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National College of Art & Design
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The Analysis of Song Sheet Covers from the 1900s to the 1950s

by
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I N T R O D U C T I O N

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For this thesis I have chosen to discuss the covers of popular song sheets from approximately the 1900s through to the 1950s both from America and England. I decided to take a time span which, for me, appears to have embraced all technological advancements, a time when cover design became an integral part of the song as a whole. The covers under discussion that were published in England were heavily influenced by America, the home of the popular song writing industry. This is mainly due to the fact that many English firms had offices in New York or the publishing rights to American songs were sold to English firms.

“Popular” suggests of the people, a commercial viability, and these songs became a popular commodity during the early part of this century. Imagine a world without radio, television or the latest compact disc? The popular song was the primitive answer to the population’s cry for musical gratification. It was an era where in most households there stood an upright piano and at least one member of the household could play and sing (the upright piano was invented in the 1830s and became available to the general public in the 1840s. Pianomania spread rapidly and became an affordable luxury. **Figure 1** shows a typical advertisement for these upright pianos in the 1920s). The family would while away many merry leisure hours feet tapping to the latest hit. In the early 1900s thousands of these humble ditties were churned out to the awaiting public ready to spread them out on the piano racks.

“Extraordinary how potent cheap music is.”

Noël Coward; Private Lives; 1930

This is, I think, a very adept and pleasantly honest description of music from this period. It’s exactly as Coward describes; no matter how much you attempt to ignore the rhythms, the catchy quality of these tunes induced an unavoidable tapping motion. They seem to have been constructed in such a way as to be almost hypnotic in quality. The majority of these songs consisted of a short verse, followed by thirty-two bars of lyrics and music. So, from where did these songs originate? Largely from publishing companies which were established on a street in New York City during the 1890s called Tin Pan Alley. It originally represented the popular song writing industry in Manhattan’s West Twenty-eighth Street between Broadway and

OETZMANN'S PIANO SALE

EXCEPTIONAL OFFERS OF HIGH-GRADE INSTRUMENTS

The OETZMANN MODEL A
Iron Frame Upright in Rosewood.
Full tone, well-designed case,
thoroughly reliable action.
Sale Price 38 Gns.

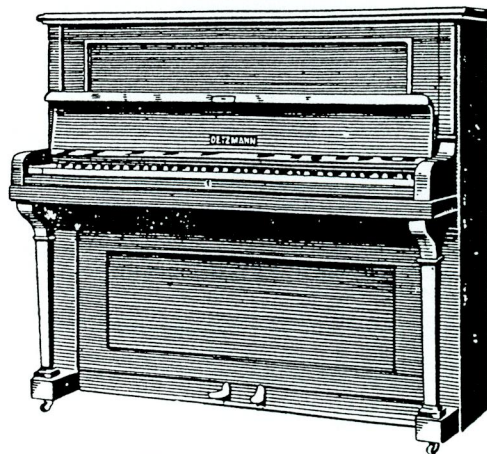
Or 36 monthly payments of 24/6

The OETZMANN MODEL B
Iron Frame Overstrung Pianoforte.
Rich, full and sweet in tone, with
perfect response to delicate touch.
Sale Price 42 Gns.

Or 36 monthly payments of 28/-

The OETZMANN MODEL C
Iron Frame Overstrung Upright in
Rosewood. A charming Model Rich,
resonant tone and well-balanced
touch. An instrument suitable for
all occasions. Sale Price 46 Gns.

Or 36 monthly payments of 31/-



OETZMANN MODEL C

If unable to call, write for Special Piano Offer List, which is full of opportunities to acquire wonderful Bargains. On payment of a small deposit, any piano will be reserved pending approval.

WITTON & WITTON

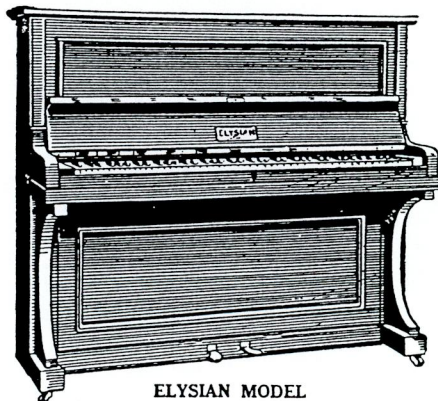
Iron Frame Overstrung Upright in Rosewood. Rich tone and well made throughout. (Shop soiled only.) Sale Price 50 Gns.

Or 36 monthly payments of 32/5

LAMBERT

Iron Frame Upright in Rosewood. Resonant tone and delicate touch.
Sale Price 50 Gns.

Or 36 monthly payments of 32/5



ELYSIAN MODEL

PACHMANN

Full Iron Frame Overstrung Upright in Rosewood. Excellent tone and perfect construction. Sale Price 52 Gns.

Or 36 monthly payments of 33/4

BAMBERG

Full Iron Frame Overstrung Upright in Mahogany. A superb instrument.
Sale Price 55 Gns.

Or 36 monthly payments of 36/2

ELYSIAN

Full Iron Frame Overstrung Upright in Rosewood. (Sole Concessionaires Chappell & Co.) A piano of distinctive tone and excellent construction. Sale Price 60 Gns.

Or 36 monthly payments of 39/-

CHALLEN

Full Iron Frame Overstrung Upright in Rosewood. (New Model) Rich tone and delightful touch. Sale Price 65 Gns.

Or 36 monthly payments of 42/2

CRAMER

Full Iron Frame Overstrung Upright in Mahogany. An instrument of outstanding merit. Sale Price 67 Gns.

Or 36 monthly payments of 43/4

DOMINATING VALUES IN GRAND PIANOS

WITTON & WITTON

Overstrung Miniature Grand in Rosewood
In perfect condition. Beautiful tone.
Sale Price 120 Gns.

Or 36 monthly payments of 77/6

LIEHR

Overstrung Baby Grand in Rosewood.
Pure, sweet tone.
Sale Price 125 Gns.

Or 36 monthly payments of 80/6

OETZMANN
BOOK TO "WARREN STREET STATION"
TOTTENHAM COURT ROAD

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PHONE: "MUSEUM ONE"

Before replying to advertisements refer to page 96. 93

Sixth Avenue but eventually came to entertain the entire music publishing industry in New York City between the 1880s and 1950s. The legendary term was inspired by a songwriter/journalist Monroe Rosenfeld who heard the clanking, clattering and clashing sounds from the numerous open windows on the Alley. The output from these publishing companies was enormous throughout the years. They churned out dozens of aspiring tunes every day, optimistic that this would be the one that would make millions for the publisher.

The publishers employed special salesmen called “pluggers” who travelled the country and engaged aggressive sales techniques to “plug” these tunes. They did this by demonstrating these tunes in such places as vaudeville houses, beer halls or theatres and concentrated on persuading headliners to sing their songs. As a result of this growing pressure on publishers to produce these hits they also, where previously it had been almost disregarded, began to actually incorporate the cover design as an important component to selling the song. During the first decade of this century, a publisher spent approximately \$1,300 to create a hit song; during the 1950s this figure rose to an incredible \$30,000. They began to realise that a colourful, eyecatching cover produced a remarkable increase in sales. When the potential consumer saw these vibrant, jazzy covers they expected the song inside to reflect the mood portrayed on the cover. Unfortunately the designers of these covers never achieved any recognition for their designs and many remain anonymous. They received an almost meagre sum of money per copy and never received any royalties, no matter how much sales increased. Although the poster became a popular artform in the early part of this century, the song sheet cover never reached such a zenith and was never considered as skilled artwork.

It is through many of these sheet covers that one can trace social and economic advancement of the early part of this century. They can be viewed, I believe, as a pictorial history of the country they were produced in. Unfortunately the days of the serious collector seems to have all but disappeared. I had problems researching and collecting relevant material for this thesis. I went to all the major music collages and organisations to try and find a collection of sheet music covers and background information with little success. Up until now there was no material written on the covers of sheet music. Over the past six months I managed to collect song sheets from various sources such as flea markets and musical organisations. It

wasn't until I wrote into Gay Byrne, a popular radio broadcaster who mentioned my delima on air, that I found serious collectors and finally built up the number of song sheet covers to approximately two hundred and fifty. Using some of these covers I hope to rekindle some of the forgotten stories which they invariably suggest. However, my primary aim is, after examining this collection of covers, is to develop a thematic scheme which will help to contextualise them.

In the following chapters I will attempt to draw from these song sheet covers the narrative that lies within them concerning the changes in society from decade to decade. I have chosen song sheets which show these themes more clearly than others. The selected covers chosen best depict the themes which tend to appear over a wide range of the collected material.

In Chapter 1, I will attempt to analysis the representation of women in these covers. Certain themes seem to arise more prominently than others showing various representations. These reflect the changing role of women in society

I will evaluate, in Chapter 2, the covers during World Wars One and Two. Again, I will attempt to categorise these song sheet covers into various themes which characterise these years, themes which were affected directly by the wars.

Chapter 3 will deal with the dance crazes which played a very important part in cover illustration. I will also analyse the advancements made over the years with regard to social acceptability of these dance steps, including the changes in women's fashion which seemed to have been, in many cases, directly influenced by the dance styles.

CHAPTER I

CHAPTER I

THE REPRESENTATION OF WOMEN

The role of women in society has been an ever changing one and this was particularly evident at the beginning of this century. Once women in England managed to win the right to vote in February 1918, the pace of women's rights quickened excessively. During the 1920s education and opportunity enabled women to compete with men in their own spheres. Relationships between the sexes changed dramatically since World War One. Women enjoyed a freedom previously unheard of; they marched forward in their millions and undertook all kinds of tasks and work for which any other previous generation would have thought them unfitted. Men were forced to realise that women were people as well as playthings. Yet the graphic representation of women continued to vary tremendously. The changes in this portrayal will be examined by analysing music sheet covers from 1920s to 1950s. The discussion will concentrate on various themes which appear on the sheet music covers more prominently than others - Love and the dominance of the male, a growing sexual awareness, the Kewpie doll image and, finally, an equality between the sexes which begins to develop. In this chapter I have chosen a select number of covers which I feel best illustrate these themes; themes which represent tendencies that appear over a wide range of collected material.

LOVE AND THE DOMINANT MALE

The most common theme for many of the songs and, thus, song sheets from this century was love. From my analysis of collected covers, this theme was more evident in the song sheets of the 1930s. Love was pure; sex was never even hinted at. **Figure 2** ("I'm in Love for the Last Time", England, 1937) shows the common approach on this subject. Love was forever; a man and woman would meet, fall in love and live happily ever after. The girl was identified as perfectly modest; she was adorable, sweet and above all she was virtuous. She would always be waiting for her sweet love to return to her. She always looked good, dressed well; she smiled a lot and danced admirably. This representation of women also tended to be one of dependence on their man. I think that this is very evident on many of the sheet music covers from this period which suggest the weakness of the female in stark contrast with the dominant male.

