

FALL 1975

C: Ed, did any women belong to Local 44?

M: Sure, sure. There was Margie Creath. She played piano for some of her brother's orchestras, you know Charlie Creath had a couple of bands going at the same time during his heyday. She came to see me a couple of years ago with her husband, Zutty Singleton. Then there was Mildred Franklin, another piano player who has had a dancing school for many years, and a lady named Ruth Green, sure we had quite a few of the ladies in Local 44. They made the scale too.

C: Ed, you've really had a good time in life with your music, haven't you?

M: Yes, I have, but at ninety, you know. I'm having a little trouble with my legs. [laughing] I just can't kick so high any more!

### NOTES

1. Susan E. Blow opened the first public kindergarten in the United States in 1873 in Saint Louis. The experiment proved so successful that she founded a training school for kindergarten teachers in 1874.
2. Fraternal lodges played a very important part in American life, especially during the nineteenth and early twentieth centuries. They were partly social clubs which provided group identification and partly insurance societies. In pre-Social Security days, for as little as a nickel a week they provided some benefits to the families of the deceased and assured members of a decent funeral and burial.
3. Although Cadillacs were first made in 1903 by the Cadillac Automobile Company in Detroit, it was not until after World War I that they became an international symbol of wealth. Their long sleek bodies converted easily into luxurious hearses.
4. In keeping with the prevailing firm racial segregation in America before the Civil Rights Acts of the 1960s, Negroes were usually buried in separate cemeteries on the outskirts of towns and cities.
5. When I questioned McKinney about whether or not he meant to say "Taps" instead of "Reveille," he insisted that he played the trumpet call to wake up, not the call for the end of the day, and then hummed the melody for us. This may have had a religious significance related to the eulogy for the deceased.
6. The Saint Louis Louisiana Purchase Exposition, which celebrated the centennial of the purchase of the Louisiana Territory by the Jefferson administration in 1803. Ragtime was the rage of the Fair and caught the imagination of the hundreds of thousands of American and foreign visitors.
7. The S.S. *Sidney* was owned and operated by the Streckfus Steamers of Saint Louis. It was purchased by them in 1911, but rebuilt and renamed the S.S. *Washington* in 1921. Although it was usually assigned to the Ohio River excursion trade, it occasionally stopped in Saint Louis.
8. The Simmons and Garnett schools were both Saint Louis public schools in Negro districts. Simmons School is still in use, but the Garnett School was destroyed in the great 1927 tornado, which leveled large parts of the city.
9. Fate Marable was the first Negro ever hired on Streckfus Steamers. An extremely talented pianist, he led orchestras composed of Negro musicians, many of whom became famous later in their careers, including Louis Armstrong, Johnny St. Cyr, and Baby Dodds.
10. The S.S. *Capitol* operated on the New Orleans to St. Paul, Minnesota, run from 1920 to 1945.
11. Local 2, American Federation of Musicians. In 1861 a group of white musicians organized themselves into the Aschenbroedel Club. In 1896 they applied for, and received, a charter from the American Federation of Musicians, AFL. Since 1955 they hold a charter from the AFL-CIO.

WILLIAM J. SCHAFER

### RAGTIME ARRANGING FOR FUN AND PROFIT: THE CASES OF HARRY L. ALFORD AND J. BODEWALT LAMPE

A phase of popular music history grossly neglected is that of the stock arrangements sold by music publishers for band, dance orchestra, and other small ensembles. Occasionally, pivotal figures like Don Redman, Billy Strayhorn, or Ferde Grofé are discussed casually in connection with jazz/pop history, but the role of the menial house arrangers for Tin Pan Alley publishers is ignored in describing the effects of popular music in American culture. This overlooks one vital link in the long chain of cause and effect in the movement of music from composers to a wide general public. We observe sheet music sales, phonograph record distribution, and radio air-play as components in the popularization of music, yet a keystone in the process has always been the use of stock orchestral arrangements across the nation.

