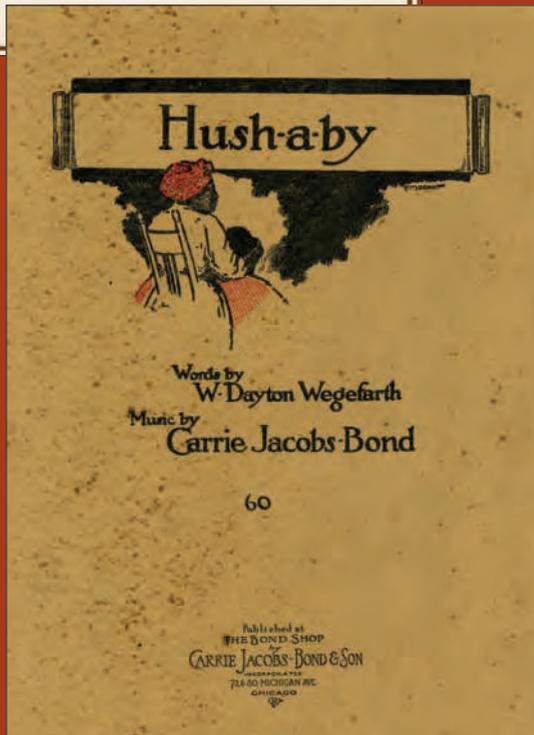


Three Songs

A STUDY OF
CARRIE JACOBS-BOND
AND HER MUSIC

Max Morath



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ACKNOWLEDGEMENTS

In April 2016, I was honored to be inducted into the Colorado Music Hall of Fame, which took place in a ceremony held in the Glenn Miller Ballroom at the University of Colorado Boulder. I was pleased to meet, at that event, Thomas Riis, director of the American Music Research Center (AMRC). One result of our meeting was the invitation from Tom to publish my Columbia University Master of Arts thesis on the life and work of American songwriter Carrie Jacobs-Bond, written some 20 years ago, as Volume 26 of the *American Music Research Center Journal*. I am pleased to comply with that request.

I first met the music of Mrs. Bond when I was in the seventh grade, a member of the Boys' Glee Club of North Junior High School in Colorado Springs. We were singing her first song—*Just a Wearyin' for You*. Her photograph was on the cover of our music. Studying that solemn portrait, I felt sure the song's lyric of quiet loneliness had inspired Carrie's haunting melody and spoke of a long-ago heartbreak.

Our director, Mrs. Louise W. Dockstader, insisted that boys our age must learn four-part harmony, but were not yet suited to undertake the standard TTBB arrangement. We were, instead, 30-strong teenagers singing SATB. I was still a member of the soprano section that year, but we all counted on the promise that the meek seventh-grade soprano would always exit the ninth grade singing bass.

I went on to graduate from Colorado Springs High School in 1944 and then from Colorado College (BA English, 1948). My professional musical career also began in 1944 as a newly minted announcer at radio station KVOR ("The Voice of the Rockies") in Colorado Springs. Besides newscasting and staff announcing, I was also positioned to employ my ambitious piano/vocal skills on the air, first as a late-night time-filler, and then on a growing number of sponsored daytime programs. Most radio stations in those days carried what were known as "piano-logs"—daily shows of an hour or so with patter and commercials delivered by the host, blended with love solos and popular recordings. I continued my piano-logging, working as a staff announcer at station KGHF in Pueblo in 1948 and '49. These daily broadcasts, under titles such as *Take Time Out for a Song* and *Sing Before Breakfast*, demanded that the host learn and deliver hundreds of songs. Fortunately, I had also begun to play night jobs in saloons and piano bars, where an even greater repertory is mandatory to meet the trade's requests. I used to keep track of songs I could "fake" (play by memory) in those days. It was something like 1,500 and counting.

1950 marked my first year as pianist and musical director of the Imperial Players, a summer melodrama company launched that year in Cripple Creek. I continued off-and-on in this role for seven seasons, until 1959. Most of the plays we staged had originated at the turn of the century, leading me into serious study of that era's popular music.

In 1959, Moss Hall, a former stage manager of that company, had become a producer at Denver's Educational Television Station (KRMA, Channel 6) now known as Rocky Mountain Public Broadcasting. At that time Denver was one of the few public TV facilities operating as a professional program producer. Most of the others were one-camera studios limited to broadcasting lectures, but Channel 6 possessed state-of-the-art facilities and a highly proficient technical and artistic staff. Hall suggested that we collaborate on a television series dealing with the early days of American music and theater. The result was a 12-program series titled *The Ragtime Era*, released nationally in the fall of 1960. It received good reviews and audience support. Historian David Stewart, in his book *The PBS Companion* (TV books, NY 1999), called it a "series that would change non-commercial television forever." It was followed in 1962 with a 15-program sequel titled *Turn of the Century*. These 27 half-hour shows, for which I was the writer and on-camera performer, became rerun staples for PBS throughout

the 1960s. Their national exposure helped to underwrite my future activities in theater, publishing and recording in New York.

Colorado continued to provide jobs and opportunities. During a 1968 summer season I was employed as pianist and musical director of the Diamond Circle Theater Company in Durango. I developed the first of my one-man shows on their stage, followed by an 18-week off-Broadway run in New York in February 1969. I have appeared frequently at Denver's Center for the Performing Arts, including a 1992 production in their television facility of my DVD *Living a Ragtime Life*, still in print. For years I closed that show by leading the audience in a sing-along of *I Love You Truly*, by Carrie Jacobs-Bond. I found that most of them knew the words.

I am immensely gratified that the work of this composer, who intrigued that 12-year-old fledgling soprano in Mrs. Dockstader's Boys' Glee Club, now finds a home in the archives of the American Music Research Center.

[2017]

The original idea for my thesis grew from a casual conversation with the Columbia historian Claudia Bushman, another Carrie Jacobs-Bond admirer. Bond, we agreed, was a worthy subject for study—an American woman whose life spanned almost a century, from the Civil War through World War II, and whose success was spectacular in business as well as in music. That study herein completed (or perhaps just begun), I wish to thank Dr. Bushman for that initial conversation, and for her subsequent guidance and support. Thanks also to Mark Tucker of the Columbia faculty for his valuable suggestions on matters both musical and historical, and to Daphne Estwick of the Master of Arts Liberal Studies program for helping me many times and in many ways to put it all together.

Along the way toward completion of this study I have been helped by a number of collectors, scholars and friends around the country. I extend special thanks and appreciation to Nancy and Margaret Bergh, Paul Charosh and Bob Lissauer; to the Los Angeles-based scholars and admirers of Jacobs-Bond, Miles Kreuger, Lance Bowling and Tom Patten; to piano roll authority Mike Montgomery, the New Hampshire music dealer and archivist Beverly Hamer, and historians Marcia and Harold Bernhardt of Iron River, Michigan, for their helpful advice in many a chat by telephone.

Special thanks are due Maurice Montgomery, curator/archivist of the Rock County (Wisconsin) Historical Society, for his dedicated attention to their unique Carrie Jacobs-Bond collection and his sharing thereof; to Phyllis Bruce of Middletown, Connecticut, for so generously sharing not only her own scholarly work on Bond but the storehouse of Bond's letters, papers and manuscripts entrusted to her by the family; to Donald and Janet Patterson for so promptly providing me with a copy of their invaluable collation of Bond's complete works; and to Robert DeLand for a flawless print-out of Bond piano rolls in his collection.

Mostly I thank my wife, Diane Fay Skomars—not only for support during almost two years of classwork and research, but for the love and enthusiasm behind that support. Only she knows that her husband's dream of earning a master's degree at Columbia University in American Studies had to be pushed to realization with a loving "what are you waiting for?" followed by consistent advice and help, peppered with wit and intelligence, combining a remarkable ability to spot hidden typos with the grace to provide deep insights, many times and on many levels, about this 19th-century woman who has come into our lives.

[1996]

MAX MORATH

MAX MORATH

A Colorado native, pianist/entertainer Max Morath has been a leading figure for decades working to preserve ragtime and other historic American popular music in the national memory. Through his one-man off-Broadway touring shows, two educational television series and several national concert tours—comprising thousands of performances—in addition to numerous collaborative recordings, ragtime compilations, editions, liner notes, magazine articles and radio broadcasts, Morath has created a permanent legacy testifying to the endurance and quality of ragtime piano music and its offshoots. He lives with his family in Duluth, Minnesota.

THREE SONGS
A STUDY OF CARRIE JACOBS-BOND AND HER MUSIC
TABLE OF CONTENTS

ACKNOWLEDGEMENTS

THREE SONGS	1
HER LIFE	11
THE SONGS IN HER HEART	18
SIX OF THOSE SONGS	28
CONCLUSIONS	46
APPENDIX I: DISCOGRAPHY	48
INTRODUCTION (48-49)	
RECORDINGS OF THE WORKS OF CARRIE JACOBS-BOND (50-67)	
RECORD LABEL CODES (68-71)	
SOURCES (72-73)	
APPENDIX II: ROLLOGRAPHY	74
APPENDIX III: HER COLLABORATORS	80
APPENDIX IV: AN INDEX TO <u>THE ROADS OF MELODY</u>	86
APPENDIX V: SHEET MUSIC	90
A PERFECT DAY (90-93)	
I LOVE YOU TRULY (94-96)	
JUST A WEARYIN' FOR YOU (97-99)	
WERE I (100-103)	
YOUR SONG (104-108)	
LITTLE LOST YOUTH OF ME (109-116)	
PORTRAIT OF CARRIE JACOBS-BOND (117) (from sheet music, c. 1901)	
NOTES	118
BIBLIOGRAPHY	128

THREE SONGS

WHEN YOU COME TO THE END OF A PERFECT DAY
AND YOU SIT ALONE WITH YOUR THOUGHT,
WHILE THE CHIMES RING OUT WITH A CAROL GAY
FOR THE JOY THAT THE DAY HAS BROUGHT,
DO YOU THINK WHAT THE END OF A PERFECT DAY
CAN MEAN TO A TIRED HEART,
WHEN THE SUN GOES DOWN WITH A FLAMING RAY
AND THE DEAR FRIENDS HAVE TO PART? ¹

Carrie Jacobs-Bond's "A Perfect Day" was published in 1910 but did not reach its enormous popularity until it became an anthem of hope in both England and America during World War I. U.S. troops abroad adopted the song as a reminder of home and an assurance of their safe return. It "evoked moods of peace and repose for literally millions of average Americans," said historian Mark Sullivan, and it would remain a "standard" for many years following the war. ²

JUST A WEARYIN' FOR YOU
ALL THE TIME A-FEELIN' BLUE,
WISHIN' FOR YOU, WON'DRIN' WHEN
YOU'LL BE COMIN' HOME AGAIN,
RESTLESS, DON'T KNOW WHAT TO DO,
JUST A WEARYIN' FOR YOU. ³

"Just a Wearyin' for You" was first published in the folio Seven Songs as Unpretentious as a Wild Rose (1901.) If the folio itself couldn't be called pretentious, it was for its day quite elegant--the first of many to be issued by Carrie Jacobs-Bond's ⁴ infant publishing company. Established Chicago music firms, having refused to publish these seven Bond songs in any form, assured her that "a book of songs would never sell," but she dismissed their doubts, just as she refused to bother with the fractions of a dollar--loose change--that single sheet sales would have generated. Seven Songs, she decided, would sell for a dollar even. One of the seven was "Just a-Wearyin' for

You," her setting of a poem by Frank L. Stanton. In the "little hall bedroom" of her tiny Chicago rooming house she installed some shelves. "The depth of the closet," she later wrote, "was just the width of a sheet of music and that was my very first stock room...the seed of all my future business." 5

I LOVE YOU TRULY, TRULY DEAR,
LIFE WITH ITS SORROW, LIFE WITH ITS TEAR,
FADES INTO DREAMS WHEN I FEEL YOU ARE NEAR,
FOR I LOVE YOU TRULY, TRULY DEAR.⁶

As the 20th Century unfolded, "I Love You Truly" established a role in countless American wedding ceremonies. Along with d'Hardelot's "Because" and the wedding marches from Wagner's "Tannhäuser" and Mendelssohn's "A Midsummer Night's Dream," it remains a nuptial standard to this day. But Bond's wedding song was also on everybody else's play list too, and was recorded by barbershop quartets and jazz groups, folk singers and opera divas, honky-tonk pianists and smooth string ensembles.(See Appendix I)

"She took up songwriting after the death of her husband...and wrote 'I Love You Truly' and 'Just a Wearyin' for You' while living in a bleak, \$15-a-month Chicago room. Several years ago a survey showed that more that 5,000,000 copies of 'The End of a Perfect Day' had been sold."

Time Magazine (1947)⁷

"She has a genius for writing songs that touch the heart. 'Just a Wearyin' for You,' 'I Love You Truly,'--these, and many others of her songs, are familiar to hundreds of thousands, but almost the whole world knows 'A Perfect Day.'"

American Magazine (1924)⁸

"Why has the simple ballad of 'The End of a Perfect Day' become the greatest heartsong ever written? What is the charm of her 'I Love You Truly' that makes it a fitting tribute when a man and a woman are joined in matrimony? What is there about 'Just a Wearyin' for You' that clutches the heart?"

Helen Hover (1936)⁹

This sampling of remarks about the three hit songs by Carrie Jacobs-Bond is not a contrivance to focus attention artificially upon them. It is a sampling from dozens of books, articles, speeches, and obituaries in which these three songs, and only these three, are listed and praised. The balance of her considerable output is usually described dismissively, e.g., "...along with many others," "...dozens of her songs." The Three Songs serve to identify her, somehow to portray her fully to the American public. Their repeated enumeration becomes a mantra of praise.

"The Big Three of her extensive output---"I Love You Truly," "Just a Wearyin for You," and "When You Come to the End of a Perfect Day (sic),"--may be the most widely sold tunes of any woman composer."
Milwaukee Journal (1962) 10

It is neither cruel nor capricious to consider that the laurels accorded this remarkable woman, along with her wealth and social standing, were based on forty-four measures of music--the sum total of themes in the Three Songs.

But Carrie Jacobs-Bond composed 400-odd songs, of which approximately 200 were published,¹¹ primarily by her own firm in Chicago and later in Hollywood. If she is remembered (the word would be "revered" during her own lifetime) for exactly three of them, that fact seems at first disappointing, but on reflection, remarkable.

She entered the marketplace of American popular music just as it began its century-long growth into the multi-billion dollar industry it is today. Her competition included the icons of the business: George M. Cohan, Victor Herbert, Ethelbert Nevin, the Von Tilzer brothers, Paul Dresser, to name a few. These composers would no doubt have been proud to know that as many as three of their songs would

endure through the century; several have indeed left a comparable legacy. But such a legacy is rare, and Carrie Jacobs-Bond's accomplishment is unique and doubly astonishing, because she did it herself, isolated from the centers of the music business in New York. She published her own music and made money on it for twenty years; she retained control over her work even when at age sixty she assigned distribution rights to a major eastern firm. ¹² She continued to compose and publish into her 82nd year and when she died at 84, mourned by a nation, she left a substantial estate and was eulogized by a former president of the United States.

Carrie Jacobs-Bond is largely forgotten today. References to her in the burgeoning literature on American popular culture are few and are perfunctory. Biographical copy, if any, is drawn from the clichés supplied by the gentle press coverage given her long public life. Her Three Songs, however, remain with us. New recordings and re-issues appear with regularity. Why?

A reply to that question rests on speculation; judging the quality of a melody is a subjective matter. This study will seek nevertheless to so reply, even as it also seeks here at the outset to validate the importance and vitality of the Three Songs, first through examination of their origins and form, then through an enumeration of their astonishing use and longevity--almost a century--as seen in their persistent appearance in the catalogs and databases of the music industry. (See Appendices I & II)

The success story of the Three Songs begins with "Just a Wearyin' for You," published by Bond's new company in the folio mentioned above. Seven Songs also contained "I Love You Truly"

and Bond's favorite, "Shadows," both written shortly after the death of her husband, Dr. Frank Bond, and regarded by her as highly personal statements. Of the seven songs she felt that "Shadows" would be the leader. Its melody is simple and attractive, but the words are perhaps overly specific and sentimental and the accompaniment is tediously scored. The lyric to "I Love You Truly," on the other hand, contains no reference to loss or death and remains a positive expression of affection. Its acceptance grew slowly but steadily, and it survives today more prominently than any other Bond song.¹³

Bond couldn't have foreseen it, but "Just a Wearyin' for You" apparently fueled the success of this first folio. It speaks also of lost love, but speaks in a quiet, colloquial way of loss implied but never detailed. Oddly, it is this song that Bond dedicated to "F.B.", her dead husband. The words, written by the Southern poet Frank Stanton must have seemed in 1901 uniquely expressive compared to other styles of the time, which were often either stodgy and prolix, ("She is more to be pitied than censured, she is more to be helped than despised...") or removed from reality into a world of fantasy and dreams: ("Casey would waltz with the strawberry blond and the band played on...") Not that such lyrics weren't successful. But Stanton's lines had the feel of country and common man. (See full text and score in Appendix V, and Appendix IV for details about the Stanton "collaboration.")

Bond's setting for the Stanton verses seems, with the advantage of hindsight, perfect, with a singable octave range and a fluid, well-harmonized melody, surprising for its time because of its twelve-measure length--three different phrases, each of four measures in ABC form, plus a two-measure reprise for piano, bringing each of the three

stanzas to an unusual fourteen measures. Bond's piano score for the song is basic and clean except for a few arpeggios in the right hand in Verse II, which can be ignored. Early in her career Bond, as we'll see, tended to overwrite the piano parts, larding them with figures from her own playing style. This was not the case in "Just a Wearyin' for You," and may have contributed to its success.

"I Love You Truly," its two verses published on a single page in Seven Songs, is also transparently scored, again to good effect. In duple time (2/4) the melody is somewhat masked in the accompanist's treble clef, harmonized with the third above the melody, but never dissonant. The bass line is simplicity itself. Though she later wrote that she composed this song also in memory of her deceased husband, her lyric does not reflect this personal loss. Instead, the lovers in the song are together ("...I feel you are near...") and the tone of the entire lyric is positive throughout. Love is requited in Verse II and all is well: ("...gone doubt and fear, for you love me truly...") The vocal range is an easy minor 7th, surprising for the composer in this period, when many of her songs were ranging to major 10ths and 12ths. (See the complete sheet music in Appendix V)

"I Love You Truly," of the Three Songs, has remained very much with us, mainly because it has become a wedding standard, and in that capacity is often presented without the words. Interestingly it has also become a waltz in many of its incarnations, especially as a wedding and dance favorite. (See Appendix I, e.g.accordionist Myron Floren's "Memory Waltzes;" Wayne King's "Waltzes You Saved for Me;" Lawrence Welk's "Come Waltz with Me")

Carrie Jacobs-Bond added "A Perfect Day" to the Three Songs about ten years later, in 1910. Her publishing company, Carrie Jacobs-

Bond & Son, Inc., had meanwhile enjoyed a decade of success. In her memoir Bond recounts how the song came about:

"The inspiration came to me as I was viewing a wonderful sunset from the top of Mt. Rubidoux in Riverside, California...I had been motoring through Southern California with some nature-loving friends; we had been seeing many beautiful sights, but the glory of this sunset from the mountain was the most beautiful thing I had ever seen.

"I hurried back to the Mission Inn...and almost at once came the words of 'A Perfect Day.'

"About three month later I was crossing the Mojave Desert, in the moonlight, with some more nature-loving friends, and without realizing that I had memorized the words, I began singing them to the original tune...I stayed at [a friend's] home that night, but did not go to sleep. I finished the song entirely before morning."¹⁴

"A Perfect Day" was for years considered Bond's biggest hit. It made its first appearance, not in a folio but in handsome 11" x 14" sheet music, and was met with immediate success. Its simplicity, its positive and tranquil message came onto the market just as the ragtime songs of Irving Berlin, Harry Von Tilzer and others were changing the shape of popular music. The song contains two equal stanzas, both fitted to the same sixteen-measure melody, again handily accessible to the non-professional singer in the comfortable range of a minor 7th. The piano accompaniment is somewhat more elaborate than in the other two songs, though Bond scored a simple one-note bass line throughout. One of her favorite devices, an inner-voice thumb-line in the pianist's right hand, is employed quite effectively and has often been picked up in subsequent recordings and performances.

The song's massive success, as Mark Sullivan pointed out, awaited the coming of World War I. In America and Britain sales of the song soared. Conventional wisdom in the publishing business had it that sales of "A Perfect Day" reached 5,000,000 copies by around 1940,

and that "I Love You Truly" and "Just a Wearyin' for You" had sold in the lower millions. As so often happens in the counting houses of the sheet music and record business the numbers, probably swollen by well-intentioned press agency, took on a life of their own:

"One of ASCAP'S top-ranking members, her 'A Perfect Day' alone has sold more than 8,000,000 and she grew rich on her royalties."

"She wrote more than 400 songs...the most popular was 'A Perfect Day'...of which more than 500,000 copies had been sold."

"Bond's most successful song, 'A Perfect Day' sold over eight-million sheet-music copies and five million records; it was issued in more than sixty versions."

"...in hardly more than a decade ['A Perfect Day'] sold over five million copies in some sixty different arrangements..."

"...around 20,000,000 copies of her songs have been sold."

"The little [Bond] shop has swollen into large premises, wherein is carried on an extensive business selling millions of copies per annum."

"'Perfect Day' and 'I Love You Truly' have sold 1,000,000-odd copies each."

15

These astronomical numbers have little to do with the musical qualities of the Three Songs, and everything to do with Carrie Jacobs-Bond promotional skills. There was no question about the success and large sales for the songs, but Bond knew how to play the press game, and if the figures became wildly inconsistent, they still made for good copy. She's quoted directly in a lengthy piece in the Ladies Home Journal in 1924, raising the ante on "Perfect Day" sales with "...that I should ever write a song that would sell over six million copies... all that was quite beyond my dream."¹⁶ Sales figures do not appear in her autobiography Roads of Melody except in a description of her

Chicago publishing company in its glory days: "We had...seventeen people working for us sending out songs, perhaps as many as four hundred thousand sheets a month."¹⁷ Unfortunately the autobiography incorporates very little specific information of this kind about the day-to-day operation of the business, but it is very clear that Bond was in charge, writing the music and often the words of the songs, designing the covers, performing them in recitals all over the country, and promoting them with astonishing energy.

A brief biographical summary follows. Its brevity is dictated partially by the shape and emphasis this particular study has assumed. But it also speaks to the need for a major biography of Carrie Jacobs-Bond. Solid scholarly work has appeared in recent years and is gratefully acknowledged.¹⁸ But Bond, whether she intended to or not, seemed to hide behind the myths of her own publicity as the years went by. In her autobiography, The Roads of Melody (1927,) she reveals little about her life as a prominent figure of her time. She writes proudly of her success, and deservedly so; she includes rambling material about her years of poverty and her early struggles to penetrate the publishing world, and about the lively business and social whirl of her later years. She reveals next to nothing about her inner life, about the sources of her relentless ambition and powerful ego, and the passions that drove her toward success. Put another way, the modern reader, accustomed to the privilege of knowing the person as well as the work, comes away from the Bond memoir and the clipping files knowing her hardly at all.

But one thing Carrie Jacobs-Bond often did relate about her inner life was this: she always had a melody in her head. It may not be the deep revelation we might wish her to make, but it is nonetheless an intimate one in a different sense, and it demands full attention as,

perhaps, the most significant constant of her life. In the destitution of her early Chicago years, painting china for a living, she recalled, "...As I painted, I still heard the melodies which had always rung in my ears. I wrote them down..."¹⁹ This fountain of melody that flowed in her from earliest childhood may well be the very "passion" that we seek to explain her prodigious energy and resolve.

Perhaps at some point Carrie Jacobs-Bond reflected on the fact that a melody is also called an "air"--light and nebulous--and that patience and great effort are required to bring it to the printed page so that it can be shared and marketed. Only then do we call it a "work." She knew what had to be done. "From the first," she once said, "my heart was set on following the road to the songmaker's house, and the by-paths were bread and butter trails."²⁰

This paper does not pretend to enlarge the body of knowledge about Bond's life. Rather, it will unveil substantial evidence of the phenomenal impact and success of her Three Songs, and it will take a first step into analyzing the balance of her work. In so doing, it will perhaps substantiate the need and desirability of future biographical research. Almost a full century after her first successes, a major inquiry into the life and work of this composer is overdue. American popular music is recognized increasingly as a link to this nation's societal and political, even ideological underpinnings. It is past time to explore the nature of Carrie Jacobs-Bond's role in this story--the roots of her ambition, her preparation seen in the context of her times, her talent and education, her efforts to establish a power base in the highly competitive music business, and behind it all, the mystery of her gift of melody-making.

