONAL CUSTOMS  
 NATIONAL IDENTITY  
 NATURE  
 NAVY LIFE  
 NEAPOLITAN SONGS  
 NEGRO SONGS  
 NEGRO SPIRITUALS  
 NEWSPAPER SONGS  
 NEWSPAPER SUPPLEMENT  
     SONGS  
 NEW YORK CITY

NIGHT LIFE & CLUBS	RADIO SONGS
NOISY NEIGHBORS	RAGTIME SONGS
NONSENSE & PATTERN SONGS	RAILROAD SONGS
NOSTALGIA	RECONSTRUCTION PERIOD
NOVELTY SONGS	REFLECTIONS & MUSINGS
<b>OCCUPATIONS</b>	REGRETS & RESIGNATION
OIL BOOM	RELAXATION & REPOSE
OLD AGE	RELIGIOUS SONGS
OLD FASHIONED	REMINISCENCE
OLD MAIDS	REPETITIVE NAMES
OPERA SINGERS	REPETITIVE TUNES
OPERA SONGS	REST & VACATION
OPTIMISTIC SONGS	RETURN TO HOME
ORPHANS	REVENGE
OUT OF LUCK	RIVERS
<b>PARADES</b>	<b>SAD SONGS</b>
PARENTAL CONCERN & ADVICE	SAILORS' SONGS
PARENTAL DERELICTION	SCHOOLS & LEARNING
PARENTAL PRIDE	SCOTCH SONGS
PARENTS & GRANDPARENTS	SEA, THE
PARTING SONGS	SEASHORE
PATHOS & BATHOS	SEASONS
PATRIOTICS & HISTORICALS	SELF-EXPRESSION
PEEPING TOMS	SELF-INDULGENCE
PERSONIFICATION	SENIOR CITIZENS
PHILOSOPHY & PERSONAL	SEQUELS
CONDUCT	SERENADES
PHONOGRAPHS	SHIRKERS & SLACKERS
PHYSICAL LIMITATIONS	SHOW BIZ
PIONEERS	SHOW TUNES
POETRY	SINGING AROUND THE PIANO
POLITICAL INNUENDO	SINGING, OFFERS TO SING
POLITICIANS	SINGING STYLES & EFFECTS
POVERTY	SINGLE LIFE
PRESIDENTS & CANDIDATES	SLAVE SONGS
PRETENTIOUSLY ARTY	SLEEP
PROCRASTINATION	SOB SONGS
PROHIBITION SONGS	SOCIAL EVENTS
PUNS & PLAYS ON WORDS	SOCIAL INDEPENDENCE
PUPPETS & MARIONETTES	SOLDIERING LIFE
PUTTING ON AIRS	SOLDIERS & SAILORS, PUBLIC
<b>RACIAL DIFFERENCES</b>	ADMIRATION FOR
RACY & RISQUE	SONGS ABOUT SONGS



SOUTH SEAS  
SOUVENIRS & MEMENTOS  
SPANISH-AMERICAN WAR  
SPORTS  
STAGE STRUCK  
STATES, THE  
STAYING LATE AT PARTIES  
STEPPARENTS  
STUTTERING SONGS  
SUCCESS  
SUFFERING & ENDURANCE  
SUPERSTITION  
SWINDLERS  
**TAXES & TAXATION**  
TEACHING  
TEAR JERKERS  
TEASING SONGS  
TELEPHONE SONGS  
TELEVISION  
TEMPERANCE SONGS  
THEATER & ACTORS  
TIME  
TIRED & WEARY OF LIFE  
TOBACCO  
TOLERANCE & INTOLERANCE  
TONGUE TWISTERS  
TOPICAL SONGS  
TOUGH GUYS  
TOYS  
TRANSPORTATION  
TREES  
TROLLEY CARS  
TROMBONES  
TROUPES  
**UNPOPULARITY**  
**VAMPS/RED HOT MAMAS**  
**WANDERING & WANDERERS**  
WAR EFFORT  
WAR OF 1812  
WEATHER  
WEDDINGS  
WELCOME SONGS  
WESTERN SONGS  
WINTER SPORTS