This was especially true in the first decades of the century, before electronic mass media and juke boxes made music distribution simpler and nearly instantaneous. Every city and resort area in the country once had its hotel orchestras, municipal bands, vaudeville pit orchestras, and other casual ensembles with an insatiable need for new music. These groups served as "song-pluggers" as much as the legendary dime-store sheet-music clerks who demonstrated new hits on the upright piano. We need much more data on early stock arrangements and arrangers, but some observations and hypotheses can be constructed after casually sampling the work of typical arrangers of the years 1900-30. In these three decades popular music matured in America into a massive and virulently successful industry—ragtime blossomed and faded; jazz and popular dance music became national urban arts; musical theater became a potent entertainment force; film music and vaudeville developed as major musical outlets. Music was alive and inescapable in every city and sizeable town in America, and publishers worked furiously to meet demands for new and interesting scores. These scores had to be novel

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and intriguing but not so difficult as to tax the abilities of mediocre instrumentalists in small provincial groups. The problem challenged the ingenuity of arrangers and was met very capably and creatively by many itinerant musicians at work for the publishers.

The story of these arrangers deserves attention. There are myriad dramas hidden in the history of the dog-eared old orchestral scores, themselves becoming increasingly scarce, filed away now in archives rather than in active band libraries. The scores were created as ephemera in musical culture, but many have enduring interest if only for the stories they tell about America's cultural development. The men who wrote the scores are dead now, two generations removed from today's pop stars and electronics, but we should examine the men and their works. Even a cursory glance at these arrangements yields interesting perspectives on the struggles of a professional composer/arranger in the popular music market. We find surprising small epics unfolding in a few pieces of data—e.g., William Grant Still, now finally coming into his due as a significant black American composer, once arranged stocks for commercial song-mills like Pace and Handy Music Corporation, the house that built the blues as a popular genre. Or we find a few arrangers whose biographies puzzle and intrigue—e.g., Frederick Allen "Kerry" Mills (1869-1948), who started a career in "legitimate" music as a professor of music (violin) at the University of Michigan. Somehow Mills was attracted by the very new fad for black minstrel/folk music, wrote a catchy tune called "Rastus on Parade" in 1893, just as the "coon song" craze began to burgeon, then threw up his academic career and in 1896 went to New York to open his own publishing house and to supply it with a steady stream of brilliant and vastly popular compositions based on black folk genres: "At a Georgia Campmeeting," "Whistlin' Rufus," "Red Wing," "Meet Me in St. Louis, Louis," etc.<sup>1</sup>

### Pseudonyms and Specialties

Many more stories are hidden behind the small semi-anonymous credit-lines given arrangers on stock orchestrations. Some names occur again and again in any listing: Lee Olean Smith, W.C. Polla, William Schulz, F. Henri Klickmann. Some men used pseudonyms for reasons now obscure: "Raymond Birch" was the nom de plume for prolific Kansas City ragtimer Charles L. Johnson; "D. Onivas" was an anagrammatic inversion for composer/arranger Domenico Savino; and "Ribe Danmark" was the pen-name for one subject of this note, J. Bodewalt Lampe. There are probably many more pseudonymous entries

in any listing of arrangements. Some arrangers seemed to specialize in genres: Charles L. Cooke wrote skillful jazz arrangements with genuine heat in them; William Grant Still worked with W.C. Handy's and Clarence Williams's adaptation of folk blues; Robert Recker dealt with banjo tunes, rags, and cakewalks primarily; F. Henri Klickmann was skilled with vaudeville ragtime and novelty tunes; J. Bodewalt Lampe excelled at marches, "Old South" genre-pieces, and cakewalks. All writers were journeymen workers, prepared to make a playable, palatable adaptation of any new piece of popular music.

