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**WILL MARION COOK (1869-1944):
SHOWS LIST and SONGS and INSTRUMENTAL NUMBERS**

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The present material supplements my on-line document "Chronology and Itinerary of the Career of Will Marion Cook." That put into some kind of order a number of biographical research notes, principally drawing upon newspaper and genealogy databases. It is one in a series ---"Chronology and Itinerary of the Career of"---devoted to a small number of African American musicians active ca. 1900-1950. In those other documents, compositions were interleaved with other kinds of references following a chronological sequence. Instead of doing the same for Cook, his shows and songs and instrumental numbers, spanning a creative career of almost a half century have been listed here in chronological order as a separate document. The reader is cautioned that this is not finished, polished work; it represents work in progress, complete with inconsistencies, repetitions, missing data, and the occasional typographical error. I invite queries, amplifications, and corrections, which may be directed to plefferts1@unl.edu. This is a first draft of October 2017.

Will Marion Cook (1869-1944) was a consummate man of the theatre---a composer, conductor, arranger, orchestrator, producer, director, librettist and lyricist. Crucial to understanding his creative musical stage career is that he mostly fashioned compilation scores, consisting of songs by others, together with original ensemble numbers by Cook, all of which he then developed at length, arranged, and orchestrated. In some cases, he contributed a few solo songs of his own composition, but in only a few instances (e.g., Clorindy (1898), The Southerners (1904), Darkeydom (1915) and probably a few other mini-musicals) did he write all of the songs for a musical show. Granting this overall picture, when a song title remains unidentified below in the list of songs associated with a given show, it may well be the work of Cook. In one of the great ironies of musical theatre studies in general, and the appreciation of Cook as a composer for the stage in particular, however, it is his ensemble and choral numbers that so often attracted the praise of commentators in his day, and these big, elaborate, extended numbers, with lyrics specific to a given show and thus mostly lacking an external market, were never published as sheet music and are now lost to us.

1893: CARNEGIE HALL main stage concert

A concert to show the progress of the colored race in music, a characteristic Cook theme of which this may be the first instance. The program was to begin with "wild plantation melodies" and end with Gounod's "Ave Maria."

1893: UNCLE TOM'S CABIN

There is mention of one item from this opera that was sung at the Chicago World's Fair, a duet sung by Harry Burleigh and Sidney Woodward. Snyder, Burleigh (p. 99 and Chapter 6, n. 44), reports that two songs, "He Shall Burn" (Simon Legree's song) and "Thou Art Gone forever," are named on an advance program.

1895 SONGS

"Negro Love Song," lyrics and music Will M. Cook (Washington, D.C.: E. F. Droop & Sons, 1895)
First line: "The night shades fast are falling"

1896: CANNIBAL KING (A)

We might expect up to a half dozen or so musical numbers for this mini musical, but only one can be identified:

"Love is the tend'rest of themes: From the Negro opera The Cannibal King," lyrics and music Will M. Cook (NY: Howley, Haviland, 1896); song and chorus;
this song is mentioned in a list of works by Negro songwriters of America in the Los Angeles Times, August 29, 1897
First line: The dream of the maidens who live on this land
Chorus: Love is the tend'rest of themes

see <http://memory.loc.gov/diglib/ihas-natlib/loc.award.rpbaasm.1207/default.html>

and

<http://memory.loc.gov/cgi-bin/ampage?collId=rpbaasm&fileName=1200/1207/rpbaasm1207page.db&recNum=0>

Mattie Wilkes is singing Cook's "Cannibal King" song in late October (Washington Bee, October 31); is this possibly identical to the song above?

1896 SONGS

"That'll Be All Right Baby: the funny Negro song hit," lyrics and music Will Marion Cook (NY: Spaulding & Gray, 1896); for white coon singer Maud Huth; NYPL Digital Gallery has an image of it, and no mention of Cannibal King

1. Late last night, about eleven o'clock,
Went to see my Lula gal, the door was locked,

I peeped in the window, a-meaning no harm,
And yonder sat my Lula in another nigger's arm;

My mind was agitated and my heart was sore,
Got myself together and I busted in the door,

My Lula gal's a black gal, but I gave her such a fright,
I hope I'll never leave here if she didn't turn white.

Chorus. That'll be all a-right, baby!
That'll be all a-right, baby!
That'll be all a-right, baby,
but you've done me a wrong.

2. Such queer foolin', now I never could stand,
Didn't want my Lula loving no nigger man,

I then grabbed that woman, just to scare her a bit;
The way that wench did holler, well you'd thought she had a fit;

Up jumped the other nigger and I grabbed at his arm;
When he drew his steel I knew he meant to do me harm;

I felt myself a-going and I didn't know no more,

'Till I found myself a-bleeding just outside my Lula's door.

- Chorus.

"We're Marching On: A Colored American Hymn," lyrics and music Will Marion Cook (W. Bedford, Mass.: George Broome, 1896); dedicated to Frederick Douglass, who died in February 1895, so this might be in fact an 1895 song;
NB: entrepreneur George Wellington Broome (1867/ 1870/ 1871/ 1872 – 1941) of Medford, Mass., a significant figure in his own right, was close to Cook at the time and became the manager for the 1898-99 Clorindy tour; in later life, he worked in recordings and films

1897 SONGS: apparently Cook had nothing published this year

1898: CLORINDY

Norton (2002), I: 629-30 (1898.41)

Originally contracted with Witmark in 1895. No surviving libretto: lost original libretto for W&W by Dunbar; lost libretto for Ernest Hogan; lost libretto for vaudeville and circuit Chautauqua tour in 1898-1899.

Six numbers, all Witmark, 1898 and attrib. W. Marion. The Witmark covers say "Gems from "Clorindy": a Negro musical farce." Original show order not known. Alphabetically:

1. "Creole Dance" [or Dance Creole], orchestral, but published as arr. for piano, Will Marion Cook (NY: Witmark, 1898)
2. "Darktown is Out To-night: cakewalk song and chorus" (Darktown's), lyrics and music "W. Marion" (NY: Witmark, 1898); a.k.a. "Der'll be wahm coons a prancin': the great finale from "Clorindy" as sung at the Orpheum," as published in 1900 by the San Francisco Examiner, and viewable at http://digitalassets.lib.berkeley.edu/sheetmusic/ucb/images/sfpl0006570010_ii.jpg

Also released in a march and quick-step, "Clorindy: march and

two-step: introducing "Darktown is out to-night" and "Hottest Coon in Dixie;"; see below;

an arrangement for solo piano published in 1899 has the subtitle "a Senegambian review: march two-step" (NY: Witmark, 1899)

Selection for "Songs of Olden Days," Thursday evening, Oct. 1, at the Autumn Exposition of Sept. - Oct. 1914

in Cook songs list in ASCAP Bio. Dict. (1948)

3. "Hottest Coon in Dixie," lyrics Dunbar, music Will Marion Cook (NY: Witmark, 1898); also, released in a march and quick-step, "Clorindy: march and two-step: introducing "Darktown is out to-night" and "Hottest Coon in Dixie""; the song name becomes the name of a spin-off show;
Selection for "Songs of Olden Days," Thursday evening, Oct. 1, at the Autumn Exposition, Sept. - Oct. 1914
in Cook songs list in ASCAP Bio. Dict. (1948)
4. "Jump Back: Negro love song" (Jump back, honey, jump back!), lyrics Dunbar, music Will Marion Cook (NY: Witmark, 1898); lyric first published as "Negro Love Song" by Dunbar in Century Magazine 49 (April 1895), p. 960;
in Cook songs list in ASCAP Bio. Dict. (1948)
5. "Love in a Cottage is Best," lyrics and music Will Marion Cook (NY: Witmark, 1898)
6. "Who Dat Say Chicken in Dis Crowd?" lyrics Dunbar, music Will Marion Cook (NY: Witmark, 1898)

Revivals add more/different numbers. There is a ghost song associated with the original roof garden production, "Every Coon Had a Lady Friend But Me," that turns up in some recent secondary accounts (Hischak, Richard Norton) but is not part of any contemporary account or publication that I have seen. Could it have been an Ernest Hogan interpolation? Peterson, A Century of Musicals, p. 85, mentions "On Emancipation Day" and "That's How the Cake-Walk's Done."

"Clorindy: March and two-step: introducing "Darktown is out to-night" and "Hottest coon in Dixie," arr. for piano, Will Marion Cook (NY: Witmark, 1898); copyright March 4, 1899 by Dunbar and Cook

1898: CANNIBAL KING (B) (James Whitcomb Riley, Dunbar, Cook)

1898: SENEGAMBIAN CARNIVAL

Miscellaneous popular songs of the moment, plus the best songs of Clorindy, by arrangement with Rice. Newspapers mention:

A song with refrain "In Dahomey" (NY Dramatic Mirror, November 19, 1898, p. 18); probably "In Dahomey: topical song" from A Trip to Coontown, beginning "In South Africa there lies a colony called Dahomey," lyrics Bob Cole, music Billy Johnson (NY: Howley, Haviland & Co., 1898)

"My Aunt Eliza" (My Ann Elizer, the ragtime girl), lyrics and music William Malcolm (NY: Myll Bros., 1898); sung by Alice Atherton in Rice's Summer Nights, thus on the same bill as Clorindy

"Jump Back" [from Clorindy]

"[Why Don't You] Get a Lady of Your Own: the swell coon laughing success," Williams & Walker (NY: Stern, 1898)

"I Don't Like That Face You Wear: a coon insult," lyrics and music Ernest Hogan (NY: Howley, Haviland, & Co., 1898)

1898-1899: A LUCKY COON

Its music includes "some of the most popular coon songs of the day" / "a number of new coon songs were introduced yesterday" / and some Clorindy hits and some Senegambian Carnival numbers. Newspapers mention:

"I am Living (living') Easy," Irving Jones (NY and Chicago: F. A. Mills, 1899); a big number here for Bert Williams

"All I Wants is My Chicken" (All I wants is ma chickens), Deas and Wilson (NY: Stern, 1898 and 1899); from A Trip to Coontown, where it was sung by Bob Cole

"In Dahomey" (also in Senegambian Carnival)

"Get a Lady of Your Own" (also in Senegambian Carnival)

"Hottest Coon in Dixie" (from Clorindy)

"Darktown is Out Tonight" (from Clorindy)

1899: THE CANNIBAL KING (1899) (Cook and Morton) (VERSION C)

"Parthenia Johnsing," lyrics Hugh Morton, music Will Marion Cook (first published by permission of Will Marion Cook, 1902, in Hearst newspaper supplements in 1902, incl. New York American and Journal, Chicago American, and San Francisco Examiner; said to be as sung by Abbie Mitchell, with photographic insert of picture of Abbie);

First line: "In me you see the product of the latest female fad . . . "

Chorus: "Ev'ry one loves a Parthenia Johnsing, kase she is so fair!"

Although first published in 1902, this surely must be from the earlier aborted 1899 Morton project. The daughter's name is Parthenia here, Mandy in Jes Lak, and Parthenia again in Uncle Eph.

Later re-used in The Southerners, with new lyrics by J. W. Johnson (NY: John H. Cook Pub. Co., 1904); see below.

1899: THE POLICY PLAYERS

Norton (2002), I: 659 (1899.33)

Norton (2002) offers a full program. Any new Cook songs?? Apparently, no. Mostly standard Williams and Walker repertoire, e.g., "I Don't Want No Cheap Man," Williams & Walker (NY: Stern, 1899). Cook would have done the ensemble numbers in any event. There is a songbook: Williams & Walker's album of gems: from their original farce comedy The Policy Players (NY: Hurtig and Seamon, 1899). The songbook has thirteen songs:

Whose gwine to get the money

Dream interpreter, Williams & Walker (also Chicago: Will Rossiter, 1902)

I certn'ly was a very busy man (also advertised in NY Journal and Advertiser in 1901 and in other Hearst papers in 1900/1901)

Gwine to catch a gig today

Ghost of a coon, Williams & Walker (also NY: Stern, 1900)

The colored band ("The Band")

The Broadway Coon

Honolulu belles

The man in the moon might tell, lyrics and music Jesse Shipp (also NY: Stern, 1899)

The medicine man: a coon song, Williams & Walker (also NY: Stern, 1899)

Gladys (also advertised in NY Journal and Advertiser in 1901 and in other Hearst papers in 1900/1901)

Take me as I am

Policy players.

And in sheet music that advertises two songs from The Policy Players on the cover, "Gladys" and "I certn'ly was a very busy man," Hurtig and Seamon publish the following song, which for this reason alone might have been interpolated into the show:

"The voo-doo man: a coon chant," Williams and Walker (NY: Hurtig and Seamon, 1900; Hearst newspapers in 1900/1901)

Topeka Plaindealer (January 12, 1900, p. 2) mentions these five (also in the songbook):

The Medicine Man

The Ghost of a Coon

The Band

The Man in the Moon Might Tell

A Broadway Coon

Sampson, Blacks in Blackface, makes mention of these four (also in the songbook):

The Broadway Coon

The Medicine Man

The Man in the Moon Might Tell

Honolulu Bells (sic)

And the website

http://www.igranick.com/archives/african_theatre/musicaltheatrehistory.html

lists the following older songs, which do not correspond to the list above but may well have been interpolated:

“He's up against the real thing now,” lyrics Edward Ferber, music Bert William (NY: Jos. W. Stern, 1898)

“I don't like no cheap man,” Williams and Walker (NY: Jos. W. Stern, 1897; also a ref. in Norton (2002) as interpolation

“Why don't you get a lady of your own,” Williams and Walker (NY: Jos. W. Stern, 1898)

1899: ANOTHER NEW WORK (Cook, De Koven)

1900: THE CASINO GIRL

Norton (2002), I: 670-71 (1900.20 & 1901.08)

Norton offers a full program with nine numbers in each act. Cook has 4 songs; a George Lederer production; Harry B. Smith, book and lyrics; published vocal score of 140/145 pp. survives, attr. Engländer and Smith; also piano score of 83 pp.; also libretto of 24 pp.; also Vocal Gems of 26 pp. (1900); Ludwig Engländer wrote the ensemble numbers; songs mainly by Harry B. Smith and Harry T. MacConnell; additional songs and interpolated songs by Ludwig Engländer, Will M. Cook, Arthur Nevin, Arthur Weld, De Koven, Lecocq, William Devin, etc.

Cook's songs include:

Gems From Casino Girl, Will Marion Cook and Harry B. Smith (NY: Frank Dean & Co; London: Will M. Cook, 1900); not seen; no indication of contents in WorldCat; probably the four immediately below; there are other "Gems from" this show featuring songs by other composers.

[4] Songs From the Casino Girl [by Will Marion Cook]; four songs published singly by Stern, with same cover listing them all (as seen in Johns Hopkins scan). All are new here:

1. "By-Gone Days are Best," (or "Bygone") lyrics Louise Lamprey, music Will Marion Cook (NY: Jos. Stern 1900; NY: Witmark, 1900)

2. "Down de Lover's Lane: plantation croon," lyrics Dunbar, music Will Marion Cook (NY: Stern, 1900; Boston: Schirmer, 1900); in newspaper sheet music advertisements in April 1900 as "(from 'The Casino Girl')"; in this show "Lover's Lane" was sung by Virginia Earl; in ms in Tanms-Witmark Collection as "Lover's Lane"
later also published as "Two Negro Songs, no. 1" in Two Negro Songs (NY: Schirmer, 1902), the second song of this set is "Brown-Skin Baby Mine" from In Dahomey (1902) with lyrics Cecil Mack and Cook, music Will Marion Cook
3. "Romance," lyrics Harry B. Smith, music Will Marion Cook (NY: Jos. Stern, 1900);
first line: "Ah! romance, for that I live!"
4. "Whatever the Hue of Your Eyes," lyrics Harry B. Smith, music Will Marion Cook (NY: Jos. Stern, 1900)

Other songs include:

- "It's the chink, chink, chink," lyrics Harry B. Smith, music Harry T. MacConnell (NY: Schuberth, 1900); Finale of Act II
- "The Casino Girl," lyrics Harry B. Smith, music Harry T. MacConnell (NY: Schuberth, 1900)
- etc.