HER LIFE

Carrie Minetta Jacobs was born on August 11, 1862 in Janesville, Wisconsin; she died on December 28, 1946 in Hollywood, California.²¹ Details of her later life, following the success of the Three Songs, are available from primary sources but are muddied by decades of press agency on the part of Bond and a number of sympathetic, often sycophantic reporters. Details of her first thirty-odd years remain obscure--a challenge for future Bond scholars.

Carrie Jacobs-Bond's life divides itself neatly into thirds. The first thirty-three years were spent in the midwest as a housewife, a mother, a sometime artist and pianist and would-be composer. Her early childhood was apparently tranquil and her family enjoyed relative affluence on a fifteen-acre farm near Janesville. Except for those melodies ringing in her ears, nothing in her known activities during this period foreshadows the great burst of determined creativity that lay ahead.

The second period of her life began at age thirty-three (1895) with the death of her second husband, Dr. Frank Lewis Bond. She was thrown upon her own resources, with little money and a fourteen-year-old boy to support. This could be called her Chicago period; she arrived there following a brief sojourn in her hometown of Janesville, where she paused to compose the words and music of "Shadows" and "I Love You Truly," both in memory of her husband. In Chicago, with almost no money, Bond began her long march to success in the music business. This period extends into the teen years of the century and concludes with her permanent relocation to California.

It's difficult to determine when Bond made final this migration

to the west coast. She seems to have done so in stages, but by 1922 the move was complete. She will spend the last forty-four years of her life combining frequent world travel with a tranquil existence in Hollywood and San Diego, in the two homes she designed, "End of the Road," and "Nest-O-Rest."

Three lives. Three songs.

And three tragedies. Her father, her second husband, and her son all died sudden deaths--one, possibly two in suicide and the third in a street accident almost comical had it not been fatal.

Her father, who seems never to have practiced the medical profession for which he had trained, became a grain dealer--perhaps more accurately a speculator--and in the Panic of 1873, lost everything. He died that year.²² His only child, daughter Carrie, was eight years old. The early, idyllic phase in the life of Carrie Jacobs came to an end.

Jacobs' widow was obliged to give up the farm and move with her only child into Janesville proper. She took up residence in the modest local hotel owned and run by her father, German Davis. Little is known about Carrie Minetta Jacobs in mid-childhood except that her body was damaged in a serious accident, the trauma of which would undermine her health for the rest of her life. Oddly, she does not mention this accident in her autobiography, nor refer to it in the major interviews she granted--indeed, sought--in her long and productive life. But to Dorothy Walworth for Independent Woman magazine (the organ of the National Association of Business and Professional Women,) she confided that as a child of seven, she had collided with a "hired girl" who was carrying a tub of scalding water.

"Instinctively she put her hands over her face," reports Walworth, "but all the rest of her body was steam burned. From the shock and the weeks of agony that followed, her nervous system never fully recovered."²³ In spite of this painful episode Carrie continued to develop her interests in music and painting. Her family still owned a good piano and she studied music with several local teachers.

On December 28, 1880, at age eighteen, Carrie Jacobs married Edward J. Smith in Janesville. Their son Frederic was born on July 23, 1881. On December 8, 1888, the Smith couple, after sporadic separations, was divorced, and on June 10, 1889 Carrie Jacobs Smith married Frank L. Bond, a young physician whom she called "her childhood sweetheart."²⁴ Some accounts and interviews refer to Bond as "an older man" or "the town doctor," implying a considerable age gap between him and his bride, but Dr. Bond (1858-1895) was just four years older than Carrie Jacobs. One of her oft-repeated stories is that Frank Bond, then eighteen, took her on her first unchaperoned date to see a touring concert pianist at the Myers Opera House in Janesville. Frank Bond and Edward Smith, it seems, were competing suitors of the teenage Carrie Jacobs. Some sort of argument or falling-out with Frank Bond occurred in the fall of 1880. She and the childhood sweetheart parted and she married her other beau.²⁵

Following her divorce, the obvious reconciliation with Frank Bond and her remarriage, Carrie Jacobs-Bond, with legal custody of her eight-year-old son Frederic, moved with Dr. Bond to Iron River, Michigan, a lumber and mining outpost on Michigan's Upper Peninsula. Her physician husband practiced medicine and with his father ran the town's only drugstore. These years, she consistently maintained, "were the happiest of her life."²⁶ Interviewed in later life, Bond often

deleted her first marriage entirely, blending it into her second. In 1925 she told a journalist in Los Angeles: "I married young, and my small son came to bring me joy and inspiration which has lasted all my life. As a young matron I was busy and happy, when my husband, who was a doctor, attended patients..."²⁷ She almost never mentioned Smith, her first husband and the putative father of son Frederic. In her autobiography she dismisses the Smith marriage and divorce with two sentences: "At eighteen I was married to Mr. E.J. Smith. After seven years we were separated."²⁸ She avoided the word "divorce" until much later.

Her life with Dr. Frank Bond may have been a happy one, but her Muse had followed her to Michigan, and her determination to compose and publish was as strong as ever. She wanted to travel to Chicago and market her songs, and when the Panic of 1893 closed the mines and the Bond family fell on hard times, she felt she had good cause to do so. Dr. Bond was not supportive. In a lengthy biographical article in the Ladies Home Journal Bond used stronger language about this matter than she would in her autobiography, published later the same year: "Doctor Bond," she said, "fought hard against my idea of trying to help support the family...At last he consented to my going to Chicago to seek out a publisher; but in his heart he never thought we'd really leave that little town."²⁹ In the autobiography she qualifies her husband's attitude as the prevailing one in her family and in her times: "...Dr. Bond had the same ideas about women going to work when there were men in the family as my grandfather had..." That gentleman, she had already told us, said "I guess the men of this family will always be able to take care of the women folks."³⁰

Carrie Jacobs-Bond prevailed; she did make one preliminary trip into Chicago in 1895, before her long years of struggle in that city. She found a publisher for her first song, and made some friends and contacts there which she would renew a year or so later.

But another tragedy awaited her. Frank Bond, engaging in a playful snowball fracas with some village youngsters, fell and ruptured his spleen. He died five days later, leaving his thirty-three-year-old widow with no home and only a few thousand dollars insurance money. Now Carrie Jacobs-Bond took on the double challenge of making a living, and doing so by pursuing her creative longings. Returning to Chicago, she set up housekeeping, probably in early 1896. She and her son suffered real poverty and want; she earned money with china-painting and sewing, and took in roomers and boarders when she could. Through it all, she was determined to compose and publish.

Looking back 30-odd years later she found her dreams naive and unrealistic: "I actually thought from what I'd been told about my music that the only thing necessary was for me to be heard. Now any one who knows anything about music publishing will know how absurd my idea was. As I look back, I was a brilliant case of the fool rushing in where angels fear to tread."³¹

But rush in she did, in spite of the fears which she often acknowledged. After being rudely rebuffed or cheated by several of the Chicago firms, she set up her own publishing company, Carrie Jacobs-Bond and Son, Inc., also known as The Bond Shop. She also began a modest performing career, first in homes and small clubs, then to large audiences all over the country, seated at the piano and singing only her own songs.

Grit and perseverance paid off; two of the Three Songs, "Just a Wearyin' for You" and "I Love You Truly" soon came to national attention and began to sell. Her company flourished during the century's first decade. With the help of her now-grown son Frederic Smith, and a timely investment by an old friend from Wisconsin days, she moved into larger and larger quarters as sales increased.

In 1910 she published "A Perfect Day," the last of the Three Songs which would become identified with her. She composed the text during one of her early visits to California, at the end of a day that she always claimed thereafter had been truly perfect. She had begun regular visits to California around 1907 on the advice of a physician, loved the climate, found new friends, and finally moved into two homes she designed and built in San Diego and Hollywood.

In the years that followed she continued to write and compose. She turned out dozens of new songs, books for children, a syndicated newspaper column of popular philosophy, and a number of poems. She made wise investments; royalties from sheet music sales and recording rights, primarily to her Three Songs, made her relatively wealthy. She lived her California years in ease and comfort, but also in an active and creative way, donating time and resources to good works,³² assuming very much the role of grande dame in Hollywood circles, and earning meanwhile the love and respect of the nation.

Her serenity during these years was shattered, however, by a third tragedy. In 1928 her beloved son Frederic, threatened with cancer, killed himself. Bond, after a year in seclusion, recovered sufficiently to again take up her busy social and professional life, but her health was in decline. She was increasingly plagued by illness and disability from rheumatism and neuritis.

Carrie Jacobs-Bond died on December 28, 1946. She was buried at Hollywood's fabled Forest Lawn Cemetary amidst great honor and pomp, having been named a "Blessed Immortal" by that institution, only the second one in the history of the place. (The first was the sculptor Gutzon Borglum, 1871-1941.) Two major motion pictures about her life had been planned during her last years, but neither was produced. Her music, however, continued to be performed, and to be recorded perhaps even more intensively as the phonograph industry prospered after World War II. The Three Songs are still recorded and re-issued frequently.

These are the bare bones of a life. If this account is sketchy and lacking in details of time and place, it is partially so by design but also because Bond herself, in her autobiography and in her many interviews and articles, neglected clear chronology and vital details. It was of course her privilege to do so, and in this she was little different from other celebrities who wrote up their own lives. People in music and show business especially are notorious for substituting anecdote for analysis, transposing or neglecting crucial dates, and dropping names here and there with no context or elaboration. Carrie Jacobs-Bond was to all appearances an honest and straightforward woman, but she learned well the ways of 20th-Century celebrity and its tendency to mythologize its subjects. She created for herself a public persona of compassion and serenity, resting on a proven record of talent and determination.

Future scholars will undoubtedly be challenged to search deeper for the private person behind this public one. This study turns now to examining the body of work that makes such a search worth the doing.

THE SONGS IN HER HEART

"When I am quiet," said Carrie Jacobs-Bond, "I hear exquisite music that is all too lovely and too beautiful to try to play." ³³

"When I think of anything properly describable as a beautiful idea," said H.L. Mencken, "it is always in the form of music...my best ideas beset me in a language I know only vaguely and speak only as a child."³⁴

While Mencken lamented his lack of a musical education, he remained all his life a champion of simple melody and its power. He was critical of the "progress" of the moderns (vintage 1909) and might well have had Carrie Jacobs-Bond in mind when he longed for a return to "the invention of luscious melodies."³⁵

Does education--too much training--subdue those luscious melodies? Alexander Woollcott, Irving Berlin's friend and first biographer, remarked that Berlin "...has within him as his dearest possession a fundamental sweet melody." Berlin, untrained, "...came into the world," according to Woollcott, "with an unrivalled capacity for inventing themes."³⁶

Most of us on occasion have a melody running through our heads, but it is usually someone else's. We heard it somewhere; we say it "haunts" us, it "rings in our ears," that there is a "song in our hearts." From childhood Carrie Jacobs-Bond--so she claimed-- had a song in her heart. It never left her. "I played, I grew, I dreamed," she told an interviewer. "...[It] was born into me to weave melodies on the piano, even when my fingers were tiny."³⁷ As an adult, deep in poverty and discouragement, working at china-painting and odd jobs,

she said, "...I dreamed of the songs I wanted to write. Tunes and words ran constantly in my head."³⁸

A friend of Bond in later life was the horticulturist Luther Burbank. She once remarked upon his gift of literally talking to plants, of understanding them. According to her he replied that their gifts were comparable and quite beyond explanation. "Can someone tell you how you created hundreds of tunes without a musical education? I don't believe you know. These things are a gift and we are fortunate being given them."³⁹

The gift of melody--is it rare or commonplace? There is no way to know. Perhaps all of us are born with it but only a few are able to act upon it, to share it. Or perhaps it simply abandons us, overwhelmed by the passing of time or the presumptions of sophistication. Bond was very clear about its continued presence in her life. So was Irving Berlin. Stephen Foster (1826-1864) was literally driven by it, despite the skepticism and derision of his family. Long after his death, Foster's brother Morrison wrote that "Melodies appeared to dance through his head continually. Often at night he would get out of bed, light a candle and jot down some notes of melody on a piece of paper, then retire to bed and to sleep."⁴⁰ Nearing sixty, Carrie Jacobs-Bond, shying away from examining the near-metaphysical nature of the gift, said, "If you are musical and know how, you can perhaps preserve the sentiment and melody of your own thoughts; and this is the basis of the highest composition, whether you are a MacDowell or a Stephen Foster...Most people feel instinctively that music is the natural source of expression. The result is song."⁴¹

Confusion and contradiction mark the terms we use to describe song. Popular? Folk? Art? The delineations vary with the age, training, and the predispositions of the observer. And surely they vary with the times. Webster II (1946), for example, defines an art song as one of "artistic origin and character; specif. and usually a lyrical song..."⁴² Webster III (1986) removes "art" from the requirements; the song remains "lyric in character," but is reduced to being usually "...through-composed by a trained musician."⁴³ The Oxford English Dictionary is unequivocal; an art song is "produced by an artist, composed with conscious artistry; said of poetry and music, opposite to popular or folk..."⁴⁴

Is the work of Carrie Jacobs-Bond defined here? Her songs are "lyric," but the extent and quality of her training is a matter of opinion and some controversy,⁴⁵ and whether she was artistic or not depends on which critic you consult. Turn-of-the-century writer/publisher Elbert Hubbard called her work "the very acme of art."⁴⁶ Some seventy years later William Lichtenwanger In Notable American Women said bluntly that her songs were "artlessly sentimental."⁴⁷

Many observers insisted that Carrie Jacobs-Bond wrote folk songs. For her epitaph, former President Herbert Hoover, after invoking the by-then automatic Three Songs, wrote that Bond's work was "...truly folk music of the world."⁴⁸ Hoover was echoed in the eulogy delivered by Dr. Rufus B. von KleinSmid, Chancellor of Southern California University, who said that "...her simple songs are universal...[she] has composed the folk music of the world."⁴⁹

But isn't "composed the folk music" a contradiction? Webster II: "folk song; a song originating and traditional among the common people of a country...from their more or less impersonal origin, folk songs are in general contrasted with art songs, which are the known work of individual composers." No one, thus, can "compose" folk music. Or can they? It would be exactly forty years after the death of "folk" composer Carrie Jacobs-Bond that Webster III would concede that a song could have the "...qualities of folk song...but [be] written by a known composer." (How else accredit the many "folk" composers of our own times--Bob Dylan, Judy Collins, James Taylor?) The OED (1989) tersely concurs: a folk song is "...a song originating from the common people; also a modern imitation of such a song."

The critic Gene Lees disagrees, insisting that "folk" connotes anonymity. "Folk music," says Lees, "is music created by anonymous 'people.'...the names of its creators have been lost..."⁵⁰ The folklorist Bruno Nettl agrees, emphasizing the oral tradition of folk music, and stipulating that the term is used "...to designate music of a people, in contrast to so-called 'popular' music and the 'serious' music of concert halls and opera houses."⁵¹ To these observers Carrie Jacobs-Bond could not, by definition, be labeled a folk composer.

The concept of "impersonal origin"--the folk song "originating with the common people"--had been debunked years earlier by H.L. Mencken, who claimed "...there is no such thing as a folk song. Folk songs are written, like all other songs, by individuals. All the folk have to do with them is to chose the ones that survive...the basic song belongs to one bard, to him alone..."⁵² Or to her alone. The Washington, D.C. critic Glenn Dillard Dunn agreed with Mencken that there is always a "bard." Carrie Jacobs-Bond, he said, "...stands in

the same relationship to the music of this century that was occupied by Stephen Foster in the last. She has written folk songs."⁵³

Historian Sigmund Spaeth made a similar comparison, saying that "... 'A Perfect Day' ... has something of the quality of a Foster or a [James] Bland." He also expressed the opposite view of Bond's work, writing that "... music publishers considered her work 'too artistic'." Happily, Spaeth then goes beyond the one-word categories, and in another passage hails Bond's "... extraordinary gift for creating words and melodies that proved to have an immediate and lasting appeal to an enormous public."⁵⁴ The archivist David Ewen also eschews a one-word label for Bond's music. "She knew how to write a song," he says, "that was filled with sentiment without becoming cloying, that was simple without becoming ingenuous, and which struck a universal chord..."⁵⁵ Historian John Tasker Howard pointed in a different direction. "Some of her songs have a true folk quality in their simplicity," he wrote. But then he assigns her work to that third category--popular music. Her songs, he said, were "... destined for longer life than ordinary popular music."⁵⁶

When assigning the proper label to Bond's music or that of any other composer, the question nags--does it really matter? If a song finds ongoing life, must we classify it? Apparently the answer is yes, we must--because of cultural expectations, the imperatives of scholarship, attitudes founded in elitism. The American composer William Schuman has written: "Folk music usually bears the stamp of scholarly approval--after all, it was 'discovered' and has the exotic appeal of never having been formally composed. Although popular songs, on the other hand, have never enjoyed scholarly endorsement, they have been the living music for each succeeding generation and as such have

formed an integral part of the American heritage." ⁵⁷ The English composer Ralph Vaughn Williams (1872-1958) also saw the power in popular song, and implied it was not to be scorned as superficial. "Why not look below the surface occasionally" he said, "and find out what it is in the direct appeal of the popular tune which makes the audience go home whistling; to see if there is not some artistic impulse hidden in unlikely corners."⁵⁸

It's hard to determine when the expression "popular music" first entered the language, especially in the sense we now use it. The term to most professionals and critics today refers to an industry which supplies a steady stream of "product" to a well-defined marketplace; its goal is financial gain. Popular music so defined is essentially an American phenomenon and clearly a creature of capitalism. According to the critic Gene Lees, "...when the twentieth century began, there was no such thing as an identifiably American popular music. Within twenty years it had become the most admired and imitated musical form in the world."⁵⁹ Today the term is used to describe an immense body of work that has spread throughout the world by means of both live performance and mechanical reproduction. Its influence on world culture and economics grows daily and is yet to be fully evaluated.

Lexicographers seem to have real difficulty with the popular song. Webster II ignores it; Webster III's definition is patronizing and narrow: "a song of wide appeal that is easily performed and memorized and usu. has a relatively brief vogue." (Are they describing Ellington or Pinky Tomlin? The Beatles? The Gershwins? Willie Nelson?) Is popular music simply music that succeeds?

Early in this century the respected critic H.E. Krehbiel (1854-

1923) articulated the conventional view of folk vs. pop: "Folk-song is not popular song...It is a body of poetry and music which has come into existence without the influence of conscious art..."⁶⁰ So Krehbiel, if he knew of Bond's songs, would have labeled them popular songs; they were certainly the result of "conscious art."

As Krehbiel wrote this, a whirlwind phenomenon was gathering force in the major cities and as it concentrated itself in New York, took the name Tin Pan Alley. It was music as industry, often said to have developed explosively following the 1892 publication of Charles K. Harris's "After the Ball," a simple and effective tear-jerker that sold in the hundreds of thousands. According to historian Charles Hamm, the song "... quickly reached sales of \$25,000 a day, sold more than 2,000,000 copies in only several years, eventually reaching a sale of some five million."⁶¹

These sales figures caught the attention of financial forces outside the existing music establishment. Profits from "After the Ball" proved to be a harbinger of big money to come, and other hits followed. Popular music had been a business. As the century turned it became an industry. Production and promotion never dreamt of by the oldline publishers became the norm. The sheet music business prospered, according to the writer/executive Russell Sanjek, "...growing from the small group of music houses in the late 1890's...to forty-five companies, capitalized at \$1.6 million and with a value of \$2.2 million in 1904."⁶² A bustling national economy dispensed new technologies to bring music into every American home, as the phonograph and the player piano came on the scene. Improved rail travel meant musicals and vaudeville troupes could bring a new song to the stages of new theatres popping up in every city and hamlet.

Sanjek reports that the industry leader Keith-Albee opened its first theater in Boston in 1893, "...the first of some 700 Keith theaters...New York was invaded simultaneously by a magnificent theater on Union Square. In the next seven years, vaudeville became big business..."⁶³ This confluence of entertainment, business, and technology would repeat itself often in the coming century, but here is where it began, and the result was a new American industry.

Where did Carrie Jacobs-Bond fit, in this new hustle for hits and dollars? She seems to have ignored it, remaining, musically at least, with the old ways--but with a sharpening eye for business. Charles Hamm, discerning a transitional category of popular song says, "...the line between classical and popular music was not drawn as distinctly as it would be several decades later..."⁶⁴ Citing Victor Herbert (1859-1924) as the "most successful composer of this sort of song..." he includes Carrie Jacobs-Bond as another leading figure, and considers her rejection by Tin Pan Alley publishers a blessing. When they "rejected her songs as 'too classical',"...she was forced to go into the publishing business herself and "...her 'Just a Wearyin' for You' (1901) and 'I Love You Truly' outsold all but the most popular Tin Pan Alley products, and 'A Perfect Day' (1910) almost matched the success of these two."⁶⁵ Notice that Hamm reflexively lists the Three Songs, and opines that Bond's work was rejected as "too classical," not too "folk."

Carrie Jacobs-Bond was not the only songwriter of this period to enter the publishing field, but she was one of the very few who stayed in the business and made money. Lees, paying tribute to the composer Paul Dresser (1857-1906,) identifies him as one of the first songwriters "...to perceive that most music publishers were crooks,

and to become a partner in his own publishing house."⁶⁶ Other songwriters, especially in New York, tried their hand at it, and most met with failure and bankruptcy (as did Dresser.) The prolific Harry von Tilzer tried the publishing game with brief success, but except for Charles K. Harris and most notably Irving Berlin, the list of successful songwriter-publishers is a short one.

Carrie Jacobs-Bond & Son, on the other hand, continued in profitable existence for over twenty years. When she moved to California and gave up Chicago as a distribution point, she arranged with Gustav and E.C. Schirmer for Boston Music Company to manage the catalog, but maintained top billing for the original firm name on all compositions.

The fate of Bond's enterprise, together with that of almost all the Tin Pan Alley publishers, is fast becoming a footnote in the history of popular music. With the passage of time the money-making power of those early-day songs has ended as, each year, hundreds more fall into the profitless Public Domain. Very few of them still ring in our ears. Those that do seem increasingly to combine our expectations of both popular song and folk song; many are even seen now as part of America's "serious" music. Some popular songs, says the historian Charles Hamm, have now "...passed into oral tradition, as songs that people heard, remembered, sang from memory, even taught to other people." People do this with songs now, according to Hamm, "...without even knowing who composed them or associating them with any particular era." His conclusion is that as the years have passed the music industry, without its own intention or knowledge, has now created a body of "traditional music."⁶⁷

Traditional. Almost fifty years after the death of Carrie Jacobs-Bond and one hundred years after publication of her first song, that word seems now ideally to describe the place of her Three Songs in the American musical canon.

* * *

SIX OF THOSE SONGS

There is no objective way to evaluate the qualities of a song. A song cannot be weighed and measured or given a litmus test. If it haunts us, the haunting is truly ephemeral, and the sweet melody can slip in and out of our memory like a beloved face or the name of an old friend. Who can say why one set of notes, linked to a touching lyric and tucked into an expected (or unexpected) chord catches on in a million hearts, while another equally "good" song lives only on the page? Carrie Jacobs-Bond created Three Songs that still live in a lot of American memories after almost a century. Did she compose others that deserved equally long life? Would they achieve it yet if given exposure? In other words is there a prospect for a Carrie Jacobs-Bond "revival?"

Six other Bond songs are examined in the following. Three of them are flawed in ways that can at least be analyzed in view of the demands and limitations of the popular music market in her time. These three failed, but reasons can be discovered and conclusions drawn:

OVER HILLS AND FIELDS OF DAISIES (1902)
 A BAD DREAM (1902)
 THROUGH THE YEARS (1918)

Three other songs are examined as first-rate samples of Bond's gift for melody, with various texts (none by her) that result, simply put, in good songs. These three also failed but for reasons unclear and elusive:

YOUR SONG (1919)
 WERE I (1923)
 LITTLE LOST YOUTH OF ME (1923)

These six songs were not selected at random, but after a study of over one hundred of Bond's published songs. The latter three--those deemed worthy of success approaching that of her three proven hits--were chosen, unavoidably, on a subjective basis. (They haunt; they ring in the ear.) No process could be more intimate and idiosyncratic, nor less scholarly, but there is no other way to choose.

OVER HILLS AND FIELDS OF DAISIES
(Words and Music by Carrie Jacobs-Bond)

The amateur--Charles Hamm's "person of limited musical training and ability"--will be immediately stressed by a vocal range of a twelfth in this song. Never mind that at this time Bond was also composing, she hoped, for the trained singer, for whom such a range would be routine. She also sought the popular market, and the parlor baritone would be cowed when confronted with the high G.

Another barrier to homebody acceptance of this song is the piano score. The vocal line for verses one and two is scored over thick arpeggios in the pianist's right hand which seldom indicate the melody. Notice that these figures (more trouble for the parlor pianist) are scored six against two, or twelve against four, implying a 6/8 or 12/4 signature, either of which would have made for easier sight-reading than Bond's 2/4. Technically her style is correct, but it's not helpful to our home pianist, trying to decipher a new song.

p
O - ver hills and fields of dai - ses,
"I love you" the dai - sies tell me,

rall.
p

The bass line couldn't be simpler, but those figures in the treble clef, probably transcribed from Bond's personal technique, are intimidating. Most popular publishers would have demanded that the score be simplified in the manner, say, of Charles K. Harris's big hit from the same period (1899) "Hello Central, Give Me Heaven."

