

A Bird In A Gilded Cage

Norma Suzanne McDonald

Words by
ARTHUR J. LAMB

Music by
HARRY VON TILZER

From the M G M Picture

RINGSIDE MAISIE



STARRING

Ann SOTHERN

with
GEORGE MURPHY
ROBERT STERLING
VIRGINIA O'BRIEN
NATALIE THOMPSON

ORIGINAL SCREEN PLAY BY MARY C. McCALL, JR.

Directed by
EDWIN L. MARIN
Produced by
J. WALTER RUBEN




HARRY VON TILZER MUSIC PUB. CO.

1697 Broadway : : : New York, N. Y.

SELECTED BITS
 FROM OLD TIME STANDARD HITS
 BY
 HARRY VON TILZER

Last Night Was The End Of The World

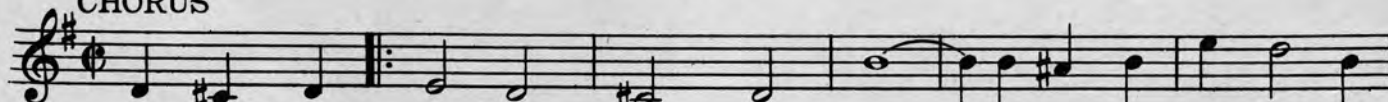
REFRAIN (*Andante maestoso*)



Last night the stars were all a - glow, — Last night — I loved, I loved you

When My Baby Smiles At Me


CHORUS



For WHEN MY BA - BY SMILES AT ME, — My heart goes roam-ing to

Wait 'Til The Sun Shines, Nellie

CHORUS




"Wait 'til the sun shines, Nel-lie, When the clouds go drift-ing by,

I Want A Girl

(Just Like The Girl That Married Dear Old Dad)

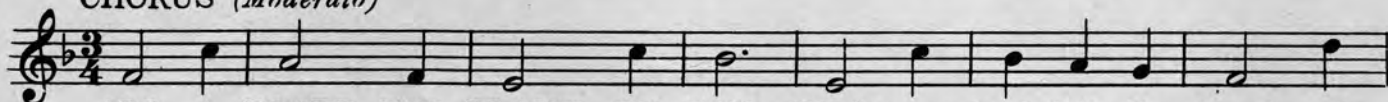
CHORUS



I WANT A GIRL, just like the girl that mar-ried dear old Dad, — She

All Aboard For Blanket Bay

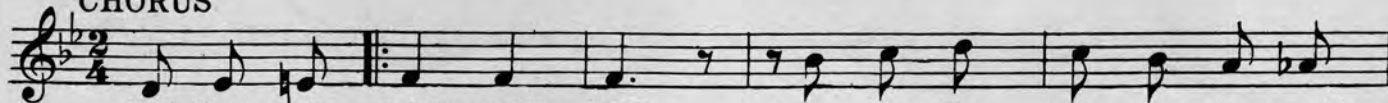
CHORUS (*Moderato*)



ALL A - BOARD FOR BLANK - ET BAY, Won't come back 'til the break of

Row, Row, Row

CHORUS



And then he'd ROW, ROW, ROW, Way up the Riv - er he would

HARRY VON TILZER Music Co.

1697 Broadway

New York City

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A Bird In A Gilded Cage

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Words by
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Music by
HARRY VON TILZER

Moderato *con gusto*

Piano

mf *express.* *rit.*

Voice

The ball - room was filled with fash - ion's throng, It
I stood in a church - yard just at eve, When

p

shone with a thou - sand lights, ——— And there was a wo - man who
sun - set a - dorned the west, ——— And looked at the peo - ple who'd

passed a - long, The fair - est of all the sights. ——— A
come to grieve For loved ones now laid at rest. ——— A

rit.

**) Symbols for Guitar, Chords for Ukulele and Banjo*

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A N D

ASSIGNED TO HARRY VON TILZER MUSIC PUBLISHING CO., 1697 BROADWAY, N. Y. CITY

Bb Cm F7

girl to her lov - er then soft - ly sighed, There's rich - es at
tall mar - ble mon - u - ment marked the grave Of one who'd been

F7 Eb7 D7 G7 Cm G7 Cm C#dim

her com - mand, But she mar - ried for wealth, not for
fash - ion's queen, And I thought she is hap - pi - er

Bb F#7 C7 F7

love, he cried, Though she lives in a man - sion grand.
here at rest, Than to have peo - ple say, when seen:

Allarg.

CHORUS Bb Cm F7

She's on - ly a bird in a gild - ed cage, A beau - ti - ful

mp

F7 Bb F# Bb Eb C7 o Bb

sight to see, _____ You may think she's hap - py and free from

Ebdim Gm C7 o F7 Bb

care. She's not, though she seems to be _____ 'Tis sad when you think of her

Cm# F7 Bb F# Bb Eb

wast - ed life, For youth can-not mate with age, _____ And her beau - ty was

C7 o Bb F#7 C7 o F7 Bb Eb Ebmi Bb

sold For an old man's gold, She's a bird in a gild - ed cage. _____

Allarg.

sost.

D.C.

350
2000
788
1944
ad

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.

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 speaks 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.



VICTOR HERBERT
Founder of the AMERICAN SOCIETY OF
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