And interpolations (as noted by WorldCat, etc.) include:

- "Sweet Annie Moore (any more): waltz song," lyrics and music John H. Flynn (NY: Howland, Haviland, & Dresser, 1901); interpolation (WorldCat)
- "Love Has Claimed Its Own," lyrics S. B. Cassin, music Will Accooe, (NY: Shapiro, Bernstein & von Tilzer, 1901); interpolation (WorldCat)
- "Just 'cause I lub you," lyrics Kate Thyson Marr, music Charles F. Gall (NY: Harms, 1900)

1900: JES LAK WHITE FOLKS

Could be called Version D of the Cannibal King project.

Libretto copyright June 15, 1900 by Will Marion Cook, "with additional lyrics P. L. Dunbar"; copy in Moorland-Spingarn; modern ed. in Dunbar bk. including all lyrics; musical items are almost all ensemble pieces for solo and chorus, which would limit their appeal as individual items of sheet music; there seem to be only one or two songs with Dunbar lyrics; Bernard Peterson, Century of Musicals, says this show's songs were published ca. 1900 by Von Tilzer in NY, and what is meant is probably 1902, when the songs are in In Dahomey and published in Hearst's papers, etc.

1. "We's a comin, Ol' Egypt's people," chorus (ref. Carter), lyrics and music Will Marion Cook (NY: Will Marion Cook, 1904)
 first line: "Day am near when Zion"
 verse: "We's a comin' Ole Egypt's people"

Day am near, when Zion
 Gwine to lef her hand;
 In de book it am written
 Ob ol' Zion's ban';

What's do us' ob trying
 Fu' to do no harm;
 Lord's gwine ter raise His people,
 High up in His arms.

chorus —

We's a commin';
 Ol' Egypt's people
 Am a coming;
 Comin' up on high.

F'um de valley —
 Valley and shadder
 Ob de darkness
 An' de day am nigh,

When he'll call us
 F'um out dis wilderness
 Ob trouble,
 Up into the sky.

2. "Spread de News, Mistah Johnsing's found de gold," solo and chorus (ref. Carter), lyrics and music Will Marion Cook (Brooklyn: Will Marion Cook, 1904)
3. "Colored Girl from Vassar" (ref. Carter), lyrics and music Will Marion Cook (NY: Jos. Stern, 1901); libretto makes clear that his number is for solo and chorus; sung by Mandy Johnsing, daughter of Pompous Johnsing
"The Vassar Girl" (NY: Will M. Cook, 1927)-ref. Carter
4. "[Down de] Lover's Lane: plantation croon," Cook and Dunbar (NY: Jos. Stern, 1900 (NY: Schirmer, 1900); libretto indicates it as an interpolation; it is from Casino Girl (1900)
5. "Evah Niggah is a King," solo and chorus;
publ. in 1902 as "Evah Dahkey is a King," lyrics Edward P. Moran and Dunbar, music John Cook (NY: John H. Cook, 1902; NY: von Tilzer, 1902; Hearst's NY American and Journal, 1902, by permission of Tilzer); probable that 1900 Dunbar lyrics are modified in 1902 for In Dahomey
6. "Society: Love Looks Not at Estate," solo and chorus, lyrics and music Will Marion Cook (Brooklyn: Will Marion Cook, 1904); (ref. Carter)
7. "Cake Walk"
chorus, "White folks and black folks all join in the craze"
8. "Spread de News" (reprise)

1900: SONS OF HAM

Norton (2002), I: 681-82 (1900.46)

There do not seem to be any new Cook songs. Lemonier and Mack are responsible for the greatest number of songs.

XXX marks 8 songs advertised on Stern sheet music

YYY marks the hits that Williams recorded in October and November 1901

ZZZ marks items mentioned in Indianapolis Freeman, October 12, 1901, p. 5 (in second season)

IBDB marks other items mentioned there

Beyond the Gates of Paradise: sacred song, music Robert A. King, lyrics Henry V. Neal (NY: Feist & Frankenthaler, 1900; Sydney: Albert's Music Stores, 1900)

- Blackville Strutters (The Blackville Strutters Ball), Williams and Walker
(NY: Hurtig & Seamon, 1900)
- Calisthenics (IBDB)
- Down de Lover's Lane, lyrics and music Will Marion Cook (NY: Jos.
Stern, 1900)
- Down Where the Cotton Blossoms Grow, music von Tilzer, lyrics
Sterling (NY: Shapiro, Bernstein & von Tilzer, 1901)
- Elegant Darky Dan (IBDB)
- Fortune-Telling Coon
[surely this is "The fortune telling man," Williams and Walker (NY:
Stern, 1901)]
- XXX ZZZ "Good Afternoon, Mr. Jenkins," music Tom Lemonier, lyrics
Cecil Mack (NY: Stern, 1901)
- I wants to be the leading lady, music von Tilzer, lyrics George Smith (NY:
Shapiro, Bernstein, and von Tilzer, 1901)
- If You Love Your Baby Make Goo-Goo Eyes, Williams & Walker (NY:
Hurtig & Seamon, 1900) [ref. in Omaha paper]
- XXX I'se Promoter of the Coon Society (NY: Stern, 1901)
- Josephine my Joe, Brymn and Mack (Chicago: Shapiro, Bernstein and
von Tilzer, 1901)
- XXX ZZZ The Leader of the Ball, music Tom Lemonier, lyrics Cecil Mack
(NY: Stern, 1901)
- Leadin Lady (IBDB); could be "I wants to be the leadin' lady," words and
music Harry von Tilzer (NY: Shapiro, Bernstein & von Tilzer,
1901)
- Maria (IBDB)
- XXX ZZZ Miss Hannah From Savannah, music Tom Lemonier, lyrics Cecil
Mack (NY: Stern, 1901)
- XXX YYY ZZZ "My Castle on the Nile" ("In My Castle on the River Nile"),
music J. R. Johnson, lyrics Bob Cole and J. W. Johnson (NY: Stern,
1901)
- YYY My Little Zulu Babe, music Brymn, lyrics Estren (Chicago: Windsor
Music 1900)
- XXX My South Car'lina Gal, or "Does You Love Your Baby," lyrics and
music Williams and Walker, arr. Wm. Tyers (NY: Stern, 1898)
- Old Man's Song and Dance (IBDB)
- XXX YYY ZZZ "The Phrenologist Coon," music Will Accooe, lyrics Ernest
Hogan (NY: Stern, 1901)
- The Promoters/Ragtime Schottische (IBDB)

She's Getting More Like the White Folks Every Day, Williams & Walker
(NY: Shapiro, Bernstein & von Tilzer, 1901); Williams has
dropped it; Sampson, Ghost Walks, p. 237)

The Sons of Ham: a tale from the Garden of Eden, music Tom Mayo
Geery, lyrics Harry J. Breen (NY: Howley, Haviland & Co.; Howley,
Haviland & Dresser, 1901)

XXX When Cupid Hunting Goes (NY: Stern, 1901)

ZZZ "When It's All Goin' Out and Nuthin' Comin' In," Williams and
Walker, lyrics. rev. J. W. Johnson (NY: Stern, 1902)

ZZZ "When Zacharias Leads the Band," Williams & Walker (NY: Stern,
1901)

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Cairo (Norton says this is a ensemble number by Cook in sung in the
show's Spring 1901 NYC return)

Dinah [= song of Bandana Land?]

Maria

Old Man's Song and Dance

The Promoters (? = I'se Promoter of the Coon Society)

[Love Looks Not at] Society (Cook, older)

When the Corn is Wavin' [= Corn Song of Bandana Land?; or is this the
old sentimental ballad "When the Corn is Waving, Annie Dear"?)

When the Heart is Young [Dudley Buck??]

1900: UNCLE EPH'S CHRISTMAS

Libretto survives in LoC and has modern ed.; draws significantly on musical
numbers from Jes Lak; song list in Boston Herald, December 30, 1900, p. 14, in
large advertisement for the theatre's holiday offerings.

*** here means new, and these are all choruses (or solo and chorus, rather
than solo songs) with Dunbar lyrics:

1. "We's a comin'," chorus (NY: Will Marion Cook, 1904)
2. ***Christmas Fun is In the Air, chorus ["Christmas Carol" in Herald
ad.]
3. "Colored Girl from Vassar" (NY: Jos. Stern, 1901)
4. [Down de] Lover's Lane (NY: Jos. Stern, 1900), sung by Abbie Mitchell
- 5a. Either music of ***Darky Dan or, if the next item is actually different,

- 5b. ***Czar of Dixie Land, solo by Darky Dan, with chorus (ref. Carter; Cook and Dunbar (NY: Jos. Stern, 1901)
 With slightly modified words: The Czar, music John Cook and words Alex Rogers (NY: John Cook, 1902 (cit. in WorldCat) or (NY: von Tilzer, 1902 (cit. in Riis Dahomey ed., p. xxxiii); with music John Cook and Will Marion Cook, in which the first song is the second half; words Alex Rogers; London: Keith, Prowse, 1902); Riis explains that Will Marion Cook expands his brother's song for In Dahomey
6. ***Hot Foot Dance, chorus ("Now come a prancin' down de flo")
7. ***Possum am De Best Meat After All, solo and chorus, Cook and Dunbar (NY: Jos. Stern, 1901, acc. Carter); a vehicle for Hogan
8. Cake Walk song and dance music

The Boston Sunday Herald, December 30, 1900, p. 14, names eight numbers, mostly the above plus two songs that were new in 1900, with music by Cole and Hogan:

"We's A-Coming"

"Christmas Carol"

"Colored Girl From Vassar"

"Ma Little Jungle Queen," lyrics James O'Dea, music Ernest Hogan and Theo Northrup (NY: Stern, 1900) ["My little jungle queen: a congo love song"]

"If Dat's Society, Excuse Me," lyrics Bob Cole, music J. R. Johnson (NY: Howley, Haviland, & Dresser, 1900)

"Lover's Lane"

"Possum Am De Bes' Meat After All"

"Hot Foot"

And Other Vocal Surprises.

1901: THE CANNIBAL KING (Version E, Dunbar book)

The early 1901 version.

1901: CANNIBAL KING (Version F, Harry B. Smith book)

The summer 1901 ghost project.

1901: CANNIBAL KING (Dunbar and J.W. Johnson)

The later 1901 version (Version G). The Dunbar book gets modified by Cole & Johnson, yielding an August 1901 typescript libretto that survives at LoC for Act I (no modern ed.); it identifies 17 musical numbers just for this Act; draws partly on Jes Lak/Eph for plot and musical numbers, ignoring scenario and dialogue of Uncle Eph; some songs later used in In Dahomey and published by Von Tilzer in conjunction with that show.

Apparently later in the fall Dunbar and Johnson finish a two-act script that does not survive, though it got close to a production; a scenario survives

John Graziano 1984 book chapter makes reference for his Table 11 to a "c. 1901" script but does not say where he saw it. It must be the one at LoC. His point is, the songs tie it to Jes Lak and In Dahomey. Are the common items actually songs to Dunbar lyrics?? They are *Swing Along*, **Spread De News*, **Colored Girl from Vassar*, **Leader of the Colored Aristocracy*, **Florida*. Carter, p. 154, n.4 is a little unclear, but appears to say that four items from the libretto (the ones that I have asterisked) are re-used in In Dahomey. Graziano puts two more items on his list with a question mark, indicating (I believe) that the script suggests their use but is not explicit. These are "Love Looks Not at Estate" and the "Caboceer's Entrance."

In St. Augustine, husband Pompous Johnson (makes good money at the hotel and lives "jes lak white folks"), wife Sister Doubtful Johnson, daughter Parthenia (coming home from Vaseline College), a comic servant girl Dixie, Parthenia servant Truscalina Shaughter plus two maids, two characters A. Constant Still and Rastus Hotbones, old boyfriend Jerry Jenkins.

Some numbers form a larger complex, as 1 & 2, 6 & 7, etc.; esp. the big final "Allegory" on "Florida."

*** means new here

---- 1 and 2:

1. *** "Tell Parthenia"
2. *** "Swing Along" (Swing along children), lyrics and music WMC (NY: Schirmer, 1912)
in Cook songs list in ASCAP Bio. Dict. (1948)

3. *** "I'm a Rag Time Gal -- Dat's All"
4. *** "Leader of the Colored Aristocracy", music Will Marion Cook, lyrics J. W. Johnson; Chicago: Will Marion Cook, 1902 (WorldCat); ref. Riis: music Will Marion Cook, lyrics James Weldon Johnson (NY: Von Tilzer, 1902; London: Keith, Prowse, 1902)
5. *** "The Song the Singer Sings"

---- 6 and 7:

6. *** "Looking for a Big Handout"
7. *** Dance Trio

8. "Colored Girl From Vassar" (NY: Jos. Stern, 1901)
9. *** "Lit'le Gal" (Will Marion Cook; "Lil' Gal" = Dunbar poem first publ. separately in the Saturday Evening Post in 1899; first collected in a Dunbar volume of poetry in 1904)
10. *** "Conjure Man's Song" and chorus (Ernest Hogan, New York: Stern, 1900? or Bob Cole and J. W. Johnson, New York: Stern, 1905?)