CHORUS.

Hel - lo Cen - tral, give me heav-en, For my ma - ma's there:

The image shows a musical score for the chorus of "Hello Central, Give Me Heaven." It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Hel - lo Cen - tral, give me heav-en, For my ma - ma's there:". The middle and bottom staves are piano accompaniment. The middle staff is in treble clef and features a complex, rhythmic melody with many beamed notes and slurs. The bottom staff is in bass clef and features a simpler bass line with block chords. The piano part is marked with a dynamic of *pp*.

Bond makes even sterner demands on the pianist in the final statement, verse three. Her melody, plain though quite appealing, is inundated even further by heavy chordal patterns in both staves of the piano score. Bond claimed she "never had to practice scales and trills..." that they came naturally.⁶⁸ But she might have refrained from injecting her own piano embellishments into a score aimed at the popular market.

3. Now the hills and all the dai - sies Lie be - neath the

p Parpeggimete.

The image shows a musical score for the third verse of "Over Hills and Fields of Daisies." It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "3. Now the hills and all the dai - sies Lie be - neath the". The middle and bottom staves are piano accompaniment. The middle staff is in treble clef and features a complex, rhythmic melody with many beamed notes and slurs. The bottom staff is in bass clef and features a simpler bass line with block chords. The piano part is marked with a dynamic of *pp* and the instruction *p Parpeggimete.*

"Over Hills and Fields of Daisies" is a lengthy piece for Carrie Jacobs-Bond at this date--54 measures (counting repeats) on four pages. The music is in the AABA pattern, becoming pro forma for Tin Pan Alley songwriters but seldom observed by her. The four-measure "bridge" (B) in this song moves to the key of the sub-dominant, returning routinely to the tonic through the II chord and the dominant

seventh, with some pleasant suspensions of major sevenths along the way. But throughout, Bond allows this straightforward tune to be overwhelmed by its accompaniment.

The text consists of three verses in equal length. For 1902 this violates another cardinal rule on Tin Pan Alley. Where is the refrain? The first verse (sixteen measures) feels like a refrain, but an Alley lyricist would have prefaced it with a traditional verse of exposition, giving us some names and places. Then we'd know why and for whom this broken-hearted lover is pining:

OVER HILLS AND FIELDS OF DAISIES
 ONCE WE WANDERED LIGHT OF HEART
 NOW I'M DREAMING YOU ARE WITH ME
 WE TOGETHER, NE'ER TO PART.
 YOU{ARE} SAYING, OH, I LOVE YOU,
 LOVE LIKE MINE WILL E'ER BE TRUE,
 OVER HILLS AND FIELDS OF DAISIES
 YOU ARE SAYING "I LOVE YOU."

Charles K. Harris's 1899 ballad again illustrates the ideal popular music matrix, this time in its poesy. The refrain, or "chorus" as he is already calling it, is in exactly the same trochee couplets and rhyme scheme as Bond's 1902 effort:

HELLO CENTRAL, GIVE ME HEAVEN
 FOR MY MOTHER'S THERE.
 YOU WILL FIND HER WITH THE ANGELS
 ON THE GOLDEN STAIR.
 SHE'LL BE GLAD IT'S ME WHO'S SPEAKING
 CALL HER, WON'T YOU PLEASE?
 FOR I WANT TO SURELY TELL HER
 WE'RE SO LONESOME HERE.

But Harris has provided us a verse; it describes the little girl whose mother has died: "'Papa, I am sad and lonely,' sobbed a tearful little child." (We already knew the child was female because her picture is on the cover.) "'Since dear Mama went to heaven...'" Then she (and Harris) prepare us for the refrain. "'Just you listen and

I'll call her through the telephone.'" And now we hear the theme that Harris hopes will haunt us:

HELLO CENTRAL, ETC. AS ABOVE

Charles K. Harris had a smash hit; Carrie Jacobs-Bond did not, though she may have written the better song. Certainly in her song she committed no grave creative sins. Accompaniment needn't match vocal line; inventively scored piano under the voice can embellish and enlarge vocal performance; and verse sans refrain can work out just fine. Eight years later Bond's "A Perfect Day," with two verses and no refrain, will sweep the country, and no one will be able to say why. But for now it's 1902 at the pop music counter of the five-and-ten-cent store. That's where Carrie Jacobs-Bond wants to be, and her potential customers want a simple musical road map, and a familiar one, just like everybody else's.

A BAD DREAM

(Music by Carrie Jacobs-Bond)
(Words by Juliet Wilbur Tompkins)

The structure and harmonies of this song are unusual, both for its time in the popular music world and for Carrie Jacobs-Bond in 1902. The length is 36 measures in common time (4/4.) The song begins with a pair of four-bar statements (AA;) the next sixteen measures are subdivided into four phrases, each melodically developed from the one preceding (BCDE.) The tonality shifts from the minor based on III to the dominant, then to four measures in the major key based on the minor sixth, followed by a facile return to the original tonality for the final four bars of this "bridge." The main theme of eight bars is then restated, with a four measure final cadence for piano.

The 4/4 signature is not helpful to the sight-reader of this song and works against it. The melody is scored in a steady flow of eighth notes, seemingly unaccented, so the signature could be 8/8--if that wouldn't confuse things even more. A Tin Pan Alley editor might have simply scored it in 2/4, leaving the melodic notation in eighth notes but doubling the number of bar lines. Better yet he might apply the industry's increasingly useful 2/2 or cut time, eliminating all those flagged eighths and expressing the melody in quarters and half notes.

Another challenge to the parlor singer/pianist is the fact that the melody--a simple one at least in the opening theme--does not appear in the accompaniment but is scored over the pianist's broken chords in both right and left hands. Again, there's nothing incorrect about this. It's musically interesting, the parallel intervals are pleasing, alternately suspending the dominant seventh chord over the tonic in the main theme.

Moderato.

Up the morn-ing glo-ry vine the dreams are flock-ing To

mf

The singer will need a good ear and a steady eye to hold her/his own over this charming but uninformative accompaniment. The pianist meanwhile has his own troubles, stretching for broken or rolled tenths in both hands.

After the first eight measures the going is easier--a simple rhythm accompaniment; then Bond helpfully (and uncharacteristically)

doubles the vocal line with piano in true Tin Pan Alley style, retaining the lean bass line employed throughout this section.

The vocal range of "A Bad Dream" is a major 12th again--way beyond the standard octave limit in the pop songs of the period.⁶⁹

Tompkin's text is charming and simple--the story of a contented baby's dismay upon awakening from a dream and finding everything's gone wrong, then in the final section being restored to comfort and happiness by the returning mother.

Did this song have a life, even a brief one? Apparently not. It is examined here as a workaday tune and text that may have been ignored because of Bond's musical and merchandizing techniques. "A Baby's Dream," for instance, might have fared better if published in single sheet form, rather than inside one of Bond's folios ("Twelve Songs") A Tin Pan Alley publisher might have called in an arranger to tame the score, an artist to draw a colorful cover depicting a squalling baby, and created for his firm a minor hit.

There would be no point to these speculations had not Carrie Jacobs-Bond so avidly sought commercial success in the popular field. A few years before (1895) she was thrilled when her first published song, "Is My Dolly Dead?" enjoyed modest success, especially in the Chicago area, where almost immediately after publication it was performed by the well-known Teresa Vaughn in the show "Fourteen Nine-Two."⁷⁰ It had been published by S. Brainard's Sons, a

leading Chicago house. According to Bond, her own songs "were not just what they were looking for." She was asked if she could write some children's songs. "I thought that I could," she reported in her memoirs, "and went back to the hotel where I was stopping and worked earnestly for hours...Two days later I took the verses and the music to the publisher..."⁷¹

The original sheet music of "Is My Dolly Dead?" clearly indicates that Bond observed the prevailing guidelines on notation--perhaps unwittingly. The score could not be simpler and may well have been the work of a Brainard arranger.

mf *Tempo di False*

Dol - ly girl whose eyes were blue, You're the one I
 Dol - ly girl whose eyes were blue, I'm your friend, I
 Dol - ly girls for chil - dren poor, Have been made of

In this song Bond acknowledged a basic dictum of the trade: she employed verse and chorus. Setting up her story line in an eight-measure verse, she then develops it in a standard 32-bar chorus. But she ignored another important rule: the title at no time appears prominently in the lyric.

"Is My Dolly Dead?" was composed and published successfully during Bond's first visit to Chicago, in early 1895, before the death of her husband. He had in fact objected to the venture, creating the couple's "first real disagreement." The trip nonetheless was productive and gratifying. Bond met several leading figures in music and theatre, including Ethelbert Nevin (1862-1901). "He talked to me most encouragingly," she recalled.⁷² The entire episode is evidence

that Bond's impulse to compose and publish was there all along, that it did not stem solely from the pressures of poverty and loneliness she encountered a few years later, and most certainly that she did not begin her efforts to please Dr. Bond nor do so in response to his encouragement.⁷³

Publication of "Is My Dolly Dead?" in 1895, by the way, opened a parallel career for Carrie Jacobs-Bond which she pursued for years. It launched her as a writer for children, and she produced a number of children's songs, poems, and stories in the years that followed.⁷⁴

THROUGH THE YEARS
(Words and Music by Carrie Jacobs-Bond)

Bond again conforms in this song to the pop format of verse and chorus. The verse is eight measures in 4/4, the chorus sixteen in 3/4. Total length is thirty-two measures including the verse repeat.

The birds don't sing as sweet-ly as they did when I was young, I
I used to love the twi - light, to hear the crick-et sing, But

see the sun-beams thro' a mist, The flee-ting hours be - yond And
now the time 'twixt day and night Can on - ly sor - row bring. How

Here again the pianist is not much help to the singer in defining the melody. It's a pleasant enough accompaniment--the kind an inventive player might construct to back a singer in a performance--

the right-hand thumb counter-line, for example. But it is not the plain and simple pop scoring found in its 1918 competitors. Compare it to the first four measures of this 1918 hit, which could not be more plainspoken nor more typical:⁷⁵

CHORUS

The musical score for the chorus of "Through the Years" is in 3/4 time and G major. It features a vocal line and piano accompaniment. The vocal line consists of four measures: "I'm", "al - ways chas - ing", "rain -", and "- bows,". The piano accompaniment starts with a *p-f* dynamic. The right hand plays chords, while the left hand plays a simple bass line. The melody in the right hand is initially in the bass register, then moves to the treble register in the final measure.

In the chorus of "Through the Years," now in 3/4 time, the accompaniment initially matches the vocal line, then drifts away, often in a confusing manner. Rather than providing a felicitous counter-melody as in the verse, it presents at times a dissonant alternate melody:

Grazioso

The musical score for the beginning of "Through the Years" is in 3/4 time and G major. It is marked *Grazioso* and *p*. The vocal line consists of four measures: "Time makes all", "but love the past,", "Love is ev -", and "er new;". The piano accompaniment features a right hand with chords and a left hand with a simple bass line. The melody in the right hand is initially in the bass register, then moves to the treble register in the final measure.

The accompaniment, after helpfully doubling the melody all along under the singer's effective leaps to the major seventh, seems almost to have been scored in error--but probably not, since the anomaly involves several figures; the voice now remains on the third (m.1 in following example,) while the accompaniment again reaches for the seventh (D). (Bond is at least limiting vocal range by 1918--here to exactly that major seventh.)

p a tempo

I would see the face I loved thro' a mist of tears.

p a tempo

These are minor irritations to be sure, but for the amateur pianist or singer, working through a stack of sheet music in search of an attractive new song, they could trigger instant dislike or frustration. In popular song simple is better.

The text of "Through the Years" is--there's no other way to say it--old-fashioned. It is now 1918. Ragtime, during the teen years, has brought fresh imagery, vernacular expressions, new scenarios to popular music. Jazz, waiting in the wings, will hasten the process. Bond's choices--"fleeting hours," "'twixt night and day," and "mist of tears" seem suddenly from a different world. If at this point, however, her own texts are increasingly dated, she will nonetheless continue setting to her melodies good poems by others, such as "Were I,"⁷⁶ examined now as one of three Bond songs deemed of quality and felicity but somehow unnoticed in their time.

WERE I
(Words by Nan Terrell Reed)
(Music by Carrie Jacobs-Bond)

This small song is instantly appealing. Small indeed--it is basically just eight measures of music in 3/4 time. (An entire copy of the three-page score plus cover may be found in Appendix V.)

It has charm and simplicity. Bond's melody matches Reed's poem perfectly in accent and emphasis. The vocal range, while wider than Tin Pan Alley's standard, is a relatively comfortable minor tenth.

The piano score is clear and accessible to the average player, with the strong melody doubled in the treble clef and a few obvious counter-lines in the bass, avoiding an oom-pah 3/4 pattern.

This song would be a delightful encore piece today, for anyone singing the songs of America--call them art or folk or pop. Or traditional. Reed's text lends Dickinsonian grace and imagery and begs for rediscovery.

Why didn't "Were I" find an audience in 1923? Luck and timing always play a role in the success or failure of a song. Bond herself once maintained that "...thousands of songs...have never been noticed; but no one in the world can tell why...It is really one of the great gambling things of the world."⁷⁷ Perhaps the title is weak. A savvy editor might have spotted in the poet's final stanza her greatest fancy and expanded the title to "Were I a Star." Or perhaps the song didn't get the attention it deserved because of the timing of its production. It was published in 1923, a year after the Bond Shop catalog was lodged with the Boston Music Company for future distribution. In their efforts to plan a strategy for the catalog, market existing works, and expand service and arrangements for the money-making Three Songs, the new management may have lost "Were I" in the shuffle. It is clearly one of Carrie Jacobs-Bond's "little songs" that should be revisited.

YOUR SONG

(Words by George F. O'Connell)

(Music by Carrie Jacobs-Bond)

"Your Song" sounds like special material written for a vaudeville or concert artist, though Carrie Jacobs-Bond was never directly involved in that field. It's a character song, with

a dialect lilt in the O'Connell poem that inspired it, and which Bond captures neatly in her setting. This song could have been in the repertoire of Harry Lauder or Chauncey Olcott or John McCormack.

The image shows a musical score for a song in 6/8 time, written in a key with two flats (B-flat and E-flat). The score is divided into two systems. The first system contains the first line of the melody and piano accompaniment. The lyrics are: "Oh - sing to me, dar - lin', 'a bit of a song' As I". The second system contains the second line of the melody and piano accompaniment. The lyrics are: "lie in the moon-light a - near you; - There's a rift in my heart and a". The score includes dynamic markings: *p* (piano) at the beginning of the first system, and *mf* (mezzo-forte) at the beginning of the second system. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

"Your Song" consists of two verses in equal length, essentially sixteen measures each in 6/8, with a two-measure fillip at the end of each, reprising the final line of text; a four-measure piano interlude separates the two verses or stanzas. It's all printed out in full--no repeats--in keeping with Bond Shop practices, although it could easily have been published on two pages with a repeat and two lines of text in each system. (Complete music and cover in Appendix V)

By 1919 when "Your Song" was published, the Bond publications were dressed up better than ever in design and quality. The score of this song is enclosed in a handsome border similar to that on the cover, which is clearly of Bond-directed design, although she had apparently long-since quit painting the watercolors herself.⁷⁸

Beyond the usual elements of chance and luck, a few practical shortcomings may explain this fine song's brief life. By 1919 the popular music business was bigger and flashier than ever,

centered almost totally in New York. The economics of music publishing had changed and Carrie Jacobs-Bond had no representation in that high-pressure world. Styles kept changing, too. Newcomers were pushing songs infused with ragtime and jazz--composers like George Gershwin and the still-youthful (but already world-famous professional) Irving Berlin. There was still room for an "old-fashioned" song or two; Ernest Ball's "Let the Rest of the World Go By" appeared. But for most Americans if it wasn't Gershwin's "Swanee" or Berlin's "Mandy," the song ringing in their ears was probably "How Ya Gonna Keep 'Em Down on the Farm (After They've Seen Patee?)"

"Your Song", however, had merchandising weaknesses of its own. The title lacks strong placement in the lyric. This breaks a strict rule of the game: the name of the song (the catchier the better) must be placed at the beginning or the end of the refrain, or both. Here the words "your song" uncapitalized, are buried in the penultimate line of the final stanza--too little, too late.

The score, however, is wide open and easy to read, with the melody always stated in the piano right hand part under the vocal line. The left hand offers unusual tactics for popular music of that time--e.g. in m.1 and m.3 of the vocal, implicit suspension of the tonic under the dominant. Some pianists would be bothered by the use of rolled tenths in the bass clef, but they are not excessive, and even the neophyte had probably learned to substitute the octave or single note in such cases. (These tenths may be another mark of Bond's own style. Tenths are avoided almost entirely in pop music scoring.)

But these are minor drawbacks; "Your Song" is a good song. Perhaps in 1919 Carrie Jacobs-Bond was so busy and riding so high on the postwar popularity of "A Perfect Day" that she didn't give the

marketing of this delightful new tune her full attention. She was also spending a great deal of her time in travel, completing her permanent move to California. Despite ongoing health problems, Bond seems to have been as active and energetic as ever.

Little is known about George F. O'Connell, her "collaborator" on this song. He is mentioned briefly in Roads of Melody, but not as a creative associate, so he becomes yet another of Bond's phantom lyricists.⁷⁹

LITTLE LOST YOUTH OF ME
(Music by Carrie Jacobs-Bond)
(Words by Eleanore Meyers Jewett)*

The asterisk (*) on the original sheet music of this song refers to a note at the bottom of page one: "Words used by permission of Good Housekeeping." We are forced to conclude that this text, among the most felicitous and well-constructed of any set to music by Carrie Jacobs-Bond, was clipped from a magazine.

"Little Lost Youth of Me" is an inspired phrase to evoke the longing in all of us for the past, especially our own past. It is a stock subject for the alert songwriter. At its worst it can fall off into treacly nostalgia; at its best (e.g. Alec Wilder's "While We're Young") it can touch the listener at a deep emotional level. Here, Jewett's poetic voice is tender and restrained. She does not wring her hands over the lost years, but reminds us of their incandescence. Then after offering a tentative emotional redemption in the first two lines of the second verse--

SORROW IS PASSED AND THE SUN IS RETURNING
LAUGHTER AND FRIENDSHIP AND LOVE ARE AS DEAR--

she ends the text as it began, in recognition and acceptance of that loss.

Carrie Jacobs-Bond's setting fits the text perfectly. The first stanza or chorus dictates the standard AABA form so common to popular music and Bond, who has seldom used it, responds accordingly. There is no oldtime prefatory "verse" here, but the two statements in the 32-bar chorus bracket a twenty-measure center section developed in the relative minor. The song is sparingly scored in 3/4; melody doubled on piano underpins the vocal except where the melody is occasionally wrapped inside light, broken intervals of thirds and sixths.

In the middle section the melody is effectively transferred to the bass clef during most of the theme, returning to a single-note treble statement before the reprise of the chorus:

(See Appendix V for complete piano-vocal score and cover.)

"Little Lost Youth of Me" has appeal both as song and instrumental. The melody is one of Bond's most attractive; once begun it develops with the rare quality of "inevitability" that composers always seek. It can surely be called a haunting melody, and Carrie Jacobs-Bond must have been deeply inspired by the Jewett poem.

It's hard to detect any aesthetic flaws in this work, or shortcomings in craft and structure. But like "Were I" it was published in 1923 by a composer undoubtedly distracted by business and social pressures, and the reason for its commercial failure may well have been articulated in a general way by Bond herself a few years earlier. Reflecting in 1920 on her many successful years in publishing, Bond had told the editors of the prestigious music magazine Etude: "A song is like any other piece of merchandise when you consider it from a commercial standpoint. Write the best song in the world and lock it up, and it's a dead issue."⁸⁰ Without intending to, Bond may have locked up "Little Lost Youth of Me."

Carrie Jacobs-Bond seldom confided her command of the business side of music so succinctly. More often her public stance was one of modesty and sentiment, as when she described the profound emotional rewards of her work. "What matters most to me in life," she told Neil M. Clark of American magazine, "is that I have been able to do a service-- that my songs have sung themselves into the hearts of everyday people around the world--have cheered them--heartened them--brought beauty closer to them. I know that I have done that much, for I get thousands of letters telling me so."⁸¹

Carrie Jacobs-Bond: the tough-minded business executive and the dreaming idealist. They existed side-by-side, day-by-day, and it is essential to recognize and explore both to undertake any conclusions, however tentative, about the life of this accomplished American. That life is a study in contrast and contradiction; there is mystery and clouded passion, engendering the notion that the deeper truths were carefully guarded, and that the real Carrie was in hiding.

Few commentators during her lifetime chose to dwell on this duality in Bond's nature, preferring to picture her as a woman of sweet nature and gracious gentility, which indeed she seems to have been. But the Rev. Robert J. Burdette, a writer and humorist, noted that Bond was also "...an artist who knows how to open a bank account; a dreamer who is wide awake during business hours; a successful business manager who is contemplative, meditative, given to poesy and melody, and right up on the edge of the market; a woman who writes a song that will thrill your heart...and draws up a contract as strong as the song is sweet." ⁸²

Could Bond's public self-effacement have been a pose? Was she a chameleon with a public self and a private self, the latter almost never displayed? Her skill at role-playing was apparently impressive, if largely unobserved. In 1910 a critic for the Oakland Tribune offered a surprising list of these skills, at least as seen onstage: "Were she not a composer first and an interpreter of songs next," he wrote, "she would inevitably be an actress, and if she were that she would surely sway all hearers with a startling emotionalism if she so chose--but she could just as readily be a comedienne, too."⁸³

Clearly, though, we are first led to study Carrie Jacobs-Bond today because of her music, and have focused here on the Three Songs that made her a world figure for almost fifty years. Examination of her other music, while a pleasant enough task, has seemed consistently to lead back from song to composer--to new questions and considerations of the vital energies and conflicted drives that created those songs--certainly the good work of a long life. Closing in on the talented artist who created them leads one to speculate, perhaps reluctantly, that in spite of her lifelong references to her Muse of melody, the

songs at some point became for Bond also a means to an end--a handy tool in a turbulent life, the purpose of which she may have viewed simply as a raw struggle for survival. If those small songs provided not only for that survival, but for a life of wealth and fame, is that to be viewed as an attribute of the songs themselves, or of the resolute woman who wrote and sold them?

CONCLUSIONS

This study set out to honor Three Songs by a famous popular composer and to explore some of her other songs. It ends with the conclusion that Carrie Jacobs-Bond's music, while it remains an impressive and artistic body of work highly representative of its time, is vastly more compelling and important on other levels. Put another way, the Bond story provides an ideal springboard from the specific to the general in the study of American popular culture. The phenomenal success of the songs, for example, testifies to the hunger in people for simple musical expression, the satisfaction of which becomes ever more complex in our century as music increasingly reaches us secondhand via technology, and art has become industry. Among future studies of Bond's role in all this might be some sort of oral history compilation of personal remembrances of the Three Songs,⁸⁴ linked to inquiries into similar memories of the influence of other songs in other times, right into the present. Studying Bond's life and work unfailingly brings home the conviction that popular music, now an area of scholarly research, must also be studied anecdotally and subjectively because of its

intimate personal connections to us all.

Beyond the imperative to place Carrie Jacobs-Bond squarely in the center of future studies into the American popular music industry, there remains a great curiosity about her--Carrie Minetta Jacobs Smith Bond. This curiosity also begs for satisfaction on multiple levels. Bond was a pioneer. She was born and raised under 19th-century frontier conditions; as a young matron and mother she fought off poverty and personal tragedy; she succeeded stunningly in business and became a friend to celebrities and the idol of millions.

Time will tell whether her songs will survive. Popular songs, like fashions and slang and hair length, come and go with the generations, and probably should disappear along with last year's calendar. Most of the songs of Carrie Jacobs-Bond will probably join them, except for those that endure in the "traditional" manner of the Three Songs or as occasional rediscovery--an overlooked gem such as one of the three examples above.

Memories and influence of those songs' composer, however, will surely prevail. It may be that future studies will only footnote the songs, and devote themselves solely to deeper research into the life of their composer, a life of almost fiction-like adherence to the trappings of the 20th century American success story.

* * *

APPENDIX I

DISCOGRAPHY

DISCOGRAPHY

Preparing a discography for a composer as widely-recorded as Carrie Jacobs-Bond is by definition an unfinished project. The recording industry has undergone so many changes in technology, marketing, and sheer size that it will probably always be presumptuous to call any such compilation "complete." However, the following pages certainly represent the bulk of recordings of Bond's songs, particularly for the early years c.1910-1935.