WISHFUL THINKING  
WISHING FOR WEALTH  
WORK SONGS  
WORLD WAR I  
WORLD WAR II

TABLE B  
LOVE CATEGORIES IN THE MORRIS E. DRY COLLECTION

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<b>ABSENT LOVE &amp; LOVERS</b>	<b>ELUSIVE LOVE</b>
ADVERSARIES IN LOVE	ENCOURAGEMENT OF LOVE
ALWAYS READY FOR LOVE	END OF AFFAIR
ANXIOUS FOR LOVE	ENSLAVEMENT OF LOVE
APPREHENSIVE LOVE	EXTRA-SPECIAL LOVED ONE
ASSURANCE OF DOUBTED LOVE	<b>FAITHFULNESS</b>
<b>BASHFUL ABOUT LOVE</b>	FALLING IN LOVE WITH LOVE
BETRAYAL THROUGH LOVE	FATED TO LOVE
BITTERSWEET SONGS	FEMININE ATTRACTION
BLIND LOVE	FIANCEE MEETING FAMILY
BOASTING OF LOVE	FICKLE & UNFAITHFUL
BOY MEETS GIRL	FLATTERY
BOYS & GIRLS	FLIRTATIOUS: FREE SPIRIT
BRIEF LOVE HISTORY	FOOD & LOVE
<b>CAN'T FIND A LOVER</b>	FRIVOLOUS
CHASTITY	FRUSTRATION & FUTILITY
CLANDESTINE LOVE	<b>GIRL/BOY CRAZY</b>
COMPLETE COMMITMENT	GIRL CHASING BOY
COURTSHIP AND SPARKING	GIRL CHOOSING BOY
COURTSHIP, PERSISTENCE IN	GIRL SHY
COURTSHIP, PROCEDURES/ TECHNIQUES OF	GIRL WATCHING
COSY & CUDDLE SONGS	GIRL THE ESSENTIAL
CYNICISM ABOUT LOVE	INGREDIENT
<b>DALLIANCE &amp;</b>	GOLD DIGGERS
<b>PHILANDERING</b>	<b>HAPPINESS</b>
DELIGHT IN LOVE	HAPPY FROM ACCEPTANCE
DEPARTING SOLDIERS	HARD TO GET
DESPAIR & SORROW	HARD-UP LOVE
DISAPPEARANCE OF LOVED ONE	HAREM SONGS
DISAPPOINTMENT AT LOVE FOR ANOTHER	HAZARDS & CHANCES OF LOVE
DISCOVERY OF LOVE	HELPLESSLY IN LOVE
DISCRETION IN LOVE	HENPECKED
DISILLUSIONMENT IN LOVE	HIDDEN LOVE
DISINTEREST IN LOVE	HOT & COLD LOVE
DISTRUST IN LOVE	HOW TO SNARE/CATCH GIRL/BOY
DREAMS OF LOVE	HYPNOTISM
DUPED & CONNED	<b>IDEAL MATE</b>
	IMPROVEMENT IN LOVER
	INATTENTIVE LOVER