---- 11 and 12:

11. "Spread de News" (Carter ref. to publ. Will M. Cook, Brooklyn, 1904); from Jes Lak White Fo'ks
12. *** "Captain Kidd" (a.k.a. "Hurrah for Captain Kidd"), lyrics Dunbar, music Will Marion Cook (NY: Von Tilzer, 1902); published with music for In Dahomey

---- 13 through 16 = "Allegory":

13. *** "Florida" (= For Florida) appears on a Von Tilzer sheet music list for 1902 but so far, no copy is reported to survive
14. *** "Nobody's Lookin' But de Owl and de Moon," lyrics Bob Cole, music J. Rosamond Johnson (New York: Stern, 1901); big Cole & Johnsons hit
15. ***? Frolic of the Pickaninies
16. Hot Foot Dance [from Uncle Eph]

17. Act I Finale (chorus)

1902

1902 SONGS

"On Emancipation Day," lyrics Dunbar, music Will Marion Cook (NY: Harry Von Tilzer, 1902)

This soon-to-be-famous and popular song is new in the spring of 1902, prior to In Dahomey, and is sung by Abbie at a testimonial in NYC for Sam Lucas (Indianapolis Freeman, April 5, 1902, p. 5); possibly it was written in anticipation of the celebration of Emancipation Day on April 16;

Featured in a huge top-of-page ad for Von Tilzer sheet music in the Clipper, where it says "Paul Lawrence Dunbar and Will Marion Cook's great march song that some critics have called 'The Darkies 4th of July song.' Of course, that isn't literally true, but it gives some idea of the fire, brilliancy, dash, vim and vigor of this pulse-quickenning bit of writing" (NY Clipper, November 15, 1902, p. 855);

in Cook songs list in ASCAP Bio. Dict. (1948)

1902: THE WILD ROSE

Norton (2002), I: 712 (1902.16)

Lederer production; book and lyrics Harry B. Smith

Von Tilzer sheet music cover identifies three songs from The Wild Rose with music by Cook:

1. "The Little Gypsy Maid" (My Little Gypsy Maid), lyrics Harry B. Smith and Cecil Mack, music Will Marion Cook (NY: Harry Von Tilzer, 1902; NY: Will M. Cook, 1902);
the biggest hit in the show; written for Irene Bentley and sung by her in this show; see Franchescina bio of Smith, pp. 146-147; it has the same tune as "Brown-Skin Baby Mine" of fall 1902 (as

noted by Carter bio. and Riis)

Featured in a huge top-of-page ad for Von Tilzer sheet music in the Clipper, where it says "Will Marion Cook's song, that was interpolated in "The Wild Rose," and sung by Irene Bentley, still in the show, by the way, and going bigger than ever. Since the restrictions have been taken off, a lot of good people are using it, and it's growing fast. Dainty, winsome, and a big encore earner" (NY Clipper, November 15, 1902, p. 855)

2. "What Would You Be A 'Doing," lyrics Harry B. Smith and Cecil Mack [IBDB], or lyrics Estren [WorldCat and Carter], music Will Marion Cook (Chicago: Will M. Cook, 1902);
Carter and WorldCat also name Eugene Parke (probably the actor who sang it);
lyrics Estren, music Will Marion Cook (NY: von Tilzer, 1902)
3. "She Did It All Herself," lyrics Harry B. Smith and Cecil Mack, music Will Marion Cook (NY: von Tilzer, 1902);
no surviving copy in WorldCat

1902: MY FRIEND FROM GEORGIA

1902: IN DAHOMEY

Norton (2002), I: 735-36; 772 (1903.08, 1904.26)

This is the final iteration of the Cannibal King project (Version H). A libretto survives and has a modern ed.; important edition of all surviving materials in Riis edn.; three theatrical seasons of versions for Williams & Walker, plus versions for others (e.g., Avery & Hart); contents of 1903 and 1904 shows are listed in "The Guide to Musical Theatre" (<http://guidetomusicaltheatre.com>).
Alphabetical order below (show order too variable).

*** marks new Cook/Dunbar

XXX marks place in von Tilzer sheet music list of 15

YYY marks London score

--

Overture, music from "On Emancipation Day," "Caboceers Entrance,"
"Brown-Skin Baby Mine," "The Czar," "Society")

--

Ambulance

Annie Laurie, traditional

The Attuck's March (Overture)

YYY [On] Broadway in Dahomey Bye and Bye (Broadway in the Jungle, music Al Johns lyrics Alex Rogers (London: Keith, Prowse, 1902)

YYY "Brown-Skin Baby Mine," lyrics Will Marion Cook and Cecil Mack, music Will Marion Cook (NY: Schirmer, 1902; London: Keith, Prowse, 1902); in ms at Howard; same tune as "Little Gypsy Maid" of spring 1902; also, published as No. 2 in Two Negro Songs (NY: Schirmer, 1902)

***XXX YYY Cabbiseer's Entrance/Caboceers' Entrance/Caboceer's Choral, lyrics Dunbar, music Will Marion Cook (NY: von Tilzer, 1902; London: Keith, Prowse, 1902)

"My [A] Castle on the Nile," Rosamond Johnson, lyrics J. W. Johnson and Bob Cole, music J. Rosamond Johnson (NY: Jos. Stern, 1901); previously in Sons of Ham

Chin Chin

"Chocolate Drops: a Darktown improbability, a two-step and cakewalk" (instr.), music Harry von Tilzer (perhaps as pseud.) (NY: von Tilzer, 1902; London: Keith, Prowse, 1903)

XXX YYY The Czar (of Dixie) (of Dixie Land), music John Cook and Will Marion Cook, lyrics Alex Rogers (NY: von Tilzer, 1902; London: Keith, Prowse, 1902); from 1900 Uncle Eph

YYY [My]]The] Dahomian Queen, music J. Leubrie Hill, lyrics Frank B. Williams (London: Keith, Prowse, 1902; NY: Witmark, 1903) [lyrics Frank Shylock?]

Dat Gal of Mine, lyrics and music Benjamin L. Shook

[A] Dream of the Philippines, specialty for Ada and George Walker in 1904-1905 version, introducing [My] Dear Luzon, music Tom Lemonier, lyrics Jesse Shipp (NY: F. A. Mills, 1904)

XXX Evah Dahkey is a King, music John Cook, lyrics Edward P. Moran and Dunbar; (NY: John H. Cook and von Tilzer, 1902); from 1900 Jes LakXXX For Florida, music Will Marion Cook, lyrics Dunbar??lyrics JWJ?? (NY: von Tilzer, 1902); first appears in 1901 Cannibal King script; music not found so not in Riis edn. of music from In Dahomey

- ***XXX "Good Evenin': a real native southern negro melody," lyrics Dunbar, music Will Marion Cook (NY & Chicago: Will M. Cook, 1902; NY: Von Tilzer, 1902; also as supplement in Hearst papers)
- "Happy Jim" (instrumental), music James Vaughn (London: Keith, Prowse, 1902/1903)
- NOTE: in songs list for WMC in ASCAP Bio. Dict. (1948)
- XXX Hurrah for Captain Kidd (Captain Kidd), lyrics Dunbar, music Will Marion Cook (NY: Von Tilzer, 1902); "sung by Williams & Walker"
- "I May Be Crazy, But I Ain't No Fool," lyrics and music Alex Rogers (NY: Attucks, 1904)
- NOTE: in songs list for WMC in ASCAP Bio. Dict. (1948)
- YYY I Wants to Be an Actor Lady, music von Tilzer, lyrics Vincent Bryan (NY: von Tilzer, 1902; London: Keith, Prowse, 1902)
- I'd like to be a real lady, music Tom Lemonier, lyrics Alex Rogers (Chicago: Shapiro, Bernstein, 1902); not in Riis but in LoC and WorldCat, sung by Ada Overton Walker in In Dahomey according to the sheet music [I want to be a real lady?]
- I'll Take a Kitchen Mechanic for Mine, lyrics and music Tom Logan (Chicago: Shapiro, Bernstein, 1902)
- YYY [I'm a] [The] Jonah Man, lyrics and music Alex Rogers (London: Keith, Prowse, 1902; NY: Witmark, 1903)
- XXX YYY [Leader of the] Colored Aristocracy, music Will Marion Cook, lyrics James Weldon Johnson (NY: von Tilzer, 1902; London: Keith, Prowse, 1902); 1901 Cannibal King script
- XXX [The] Little Gypsy Maid, music Will Marion Cook, lyrics Harry B. Smith and Cecil Mack (NY: von Tilzer, 1902); from The Wild Rose; same tune as Brown-Skin Baby Mine; BSBM references in librettos, but LGM is the title given in the Von Tilzer edn. of song hits from In Dahomey
- Marching Through Georgia (with rev. lyrics)
- Me an' de Minstrel Ban', music James Vaughn, lyrics Alex Rogers (NY: Attucks, 1904)
- *** XXX YYY Molly Green, music Will Marion Cook, lyrics Cecil Mack (NY: von Tilzer, 1902; London: Keith, Prowse, 1902); Selection for "Songs of Olden Days," Thursday evening, Oct. 1, at the Autumn Exposition, Sept. - Oct. 1914, with Dunbar identified as the author of the original in a NY Age Exposition Supplement
- *** XXX My Lady Frog, lyrics and music Will Marion Cook and Will Accooe (Chicago: W. M. Cook, 1902; NY: Von Tilzer, 1902)

- ***XXX YYY On Emancipation Day, song and march, music Will Marion Cook, lyrics Dunbar; Chicago: Will M. Cook, 1902 (NY: von Tilzer, 1902; London: Keith, Prowse, 1902)
- Organ Quartet (lyrics Dunbar)
- Rag-time Drummer: march, two-step and cakewalk (instr.), J. Leubrie Hill (London: Keith, Prowse, 1902/1903)
- *** XXX Returned: A Negro ballad, music Will Marion Cook, lyrics Dunbar (Chicago: W. M. Cook, 1902; NY: Von Tilzer, 1902; published in Hearst's NY American & Journal, Sunday, September 21, 1902)
- First line: "I hear him murm'ring softly."
- Chorus: "Empty and so silent now the old cabin stands"
- Von Tilzer sheet music ad says "The New Suwanee River. A high class negro descriptive ballad." Hearst papers say "a negro ballad as sung by Miss Abbie Mitchell at Mrs. Cornelius Vanderbilt's Newport Theatre Party"
- A Rich Coon's Babe, lyrics and music Clare Kummer (NY: Howley, Haviland, and Dresser, 1902) [or by Alex Rogers?]
- ***XXX She's Dancing Sue, music Will Marion Cook and Will Accooe, lyrics Charles S. Sager (NY: von Tilzer, 1902)
- XXX YYY Society: Love Looks Not at Estate, music Will Marion Cook and Wm. Accooe, lyrics Dunbar (NY: von Tilzer, 1902; London: Keith, Prowse, 1902); "Love Looks Not" previously in 1900 Jes Lak and in 1901 Cannibal King script
- Song of the Colonization Society
- Spread de News, music Will Marion Cook, lyrics Dunbar); in 1900 Jes Lak 1900 and in 1901 Cannibal King script (Carter ref. to publ. Will M. Cook, Brooklyn, 1904); no music found so not ed. in Riss
- [In the] Sweet Bye and Bye
- YYY Swing Along, lyrics and music Will Marion Cook (London: Keith, Prowse, 1902); previously in 1901 Cannibal King
- "That's How the Cake Walk's Done," lyrics and music J. Leubrie Hill (London: Keith, Prowse, 1902/1903)
- NB: in songs list for WMC in ASCAP Bio. Dict. (1948)
- XXX Vassar Girl (Colored Girl From Vassar) (Will Marion Cook, lyrics Dunbar (NY: von Tilzer, 1902); previously in 1900 Jes Lak and 1901 Cannibal King; no music found so not ed. in Riis
- When it's all goin' out, and nothin' comin' in (Williams and Walker, lyrics rev. J. W. Johnson (NY: Stern, 1902); [Everything Going Out

and Nothin Comin In, a Williams vehicle; ref. in Ragged But Right, p. 61]

When Sousa Comes to Coontown, music Vaughn and Lemonier, lyrics Alex Rogers (NY: Shapiro, Bernstein, 1902)

When the Moon Shines, music, Vaughn, lyrics Alex Rogers (NY: Gotham-Attucks, 1904)

Why Adam Sinned, lyrics and music Alex Rogers (NY: Gotham-Attucks, 1904)

1902: LUCILLE

1903: A GIRL FROM DIXIE

Norton (2002), I: 756 (1903.41)

A.k.a. The Girl From Dixie; a play with music in two acts; Harry B. Smith is producer, librettist and lyricist, with a slew of composers setting the lyrics for one or two songs; NB: Peterson, Century of Musicals, says that Cole & Johnson contribute six (6) songs.

The Philadelphia Inquirer, August 16, 1903, p. 11 says its composers include Cole and Johnson, A. Baldwin Sloane, Ludwig Engländer, George Rosey, Max Witt and Ben Gerome, plus Will Marion Cook, who has "two charming numbers in this musical play";

Besides "Sunflower," what is the other "charming number" by Cook? It is probably one of the numbers attr. to Grant that are in the list immediately below for The Southerners.

The big hit:

"As the Sunflower Turns to the Sun" (The Sunflower and the Sun; When the Sunflower Turns to the Sun), lyrics Harry B. Smith using Smith's alias, Richard Grant, music Will Marion Cook (NY: John H. Cook Pub. Co., 1904; NY: Gotham Music 1905); it gets encored nightly; still a hit in sheet music in February 1905
"When the summer day is ending"

Among this show's other song hits are:

Bubbles, Witt & Harry Smith (NY: Stern, 1903)
 The Alphabet of Love (The Lovers' A.B.C.), Witt & Rourke (NY: Stern, 1903)
 American Heiress (Victor Herbert, 1905?)
 The Dissipated Kitten, Sloane & Harry Smith (NY: Stern, 1903)
 It certainly wasn't meant for me, Gillespie & Turner (NY: Witmark, 1903)
 Johnny Strong
 Love in an orchard, Jerome & Woodward (NY: Sol Bloom, 1903)
 Mary From Maryland, George Norton and Irene Bentley (NY: Witmark, 1903)"
 When I Look into those lovey dovey eyes, Klein & Young (NY: Witmark, 1903)
 When the Moon Comes O'er the Hill (When the Moon Comes aPeeping O'er the Hill), by Cole & J. R. Johnson (NY: Stern, 1902)

1904 SONGS

"Dreamin' town," original version of 1905's "Mandy Lou" (see below), lyrics Dunbar, music Will Marion Cook (NY: John H. Cook Pub. Co., 1904)

1904: THE SOUTHERNERS

Norton (2002), I: 767 (1904.21)

Lederer production; Harry B. Smith, book and lyrics

Over his entire career, one of the big shows for which Cook does the very most original music. The alphabetized list below also draws on IBDB, and ?? indicates a song in IBDB that seems not to be published.

A pinafores, pig-tailed girl and a knickerbockered boy, lyrics Will Marion Cook and "Richard Grant," ??music Will Marion Cook; duet
 Agitate the cymbals, lyrics Will Marion Cook and "Richard Grant," music Will Marion Cook; chorus, finale?
 As the Sunflower Turns to the Sun, lyrics Smith, music Will Marion Cook (NY: John H. Cook Pub. Co., 1904, etc.) from Girl from Dixie

- Clancy had a fancy, lyrics Will Marion Cook and "Richard Grant,"
 ??music Will Marion Cook
- Daisy Deane, lyrics Richard Wilkins and Will Marion Cook, music Will
 Marion Cook (NY: John H. Cook Pub. Co., 1904)
- Dandy Dan (old, traditional??); ??music Will Marion Cook, ??lyrics Will
 Marion Cook and "Richard Grant";
 WorldCat has lyrics and music Will Marion Cook (NY: John H. Cool
 Pub. Co., 1904); also, advertised on sheet music cover as (NY: John
 H. Cook, 1904)
- Darktown Barbacue [or Barbecue], lyrics and music Will Marion Cook
 (NY: John H. Cook Pub. Co., 1904; NY: Gotham, 1904; Chicago,
 American Music Supplement, Chicago, 1905); sung by Abbie
 Mitchell
 First line: "Down at de barbecue las' Chuesday night"
 Chorus: "You know dat darktown was out at dat barbecue"
- Good Evenin', lyrics Dunbar, music Will Marion Cook (NY: Will M. Cook,
 1902; NY: von Tilzer, 1902, and printed again 1903); from In
 Dahomey
- I Love the Southland, lyrics Will Marion Cook and "Richard Grant,"
 music Will Marion Cook; opening chorus
- I Love You, lyrics Will Marion Cook and "Richard Grant," ??music Will
 Marion Cook,
 "In ev'ry land, in ev'ry clime"
- In Oriental nations, in harems of the East, lyrics Will Marion Cook and
 "Richard Grant," music Will Marion Cook; choral opening of Act II
- It's Allus de Same in Dixie, lyrics "Richard Grant," music Will Marion
 Cook (NY: John H. Cook Pub. Co., 1904; NY: Gotham, 1904; NY:
 Remick, 1904)
- Julep Song (The old good mint julep for me), lyrics "Richard Grant,"
 music Will Marion Cook (NY: John H. Cook Pub. Co., 1904)
- [Lulu: tell me, Lulu, do, McPherson and Will Marion Cook (NY: Gotham
 Music 1905)]
- [Maggie Magee, lyrics Al Smith, music Will Marion Cook (NY: John H.
 Cook, 1905)]
- "Mandy Lou," lyrics McPherson, music Will Marion Cook (NY: Gotham,
 1905; transferred to Remick, 1905);
 Cecil Mack writes new lyrics to the versification scheme of the
 Dunbar lyrics for the 1904 setting by Cook;
 Indianapolis Freeman, October 22, 1904, p. 2 says "Mandy Lou"

had been specially written for Abbie Mitchell Cook by Will Marion Cook and she had already made a hit with it in Europe; it is a big hit in this show.

in Cook songs list in ASCAP Bio. Dict. (1948)

First line: "I have found a wonderland, Mandy Lou"

Chorus: "Mandy Lou, Mandy Lou, up in dreamin' town"

"I have found a wonderland,
Mandy Lou, Mandy Lou,
Just a mile from slumberstrand,
Mandy Lou, Mandy Lou
Where the skies are always clear
Where the rose blooms all the year,
And sweet love rules everywhere,
Mandy Lou, Mandy Lou."
Etc.