Thomas Edison's 1878 patent for the original cylinder phonograph has been followed by countless others as the tiny invention spawned a vast industry. From cylinders to 78rpm discs to "45's" to Long Plays to Compact Discs--the amount of product from this industry has grown almost exponentially. Magnetic tape in all its forms has added to the proliferation; changes and improvements in fidelity and reproduction techniques have triggered vast re-issue programs--e.g. 78's to LP albums, LP's to CD's, with each format also crossing over to audio tape in cassette, eight-track, and reel-to-reel formats.

These factors have made the preparation of a discography for this composer especially difficult in the years since the 1960's. Added to the above complexities has been the almost untrackable proliferation of record labels and companies, most of which are not listed in the basic trade publications, but may still have large sales and distribution.

When the recording business began in the U.S.A., around the turn of the century, there were really just three companies to consider: Edison, Columbia, and Victor. Even by the 1930's and early '40's the number had not increased greatly; Decca, Brunswick, and Capitol made

appearances; Victor became RCA-Victor, with Red Seal for classical music, black label and the spin-off Bluebird for pop and jazz; Columbia and Columbia Masterworks maintained their familiar red and blue labels.

These companies can be researched best through their own catalogs, or secondary research in collectors' compilations until sometime in the late '50's or so. Then, with the advent of LP recording and the wide use of tape, not to mention the exploding popularity of recordings of all kinds, the complex, even chaotic marketplace that surrounds us today began to take shape.

This discography, accordingly, can be considered reasonably complete and accurate in its early listings. After the advent of the LP, (mid-'50's) and certainly into the recent years of cassette/LP/CD, proliferation, the listings, while presumably accurate in title, artist, label and release number, cannot be considered complete. Dates of release are provided where available, although these are misleading and often bear no relation to the actual date of recording or re-issue.

Most of the research materials were made available by the New York Public Library (Lincoln Center Library for the Performing Arts,) and the assistance of their staff is gratefully acknowledged. A list of their resources plus others employed in this search follows the discography itself, as does a schedule of the two-letter codes devised to indicate the various company labels.

(*) Indicates cylinder recordings.

DISCOGRAPHY: CARRIE JACOBS-BOND: PERFECT DAY

<u>ARTIST</u>	<u>LABEL & NUMBER</u>	<u>SOURCE</u>
Alda, Francis (sopr) (re-issue) "Francis Alda" LP (1967)	CN 45	OCLC
Baker, Elsie (soprano)	VI 17387	VI 1914
Barber, Frank orch "Hi-Fi Dinner Music" LP (1957)	CA 10082	OCLC
Bond, Carrie Jacobs 4 CS Bond sings; copy live recording 1940 ASCAP Festival, San Francisco	CAMB 114 A-D	OCLC
Booth, Webster/Bertram Harrison	GR (Brit) 9534	RDI
Boutel, Phil "100 Strings Play" LP (1957)	WI 12143	OCLC
Brodie, Paul "More Encores" LP 1982	GC RE7103	NYPL ("names" 704)
Burgette, Perry organ LP 1960	HU no#	OCLC
Burr, Henry (tenor)	IN 3410 *	Deakins 30
Butt, Madam Clara w/Grace Torvens, piano	CO 7175	RDI
Carroll, David orch "Let's Dance to Waltz Favorites" LP (1962)	ME 20739/60739	OCLC
Carson, Paul "Bridge to Dreamland" Vol II LP (196?)	AL no #	OCLC
Case, Anna (soprano)	ED 83084	ED catalog
Case, Anna w/C. Hollister piano	CO 225 & 2386	RDI
Chamlee, Archer Orch	BR 10002	RDI
Chamlee, Mario male trio	BR 10104 & 15162	RDI
Charles, Ray Singers "Someone's in the Kitchen with Dinah" CS	MCA 20510	PH 10/11/95
Charles, Ray Singers "In the Evening by the Moonlight" LP(196?)	DE 8874	OCLC
Cities Service Green & White Quartet (Alb: "Just a Song at Twilight"; 78, 45, LP)	VI 353; LPM 3020	VI 1949/50 (??)
Cole, Betty Trio "A Point of View"	CT s/1000	OCLC
Constable, John, piano w/vocal group "An Anthology of English Song" CD 1989	NV LCD 107	OCLC

A PERFECT DAY, CONT.

Crawford, Jesse (organ solo)	DE 25197/LP 584	JB
4 disc/78 album	DE 584	
Crawford, Jesse "When the Organ Played at Twilight" LP (1956)	DE 8300	OCLC
"When Day is Done" 10" & 12" LP	VO 5059	
Crosby, Bing; Ken Darby orch/cho	DE 27404	WNEW
Crum, Edward/others 1962 Folk files	Tape reel;Ind.U.	OCLC
Columbia Stellar Quartet	CO 1958	RDI
DeBurgh, Chris voc/guitar "At the End of a Perfect Day" LP (1977)	AM 4647	OCLC
DeVol Frank Rainbow Strings	CO 1482 & 8273	OCLC
"More Old Sweet Songs" LP (1961?)		
Downey, Morton (tenor)	DE 1738 (7/10/38)	Rust 228
Eddy, Nelson (baritone, with Nat Shilkret orch.	VI 4369; HMV DA- 1589	Rust 238
"Twelve Beloved Am.Songs"(1937)	C-27	
Eddy, Nelson	RCA-CAM 492	NYPL
"Nelson Eddy Favorites"(1959)		
Eddy, Nelson "NE in Songs We Love"	CO 812	NYPL
Piano/Leon Arnaud orch LP (1956)	CO 4343	OCLC
Eddy, Nelson (re-issue)LP (c1959)	Harmony HL7151	OCLC
"Collection of Alltime Favorites"		
Elshuco Trio	BR 10175	RDI
Fields, Gracie "Our Gracie" LP(1957)	LI 3059	OCLC
Fleming, Florence Irene (cello)	ED 80538	ED catalog
"Friscoe", Lou Chiha (xylophone)	ED 50872	KA 55
	*ED 4197 Blue Amb	
Fox, Virgil organ "Songs at Sunset" LP (196?)	CA 8587	OCLC
Gibson, Archer (organ solo)	VI 36019	VI 1934
Glad Singers, "Surprise" LP 1965	CO9112	OCLC
Gluck, Alma (soprano, with Orpheus Quartet)	VI 64607	VI 1923; MO 85
Goodman, Al orchestra 4-disc 78	CO 36217 Alb C-62	JB
"Memories" (LP?)	CO 6157 Alb A-14	CO 1949/50
"Golden Sax Favorites" 1980 CS	DM CT4-5625	OCLC
Gospel Highlights LP 1973	CH 10081	OCLC
Harrison, Charles	CO A2212	RDI
Heaps, Porter organ "Pipe Organ Selections" LP (n.d.)	SU 507	OCLC
Hook, Ethel	BT 5048-B	RDI

A PERFECT DAY, CONT.

"Immortal Songs for the Home" LP various orch & vocal	ME 25057	OCLC
Imperial Quartet (male vocal)	VI 17872	VI 1923
Jackson, Mahalia cho/orch John Williams, "Great Songs of Love and Faith" LP c.1962	CO 8624	OCLC
Jacobs, Peter & Hanna voc/pno LP "Nannybirds Birthday Surprise"	MA 15982	OCLC
Jaudas Society Orchestra	ED 50291	ED catalog; KA
Kassel, Art orch "Art Kassel" 10" LP (1950)	ME 25038	OCLC
Keith, Priam "Do Not Disturb" Piano/strings LP (195-?)	DO 3020	OCLC
Kendall, Charles "Chimes at Eventide" LP	WO no#	OCLC
Kesner, Dick violin w/orch "Dick Kessner and His Magic Stradivarius" LP (1961)	CL 57360	OCLC
Kostelanetz, Andre Orchestra (Brit.)	CO 4263M FB2495	JB CO Overseas '49
Lennox, Elizabeth	ED 52586/11309	KA 141/RDI
Linguist, Allan (piano acc. CJB)	ASCAP 16" trans.	Holdridge 1195
Longines Symphonette Orch "Songs of Faith & Inspiration" 3LP (1973)	LS 5684-86	OCLC
Luxon, Benj voc David Williams, pno piano LP (c1976)	ARGO ZFB 95-6	OCLC
MacDonald, Jeannette (sopr) "Romantic Melodies" 45 & LP "Tribute to Jeanette" 3LP 1982	VI WDM-1217 10-1416 OASI 594	VI 1952 RDI OCLC
MacRae, Gordon orch Alexander Van "Songs for an Evening at Home" LP	CA 1251	OCLC
MacRae, Gordon/Jo Stafford; Paul Weston orch	CA 1061	WNEW
MacEwan, Sydney (tenor)	Brit. CO DB2352	CO Overseas
Martin, Freddie Orch "Midnight Music"; 78, 45, LP	VI 355; LPM 304	VI 1952
Masterson, Valerie w/piano "Bird Songs at Eventide" CD 1989	----	OCLC
McClaskey, Harry Orch	PA 29124 & 30367	RDI

A PERFECT DAY, CONT.

McHugh, John	Brit. CO DB2478	CO Overseas
McKee's Orchestra; waltz medley	VI 35511	VI 1923
McKee Trio (violin, cello, piano)	VI 17835;HMV17835	VI 1923;RDI
"Music for Inner Faith.." LP	RC-VI 1004	OCLC
Melachrino Strings	VI 3129	NYPL
"I'll Walk Beside You" LP (1956)		
Metropolitan Quartet (mixed voices)	ED 80125	ED Catalog
	ED * Blue Amb	EBAR
National Cavaliers male quartet	VI 21926	VI 1930
Re-issue CD 1989	NI 7805	
O'More, Colm	VO 24041	RDI
Old Homestead Trio	PA 33067	RDI
Palmer, Felicity, John Constable p	AR ZK97	OCLC
"Home, Sweet Home" LP (c1980)		
Patterson, Frank tenor CS (1980)	PE 2075	OCLC
"Peace and Joy"		
Ponselle, Rosa (sopr)	VI 1098	VI MAMH 119
Re-issue CD (1989)	NI 7805	OCLC
Rich, Louis w/Frank Banta orch	PA 30274	RDI
Richardson, Don Orch	CO 5644	RDI
	(Brit.)	
	HMV B-8988	
Robeson, Paul bass (9/27/39)	VI 26498	Rust 558
Robeson, Paul (re-issue) "PR Sings	AN 47839	PH 6/9/93
Old Man River & Other..."		
Also re-issued LP & CD	EMI 2604771/47389	OCLC
Savino, Domenico orch "Music for	CA ----	OCLC
a Perfect Day" LP (1957?)		
Sharples, Bob orch "Contrasts	LO 1708	OCLC
in Hi-Fi" LP (1957)		
Sherwood, Roberta, Jack Pleis	DE 8839	OCLC
Orch/cho LP (196-)		
Sing-a-long Kids Chorus CS 1986	AM 400	OCLC
"Sunday Sing-a-long" LP	0400	
Smith, Ethel (organ) medley LP(1961)	DE 4467	OCLC
"Songs of Faith" (var. vocal) 3LP	WO 603	OCLC
Society for the Preservation and	DE 8372	OCLC
Encouragement of Barbershop		
Quartet Singing in America		
various quartets LP (1956)		
Spencer, Elizabeth (soprano)	VI 18250	VI 1923
	50333/MFP 1098	RDI

A PERFECT DAY, CONT.

Stafford, Jo/MacRae, Gordon; Paul Weston orch "A Ticket to Vienna" CD (1987)	CA 1061	WNEW
"Whispering Hope: LP	CA 1696	OCLC
Sudenburg, Elizabeth voc/piano & trombone LP (1975)	Univ Wash-104	OCLC
Tauber, Richard tenor "Richard Tauber Sings Songs of Reverence" LP (1953)	DE DL7535	NYPL
Tempo Male Quartet	PA 40051	RDI
Thomas, Thomas L. baritone, with Gustave Haenschen String orch	VI 11-9190	JB
Thomas, Thomas L. "Favorite Ballads" (re-issue?) LP (195?)	LO 1522	OCLC
Tracy, Arthur Louis Levy orch "The Street Singer" 78 3-Disc	LO 11524/DE145 LA 5	WNEW/RDI OCLC
Traubel, Helen soprano, with male chorus/Charles O'Connell orch "American Songs" LP	CO 72105D CO ML4067	CO 1948; JB OCLC
Vander-Bloemen, Richard "On Wings of Song" LP (1964)	CC 20194	OCLC
Van der Veer, Nevada w/orch	VO 1406	RDI
Victor Salon Trio Inst.	VI 19874	VI 1930
White, Robert, tenor w/Samuel LP Sanders piano 1976 CS	RCA ARL1-1698 ACK1-4891	Morath
Williams, Evan (tenor; cello obl.) (POSSIBLY THE FIRST RECORDING OF "PERFECT DAY")	VI 64306	VI 1914; MO 166
Wilson, Jackie voc. orch Sy Oliver "J.W at the Copa" LP (1963)	BR 54108	OCLC
Wallace, Ian "My Kind of Music" LP 1982	MP 50563	OCLC
White, Lew "Organ Cameos" LP (1955)	CA 143	OCLC
Whitman, Slim "Ghost Riders in the Sky" LP (c1978) "Sincerely Yours" LP (1974)	LO 10124	OCLC
Wittnaur Choraliers LP (1958)	HA 7144	OCLC
Zimmer, Norma w/Jim Roberts "Whispering Hope" LP (n.d.)	WO 8364	OCLC

DISCOGRAPHY: CARRIE JACOBS-BONDI LOVE YOU TRULY

<u>ARTIST</u>	<u>LABEL & NUMBER</u>	<u>SOURCE</u>
Abbot, Margaret	PA 30020	RDI
Alda, Francis (soprano)	VI 64662(Vic 531)	VI 1914; MO 18
Althouse, Paul orch	PA 27005	OCLC
Ames Brothers voc group w/orch Ray Martinson "Words & Music by the Ames Bros." LP (1959)	RCA-VIC 2009	OCLC
Arpin, John pno/cond w/vocalists "Meet Me in St Louis" CD (1989)	PA 456	OCLC
Ayers, Donald "Organ Rhapsody" LP	OW 455	OCLC
Avondale Strings "The World's Most Beautiful Wedding Songs" LP (196?)	SO25800	OCLC
Bailey, Pearl w/Ink Spots "Pearl Bailey & the Ink Spots" LP (1960)	SD 117	OCLC
Baker, Elsie (contralto)	VI 17121	VI 1914
Baxter, Terry orch "When You Wore a Tulip" LP (n.d.)	CO 688/153723	OCLC
Bennett, Tony w/Jerry Vale, Ken Griffin, Banjo Barons, Frank deVol orch "M is for Mother's Day" LP (1963?)	CO DJ19	OCLC
Bianco, Gene voc "Sweet Songs of Love" LP (1964)	RC Club #107	OCLC
Bohr, Raymond organ "Majesty of the Organ" CS (1990)	CB SpecProd 21764	OCLC
Boone, Pat & Shirley Boone "I Love You Truly" LP (1963?)	DO 3475	OCLC
Boots, Douglas & His Buddies (1935) voc Celeste Allen CD (199?)	VI B-6081 JSP 327	Rust VMB 186/CE OCLC
Bostic, Earl Orch	KI 4883	WNEW
Braslau, Sophie (contralto)	VI 64633	VI 1914-18; MO 33
Cardinale, Maria Bell	n.a.	RDI
Carr, Joe "Fingers" (Lou Busch) "Parlor Piano" LP	CAP T-698	OCLC

I LOVE YOU TRULY, CONT.

Carroll, David Orch	ME 71609	WNEW
"The Feathery Feeling" LP (195?)	ME 20286	OCLC
Carson, Paul "Bridge to Dreamland"	AL no #	OCLC
V II LP (196?)		
Champagne Strings "The Most Beautiful Waltzes etc" CD (1986)	RC Spec Prod 0749	OCLC
Charles, Ray Singers CS "In the Evening by the Moonlight" LP	MCA 20510 DE 8874	PH 10/11/95 OCLC
Cities Service Green & White Quar. "Just a Song at Twilight" 78/45/LP	VI 353; LPM 3020	VI 1952 ?
Clark, Dennis voc "Clark Dennis Sings Songs to Treasure" LP(1958)	TO 1579	OCLC
Collier, Jim "Thirty Trumpet Favorites" LP	WY 9122	OCLC
Columbo, Russ "A Tribute to Russ Columbo" LP	DI 2331	OCLC
Camo, Perry w/Ted Steele Quartet	VI 20-2824	WNEW
Crawford, Jesse (organ solo) "Wedding Music"	MC 27080 20777	NYPL "Names" p704
"The Best of ----" 2LP (1980)	MC 4051	OCLC
Crosby, Bing w/John Scott Trotter Orch	DE 23971	JB; WNEW
"St Valentine's Day" 10"LP (1949)	DE 5039	OCLC
Crosby, Bing w/Georgie Stoll Orch	DE 100(0)	JB:1000 WNEW, NYPL 100
Crosby, Bing (songs from 1930-34) "Living Era" LP, CD (Bootleg?)	PI AJA 5043	OCLC
Crosby, Bing	BR 01885	Rust 175
Crosby, Bing w/Buddy Cole Trio "A Musical Autobiography of Bing Crosby;" Side 3, 1954)	DE 8072-8076 DE 151	NYPL ---
Crosby, Bing w/Jack Halloran orch/ cho "Join Bing & Singalong" LP (1960)	WB 1363	OCLC
Curry, Donald 45	BS 510	OCLC

I LOVE YOU TRULY, CONT.

Daly, William "Organ Rhapsody" LP	OW no #	OCLC
Dan & Dale elec/rhythm gtr	DI 2362	OCLC
"Dream Lovers" LP (1965?)		
Daniels, Billy w/Ink Spots voc	TI 507	OCLC
DeGaetani, Jan mezzo w/Gilbert	EN 79178-2	CU Dodge Library
Kalish pno "Songs of America" LP		
Dero, Pietro "Piano Music at.."LP	SO no #	OCLC
DeVol, Frank Rainbow Strings	Co 1482 & 8273	OCLC
"More Old Sweet Songs" LP (1961?)		
Douglas, Johnny "Living Strings	CA 690	OCLC
Play..." LP (1962)		
Downey, Morton (tenor w/organ)	BT 3353	Rust 227
Eddy, Nelson, (baritone)	(Not released)	Rust 238
Eddy, Nelson "All Occasions"	GA 8504	PH 6/9/93
Eddy, Nelson & Jo Stafford	CO (# n.a.)	WNEW
w/Paul Weston Orch		
Eddy, Nelson w/ Theodore Parson	CO CL812 & 4343	NYPL/OCLC
Piano, Leon Arnaud orch		
"Songs We Love" LP (1956)		
Eddy, Nelson re-issue	Harmony HL7151	OCLC
"Because:A Collection of All-		
Time Favorites" LP (1959)		
Ellsasser, Richard organ	MG 200/3398	OCLC
"The Wedding Album" 10" LP (1952)		
Evelyn & Her Magic Violin	CO 36926 & C6300	JB; CO 1949/50
(with Phil Spitalny Orch) 78's	Alb C-114 & A-47	
Extension Chords "Barbershop" LP	CO 5816	OCLC
Garcia, Michael organ "The Harmony	HA 7181	OCLC
Album of Wedding Music" LP (196?)		
Giannini, Dusolina (soprano)	VI 1168	VI MAMH 118
"--in Opera & Song" LP (196?)	OASI 554	OCLC
Glad Singers "Surprise" LP (1965)	CO 9112	OCLC
Ferrante & Teicher (duo-piano)	UA no #	OCLC
"Greatest Love Themes" CS (1973)		
Firehouse Five Plus Two (CD	GT ---	PH 10/11/95
"Firehouse Five Plus Two		
Plays for Lovers") LP (1956)	GT 12014	OCLC
Floren, Myron (accordian)	RA 7020	PH 6/9/93
"22 Great Accordian Classics" LP		
"Memory Waltzes" CS (1979)	RA 5058/8187	OCLC
"Memory Waltzes"	RA 8187	
Fontaine,Paul orch "Waltzes USA" LP	PT 9081	OCLC

I LOVE YOU TRULY, CONT.

Fougerat, Tony trumpet w/ensemble "Every Man a King" LP (197?)	GH 69	OCLC
Fox, Virgil (organ solo) LP "Here Comes the Bride;" CD	VI LM 1814 MC 20861	VI 1955 PH 10/11/95
Fox, Virgil (Hammond organ) "A Treasury of Hymns;" LP (1954)	RC-VI LM 1814	NYPL
Francis, Connie "Brylcream Presents..." LP	MM 8002	OCLC
Goodman, Benny "Tribute to BG" LP	CW 5092	OCLC
Graveur, Pierre "Organ at Twi- light" LP (c1956)	PI 1643	OCLC
Grey, Glen & Casa Loma Orch voc Kenny Sargent	BR 6606	WNEW
Griffin, Ken, organ solo "Anniversary Songs;" LP (n.d)	CO CL 586	NYPL
Hall, Jim orch	DO 15205	RDI
Harrison, William "Easy Solos" (alto sax) LP	MM 7020/24	OCLC
Hawkins, Erskine orch voc Ida James & Jimmy Mitchelle	VI (BB)11419	WNEW
Hayman, Richard "Melodies of Love" LP (1966?)	MN 56098	OCLC
Helena, Edith w/Domenico Russo tenor; piano LP (195?)	CN 503	OCLC
Henry, Haywood baritone sax/acc "I Love You Truly" LP (n.d.)	DA 102	OCLC
Ink Spots "Java Jive;" CD	LA	PH 6/9/93
Ink Spots "The Ink Spots" LP	PRE 9003	OCLC
Jevitza, Maria voc LP (1980?) "Legendary Recordings"	From live radio broadcasts	OCLC
Jones, Allen tenor Robt Ambruster orch "Falling in Love" 45 LP	VI 10-1289 VI 49-0280 LM-95	JB VI 1952
Jones, Etta w/Jonah Jones group "Jonah Swings, Etta Sings" LP	CW 5422	OCLC
Kendall, Charles "Wedding Chimes" LP	DO 25187	OCLC
Kesner, Dick violin/orch "Dick Kesner & Magic Stradivarius" LP	CL 57360	OCLC
Kesner, Dick "Lawrence Welk Pre- sents DK & His Strad..." LP (1959)	BR 754044	OCLC

I LOVE YOU TRULY, CONT.

Kesner, Dick violin/orch "DK and His Magic Stradivarius" LP (1961)	CL 57360	OCLC
Kiley, John "Majesty of the Big Pipe Organ" LP (n.d.)	SP 3036	OCLC
King, Wayne Orch 78	VI 24018	VI 1934; JB
45	RC 447-0182	
"Waltzes You Saved for Me"	VI 27451	VI 1952
78, 45	47-2716	
King, Wayne Orch w/Franklyn MacCormack, reader "Melody of Love" LP (1955)	RC-VI 1117	NYPL
"The Waltz You Saved for Me" LP	RC ---	OCLC
Kirby, John Orch	CO 36165	WNEW
Knightsbridge Strings	MO 3001	OCLC
"Three-Quarter Time" LP (1966)		
Kullman, Charles (tenor)	CO 17284D	JB
Laine, Cleo "Woman to Woman" CD	RC 7999-2	PH 10/11/95
Larson, Lynn CD (1987)	PI CDD344	NYPL Names 704
Liberace w/Norman Luboff Choir	CO 48008	WNEW
Liebert, Dick; Radio City organ V. Lucile Cummings;	CA 169	NYPL/CE
"Wedding Music" LP (1953)		
Lombardo, Guy orch voc Mert Curtis	DE 3897A	WNEW
Longines (Singers) "Swinging Singalong" LP (1974)	LS 5981	OCLC
Loss, Joe orch/various voc	CF 128	OCLC
"Isn't It Heavenly" LP (1986)		
Lowery, Fred (whistler)w/Heidt orch	CO 36200	JB
Mann, George trumpet w/orch	OW 574	OCLC
"That's Life" LP (196-)		
Mantovani Orch	LO 1170	WNEW
MacDonald, Jeannette (soprano)	VI WDM 1217	VI 1952
"Romantic Melodies" 45		
Marlowe, Marian orch Archie Bleyer	CO 576	NYPL
"Arthur Godfrey's TV Sweethearts;" LP (1954)		
Martin, Freddy orch	MC 4021	OCLC
"54 Great Waltzes" 2LP (1973)		
"Great Waltzes of the World" LP	KA 1261	OCLC
Martino, Al voc 45	CAP ST 1975	OCLC
Peter DeAngelis orch LP (1963?)	CAP 5060	MM

I LOVE YOU TRULY, CONT.