There are commonalities among many of them, some sources for the conventions and habits of arranging in early years of the century, when stock arrangements became one large and profitable sideline for prospering popular music publishers. Many writers came from the tradition of American municipal and provincial bands. They worked as bandsmen, conductors and/or composers for wind ensemble before they launched themselves into the cross currents of the commercial music world. For example, J. Bodewalt Lampe had, in "... 1890 conducted and organized bands (Lampe's Grande Concert Band)."<sup>2</sup> Harry L. Alford was as noted for his concert band arrangements as for his strictly popular orchestrations. This seemed one regular (and inevitable) route for the aspiring arranger—to move from band composing and scoring into general orchestrations. John H. Klohr, best remembered as the composer of "The Billboard" and other standard marches, was an editor for the John Church Publishing Company. Ragtime composers like Abe Holzmann and Lampe were primarily march-writers. There was a close connection in the popular mind between the emerging ragtime music of 1900 and the standard march, and this connection appears in many ways—in the adaptations of "coon songs" and cakewalks by standard concert bands like those of John Philip Sousa and Thomas Preston Brooke (The Chicago Marine Band), in the concentration of expert band musicians like Arthur Pryor on the new syncopated music, in the emergence of "band rags" as a genre, especially in circus-band specialties like the innumerable trombone set-pieces written by Pryor, Henry Fillmore, and many others. The movement from bandsman to arranger for a large popular publishing house must have been a difficult but not uncommon or unusual one. Lampe's brief biography notes, "Editor of band and orchestra dept. of music publishing house, 1906-23."<sup>3</sup> Lampe's career as the basic journeyman arranger for Jerome H. Remick Publishing Company is thus easily summed up but not so simply explained.

### Parallel Careers

Looking at lists of arrangements by Alford and Lampe, we can make deductions about their careers and about the course of American popular music 1905-25. The careers are fairly closely parallel, meeting and crossing at some points. J. Bodewalt Lampe was born in Ribe, Denmark (hence the pseudonym) in 1869 and died in 1929 in New York. Harry L. Alford was born in 1880 and died in Chicago in 1939. Their lives are thus staggered by almost exactly one decade. Lampe, an immigrant, worked hard to succeed at creating and disseminating the most basic of root American musics, and Alford, a native American, followed the same path. Both men moved from band work to general popular music arranging, and both men came to prominence through the great explosion of ragtime in the commercial publishing world, 1900-15. Their arrangements are typical of the era—conventionalized and scaled for simple orchestras but faithful to the shape and intent of the music with which they worked. The appended lists of their stock arrangements show us how widely arranger/adapters were expected to spread their talents and how they coped with current trends and fads in the protean entertainment market.

The two men were alike in many aspects of their careers and practices, but one basic difference is reflected in the listings: J. Bodewalt Lampe was basically a "house" arranger—a permanent employee of the Remick Company, in its ascendancy precisely in the years of his tenure. In fact, Lampe, with his hit song of 1900, "Creole Belles," was one original talent and impetus behind Remick's expansion and success. When the small but capable Detroit publisher, Whitney-Warner, sold Lampe's music to Remick and Jerome Remick opened his New York office, Lampe became a resident arranger, one of two or three "house" men who adapted popular songs into orchestral arrangements. He continued writing songs himself, did some free-lance arranging, worked with orchestras and bands, but for about twenty years his main work was with Remick as a scorer. On the other hand, Harry L. Alford worked as a roving free-lance arranger. While he did some steady work for firms like the Rossiters in Chicago and Hearst Music in New York, his arrangements appear also under a score of other imprints. Clearly he was available as an arranger/adaptor for hire by anyone anywhere, and the publishers he served are scattered across the nation.

More specific deductions about musical trends and conventions of the generation from 1900-30 can be inferred from the listings. The most interesting process is to follow the appearance and disappearance of trends and of individual hit composers. Some quick analysis supplies

rough graphs of the directions taken by popular music in the era. Questions are raised by examination also—e.g., why are so many songs written by capable arrangers then turned over to other arrangers for orchestration? Some self-arranged pieces appear on the lists, with music and arrangements by Lampe and Alford. But also many tunes composed by prominent composer/arrangers were then turned over to one of these men for orchestration—e.g., Lampe's arrangement of George Botsford's standard "Black and White Rag" (he also scored Botsford's "Rag, Baby Mine" and "Chatterbox Rag"). Botsford was also a house composer and arranger for Remick—why should Lampe score his music? Or there is Alford's arrangement of J. Russel Robinson's "That Eccentric Rag." Robinson was one of the prominent composer/arrangers of the twenties, but this tune was arranged for I. Seidel by Alford. There is no way to know now why tunes were thus shuffled from composer to arranger, but it appears to have been a standard and accepted practice.