"My little Irish canary: Mary Ann" (The Irish canary), lyrics Andrew B. Sterling, music Will Marion Cook (NY: Howley, Dresser, 1904; London: Charles Sheard, 1904)

Parthenia Johnsing, lyrics J. W. Johnson, music Will Marion Cook (NY: John H. Cook Pub. Co., 1904)

JWJ revision of earlier Morton lyrics:

In me you see the product of the latest female fad . . .

Ch: Ev'ry one loves a Parthenia Johnsing, kase she is so fair!

Sarah Jane, lyrics M. E. Rourke, music George Bennett (NY: Jos. Stern, 1904)

A Southern Gentleman, lyrics Will Marion Cook and "Richard Grant,"
??music Will Marion Cook

Slumber Song: sweet dreams, dear one, of me, lyrics McPherson, music Will Marion Cook (NY: John H. Cook Pub. Co., 1904)

Squirrel Song (Way up yonder in an old oak tree), lyrics "Richard Grant,"
music Will Marion Cook (NY: John H. Cook Pub. Co., 1904)

The Squirrel and the Chipmunk, lyrics Billee Taylor, music Wm. H. Penn (NY & Chicago: Sol Bloom, 1904); "as sung by Elfie Fay in Geo. W. Lederer's magnificent production of The Southerners"

First line: "Once a squirrel sat up in a big oak tree"

Chorus: "If you love me only, happy we will be"

- The Sunny South, lyrics Will Marion Cook and "Richard Grant," ??music Will Marion Cook
- Swing Along Children (presumably "Swing Along"), lyrics and music Will Marion Cook (London: Keith, Prowse, 1902); orig. in 1901 Cannibal King, and then in In Dahomey
- [There's A Place in the Old Vacant Chair, lyrics and music Will Marion Cook (NY: John H. Cook Pub. Co., 1905; NY: Gotham Music 1905); "Sung with great success by J. Aldrich Libby, the eminent baritone." [James Aldrich Libby was active on stage from the 1890s to the 1920s; he sang in the Hoyt company and made "After the Ball" famous for Harris.]
- Tippecanoe: a comic Indian song, lyrics Harry Williams, music Egbert Van Alstyne (NY: Shapiro, Remick, 1904)
- When I First Went to Turkey, lyrics Will Marion Cook and "Richard Grant," ??music Will Marion Cook
- Where the Lotus Blossoms Grow, lyrics Joseph C. Farrell, music Will Marion Cook (NY: John H. Cook Pub. Co., 1904); actually, Will Marion Cook and Smith?
[= Lotus Blossoms: characteristic, for piano, music Will Marion Cook and A. Bernhard Nierman (NY: John H. Cook Pub. Co., 1904); this is surely the same as "Lotus Blossoms: Characteristique" advertised by John H. Cook Publishing

NB: Jerome H. Remick and Co. bought the rights to "Mandy Lou," "Allus the Same in Dixie," and "As the Sunflower Turns to the Sun"; a big top-of-page Remick ad in the NY Clipper says "Three Songs by Will Marion Cook. We considered them so good that we purchased them from the Gotham-Attucks Publishing Co. at a big figure" (NY Clipper, December 2, 1905, p. 1054).

1905: THE MEMPHIS STUDENTS in "Songs of the Black Folk"

Summer, 1905 (NY Dramatic Mirror, June 24, 1905, p. 16):

- (1) The Suwanee River, sung by Abbie Mitchell
- (2) several songs by the students
- (3) If Peter Had Been a Colored Man, sung by Hogan

(4) a lively song and dance finale for Hogan, Abbie, and another woman and NY Age, May 14, 1908, p. 6, says "Mandy Lou" (i.e., from The Southerners) was one of the hits for Abbie when Hogan starred with the Memphis Students at Hammerstein's

1905: THE TENNESEE STUDENTS

Abbie is singing "Mandy Lou" and "Melinda" (NY Morning Telegraph, November 20, 1905, p. 10)

At the end of 1905, in November, when Cook returns briefly to NYC, he has just finished a song, "When Melinda Sings" (NY Morning Telegraph, November 20, 1905, p. 10); presumably this is "When Malindy Sings," to the verses by Dunbar; where one finds variants Melinda and Malinda almost equally; "Malindy" from 1895, in his poetry collection Majors and minors; "Malinda" from at least 1899; "Melinda" from at least 1901; and as published posthumously in 1913, the poem reads "Malindy."

1906: ABYSSINIA

Norton (2002), I: 827 (1906.14)

Opens in February 1906, but should be regarded as a 1905-1906 show in the rhythm of Cook's work for Williams and Walker, and was in rehearsal for a short while in the fall. Libretto and 20 pp. vocal score, authors identified as Cook, Williams, Vaughn, Shipp, Rogers, Jones, Walker (NY: Gotham-Attucks, 1906)

Apparently, no new Cook songs, so he presumably just composes the ensemble numbers.

XXX marks songbook, which mentions 36 numbers (WorldCat)

YYY marks one of the six songs advertised on the back of "Build a Nest for Birdie" sheet music;

QQQ marks those songs named in Indianapolis Freeman, June 16, 1906, p. 5

- XXX All in down and out (Sorry I aint got it, you could get it, if I had it), lyrics McPherson, music Chris Smith and Billy Johnson (NY: Gotham-Attucks, 1906)
- Answers That You Don't Expect to Get, for Lottie and Bert Williams [popular number at premiere, acc. NY Times and NY Dramatic Mirror]
- XXX Build a nest for birdie, lyrics McPherson, music Brymn (NY: Gotham-Attucks, 1906); for Abbie Mitchell and Ada Overton Walker
- XXX Della from Delaware (NY: Attucks, 1904/5); announced as released in a NY Clipper 1904-1905 advertisement
- XXX "Down at the Hippodrome, Wow! Chow! Dat's All," Rundback and Quirk (NY: Attucks, 1905); announced as released in a NY Clipper 1904-1905 advertisement; (NY: Gotham-Attucks, 1906)
- XXX Far thee! on ma' way! Jes' gone!, lyrics and music Jesse A. Shipp (NY: Attucks, 1904)
- XXX Frenzied finance (NY: Gotham-Attucks, 1906)
- XXX Good-bye baby mine, lyrics and music Brymn (NY: Gotham-Attucks, 1905)
- XXX YYY QQQ Here it comes again, music Williams, lyrics Alex Rogers and Earle C. Jones (NY: Gotham-Attucks, 1906); popular number at premiere, acc. NYT
- XXX I may be crazy, but I ain't no fool (NY: Attucks, 1904/5); a big vehicle for Williams; also advertised on "Nobody" sheet music; also a two-step for orchestra; also announced as released in a NY Clipper 1904-1905 advertisement;
- I Thought My Troubles Were Over, but they'd scarce begun, Jones and Gray (NY: Haviland, 1906)
- XXX I wonder if you call it love (NY: Gotham-Attucks, 1906)
- QQQ I'll Keep a Warm Spot in My Heart for You, music J. R. Johnson, lyrics J. W. Johnson (NY: Jos. Stern, 1906) sheet music identifies as an additional song for Abyssinia (WorldCat)
- XXX The Island of By and By, music Williams, lyrics Alex Rogers (NY: Gotham-Attucks, 1906) for Ada Overton Walker
- XXX YYY It's hard to find a king like me, music Williams; ?Vaughn and lyrics Alex Rogers (NY: Gotham-Attucks, 1906) [popular number at premiere: NYT]
- XXX It ain't what you used to have (NY: Gotham-Attucks, 1906)

- XXX YYY The Jolly Jungle Boys, music Williams, lyrics Earle C. Jones (NY: Gotham-Attucks, 1906), first scene chorus
- XXX Let it alone, music Williams, lyrics Rogers (NY: Gotham-Attucks, 1906)
- XXX Let's play a game of soldiers (Tom Lemonier and James Quirk (NY: Gotham Music 1905)
- QQQ The Lion and the Monk (Die Trying), for Ada Overton Walker [popular number at premiere: NYT and Dramatic Mirror]; Peterson, Century of musicals, says it has alternative title "Die Trying", and so does Sampson, Blacks in Blackface, (and these refs. may be related) which I have seen associated instead with "The Tale of the Monkey Maid"
- XXX Little Moses, music Williams, lyrics Earle C. Jones (NY: Gotham-Attucks, 1905)
- XXX Lorraine, music Williams, lyrics Earle C. Jones (NY: Gotham-Attucks, 1905)
- XXX Malinda (come down to me); probably a version by W&W of "Come down Miss Malina: A Serenade", music Joseph M. Hollander, lyrics T. J. Farron, jr. (Chicago: Newton Publishing, 1903), or is this Cook's "When Melinda sings"?
- XXX The man with the pick and the shovel (NY: Gotham-Attucks, 1906)
- XXX Mandy, you and me! Smith and Burris (NY: Attucks Music 1905, or 1904?); announced as released in a NY Clipper 1904-1905 advertisement
- XXX Me an' de Minstrel Ban', music James Vaughn, lyrics Alex Rogers (NY: Attucks, 1904); announced as released in a NY Clipper 1904-1905 advertisement (NY: Attucks, 1904/5, where it is described as a medley overture and identified with Williams and Walker)
- XXX My girlie of all the year (NY: Gotham-Attucks, 1906)
- XXX My Lady Annabelle (NY: Gotham-Attucks, 1906)
- XXX Nellie darling (announced as released in a NY Clipper 1904-1905 advertisement (NY: Attucks, 1904/5)
- XXX Never (announced as released in a NY Clipper 1904-1905 advertisement (NY: Attucks, 1904/5)
- XXX QQQ Nobody, music Williams, lyrics Alex Rogers (NY: Attucks Music 1905) his giant hit
- XXX Obadiah (you took advantage of me), James Reese Europe (NY: Gotham Music 1905)

- XXX Pretty Desdamone, lyrics and music F. Collis Wildman (NY: Gotham-Attucks, 1905)
- XXX YYY QQQ Rastus Johnson, U.S.A, music Williams, lyrics Alex Rogers (NY: Gotham-Attucks, 1906)
- XXX Some o' dese days (announced as released in a NY Clipper 1904-1905 advertisement (NY: Attucks, 1904/5); (NY: Gotham-Attucks, 1906)
- XXX YYY The tale of the monkey maid (or, Die Trying), music Williams, lyrics Alex Rogers (NY: Gotham-Attucks, 1906)
- Twilight at Home, Sweet Home (acc. IBDB)
- XXX Unedda [name of a biscuit and biscuit company]; (NY: Gotham-Attucks, 1906)
- XXX When the moon shines (announced as released in a NY Clipper 1904-1905 advertisement (NY: Attucks, 1904/5)
- XXX YYY QQQ Where my forefathers died, music Williams, lyrics Alex Rogers (NY: Gotham-Attucks, 1906) [popular number at premiere: NYT]
- XXX Why Adam sinned (lyrics and music Alex Rogers (NY: Gotham-Attucks, 1905); advertised on "Nobody" sheet music; announced as released in a NY Clipper 1904-1905 advertisement (NY: Attucks, 1904/5)

- Janhoi [NB: easily found Abyssinian expression for "king"]
- Ode to Menelik, opening chorus of scene 1 [opening number at premiere: NYT and Dramatic Mirror]
- QQQ "King Menelink", same as above?
- Ode to the Sun, chorus (song of reverence to the rising sun), alternative opening chorus of scene 1
- Holiday in the Market [This is our holiday], opening chorus of scene 2
- The Capture of Yaraboo, for W&W and chorus, finale of scene 2
- Good Bye, Ethiopia, finale = concluding chorus [NY Dramatic Mirror], music Vaughn acc. IBDB)

Sampson, Blacks in Blackface, reports:

- Scene 1
- Ode to the Sun
- Joly Jungle Boys

Ode to Menelik
 The Lion and the Monk (Die Trying)
 Where my Forefathers Died

Scene 2

Holiday in the Market
 Rastus Johnson, U.S.A.
 Answers That You Don't Expect To Get
 I'll Keep a Warm Spot in My Heart for You
 It's Hard to Find a King Like Me
 The Capture of Yaraboo

Scene 3

Here It Come Again

Scene 4

Menelik's Tribute to Queen Tai Tu
 Dance of the Falasha Maids
 Dance of the Amhara Maids

1906 SONG

"A Summah Night," lyrics Dunbar, music Cook (NY: Harry Von Tilzer, 1906); lyrics first published 1898 or before; Dunbar died February 9, 1906, so this song was probably composed by Cook (or at least published by Cook) after his friend's death, possibly as a memorial

1906: TENNESSEE STUDENTS

Late in the year, a totally refreshed Tennessee Students as a vehicle for Abbie

THE PEKIN YEARS, 1906-1907

1906: MY FRIEND FROM GEORGIA

"Sweetie Dear," music Joe Jordan, lyrics Will Marion Cook (Chicago: Jordan and Cook, Nov./Dec. 1906); acc. Bauman it was used as an instrumental entr'acte for the Feb. 1907 revival of The Man From Bam; in 1910 Jordan and Cook collaborate similarly on "Lovie Joe" for Fannie Bryce with Ziegfeld

1906: DIXIE ANN

1907: IN ZULULAND

""Wid de Moon, Moon, Moon: Negro love song"
 lyrics William Moore, music Will Marion Cook (Chicago: W. M. Cook, 1907; NY: Schirmer, 1907); reissued in an anthology of Schirmer publications called American Songs (NY: G. Schirmer, 1913)
 first line: I wonder is mah love in de sky wid de moon
 in Cook songs list in ASCAP Bio. Dict. (1948)

["Dar's Mah Mandy," lyrics William Moore, music Will Marion Cook, (Chicago: Will Marion Cook, 1907) probably also belongs here]

and other songs in this show (Ghost Walks, p. 390) include:

"Gee Whiz, Ain't it Tough to be Poor"
 "Recipe for Love"
 "Likin' Ain't Like Loving"
 "Jungle Land"

Indianapolis Freeman, January 27, 1907, p. 6 (and Sampson, Blacks in Blackface, 2nd ed., p. 695) mentions these songs:

"Gee Whiz, Ain't it Tough to be Poor"
 "Wid de Moon"
 "Recipe for Love"
 "Likin' Ain't Like Lovin'"

"Moon, Moon, Moon" [must be same as "Wid de Moon"!]
 "Jungleland"
 "Off to Zululand" [concerted 2nd Act finale]
 "The Coronation Hymn"

1907: THE MAN FROM BAM

Its songs (acc. Ghost Walks, p. 391) include:

"Josie"
 "In Memory of You, Sweetheart," Blake and Gillespie (Detroit: Remick, 1908)
 "A Night, a Girl, a Moon," Blake, Davis, Gillespie (NY: Remick, 1907)
 "Take Your Time," Joe Jordan (NY: Gotham-Attucks, 1907)
 "I'd Like to Know Your Address and Your Name," Terry Sherman (NY: Harris, 1907)

And "Sweetie Dear" is sung in this revival.