Maurel, Barbara w/orch	CO 3396	RDI
McGuire Sisters	MCA 35369	OCLC
"Sweet & Lovely" 2 CS		
McGuire Sisters w/Dick Jacobs	CL 757337	OCLC
"His and Hers" LP (1960)		
Melchior, Lauritz (tenor)	MG 301145	RDI
w/Georgie Stoll Studio orch		
Merlin "Pipe Organ in Hi-Fi" LP	BV 141	OCLC
Miller, Mitch "Party Singalong with Mitch" LP (1959)	CO 8138	OCLC
Miratti, Richard (bar.) w/Ramsey Gordon Clark, organ CS	BKM SK 335	OCLC
"If I Could Tell You" 1993		
Munn, Frank w/orch	VI 27753	RDI
Nixon, Marni w/others; orch Bert Lucarelli "Everybody's Favorite Wedding Music" CD 1991	EX 7050	OCLC
Noble, Ray Orch (foxtrot)	RCA-VI 24806	RCA-VI 1938; JB
O'Donnell, Ace "Honky-Tonk Pno" LP	TO 1509	OCLC
O'Leary, Joe "Knuckles" "Honky-Tonk Piano" LP (n.d.)	CR 8009	OCLC
One Hundred and One (101) Strings	Alshire-49	PH 6/9/93
"The Best of Great American Composers. V. 5)		
"Love Songs" CD	AL-7	
"Our Wedding" CS	AL 5284	
"With All My Love Just for You" LP	AL 5407	
O'Toole, Knuckles "Honky-Tonk Piano" LP (n.d.)	WA 119	OCLC
"---and His Orch Play Honky-Tonk Piano" V 4 LP (1958?)	GD 365	OCLC
Pannicalli, Lyrio	EP 3518	OCLC
"Wedding Memories" LP (?)		
Parker, Frank w/Marion Marlowe & Archie Bleyer orch "Sweethearts" LP (195?)	CO 6241	
Pavloska, Irene w/orch	BR 13014	RDI
Peerce, Jan (tenor) 78,45	VI WDM 1398	VI 1952
"Love Songs" "Golden Moments of Song" LP(1957)	RC 2101	NYPL
Ponsellé, Rosa "When I Have Sung My Songs" 2CD re-issue 1922/1957	CT 701-2	OCLC

I LOVE YOU TRULY, CONT.

Ponselle, Rosa "Rosa Ponselle in English Songs" LP	CE 192	OCLC
Prima, Louis New Orleans orch	BR 7596	WNEW
Rene, Henri orch	RC-VI 1065	NYPL
"Serenade to Love" LP (1956)	RC 1194	OCLC
"Perfect for Dancing:Waltzes" LP		
"Serenade to Love" 45, LP	EPB 3049, LPM 3049	
Roberts, Jim w/Norma Zimmer LP	RA 8026	PH 6/9/93
"Lawrence Welk TV Show 10th Ann"		
Roma, Paul et al "Songs for Harmonizing" LP (1954)	CAP 472	OCLC
San Miguel, Nito "Spanish Love Songs" LP (1967?)	DI 2404	OCLC
Santiago & the Silver Strings "Memories of You" LP	COR 183	OCLC
Shutz, Hal Hammond organ "Here Comes the Bride" LP (1958)	CO CL1104	NYPL
Simon, Bill organ "A Salute to Ken Griffin" LP (195?)	LN 70134	OCLC
Simms, Frank "Minstrel Show" LP 1960	CA 651	OCLC
Smith, Ethel organ (in medley) LP	DE 4467 (1961)	OCLC
Smith, Derek "The Passionate Piano" CS (n.d.)	SM 4526	OCLC
Smith, Puddin'head (honky-tonk piano) LP (1958)	WA 1233	OCLC
Sons of the Pioneers (CD) "Songs of the Trail"	PA 2-1217	PH 6/9/93
Stafford, Jo w/Nelson Eddy Paul Weston orch	CO (# n.a.)	WNEW
Stockbridge Strings orch "A Ticket to Vienna: CD (1987)	CP 9009	OCLC
Stradivari Strings "Waltz" LP (n.d.)	SP 5-85	OCLC
Taylor Trio	CO 2180	RDI
Tracy, Arthur "The Street Singer"	DE 438	RDI
Traubel, Helen (soprano) with male chorus; Charles O'Connell orch	CO 72105D	CO 1948; JE
Traubel, Helen "American Songs" LP	CO 4067	OCLC
Valentyne, Rudy w/R Hayman orch "And Now Rudy Valentyne" LP (1959)	RO 25299	OCLC
Valli, June w/Joe Mooney Orch	ME 71480	WNEW

I LOVE YOU TRULY, CONT.

Van der Veer, Nevada	VO 14016	RDI
Victor Novelty Orch	VI 22325	VI 1934
Vienna String Orchestra 10" LP "Dinner Music"	Remington 1001	OCLC
Vivino, Jerry "The Seductive Sea etc." CD (1992)	SM 4966	OCLC
Watters, Bob piano/organ/harp "Because" LP (1963)	GO 3304	OCLC
Welch, Eliz. J. Cohen Trio "This Thing Called Love" LP (1989) CD	TE 8309 RC 60366	OCLC
Welk, Lawrence orch and ensembles "Come Waltz with Me" LP/CS "I Love You Truly" "Alltime Favorite Waltzes"	RA 8211 RA 8053 RA 7028	PH 6/9/93
Weston, Paul orch "Romantic Reflections" LP (n.d.) (re-issue) "Our Love" 2LP (n.d.) "Music for My Love" LP (1961)	CAP 91212 FW 2037 CAP 1563	OCLC OCLC
Whiteman, George "George Whiteman at the Hammond Organ" LP	OW 438	OCLC
White, Robert tenor w/Samuel Sanders piano LP	RCA-ARL1-1698	Morath
Williams, Roger pno/rhythm "Roger Williams at Town Hall" 2LP (196?)	KA 5008	OCLC
Wise, Chubby/others (country) "Sincerely Yours" LP (1974)	ST 146	OCLC
Wrightson, Frank "Hi-Fi Organ Moods" LP (1957)	MS 5015	OCLC
Young, (---?), (contralto)	IN 3376 *	Deakins 24
Zabach, Florian "Do It Yourself Wedding Album"	---	OCLC
Zimmer, Norma w/Jim Roberts LP "Lawrence Welk TV Show 10th Anniversary")	RA 8026	PH 6/9/93
UNIDENTIFIED ARTISTS		
"Love Songs" (Vol. I) CD	BE 25986-5422	PH 6/9/93

DISCOGRAPHY: CARRIE JACOBS-BONDJUST A WEARYIN' FOR YOU

<u>ARTIST</u>	<u>LABEL & NUMBER</u>	<u>SOURCE</u>
Alda, Frances (soprano)	VI 64674	VI 1917; MO 18
Ambrose Orchestra	DE 290	WNEW
Braslau, Sophie	CO 170-M	RDI
Carson, Paul "Bridge to Dreamland" V II LP (196?)	AL no #	OCLC
Case, Anna w/C. Hollister piano	CO 225 & 2386	RDI
Columbia Stellar Quartet	CO 1958	RDI
Charles, Milton organ solo	PA 4008	---
Clebanoff Strings "The World's Greatest Waltzes" LP (1960)	ME 20577	OCLC
Crosby, Bing w/John Scott Trotter "St Valentine's Day" 10"LP (1949)	DE 23971 DE 5039	WNEW
Crosby, Bing w/Georgie Stoll orch	DE 100(0)	JB; Rust; WNEW
Crosby, Bing (from 1930-34) LP CD	PI AJA 5043	OCLC
Davis, Danny w/Joe Leahy orch/cho	MG 11649	
Denny, Jack & Waldorf Astoria orch	VI 24018	VI 1934; JB
DeVol, Frank cond. Rainbow Strings "More Old Sweet Songs" LP (1961?)	CO 8273	OCLC
also on	CO 1482	OCLC
Eddy, Nelson (baritone), Theodore Parson pno, Leon Arnaud orch "Songs We Love" LP (1956)	CO CL812 & 4343	YPL/OCLC
Evelyn & Her Magic Violin with Phil Spitalny orch 78 album C-114)	CO 36929	JB
Ferrera, Louise	CO3623	RDI
Giannini, Dusolina (soprano) 1926	VIC 10-1289	NYPL
Glenn, Tyree Hank Jones pno "Tyree Glenn at the Roundtable"LP(1958)	RO 25050	OCLC
Harrison, William "Easy Solos" (alto sax) LP (n.d.)	MM 7020/24	OCLC

JUST A WEARYIN' FOR YOU, CONT.

Johnson Bros w/Roland Shaw orch	LO 45-1616	WNEW
"Sing & Swing with the Johnson Brothers" LP (1957)	LO 1516	OCLC
Jones, Allen (tenor)	VI 10-1289	JB
"Falling in Love;" 45rpm	VV 49-0250	VI 1952
"The Donkey Serenade"LP/CS(1968)	CA 2256	OCLC
Kaye, Sammy orch "All-Time Sammy Kaye Favorites" LP (1968?)	HA 11261	OCLC
Kesner, Dick violin/orch	CL 57630	OCLC
"Dick Kessner & His Magic Stradivarius" LP (1961)		
Kesner, Dick "The 'New' Old Refrain" LP (1961)	CL 57360	OCLC
Kullman, Charles (tenor)	CO 17284D	JB
(Re-issue)	CO 10085	CO 1949/50
Lalli, Richard, (baritone) w/piano	Nimbus 1990 CD	OCLC
Lashanka, Hulda	CO 79856 (33036D)	MO 108
Lennox, Elizabeth	ED 52586	KA 141
Luxon, Benjamin (CD)	QM 3006	PH 6/9/93
Marsh, Lucy Isabelle (soprano)	VI 45090 (60068)	VI 1914; GA
Mayo, Mary voc Rayburn Wright orch "A Ticket to Heaven" LP	CA 1268	WNEW
MacHugh, John	CO DB2478 (Brit)	CO Overseas
McKee's Orch Waltz Medley	VI 35511	VI1923
Montovani orch "American Scene" LP (1959)	DE 4073	OCLC
Morgan, Jane voc "All the Way" Jane Morgan/the Troubadors LP (1959)	KAPP K-1080-S	OCLC
Morrissey, Marie	ED 80582	ED catalog
Parloska, Irene	BR 5088	RDI
Pickels, William (boy soprano)	VI 17905	VI 1923
Robeson, Paul	VI 25873	CE 1532
Robeson, Paul (re-issue)	EMI TC-NTS 181	OCLC
"The Best of Paul Robeson"(1979)		
"The Golden Age of Paul Robeson"	EMS GX 2514(1983)	OCLC
Robeson, Paul "Paul Robeson" (also on CD)	PL no # FL 7009	OCLC OCLC
Rodgers, Jimmie w/Joe Reisman orch	FO 16004/9049	OCLC
"Just for You" LP (1959)		

JUST A-WEARYIN' FOR YOU, CONT.

Russell, Henry & His Romancers Vocal w/chorus	VO 5266	WNEW
Schumann-Heinck, Ernestine (contr)	Pelican 2008	OCLC
"Mme Schumann-Heink On the Air")	LP 1977 (air cks)	OCLC
Smart, Harold organ w/Roland Shaw orch "Strict Tempo..." V 2 LP	LO --	OCLC
Smith College, voices w/piano "Women in Song"	Cassette 1982 Smith Dept Music	OCLC
Smith, "Stuff" quintet "Sweet "Sweet Swingin' Stuff" LP (1959)	TX 3008	OCLC
Smith, Ethel (organ) in medley LP	DE 4467	OCLC
Spencer, Elizabeth (March 1911)	ED Standard Cylinder 10477	Deakins 77
Tracy, Arthur "The Street Singer"	DE 438	RDI
Vaughn, Billy orch	DO 1021	WNEW
"Melodies of Love" 10"LP (1955)	DO no #	OCLC
"Golden Waltzes" LP (1960)	DO 25, 280	
Wheeler, Frederick	U.S. Everlasting * Cylinder 414	Deakins 16
White, Lew, organ w/Fred Hufsmith (tenor) & Muriel Wilson sop. 45	RCA-CAM CAE 168	OCLC
White, Robert (tenor) w/Nat'l Phil- harmonic orch cond by R. Mace LP	RCA 1-5400	OCLC
Williams, Evan (tenor)	VI 64389	MO 166
Woodley, Arthur; Jos. Smith pno "Let My Song Fill Your Heart" CD	PR 1002	R.Stern
Yorke, Peter Concert orch	CO DB2352 (Brit)	CO Overseas
Zentner, Si "Suddenly It's Swing" LP (1959)	LI 3139	OCLC
Zentner, Si Orch "Alive in Las Vegas"	KL 77002	PH 6/9/93

MISCELLANEOUS COMPOSITIONS

<u>ARTIST</u>	<u>LABEL & NUMBER</u>	<u>SOURCE</u>
<u>THE FLYING FLAG</u>		
Bond, Carrie Jacobs (CS) Copy of live recording of 1940 ASCAP Festival, San Fran.	CA CT 114 A-D	OCLC

HALF-MINUTE SONGS *

Sperry, Paul (tenor) w/piano (CD)	Albany TROY034-2	OCLC
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THE HAND OF YOU

Marsh, Lucy Isabelle (soprano)	VI 45267	VI 1923
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HAPPY LITTLE SAL

Hellar, Margaret	ED 50946	KA --
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HER (HIS) GREATEST CHARM

(Words: Anon.)

DeGaetani, Jan (mezzo soprano w/Gilbert Kalish, piano) "Songs of America"	EN 79178-2 (LP)	CU Dodge Library
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HIS LULLABY

(Words by Robert Healy)

Marsh, Lucy Isabelle (soprano)	VI 45090	VI 1923
	60103	VI 1914
Schumann-Heink, Ernestine (contr)	VI 88118	MO 147

(*) Five of the "Half Minute Songs" were apparently recorded by Carrie Jacobs-Bond herself, on unreleased 10" Columbia recordings from 1915. See next page.

MISCELLANEOUS COMPOSITIONS, CONT.A LITTLE BIT O'HONEY
(Words by A.G. Wilson)

Williams, Evan (tenor) VI 64771 VI 1923; MO 166

A SONG OF THE HILLS
(Words & Music by Carrie Jacobs-Bond)Smith College Dept of Music CS No # OCLC
various voices/piano 1982A STUDY IN SYMBOLS
(Words by Clarence Umy)Smith College Dept. of Music CS No # OCLC
1982 as aboveTO-DAY
(Words by John Bennett)

Baker. Elsie (contralto) VI 18122 PBC

According to writer/collector Paul Charosh, a leading authority on early disc and cylinder recordings, Carrie Jacobs-Bond recorded several of her pieces for Columbia Records on December 7, 8 and 9, 1915. They were never released. A taped copy of the test pressing from matrix 48503 provided by Charosh reveals Bond reciting these songs (or poems) without piano accompaniment. The content of 48503 does not seem to match the Columbia titles, so titling and contents of the others may be open to question. No catalog numbers were assigned these recordings, which are listed here with dates, titles, and matrix numbers gleaned by Charosh from Columbia index cards.

46242	Three Songs of Childhood: Got to Practice; The Kitten's Quartette; The Naughty Kitten	7 Dec 1915
46243	An I've Got Home	
46244	Five Little Half Minute Songs	8 Dec 1915
46253	The Kindest Cat I Ever Knew The Little Boy's Lament	9 Dec 1915
48503	Little Boy's Lament/Loyal	9 Dec 1915
48504	My Truest Friend/City Reporter	

CARRIE JACOBS BOND DISCOGRAPHYLABEL CODES

AL	ALMA RECORDS
AM	A & M
AR	ARGO
AS	ALSHIRE
BE	BENSON
BR	BRUNSWICK
BS	BO-SAN RECORDS
BT	BROADCAST TWELVE
BV	BRAVO
CA	CAMDEN (RCA)
CAM	CAMBRIA
CAP	CAPITOL
CB	CBS SPECIAL PROD.
CC	CENTURY CUSTOM
CE	CELEBRITY
CF	CONIFER RECORDS
CH	CHECKER
CL	CORAL
CN	CLUB 99
CO	COLUMBIA
CON	CONCENTRIC
COR	CORONET
CP	COMPOSE
CR	CRAFTSMAN
CT	CANTABILE
CW	CROWN

RECORD COMPANY CODESPAGE TWO

DA	DAVIS
DE	DECCA
DI	DIPLOMAT
DM	DISTRIBUTION MADACY
DO	DOT
EM	EMI
EP	EPIC (COLUMBIA)
EX	ESX ENTERTAINMENT
FL	FLAPPER
FO	FORUM
GA	GATEWAY
GD	GRAND AWARD
GH	GHB/JAZZOLOGY
GO	GOSPEL ARTISTS
GR	GRAMOPHONE
GT	GOOD TIMES JAZZ
HA	HARMONY
HU	HUDSON
KA	KAPP
KL	KLAVIER
KN	KING
LA	LASERLIGHT
LI	LIBERTY
LN	LION
LO	LONDON
LS	LONGINES SYMPHONETTE SOC.

RECORD COMPANY CODESPAGE THREE

MA	MARANTHA
ME	MERCURY
MG	MGM
MM	MATI-MOR
MN	MAINSTREAM
MO	MONUMENT
MP	MUSIC FOR PLEASURE
MS	MASTERSEAL
NI	NIMBUS
OA	O.A.S.I.
OM	OMEGA
PA	PAIR
PAR	PARAMOUNT
PC	PINNACLE
PE	PETERS INT'L
PI	PARIS INT'L
PL	PEARL
PR	PRO ARTE/INTERSOUND
PRE	PREMIER
PT	PARLIAMENT
PTH	PATHE
PW	PICKWICK
RA	RANWOOD
RC	RCA (ALSO RCA-VICTOR)
RO	ROULETTE

RECORD COMPANY CODESPAGE FOUR

SD	STARDUST
SE	STANDARD (Elec. Transcription)
SM	SPECIAL MUSIC
SO	SOMERSET
SP	SPINORMA
ST	STONEWAY
SU	SUMMIT
TE	TER RECORDS
TI	TIARA
TO	TOPS RECORDS
TX	20TH CENTURY FOX
UA	UNITED ARTISTS
VI	VIRGIN
VI	VICTOR (VICTROLA/BLUEBIRD/RCA
VO	VOCALION
WA	WALDORF MUSIC HALL
WB	WARNER BROS.
WI	WING
WO	WORD RECORDS
WY	WYNCOTE

SOURCES

DISCOGRAPHY DATA: CARRIE JACOBS BOND

<u>SYMBOL</u>	<u>PUBLICATION, DATABASE, COLLECTION, ETC.</u>
CO	<u>Columbia Record Catalog</u> . Bridgeport CT. Columbia Recording Corp. 1943. (and) <u>Columbia Overseas Catalog</u> . 1949
CU	Columbia University. New York. Dodge Library Collection
DEAKINS	Deakins, Duane M.D. <u>Deakin's Cylinder Catalogs</u> . (privately printed.) 1956
EBAR	<u>Edison Blue Amberol Recordings</u> . 6th ed. Ronald Dethlefsen, ed. Brooklyn. APM Press. 1980
ED	<u>Edison Re-Creations</u> . (catalog.) Orange NJ. Thomas A. Edison, Inc. 1921
GA	<u>Gary's Exchange</u> . (auction catalog.) #93. Stuart VA. Oct 23 1995
JB	Burton, Jack. <u>The Blue Book of Tin Pan Alley</u> . 3rd ed. Watkins Glen NY. Century House. 1962
KA	<u>Edison Diamond Discs</u> . Fred Karlin ed. Santa Monica. Bona Fide Pub. Co. 1972
MM	<u>Music-Master: The 45RPM Record Dictionary, 1947-1982</u> . Allison Park PA. Record-Rama. 1982, 1983
MO	Moses, Julian Morton. <u>Collectors' Guide to American Recording 1895-1925</u> . New York. American Record Collectors' Exchange. 1949
NYPL	New York Public Library (Lincoln Center Library for the Performing Arts.) CARD FILE. (NYPL "names" refers to their bound reference materials by artist.)
OCLC	Online Union Catalog Music Library. (database, accessed at NYPL Lincoln Center)
PH	<u>Phonolog</u> . San Diego. Trade Service Corp. June 9 93; Oct 95 (*)
RDI	<u>Rigler and Deutsch Record Index</u> . Lloyd E. Rigler & Lawrence E. Deutsch eds. Syracuse NY. Mi-kal County-Matic. 1983. Microfiche file, NYPL Lincoln Center

-more-

SOURCES: DISCOGRAPHY DATA, CONT.

- RUST Rust, Brian. The Victor Master Book. V 2 1925-1936.
2nd printing. Stanhope NJ. Walter C. Allen. 1970
- RUST/CE Rust, Brian with Allen G. Debus. The Complete
Entertainment Discography. New Rochelle NY.
Arlington House. n.d.
- VI Victor Record Catalogs. Camden NJ. Victor Talking
Machine Co. 1912, 1919, 1920, 1923, 1938, 1952.
(Also RCA-VI or VI-RCA)
- WNEW Card Catalog. New York. Radio station WNEW (AM). available
at NYPL Lincoln Center

(* Phonolog is an active retail guide updated page-by-page
on a daily basis. No complete archive is available. New
York Public Library Lincoln Center is a subscriber, and
possesses a current set but does not retain update sheets.
NYPL also possesses a complete set closing June 9 1993.

REFERENCES TO OTHER PRIVATE COLLECTIONS OR BUSINESS SOURCES:

CHAROSH, Paul
HOLDRIDGE, Lawrence
MORATH, Max
STERN, Robert

* * *

APPENDIX II
ROLLOGRAPHY

APPENDIX II

ROLLOGRAPHY

This listing of piano rolls is the work solely of collector/dealer Robert DeLand of Grayslake, Illinois. While databases and catalogs for the preparation of discographies are scattered but reasonably available (See Appendix I, Sources), no such sources exist for piano roll data (rollography.) Manufacturer's catalogs and out-of-print trade publications have the information, and of course it's contained on the rolls themselves. But with a few exceptions these items cannot be found in libraries or other public archives; the private collector is essential to this research.

Several such individuals and groups were queried in the search for rolls, either played by Bond herself at the piano, or rolls made of her works by others. Most private collectors were generous in reply, but Mr. DeLand's response was overwhelming. His compilation incorporated here as Appendix II must be considered definitive, and becomes a far more important factor in this study than was anticipated.

The player piano was a potent force in the distribution of popular and classical music during the first thirty to forty years of the century. Its history is complex and fascinating. For the purposes of this study it is only necessary to emphasize that the player piano in its many forms was an important source of music in the American home.

Techniques for producing the rolls themselves were varied and confusing. There were three essential styles or levels of production (and still are among the few small companies still in business:) the

"arranged" roll, for which no actual pianist is employed at all; the hand-played non-expressive roll, which provides the notes only, with no expression; and the full-fledged performance or "reproducing" roll, in which all nuances of an actual performance including pedalling and dynamics are transcribed to the moving paper roll. The reproducing roll never contains unplayable notes such as doubled bass octaves and treble figures common to the "arranged" rolls, and represents the height of the art. Its three major manufacturers were Welty, Ampico and Duo-Art. Carrie Jacobs-Bond's Ampico rolls are literal re-enactments or reproductions of her playing. Her QRS rolls are also hand-played in actual live session but contain no expression tracks. The three rolls on Duo-Art are reproductions of Bond's Three Songs, hand-played by Felix Arndt, composer of the popular novelty piano piece, "Nola," and one of the great masters of this exacting pianistic specialty. Their release on both MelODEe and Universal as well Duo-Art is a merchandising device of the Aeolian Company, owner of all three labels. Customers without the expensive reproducing player piano can buy Mr. Arndt and Carrie Jacobs-Bond in the same arrangement, without expression.

A quick scan of DeLand's list confirms that the roll-makers as well as the record-makers favored Bond's Three Songs. The sheer number of rolls issued over a period of about sixteen years offers further confirmation of the ongoing popularity of Bond's work, especially when it's remembered that her compositions were not of the highly pianistic texture favored by the roll-makers.

The rolls are listed in two formats: the first list is by title, alphabetically, on the left; the second list (of the same rolls) is alphabetical by performer (or "arranged,") on the right.