Figure 3 ("How Time Can Fly", England) shows such a mentality. In this



Figure 2

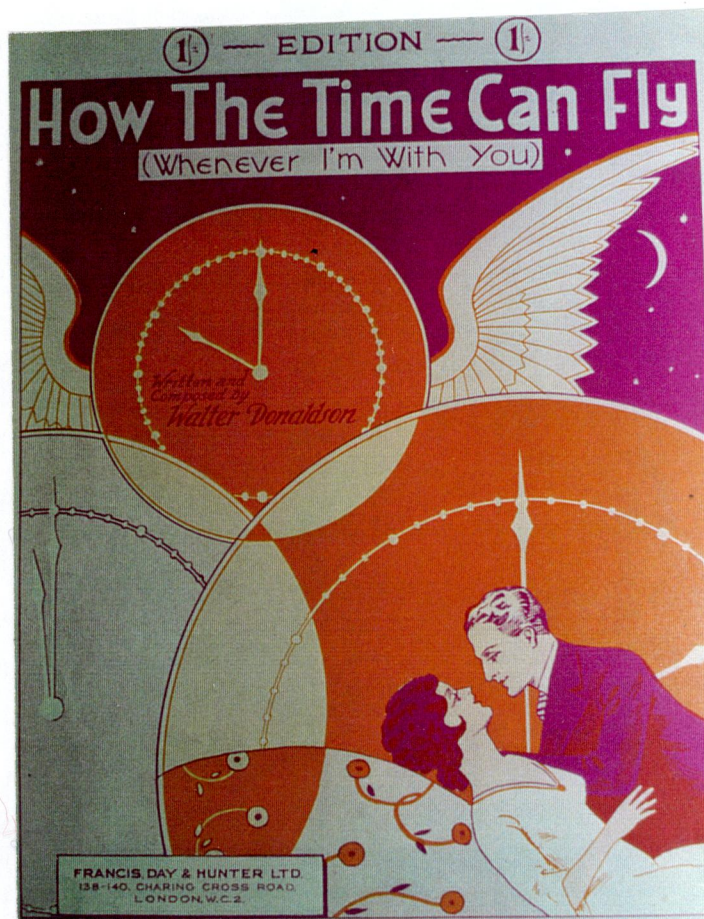
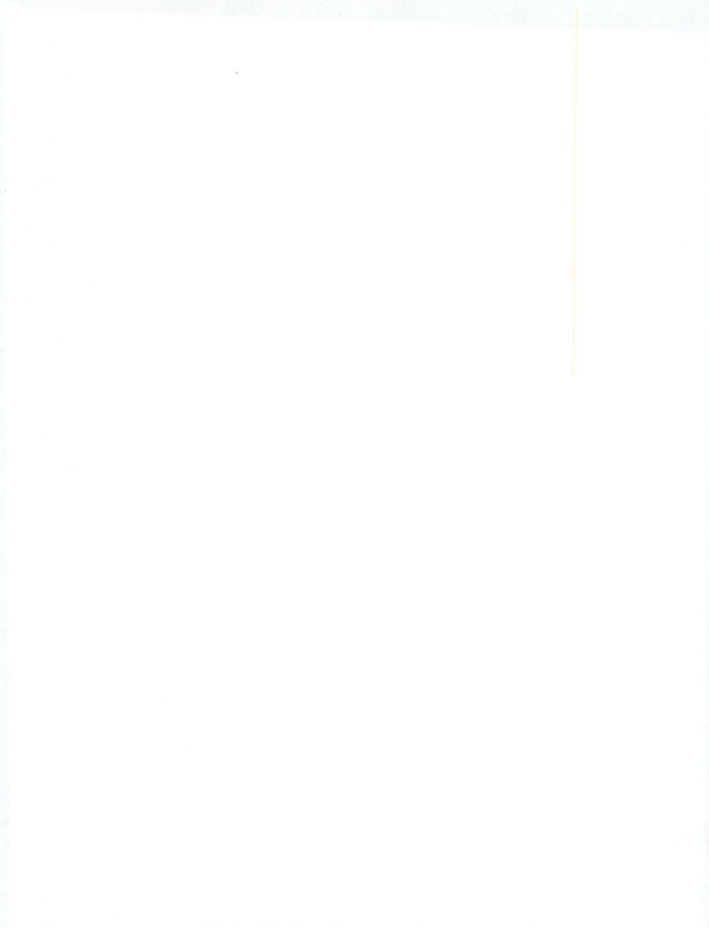


Figure 3



song cover from the 1930s we see an image of the reclining female with her love stretched over her. She appears to be swooning from an uncontrollable love for this man. It appears that if she attempted to stand she would be unable to do so. The dominance in the man is achieved simply by his placement on the page. I think it comes across as a very powerful image through this simple positioning. The image is expressed in a curvilinear style. The figures are portrayed in an idealistic way; both figures appear to blend into the background as the same purple to illustrate the night sky is used as effectively to highlight the woman's hair. The unrealistic size of the clock faces which merge, each displaying varying times, suggests an urgency with each moment these lovers have together. The clock on the left displays one minute to twelve suggesting to me the Cinderella story. The song sheet cover "Cinderella" (**Figure 4**) illustrates the fairytale, an epic tale of rags to riches and romance, in a similar fashion. The artist here compares the woman with Cinderella, suggesting that she has only a brief time with this man before returning to her normal everyday existence. "Time" is literally given wings in **Figure 3**, although this enforces the unrealistic nature of the image. The wings may also be a reminder to the viewer of the angel-like beauty of the woman - pure and white as innocence. Notice that the woman's dress has no pattern or colour on it but seems to be almost a reflection of the angel's wings. It contrasts sharply with the purple jacket of the man.

The cover design of **Figure 5** ("Just to Linger in your arms", England, 1934). shows many similarities with **Figure 3** but is even more romantic in feeling. Again, we find the woman helplessly wrapped in her lover's arms. As in the last song sheet cover, she is dressed innocently all in white. It resembles a wedding dress which appears to be glowing. Her shining black locks which are tumbling down her back emphasise the virginal white of the dress. Notice that her face is highlighted while his is in shadow, which makes her appear more innocent. Also, by making the light fall on the woman, she appears to be the one who speaks the words of the title. He appears as the strong silent type. The artist is not concerned with showing the man's face. The type used on this cover is successful in that it fits with the illustration. It gives a more romantic sweep to the love scene.

Figure 6 ("Somewhere in France with You", England, 1934) further illustrates another accepted representation of women in the 1930s. This cover has similar qualities to the previous covers except the woman is alone. This cover portrays

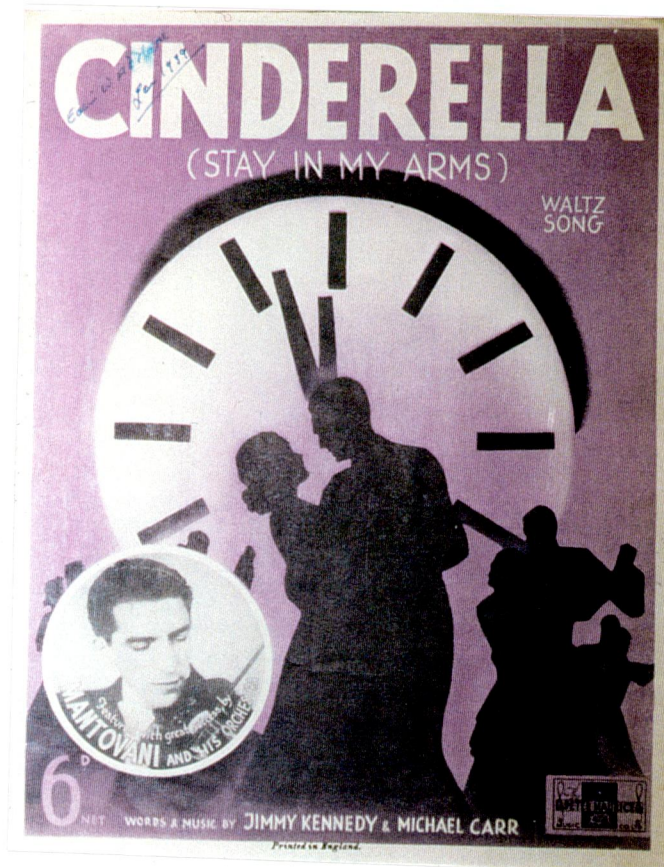


Figure 4



Figure 5





Figure 6



another common theme at this time - that the woman will be waiting when her love returns. She again appears docile. Her pale beauty blends serenely into the purple backdrop. Because she has no man to lean against, she has to sit down in order to retain some strength. This cover, I think, has more in common with Jane Austen than a woman of the 1930s. The tightly buttoned neck fastener, the long flowing skirt, knees firmly together adds to this image of the pure modest girl. The actual fashion of the 1930s can be seen in **Figure 7** which shows that the weight of the dress has disappeared and shortened.

Another cover which presents a solitary figure is **Figure 8** ("You Made Me Care", England, 1940). The title itself suggests the dominance of man suggesting that she was forced beyond her control into caring for this man. The woman's slight 'feminine' figure is emphasised by her silhouette. Her head is bent in sad reflection. Although the man is not present here, there is a sense that he is responsible for her mood.

SEXUAL AWARENESS

Another image of woman alone, though a very different one, is "Rio Nights" **Figure 9** ("Rio Nights", America, 1930s). Although from the same decade, one can see a contrast with what has gone before. It appears modest, but I think it has far more sexual undertones. The first thing one notices is the woman's confident posture; it is far more provocative than what we have seen up to now. She does not have the innocent gaze of the previous women but looks shiftily away to her left. Her clothes, along with the palm trees and the blue seas, reflect the title of the tune "Rio Nights", which suggests hot summer evenings. These clothes are revealing to a certain degree; the lace scarf is the only thing holding the image back from becoming almost indecent. The further elements of the rose and gipsy earrings emphasise that this woman probably isn't too innocent. Perhaps she accepted these flowers from one of her many admirers. The image was probably very evocative at the time. Imagine seeing this image beside the previous one in the shop? As travel was limiting during the 1930s Rio probably appeared as a mysterious and exotic destination for many people during a time when they wished to forget the Depression. The colours used are strong and bold. Unlike the previous imagery the woman's dress is not virginally white but black and orange. The balcony pillars do not help to hold the woman up for fear of fainting but echo the woman's stance, curved yet displaying strength.



NICOLE
GROULT

Figure 7

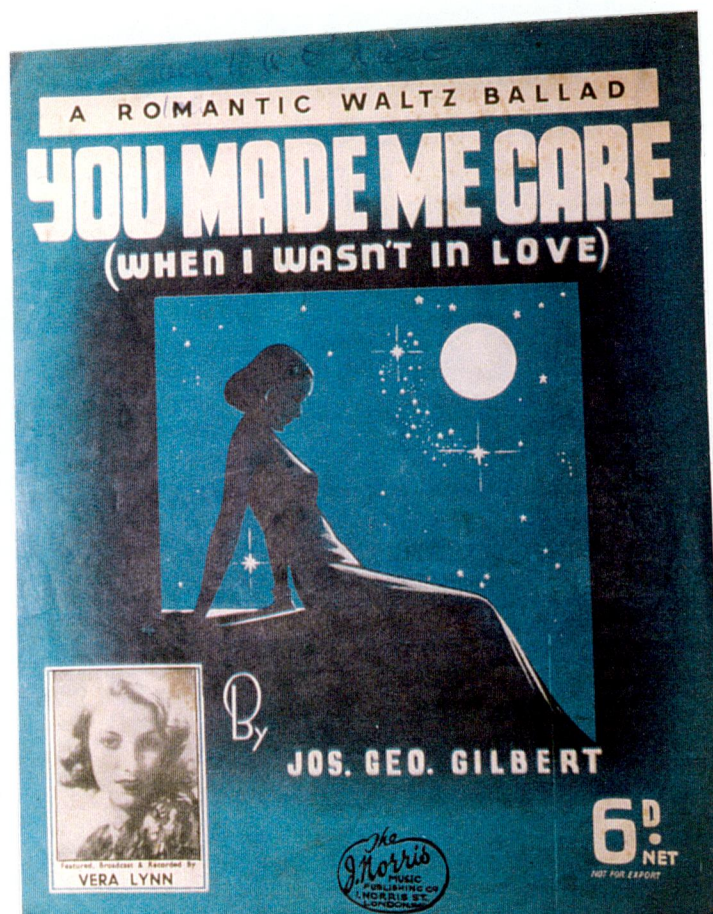


Figure 8



Figure 9



Figure 10 ("South of the Border", England, 1940) again reflects the mystery of an exotic destination as in **Figure 9**. The artist probably improvised here, creating what he felt was representational of this place. Once again we see the gypsy earrings; however the white of her dress reflects a purity eradicated from the previous cover. It matches the stark white glow on her face. All these colours used are very subtle, which emphasise the strong red of her lips. The sense of this purity is slightly tainted therefore. The eyes of the woman leads to the background which tells of a party going on. Love is in the air. It is as if there is a celebration for the unity of love. The woman looks lovingly at this scene and invites the viewer to do the same.