1907: MY FRIEND FROM GEORGIA

"The Ghost Ship"

1907: IN ZULULAND

songs published in 1907 from In Zululand, as above (?)

End of Cook's Association with the Pekin.

1907: BANDANNA LAND

Norton (2002), I: 885-886 (1908.08)

Libretto and 16 pp. vocal score (Williams and Cook/Shipp and Rogers; publ. Gotham-Attucks, 1907) at University of Illinois and Moorland-Spingarn;

the spelling here is Bandanna; "Bandana" turns up as a frequent alternative, and yields a slightly different set of items in WorldCat

ZZZ marks the songbook items

XXX The same sheet music cover is used by Gotham-Attucks for several different songs, and on its front, 12 songs are identified, which are marked here with XXX

YYY marks seven songs in an advertisement on the back of Bon Bon Buddy sheet music

QQQ marks songs named in Gotham-Attucks ads in early 1909

RRR marks nine songs in a W&W ad in the Indianapolis Freeman, February 20, 1909 (Abbott and Seroff, p. 67)

BBB marks eight numbers named in Sampson, Blacks in Blackface

*** marks brand new Cook songs

***ZZZ QQQ RRR Any Old Place in Yankee Land is Good Enough for Me, Cook and Chris Smith and Alex Rogers (NY: Gotham-Attucks, 1908)

At Peace Wid (with) the World (Bloom and Peterson refs.)

***ZZZ XXX YYY RRR BBB "Bon-Bon Buddy: the chocolate drop" (or: Buddie or Buddies), lyrics Alex Rogers, music Will Marion Cook, (NY: Gotham-Attucks, 1907); Walker vehicle; the biggest hit of the show, acc. Variety, Feb. 22, 1908 review; big Williams & Walker success, and a selection for "Songs of Olden Days," Thursday evening, Oct. 1, at the Autumn Exposition, Sept. - Oct. 1914.

XXX Corn Song (advertised on front cover of pieces from Bandana Land) (NY: Gotham-Attucks, 1907)

***ZZZ XXX YYY Dinah: Be my little Dinah true (Cook and Rogers (NY: Gotham-Attucks, 1907)

RRR Drinkin' (also Freeman review; a Williams vehicle)

QQQ RRR Down Among the Sugar Cane, music Cecil Mack and Chris Smith, lyrics Avery and Hart (NY: Gotham-Attucks, 1908); also Freeman rev. mentions it here

Ethiopia (IBDB), ?music Al Johns (1903)

*** "Exhortation," lyrics Alex Rogers, music Will Marion Cook (NY: Schirmer, 1912); a kind of Negro sermon with musical setting; big Williams and Walker hit; a selection for "Songs of Olden Days," Thursday evening, Oct. 1, at

- the Autumn Exposition, Sept. - Oct. 1914;
in Cook songs list in ASCAP Bio. Dict. (1948)
- ZZZ XXX YYY Fas', fas' world, music Williams, lyrics Rogers (NY: Gotham-Attucks, 1907)
- ***ZZZ XXX BBB I'd rather have nothin' all of the time, than somethin' for a little while, music Will Marion Cook, lyrics John B. Lowitz, with interpolations by Bert Williams (NY: Gotham-Attucks, 1908)
- RRR I'm Just Crazy 'Bout You, music James Brachman, lyrics Maurice Stonehill (NY: Harms, 1904) for Ada Overton Walker, called "The hit of Bandana Land" on its sheet music
- RRR I'm tired of eating in the restaurants [Tired o' eatin' in de restaurants] (also a ref. in Freeman review); a Williams vehicle; 1906?; rec. by Williams previously on cylinder ca. 1906
- XXX I'm very fond of Jokes (NY: Gotham-Attucks, 1907); advertised on front cover of pieces from Bandana Land
- ***ZZZ XXX YYY In Bandana Lan' (beginning "In Bandana Land . . . "), music Will Marion Cook, lyrics Mord Allen (NY: Gotham-Attucks, 1907);
Verse: "Sleep yer fill en git up eatin' at yer ease"
Chorus: "In Bandanna Lan' 'tis there we'll take our stan"
- RRR In my old home (in Dixie Land) (Tom Lemonier and Mord Allen (NY: Gotham-Attucks, 1908); World Cat sheet music cover and Freeman review
- XXX YYY RRR BBB [It's] Hard to Love Somebody (who's loving somebody else) (When [your] somebody don't love you) (Chris Smith and Cecil Mack (NY: Gotham-Attucks, 1907)
- ***XXX YYY BBB Just the Same, music Will Marion Cook, lyrics Rogers (NY: Gotham-Attucks, 1907)
- ***Kinky [Kinky Doo], music Will Marion Cook, lyrics Mord Allen and J. Ed. Green (NY: Gotham-Attucks, 1908); Bauman says sung in My Friend From Georgia at Pekin in May 1907; here, sung by Ada Overton Walker and Abbie Mitchell; Variety, Feb. 22, 1908 review)
- ***ZZZ YYY BBB Late hours, music Will Marion Cook, lyrics David Kempner, with interpolations by Bert Williams (NY: Gotham-Attucks, 1907); mention in 1908 NYT review
- Let it alone, music Williams, lyrics Alex Rogers (NY: Gotham-Attucks, 1906/1908)

Me to Me is Me (acc. IBDB as song of Mose Blackstone); mention in
Variety, Feb. 22, 1908 review)

Minuet (acc. IDBD as song of Moses Blackstone)

Oh, You Devil (dance for Ada Overton Walker)

***ZZZ BBB "Rain Song" (Rain, Rain) (Ain't gwine to be no rain) (The
Rain Song), lyrics Alex Rogers, music Will Marion Cook (in the
songbook, NY: Gotham Attucks, 1907; separately, NY: Schirmer,
1912)

Refr.: No, Master Simmons, We can safely say

Tain't gwine ter be no rain to-day

one of the hits of Bandanna Land, acc. NY Age, May 9, 1912, n.p.; a
big Williams and Walker hit;

Selection for "Songs of Olden Days," Thursday evening, Oct. 1, at
the Autumn Exposition, Sept. - Oct. 1914;

in Cook songs list in ASCAP Bio. Dict. (1948)

***ZZZ XXX QQQ BBB Red, Red Rose, music Will Marion Cook, lyrics
Rogers (NY: Gotham-Attucks, 1907/1908)

QQQ RRR [You're in] The right church but the wrong pew, music Chris
Smith, lyrics Cecil Mack (NY: Gotham-Attucks, 1908; Chicago:
Sunday Examiner, 1909) featured by Bert Williams in Bandana
Land; sheet music says featured in Bandana land (WorldCat)

Salome Dance (Peterson ref., etc.; Ada dance in a later season? Check
date)

XXX Saucy Little Sadie (advertised on front cover of pieces from
Bandana Land) (NY: Gotham-Attucks, 1907)

Somebody Lied, lyrics and music Jeff Branen and Evan Lloyd, adapted by
Williams (Chicago: Rossiter, 1907); featured by Bert Williams in
Bandana Land

The Sheath Gown in Darktown, music Tom Lemonier, lyrics Mord Allen
(NY: Gotham-Attucks, 1908) WorldCat title ref.

Somewhere (IBDB, lyrics and music Frank Williams and Joe Jordan)

***XXX Until Then, music Will Marion Cook, lyrics Alex Rogers (NY:
Gotham-Attucks, 1908)

When I was Sweet Sixteen, music J. Leubrie Hill, lyrics Mord Allen; IBDB
and Bloom refs.

BBB You is you is you [You to You is you] (Sampson/Peterson ref.; Bert
Williams vehicle; do they mean "Me to Me is Me"??)

***The Slave Ship

***The Conjure Man: new in 1908 at end of Year 1 run, beginning with Grand Gala for W&W for their 16 Years together (see above); a heavy dramatic number

New in year 2??:

*** [The Jewel of the Big Blue Nile, lyrics Mord Allen, music Will Marion Cook (NY: John H. Cook, 1908)]

***[Oo! Oo!! Oo!!! It's Very Strange, lyrics Mord Allen, music Will Marion Cook (NY: John H. Cook, 1908)]

A January 1909 ad for Bandanna Land, thus mid way through year 2, highlights the following songs (Chicago Broad Axe, January 30, 1909, p. 2):

Burt Williams's new song "I'm Tired o' Eatin' in De' Restaurants"
 George Walker's new song "Down Among the Sugar Cane," lyrics Avery & Hart, music Mack & Smith (NY: Gotham-Attucks, 1908)
 Ada Overton Walker's new song "I'm Just Crazy About You" and her new dance, "O You Devil"

and also highlights the following (not necessarily new, but popular):

Peace Wid the World
 Nobody
 Drinking
 Hard to Love Somebody
 Sue Simmons
 When the Pale Moon Shines

1909: HAWAIIAN ROMANCE

1909: ROSELAND

1909: THE LIME-KILN CLUB

Material mostly taken from Act I of Bandana Land

1909 SONGS:

- "Dainty," lyrics Mord Allen, music Will Marion Cook (NY: A. Payne, 1909); LoC Catalogue of Copyright Entries, November 11, 1909
- "Mammy's 'Lasses Candy Chile," lyrics Cecil Mack, music Will Marion Cook (NY: Maurice Shapiro, 1909); introduced by Alexander and Scott in Cohan & Harris's Minstrels

1910

1910-1911 is the year Cook is working out of Von Tilzer offices and ends up in a brouhaha; last time he worked with Von Tilzer was in 1902, I think; it seems he returned to Von Tilzer after the end of Gotham-Attucks.

1910 SONGS:

- The Pensacola Mooch, lyrics Will Marion Cook, music Ford T. Dabney (NY: Harry Von Tilzer, 1910);
LoC Copyright Will Marion Cook February 18, 1910
In Ziegfeld Follies of 1910.
- "Love Me With a Tiger Love," lyrics Addison Burkhard, who is an active librettist/lyricist, music Will Marion Cook (NY: Harry Von Tilzer, 1910; rereleased, NY: Will M. Cook, 1912)
- "Whoop her up! (With a Whoop La-La)," lyrics Andrew B. Sterling, music Will Marion Cook (NY: Harry Von Tilzer, 1910; NY: W. M. Cook, 1910); LoC has score online; a waltz; for Marie Cahill in Judy Forgot
First Line: "Mary got on at New Haven"
Chorus: "Whoop her up, with a whoop la, la!"
- "Lovie Joe" [Lovey], lyrics Will Marion Cook lyrics, music Joe Jordan (NY: Harry Von Tilzer, 1910); in 1906, they collaborated on "Sweetie Dear"; now, in 1910, they collaborate similarly on "Lovie Joe" for Fannie Bryce with Ziegfeld
- "In de Evenin'," lyrics Alex Rogers, music Will Marion Cook (NY: Harry Von Tilzer, 1910)

"My Lady, Nicotine (Smoke! Smoke!)," lyrics F. Clifford Harris, music Will Marion Cook (NY: Harry Von Tilzer, 1910); LoC has score on-line; also arr. by Eugene Platzmann for piano, published as "My Lady Nicotine: waltzes" (NY: Harry Von Tilzer, 1910); sung in 1911 Darkydom and in 1915 Darkydom
 First line: "She is the queen of the world today"
 Chorus: "Smoke! smoke! the vapory cloak of my Lady Nicotine"

1911: IN THE JUNGLES

First of three Cook annual shows for Sissieretta Jones (Black Patti) and her company.

"The Jewel of the Big Blue Nile," Cook and Mord Allen (NY: John H. Cook, 1908); not new, but described as new in 1911 in this show (NY Age, August 10, 1911, p. 6; song singled out also in NY Age, August 31, 1911, p. 6)

***When Love is King/Love is King. Black Patti sings it; described as new Will Marion Cook hit in this show (NY Age, August 10, 1911, p. 6; NY Age, August 31, 1911, p. 6); among others, there is a song entitled When Love Is King, lyrics L. A. Mackenzie, music Spencer Adams (NY: Globe Music Co., 1912), but this is represented as a Cook composition

Baby Rose, music George Christie, lyrics Louis Weslyn (NY: Witmark, 1911); an interpolation, Black Patti sings it in the show (NY Age, August 31, 1911, p. 6)

Sampson, Blacks in Blackface, names eleven numbers:

Baby Rose
 Home Sweet Home [a Patti standard]
 Let the Juice Ooze Through [= Plant a Watermelon]
 Love is King
 My Dreamland
 My Jewel of the Nile
 Never Let the Same Bee Sting You Twice
 O, Say Wouldn't that Be a Dream
 Plant a Watermelon By My Grave

Ragtime Love
 Roll a Little Pill For Me [Norma Gray, Witmark, 1911]

NY Age, August 31, 1911, p. 6 refers to nine songs:

Alamo Rag [Wenrich and Deely, 1910]
 Baby Rose [Christie and Weslyn, 1910]
 Dreamland Rose [several possibilities]
 Great I am
 [When] Love is King [??Cook; or Adams and Mackenzie, 1912]
 My Jewel of the Big Blue Nile [Cook and Allen, 1908]
 Never let the same bee sting you twice [Cecil Mack and Christ Smith,
 1916]
 Plant a watermelon [Dumont and Lilly, 1910]
 Ragtime Love [Schwartz and Atteridge, 1911]

Indianapolis Freeman, August 26, 1911, p. 5, refers to eight:

Baby Rose
 Love is King
 My Dreamland Rose, duet for Bougia and Seguin
 My Jewel of the River Nile [sic]
 Plant a watermelon on my grave
 Ragtime Love
 Role a Pill For Me

Oklahoma City Daily Oklahoman, December 25, 1911, p. 7 gives eight:

Alamo Rag
 Baby Rose
 Dreary Moon (also confirmed by a Lexington, KY hit)
 Love is King
 My Jewel of the River Nile
 Never let the same bee sting you twice
 Plant a watermelon on my grave
 Ragtime Love

and says that one of the singers is making a hit with "Monkey Rag"

1911: DARKEYDOM (I)

The first of two Cook shows using this title (see also below for 1915). A typescript libretto exists at LoC. It consists of two playlets, Songs of Sunny Lands and Black Bohemia:

“SONGS OF SUNNY LANDS”

or

“DARKYDOM”

A forty minuite [sic] sketch
of
Negro songs and dances
by
Will Marion Cook
and
Alex Rogers

An Act depicting (mostly) “The Brighter Side of Dark(y)ness”

Scene: -

An African set with a semi-jungle atmosphere – a sort of grotto with vari-colored and much bright foliage, set far enough down stage to allow for a water-melon patch set in behind. The action to begin under an extremely blurred and peculiar moonlight effect, changing as the music and staging may suggest.

Dress: -

Not of the too savage type, but something that will allow a great variety of color for the women, with much beads, bracelets, bangles, anklets, flowers etc. Men as warriors with shields, spears etc.