Carrie Jacobs-Bond Rollography

<u>Orig. Lbl.</u>	<u>Orig. #</u>	<u>Title</u>	<u>Pianist</u>	<u>Date</u>
MelODee	202163	Carrie Jacobs-Bond Medley	Amdt, Felix	
Ampico	2151Fb	Crimson-Breasted Bird, The	Jacobs-Bond, Carrie	
Ampico	52934Fa	Do You Remember?	Jacobs-Bond, Carrie	
Duo-Art	1581	Do You Remember?	Moran & Barton	5-18
MelODee	2895	Do You Remember? - waltz, E flat	Moran & Barton	
Universal	201343	God Remembers When the World Forgets	Amdt, Felix	
QRS	200020	Hushaby	Jacobs-Bond, Carrie	7-12
Duo-Art	10037(5)	I Love You Truly	Amdt, Felix	11-19
MelODee	2227	I Love You Truly	Amdt, Felix	
Universal	201025	I Love You Truly	Amdt, Felix	
U. S. Music	39263	I Love You Truly	(arranged)	
U. S. Music	7349	I Love You Truly	(arranged)	
Welte	C-7186	I Love You Truly	Gregory, Stuart	
Ampico	52934Fb	I Love You Truly	Jacobs-Bond, Carrie	
QRS	200018b	I Love You Truly	Jacobs-Bond, Carrie	7-12
Ampico	100585	I Love You Truly	Loth, Louis Leslie	
Vocalstyle	1483	I Love You Truly	Plogstedt	
QRS	109	I Love You Truly	Roberts, Lee S.	7-12
Duo-Art	br 01198	I Love You Truly	Swift, Alex	11-19
Welte	Y-6487	I Love You Truly	Van Remden, Jan	8-23
Welte	B-6715	Improvisation on Just a-Wearyin' & I Love You Truly	Roth, Rolf	5-24
Ampico	2163Ga	In The Meadow - ballad in D flat	Jacobs-Bond, Carrie	
Duo-Art	10028(5)	Just a-Wearyin' For You	Amdt, Felix	10-19
Universal	201___	Just a-Wearyin' For You	Amdt, Felix	
Melodant	89832	Just a-Wearyin' For You	(arranged)	
Metrostyle	79211	Just a-Wearyin' For You	(arranged)	
U. S. Music	62305	Just a-Wearyin' For You	(arranged)	
Universal	6117	Just a-Wearyin' For You	(arranged)	
Ampico	52894F	Just a-Wearyin' For You	Berge, William Edward	3-21
Vocalstyle	1482	Just a-Wearyin' For You	Davidson	
QRS	200018a	Just a-Wearyin' For You	Jacobs-Bond, Carrie	7-12
Ampico	51403D	Just a-Wearyin' For You	Kmita, Andrei	3-21
Ampico	201653F	Just a-Wearyin' For You	Kmita, Andrei	3-21
Ampico	141F	Just a-Wearyin' For You	Kmita, Andrei	3-21
Welte	B-6065	Just a-Wearyin' For You	Lane, Victor	3-21
QRS	128	Just a-Wearyin' For You	Roberts, Lee S.	12-16
Republic	?	Just a-Wearyin' For You	Shannon	3-21
Welte	B-6450	Little Bit O' Honey (High Voice accomp in E flat)	Reid, Thomas	6-23
Welte	B-50019	Little Bit O' Honey (High Voice accomp in E flat)	Reid, Thomas	
Imperial	58050	O Time Take Me Back	Ilgenfritz, McNair	
Vocalstyle	1506	Parting	Davidson	
Duo-Art	103775	Perfect Day, A	Amdt, Felix	5-28
MelODee	2463	Perfect Day, A	Amdt, Felix	
Universal	201283	Perfect Day, A	Amdt, Felix	
Melodant	91252	Perfect Day, A	(arranged)	
U. S. Music	6063	Perfect Day, A	(arranged)	
U. S. Music	39279	Perfect Day, A	(arranged)	
U. S. Music	7834	Perfect Day, A	(arranged)	
Universal	6127	Perfect Day, A	(arranged)	
Voltem	0745	Perfect Day, A	Berge	
Ampico	52894F	Perfect Day, A	Berge, William Edward	
Welte	B-3708	Perfect Day, A	Burkard, Henry	
Welte	B-6018	Perfect Day, A	d'Giovanni, Irene	
Ampico	2151Fa	Perfect Day, A	Jacobs-Bond, Carrie	
QRS	200019	Perfect Day, A	Jacobs-Bond, Carrie	7-12
MelODee	202645	Perfect Day, A	Paris	

Carrie Jacobs-Bond Rollography

<u>Orig. Lbl.</u>	<u>Orig. #</u>	<u>Title</u>	<u>Pianist</u>	<u>Date</u>
QRS	115	Perfect Day, A	Roberts, Lee S.	7-12
Ampico	51343F	Perfect Day, A	Volavy, Marguerit	
Ampico	701031G	Perfect Day, A	Volavy, Marguerit	
Ampico	421G	Perfect Day, A	Volavy, Marguerit	
Welte	B-6363	Perfect Day, A (accomp. roll in A flat)	Reid, Thomas	2-23
Welte	B-50003	Perfect Day, A (accomp. roll in A flat)	Reid, Thomas	
Welte	C-7802	Perfect Day, A (arr. Rapee)	Rapee, Erno	6-28
Vocalstyle	1427	Perfect Day, A (High Voice accomp.)	Plogstedt	
U. S. Music	7797	Perfect Day, A (introducing I Love...Truly & Just a-W...)	(arranged)	
Vocalstyle	3210	Perfect Day, A (Low Voice accomp.)	Plogstedt	
QRS	500056	Perfect Day, A (song accomp. roll)	Jacobs-Bond, Carrie	
Duo-Art	5802(5)	Perfect Day, A ("used for dancing")	Arndt, Felix	7-16
QRS	500095	Perfect Day, A - Victor 64306 record accomp't roll	Roberts, Lee S.	
QRS	200021	Robin Adair	Jacobs-Bond, Carrie	7-12
Ampico	2163Gb	Roses Are In Bloom - ballad in B flat	Jacobs-Bond, Carrie	
Vocalstyle	1509	Still Unexpress	Davidson	
U. S. Music	7525	To-Day - song	(arranged)	
U. S. Music	8044	Tzigani Dances No. 1	(arranged)	
U. S. Music	8045	Tzigani Dances No. 2	(arranged)	

Carrie Jacobs-Bond Rollography

<u>Orig. Lbl.</u>	<u>Orig. #</u>	<u>Title</u>	<u>Pianist</u>	<u>Date</u>
MelODee	202163	Carrie Jacobs-Bond Medley	Amdt, Felix	
Universal	201343	God Remembers When the World Forgets	Amdt, Felix	
Duo-Art	10037(5)	I Love You Truly	Amdt, Felix	11-19
MelODee	2227	I Love You Truly	Amdt, Felix	
Universal	201025	I Love You Truly	Amdt, Felix	
Duo-Art	10028(5)	Just a-Wearyin' For You	Amdt, Felix	10-19
Universal	201____	Just a-Wearyin' For You	Amdt, Felix	
Duo-Art	103775	Perfect Day, A	Amdt, Felix	5-28
MelODee	2463	Perfect Day, A	Amdt, Felix	
Universal	201283	Perfect Day, A	Amdt, Felix	
Duo-Art	5802(5)	Perfect Day, A ("used for dancing")	Amdt, Felix	7-16
U. S. Music	39263	I Love You Truly	(arranged)	
U. S. Music	7349	I Love You Truly	(arranged)	
Melodant	89832	Just a-Wearyin' For You	(arranged)	
Metrostyle	79211	Just a-Wearyin' For You	(arranged)	
U. S. Music	62305	Just a-Wearyin' For You	(arranged)	
Universal	6117	Just a-Wearyin' For You	(arranged)	
Melodant	91252	Perfect Day, A	(arranged)	
U. S. Music	6063	Perfect Day, A	(arranged)	
U. S. Music	39279	Perfect Day, A	(arranged)	
U. S. Music	7834	Perfect Day, A	(arranged)	
Universal	6127	Perfect Day, A	(arranged)	
U. S. Music	7797	Perfect Day, A (introducing I Love...Truly & Just a-W...)	(arranged)	
U. S. Music	7525	To-Day - song	(arranged)	
U. S. Music	8044	Tzigani Dances No. 1	(arranged)	
U. S. Music	8045	Tzigani Dances No. 2	(arranged)	
Voltem	0745	Perfect Day, A	Berge	
Ampico	52894F	Just a-Wearyin' For You	Berge, William Edward	3-21
Ampico	52894F	Perfect Day, A	Berge, William Edward	
Welte	B-3708	Perfect Day, A	Burkard, Henry	
Welte	B-6018	Perfect Day, A	d'Giovanni, Irene	
Vocalstyle	1482	Just a-Wearyin' For You	Davidson	
Vocalstyle	1506	Parting	Davidson	
Vocalstyle	1509	Still Unexpress	Davidson	
Welte	C-7186	I Love You Truly	Gregory, Stuart	
Imperial	58050	O Time Take Me Back	Ilgenfritz, McNair	
Ampico	2151Fb	Crimson-Breasted Bird, The	Jacobs-Bond, Carrie	
Ampico	52934Fa	Do You Remember?	Jacobs-Bond, Carrie	
QRS	200020	Hushaby	Jacobs-Bond, Carrie	7-12
Ampico	52934Fb	I Love You Truly	Jacobs-Bond, Carrie	
QRS	200018b	I Love You Truly	Jacobs-Bond, Carrie	7-12
Ampico	2163Ga	In The Meadow - ballad in D flat	Jacobs-Bond, Carrie	
QRS	200018a	Just a-Wearyin' For You	Jacobs-Bond, Carrie	7-12
Ampico	2151Fa	Perfect Day, A	Jacobs-Bond, Carrie	
QRS	200019	Perfect Day, A	Jacobs-Bond, Carrie	7-12
QRS	500056	Perfect Day, A (song accomp. roll)	Jacobs-Bond, Carrie	
QRS	200021	Robin Adair	Jacobs-Bond, Carrie	7-12
Ampico	2163Gb	Roses Are In Bloom - ballad in B flat	Jacobs-Bond, Carrie	
Ampico	51403D	Just a-Wearyin' For You	Kmita, Andrei	3-21
Ampico	201653F	Just a-Wearyin' For You	Kmita, Andrei	3-21
Ampico	141F	Just a-Wearyin' For You	Kmita, Andrei	3-21
Welte	B-6065	Just a-Wearyin' For You	Lane, Victor	3-21
Ampico	100585	I Love You Truly	Loth, Louis Leslie	
Duo-Art	1581	Do You Remember?	Moran & Barton	5-18
MelODee	2895	Do You Remember? - waltz, E flat	Moran & Barton	
MelODee	202645	Perfect Day, A	Paris	

Carrie Jacobs-Bond Rollography

<u>Orig. Lbl.</u>	<u>Orig. #</u>	<u>Title</u>	<u>Pianist</u>	<u>Date</u>
Vocalstyle	1483	I Love You Truly	Plogstedt	
Vocalstyle	1427	Perfect Day, A (High Voice accomp.)	Plogstedt	
Vocalstyle	3210	Perfect Day, A (Low Voice accomp.)	Plogstedt	
Welte	C-7802	Perfect Day, A (arr. Rapee)	Rapee, Emo	6-28
Welte	B-6450	Little Bit O' Honey (High Voice accomp in E flat)	Reid, Thomas	6-23
Welte	B-50019	Little Bit O' Honey (High Voice accomp in E flat)	Reid, Thomas	
Welte	B-6363	Perfect Day, A (accomp. roll in A flat)	Reid, Thomas	2-23
Welte	B-50003	Perfect Day, A (accomp. roll in A flat)	Reid, Thomas	
QRS	109	I Love You Truly	Roberts, Lee S.	7-12
QRS	128	Just a-Wearyin' For You	Roberts, Lee S.	12-16
QRS	115	Perfect Day, A	Roberts, Lee S.	7-12
QRS	500095	Perfect Day, A - Victor 64306 record accomp't roll	Roberts, Lee S.	
Welte	B-6715	Improvisation on Just a-Wearyin' & I Love You Truly	Roth, Rolf	5-24
Republic	?	Just a-Wearyin' For You	Shannon	3-21
Duo-Art	br 01198	I Love You Truly	Swift, Alex	11-19
Welte	Y-6487	I Love You Truly	Van Remden, Jan	8-23
Ampico	51343F	Perfect Day, A	Volavy, Marguerit	
Ampico	701031G	Perfect Day, A	Volavy, Marguerit	
Ampico	421G	Perfect Day, A	Volavy, Marguerit	

APPENDIX III
HER COLLABORATORS

APPENDIX III
HER COLLABORATORS

Even when she was her own "collaborator" Carrie Jacobs-Bond was not writing lyrics. She was setting poems to music. There is a difference. Most professionals say the song lyric is the more difficult of the two--its creation a mysterious give-and-take between lyricist and composer, words and music. (The stock question, "which comes first?" is seldom answered convincingly by successful songwriting teams.) But someone else's poem, after all, can't be tinkered with, can't be altered. So the music must be driven by the poem, and the composer must accommodate the verse as is.

The editor and songwriter Gene Lees views the lyric as "the most difficult and exacting of all literary forms. At the technical level writing poetry--even strict, conventional and rhymed poetry--is child's play compared to lyric writing."⁸⁵ Other professionals agree. Hal Levy, a songwriter and teacher (UCLA), emphasizes the symbiosis that must exist between words and music: "The lyric must be written with the full understanding that it has no life of its own, that it is only fifty per cent of a song, that it must complement the music, that it is meant to be sung and must therefore be singable. The music must be written with the same problems and goals in mind--that the lyric is essential to its completeness..."⁸⁶

In Roads of Melody Carrie Jacobs-Bond says "In the beginning I never had any real belief in my own verses. I wrote them simply because I did not know any other way to secure lyrics, having no money to buy them." A friend, she says, sent her Frank Stanton's poem "Just a Wearyin' for You," on which there was no name or copyright date. Bond

says, "I had no idea of copyrights or the right to use things that were already printed, and supposed in my ignorance that poems without any name, especially if they appeared in a newspaper, could be used by anyone.

When the Stanton/Bond song began to attract attention, she realized her mistake and went directly to the publisher, D. Appleton in New York, where she was cordially received. According to her, Mr. Appleton himself "...assured me that my crime was forgivable, that they owned the little poem--they had bought all rights--and that I was perfectly welcome to it!"⁸⁷ It would be enlightening to know if "perfectly welcome to it" meant that a royalty agreement was struck. "Just a Wearyin' for You" made a lot of money for the Bond Shop and presumably for D. Appleton. Stanton, who died the year Bond's memoir was published, is never again mentioned.

Bond's interaction with Paul Laurence Dunbar was somewhat more dramatic. Dunbar wrote her, asking to see her. They arranged a meeting at which according to Bond he said, "Mrs. Bond, you are using one of my verses without my permission." Bond continues the story with the kind of detail and insight one might wish she had revealed about others:

"I must say that he had the most wonderful speaking voice I ever heard. I told him then of my ignorance and of my other difficulties. We talked of our troubles, told each other some sad experiences, and when he left I decided that Paul Lawrence [sic] Dunbar's life was the saddest of any I had ever known. I can hear his voice yet as he said: 'I really think I shall be glad when it is all over.' He was silent for a long while and then he asked: 'Would you mind playing me that song you wrote for my verses?'--which I did. Then he said: 'I am going to let you have it on one condition, and that is that you will write the music for a cycle I have just completed.' A few days later he brought to me two poems called 'Love and Sorrow' and 'The Las' Long Res'." ⁸⁸

Benjamin Brawley in his biography of Dunbar, says that "...the lyric quality of Dunbar's verse led several composers to set his pieces to music." According to Brawley no aspect of research on Dunbar "...offers to the student more difficulties than this. A song is often known by its first line or a refrain rather than a formal title..." He explains that many poems ascribed to Dunbar are not found in his work. He mentions as Bond songs "Po' Little Lamb" (1901) and "Bedtime's Come for Little Boys" (which does not appear in any lists of CJB's work,) but does not mention "De Las' Long Res'" (1901,) which appeared in Bond's first folio "Seven Songs as Unpretentious as a Wild Rose," or "Love and Sorrow" (1908,) published separately. ⁸⁹

Except for the Dunbar encounter Bond reveals nothing about other collaborators except for George F. O'Connell, who is credited with texts for "Your Song" and "Old Friend of Mine." Bond's reference to him, however, says nothing about his poetry. She tells of meeting him in Chicago during her destitute days. A mutual friend had introduced them, and, she relates, "...he came to my house one day and introduced himself...He had a beautiful tenor voice and from that day he began to sing my songs. He has sung them ever since. Then he was studying in one of the big musical colleges in Chicago; he made every effort to make my songs known."⁹⁰

Carrie Jacobs-Bond had her secrets. She published the above in 1927, close to thirty years after the beginnings of an apparently close and enduring relationship with O'Connell. He was a "young man;" she was probably in her mid-thirties. She published the two songs in 1919--about twenty years later--though it's not known for sure when she composed them. O'Connell's verses imply a warm personal regard for

Bond, though it's unfair to assume he was referring to her in his verses. Whatever the case, Bond makes no mention whatsoever of these songs in Roads of Melody, nor of any further interaction with George F. O'Connell.

It was in searching for reference to O'Connell, by the way, that the need for an index to Roads of Melody became obvious, Attempting to cross-reference the names of collaborators with the many names in this rambling autobiography is quite difficult without one. A complete index was thus created as part of this study, and may be found in Appendix IV.

In searching this new index of Roads of Melody for names also in the list of collaborators, only Dunbar, Stanton and O'Connell are mentioned in any detail. Robert Healy ("His Lullaby") and Ben King ("The Elopement") appear but in other contexts or without elaboration.

Another intriguing aspect of Carrie Jacobs-Bond and her work would obviously be a study of these impersonalized co-creators.

* * *

APPENDIX III

COLLABORATORS/TEXTS

<u>NAME</u>	<u>COMPOSITION</u>	<u>DATE</u>
Albers, Margaret Hobson	The Soul of You	1917
Alford, Dean	Ten Thousand Times Ten Thousand	1897/1918
Anderson, W.R.,	Evening, My Love and You	1923
Anon.	Her Greatest Charms	1901
Anon.	May I Print a Kiss?	1905
Bennett, John	To-Day	1915
Bennett, John	A Hundred Years from Now	1914
Bingham, Clifton	God Remembers When the World Forgets	1913
Bradford, Mary Norton	His Buttons are Marked U.S.	1902/1917
Bronson, Cathcart	When I Bid the World Goodnight	1902
Browning, Eliz. Barrett	Out in the Fields	1919
Butler, Wm. Mill	Democracy	1919
Caldwell, George W.	I've Done My Work	1920
Cleveland <i>Leader</i>	He Advertised	1907
Cooke, Marjorie Benton	Is Yo? Yo Is	1905
Donnelly, Jessica	Longing	1907
Dunbar, Paul Laurence	De Las' Long Res'	1901
Dunbar, Paul Laurence	Love and Sorrow	1908
Gard, Wayne	Hollyhocks	1926
Healy, Robert	His Lullaby	1907
Hoover M.	Compensation	1914
Houston <i>Post</i>	The Lure	1907
Jewett, Eleanore Myers	Little Lost Youth of Me	1923
Johnstone, Harriet Axtell	Just Lonesome	1905
King, Ben	The Elopement	1928
McEvoy, J.P.	End of a Perfect Day (WWI)	1917
McMinn, Harriet Miller	The Flying Flag	1940

Collaborations: Appendix III;

Miller, Francesca Park	Roses are in Bloom	1926
<i>Munsey's Magazine</i>	As Their Fathers Had Done	1907
Nesbit, W.D.	Man and Woman	1905
New York <i>Sun</i>	Morning and Evening	1907
Newman, Frances Hodge	We Are All Americans	1918
O'Connell, George F.	Your Song	1919
O'Neill, Moira	The Birds	1906
Ousley, Clarence	Good-Night	1905
Partridge, Wm. Ordway	Parting	1901
<i>Puck</i>	When Church Is Out	1897
Reed, Nan Terrell	Were I	1923
Rosetti (sic) Christina	When I Am Dead My Dearest	1902
Slater, Mary White	The Sandman	1912
Stanton, Frank L.	Just a Wearyin' for You	1901
Stanton, Frank L.	Until God's Day	1902
Sullivan, Archibald	The Shepherdess	1910
Tompkins, Juliet Wilbur	A Bad Dream	1902
Turner, Nancy Bird	The Little House	1926
Urmy, Clarence	A Study in Symbols	1901
Van Dyke, Henry	Dear California	1928
Wegefarth, W. Dayton	Hush-A-By	1911
Wilson, McLanberg	After Vacation	1907
Wilson, A.G.	Little Bit o' Honey	1918

TOTAL COLLABORATIONS: 50

APPENDIX IV

AN INDEX TO THE ROADS OF MELODY

APPENDIX II

*Roads of Melody*INDEX

- Adams, Mrs. Mildred 57
 Amber (Mrs. Holden) 17,
 21,22,62,215
 American Colony Home 173-4
American Musician (mag.)
 134
 Anderson, Mrs. 154,200
 Anglin, Margaret 119-121
 (illus. opp. 121)
 Appleton, D. & Co 131
 Art Institute (Chicago) 59
 Aunt Jemima Pancake-Maker 217
- Barrie, Sir James 180
 Behymer, Mr. 193
 Bennett, Lois 183
 Bent, George P. 74
 Bernhardt, Sarah 115-119
 "Betty" (granddaughter CJB)
 (illus. opp. 189)
 Beverly Hills Hotel 200
 Bishop, Genevra Johnstone 154
 Bispham, David 135-142
 (Prog. illus. opp. 136)
 Blind Tom 9
 (related illus. opp. 16)
 Bohemian Club 18
 Bond, Dr. Frank L. 6,15,16,
 23,40,83
 Bond Shop 37,54-5,65,86,
 146-150,169,191,210
 (Illus. opp. 45,146-7,188)
 Boylan, Grace Duffy 19,61,75
 Bronson, Carl & Mrs. 87,92,158
 Burbank, Mr/Mrs Luther 194-196
 Burdette,, Rev. Robert J. 167,216
 Bryce, Sir Annon 104
 Burlington Railroad 145
- Carlton, Will 93
 Carman, Bliss 66
 Caruso, Enrice 99,101
 Chapple, Joe 128,130
 Cheney, John Vance 19
 Chicago 8,17,21,26,30,36,
 104-5,114,135,146-50,
 167,211,216,220
 Chicago Musical College 148
 Choate, Joseph 102
 "The Christ Play" 211
 Clark, Charles W. 88
 Cobb, George W. 37,48
 Cocks, Katherine 198
 Cole & Middleton 73,78
 Constantinople 179
Cottage in God's Garden
 (song), text 207
 Craft, Marcella 159
 Craig, Jean 171
- Davis & Brennan 205
 Davis, German (grandfather CJB)
 14
 Davis House 4,12-13
 Davis, Jessie Bartlett
 49,50,88,91-92
De Las' Long Res' (song) 53
 DeLongpre, Paul 154
Des Hold My Hands (song) 53
 Duffield, Dr. 153
 Dunbar, Paul Laurence 131-32
 Dunlap, Smith & Co. 37,48

- East Aurora, NY 67,69
 Edinburgh 179
 Elliott, Gertrude 102
 Elysian Park 200
End of a Perfect Day, The
 (song) 3,86,128-130,134,
 141,148-150,156-162,169-
 181,184,189,193,195
 Complete text *xiii*;
 complete music w/cover
 174-178
 "End of the Road," (Bond's
 home in Hollywood; illus.
 opp. 137
 England 95, 180
 Epsom Downs 179
- Ferguson, Dr. Alexander 152
 Field, Eugene 19
 Fine Arts Bldg. (Chicago) 148
 Fletcher, Col. & Mrs Ed 203
 Forbes-Robertson, Sir
 Johnston 102
 Forsythe, Christine 81-83
 Foster, Agnus Green 122
The Four Horsemen (book) 193
 "Fourteen Ninety-Two" (show) 22
 Fox, Della 71
- Gamut Club (Los Angeles) 192
 Gale, Cora 85
 Gale, Walter H. 83-87,143,
 147,170,191
 Gardners, Bessie 94,100
 Geldert, Mrs. Louis; see Boylan
 Grace Duffy
 "A gift for you, my darling Son,"
 (1st line untitled poem) 122
 "Great Divide" (play) 121
 Great War (World War I)
 3,111, 169-174
 Green, Hetty 78
 Grossmont (CJB's home near San
 Diego) 167, 203-209
- Hand of You, The* (song)
 text 160
 Harding, Pres. & Mrs Warren
 128-130
 Harris, Joel Chandler 126-7
 Hawks, Mrs. 157,166
 Healy, Robert 110
 Hofmann, Joseph 208
 Hollywood 154-6,210
 Bowl 211
 Hotel 154,156,166
Home, Sweet Home (song) 8,124
 Heinrich, Mrs. 203
 Helix Mountain, theater 204-08
His Lullaby (song) 110
Homeland (song)
 text 161
 Howe, Mrs Henry 59
 Hubbard, Elbert 60-71
 illus opp 120
- I Am the Captain of the*
Broomstick Cavalry (song) 99
 Ibanez, Vicene Blasco 193
If I Should Die (poem)
I Love You Truly (song) 48,53
 Iron River, MI 16
Is My Dolly Dead? (song) 21,31
 "It's not so much about the
 house..." (poem) 195
- Janesville, WI 2,3,5,6,9,26
 83, 138
 Jefferson, Joseph 13
 Jerusalem 173
 Johnstone, Mr/Mrs Homer 154
Just a Wearyin' for You
 (song) 53, 131-133
- Keller, Helen 182
 King, Ben 19
 King, Julia Reeve 6
 Kreisler, Fritz 192