There is some consistent logic in the listings. Arrangers were evidently assigned to successful songwriters rather regularly. Thus Alford was Percy Wenrich's arranger early in his career, scoring such Wenrich hits as "Sweetmeats," "Sonora," "Kentucky Days," and "Let's Stroll in the Garden of Dreams," while Lampe took Wenrich's compositions for Remick, including "Red Rose Rag," "Peaches and Cream," and "Hula Hula." We can see here some connection between the contracted "house" arranger and the free-lance arranger. Both men worked with this immensely popular and prolific ragtime songsmith, and their arrangements are equally playable and characteristic. The same patterns emerge with other sampled hit writers of the era. Lampe seems to have been assigned Richard A. Whiting's work, arranging hits like "And They Called It Dixieland," "Ain't We Got Fun," and "The Japanese Sandman." Similarly, Lampe worked with many of Jean Schwartz's hits, such as "Chinatown, My Chinatown" and "Lamp of Love." These works were undoubtedly passed him as assignments at Remick. On the other hand, Alford as a free-lance song-mechanic also worked consistently with hit-writers. He scored many of prolific writer/publisher Charles L. Johnson's tunes—but so did Lampe. Alford also scored many songs by Paul Biese and F. Henri Klickmann (although Klickmann was himself a standard arranger, in Alford's class).

A quick survey of some hit songs or works by important composers in pop/jazz helps underscore the roles of these two arrangers. On Alford's ledger we find central works like Abe Olman's "Down Among the Sheltering Palms," "'Good-Luck' March" by Missouri ragtimer Clar-

ence Woods, Young and Warfield's "I Ain't Got Nobody," Shelton Brooks's "I Wonder Where My Easy Rider's Gone" and "Some of These Days," Bessie Smith and Clarence Williams's "Jailhouse Blues," Wilbur Sweatman's "Down Home Rag," Euday Bowman's "Kansas City Blues," F. Henri Klickmann's "Knock Out Drops," Scott Joplin's "Magnetic Rag," Leo Friedman's "Meet Me Tonight in Dreamland," Isham Jones and Gus Kahn's "Swingin' Down the Lane." Lampe's slate shows equally important credits: Jolson and Rose's "Avalon," Charles L. Johnson's "Cum-Bac (Rag)" and "Iola," May Aufderheide's "Dusty Rag," Egbert Van Alstyne's "Jamaica Jinjer," Nora Bayes's "Shine On Harvest Moon," Jerome Kern's "They Didn't Believe Me."

#### Trends and Fads

Aside from these obvious enduring hits and central songs in the development of pop music, Lampe and Alford worked on hundreds of other scores that have faded from memory. Their careers crisscross in intriguing ways as the listings demonstrate. They trade authors and publishers, and they worked in competition on some music trends. We can follow the roller-coaster motion of pop music trends in their scores. For instance, when the Hawaiian craze struck Tin Pan Alley, ca. 1915, we see Lampe scoring Albert Gumble's "Hawaii I'm Lonesome for You" and Alford arranging Stanley Murray's "Hawaiian Blues" (which killed two birds with one stone by capitalizing on the new demand for blues tunes). Or in the ever-present search for homemade exoticism that led to such bizarre movements as the "Oriental Fox-Trot" craze, we find Lampe scoring "Chin-Chin," "Oriental," "Cleopatra Finnegan," and "O'er the Desert Wide," and Alford scoring "Down in Hindu Town" and "China Baby." The two arrangers sometimes fell into "specialty" genres singly, also. Lampe was apparently an expert with the "Indian intermezzo" genre, scoring tunes like Charles L. Johnson's "Iola," George Meyer's "Hiawatha's Melody of Love," and Neil Moret's "Silver Heels." Alford at one point got stuck with the craze for "That—" rags: "That Carolina Rag," "That Dreamy Rag," "That Eccentric Rag," "That Haunting Ragtime Strain," "That Indian Rag" (here the soul of the Indian intermezzo obtrudes itself), "That Waltz." The list ends on a dying fall—or sigh of relief—with "That's A-Plenty" (by Bert Williams, not the old standard by Lew Pollack).

