SHINE ON HARVEST MOON

WORDS AND MUSIC BY

NORA BAYES

AND

JACK NORWORTH

NO DISCOUNT

PRICE 50c

PUBLISHED BY
REMICK MUSIC CORP.
AND
JERRY VOGEL MUSIC COMPANY, INC.

SHINE ON HARVEST MOON

SONG

Ukulele in D
Tune Uke thus A D F♯ B

when played with Piano.(Tenor Banjo, Mandola, Guitar etc. play chords marked over diagrams.)

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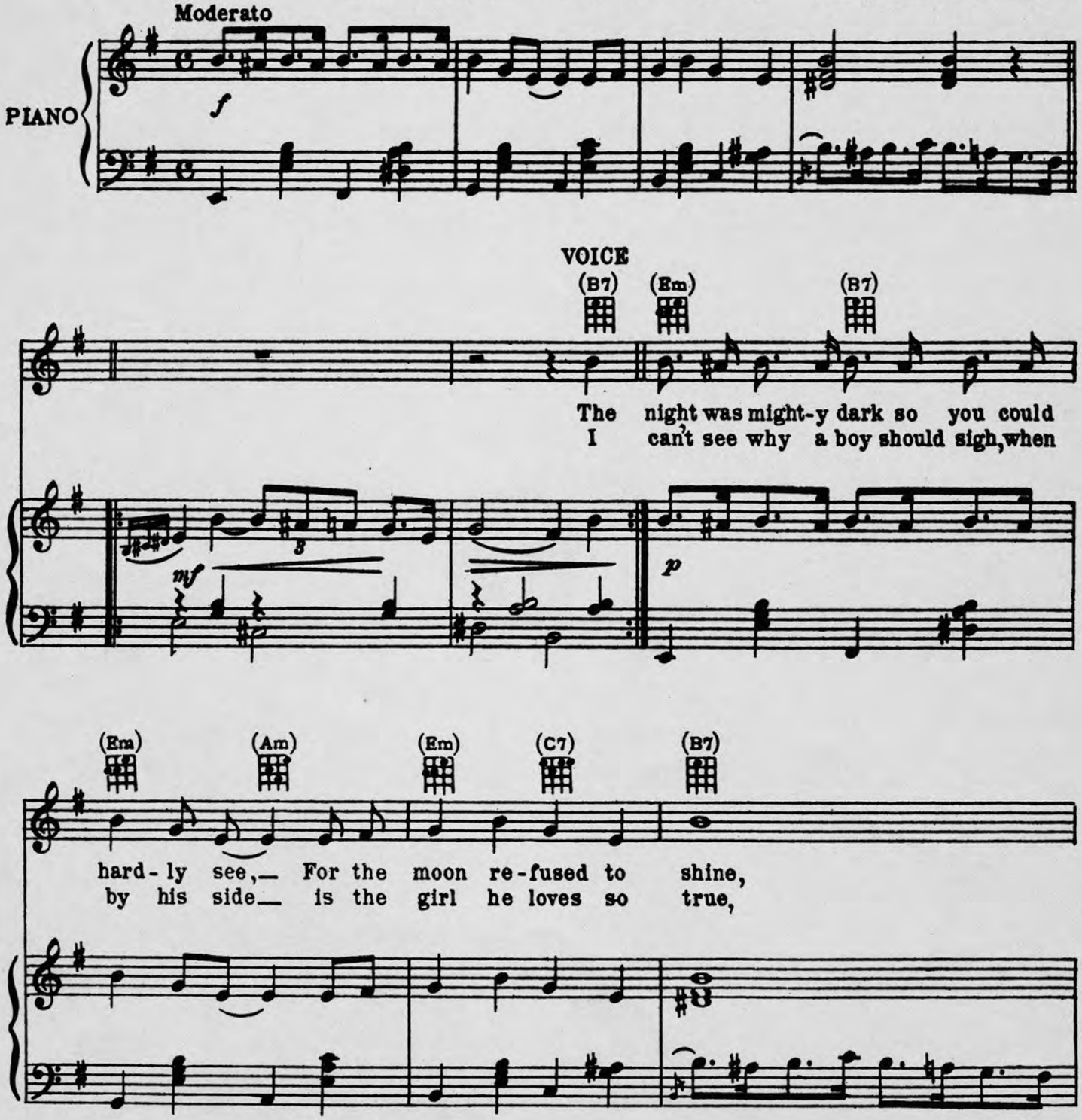
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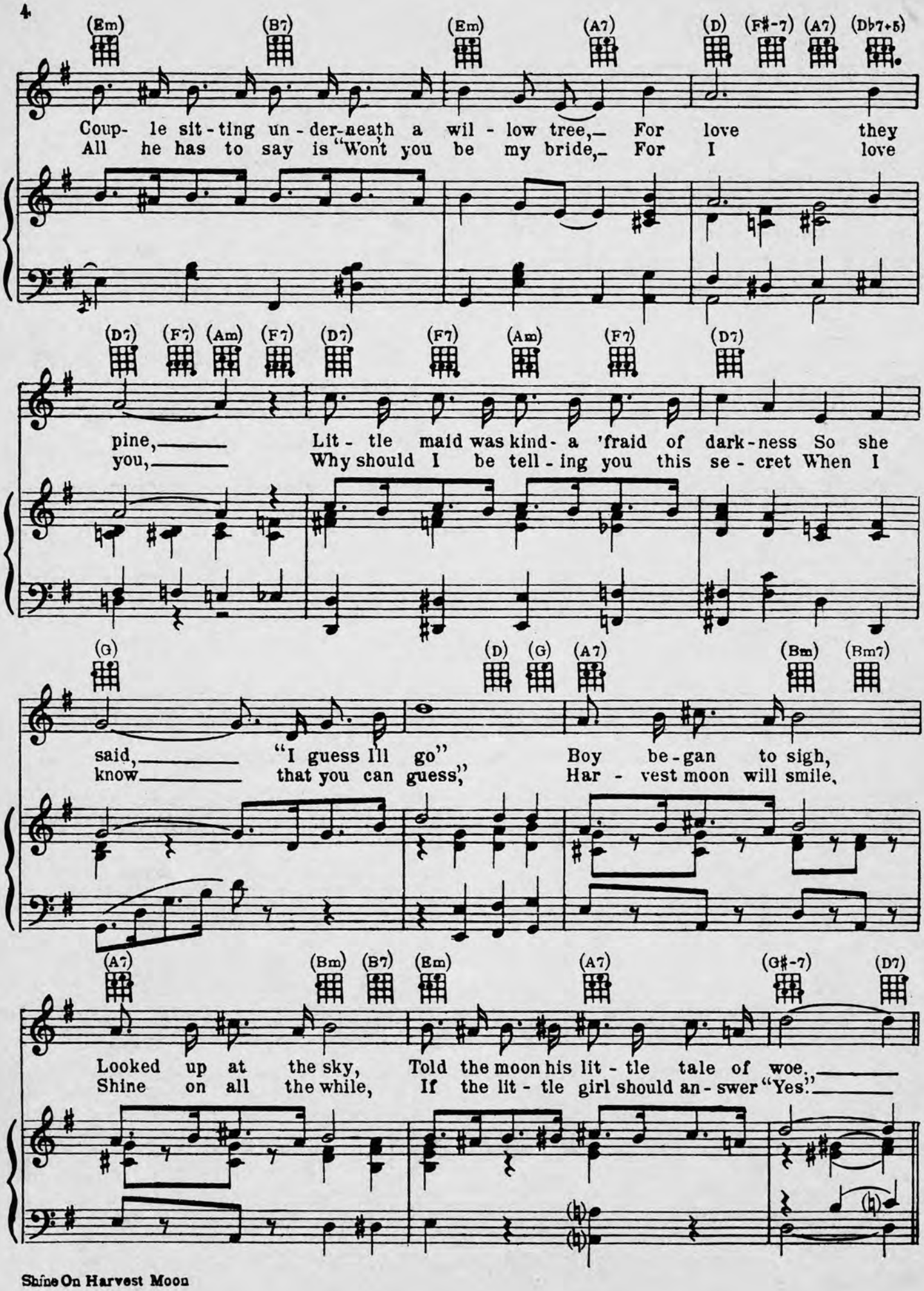
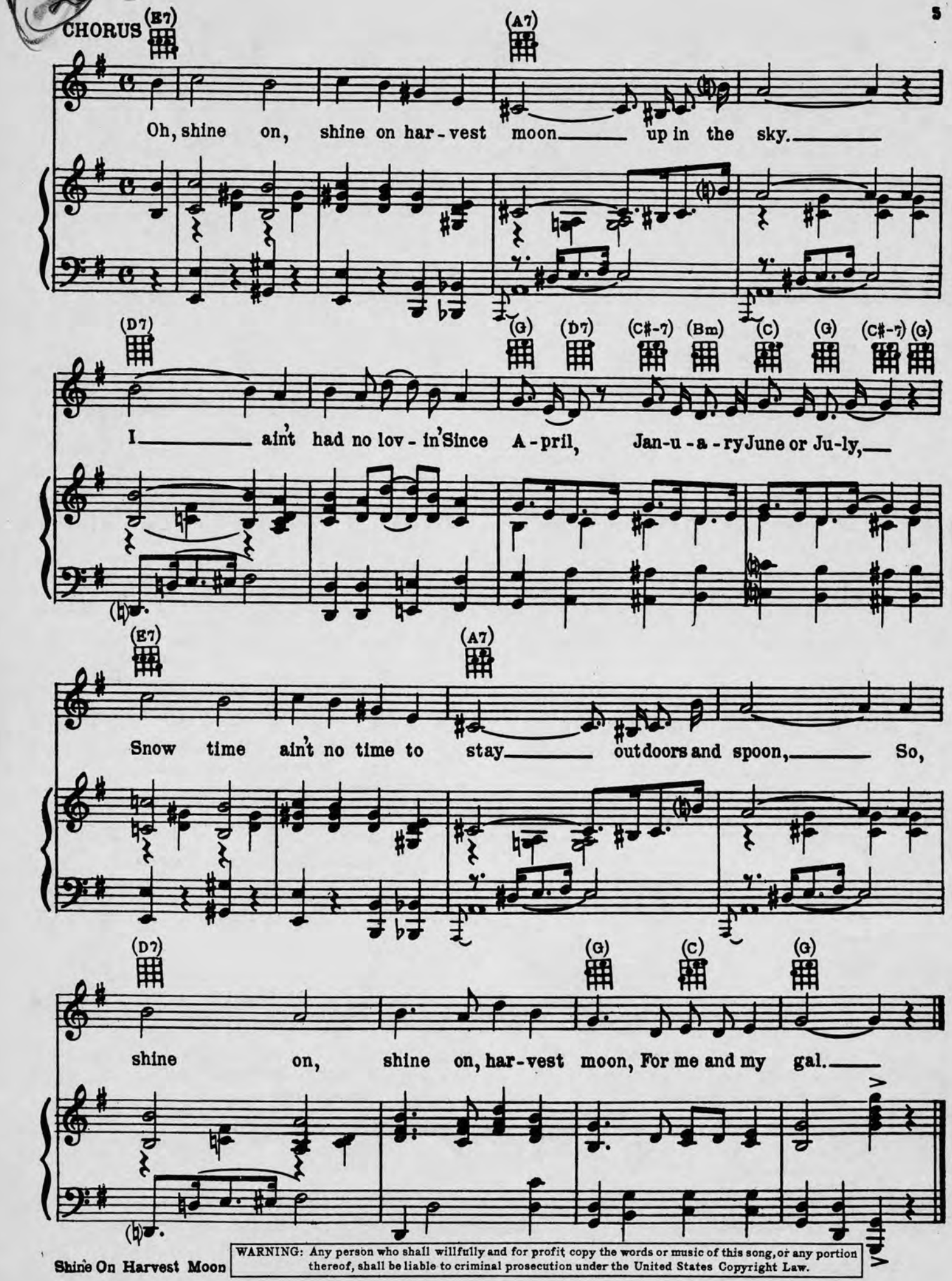