- La Jolla (CA) 203
Las' Long Res', The (song) 133
 "Life insurance man..."
 (poem) 28
Little Bit o' Honey (song) 151
Love and Sorrow (song) 133
- Macey, Mrs. 183
 Mackay, Mrs Frank J. 94-98, 101
 Marione, Madame 73,75,77,90-91,96
 Markham, Edwin 66
 Marshalltown (IA) 59
 McCutcheon, John & Jessie 131
 McGraw, (Miss) 36,39,41,45,47
 Middleton, Mr. 73,78
 Miller, Frank 156
 Milwaukee (WI) 181
 Minor, W.H. 152
 Mission Inn 156, 201
 illus opp 154
My Son (song) 111
 Modjeska, Madame 192
 Monte Carlo 174
 Mt. Rubidoux 156,201
 Mt. Vernon (NY) 185
 Myers Opera House 6,9,13
My Old Man (poems)
 see "Old Man"
- Nelson, Mr. 52,78,86
 Nest-o'-Rest 207-209
 illus opp 154
 Nevin, Ethelbert 20
 Nordica, Madame 108
- O'Connell, George 49
Oh, Promise Me (song) 49
 Olcott, Chauncey 119
 Old Colonnade Bldg. 148
 "Old Man" poems 14,121-125
 O'Leary, Dan 19
 Otis, General 169
- Paderewski (Ignace) 192
Parting (song) 53
 Pasadena (CA) 201
 Paine, Emily 98
 Pennsylvania Hotel (NYC) 197
 Payne, John Howard 8
Perfect Day, A (song) see
 The End of a Perfect Day
 Perkins, Mrs. 145
Philistine, The (mag.) 60,64
 Picard, Madame 115-117
 Pinero, Arthur Wing 102
Poor Little Lamb (song)
 132,134. 179
- Radio 188-190
 Redlands (CA) 201
 Reed, Opie 19
 Rich, Thaddeus 180
 Riley, James Whitcomb 216
 Riverside (CA) 156,158,201
Rosary, The (song) 163
 Roosevelt, Pres. Theodore
 & Mrs 126-128
 Roycroft Shop 60, 68-70
- San Francisco Exposition 179
 San Juan Capistrano 202
 Santa Rosa (CA) 194
 Sante Fe Railroad 153, 156
 Savage Club, London 192
 Sawyer, Henry 79
 Schirmer, Gustav 211
 Schloessing, Paul 88
 Schumann-Heink, Madame 109-111
 Scott, Mr (Editor Chicago
 Herald) 17
 Seton, Ernest Thompson 182
Seven Little Songs...(song
 group) 51,53,56,135,171
Shadows (song) 53
 text 24
 "Shall We Join the Ladies?"
 (play) 180

Sincere, Victor 48,49,88
 Smiley Heights 202
 Smith, Edward J. 15
 Smith, Frederic 1,16,25,41,
 77,81,91,143,148,151,160,
 163,167,180,185,191,210,
 217, 219-224
 illus opp 189 & 212
 Stanford Univ. 196
 Stanton, Frank L. 131
Stars and Stripes
 (newspaper) 172
 Steckle, Amos 60
 Steinway Hall 87
 pgm illus opp 88
 Stevens, Albert 166
 Stevenson, Christine 211
Still Unexpressed (song) 53
String of Amber Beads, A
 (book) 215

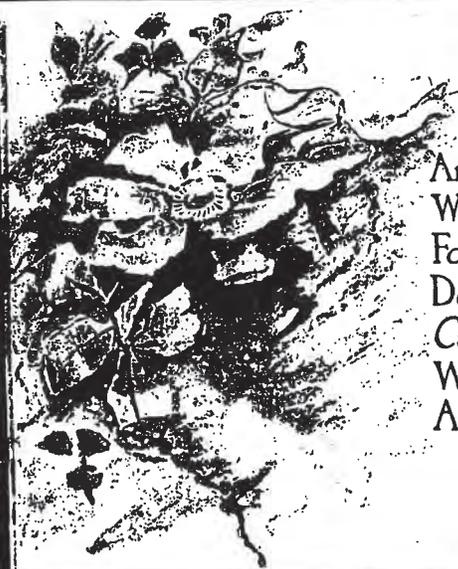
Taft, Judge & Mrs William
 Howard 129
 Thomas, Theodore 7
Times (Los Angeles) 166,169
 Titcomb, Prof. 10
To My Son (poem) 222
 Torrey Pines 203
 Tournament of Roses 197
Tribune (Chicago) 167,168

Vaudeville 73,76, 181-188
 Vaughn, Teresa 22
 Victor Records 151

Weber, Harry 182,184
 Wessels, Mr 135
 Williams, Evan. 151
 Wood, Mrs. Charles Modini 133

Yates, Governor & Mrs
 Richard 88,104,129

APPENDIX V
SHEET MUSIC



When you come to the end of a Perfect Day
 And you sit alone with your thought
 While the chimes ring out with a carol gay
 For the joy that the day has brought.
 Do you think what the end of a Perfect Day
 Can mean to a tired heart
 When the sun goes down with a flaming ray
 And the dear friends have to part?

Carrie Jacobs-Bond
 1909

A PERFECT DAY

Words and Music

by

CARRIE JACOBS-BOND

• High
 Medium
 Low

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Sung by Mr. David Bispham

3

A PERFECT DAY

(Soprano)



Words and Music by
CARRIE JACOBS-BOND

Moderato espressivo

p When you come to the end of a

p

per-*fect* day, And you sit a-lone with your thought, — While the chimes ring out with a

car-ol gay, For the joy that the day has brought, — Do you

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4

mf

think what the end of a per - fect day Can mean to a tired — heart, ——— When the

mf

mf

sun goes down with a flam - ing ray, And the dear friends have to part? ———

mf

mf *ml.* *p*

p *cresc.* *mf*

p

Well, this is the end of a per - fect day, Near the end of a jour - ney,

p

too; ——— But it leaves a thought that is big and strong, With a

wish that is kind and true. ——— For mem-'ry has paint-ed this

per - fect day With col - ors that nev - er fade, ——— And we

find, at the end of a per-fect day, The soul of a friend we've made.

A Perfect Day. Soprano. 3

I Love You Truly

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★ Low

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To A. B. H.

I Love You Truly

(Alto)

Words and Music by
CARRIE JACOBS-BOND

Andante con amore

p
I love you tru - ly, tru - ly,

p legato *p sempre legato*

dear, Life with its sor - row, life with its tear, Fades in - to

rall.
dreams when I feel you are near, For I love you tru - ly, tru - ly, dear.

rall.

p
Ah! love, 'tis some-thing to feel your kind

p legato *p sempre legato*

hand, Ah! yes, 'tis some-thing by your side to stand; Gone is the

sor - row, Gone doubt and fear, For you love me tru-ly, tru - ly, dear.

rall.

Just Awearyin' for You

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To F. B.
JUST A-WEARYIN' FOR YOU.
 (Alto.)

Words by
FRANK STANTON.

Music by
CARRIE JACOBS-BOND.

Moderato.

p

1. Just a - wear - y - in' for you, All the time a - feel - in' blue,
 3. Eve - nin' comes, I miss you more When the dark gloom's round the door,

p

mf *p* *cresc.*

Wish - in' for you wond - rin' when You'll be com - in' home a - gain. Rest - less, don't know
 Seems just like you or - ter be There to o - pen it for me. Latch goes tink - lin',

mf *p* *cresc.*

f *rall.* *Fine.*

what to do, Just a - wear - y - in' for you.
 thrills me through, Sets me wear - y - in' for you.

f *rall.* *Fine.*

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p
2. Morn - - in' comes, the birds a - wake,

p
delicato

Detailed description: This system contains the first two lines of music. The vocal line is in a soprano clef with a key signature of two flats and a 4/4 time signature. The lyrics are "2. Morn - - in' comes, the birds a - wake,". The piano accompaniment is in a grand staff with a key signature of two flats. It features a delicate, arpeggiated figure in the right hand, marked "delicato" and "p". The figure consists of a sequence of eighth notes, with a bracket above it indicating a group of 12 notes and another bracket below it indicating a group of 8 notes.

Used to sing so for your sake, But there's sad-ness

mf

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "Used to sing so for your sake, But there's sad-ness". The piano accompaniment continues with the arpeggiated figure, marked "mf". The figure is bracketed with "12" and "8" above and below it respectively.

in the notes That comes trill - in' from their throats. Seem to feel your

p *cresc.*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "in the notes That comes trill - in' from their throats. Seem to feel your". The piano accompaniment continues with the arpeggiated figure, marked "p" and "cresc.". The figure is bracketed with "12" and "8" above and below it respectively.

ab-sence, too, Just a-wear-y - in' for you. *D.S. al Fine.*

f *rall.*

f *rall.*

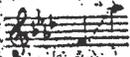
D.S. al Fine.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics "ab-sence, too, Just a-wear-y - in' for you." and is marked "f" and "rall.". The piano accompaniment concludes with the arpeggiated figure, marked "f" and "rall.". The system ends with a double bar line and a repeat sign, with the instruction "D.S. al Fine." written below.

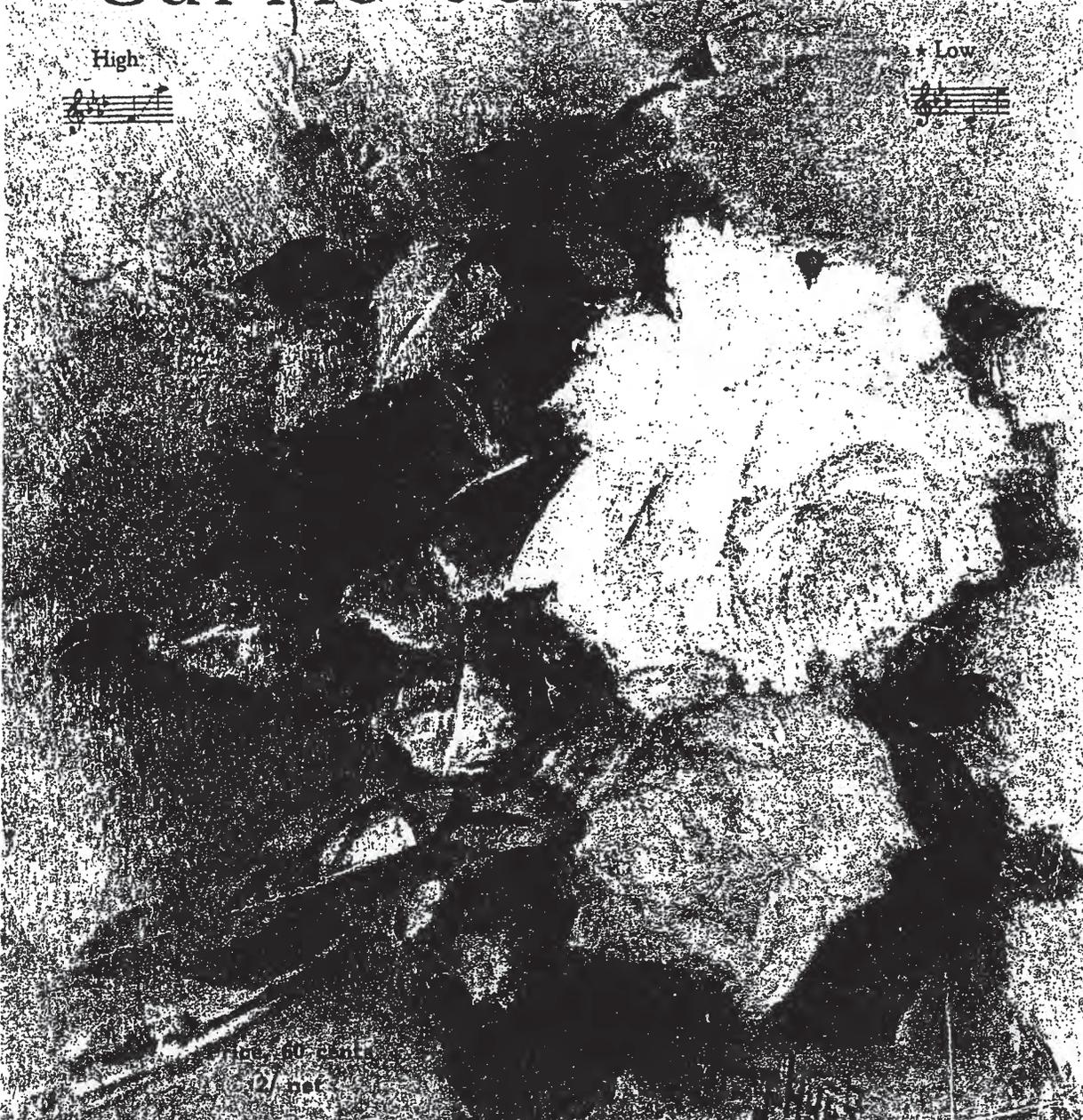
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by
Carrie Jacobs-Bond

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Were I

*Words by
Nan Terrell Reed

Low 

Music by
Carrie Jacobs - Bond

Moderato, con moto *pp*

Voice  Were I a

Piano *mp* *p*

leaf I'd like to be A scar - let one up - on a

tree, And I would swing and nev - er fall, Just cling and

mf *p*



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clinging, and fool 'em all! — Were I a rose I'd be so

p

p

Detailed description: This system contains the first two lines of music. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. The lyrics are "clinging, and fool 'em all! — Were I a rose I'd be so". The piano accompaniment is in the same key and time, starting with a piano (*p*) dynamic. The piano part features a mix of chords and moving lines in both hands.

rare They would not find me ev - 'ry - where, And from the

mf

Detailed description: This system contains the second two lines of music. The top staff is a vocal line with lyrics "rare They would not find me ev - 'ry - where, And from the". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The piano part includes some rests in the right hand and continues with chords and moving lines in the left hand.

day that I was born I would not grow a sin - gle

Detailed description: This system contains the final two lines of music. The top staff is a vocal line with lyrics "day that I was born I would not grow a sin - gle". The piano accompaniment continues with chords and moving lines in both hands.

thorn.— Were I a star up in the sky I'd wear a

p

p

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a dotted quarter note Bb4, and continues with eighth notes. The lyrics 'thorn.— Were I a star up in the sky I'd wear a' are written below the staff. A dynamic marking of *p* is placed above the first measure. The bottom two staves are a piano accompaniment in bass and treble clefs. The piano part starts with a half note G3, followed by quarter notes A3, Bb3, and C4, then a dotted quarter note Bb3, and continues with eighth notes. A dynamic marking of *p* is placed below the first measure of the piano part.

twin - kle in my eye, I'd shine so bright they could not

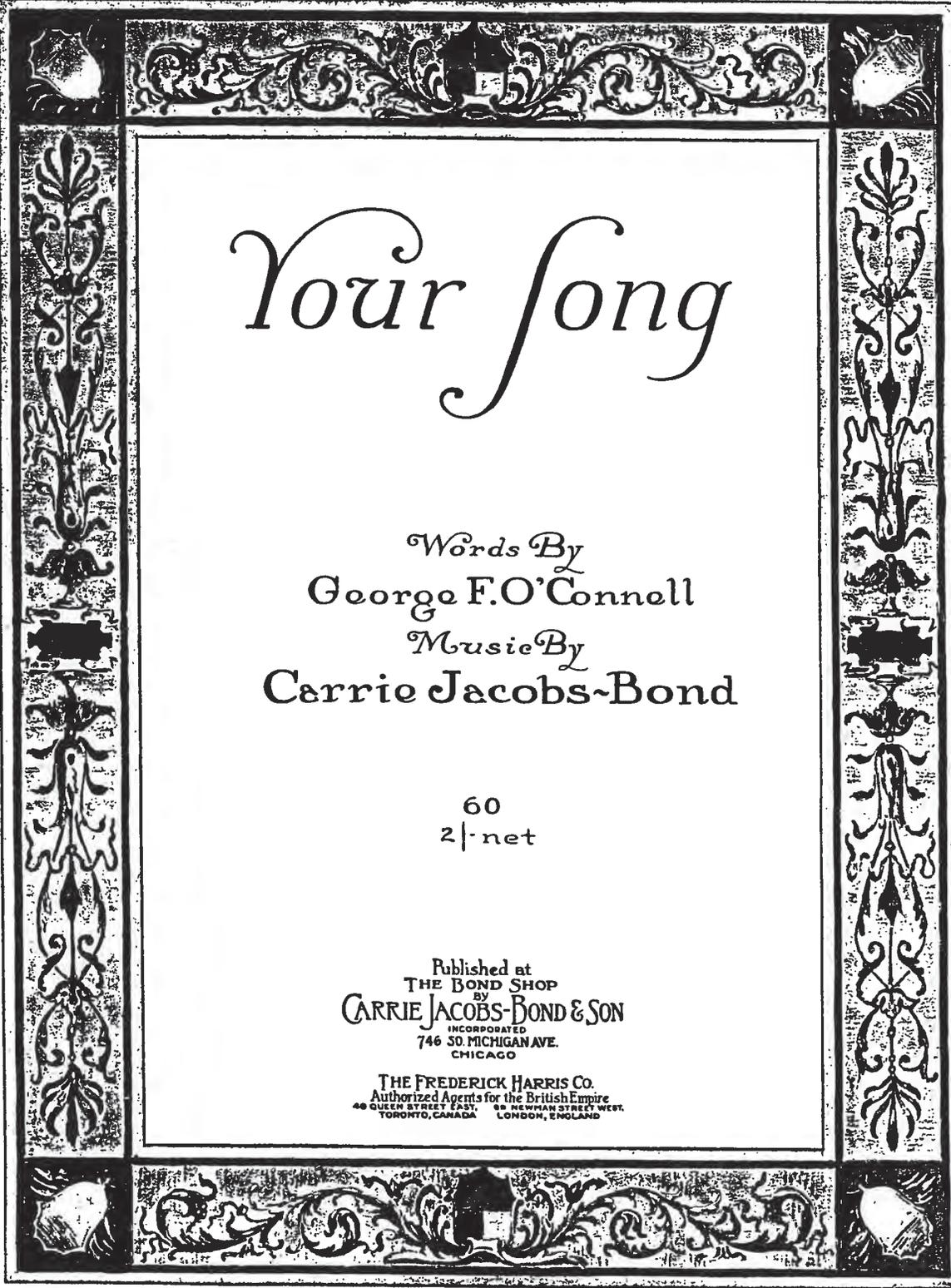
mf

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef. It begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a dotted quarter note Bb4, and continues with eighth notes. The lyrics 'twin - kle in my eye, I'd shine so bright they could not' are written below the staff. A dynamic marking of *mf* is placed below the first measure of the piano part. The bottom two staves are a piano accompaniment in bass and treble clefs. The piano part continues with eighth notes and quarter notes, including a key signature change to one flat in the second measure.

see an - oth - er sin - gle star but me!

f

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef. It begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a dotted quarter note Bb4, and continues with eighth notes. The lyrics 'see an - oth - er sin - gle star but me!' are written below the staff. A dynamic marking of *f* is placed below the first measure of the piano part. The bottom two staves are a piano accompaniment in bass and treble clefs. The piano part continues with eighth notes and quarter notes, including a key signature change to one flat in the second measure.



Your Song

Words By
George F. O'Connell
Music By
Carrie Jacobs-Bond

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YOUR SONG

3

Lyric by
GEORGE O'CONNELL

Music by
CARRIE JACOBS - BOND

Allegretto grazioso

The piano introduction consists of two staves. The right hand starts with a melody in G minor, marked *mf*. The left hand provides a harmonic accompaniment. The piece concludes with a *p* (piano) dynamic marking.

The first line of the song features a vocal line and piano accompaniment. The vocal line begins with a *p* (piano) dynamic. The lyrics are: "Oh - sing to me, dar - lin', 'a bit of a song' As I". The piano accompaniment continues with a steady accompaniment.

The second line of the song features a vocal line and piano accompaniment. The vocal line begins with a *mf* (mezzo-forte) dynamic. The lyrics are: "lie in the moon-light a - near you; - There's a rift in my heart and a". The piano accompaniment continues with a steady accompaniment.

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4

hurt in my soul, And sure'twill be sooth-in' to hear you. — For

mp oh'tis the won-drous voice that you own, So — wist-ful and soft to my

hear-in'; — What mem'ries I have, as I list to its lilt, *f* *p* Of —

Your Song 4

fac-es and things so en - dear-in'; — Of — fac-es and things so en -

dear - in!

rall. *p* *mf a tempo*

There's times when your note has the call of the lark, And a -

rall. p *p a tempo*

gain I can hear the sweet lin - net; — But — al-ways, dear, — al-ways it

mf

6

leaps to my heart For the tear and the wail that there's in it. So

mp

sing to me, dear-est, a lone lit-tle chant To ease me and still my poor

mp

sigh-in', For'tis on-ly your song that can rest me to-night As

f *p*

here in the moon-light I'm ly-in', As here in the moon-light I'm ly-in'.

rall. *p*

rall. *p*

Your Song 4

Little Lost Youth of Me

Words by
Eleanore Myers Jewett
Music by
Carrie Jacobs-Bond

High in F



★ Low in E



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Little Lost Youth of Me

Words by
Eleanore Meyers Jewett *

Music by
Carrie Jacobs - Bond

Moderately

Piano

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Moderately' and the dynamics are 'p' (piano).

The piano accompaniment for the first line of the song. The right hand has a melodic line with a 'poco rit.' (slightly slower) marking at the end. The left hand continues with a steady accompaniment. Dynamics include 'mf' (mezzo-forte), 'dim.' (diminuendo), and 'p' (piano).

mf

Lit - tle lost youth of me, where are you roam - ing,

a tempo

The vocal line and piano accompaniment for the first line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The tempo is marked 'a tempo'.

You who were part of me on - ly to - day?

The vocal line and piano accompaniment for the second line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The dynamics are 'mf' (mezzo-forte) and 'p' (piano).

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p

Why did you slip from me out in the gloam-ing,

p

dim.

Lit - tle lost youth of me, van - ished a - way?

pp

mf

rit.

pp

Bright - ly the sun in the morn - ing was stream-ing,

Laugh - ter bent o - ver me, friend - ship was nigh;

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Laugh - ter bent o - ver me, friend - ship was nigh;". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

p Love sat be - side — me, whose rai - ment was gleam - ing, *mf* And

The second system continues the musical score. The vocal line begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The lyrics are "Love sat be - side — me, whose rai - ment was gleam - ing, And". The piano accompaniment features a piano (*p*) dynamic and includes a prominent melodic line in the right hand.

dim. you, lit - tle youth of me, *pp* nes - tled close by.

mf *rit.*

The third system concludes the musical score. The vocal line starts with a *dim.* (diminuendo) dynamic and ends with a *pp* (pianissimo) dynamic. The lyrics are "you, lit - tle youth of me, nes - tled close by.". The piano accompaniment begins with a mezzo-forte (*mf*) dynamic and ends with a *rit.* (ritardando) dynamic.

A trifle faster

Sor - row looked in at my case - ment, and slow - ly Laugh - ter and

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "Sor - row looked in at my case - ment, and slow - ly Laugh - ter and". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It begins with a forte dynamic marking (*f*) and features a series of chords and moving lines in both hands.

sun - shine grew si - lent and gray. Friend - ship drew clos - er, and

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "sun - shine grew si - lent and gray. Friend - ship drew clos - er, and". The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the forte dynamic.

love be - came ho - ly, But you, lit - tle youth of me, wan - dered a -

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "love be - came ho - ly, But you, lit - tle youth of me, wan - dered a -". The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the forte dynamic.

way, wan-dered a - way, wan-dered a - way.

dim. *rit.*

As at first

Sor - row has passed and the sun is re - turn - ing,

mf

Laugh - ter and friend - ship and love are as dear.

p

Now when I ask you with in - fin - ite - yearn - ing,

dim. *pp*

Lit - tle lost youth of me, you are not here.

mf *rit.* *pp*

mf

Lit - tle lost youth of me, why did you leave me?

mf

You of my life were so love - ly a part!

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "You of my life were so love - ly a part!". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a melody in the right hand and a bass line in the left hand, with various chords and arpeggiated figures.

p Long will the wraith of you haunt me - and - grieve me,

The second system continues the vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic. The lyrics are "Long will the wraith of you haunt me - and - grieve me,". The piano accompaniment also features a piano (*p*) dynamic. The music continues with similar melodic and harmonic patterns as the first system.

mf *dim.* *rit.* *pp*
Lit - tle lost youth of me, slipped from my heart. _____

The third system concludes the vocal line and piano accompaniment. The vocal line starts with a mezzo-forte (*mf*) dynamic, followed by a decrescendo (*dim.*), a ritardando (*rit.*), and ends with a pianissimo (*pp*) dynamic. The lyrics are "Lit - tle lost youth of me, slipped from my heart. _____". The piano accompaniment also follows these dynamics, ending with a final chord in the right hand and a fermata in the left hand.