Other trends and fads can be spotted in the listings. Both Lampe and Alford kept their hands in with march scores, their own and those of other writers, such as Alford's "Blaze of Glory March (A Trombone

Misunderstanding)"—which can be compared with Lampe's scoring of Withrow's trombone rag, "Trombonium." Lampe seems to have responded to World War I, as many recent immigrants did, with a burst of patriotic fervor. He composed a "Liberty Waltz" in 1918, another piece called "Camouflage" in 1917, and scored "Bing! Bang! Bing 'Em on the Rhine" in 1918. Alford at one point composed a burlesque song under his own name, "Lucy's Sextette," which seems a very natural idea for a professional arranger. Both men clearly supplied what the current market demanded and worked with songs and composers of the hour throughout their careers. Their influence, although almost anonymous, was wide and deep—their arrangements were played by hundreds of orchestras and heard by millions of Americans.

One basic influence of these men on the course of popular music is that their stock arrangements, along with those of scores of other arrangers, set styles and standards for popular ensembles. This is the music jazz musicians and composers of popular music heard constantly—a musical idiom that must have seemed as natural as breathing at the time. Little comment has been made on the influence of stock arrangements on the process of improvisation and head arrangement in jazz, although connections are obvious. Jazz groups either used scores and read them exactly or more often borrowed and adapted them in various ways. The instrumental idioms that writers like Lampe and Alford created in their scores became ingrained in the work of popular musicians. A few brief studies have been made of stock arrangements and their meaning in jazz history, but much more needs to be done to show how pervasive and deep this influence has been.<sup>4</sup>

The final point to make is that Lampe and Alford represent basic developments in American music. Their arrangements—at once sophisticated in substance, tackling the newest trends in popular music, and simple in design, aimed at relatively rudimentary musicians—demonstrate that the music from 1900 to 1930 was distinctly different from "parlor music" and the very simple social music of the nineteenth century. A distinct element of professionalism resides in the scores sold by Remick and other large music houses of the era. The scores are subtle enough to convey complex musical feelings yet direct enough to catch the ear of a large untutored audience. They depend on more than simple novelty effects, hokum, or crude gimmicks—most are prime examples of small-orchestra arranging and stand up amazingly well on replaying today. They demand strict attention to technique and reading skills from the players, and their charm is more than that of naked nostalgia. The craftsmanship of men like Lampe and Alford went a long way toward

raising musical competency and consciousness in America, among both musicians and the general public. We should be grateful such men lavished time, energy, and considerable creative imagination on this presumably ephemeral vernacular music—they contributed heavily to making the popular music of their generation worth preserving, hearing, and studying.

## NOTES

1. Daniel I. McNamara, ed., *The ASCAP Biographical Dictionary of Composers, Authors and Publishers*, 2nd ed. (New York: Thomas Y. Crowell, 1952), p. 290.

2. *Ibid.*

3. *Ibid.*

4. For discussions and analyses of selected stock arrangements, see: Frank Powers, "Ragtime Stock Orchestrations," *The Ragtime*, 5 (November, 1966):46-48; Samuel B. Charters, "Red Backed Book of Rags," *Jazz Report*, 2 (July, 1962):7-8; Thornton Hagert, notes to *Old Rags*, by the New Sunshine Jazz Band, Flying Dutchman BDLI-0549 (1974).

**MUSICAL LISTINGS: STOCK ORCHESTRAL  
ARRANGEMENTS BY HARRY L. ALFORD  
AND J. BODEWALT LAMPE**

The following titles were culled from the collection in the William Ransom Hogan Jazz Archives at Tulane University. The scores were in the library of John Robichaux, New Orleans orchestra-leader from 1893 to 1939. The Robichaux collection is clearly not an exhaustive source, but it is at least fairly representative of nearly half a century of stock orchestral arrangements. Robichaux led a "society" orchestra which played at Antoine's and other celebrated and lavish restaurants and hotels and was famous for its wide repertoire and polished style. He prided himself on having *all* the latest popular music and ordered every piece of conceivable use to his well-drilled ensemble. We can assume that Robichaux's music library is a good index to the taste of his times and that he sought the best arrangements available to him. This makes the listings useful as a barometer of public taste in the years 1900-30.