The next cover is similar to **Figure 9** but takes femininity one step further. The title itself is very suggestive, **Figure 11** ("Help yourself to happiness", America, 1932), and becomes almost an invitation to all those men out there. Notice that there are no flourishes used in this typeface - a simple sans serif suggests a simple invitation. Again, the girl is wearing a scarf but it is much more provocatively worn. Also she seems to be suggesting that this is all she is wearing. Her hand covers her naked breast but she does not seem in the least bit uncomfortable. Her head is held firmly high. The type above her head - 'Glorifying the American Girl' emphasises this self assurance. The regularly spaced stars in the background reflect the American flag, more so than the starry nights previously seen. The colours used help to strengthen the image. The dark browns used for the woman's hat accentuates her red hair peaking out from underneath it. The same is true of her fur scarf which emphasises the whiteness of her skin. In previous imagery the white dress was emphasised, while here it is the white skin. Her eyes, as in the last cover, look confidently away. Their green colour is strengthened by the brown shadow which creates a very powerful stare. This must have been a very controversial image at the time, although the Ziegfeld Follies were known for half-naked beautiful dancers. One can imagine the reaction was much greater in Europe than in America where they were accustomed to seeing these Follies. If the artist wished to glorify the American girl, why did he not use a photographic representation to do so? This would have been easily possible at this time. Perhaps the general public would not have been ready to accept such a graphic representation. It contrasts with the previous two covers (**Figures 9 and 10**) in that it is not based on the exotic but deals with the girl at home, an unusual depiction for this period. It therefore automatically becomes a less acceptable image, too realistic.

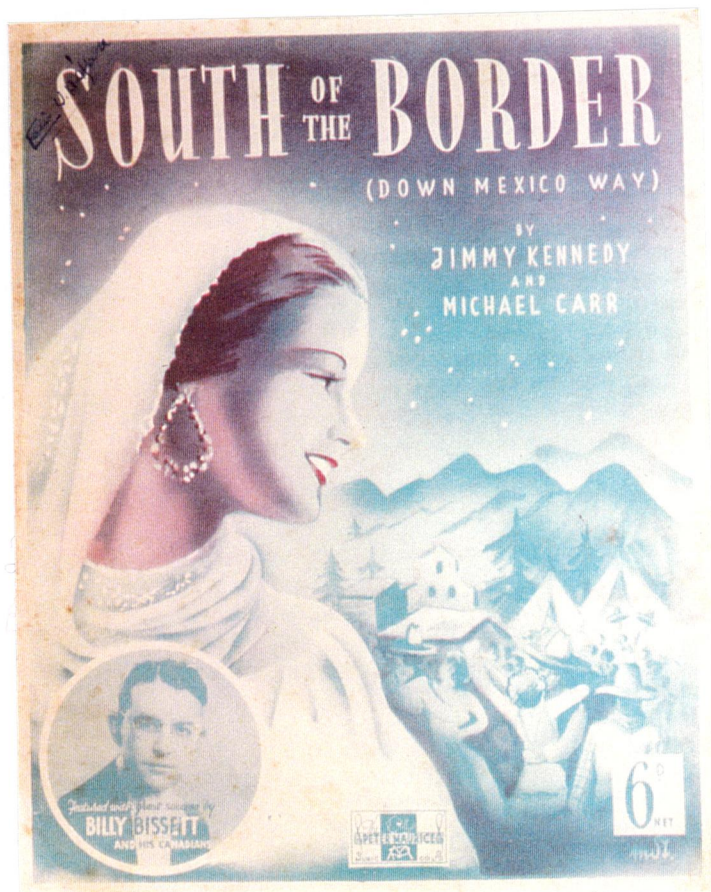


Figure 10



Figure 11



THE KEWPIE DOLL

Another typical representation which tended to be popular around this time was the Kewpie doll image which began in the 1920s, and survived right up to the 1950s. The idea of woman as a 'living doll' was expressed in many popular songs. I think they represented for many men the 'cute' woman with their big innocent eyes and smiling faces and their inability to talk back. One can see in society the reason why these weak symbols appealed particularly to men; because of their obvious need for a strong man to guide them. However, with women's considerable input to the wars, there came an independence. But many men believed that 'a woman's place is in the home' and still preferred the idea of being depended on.

Figure 12 ("The Wedding of the Painted Doll", England, 1928) illustrates the Kewpie doll, the woman portrayed as a childlike doll, perfectly. The image of the white dress appears again as a symbol of idealistic purity. However, the woman's stance contrasts sharply with **Figure 11**. **Figure 12** she stands quite awkwardly, the blush on her face emphasising this feeling. She stands alone but is uncomfortable doing so. The expansive rug under her feet appears to reach out into infinity, strengthening the sense of solitude. The long eyelashes and large eyes adds to the woman's shy appearance. She seems to be gazing serenely up at the typography.

We can observe many similarities with **Figure 13** ("A-Tisket A-Tasket", England, 1938) which is, however, from ten years later. It shows that this 'little doll' representation of women changed very little during this time span. Once more we see the same dainty shoes and ankle socks, the baby doll dress, the large innocent eyes and long lashes.

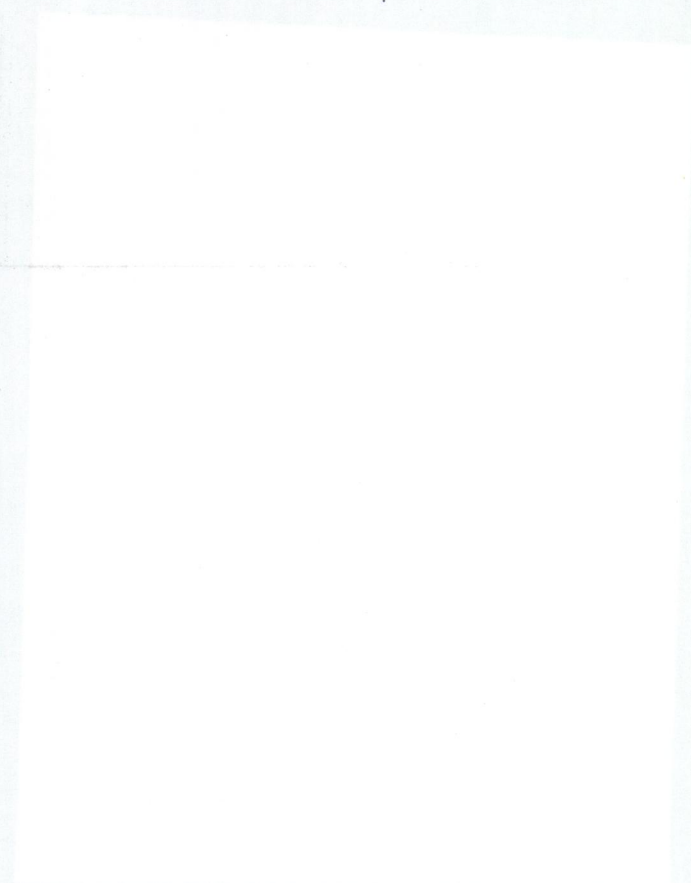
Although the doll was not always represented it was suggested in some covers in a more subtle way. **Figure 14** ("Oh! Ma-Ma!", England, 1928) represents the woman in this way. Notice the way in which her face is very similar to **Figure 13**. The same blonde hair, large eyes and small mouth. She lacks the doll clothes, and ribbon, however. This sets her apart from the previous covers as perhaps not obviously



Figure 12



Figure 13



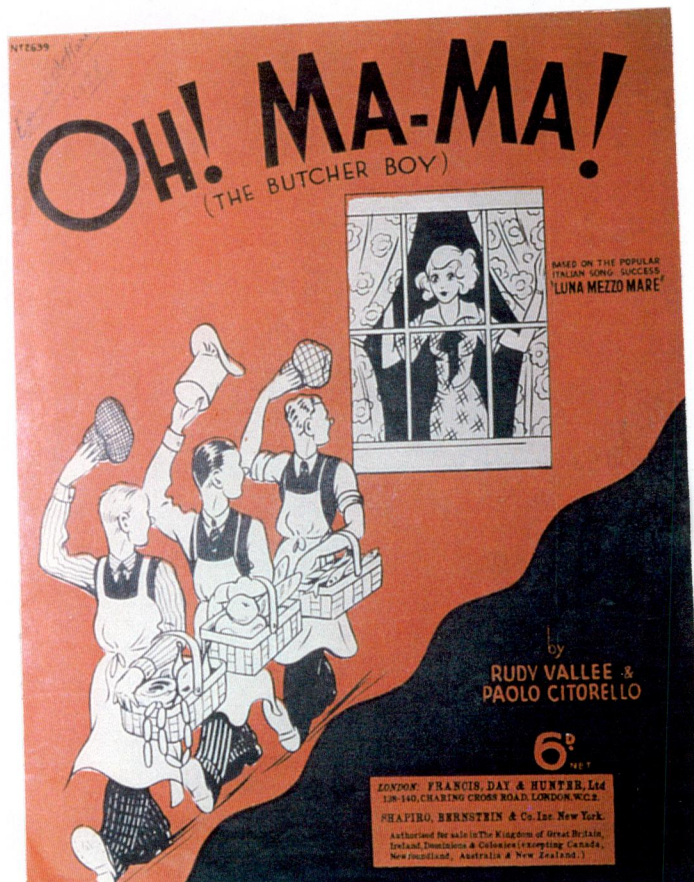


Figure 14



representing the doll look. She has a more womanly figure and bustline.

In some covers the more traditional doll was used. **Figure 15** ("Strauss Vocal Waltzes", England, 1937) shows a string puppet doll image in a different way; this time she has a man at her side. She appears to have wooden skin. Her cheeks are overly blushed and her facial expression is blank. One could imagine someone pulling the strings to move her limbs. If the man let go of her she would probably fall in a heap on the dance floor.

A photographic representation of the 'living doll' can be viewed in **Figure 16** ("Good Night Angel", England, 1934). It reflects many similar qualities as the theme of love and the dominant male. The man is clutching the woman close while she gazes lovingly into his eyes. It is her face that is interesting here. One feels the sense of helplessness through her innocent gaze with her large eyes and eyelashes. There is, therefore, a similarity between her look and the previous two dolls. The man and woman are standing on a pedestal which looks very similar to an ornament on top of a wedding cake. It is therefore a wedding dress she wears, as we have seen in **Figure 5**. The reality is created through the use of photography.

So where did this baby doll imagery come from? I think their source can be seen on other covers from the same period. **Figure 17** ("Goodnight My Love", England, 1936), shows a real life baby doll as Shirley Temple, one of the most famous child stars in Hollywood, with her ringlets and rosy cheeks. It is interesting to note that the image of Alice Faye attempts to emulate the baby doll look with her ringlets. This photographic representation creates a far more realistic image than we have previously seen. It shows us that the baby doll could be found in real life. The popularity of the Kewpie Doll was probably one reason why Shirley Temple was so popular during the 1930s. One cannot imagine her popularity in today's society where innocence is not of prime importance or attraction.