(Em) (B7) (Em) (A7) (D) (F#-7) (A7) (Db7+5)
Coup- le sit - ting un - der-neath a wil - low tree,— For love they
All he has to say is "Wont you be my bride,— For I love
(D7) (F7) (Am) (F7) (D7) (F7) (Am) (F7) (D7)
pine,— Lit - tle maid was kind- a 'fraid of dark-ness So she
you,— Why should I be tell - ing you this se - cret When I
(G) (D) (G) (A7) (Bm) (Bm7)
said,— "I guess I'll go" Boy be-gan to sigh,
know— that you can guess," Har - vest moon will smile,
(A7) (Bm) (B7) (Em) (A7) (G#-7) (D7)
Looked up at the sky, Told the moon his lit - tle tale of woe.—
Shine on all the while, If the lit - tle girl should an - swer "Yes."—

WARNING: Any person who shall willfully and for profit copy the words or music of this song, or any portion thereof, shall be liable to criminal prosecution under the United States Copyright Law.

WHAT IS A.S.C.A.P.?

By E. C. MILLS

"ASCAP" is the alphabetical designation or name by which the American Society of Composers, Authors and Publishers is known in the musical profession and industry. The American Society of Composers, Authors and Publishers is a voluntary non-profit association of citizens of the U. S. A., qualified and recognized composers, authors and publishers of musical compositions.

ASCAP was organized in 1914 by the late Victor Herbert and a few of his contemporaries, who, finding themselves absolutely unable as individuals to protect their copyrighted compositions against infringement by unauthorized and unlicensed public performance for profit, recognized as the only possible means of acquiring protection, the necessity for an organization which could act for them collectively.

The Copyright Law of the United States had, since 1897, provided that a copyrighted musical composition might not be lawfully *publicly performed for purposes of profit* without a license from the owner of the copyright.

Proprietors of public amusement enterprises throughout the United States, such as theatres, dance halls, cabarets, restaurants, and similar establishments, universally and uniformly disregarded the law and defied the individual copyright owners to protect their rights. Arrogantly ignoring the law and the principles of justice, these commercial users of music in public performances for profit took the position that it was quite sufficient compensation to the composers if they were "honored" and "glorified" and their songs "advertised" by being played in these public places.