INESCAPABLE LOVE	LOVE NEVER RUNS SMOOTH
INFATUATION	LOVE, NO TRESPASSING
IRRESISTIBLE LOVE	LOVE, ONE AND ONLY
<b>JEALOUS</b>	LOVE ON THE REBOUND
JILTED LOVER	LOVE ON THE SLY
KISSING & ITS EFFECTS	LOVE, PLAIN & SIMPLE
<b>LACKADAISICAL LOVE</b>	LOVE PURLOINED
LADIES' MAN	LOVE REDISCOVERED
LEAVING MANY FOR ONE	LOVE, REJECTED BUT STILL
LETTERS	FAITHFUL
LIFE-LONG LOVE	LOVE, SILENT & UNEXPRESSED
LIKING VS. LOVING	LOVE STILL ALIVE
LIVING TOGETHER UNMARRIED	LOVE STOLEN AWAY
LONESOME SONGS	LOVE SWITCH: SURPRISE END
LONGING FOR PAST LOVER	LOVE THROWN OVER/DUMPED
LOST LOVE	LOVE, UNEASY & INSECURE
LOVE ABIDING THROUGH OLD	LOVE, UNHURRYABLE
AGE	LOVE, UNRULY
LOVE AS A PUBLIC NUISANCE	LOVE WITH A PAST
LOVE BETWEEN OBJECTS	LOVE WITHOUT RESERVATIONS
LOVE BUBBLING OVER	LOVERS' GOODBYES
LOVE BY OURSELVES ALONE	LOVERS' QUARRELS
LOVE, CASUAL AND	LOVERS' RETURN
NONCOMMITTAL	LOVERS' TALK
LOVE, DECEPTIVE &	LOVE'S CONSTANCY
DISSEMBLING	LOVE'S CRUELITIES
LOVE, EXCLUSIVE OF	LOVE'S ENDANGERMENTS
EVERYTHING ELSE	LOVE'S MEMORIES
LOVE, IGNORED &	LOVE'S TABLES TURNED
FRUSTRATED	<b>MAKING THE PITCH/</b>
LOVE IN DEFIANCE OF	<b>PROPOSITION</b>
PARENTS	MARRIAGE, ANTICIPATION OF
LOVE, IN LOVE WITH	MARRIAGE, IDEAL MODEL OF
LOVE IN SPITE OF INEVITABLE	MARRIAGE, RIGORS &
DISASTER	PLEASURES OF
LOVE IN SPITE OF	MISTY RECOLLECTIONS
SHORTCOMINGS	OF LOVE
LOVE LEFT BEHIND	MOST ATTRACTIVE
LOVELORN, SONGS &	MY MAN
ADVICE TO	<b>NATURE'S WAY WITH LOVE</b>
LOVE, LOSS OF GRIP AND	NON-COMMITTAL LOVE
CONTROL IN	<b>OBSESSIVE LOVE</b>
LOVE LOST & RETURNED	OLD-FASHIONED GIRL

OLD-FASHIONED LOVE	UNRESPONSIVE LOVE
OLD LOVE REVIVED	UNSTOPPABLE LOVE
ONE-SIDED LOVE	VAMPS/RED HOT MAMAS
OPTIMISM IN LOVE	<b>WEDDINGS</b>
<b>PARENTAL CONCERN &amp; ADVICE</b>	WIFELY LOYALTY/SUPPORT
PARTING SONGS	WISHING SONGS
PHENOMENON OF LOVE	WOLF SONGS/WOLFISH ACTIVITY
PLATONIC LOVE	
PLAYFUL LOVE	
PLAYING THE FIELD	
POSSESSIVE FEELINGS	
PREFERRED KINDS OF LOVERS	
PRETENSE OF LOVE	
PROSPECTS FOR LOVE	
<b>RACY &amp; RISQUE</b>	
RECEPTIVE OF LOVE	
RECONCILIATION	
RED HOT LOVERS	
REMORSE & APOLOGY	
RESISTING LOVE	
ROMANTIC LOVE	
<b>SEARCHING FOR LOVE</b>	
SECRET LOVE	
SERENADES	
SEX APPEAL	
SHARED LIKES & DISLIKES	
SPOONING SONGS	
STOOD UP	
STRUGGLING TO FORGET	
SUGAR DADDY	
SURE & CERTAIN OF LOVE	
SURPRISES IN LOVE	
SUSPICION OF LOVE	
<b>TEASING SONGS</b>	
TOKENS OF LOVE	
TORCH SONGS	
TRIFLING WITH LOVE	
TRUST FOR LOVER	
<b>UNCERTAIN OF LOVE</b>	
UNLUCKY IN LOVE	
UNMARRIED INDEPENDENCE	
UNRELIABILITY OF LOVE	