NOTES

CHAPTER I: THREE SONGS

1. Carrie Jacobs-Bond, words and music. "A Perfect Day." Chicago. The Bond Shop, Carrie Jacobs-Bond & Son. 1910
2. Mark Sullivan. Our Times: Pre-War America. NY & London. Charles Scribner's Sons. 1930. 358
3. Carrie Jacobs-Bond (music), Frank Stanton (words). "Just a Wearyin' for You." Chicago. The Bond Shop, Carrie Jacobs-Bond & Son. 1901
4. Carrie Jacobs-Bond, when writing about herself, always used the hyphenated surname. Music credits published during her lifetime also followed this style. Many writers, anthologists, and archivists, however, have since omitted the hyphen. A majority of books and surveys about American music have employed only "Bond" in their indices, e.g. the ASCAP Biographical Dictionary (1966 ed.) and the New Grove Dictionary of American Music. In this study her name when occurring inside quoted material is rendered as found, but the shorthand "Bond" is used along with the full name, hyphenated. In subsequent notes she is also referred to as CJB.
5. Carrie Jacobs-Bond. The Roads of Melody. New York. D. Appleton. 1927; re-issue New York. Arno. 1980. 53-4
6. Carrie Jacobs-Bond (words & music). "I Love You Truly." Chicago. The Bond Shop, Carrie Jacobs-Bond & Son. 1901, 1906
7. Time Magazine. obituary. Vol. 29, January 06, 1947. 43
8. Neil M. Clark. "Carrie Jacobs-Bond Has Written Her Life into Her Songs." American Magazine. January, 1924. 19
9. Helen Hover. unidentified article in clipping file. Janesville WI Public Library. 1936
10. Walter Monfried. Milwaukee Journal. August 15, 1962
11. It is certain CJB published "around 200 songs." The exact number varies from one researcher to another. The Finger dissertation lists 198; the Patterson list totals 201 published compositions including 186 songs and 15 piano solos; Appendix I in the Bruce paper cites 156 titles which the author says she knows to exist, and that she has "titles and some information concerning about fifty other pieces, but [has] found no extant copies." The total here would be 206. (BRUCE 269) Bruce, in her essay for New Grove Dictionary of American Music refers to CJB's "almost 200 compositions" (p255.) A catalog which appears to be the first issued by the Boston Music Co. following its acquisition of the Bond distribution rights lists 69 pieces available in single sheets and another 71 still published only

in folios, for a total of 141 by the year 1922. Another catalog published after 1926, so dated because it includes a song copyrighted that year, lists 162 songs. According to William Lichtenwanger in Notable American Women the Bond songs "are said to have numbered over 400 ...about 170 were published." (195) Lichtenwanger at the time of this writing was Asst. Head, Reference Section, Library of Congress.

12. It is typical for CJB, in her memoirs, to mention this important business transaction almost as an afterthought. When her move to California had been completed, she opened a Bond Shop in Hollywood and expected to continue in business there, with Chicago remaining her source of supply. But she discovered that the distance proved a problem in keeping up with orders, and she "...finally agreed to Mr. Gustav Schirmer's proposition to take over publication of the Bond compositions, and he carried them to Boston." (Roads of Melody 211) Her catalog thus found a home with Gustav and E.C. Schirmer (Boston Music Co.,) one of the most prestigious houses in music publishing. But nowhere does she mention the company by name, or give any details of the contract with the Schirmers. She was one of the canniest business figures in music, but prefers in her memoirs to emphasize the personal aspects: "[Gustav Schirmer's] splendid interest and cooperation has continued these many years, God Bless him!"

13. This comparison is based on the number of recordings of the Three Songs, as found in Appendix I. Recordings of "I Love You Truly" outnumber those of "Just a Wearyin' for You" approximately three to one, and "A Perfect Day" two to one.

14. The Roads of Melody. 156-8

15. The examples are typical, selected from several dozen newspapers, periodicals, and books as follows (top to bottom of page:)
Gazette. Janesville WI. obituary. Dec 30 46
National Cyclopedia of American Biography. New York.
 James T. White Co. 1950
 Phyllis Bruce. New Grove Dictionary of American Music. 255
 Wm.Lichtenwanger. Notable American Women. 195
 Dorothy Walworth. "When You Come to the End of a Perfect Day." Independent Woman. Nov 45. 322
London Musical News. quoted in Musical Courier. Mar 1 17
Newsweek. 11:23. Feb 21 38. 23

16. "The Hard Roads of Melody." CJB. Ladies Home Journal.
 July 27. '6

17. The Roads of Melody. 86

18. See: From Rags to Roses: The Life and Works of Carrie Jacobs Bond, An American Composer. (Master's thesis.) Phyllis Bruce. Middletown CT. Wesleyan Univ. 1980.

The Los Angeles Heritage: Four Women Composers, 1918-1939. (Doctoral dissertation.) Susan Pearl Finger. UCLA. 1986.

The Songs and Piano Music of Carrie Jacobs-Bond. (list of works.) Donald and Janet Patterson. Univ. of Wisconsin Eau Claire. 1991.

These studies have been immensely helpful in the preparation of this paper, and are gratefully acknowledged. The Bruce paper incorporates much data about the Jacobs family members, their forbears, and their early Wisconsin years, plus an extensive bibliography, and is a well-documented look at the life of CJB herself. Bruce, in her Introduction, states her intention of dealing "primarily with [Bond's] biography and her impact on American culture, as reflected in the voluminous publicity which surrounded her." (p4) Bruce says "It is beyond the scope of this study to deal with her music as music...but a thorough examination of these small masterpieces is a project for the future." (p266-7)

The Finger dissertation places CJB in the company of three other Los Angeles composers--Fannie Charles Dillon, Pauline Alderman, and Elinor Remick Warren. Following a brief biographical sketch, Finger includes the music of seven Bond songs (including "A Perfect Day") and some musical analysis of them, plus a list of works.

The Patterson list of Bond's works appears to be the most comprehensive extant, with titles alphabetized, dates, folio references, names of lyricists, and dedications.

19. "California's Best-Loved Composer Tells of Early Struggles." Saturday Night (magazine). Los Angeles. Sept. 12, 1925

20. Clark. American. 92

CHAPTER II: HER LIFE

21. Except for the entry in the New Grove Dictionary of American Music written by Phyllis Bruce, all references consulted place Bond's birthdate on August 11, 1862. Bruce believes the year to be 1861. She has concluded that the "2" in "1862" on the birth certificate could be read as "1", but more convincingly, she has viewed two letters, one written by Bond's father, Hannibal Jacobs, and one by her mother, Mary Imogene, referring to a new-born daughter named Carrie. Both letters and the postmarks thereon bear an Aug 1861 date. (Phone conversations, 10/04/95 and 02/05/96 with Phyllis Bruce)

22. Bruce has speculated about the possibility that Bond's father Hannibal Jacobs (1838-1870) committed suicide after his financial losses. This theory is not disclosed in her thesis, but was developed later, after she was able to delve further into family history through letters and other effects made available to her by CJB's granddaughter, Elizabeth Maiden. (Conversation, Middletown CT, 11/09/95)

23. Dorothy Walworth. "When You Come to the End of a Perfect Day." Independent Woman magazine. Nov 1945. 322 (An abridged version of this article was published in Reader's Digest. V47 Dec 1945. 71-4) There are more questions than answers about CJB's health throughout her life. Roads of Melody is sprinkled with frequent references to illnesses and hospitalizations but Bond never explains them. Upon the death of Dr. Bond she reports that she "had been an invalid for several years..." but was determined and confident "though broken in

health."(25) In the depths of Chicago poverty she refers to "a severe attack of inflammatory rheumatism" that lasted four months.(34) Preparing for a crucial meeting with famed singer Jessie Bartlett Davis, Bond says, "I was really ill..."(51) As usual CJB provides no dates but reports returning to a sanitarium during her grim Chicago days with the words "I simply broke down with worry...for the first time in my life I am discouraged and...have come to you to die."(82) Later, presumably around the time she wrote the memoir (1927) she seems to suffer from arthritis (or "neuritis"), saying "Nowadays it is difficult for me to write even so much as a letter." (80)

24. There is some disagreement about these dates. According to Phyllis Bruce the Jacobs-Smith wedding occurred on Dec. 28, 1880; the Montgomery monograph places it on Dec. 25 of that year. Bruce's date for the birth of their son Frederic is July 23, 1882; Montgomery gives Frederic's date of birth as July 23, 1881, and says "That timing certainly suggests that Carrie was pregnant when she married Smith, and it may well even suggest the topic of the rumored quarrel between Frank Bond and Carrie."

25. CJB says nothing in her memoirs or elsewhere about why she married Smith instead of Bond in 1880. Mrs. Fred Murphy, an elderly Janesville, WI resident spoke in an interview (Walton. Janesville Gazette. Aug. 28, 1974) about Bond's two admirers: "'She was going with Bond and they had a little spat,' Mrs. Murphy related. 'He married another woman and she married Mr. Smith.'"

Nothing is known about Dr. Bond's first wife referred to here, or what became of her to enable Frank Bond to marry Carrie Jacobs Smith eight years later.

26. The Roads of Melody. 16

27. Saturday Night. Sept. 12, 1925

28. The Roads of Melody. 15

29. Carrie Jacobs-Bond. "The Hard Roads of Melody". Ladies' Home Journal. July, 1927. 110

30. The Roads of Melody. 16, 13

31. ibid. 17

32. An example of CJB's altruism is described in Etude magazine's "World of Music" section, May, 1918. "Through the generosity of Mrs. Carrie Jacobs Bond a prize of \$5000 is offered for the best choral work to be sung at the next biennial festival of the National Federation of Music Clubs...Four thousand is to go to the composer, 1000 to the librettist."

Bond's concern about the war is linked to the gift. "The subject [for the work] requested is 'Thanksgiving,' hoping that the occasion may mark the conclusion of the war. 'We earnestly hope that the cantata may not fail to be of timely suitability.'"

CHAPTER III: THE SONGS IN HER HEART

33. The Roads of Melody. 15
34. Louis Cheslock ed. H.L.Mencken on Music. New York. Knopf. 1961. introduction. 4
35. ibid. 143
36. Alexander Woollcott. The Story of Irving Berlin. New York. Putnam's. 1925. 216, 219
37. Saturday Night. Sep 12 25
38. American. 94
39. Carrie Jacobs-Bond. Demcourier. Madison WI. Demco. V.9 #3-4. 1939. 4
40. Morrison Foster. quoted in John Tasker Howard. Our American Music. New York. Thomas Crowell. 1954
41. Etude magazine. Sep 1920
42. Webster's Second New International Dictionary. Springfield MA. Merriam-Webster Inc. 1948
43. Webster's Third New International Dictionary. Springfield MA. Merriam-Webster Inc. 1986
44. Oxford English Dictionary. 2nd ed. Oxford. Clarendon.1989
45. In her autobiography The Roads of Melody CJB is ambiguous about musical skills and training. Several times she denies she had assistance in preparing her work for publication. In early pages she says bluntly: "No one has ever done any arranging, or has written any accompaniments for me." But she then relates how, in her Chicago years, she used the services of a Mr. Henry Sawyer, "...a most competent musician...who took down music from dictation...I would play a composition for him once and nearly always he would have it...we worked together for twelve years...until I came to California." (80)
She could sometimes be quite defensive, caught apparently between stories of her "folk" origins and a conflicting image of her complete professionalism. "Now it has been said that I am not a trained musician and that I know no music. This is untrue...I studied and studied laboriously..." (8) She returns to the subject later, saying, "I have heard remarkable stories about my inability to write my own music. I was

not educated in composition, counterpoint, or any of those technical things that would have helped me, no doubt, in my compositions. But my music never has need of correction." (80)

She took on another amanuensis in California--Sol B. Cohen, who in his memoir Years of Pilgrimage provides a date by which time Bond had clearly settled there. "...One day late in 1922...she approached me on the subject," he writes. "Mrs. Bond had studied music very little, and she made no attempt at getting those little songs 'down on paper'...So she employed many aspiring musicians to do the manual labor for her, and though they were never permitted to change a bar of music, it is quite possible they offered helpful suggestions. Otto Rasbach, composer of 'Trees,' had been one of her earliest collaborators."

There were times, says Cohen, "...when [her] fingers did not find the right harmony, the exact series of arpeggios that were necessary to bring the little song to a successful conclusion...I think I 'took down' five of them--there may have been more. They were soon published..." (COHEN 213) Sol Cohen had great respect and affection for CJB and a deep appreciation of her talents as a songwriter, however he may have evaluated her skills at transcription. He said of her songs, "...there was a quality about them...that made each new song seem a revelation. They were evocations of a long-vanished past, yet they were somehow fresh as the dawn." (212-213) Neither Cohen nor Rasbach in mentioned in Roads of Melody.

Critics and anthologists are uncertain and contradictory about CJB's skills. Maxwell Marcuse, whatever his source, wrote that Bond, at age ten "...began to take formal piano lessons, revealing a remarkable grasp for both piano and the art of musical composition." (MARCUSE 264) Nicolas Slonimsky, in Baker's, like Cohen, praised her talent, saying "...she was naturally gifted..." and that "...although deficient in musical training, she succeeded in producing sweet melodies in lilting rhythms with simple accompaniments..." (198-99)

One sure testimony to CJB's musicianship is related in her memoir. The celebrated baritone David Bispham, one of her most ardent admirers, asked her to accompany him in a recital of her songs. At the last minute she found that she had to transpose them into different keys for him. "Out of fifteen songs," she wrote, "there was not one to be used in the original key...Between the anxiety of playing in a key I was not familiar with, and accompanying a great singer for the first time in my life, I wondered if it would be possible to go on. But the fifteen little songs were sung and I played them somehow." They played to a packed house and a standing ovation, but CJB is modestly candid in her reaction: "I was merely glad that I had played those fifteen songs without a mistake." (140)

46. Quoted in Musical America. #6, 1909. 13

47. Notable American Women. 94
48. Quoted in Bruce. 236
49. Unidentified newspaper clipping. Rock County (WI) Historical Society files. (Probably Los Angeles Examiner) Dec 30 46
50. Gene Lees. Jazzletter. V II, #1. 6
51. Bruno Nettl. Encyclopedia Americana. V 11.498j
52. Quoted in Louis Cheslock. H.L. Mencken on Music. 143
53. Demcourier. 17-18
54. Sigmund Spaeth. A History of American Popular Music. New York. Random House. 1948. 373-4
55. David Ewen. The Lighter Classics in Music. New York. Arco. 1961. 42
56. John Tasker Howard. Our American Music. New York. Crowell. 1954. 374-7
57. William Schuman. Introduction to Songs of the Gilded Age. Margaret Bradford Boni ed. New York. Golden Press. 1960
58. Quoted by Arthur Fiedler in Chipman, Index to Top Hit Tunes. Boston. Bruce Humphries. 1962. 6
59. Jazzletter. V II. #2. Feb 91. 2
60. Music Lover's Encyclopedia. Rupert Hughes. rev & ed Deems Taylor & Russell Kerr. Garden City NY. Garden City Books. 1903, 1954
61. Charles Hamm. Yesterdays: Popular Song in America. New York & London. Norton. 1979. 285
62. Russell Sanjek. American Popular Music and Its Business. V III. New York & Oxford. Oxford Univ.Press. 1988. 16
63. *ibid*. 17
64. Hamm. 322
65. *ibid*. 322-23
66. Jazzletter. V II, #1. 4
67. Hamm. 325

CHAPTER IV: SIX OF THOSE SONGS

68. Roads of Melody. 12

69. An analysis of 93 popular songs from the period of Carrie Jacobs-Bond's most productive years (c. 1890-1915) discloses that the vocal range of 60 of these songs fall within an octave or less, with eight more expanding to the minor 9th and twenty-two, or approximately one quarter of the total, to a major 9th. Only three display ranges of a major 10th and one a minor 10th. Many of the best-known melodies studied span less than an octave, including George M. Cohan's "Give My Regards to Broadway" (minor 7th,) Paul Dresser's "On the Banks of the Wabash" (major 6th,) "Sweet Adeline" (minor 7th,) and Bond's own "I Love You Truly" (minor 7th.) The songs surveyed include many of the big hits, largely ballads, by the major composers of the period.

Twenty-three Irving Berlin songs (some with collaborators) from 1907 to 1911 were part of the above sample, including the hits "Grizzly Bear" (octave,) "Call Me Up Some Rainy Afternoon" (Major 7th,) and the notoriously rangy "Alexander's Ragtime Band" (major 10th,) notable for the fact that it is customarily performed or recorded instrumentally, not vocally. "Employ a narrow melody range" was among Berlin's nine rules for writing popular songs given to American magazine in 1920. He also advised the neophyte songwriter to (1) repeat the title within the song, and (2) keep it simple. (Quoted in Bergreen. As Thousands Cheer. 167)

Ten of the best known songs of Stephen Foster were scanned in addition to the above; seven of these display a range of an octave or less and only one, "Beautiful Dreamer," has the range of a major 10th.

70. Roads of Melody. 22

71. *ibid.* 21-22

72. *ibid.* 20

73. As CJB strove for recognition in the marketplace of popular song, the musical establishment often laid claim to her, sometimes interpreting her life with condescension and innuendo, not to mention disregard of the facts. The journal Musical America said this of Bond: "Raised in affluence, she was married in 1888 to Dr. Frank Bond, and went to Northern Michigan...It was while living in the forest primeval that the happy girl-wife first made little songs for her husband...Dr. Bond urged his wife to have these songs published..." With no mention of CJB's poverty-stricken Chicago years, Musical America then informs us that after Dr. Bond's death she "...found her only solace in trying to realize the ambitions her husband cherished for her." (Musical America. Oct 26 07. Nov 06 09)

Carrie Jacobs-Bond is thus dismissed as a well-to-do amateur in widow's weeds dabbling with her "little songs," published presumably by a vanity press.

74. Among Jacobs-Bond's works for children:

Little Kitten Songs and Stories. illus. Frederick M. Grant. Chicago. Jacobs-Bond. 1911

Tales of Little Cats. (poems).illus. Katherine Sturges Dodge. Joliet IL. P.F. Volland. 1918

Tales of Little Dogs. (poems). illus. Katherine Sturges Dodge. Joliet. Volland.1921

(Sources: Rock County [WI] Historical Society;
Finger Dissertation)

75. Jos. McCarthy & Harry Carroll. "I'm Always Chasing Rainbows." New York. McCarthy & Fisher. 1918

76. It's disappointing gradually to discover that CJB's "lyricists" were not collaborators in the usual sense. For example, her several songs with words by the celebrated black poet Paul Laurence Dunbar (1872-1906) were not collaborations at all. Nor were her two songs with Frank L. Stanton (1857-1927,) a Southern poet of considerable renown, who also wrote the words for Ethelbert Nevin's "Might Lak a Rose" and "Going Home," based on a theme by Dvovak.

In both cases Bond had simply seen the poems in print and proceeded to set them to her music. Her "Just a Wearyin for You" with words by Stanton was already published and on sale before she realized her error, and initiated royalty agreements. Presumably in her later collaborations she made these arrangements in advance of publication.

(See Appendix III, including a list of her lyricists.)

77. Roads of Melody. 50-51

78. CJB's handsome 11 x 14 music sheets were among the last to give way to the change in size still prevalent today. Until the time of World War I all the major publishers used this format. During the war, to save paper, the smaller 9 x 12 format was promoted, if not mandated, by the federal government. Most of the war's 18-odd months had passed before the industry retooled, but by 1919 most popular songs were published in the smaller size. Many publishers meanwhile reduced paper use in other ways. To eliminate the loose center page in most 11 x 14's they often printed the music almost to the page's edge, thus cramming their standard verse/chorus songs on the two facing pages of the one-fold sheet. (A few publishers including the major New York firm of Leo Feist went beyond the suggested shrinkage to 9 x 12 during the war and published their songs in "victory" size--7 x 11.)

When the new 9 x 12 format was permanently phased in after the war, the center sheet was restored, with layout and type size unchanged. Publishers gained space by simply eliminating the old super-wide margins, sacrificing a sensible practice that had reduced the inevitable tearing into the print itself that came with heavy use of the sheets.

CJB didn't pay much attention to all this. Her songs don't appear in the new 9 x 12 format until after the takeover by Boston Music Co., around 1922.

79. See Roads of Melody. 49. also Appendix III

80. "Musical Composition as a Field for Women." Etude.
Sep 1920. 583
81. American magazine. Jan 1924. 19
82. Western Musical Herald. Oct 1912.
83. Quoted in Musical Leader. Apr 14 1910.
84. The American composer and pianist William Bolcom, for instance, who was considered a child piano prodigy, relates that his parents first recognized his gift when as a toddler he went to the keyboard and picked out a tune. It was CJB's "I Love You Truly."
(Telephone conversation with Bolcom. Nov 15 1995)

APPENDIX III

85. Jazzletter. V 2 #4. 8
86. Hal Levy. in Encyclopedia of Popular Music. ed Irwin Stambler.
New York. St. Martin's. 1965. 269
87. Roads of Melody. 131-2
88. ibid. 133
89. Benjamin Brawley. Paul Laurence Dunbar. Chapel Hill NC.
University of North Carolina Press. 1935. (NOTE: CJB, many references use "Lawrence.")
90. Roads of Melody. 48-9

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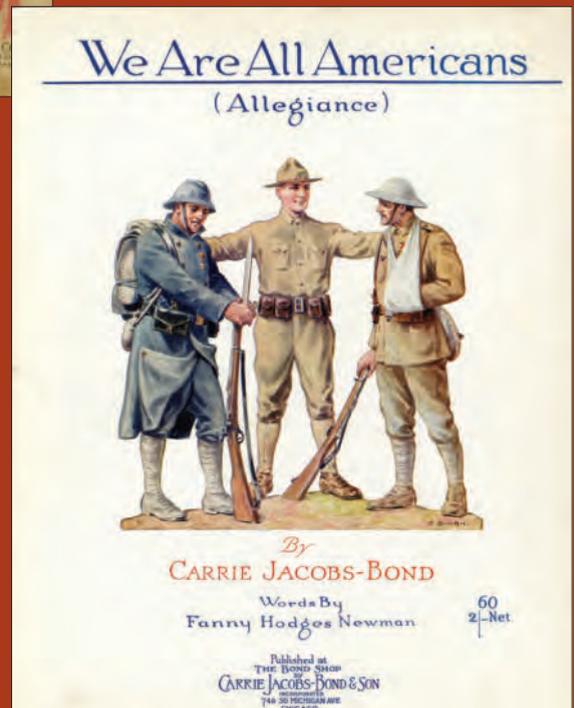
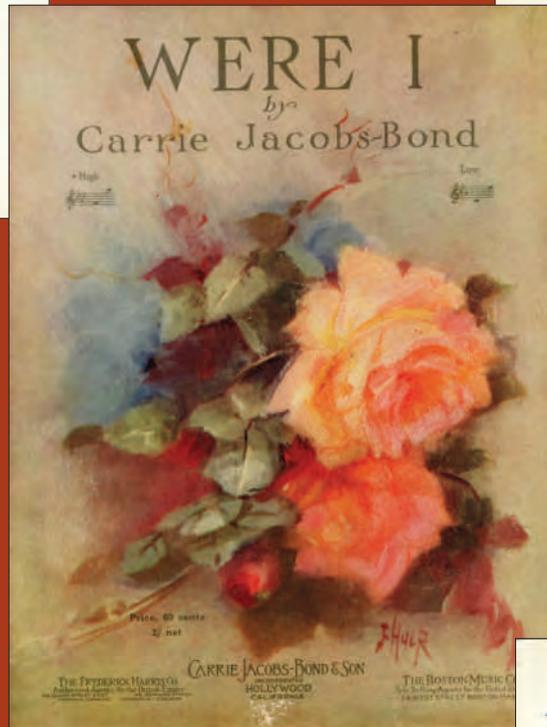
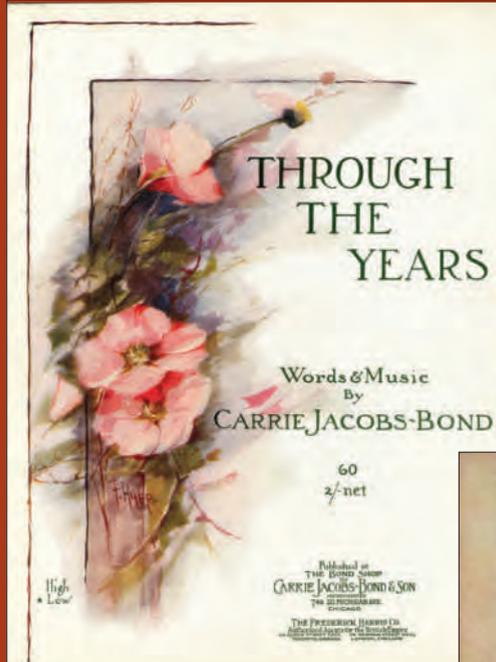
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