Figure 15



Figure 16





Figure 17



Walt Disney created many popular films during the Thirties. His first full length cartoon feature from 1937 was "Snow White and the Seven Dwarfs". **Figure 18** ("With a Song and a Smile", America, 1937) shows the same doll type of image. Here Disney brought the ideal to animation. The very name 'Snow White' suggests purity and innocence. We see the pretty face, large eyes, the 'feminine' stance which this time, however, is full of confidence, probably because she has her seven little men surrounding her. Also, unlike the previous imagery, a wealth of colours were used to illustrate this cover; ideal colours which represent an ideal world. It is not surprising therefore that Snow White was so popular.

As we move into the 1940s and 1950s the imagery does not change very much; however, the popularity of the baby doll depiction did tend to diminish slightly. **Figure 19** ("Hey There", England, 1954) shows how the imagery has changed slightly. The figure still has this baby look but has matured slightly. The new baby doll has a more sexual appeal; she has acquired a bustline and does not wear the ankle socks and dainty shoes. She calls out "Hey there", an invitation to man in her pajamas. Her stance is full of confidence. She seems to know her own powers as a woman. The image itself has a striking resemblance to the doll Cindy which became all the rage during this decade. The type used is pretty simple and straightforward. This was the tendency type took around the 1950s as the illustrations themselves took on a more simplified approach.

EQUALITY BEGINS

During the 1940s women tended to be represented on an equal footing with men. The emphasis shifted onto the independent woman since the Second World War when the numbers of working women increased dramatically. Now women were taking over men's jobs in the factories while they were away fighting. The woman could no longer fit into the previous stereotyped imagery. The sheet music cover imagery also changed, as the following covers illustrate.

Figure 20 ("No Souvenir's", England, 1940s) shows this very well: both figures are treated the same. We see the woman striding confidently in the opposite direction from



Figure 18



Figure 19





Figure 20



the man. It shows a woman full of her own independence. There is nothing obviously 'masculine' or 'feminine' about this woman. The designer has placed them on an equal footing. The woman seems to be walking into the light while the man is moving towards shadow. This emphasises the power of this woman.

Figure 21 ("Our Love Affair, England, 1940) again reflects this sense of equality. Both figures of Mickey Rooney and Judy Garland are presented equally. Both stare confidently into the camera. There is no dominance here, only two people on common ground.

A cover which seems to take equality one step further is **Figure 22** ("Young In Heart", England, 1954) which emphasises the photographic image of Doris Day. Her image has been placed in front of Frank Sinatra. She is not swooning at him but looks away. He, on the other hand, seems to be the one who is gazing at her. Unlike previous covers this look is full of confidence. Again, as in the previous two covers, she plays no obviously 'feminine' role.

This was the way many song sheets went from this period onwards, representing woman as an equal partner. One can see the advancement therefore of opinions and representations of women from one decade to the next.



Figure 21



Figure 22



CHAPTER 2

CHAPTER 2

THE EFFECTS OF WORLD WARS ONE AND TWO

War conditions affected musical activities in many subtle ways. With the outbreak of World Wars One and Two many people feared that there would be a total cessation of musical life in England. There were money shortages which limited the amounts of musical instruments being produced; this also caused paper shortages which reduced the quantity of printed music. Indeed, the sheets themselves diminished in size to fit in with these shortages. It meant that large volumes could still be produced while still responding to wartime needs. Although the orchestras did suffer, the popular music industry was little affected. People sought consolation in popular songs. These songs varied in themes, basically consisting of recruiting songs, the love song, morale boosting songs and, of course, comedy. From evaluating the collection of song sheet covers, these emerge as the most prominent themes and are, therefore, the ones I have chosen to deal with in this chapter. Some of the covers I have selected show these themes in more subtle ways than others. It was many of these war tunes which still remain with us today. Examples include "It's a long way to Tipperary" and "Keep the Home Fires Burning".

RECRUITMENT

The recruiting songs were sung by army bands or by famous singers in music halls. Here the women would sing about how they did not want to lose their man but they thought they should go. 'Do it for your country' was a popular saying. This mentality was suggested on the song sheet covers in various ways.

A song sheet cover **Figure 23** ("Going Up", America, 1917) illustrates the light gay attitude adopted by the artist. The image of the airplane, probably manned by a fighter pilot, is used in a playful way. One sees six dancers and singers prancing about on its wing. They seem to celebrate the returned hero by throwing petals in a haphazard way, aiding to soften the image. The movement through the air is emphasised by motion of the wheels and also the propeller; however, no attempt is made to show movement in these girl's dresses or hair. I think that at the time this sort of image helped to promote the war effort. The title "Going Up" suggests not only the rise in the plane but reflects promotional possibilities when you join the Air Force. It seems to show the admiration and adoration of all these women for the pilot. It therefore idealises war and soldiers. The "Her" in the title is almost overshadowed by one of the roses. The colours



Figure 23



used are quite interesting to note. Everything excepting the pilot and plane is in red outline. It helps to suggest the unrealistic nature of the scene. Perhaps it is the hope of the pilot as he soars upwards into the sky.

Many recruitment images were far more obvious of course. **Figure 24** ("Those Draftin' Blues", America, 1918) shows its message plain and simply. On the right it has the broken hearted girlfriend/wife and on the other side Uncle Sam represents America. The girl has been placed in her own circle. It's as if she is in a world of her own, a world in which she has been left alone. The two men are in their own circle. Perhaps this is indicative of the fighting world. The man does not look too unhappy about leaving his home, however. The shake of hands and Uncle Sam's thumbs up suggests that this is the right decision. The woman is the only one who is unhappy about the situation. The fact that Uncle Sam is in a larger circle forces the idea that fighting for one's country is more important.

Figure 25 ("Little Drummer Boy", England, 1938) reflects the broken family of the Second World War. The cover shows the remains of this family while the husband/ father is off fighting for his country. The mother is consoling her son. This could be that his father is not there; or perhaps the boy is sad because he cannot be out there fighting with his father. This is probably the more likely answer as he is playing with toy soldiers. The comfort of his mother's arms and the dependence on his mother due to his age is the only thing holding him back from going out to the battle field. He looks depressed because he is too small to do so. Two of the toy soldiers are thrown to the ground while one remains, looking questioningly up at him. The boy appears to be answering this gaze. Again, this becomes a recruiting image. It suggests that all those out there old enough should go willingly to fight for their country. It also puts emphasis on the male of the family being the one who should go and fight for one's country; there is no look of action from the boy's mother. The red of the boy's jacket is picked up in the title lettering. Does this not suggest bloodshed?

Figure 26 ("The Handsome Territorial", England, 1940), from World War 2, shows that the basic subtle recruitment techniques did not change a whole lot. This cover presents an image which is once again light and gay. I think it suggests the ideal man, the man in uniform that every woman loves. The woman walks confidently beside



Figure 24



Figure 25





Figure 26



him. She looks proud to be marching adjacent to this brave soldier. I am sure that at this time these type of images created a very impressionable impact on young men in England. The smile on the face of this soldier tells of all the obvious advantages to signing up: the glory of it all, winning the heart of that dream girl. The smile on her face reflects her pride. It is interesting to note that the bloodshed, the death and anguish is never hinted at. The colours used are minimal but strong. The background consists of a strong red with the figures appearing as cut out figures with a white line surrounding them so that they jump out from the background flatness. Due to the fact that this image is so strong there is no need for the obvious landscape backdrop. The colour of her dress is the same as the background red. She therefore does not stand out as much as the soldier, who is given visual importance and this also emphasises the title - "The Handsome Territorial".

LOVE

Although love was strong; there seemed to be an invariable shortage of it. **Figure 27** ("A Good Man is Hard to Find", America, 1918) illustrates the boredom of women at home while the men were off fighting for their country. This is suggested by the ships heading off into the distance. The woman is left by the window reading 'Matrimonial News' which obviously does not reveal much. The parrot seems to be the only replacement for a man. One could imagine it repeating the song title over and over again.

Invariably one found the more predictable love songs during these times. **Figure 28** ("My Red Cross Girlie", America, 1917) reflects the usual story of the wounded soldier who fell in love with his nurse, his own Florence Nightingale. In this cover the nurse's head dominates; this reinforces the fact that she is protector of the two soldiers who lay wounded on either side of her. The fact that her head is incorporated into the Red Cross logo gives her a more heavenly appearance. She is given a saintly or madonna-like appearance.

Figure 29, "The 2 Songs the Troops are singing", shows the type of advertising techniques used on the back of song sheets. It shows the promotion of two war time songs we have looked at. Being described as "The 2 Songs the Troops are

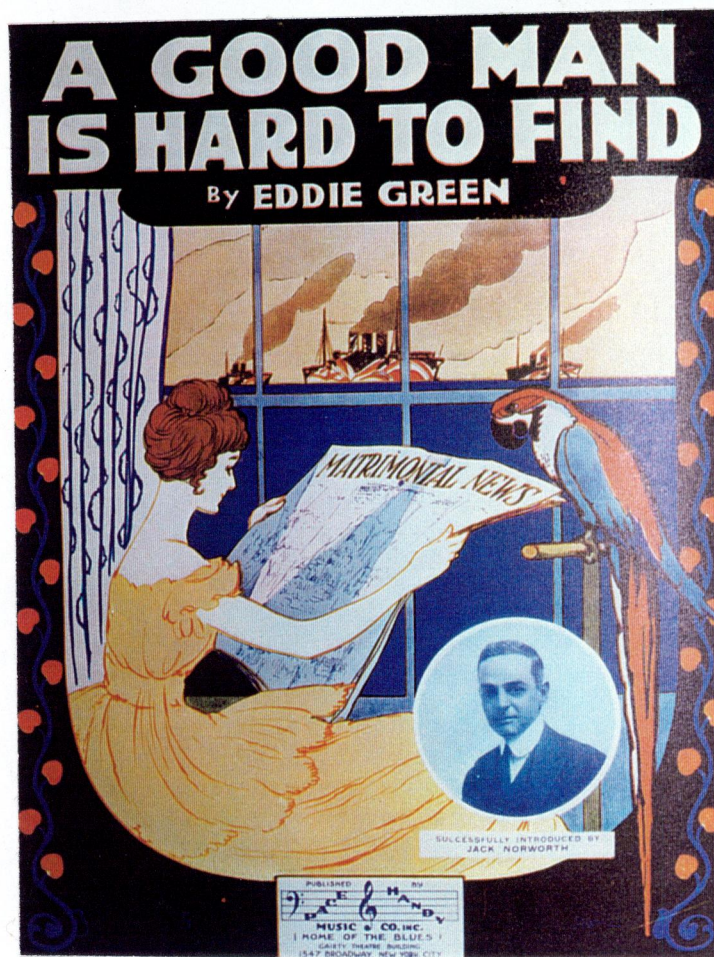


Figure 27



Figure 28



The 2 Songs the Troops are Singing

SOUTH OF THE BORDER

(DOWN MEXICO WAY)

By JIMMY KENNEDY & MICHAEL CARR

PRICE 6^d PER COPY

THE HANDSOME TERRITORIAL

By JIMMY KENNEDY & MICHAEL CARR

PRICE 6^d PER COPY

THE PETER MAURICE MUSIC CO LTD
MAURICE BUILDING, DENMARK ST, LONDON, W.C.2

Figure 29



singing” suggests that all those troops are singing these songs. Those song lovers in favour of the war effort are encouraged to purchase these songs to remind them of their loved ones out there. Consumers could, in a very indirect way, feel part of the war effort by identifying with the troops.