VICTOR HERBERT
Founder of the AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

When, in 1914, Victor Herbert and his associates organized the Society, and announced its intention to enforce obedience to the law through organized effort, powerful trade associations representing, respectively, motion picture theatres, hotels, and other classes of users immediately assumed a defiant attitude and declared their firm intention to contest in every possible manner the endeavor of the composers and authors to protect the rights granted them by law. They even went so far as to advise their members that their organizations would employ attorneys and assume the responsibility of defending them if suits to redress infringements were brought.

ASCAP, necessarily charged with the responsibility and duty of protecting the legal rights of its members, then brought suits against willful and deliberate infringers. These suits went through the long, weary process of trial and appeal until they reached the Supreme Court of the United States, where a unanimous decision was rendered upholding the copyright owners in their claims. ASCAP assumed the function of issuing licenses in behalf of its collective membership to all types of public amusement enterprises which used music, authorizing the performance for profit of compositions copyrighted by its members. The Society was steadily growing, as composers and authors realized that as individuals they were hopeless and helpless to protect their rights, whereas through organized effort they had a reasonable chance of doing so.

Modest fees were charged for these licenses—in the case of theatres these fees ranged from five cents to ten cents per seat per annum—in the case of dance halls, from thirty to ninety dollars per annum and corresponding rates in other classes of establishments.

There ensued a long and bitter struggle between the Society on the one hand and organized commercial users on the other. The users simply did not want to pay, but economic necessity made it imperative for the creators to collect.

With the advent of radio broadcasting as a means of widespread public entertainment and the tremendous and spectacular growth of its popularity, composers and authors were almost economically destroyed through a change which occurred in the musical habits of the people. Sales of sheet music and of phonograph records rapidly declined. The musical appetite and craving of the people for melody came to be satisfied by radio, with the result that royalty income to creators from the normal source of sheet music and phonograph record sales almost disappeared. At the inception of radio broadcasting, the broadcasters took the position that they would not pay for the right to use copyrighted musical works. They maintained that it was quite sufficient compensation to the composers if they were "honored" and "glorified" and their songs "advertised" by being performed on the air. Again the question had to be litigated, until, all the way up to the Supreme Court of the United States, the right of composers and authors to reasonable payment from broadcasters for the use for profit of their copyrighted compositions was vindicated and sustained.

With the drying up of normal sources of revenue it became economically necessary for the Society to increase the rates charged for licenses issued to commercial users of music in public performances for profit.

Copyright laws granting protection to composers and authors in their exclusive right to license commercial users of their works are common to the Statutes of all civilized nations. In practically every country there exists a society similar to ours, performing identical functions, because it has been the experience of the entire world that individual composers and authors cannot hope to protect themselves against infringement of their rights by powerful and well-financed public amusement interests.

The endeavor upon the part of the commercial users of music in public performances to so amend the Copyright Law, as to whittle away the rights vested in composers and authors, is constant and unending. In the national Congress and in State Legislatures the attack is never-ending. These users do not want to pay, and the composers, in justice and in good morals, must be paid.

As stated at the outset of this article, the American Society of Composers, Authors and Publishers is an absolutely non-profit association. The revenue which it collects for licenses issued to commercial users of music in public performances, after the expenses of operation have been deducted, is entirely divided each three months amongst the members of the Society and of the foreign societies with which ASCAP is affiliated. The membership of the entire group exceeds forty-five thousand of the men and women who write most of the music which the world enjoys. The Society is the sole hope and refuge of the indigent, aged, or ailing composer and author in our country.

It is dedicated to the principle that "no man or woman in the United States who writes successful music, or anyone dependent upon them, shall ever want." Membership in the Society is available to every citizen of the U. S. A. who is a *qualified* composer, author or publisher of musical works. Membership is not available to mere aspirants in these fields, but only to persons who have proven their right to recognition by having created actually published successful works of a type such as are performed in establishments licensed by the Society.

The American Society of Composers, Authors and Publishers bespeaks the good will of the millions of people in our country who are daily entertained, amused and moved by the musical compositions created by our members.

The most practical way in which to encourage the composition of worthwhile music, and thus enhance the culture of the nation and the joy of living, is to afford those persons who have the genius to create, reasonable assurance of comfortable living. "The butcher, the baker, the candlestick maker" cannot be paid with honors and glory. They demand money. Composers and authors are human beings. They live, eat, occupy houses, have families and wear clothes. Upon occasion they, in common with other humankind, enjoy some luxuries.

Our Society seeks the most practical means of making it possible for them to live comfortably—by protecting them in their lawful rights and collecting for them their infinitesimal portion of the enormous profits made by commercial users of their products in enterprises, which but for the availability of music, could not be successfully operated.

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

30 ROCKEFELLER PLAZA NEW YORK CITY