Alford's arrangements are listed with the symbol (A/C) indicating collaborations with Carleton L. Colby. Lampe's are listed with the symbol (D) indicating those arrangements published under the pseudonym "Ribe Danmark" and (M/L) indicating collaborations with James C. McCabe. The abbreviation JHR is used in the Lampe listings for those scores arranged as editor for Jerome H. Remick and Company. All listings are alphabetical *by title*.

## Arrangements by Harry L. Alford

- Alabama Lullaby—Cal De Vall, Leo Feist, Inc., N.Y., 1919.  
 All Star Jazz Band Blues—Cecil C. Nixon, Cecil C. Nixon Music House, Whitefish, Montana, 1921.  
 Always Looking for a Little Sunshine—John Anderson and Joe Hearst, Hearst Music Publishers, N.Y., 1923.  
 Aviation Rag—Mark Janya, F.J.A. Forster Music Publishers, Chicago, 1912.  
 Baby Curls—Kerr and Cooper, Forster Music Pub. Inc., Chicago, 1921.  
 Barnyard Rag, The.—Chris Smith, Harold Rossiter Music Co., Chicago, 1911.  
 Beautiful Rose—John Anderson and Joe Hearst, Hearst Music Publishers, N.Y., 1923.  
 Better Keep A way (A/C)—Frank Bannister, William Haid and H.A. Saliers, Hearst Music Publishers of Canada Ltd., 1924.  
 Blue Bird Blues—Wendell Hall and Harry Geiese, Clarence Williams Music Pub. Co., Inc., N.Y., 1924.  
 Blushing Rose, The—Charles L. Johnson, Harold Rossiter Music Co., Chicago, 1921.  
 Bobbed Head (A/C)—Hampton Durand, Evans Lloyd and Herman Kahn, Hearst Music Publishers of Canada Ltd., N.Y., 1924.  
 Bridal Bouquet—Henry S. Sawyer, McKinley Music Co., Chicago, 1909.  
 Bring Me Back My Lovin' Honey Rag—Cobb and Alexander, Will Rossiter, Chicago, 1913.  
 Bringin' Home the Bacon—Frank Bannister, Lew Colwell, Van and Schenk, Hearst Music Publishers of Canada Ltd., N.Y., 1924.  
 Broken Dreams (Of You) (A/C)—Frank Westphal, Saul Crane, Nelson Chon, Hearst Music Publishers of Canada Ltd., N.Y., 1924.  
 Calico Rag (A/C)—Nat Johnson, F.J.A. Forster Music Publishers, Chicago, 1914.  
 Chills and Fever—Theron C. Bennett, Sam Fox Publishing Co., Cleveland, 1912.  
 China Baby—Rosen-Verges, Universal Music Publishers, Inc., New Orleans, 1920.  
 Cloud Kisser—Raymond Birch, F.J.A. Forster Music Publishers, Chicago, 1912.  
 Cryin' for the Moon (A/C)—Larry Conley, Jack Stern and Jules Roos, Larry Conley, Inc., St. Louis, 1926.  
 Desertland—Ethwell Hanson, Riviera Music Co., Chicago, 1920.  
 Down Among the Sheltering Palms (A/C)—Abe Oleman, LaSalle Music Publishing Co., Chicago, 1914.  
 Down Home Rag—Wilbur C. Sweatman, Will Rossiter, Chicago, 1911.  
 Down in Hindu Town—Tell Taylor and Fred Rose, Tell Taylor Music Corp., Chicago, 1919.  
 Down in Melody Lane—Silvers and Brown, Harold Rossiter Music Co., Chicago, 1911.  
 Dream Waltz (A/C)—F. Henri Klickmann, Frank K. Root (McKinley Music Co.), Chicago, 1914.  
 Fiddlesticks—Al B. Coney, Will Rossiter, Chicago, 1913.  
 Floating Down the River—Lewis and White, Will Rossiter, Chicago, 1913.  
 Flower Girl—Percy Wenrich, Arnett-Delonais Co., Chicago, 1907.  
 Fuzzy Wuzzy Rag—Al Morton, Pace and Handy Music Co., Memphis, 1915.  
 Ghost Breaker, The—Glogau and Falke, Will Rossiter, Chicago, 1914.  
 Ghost Dance—Cora Salisbury, Will Rossiter, Chicago, 1911.  
 Gold Dust—Nat Johnson, F.J.A. Forster Music Publishers, Chicago, 1912.