MORALE BOOSTING

Another theme which was represented and proved very popular was that of hope, hope that the Wars would be over shortly and that the loved ones would return home safely.

Some of these covers showed morale boosting in more violent ways than others. **Figure 30** (“We’re Goin’ to Knock the ‘Hel’ out of Wilhelm”, America, 1918) is one such example. It is a very powerful image of fighting. The sleeves are rolled up in anticipation. The brute force emphasises immediate action. It gives the impression that the war is going to be won shortly with such fighting.

Figure 31 (“Till the Lights of London Shine Again”, England, 1939) restates this theme of morale. It was done during the early period of the war when many people were sure the war was only going to last a matter of months. After this period the lights would light again; the theatres and parties would resume with freedom. I think the illustration reflects morale boosting very well. Notice also the way in which the white reflects the ‘Light’. We see many traditional images of London, such as the bobby, the bus. Through the treatment of this illustration we get the sense of the London fog rolling in. The juxtaposition of the fountain, the bus and the sketched figures moving hurriedly back and forth brings the scene to life. It is eight o’clock and the night is just beginning. The artist has created an audience out of the people in the foreground who view the scene before them longingly, reminiscing about times gone by and those to come. It is interesting to see how the artist featured the composer in a much more prominent way than we have previously seen. It is, perhaps, a precursor of later covers where the hand drawn illustration took secondary importance to photography.

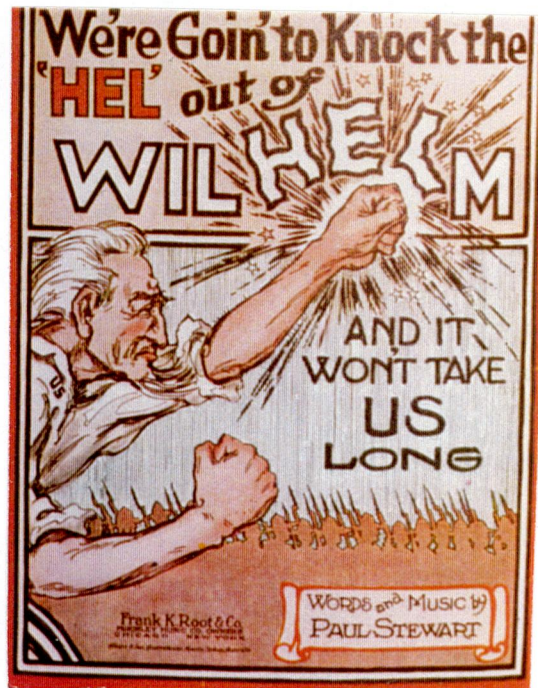


Figure 30



Figure 31

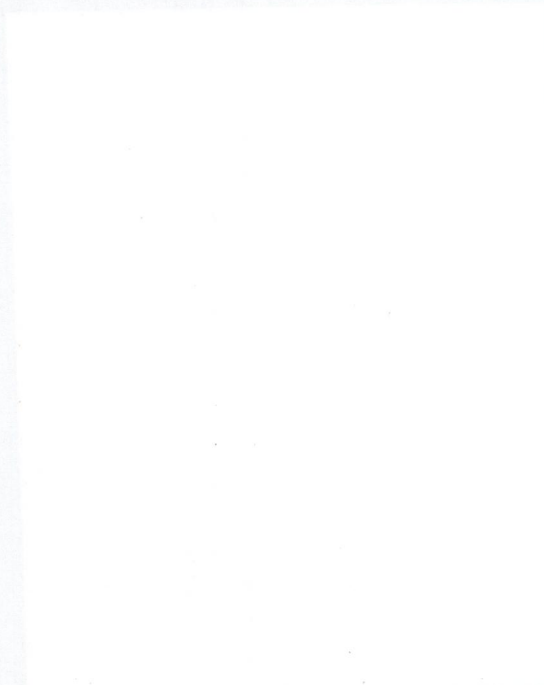


Figure 32 ("Bless 'em All", England, 1940s) reflects the hard work that was done by the Army, Navy and the R.A.F. Each of these is represented here by a character from each section. The stance of all three figures evokes a sense of confidence. We get the impression that these are the men to win the War. With leaders like these how could they lose? Here George Formby, the singer, pays tribute to them for their great work.

COMEDY

The final theme which I shall look at is the comic one. Many people had to see the funny side of war in order to survive from day to day.

Figure 33 ("When the Kaiser does the Goose-Step", America, 1917) shows how the artist made fun out of the German army. The Goose-Step was a name for the marching step done by the German army during this time, and the songwriter cleverly incorporates the well known German march into this dance. The designer also interprets this title very aptly. The Kaiser's face is roaring red with anger and frustration. We see the army mocking and poking his bottom to keep him moving while the band leader on the right keeps the music going. The band itself seem to consist of a minstrel on the left and a pair of clowns on the right. Normally they would be the ones who would act out this role instead of the leader of the German state. The designer has obviously used a role reversal here. He has also included a sausage dog, perhaps because it is a German breed, who doesn't look too happy about the whole situation. He seems to be racing along, sweat dripping down his forehead.

Figure 34 ("The Washing on the Siegfried Line", England, mid 1940s) shows how images of destruction can be used in a light way; also how the satirical theme did not change very much in twenty years. The barbed wire, normally symbolic of the prisons, concentration camps and here, the front line defenses, becomes an everyday household object in the form of washing line. The cheeky grin on the face of the soldier and the thumbs up suggests an air of mischief. The artist has made fun of the German defence line. The cloud puffs in the background suggests that there is an attack underway in the background while an ordinary everyday task like washing ones clothes in also going



Figure 32

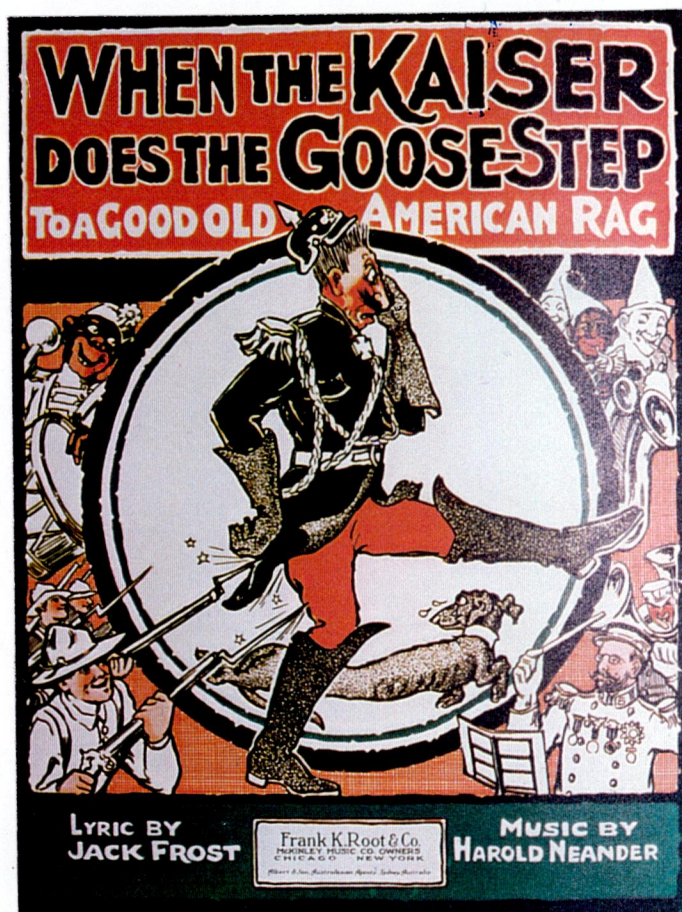


Figure 33



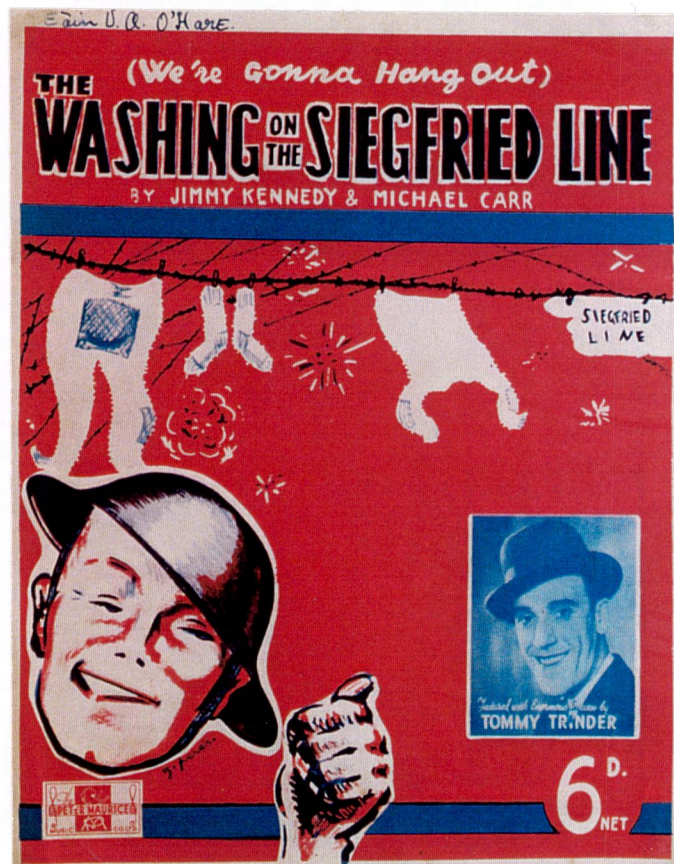


Figure 34



on. The English are possibly saying that they have time for such a task on the battlefield, demeaning the German's tactics as being totally rubbish. The only use of this Siegfried line is for clothes washing. We see similarities with **Figure 26** having this red background and the white border around the head and hand of the soldier. The garments on the line stand out from the blood red background. The "We're Gonna Hang Out" section is written in an personal and informal hand lettered way. This adds, I think, to the friendly imagery. The artist used a blue strip to separate the type from image also probably to reinforce the line imagery.

Figure 35 ("Adolf", England, mid 1940s) is again indicative of the comic theme. Again we see the similar comic theme as in the previous cover. A simple cartoon illustration, the artist makes fun out of Hitler. It not only does this however; it also tells the story of the beating of Germany by victorious England. Of course this would have been a very popular image in England during this time. I am sure the actions of this fictional English soldier were the envy of many people in England. This cover also demeans German authority, as in **Figure 33**. Here we see Hitler clutching the trigger to a toy cannon. Playing with toys suggests a child's activities. This is further emphasised by the spanking he is receiving. The sweat pouring from his head suggests the coward, the fear of getting hurt. The happy joy on the face of the English soldier reflects the face of England. The image is full of life and action. We can imagine the pain of the steel capped soles beating down again and again. The colours used are again minimalistic. The red, black and white bring to mind the Swastika which is openly viewed on his arm.

Although there were obvious shortages during the wars, songs remained popular during these periods. This was because of the uplifting effect of many of the songs we have just looked at. They were probably considered necessities during this time of turbulence.