Prefatory: -

An African Princess (Sabooah) “Daughter of the Night” who is supposedly possessed of power to drive off evil spirits, has been sent for by one of her tribes, they having noticed for many nights a dark cloud ring around the moon, and each night this ring has grown blacker and more black, and the moon more intensely [sic] crimson – this is an extremely bad omen. Sabooah, Daughter of the Night comes, and sings, begging the moon to pity and forgive

her people, and as she sings the moon is seen to clear and slowly get brighter and brighter until the scene is a flood of strangely [sic] luminous, phosphorescent moonlight. Singing with tremendous choral effects will precede her entrance and lead into her song: -

Start: -

Introductory music interrupted by the sounding of gongs, many different toned small gongs and one huge weird sounding gong which is sounded at regular intervals – the while curtain is down – slow curtain – all sing:

“When the moon’s on fire and begins to rise
Like a burning ball from the eastern skies,
‘Tis an omen – to all men – and women
That our Mighty One, Sabooah, Daughter of the Night
Has Many words to say,
Has much, much, many, many, plenty words to say: -

Enter Advance guard singing: -

Subjects all stand back before us –

All sing: -

Sabooah’s here.

Guard: -

With royal weapons lifted o’er us –

All: -

Sabooah’s here. (Big development here:)
Sing and sing the wondrous glory
Of how she reigns in regal glory
Princess rare of land and waters
Queen of all our sons and daughters
Ruler of mountain, hill and plain
Long may our Mighty Sabooah reign,
Long may she reign with might for right
Sabooah, Daughter of the Night

Enter Sabooah:- (sings)

Oh Burning Moon, Oh Blazing Star
Send glorious blessings from afar
Last night Oh Moon some spirit face
Rose up it seems and took your place:
Do not desert my people – (Develop)

At finish of development all form kneeling picture around Sabooah and as she sees the moon beautiful and clear again (they all having heads bowed) she motions them to rise – sings: -

She's satisfied and all is well.

So come,- a little tale I'd tell;

All sing: -

A little tale she'd tell.

Sabooah:-

Of a youth and maid – you know them well

Picture is formed – Sabooah sings:

“The Jewel of the Big Blue Nile”

(I)

Ulana, fair maid – is sad to-day

Her lover Botonga – has gone away;

Has gone to look for his dream-love fair

To a spot on the banks of the Nile somewhere;

And this is the song Botonga will sing,

As he waits for his dream-love to come into being: -

Chorus

My Jewel of the Big Blue Nile – I wait for thee – I wait for thee,
 And DEAR I'm thinking all the while, if you will be, if you will be
 The Jewel that for ages I have lived with in my dreams
 The maid with tiger eyes, the one whose kiss it always seems
 To last for days and fill me with a strange a mad delight
 Those fiery, furious kisses, that rage and burn and bite –
 Yes I'm waiting and SHALL wait thro'out Eternal After-While
 For my precious, priceless Jewell of the Big Blue Nile.

(II)

Botonga he may not find her there

And long again for times that were

For the hand-full of nights that were once so sweet

When he knelt at the fair Ulana's feet –

I'M afraid that the “Jewell” which he tried to find

Was Ulana, the maiden whom he left behind.

All sing the last chorus and at the finish as Sabooah's exit, the bunch go into a short, joyous semi-savage jungle dance which gradually simmers down to a

sneak exit and the music is already into a real Negro dance of the down south essence type, the melody flows from the jungle exit to the essence entrance, during which there is a dark change and the essence melody brings on 8 – 12 – 16 or more real dancers. The music for this dance embraces a distinct and original Darky melody with unique orchestration – The number is all dance, melody and orchestral effects. This number is a sort of “Silence and Fun” – swiping melons by note – stealing with dance accompaniment. The white lights are gradually being brought up during the dance and at the finish and exit another dark change and a transparent drop is lowered and with startling suddenness [sic] the introduction to “Suwanee River” is heard and same is sung in front of tras. drop by a real singer (Woman). With this song is a novel arrangement for both singers and orchestra. The first chorus by the people is invisible and during the second chorus the cotton field is shown thro the drop showing the Darkies singing as they work: at finish of Suwanee (lights having been slowly lowered to almost darkness as the finish is neared) drop is taken up and suddenly lights full up and all the field hands go into a characteristic Negro Folk number – all so glad – “One mo’ day’s work done”

“Shine On”

Come along chillum – work’s all done
 Come along chillum – time fuh fun,
 Time fuh sweetheart’s sweetest glance,
 Time fuh song an’ time fuh dance;
 Sun shined all day – done his bes’
 Done tired shinin’ – gone to res’
 Either dat or like as not, he’s shining on some other spot

.....

But shine on, shine on Mister Sun
 Cause all dese chillun’s work’s done done,
 An’ sho’s fair weather follows rain
 Dat Sun des sets fuh to rise again –
 So come along chillum while you may
 T’wont be long fo another day –
 An’ at de dawnin’ of de mornin’ when de rooster ‘gins to crow,
 Den you know it’s time to reach up fuh de shovel an’ de hoe: -

.....

So – come along chillun – jine de happy crowd,
 Sing a song chillun, sing it mighty lough;
 Sun’s done shinin’ – days work’s done

Jine in honey – time fuh fun
 Sun may be shinin', somewhere mighty hot
 But long as he's a shinin' on some other spot
 Come along chillum – hurry on
 Cause when de sun it 'gins to rise tomorrer morn
 It's work, work, work de whole day long
 So come along let's sing a song, let's sing a song---
 An' when us chillum 'gins to sing – chile it goes all thro you,
 Makes you feel like jumpin' up an' shouting' Hallelujah – (Dev.)

(This chorus finishes with a regular riot of Darky development.)

The orchestra immediately picks up the introduction of the next number.
 All or as many as may be deemed fit, sing: -

If heah don't come Miss Julia Brown
 All dressed in dat Hawaiian gown
 Let's all ast heer – t'wont take long,
 So sing dat Honolulu Hula song;
 Dat song she learnt not long ago
 While working fuh Miss Phoebe Snow.

(Enter Julia)

Julia sing dat Hula please
 You know – da one about da sunny seas?

(Introduction and song)

“Hula.”

In the land of breathing, seething volcano
 In the land where ice and snow they never know,
 The sunny land of the sapphire seas,
 Land where the pungent breeze,
 Floats thro' the almond trees,
 Wondrous land of no worry – land of no hurry –
 Land where the Boom-Boom bird, each evening brings me word
 My Hula waits for me.

.....

Hula: Hula: - Look into my eyes – Breathe impassioned sighs

Hula: Hula: - Look like the wild flower playing, swaying
 Lips lie roses – of the drowsy south – with your honey mouth
 Hula come to me

.....

Love lit eyes like
 Day-break skies strike
 Chords that rise entrancing – same as when you are dancing
 Soft strings playing
 Hula swaying
 Swaying like a soft summer breeze – Queen of the tropic seas.

At finish and exit of soloist and possibly dancers, introduction is started to
 “Eagle Rock” and on comes a red hot couple, know to all as “The Plantation’s
 Pride” – song –

“Eagle Rock”

Talk about yo’ “Mississippi Dips”
 Yo’ “Dixie Drags” and “Florida Flips”
 “Pensacola Mootch” and “Grizzly Bear”
 Ever one of them is a tame affair;
 Dat “Turkey Trot” and “To-dle-o”
 Nor “Gobble Glide” don’t go no mo’
 ‘Cause here’s de sweetes’ dance dat’s happened yet
 De AB-SO-LUTE-LY one bes’ bet:

Chorus:

It’s de Eagle Rock, I got a weakness fuh de Eagle Rock
 When de fiddles tune you starts to fret,
 Jes wind an’ wind an’ den you set
 Like a eight day clock – you git to movin’ an you reel an’ rock
 When de ban’ is heard, like a Eagle bird, you stretch yo’ wings
 den you sway an’ swing
 Den you stan’ right still – an’ you slowly rock until –
 You rock so low, you nea’ly touch de flo’
 Den you slowly rise, look in Baby’s eyes, git yo’ second win’
 den start again’
 An’ Eagle --- Eagle --- Eagle, Eagle Rock.

(II)

Once upon a time – birds of de air,
 All met up in de sky somewhere
 An' de bird what done de greates' thing
 Wus the one to be elected "King":
 De birds all sung den sung some mo'
 Mistere Eagle den he tuk de flo'
 An' danced, an' when he finished with dat soulful swing
 Dem birds all screamed out "Welcome King"

Chorus:

It's de Eagle Rock, da fust edition of da Eagle Rock, etc.

(This number will introduce all of the popular Darcy dances of the day and finish with a terrific, whirlwind, all-hands DANCE) – or

May close with a big singing number: - "Shine On" and use the following in Shine On's place.

"June Time"

Good Mornin' – Happy Day
 Good Mornin' – Dan'l Clay
 Good Mornin' – Emma May
 Good Mornin' -- ANGEMIMA.
 How is you Emmaline?
 My how dat sun do shine
 Come folkses – git in line
 Don't you know dis heah's June Time, Ah!

.....

Done tired a win' an' snow an' sleet
 An' hom'ny cohn an' salt poke meat,
 Dem short ole days an' long cle nights
 Whar de be' meal's et by de candle lights,
 But fuh a while at leas', all dat's done pas',
 Cause honey: nothing' t'all cant las'

So –

Good-bye cle January,
 So long Mister March;
 Farewell you Feberary,
 Wit you' breezes blowin' striff as starch:

Done thru with Aprul an' her showers
 Done grinned an' waited all thru May
 Now fuh sho-nuff sunshine – sho-nuff flowers
 Miss June starts in to rule to day –

.....

Oh --- June Time ----- June Time
 Sun's jes laffin' at me;
 Oh you June Time ----- June Time
 DE birds an' de bees an' de buds all full a glee,
 Seems like nea'ly EVERYTHING jes acts azactly right,
 Joy jes oozes out you honey, mornin' noon an' night,
 Makes you feel like singin' sunny songs out loud wid all yo' mite
 Cause it's June Time – June Time – Joyful – Joyful June Time.

BLACK BOHEMIA

An act depicting life as seen in the Negro cafes and rathskellers around New York City.

The action takes place in a rathskeller: - When the curtain goes up the orchestra (violin, cello, piano and drums, which is part of the act) is playing a lively rag - men and women are seated around the tables drinking, singing and clamoring for a waiter - there is only one waiter (the comedian), and he is busy hurrying here and there and getting no place in particular. At rise of curtain one man is in the center of stage down front dancing furiously, and as he dances the patrons throw money to him, which is picked up by the floor man who is the second comedian:- all are clapping hands keeping time with the dance near the finish of which the waiter exits and a crash is heard outside.

A young fellow neatly dressed in tuxedo enters brushing off his clothing as if having just had a run in with the waiter who follows him on and pantomimes to the floor man that he has broken many glasses and that it was the fault of the party who has just entered - the people all seemingly know the neatly dressed fellow - he is a singer in a big white cafe and on his way home has dropped in at this place - the people led by the floor man all beg him to sing and he sings "Darky Love":-

["Darky Love"]

Twass las' September - I'll always remember
 It's de sweetes' month dare is
 My own Pheeby - promised to beleebe me
 An' she sealed her promise wid a honey kiss
 Sich a feelin' - come a creepin', stealin'
 I felt like some big King
 An' while dat kiss was warm - I took her in my arm
 An' while de moon was risin' den I sung dis song -:

Chorus

I loves you kid -
 Yes I loves you kid
 I loves you better dan I does myself
 I loves you so much I'm jes losin' my healf'
 Dare's dat yearnin' love -
 Dare's dat burnin' love
 But dare aint none better 'neath de skies above
 Dan dis good ole Darky - Everlastin' Darky Dis real Darky Love.

During the repeat chorus of this song a young couple enter and hearing the melody do a cake walk down to one of the front tables where they set down at the finish of the song. If an encore is taken then the singer makes panto love to the girl who has just entered and near the finish of the first chorus of the encore the fellow who has entered with the girl gets wise to the fact that the singer is flirting with his girl and beckons the "floor man" and is protesting as the second chorus is reached and when he turns to where the girl had been seated he finds that she is dancing the second chorus with the singer and in panto makes a huge kick and only subsides song after the "floor man" has threatened to eject him.

At finish of this number the leading woman enters and is greeted noisily by the crowd. (She sings regularly in this rathskeller and is the feature.) The "floor man" yells for a little order and turning to the young woman who has just entered says, "Well young lady you're late again. Here it is nine o'clock. I guess you know you're due here at eight."

She carelessly answers him saying, "My salary was due Saturday night - but it didn't come on time."

The floor man starts to make some loud remark and the young fellow who has just sung "Darky Love" says: - "Don't be a sore head old man" turning calls "Oh waiter" (waiter pokes his head around the side of center door) "bring us some wine."

Waiter having taken his head back suddenly sticks it in again and asks, "What kind?"

"Sherry" turning to the young woman who has just come "Sing us something - let's see - Oh, yes "That Man"

She sings: - "That Man"

De good Lorde way long time ago
 Made dis big world an' what is mo'
 He made de hills an' mountins an' de trees
 He made all de fishes in de deep blue seas
 Made day an' night - de moon an' sun
 But de bes' thing what he ever done
 Was when he searched all thru de lan'
 An' picked me out dat seal skin man:-

Chorus

Oh dat ever lovin' satin-finish, seal-skin brown
 Lordy how I loves dat man
 An' his love in my heart do res'
 Jes like a robin in his welcome nes'
 He's jes so sweet sometimes I bet
 Dem bees will jes 'bout eat him yet
 An' when he gits to lovin' - Goodness knows - Levie Joe's -
 Jes like dem Eskimos Up in Icelan'
 - long-side dat man -- Oh - dat man.

The finish of this song brings dark stage and the same young woman goes to table at left where is seated party who sang "Darky Love" and under a spot she sings "My Lady Nicotine".

["My Lady Nicotine"]

[I]

She is the queen of the world today
 No woman with her can compete
 Wherever there's man she holds her sway
 Her pow'r over him is complete
 For she is the siren whose only cloak
 is thinner than silk or chiffon
 She's the mad little, bad little queen of smoke
 She is here, then she's there, then she's gone.

Refrain

Smoke! smoke! the vapory cloak, of My Lady Nicotine;
 Smoke, smoke she's only a joke, but to me she is the queen,
 But she lures them away from the world of today,
 millionaire or the fellow who's broke;
 And they dream pretty dreams, but their beautiful schemes
 end in smoke, smoke! smoke!

[II]

Out on the plains in the soldiers' camp,
 She'll rise from an old pipe of clay;
 A man in the ranks he's an awful scamp,
 But he's dreaming of home far away;
 He sees the old home-folks and best of all,
 the girl of his heart, pretty Nan.
 In the midst of his dream comes a bugle call,
 And he goes forth to die like a man.

Refrain

The young man intently watching her all the while smoking a cigarette.
 At the finish of the "Smoke" song the comedy waiter enters hurriedly and is
 rushed to center of stage where he does a number finishing with a wild-fire
 dance.

As soon as this is over the introduction of "Suwanee River" is heard. This is
 sung by the leading woman assisted by the chorus.

When "Suwanee River" is finished the slow opening strain of the "Monkey
 Dance" are heard and the men and women in couples rise and start the dance.
 This is a dance done on the stage for the first time in this act. The people are
 singing all through the dance fragments of "Darkyland" and "Shine On Mister

Sun". When the spot is reached where the most peculiar and unique move in the dance comes the curtain is lowered and raised as the dance goes on.