- 'Good-Luck' March—Clarence Woods, Will Rossiter, Chicago, 1913.  
 Hacienda—Paul Biese, Will Rossiter, Chicago, 1913.  
 Hamadan—Teddy Baer, Sam Fox Publishing Co., Cleveland, 1921.  
 Hawaiian Blues—Stanley Murray, F.J.A. Forster Music Publishers, Chicago, 1916.  
 Hello Angel Face—Bob White, n.p., 1909.  
 Hey! Hey!—Seigel, Williams and Powers, Forster Music Publisher, Inc., Chicago, 1921.  
 Hey Rube—Harry L. Alford, Walter Jacobs, n.p., 1916.  
 Home—Joe Hearst and John Anderson, Hearst Music Publishers, N.Y., 1923.  
 How'dy Hiram—Leo Friedman, McKinley Music Co., Chicago, 1908.  
 I Ain't Got Nobody—Young and Warfield, Frank K. Root and Co., Chicago, 1916.  
 I Ain't Never Had No Lovin' Yet—C.G. Collins, Southern Music Publishing Co., Little Rock, 1923.  
 I Wonder Where My Easy Rider's Gone—Brooks and Trise, Will Rossiter, Chicago, 1914.  
 If I Had You—John Anderson and Joe Hearst, Hearst Music Publishers Ltd., N.Y., 1923.  
 I'll Be with You Honey in Honey Suckle Time—Olive Fields Newman, Will Rossiter, Chicago, 1911.  
 I'm As Blue As the Blue Grass of Kentucky (A/C)—E. Clinton Keithley, Forster Music Publishers, Inc., Chicago, 1925.  
 I'm Falling in Love with a Shadow (A/C)—Fred Rose, Hearst Music Publishers of Canada Ltd., N.Y., 1923.  
 I'm Going to Bring a Wedding Ring—Jack Frost, McKinley Music Co., Chicago, 1915.  
 In a Wonderful World of Our Own (A/C)—Roger Lewis and Joe Hearst, Hearst Music Publishers, N.Y., 1924.  
 In Shadowland—J. Stanley Brothers, Jr., Vandersloot Music Publishing Co., Williamsport, Pa., 1919.  
 In the Hills of Old Kentucky—Shannon and Johnson, Forster Music Publishers, Chicago, 1914.  
 Indiana Moon—Oliver G. Wallace, Daniels and Wilson, Inc., San Francisco, 1920.  
 Jail House Blues—Bessie Smith and Clarence Williams, Clarence Williams Publishing Co., Inc., N.Y., 1924.  
 Jelly Bean—Sam Rosen, Joe Verges and Jimmy Dupre, Universal Music Publishers, Inc., New Orleans, 1920.  
 Jesse James—Lewis and Klickmann, Will Rossiter, Chicago, 1911.  
 Juliana (A/C)—Frank H. Grey, Forster Music Publishers, Chicago, 1915.  
 June (A/C)—Jerry Sullivan, Hearst Music Publishers, N.Y., 1924.  
 Luno Waltz—Able A. Ford, Harold Rossiter Music Co., Chicago, 1911.  
 Lost a Little Gold Watch and Chain—Joe Hearst, Hearst Music Publishers Ltd., N.Y., 1923.  
 Lullaby—Joe Hearst, Hearst Music Publishers Ltd., N.Y., 1923.  
 Kansas City Blues—E.L. Bowman, J.W. Jenkins Sons Music Co., Inc., Kansas City, 1915.  
 Kelly's Gone to Kingdom Come—Thurban and Berger, Will Rossiter, Chicago, 1910.  
 Kentucky Days—Percy Wenrich, The Wenrich-Howard Co., N.Y., 1912.  
 King of Clubs (March)—William Brede, Will Rossiter, Chicago, 1910.  
 Knock Out Drops—F. Henri Klickmann, Joe Morris Music Co., N.Y., 1912.