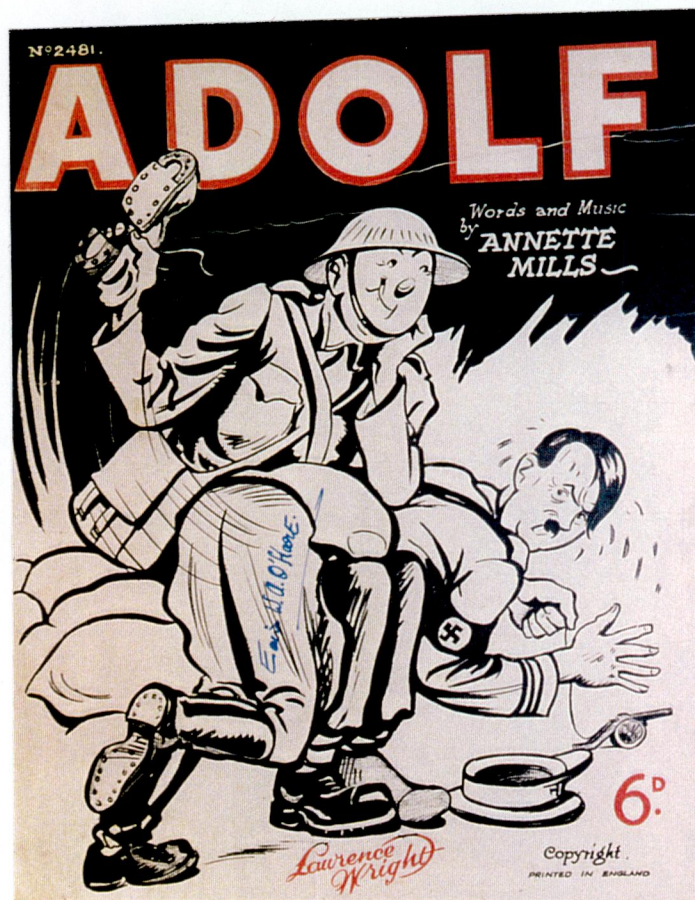


Figure 35



CHAPTER 3

CHAPTER 3

DANCE CRAZES AND THE CHANGES IN SOCIAL ACCEPTABILITY

One of the most profound influences on cover design over the years was that of the latest dance crazes. Dancing, as a national obsession, can be traced back to the war years, when soldiers on leave could console their loneliness by finding an inexpensive dance to go to. From the waltz to the foxtrot, from the introduction of various musical styles such as ragtime to jazz to swing, they prompted artists to design in response to these crazes. From studying the covers in this chapter they either designed using the song title as a base or they used persons who could make this song famous.

One can view the various changes which took place within society too. From the changing roles in modesty to how far one could actually go without becoming immodest. During the 1910s there was this conflict between a liberative force and a conservative tendency. However, the establishment of public venues - cabarets, restaurants and dance halls, meant that dancing ceased to be a predominantly private affair. "Always those that dance must pay the music." (*John Taylor; Taylor's Feast; 1638*). Although conservative inclinations must have been far more prominent in the seventeenth century, the pace of progress did quicken in the early part of this century. One of the reasons for this, I think, is the advancements in women's clothing. Now, unfettered by corsets, long fitting garments and elaborate hats and hairpieces, women were at last free to move about. As a result, a new relationship developed between body and self. They could now express themselves freely. In this chapter I will trace this advancement can in the covers, from an almost unwillingness to display too much leg to what could be viewed as sexual explicitness.

A British dance couple, The Castles (**Figure 36**, "Castle Innovation Waltz", America, 1913), led the way. Vernon and Irene Castle were a hugely successful dance team prior to World War One. Due to their popularity they could help 'plug' a song into a success, as the cover shows. They combined a trend setting image as liberators of behaviour combined with the refinement of middle-class moral respectability. This resolved controversy with the critics over moral ethics. In pre-war Paris, actress Gaby Deslys and her husband demonstrated the potent combination of vigorous movement and bodily contact (**Figure 37**, "The Gaby Glide", America, 1911). While some dancers tempered sexual explicitness, others were less ambiguously sensual.



Figure 36

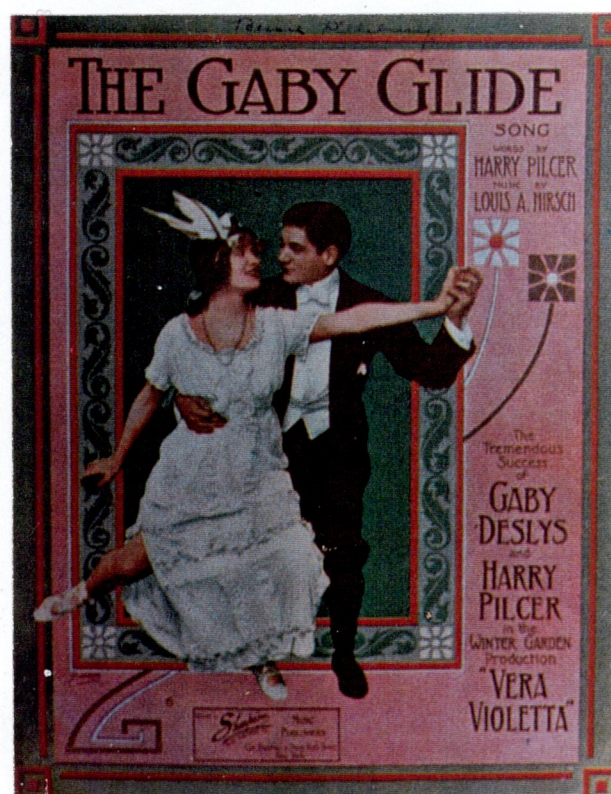


Figure 37



THE WALTZ

The earliest dance form to be depicted on song sheet covers was the Waltz. Unlike the later dance forms it was an accepted dance form. Movement and dress were quite modest as the following covers illustrate.

Figure 38, “The Last Waltz”, from 1920, England, shows the conservative side of these dance covers. The photographer did not attempt to display the lady’s feet. This I find quite strange as the feet are the most important part of anatomy for the dance. Why then were they excluded? We merely see the side profile of what only can be seen as the singer. This is one instance where the designer uses the singer to ‘plug’ the cover. It is interesting to see how the designer used this photograph. I think it appears as a memorial photograph with a frame and plaque. It would probably fit in perfectly on an overhead mantle. It doesn’t say anything about the dance or movement of this dance, but it does give importance to the singer and leads you to believe that she was obviously famous at this time. Her clothing reflects the popular style of the 1920s. Compare it with **Figure 39**, the same turban style hat, long earrings, short hairstyle and simple silk dress. This dress is more identifiable with the Charleston dance than the Waltz. This further emphasises that the designer was not interested in reflecting the dance.

“At the Moving Picture Ball” **Figure 40**, an American cover from 1920 shows the designer illustrating the dance. Instead of the original Waltzing gowns we see the beginnings of the popular dress of the 1920s. We are given a sense of the movement of this dance both by the illustration and the use of typography. The artist uses the title literally by placing the dancers in a ball which is suspended in air. The heads of various party people appear to be orbiting the main ball in space. This is emphasised by the stars in the background. The title also has this sense of movement by following the shape of the main ball in a sweep, accentuating the word ‘moving’ through the size of its typography.

The next cover is from fifteen years later which shows that the traditional image of the Waltz was still being used. **Figure 41** (“The Carlton Waltz Album”, England, 1936) shows that the song title has been illustrated. We see the portrayal of eighteenth

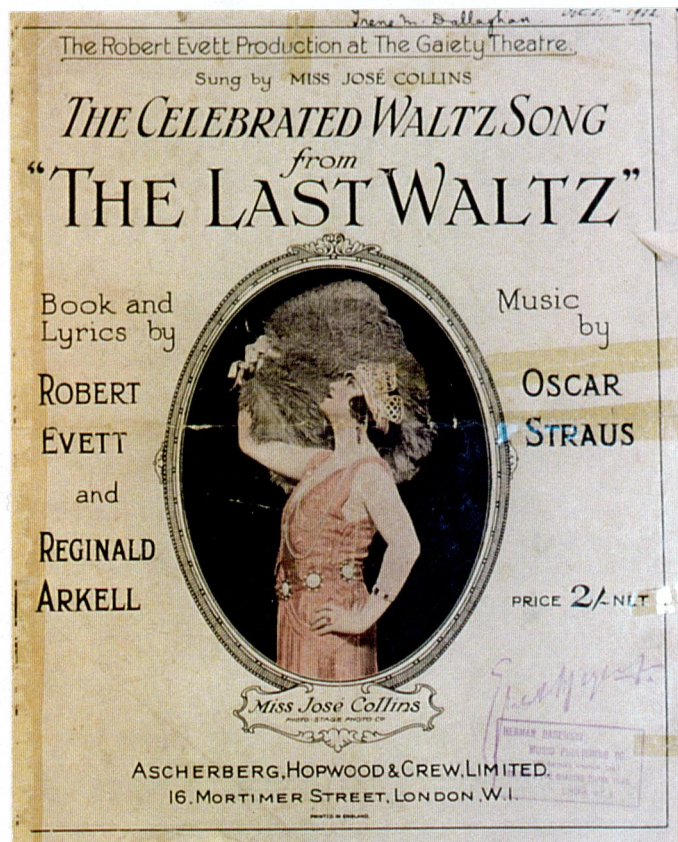


Figure 38





Figure 39



Figure 40

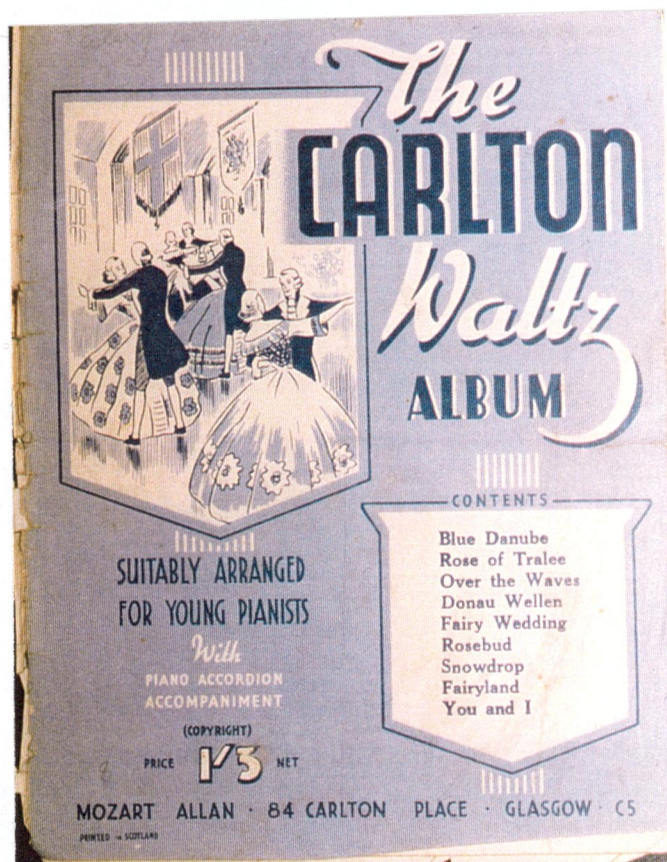


Figure 41



century dress, the corset and full skirts reflecting a restraint in movement. There is no leg on view. Bodily contact is kept to a minimum. **Figure 42** shows the style of dress from the 1930s. There is no corset, no confinement in the least. The dress has shortened slightly compared with **Figure 39**. It displays more leg with a more figure hugging garment. Why then did the designer not use this type of image for the illustration? I think it was because the Waltz is naturally associated with this older form of dress than any other.