1912 SONGS

Three Negro Songs (NY: Schirmer, 1912; published singly or in a set of three, for solo voice or 4-voice men's chorus:

- No. 1 "Swing Along" (Cook/Cook),
- No. 2 "Exhortation" (Cook/Rogers),
- No. 3 "Rain Song" (Cook/Rogers)

"My Alabama Dan, leader of the big brass band," lyrics and music Will Marion Cook, unpubl. (in ms at Howard); this is a fourth song, along with the three just above, that was copyrighted by Will Marion Cook in 1912; copyright renewed by Will Marion Cook, Atlanta, June 15, 1940

1912: NEGRO LIFE

The October 1912 plan was that "the gradual development of Negro music will be shown up to the present", a scheme that had been part of Cook's personal thinking for two decades.

1. old African songs, the plantation melodies, to whose weird, crooning music many of us were rocked to sleep in the days of our insufficiency
= Slave songs, hymns, and early minstrel songs, for a chorus of 300, an orchestra of 150, and fifty old men and fifty old women for character work
2. the "Essence" song and dance, produced by 100 people (Minstrelsy's most famous dance, "The Essence of Old Virginia" [Stearns and Stearns, Jazz Dance], gives rise to soft shoe; a Billy Kersands specialty);

NB: a dance of the down south essence type is called for in the first playlet of Darkyland (1911)

3. lighter minstrel songs and airs of the past fifty years
= lighter and popular songs of the last fifty years
4. Clorindy (35 minutes)
5. popular songs by modern negro composers, among them Cole and Johnson
= lighter songs of J. Rosamond Johnson, Burleigh, Cook and others
6. brief musical sketches, and more ambitious music by Burleigh, Coleridge Taylor, and Cook
= heavier compositions of Negro composers including Coleridge Taylor

1912: CAPTAIN JASPER

Second of three Cook annual shows for Sissieretta Jones (Black Patti) and her company.

Act I

Opening Chorus

Lady Angeline [?Christie and Reed, 1912]

Goodbye Rose [?Ingraham and Burkhardt, 1910]

Snaky Rag [?That sneakey snakey rag: the snake, Smith and Bowman, 1912]

My Dream of the U.S.A. [for Chas. Bogna] [?Chick, Roth, Snyder, 1908]

I'm By Myself

Finale: Ragtime Soldier Man [?Irving Berlin, 1912]

Act II

Shine On

Willie, the Peeper [?Armstrong, Clark and Coogan, 1912]

"Sun-Blest Are You, O Golden Land" [for Patti] [?Joseph Melville, 1912]

"The Nightingale" [for Patti]

"You Never Catch Me There Again" [Glenn and a male quartet]
 "I Love You, Sue" [for Chas. Bogna and Tillie Seguin]
 Finale: Queen's Lace Handkerchief [title of a J. Strauss operetta]

Act III

Mellow Melody [That Mellow Melody, Meyer and Lewis, 1912]
 "The Belle of New York" [for Patti and chorus]
 "Please Don't Take My Loving Man Away" [for Glenn and Tillie Seguin]
 Finale: "The Belle of New York" [for Patti and chorus]
 and another song (interpolation?), "Sugar Babe" [for Glenn] [a couple of possible hits in WorldCat for this title, incl. J. R. & J. W. Johnson, 1906]; also mentioned by Sampson, Blacks in Blackface

1913: THE TRAITOR

[Down de] Lover's Lane (sung by Abbie)
 After All That I've Been To You, lyrics Jack Drislane, music Chris Smith
 (NY: Haviland, 1912) (sung by Abbie)

1913: SOLDIERS? [sic; a.k.a. THE SOLDIERS]

When the Bloom is on the Heather, William Gould (NY: Ted Snyder, 1909)
 a soldier song
 First line "A soldier was leaving for the front to fight the foe"
 My Hero
 You've Got to Rag It

1913: TURKEY TROT OPERA

"The Junkman Rag," a one-step, lyrics Chris Smith and Ferd Mierisch, music Lucky Roberts [C. Luckyth Roberts] (NY: Stern, 1913)
 "That Wonderful Turkey Trot, Which Haunts You Wherever You Go. Great Song, With Snappy Comic Lyric" (NY Clipper, July 26, 1913, p 25); one of the big hits in 1913

1913 SONGS

"Cruel Papa," music WMC, a song published and advertised by Stern in 1913, a fox trot or turkey trot for solo piano; it is a current favorite (NY Age, May 22, 1913, n.p. [6]; Billboard, June 21, 1913, p. 117) published as a keyboard foxtrot (WorldCat: NY: Stern, 1914); an arrangement of the fox trot for orchestra (also NY: Stern, 1914) was copyright by Stephen O. Jones in January 1915, and its copyright was renewed by Marks music corp. on February 9, 1942; this is probably the piece, in which case mis-titled "Cruel Popupa," that is mentioned in the Who's Who of the Colored Race, vol. 1, ed. Frank Lincoln Mather (Chicago, 1915), a reference carried into the later Progress of a Race (new ed., rev. and enlarged by J. L. Nichols and William H. Crogman; Naperville, Ill.: J. L. Nichols and Co., 1920), the Negro Yearbook bio, etc.

1913: BLACK PATTI THIRD SEASON

Cook was to have done a show for Sissieretta Jones for the third straight season, and it was a viable project into August, but Jones' illness cut plans short.

1913: AFRO AMERICAN FOLK SINGERS
OF WASHINGTON CONSERVATORY

Their first concert program "will show the progress of the Afro-American singer from the old spirituals of the slave, to the more highly developed works of such colored composers as Coleridge-Taylor, Burleigh, Johnson, White and others, and finally his study and grasp upon the masterpieces of musical literature" (Washington (DC) Bee, November 8, 1913, p. 1).

"Troubled in Mind--Negro Spiritual," a Will Marion Cook harmonization first mentioned in a review of the November 1913 DC festival concert and then at the 1914 benefit on March 11, 1914; Will

Marion Cook copyrights an arrangement (this one?) in 1929; mentioned in the 1929 Philadelphia Inquirer article about Youmans's Great Day and Cook's part in the choral work

Washington Bee, November 1, 1913, p. 1 mentions some pieces, and Washington Bee, November 29, 1913, p. 5, names all the repertoire for the concert (which matches the Nov. 21 program), including "Characteristic Afro-American Compositions" by Will Marion Cook, i.e.:

Swing Along
 Lover's Lane
 Rain Song
 Exhortation

and "Oh, Yes", called a choral transcription (i.e., an arrangement) of a Negro Folk Song composed for this program by Cook in Sept. 1913

plus "My Lady Chlo" by Henry Clough-Leiter and Myron Freese (1901),
 "De Coppah Moon" by Harry Rowe Shelley and William Fraser (1908),
 "Troubled in Mind" by Coleridge Taylor (1905), [in a choral transcription made for this program];

NB: the Washington Bee, November 1, says "Oh, Yes" and "I'm Troubled in Mind" are "the first choruses ever developed upon Negro melodies" and in context seems to ascribe both to Cook

And the original folk songs "Steal Away" and "Nobody Knows" (arr. Cook??)

and other numbers by the soloists, who included Abbie Mitchell

1914: CLORINDY revival

Red, Red Rose

What it Takes, You've Got It
 Mandy Lou
 Love in a Cottage is Best
 Who's That Said Chicken in This Crowd?
 The Exhortation
 Hottest Coon in Dixie

1914 SONGS

"If the sands of the seas were pearls," lyrics James Weldon Johnson, music Will Marion Cook (NY: Remick, 1914); copyright renewed by Will Marion Cook from Asheville in 1941 with title "If the sands of the seas were peerless pearls" (LoC copyright July 1, 1941), and renewed with usual title by Cook from Asheville and Grace Nail Johnson in NYC on May 31, 1941
 Chorus: "If the sands of all the seas were peerless pearls"

"An Explanation: Characteristic Negro Verses," lyrics James Weldon Johnson, music Will Marion Cook (NY: Schirmer, 1914)

Two Negro Ballads (published together and separately):

"My Lady," lyrics Dunbar and Cook, music Will Marion Cook (NY: Schirmer, 1914); copyright renewed 1942 from Asheville

"Springtime," lyrics P. H. Armstrong, music Will Marion Cook (NY: Schirmer 1914)

1914, in June: NB: Abbie is singing "If the Sands" and "My Lady" on the June 4, 1914 Clef Club concert, and presumably also with Will Marion Cook at the piano in vaudeville later that month.

1914: UNCLE TOM'S CABIN

1915 SONGS

"My Lady's Lips (am like de honey)," lyrics James Weldon Johnson, music Will Marion Cook (NY: Schirmer; Boston: Boston Music Co., 1915); sheet music with ad for four Cook songs, publ. Schirmer, on p. 6; copyright in March 1915; arr. for orchestra by Stephen Jones (NY: Schirmer, 1915), copyright May 1915

"Cruel Daddy," words anon., music Will Marion Cook (NY: Stern, 1915); copyrighted in June 1915; renewed NY: Edward B. Marks, 1942 could this be a vocal version of 1913's "Cruel Papa"? The 1915 copyright is claimed on the words and the arrangement of the melody.

1915: DARKYDOM (II)

The second of Cook's shows with this title; one of the shows for which he wrote the most original music; his last completed full-length show.

Variety/NY Age art. says 2 acts and four scenes, with three of the scenes in the second act, and 19 numbers by Cook/Creamer. In fact, of the 23 items listed below, JRE/Creamer contribute just "Cairo" and "Rat-a-Tat"; listed alphabetically below with I/II indicating position in first or second act.

X indicates in Sampson Blacks in Blackface and Peterson, Century list;

Y indicates mention in a long Indianapolis Freeman art.;

*** is new Cook song that gets published

I/4. Y "Arcadia" [for Fanny Wise]; "Ardonna" in one review

II/6. XY "Cairo" [for Fanny Wise], music James Reese Europe, lyrics Henry Creamer (NY: Ricordi, 1915); not in Reid Badger list; a second act song; "Cario" in one review

I/10. Y "Chop Suey Sue"

I/9. Y "Coon Jine"

I/8. X "Dreaming Town"; perhaps the original 1904 Cook setting of Dunbar lyrics that became "Mandy Lou" in 1905, or maybe Mandy Lou itself is meant here?; there is a "Dreaming Town" by Clarence Williams acc. NY Age 10/28, for Lillian Grade; or Y "Dreaming Town" (1904?)

- [sung by Lillian Good/Grade]; there is a Cadman song to Dunbar lyrics: "Come Away to Dreaming Town" (1905)
- II/8. Y "Drive the Blues Away"
- II/4. XY "The Ghost Ship" (new at Pekin in 1907), in second act, NY Age 10/28 calls it the production's heaviest number [sung here by Creighton Thompson]
- "The Jewel of the Big Blue Nile" (1908) [acc. Carter]
- II/5. Y "Keep Off the Grass" (burlesque quartet)
- II/2. Y "Life", in second act [Henry Troy song]
- II/1. XY "Magnolia Time" [for Nettie Anderson]
- ***I/3. XY "Mammy", music Will Marion Cook, lyrics Lester A. Walton (NY: Artmusic 1915/1916/1917) (copyright is Empire Music February 1916); this is a first act number, the biggest hit of the show; sung by Opal Cooper
- Y "Montgomery" [Do I misunderstand what the papers are saying?]
- I/1. Y "My Gal [Girl] From the South"
- "My Lady Nicotine" (1910) [NB: NY Age (Oct. 28) mentions a first act "smoke song", and Variety/repr. NY Age says Abbie Mitchell does a "smoke song" very well; must be an addition/ interpolation for Abbie]
- ***II/3. XY "[My] Lady's Lips (am like de honey)", music Will Marion Cook, lyrics J. W. Johnson (NY: Schirmer; Boston: Boston Music Co., 1915); sheet music with ad for four Cook songs, publ. Schirmer, on p. 6 [published in the spring, before the show; becomes big second act number for Abbie Mitchell in this show, with Opal Cooper; one Variety ref. calls it "Daddy Lips"; Schirmer ad for the sheet music with correct title, in Variety, April 23, 1915, p. 23]
- I/2. Y "Naughty Moon" [for Nettie Anderson]
- II/7. XY "Rat-a-Tat [Drummer Boy]" [for Helen Baxter], music James Reese Europe, lyrics Henry Creamer (NY: Ricordi, 1915); copyright issued to Ricordi on September 24, 1915
- I/7. Y "Scaddle de Mooch: novelty song,"
a.k.a. X "Scay-A-Da-Hootch" (Cecil Mack and Chris Smith (NY: Jos. Stern, 1915); [production number for Abbie Mitchell acc. some reports, along with Ida Forsyne and the chorus; reviews say it was a big hit for Ida Forsyne]; introduced by Nora Bayes in Ziegfeld's Midnight Frolics
- I/6. Y "You're So Loving" [for Henry Troy]

Big chorus numbers are:

I/5. Y "All Kinds of People Make A Town"

***I/11. Y "I Want to Live and Die in Old Dixie Land", music Will Marion Cook, lyrics Cecil Mack [first act finale]; 1915 date in sheet music at Howard; published in 1916; see below.

Finale (II/9): Y "Bamboula" (Coleridge Taylor published a "Bamboula: Rhapsodic Dance," in 1911)

And note that in just the right time frame, Europe and Creamer publish eight other songs (all NY: Ricordi, 1915, just like "Cairo" and "Rat-a-Tat"). Put another way, the ten Creamer songs published in 1915 according to WorldCat are all to the music of James Reese Europe and no one else, and only two end up in this show. [There are no Creamer songs in WorldCat from 1914 or 1916, so none in this range with Cook as composer, for example.]

"Father's Gone to the War" (May 3/May 4, 1915; copyright renewed in 1942 by Mary Europe)

"Follow On"

"I Must Have Someone Who Loves Me"

"I'll Hit the Homeward Trail (Molly May)"

"Someday You'll Want a Home of Your Own"

"Syncopated Minuet: a song"

"Tinkle a Little Tune"

"Wait for Me"

Washington Bee report of show contents:

Act I

1. My Gal From the South
2. Naughty Moon
3. Waning
4. Arcadia
5. All kinds of people makes a town
6. You're so loving
7. Scadde de mooch

8. Dreaming town
9. Coon jine
10. Chop Suey Sue
11. Live and Die in [Old] Dixie Land

Act II

1. Magnolia Time
 2. Life
 3. Lady's Lips
 4. Ghost Ship
 5. Keep off the Grass
 6. Cairo
 7. Rat-a-tat
 8. Drive the blues away
- Finale: Bamboola

1916 SONGS

"I Want to Live and Die in Old Dixie Land", music Will Marion Cook, lyrics Cecil Mack (NY: Empire Music, 1916); LoC copyright in 1916, and WorldCat entry has 1916. The first-act finale of Darkydom (1915), published here as a solo song.
 NB: "Mammy," from the sasme show, also has 1916 copyright and was published by Empire in 1916.

1917: JAZZLAND, with "Songs of Yesterday and Today"

1917 SONGS

"Bucking Mule Rag," music Will Marion Cook (London: Marriott & Williams, 1917) in WorldCat; LoC copyright Dec.28, 1917/Jan. 2, 1918 identifies the author as "Will Cook (of England)"

"Parapet Rag," music Will Marion Cook (London: Marriott & Williams, 1917) in WorldCat

1918 SONGS

"Gal o' Mine. (Caroline)" (Gal of Mine), lyrics Cecil Mack, music Will Marion Cook, (NY: Artmusic 1918)
 LoC copyright for Artmusic October 12, 1917; copyright renewed for Artmusic Nov. 25, 1944; could this be Darkeydom's "My Gal From the South"?

This is his last new song to be published until "I'm Coming Virginia" of 1926, published 1927, for which he contributed lyrics.