- Learning—Sophie Tucker, Jules Buffano and Jimmy Steiger, Forster Music Publishers, Inc., Chicago, 1920.  
 Let Me Know a Day Before—Monaco and Stanley, Thompson and Co., Chicago, 1912.  
 Let Those Sleigh-Bells Be Our Wedding Chimes—Harris and Robinson, Will Rossiter, Chicago, 1910.  
 Let's Stroll in the Garden of Dreams—Percy Wenrich, The Wenrich-Howard Co., N.Y., 1912.  
 Log Cabin Rag (A/C)—J.R. Shannon, n.p., n.d.  
 Louisiana Rag—Leon M. Block, Will Rossiter, Chicago, 1917.  
 Love Blossom—Lucien Denni, J.W. Jenkins Sons Music Co., Kansas City, Mo., 1919.  
 Lover's Lane is a Lonesome Trail (A/C)—Ernie Loos, Billy Loos and Roger Lewis, Hearst Music Publishers of Canada Ltd., N.Y., 1923.  
 Love's Ship—Alice Nadine Morrison, Forster Music Publishers, Inc., Chicago, 1921.  
 Lucy's Sextette—Harry L. Alford, The Harry L. Alford Studios, Chicago, 1914.  
 Magnetic Rag—Scott Joplin, Winn School of Popular Music, N.Y., 1917.  
 Many Years—Hearst and Anderson, Hearst Music Publishers, N.Y., 1913.  
 'March' Arabia—Larry Buck, F.J.A. Forster Music Publishers, Chicago, 1914.  
 Mary Anna—Walter C. Ahlheim and Wilbur Hall, Walter C. Ahlheim Music Co., Decatur, 1921.  
 Meet Me in Blossom Time—Shannon and Sherman, F.J.A. Forster Music Publishers, Chicago, 1914.  
 Meet Me Tonight in Dreamland—Leo Friedman, Leo Friedman, Chicago, 1909.  
 Memories—Kahn and Van Alstyne, Jerome H. Remick and Co., N.Y., 1916.  
 Midnight Rag—Gus Winkler, F.J.A. Forster Music Publishers, Chicago, 1912.  
 Midnight Waltzes—Gus Winkler, F.J.A. Forster Music Publishers, Chicago, 1913.  
 Minstrel Show Parade, The—W.R. Williams, Will Rossiter, Chicago, 1914.  
 Misery Rag (A/C)—Carleton L. Colby, Alford-Colby Music Library, Chicago, 1914.  
 Moonlight Blues—Homer Deane, Frank K. Root and Co., n.p., 1916.  
 My Carolina Rose—Wendell W. Hall, Forster Music Publishers, Inc., Chicago, 1921.  
 My Pretty Little Maid of Cherokee—W.R. Williams, Will Rossiter, Chicago, 1909.  
 Napanee—W.R. Williams, Will Rossiter, Chicago, 1906.  
 Nestle—Vincent Vanda, Vincent Vanda, Chicago, 1924.  
 Next Sunday at Nine—Lloyd and White, Will Rossiter, Chicago, 1913.  
 Nighttime Brings Dreams (A/C)—Larry Conley and Benny Davis, Conley-Silverman, Inc., St. Louis, 1925.  
 Nobody Loves Me But My Mother—William Russell and Edward Herbert, Clarence Williams Music Publishing Co., Inc., N.Y., 1924.  
 Not Because Your Hair Is Curly—Bob Adams, Victor Kremer Co., n.p., 1906.  
 Oh! You Circus Day—Jimmie Monaco, Will Rossiter, Chicago, 1912.  
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