The artist for **Figure 43**, ("The Anniversary Waltz", England, 1941), used a mixture of the traditional image along with the style of the 1940s. Here we see two silhouetted figures swaying to the music. Although they are dancing closely, the white strip separates the figures enough to give the impression that they too close. It reflects some of the conservative elements already stated in this dance. The woman's dress reflects some of the qualities seen in **Figure 41**, the same length of dress, however the fullness of this dress is not present in this cover. The corset also appears to be missing.

RAGTIME

A musical style of Negro origins, ragtime was developed in 1890s America. Certain aspects of the music can be identified in West African music with its offbeat rhythmic and melodic phrasing. This great rhythmic motion gave the music a "hot" or "compelling" quality. In 1913, the 'New York Times' stated that "decent people in and out of the church are beginning to be alarmed" at the "rude" and "vulgar" music and "loose conduct" accompanying it with "dances defying all propriety". The music covers to ragtime reflected what was thought of at this time as 'half naked dancers with attitudes of a sexual nature'. This was probably because the clothes were skimpy and the dance contained a large amount of movement, previously unseen.

Some covers poked fun at the critics' condemnation of ragtime as evil. **Figure 44** ("Carbarlick Acid Rag", America, 1904) is one such cover. It portrays six devils dancing around a bottle of, what is clearly displayed to the viewer, poison. The fact that they are devils is emphasised by their number, six being associated with the devil. They



Figure 42

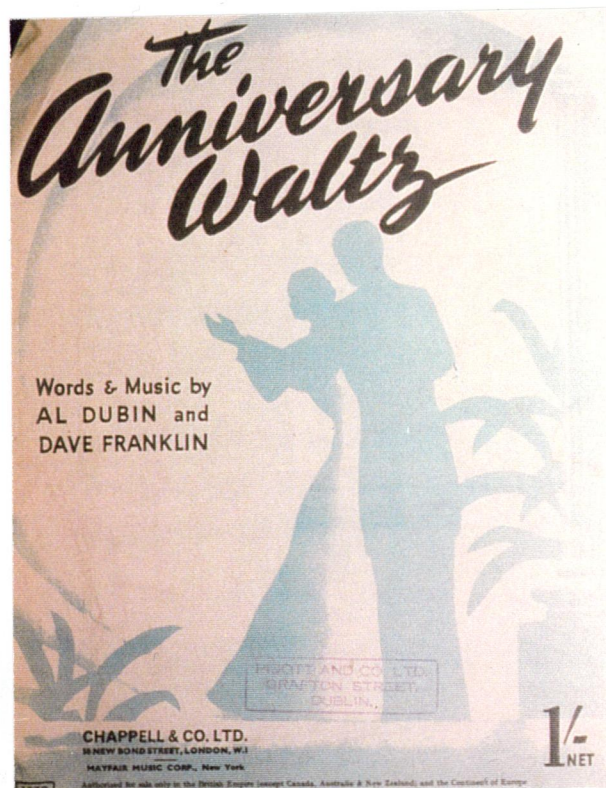


Figure 43

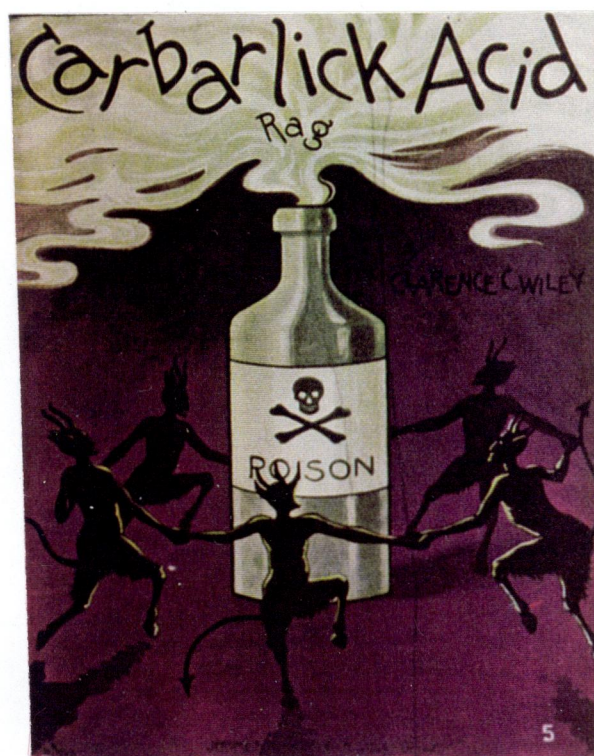


Figure 44



appear to be worshipping this bottle, or rather the poison in this bottle. The title is displayed as part of the contents of the bottle which is escaping from it. It therefore is the rag, the dance, which the devils are worshipping, a rag which is poison.

Many of the designers used the image of the piano to illustrate the music covers. The piano was the main instrument that ragtime was played on and other normally instruments would then accompany. **Figure 45** ("Going to Pieces", America, 1915) shows that the emphasis was shifted from the one step dance to the instrument and the music. The designer uses the title literally and we see everything falling apart. I think this also gives us a feeling for the type of syncopated rhythm found in the music.

Figure 46 ("Black and White Rag", England, 1920) again shows the significance placed on the musician. Our attention is drawn to the exaggerated size of her head in relation to her body and piano. This lady, Winifred Atwell, was probably a well known ragtime player and was used to 'plug' the music.

On the other hand, some covers did not display outrageous or immoral conduct. **Figure 47** ("Fluffy Ruffle Girls Rag", America, 1908) displays an acceptable image of women. There is nothing disgraceful in their dress or conduct. Their clothes have a restraining quality as we have seen with dress from the last century; but in 1908 this dress would have been appropriate. We can presume, with their abnormally small waists, that they are wearing corsets. Compare this cover with **Figure 48** ("Kerry Mills Cake Walk", America, 1915). Although there is only seven years between them the advancement of liberalness becomes apparent. This would have been the type of cover the critics were complaining about. The woman is free to move about, dressing in as skimpy clothes as possible without becoming totally immodest. One cannot imagine that the girls in **Figure 47** could possibly move like that. Dress, therefore, had to change in order to accommodate the dance.

THE FOXTROT

The Foxtrot, and related dance covers reflect more liberal imagery. An

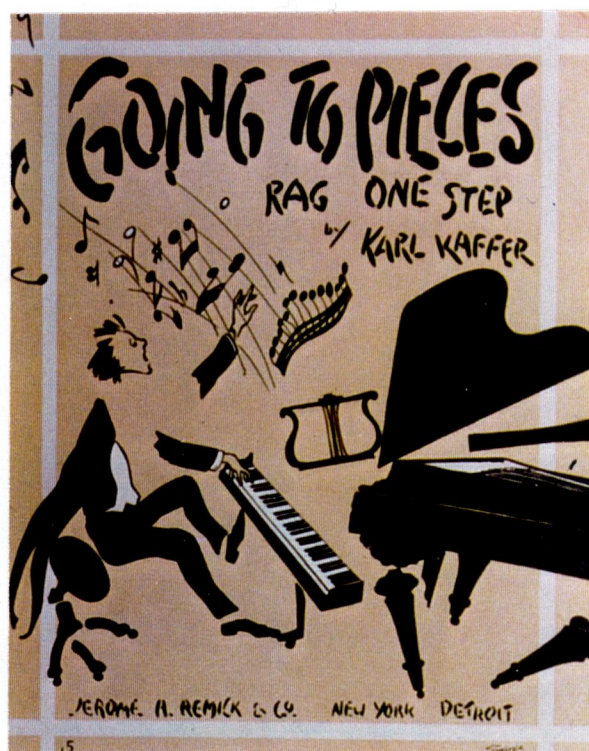


Figure 45



Figure 46





Figure 47



Figure 48



American dance of Negro ancestry, the Foxtrot became a popular craze from about 1913 onwards and spread all over the world. The Charleston, a variation of the Foxtrot, was again developed America some time in 1913. It was introduced in London in July 1925. The step, which involved a curious mixture of loose limbs and discipline, was considered vulgar until the Prince of Wales learned it and performed it with a certain amount of skill. The designers for the following covers use the song title to illustrate them. One reason for this could have been due to the often outrageous name of a dance step which gave designers large scope to improvise. Many of these covers become as excessive as the dance styles themselves.

Figure 49, ("My Fox-Trot Girl", America, 1907) shows the artist's representation of this woman. The designer places no emphasis on the man as he is turned away from us. Our attention is therefore drawn to this colourful lady. She seems to have an extraordinary resemblance to a bird. The fan of her head piece has a similarity to a bird's tail feathers. These feathers are again repeated in the fan of the end of her dress. There is an almost modest quality in her stance. Her body is turned slightly away from us, and the positioning of her arm prevents us from seeing just how much of her neckline is revealed. The length of her dress prevents from seeing any leg. We can see this modest dressing to a further extent in the dress of the lady to the left whose arm is also covered. These women are both in stark contrast to the Marigold Follies whose dancers display both leg and movement. This sense of movement and swing is again reflected in the musicians. Normally the violin player would be seated in the pit but here we find him standing. One could imagine him swaying to the music.

Bird imagery seemed to have been popular for these 'animal' dance styles. **Figure 50** ("The Famous Turkey Trot, America", 1912) and **Figure 51** ("Pigeon Walk", America, 1914) both reveal a direct representation of the dance step. Notice the similarity of both these birds with **Figure 49**, and the same fan-like tails. The red of the turkey's head could have been an inspiration for the Fox-Trot girl's hat.

Another animal which seemed popular was the bear. **Figure 52** ("The Grizzly Bear", America 1910) shows this successfully. The artist here illustrates the singer instead of the dance step. Miss. Sophie Tucker is identified with the work on this cover. We see a



Figure 49



Figure 50





Figure 51

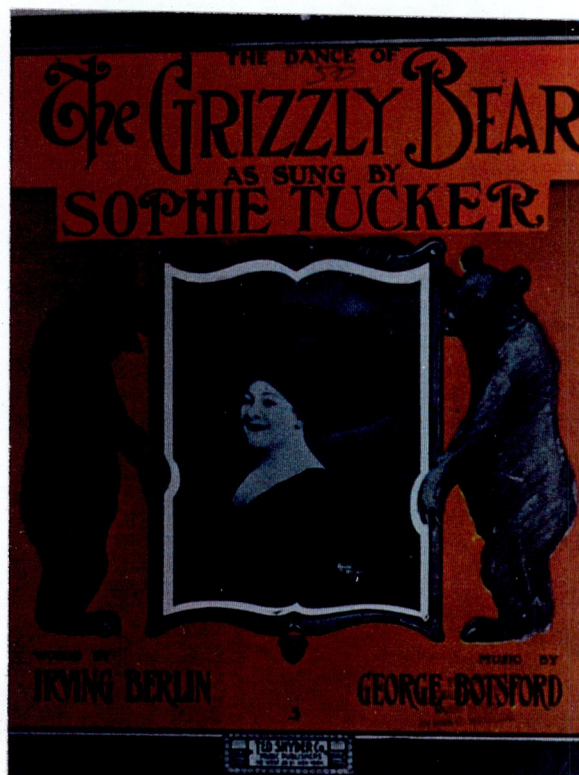


Figure 52



similarity with **Figure 38** in that the singer has been placed in a type of frame. The bears, instead of dancing as in the previous two covers, are merely acting as aids to the singer. These help to place the singer on a higher level than the dance step.

JAZZ AND FURTHER VARIANTS

The jazz craze was developed by the early 1920s as ragtime finally declined in popularity. It became a freer, more unfettered form of ragtime. It was this spontaneity and loosening up represented by jazz that saved ragtime. Just as “ragging” had added a freshness to music around 1900, so “jazzing it up” refreshed this feeling once again. The Blues was again heard about the 1920s and it took a bitter-sweet form of the jazz dance-song. The next craze to follow was Swing music, a less rhythmic version of jazz consisting of a ‘swing’ beat. It became current about 1935 as descriptive of the phase jazz had then passed. During this era the show bands grew to considerable dimensions. Glenn Miller dominated this scene during World War Two. Another development of jazz in 1938 was the Boogie-Woogie. Its main characteristic was a rigid harmonic pattern. Towards the end of the Second World War another new Jazz style was developed in New York City. It received the name ‘Rebop’, later changed to ‘Bebop’, or simply ‘Bop’. As the music became freer, so too did the dance and the sheet covers reflect this in a frank and direct way.

Figure 53, (“The Policeman’s Holiday”, America, 1911) is a good example of the way in which movement and the lack of restraints were beginning to be illustrated, not only from this period but to a greater extent in the 1930s and 1940s. The loose illustrated style of the drawing together with the running, jumping and climbing figures give us an impression of the dance. The fact that they are policemen let loose in society is slightly ironic. These are the men society looks up to for proper conduct. One would imagine them agreeing with the critics of the dance while working. Now that they are on holidays they are free to dance in an unconstrained way, abandoning their social obligations.

A later cover which has similar qualities as the previous cover is **Figure 54**

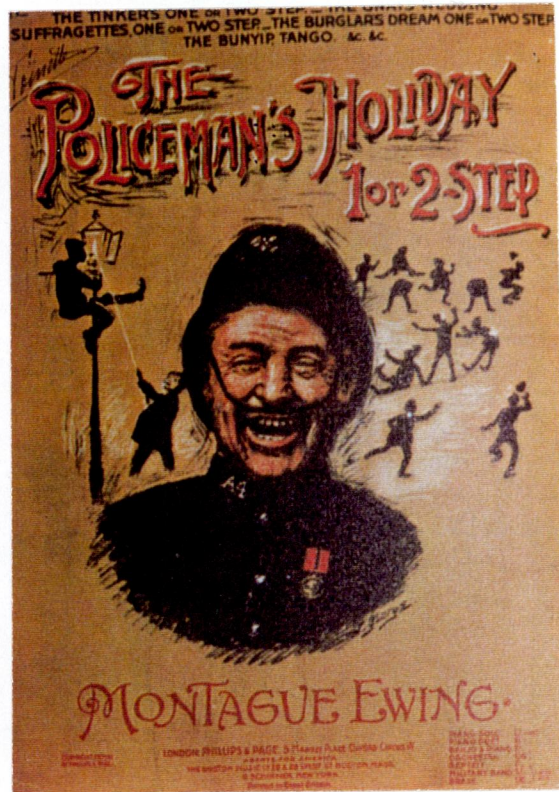


Figure 53

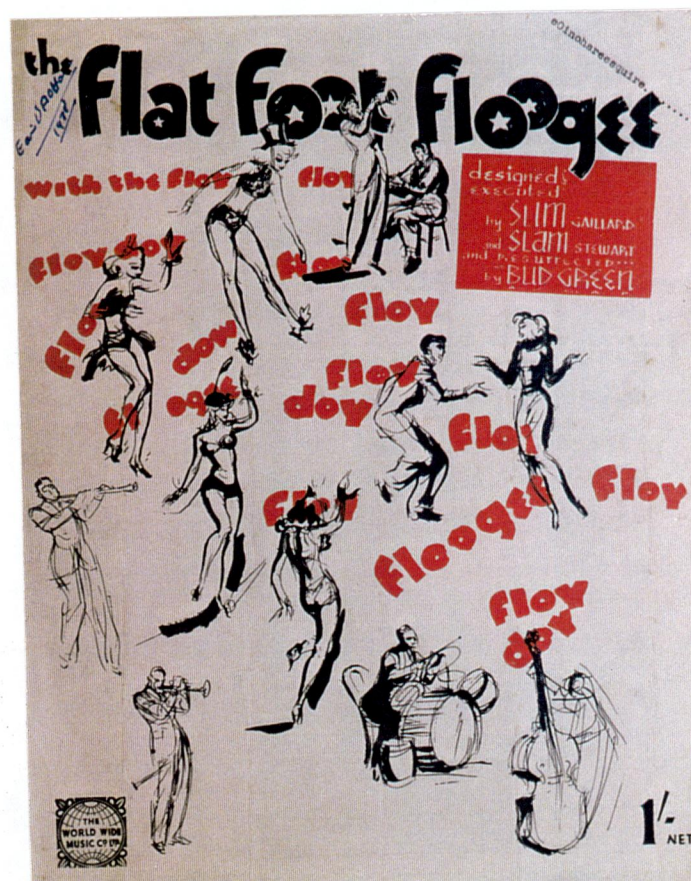


Figure 54



("The Flat Foot Floogee", England, 1938). This time the dancers are represented with a far more revealing approach. The women are wearing as little clothing as possible. It shows how the Boogie-Woogie style was reflected in the dance. A looseness of limbs and movement is evident here. It also shows how the public came to accept the question of moral suitability. One could not imagine such explicit imagery forty years previously. Again we have the loose illustration but the artist has also randomly placed words such as 'floy' and 'doy', which emphasises this sense of activity and motion.

A cover which shows this less promiscuously, **Figure 55a** and **55b** ("Knees Up, Mother Brown", England, 1939) is an example of how these novelty dances were popular during the Second World War. There was a greater importance placed on the dance steps and as can be seen in **Figure 55b**. Publishing companies began to advertise these steps on the back of the sheet music. Customers now were getting the steps as well as the song for the same price. There was less importance placed in the actual dancers and the shocking image of these dancers as the artist here has merely used match stick men and women. On the front we see four sets of couples dancing the steps. Again the looseness of illustration adds motion to the figures.

A similar cover is **Figure 56a** and **56b** ("The Chestnut Tree", England, 1938). Again we see the match stick men and women used to advertise the dance as a selling technique. On the front they use the steps as a sort of sign language spelling out "The Chestnut Tree". It leads us to view the illustrations on the back page. **Figure 57**, from England, 1942, displays how these dances were advertised on the back of other sheet music. Described as "The Latest Dance Rage!!!" it gave enough of the dance step for the customer to be interested in purchasing a copy.

As you can see by the covers discussed, the notoriety of the dancers and the idea that it was socially unacceptable became less important as the 1930s and 1940s progressed. A certain amount of freedom could now be disclosed without critical interference. The pace of social tolerance had quickened excessively over forty years.



Figure 55a

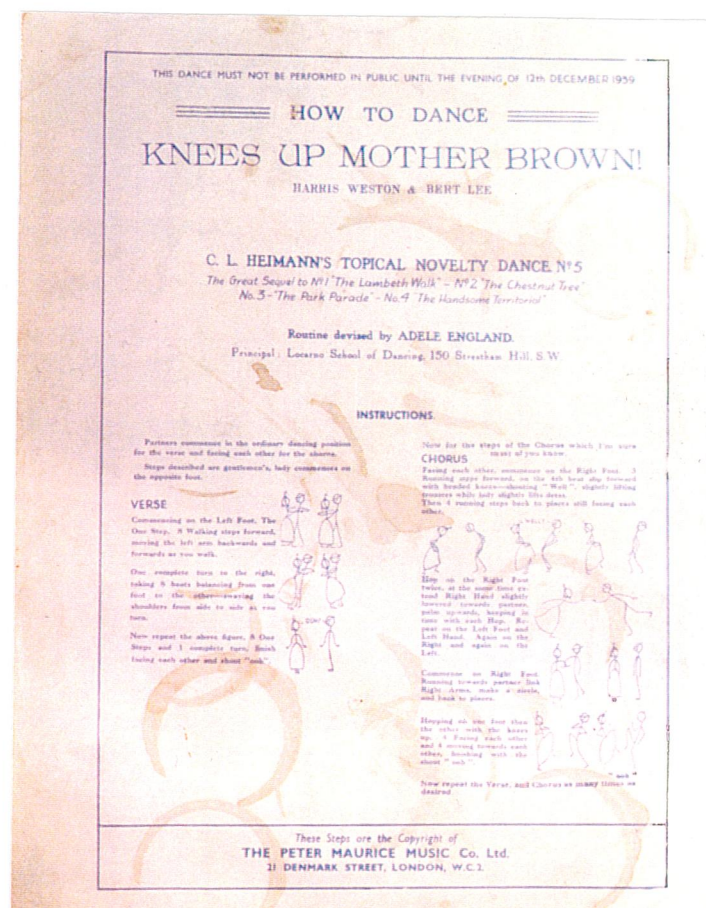


Figure 55b





The Latest Dance Rage!!!

THE PARK PARADE

(Actions) 

Parade Chasse

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Stroll - ing in the PARK PA - RADE about the AIN'T LOVE GRAND

repeat ad lib

PRICE 6^d PER COPY

The most Sensational Song in Years

THE SAME OLD STORY

CHORUS

The same old sto - ry A sim - ple and true one The same old

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Figure 57



C O N C L U S I O N

C O N C L U S I O N

The death of the popularity of song sheets can be seen with the advent of rock 'n' roll. With this new sound came a new audience. Published song sheets were directed towards young and middle-aged adults, who went to vaudeville shows, nightclubs and theatres. During the early 1950s, publishers ignored the new sound which was captivating a new consumer - the "teenager". For the first time teenagers had money to buy records and the guitar replaced the piano as the instrument of choice. Until rock 'n' roll, the song and its publication had been the main thrust of the creation and promotion of popular music. In the 1950s, the recorded performance became more important than the written music and words. It was the end of an era; publishers could no longer remain as powerful as once they had been.

However, many of these songs remain with us and, as we have seen, give us a history of society from the 1900s to the 1950s. The first half of this century was a time when many men still believed that the home was the place for the woman; they were dumb and knew nothing about the world or world matters, could never understand about 'masculine' things and were better off not wasting too much time on books, discussions or lectures. The treatment of this so called 'feminine' ideal became slightly stereotyped with such images as the Kewpie doll. We saw how these attitudes were demolished until an equality began to appear in the 1940s.

As we have seen, the wars brought forth drinking songs, march tunes and satirical lyrics. The serious music inspired during these times did not prove of a durable quality, so generally speaking the war ethos was more or less completely manifested in light popular music. The strain of war led many people to seek sustenance in music, to seek the stimulus of gaiety. It took their minds off their heavy burdens, creating an outlet to keep their sanity. Many audiences of the day were soldiers or sailors home on leave; tunes aided therefore in relaxation. Singers such as Frank Sinatra toured various Armed Services bases, boosting the morale of the G.I.s. The aim of many of these song sheets was to entertain, to make the consumer forget about the pain of war. They also gave strong recruiting messages through the understated medium of the song. I think such songs with powerful lyrics created a forceful impression on the young. Subconsciously played over and over they would cause the listener to believe the message perhaps

leading to recruitment. From the analysis of song sheets in chapter 2 we see the importance in song sheets as an aide to winning the war.

By following the song sheet covers in chapter 3 we have seen how musical styles and dances developed from the beginning of this century to the Second World War. The most dramatic change in musical styles, before the rock 'n' roll era, was at the beginning of this century with the advent of ragtime. The two-step dance that followed gave the young generation a kick out of dancing while the elders who were disapproving were still waltzing. We have seen how this was followed by the "animal" dances and the fox-trot. During the 1920s Jazz was in the air. This new jazz sound and its variants resulted, from the song sheets discussed, in a much freer form of dance expression.

Sheet music will always remain a valuable part of our lives. We have seen through the last three chapters just how much these sheet music covers can tell us, not only about our musical past, but about our heritage and we can comprehend more fully how today's society developed.

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