1919: NEW YORK SYNCOPATED ORCHESTRA

1919: SOUTHERN SYNCOPATED ORCHESTRA

1919: AMERICAN SYNCOPATED ORCHESTRA

1921: COTTON BLOSSOMS

1922: THE WORLD FAMOUS INTERNATIONAL ORCHESTRA AND SINGERS

1923: CLEF CLUB ORCHESTRA concertizing

1923: RUNNIN' WILD

Miller & Lyles are the stars.
 August 1923 to February 1925

On Broadway at the Colonial from October 29, 1923 to May 3, 1924. Big article by Lester Walton, NY Age, January 5, 1924, pp. 1, 2; Walton mentions "Old Fashioned Love" as the big hit, and also mentions "Open Your Heart."

2 acts

Act I finale includes song "The Charleston"

Ran several years, so lots of revisions.

From IBDB, 16 numbers:

ACT 1		Sung By
Open Your Heart	Ethel Hill and Jack Penn	
Gingerbrown	Adalade, Ginger and Strutters	
Red Caps Cappers	Chief Red Cap and Boys	
Old Fashioned Loves	Mandy Little, Adalade and Uncle Amos	
Keep Moving	Head Waiter and Chorus	
Charleston	Ruth Little and Chorus	
ACT 2		Sung By
Roustabouts	Male Octette	
Log Cabin Days	Angelina Brown and Octette	
Ghost Recitative	Head Waiter	
Pay Day on Levee	Uncle Amos and Company	
Swanee River	Ethel Hill	
Song Birds Quartette	Ethel Hill, Mandy Little, Ruth Little and Angelina Brown	
Ghost Ensemble	Ghost Association	
Love Bug	Adalade	
Juba Dance	Chorus	
Jazz Your Troubles Away	Entire Company	

Peterson, Century of Musicals (pp. 298-99), has 25 numbers; re-ordered to correlate with IBDB, they are these 16:

Open Your Heart
 Ginger Brown
 Red Caps Tappers
 Old Fashioned Love
 Keep Movin'
 Charleston

Roustabouts
 Log Cabin Days
 Ghost Recitative
 Pay Day On Levee
 Swanee River
 Song birds Quartette
 Ghost Ensemble
 Love Bug

Juba Dance
 Jazz Your Troubles Away

----- and also these 9:

Heart Breaking Joe
 Lazy Dance
 Set 'Em Sadie
 The Sheik of Alabam' Weds a Brown-Skin Vamp
 Showtime
 Slow and Easy Goin' Man
 Snowtime
 Sun Kist Rose
 Watching the Clock

Sampson, Blacks in Blackface (p. 299) has 16 numbers, including nine seen above in IBDB, and 7 more, alphabetical, that mostly have a counterpart in Peterson's list:

Open Your Heart
 Ginger Brown
 Old Fashioned Love
 Keep Movin'
 Charleston

Log Cabin Days
 Pay Day on Levee
 Love Bug
 Juba Dance

Banjoland
 Heart Breaking Joe
 The Sheik of Alabam'
 Showtime
 Show An' Easy Goin' Man
 Sun Kist Rose
 A Brown-Skin Vamp

The Brooklyn Daily Eagle February 15, 1925, p. 2E, says there are sixteen (16) numbers in all, of which the most popular are:

Sun Kist Rose
 Open Your Heart
 Old Fashioned Love
 Slow and Easy Goin Man
 Showtime
 The Sheik of Alabam
 Charleston

1924: NEGRO NUANCES (I) AND (II)

FIRST NUANCE

Scene 1: Africa
 Interlude
 Scene 2: Ghost Ship

SECOND NUANCE

Scene 3: Cotton fields of Georgia
 Interlude
 Scene 4: ca. 1860 and Emancipation

THIRD NUANCE

Scene 5: Clorindy
 Interlude
 Scene 6: Garden of Flowers

FOURTH NUANCE

Scene 7: New Orleans and the Charleston; one number here is "Darkey Love," which might be the song from 1911's Black Bohemia

1925: TAN TOWN TOPICS

1925: HOTSY TOTSY/LA REVUE NEGRE

Cook's show, Hotsy Totsy, a tabloid dance revue starring Louis and Marion Douglas, was created in Harlem, and then revised in Paris for the October premiere, and then underwent additional revisions every few weeks that fall to draw back repeat business at both theatres in which it was mounted. The seven items below are the original Paris show. Here, North and south, old and new, alternate numbers. It is likely that Hotsy Totsy worked more straightforwardly, moving from the South (Steamboat Race and Camp Meeting) to the North (New York Skyscraper and Cabaret). This can be argued from Cook's predilections generally, from the creation of just four backdrops, and from the hypothesized move from full stage to "in two" to "in one" and then back to full stage. The Charleston number in scene 1 in Paris would have been in scene 7 in Hotsy Totsy (not the Black Bottom, unless both were done), and there would have been no Dance Sauvage.

1. Mississippi Steamboat Race (Ensemble; Douglas; DeForest; Baker)

A levee scene; if the introduction featured the band on stage, it sounds reasonable that in the segue to tableau one, the band stayed put as the curtain rose to expose a stage full of people in front of the steamboat backdrop. The show begins with a big ensemble number – a Mississippi river dock scene – introducing all twenty-five performers.

Full stage with backdrop.

2. New York Skyscraper (Sydney Bechet and the two Douglas)

Bechet is a pushcart peanut vendor playing "Tin Roof Blues" (acc. Blake, Tumulte noir, 1999; this song was published in 1923); anyway, a memorable clarinet solo by Sidney Bechet alone with pushcart, dressed in a raincoat and an old hat, as curtain rises to NYC skyscraper backdrop; scene represents life after migration to the North.

"In two," in front of a backdrop.

3. Louisiana Camp Meeting (Maude DeForrest and Josephine Baker)

DeForrest sings a "shout" called "Same Train" (acc. Blake, Tumulte noir, 1999, p. 94); this is a well-known spiritual

"In two," in front of a backdrop.

[The olio, comprising novelty numbers 4, 5, 6:]

4. Les Strutting Babies (the eight Charleston Steppers)
possibly a cake-walk for the ensemble; or else more likely it is the Eight Steppers plus Lewis Douglas doing "A Jazz Charleston Drill";
In front of the "olio curtain" ("in one").

5. Darkey Impressions (Josephine Baker)
"Eccentric Dance"; eccentric dances and images against a shadowed screen
In front of the "olio curtain" ("in one").

6. Les pieds qui parlent (Louis Douglas)
"The Talking Feet"; "My Feet Talk"; story telling in tap-dance, featuring Louis Douglas.
In front of the "olio curtain" ("in one").

7. Charleston Cabaret (Ensemble, Douglas; Baker and Alex, etc.)
a show in a show: set in a Harlem nightclub, in whose stage show there is singing, one-stepping, and tap-dancing, including at some point dancing the Black Botton, and then we are transported to Africa, featuring the Savage Dance/Danse Sauvage, and finally, Louis Douglas appears as a waiter in the nightclub and dances around the Danse Sauvage couple; this sounds very much like the final number in Black Bohemia of 1911.
Full stage with backdrop.

1925: THE WHIRL OF DIXIE

1925: TOO BAD

1926: AN EVENING OF NEGRO MUSIC

Participants included Abbie Mitchell, Tom Fletcher, Hann's Cotton Club Quartet (the 4 Emperors of Song), the Dixie Jubilee Singers, and Duke Ellington's Washingtonians (a jazz band of eight pieces), which played a jazz number after each vocal selection in the first half, including opening with "Swanee Butterfly" and closing the first half

with Ellington's own "The Jig Walker"; Joe Jordan came to the stage from the audience and accompanied Tom Fletcher in two numbers.

Abbie Mitchell sang a group of songs in Part I including Lawrence Brown's "Sometimes I feel like a motherless child" and Harry Burleigh's arrangement of "Little David, play on your harp," plus an encore of Cook's "Mammy"; in Part II she sang Cook's "Exhortation" and J. Rosamond Johnson's setting of Dunbar's "Li'l Gal", with Cook as accompanist;

Hahn's quartet sang "All God's chilluns got shoes," "Ev'rybody talkin' 'bout Heaven ain't goin' there," and other jubilee songs and spirituals;

the Dixie Jubilee Singers sang songs including "So I can change my name," and "Swing low, sweet chariot";

and Fletcher and Jordan performed "Oh, wouldn't that be a dream," and encored it with "I'm goin' to exit" (from the review in NY Age, January 16, 1926, p. 3).

1926: RUGGED ROAD (fully a ghost, or the current version of the never finished opera)

1926: MISS CALICO (1926)

Peterson, Century of Musicals; Sampson, Blacks in Blackface

Overture (Brown, cornettist)

ACT I

America's Black Cargo

I'm Coming, Virginia

Specialty

I'm Satisfied

Black Bottom

A Revival Meeting (skit/sketch written by G. Hooten)

Specialty

A Few Moments with Ethel Waters
 Down Home Stomp
 Finale

ACT II

A Few Moments with the Calico Syncopators and Louia V. Jones
 The Dance of the Old Black Crow
 Sweet Mamma, Lulu Belle (skit/sketch)
 Shadows on the Wall [NB: relation to Revue Negre]
 Specialty
 Bamborina
 A Court Scene (skit/sketch)
 The Drill of Aunt Hagar's Children
 Specialty: Some Songs that You Have Heard in Your Homes (Ethel Waters, accompanied by Pearl Wright)
 Finale

1926: VIRGINIA NIGHTS

1927: AFRICANA

Norton (2002), II: 497-498 (1927.32)

Cook may have had no hand. Nonetheless, derived from Miss Calico, with a debt to La revue nègre.

PART I

Scene 1

Black Cargo
 Bugle Blues
 Weary Feet, introducing I'm Coming Virginia!
 Tap Drill

Scene 2

A Step a Second

Scene 3

At the Railroad Station

Scene 4

The Original Black Bottom Dance
 Tap Black Bottom Dance

Scene 5

Judgement Day

Scene 6

Here Comes My Show Boat

Ethel Waters Song

Dance of the Tambourines

A Little Minstrel and Spiritual Harmony

The Cake Walk Strut

PART II

Scene 7: The Mississippi

Time Ain't Very Long

Smile

Scene 8

Shine 'Em Up

Scene 9

The porter and an ex porter

Scene 10: A Romantic Interlude

Clorinda

The Boy

Clorinda

Scene 11

Some Songs You Have Home on Your Records (Waters)

Scene 12: Harlem Transplanted to Paris

Specialty

Banana Maidens a la Josephine Baker

The Broom Dance

The Count and Countess

Africana Stomp

Grand Finale

1927 SONGS

“I’m Coming Virginia,” lyrics Will Marion cook, music Donald Heywood
 (NY: Robbins Music Corp., 1927); sung in Miss Calico in 1926, then
 a big hit in Africana and published this year;
 first line: “Stop the traffic to Dixie”
 chorus: “I’m coming Virginia, I’m coming to stay”

"Ups and Downs," lyrics Mercer Cook (in ms at Howard)

1927: SILHOUETTES NEGRE

1928: SWING ALONG

1929: GREAT DAY

1929 SONGS

"Troubled in Mind--Negro Spiritual," lyrics Mercer Cook, music arranged and adapted by Will Marion Cook (NY: Schirmer, 1929; also in ms at Howard); or "I'm Troubled in mind", first mention is in a review of the 1914 benefit on March 11 probably the same as "Trouble on My Mind," which is still paying royalties at the time of his death in 1944; represented as his only spiritual, but mostly or all original

Note:

"Ghost Ship; the Slave Ship," from 1907; unpublished, but copyright by Will Marion Cook November 8, 1929 (7 versions in ms at Howard); Eva Jessye and her Dixie Jubilee Singers do "The Slave Ship" on a 1931 program with tenor and bass soloists (NY Age, Saturday, April 18, 1931, p. 7)

Note:

["Harlem Band," words Lenoir Cook and Mercer Cook, unpubl. (1929)]
 ["Sweetheart I Love You," Lenoir Cook and Mercer Cook (1929); in WorldCat, described as printed music but no publisher given]

1930 SONGS

"Ev'rybody Loves," lyrics and music Will Marion Cook (1930; typescript and ms at Howard)

1930: DUST AND DAWN

1932: ST. LOUIS WOMAN

1932 SONGS

"Harlem is Hell," words Mercer Cook, music Will Marion Cook; unpublished, but copyrighted by Will Marion Cook in 1932 (in ms at Howard)

Cook writes a song "Slim Greer" to lyrics by Sterling Brown ("Slim Greer/Ol' Slim Greer," in ms at Howard);

"Slim Greer in Hell" is a poem in Brown's collected works; in March 1932 while in Asheville, acc. Carter, thesis, pp. 173, 381

Note:

"Roamin' For Romance," lyrics Mercer Cook, music J. Russel Robinson (1932); WorldCat

["Stop the Sun, Stop the Moon: my gal's gone: fox trot" (also "my man's gone"), J. Russel Robinson, Mercer Cook and Hartwell "Harty" Cook (NY: De Sylva, Brown, and Henderson, 1932, etc.); introduced by Connie Boswell.

NB: Mercer worked as lyricist with composer J. Russel Robinson on a number of songs right around now

1933 SONGS

"A Little Bit of Heaven Called Home," words Mercer Cook, music Will Marion Cook (NY: Schirmer, 1933, 1939); (also in ms at Howard);

LoC copyright is 1933 (as "Just a Little Bit of Heaven");

Abbie sings it in recital in October 1933;
 Carter also lists "Just a Little Bit of Heaven Called Home" (NY: Metro-Goldwyn-Meyer, 1934);
 A hit, and in early 1939 it is described as sung recently over the radio by Alberta Hunter and it is Will Marion Cook's first popular song in over 20 years (Indianapolis Recorder, January 7, 1939, p. 14)
 This song is still paying royalties at the time of Cook's death in 1944 [NB: "A Little Bit of Heaven Called Home," Mercer Cook/Will Marion Cook and Hartwell Cook, acc. "iffy" Hartwell obit]

1934: O SING A NEW SONG, the giant August pageant at the Chicago Fair

A Negro Pageant, a three-act, three-hour spectacle with a cast of 5,000, in musical numbers with song and dance, and immense costumed pantomime scenes, entitled: "O, Sing A New Song." Noble Sissle who had overall coordination of this gigantic undertaking, gave credit to Cook for the creative spark that drove the planning: "Will Marion Cooke [sic] said: "My idea of such a tribute to the American Negro and his contribution is just like a dream that I have had for years. I am glad that Sissle asked me for assistance, and I intend to give my all for this mammoth pageant depicting our art that is recognized as one of the outstanding accomplishments the world has ever known." And said Sissle: "What a world of material Will Cooke [sic] possesses, and what an opportunity for an expression from him in art, that I know will astound the world.""
 (Chicago Defender, May 5, 1934, p. 1)

Part I: in the jungles of Africa (the Negro in his native Africa).

"Ode to the Sun" (a.k.a. "An Ode to the Rising Sun"), by Harry Lawrence Freeman
 "Muttering Thunder"
 the Witch Song

(on Cook's "Ghost Ship" at the Pageant, see Time 24/1 (1934), p. 39)

Part II: on the cotton plantation (Plantation scene).

Three Spirituals: "Bye and Bye," "Go Down Moses," and "Steal Away to Jesus"
 "Pickin' Cotton"
 "John Brown's Body" and "Dixie"
 "Rise, Shine, Give God the Glory" (?same as "Praise God a'Mighty, I'm Free At Last")
 The Umbrian Glee Club did Cook's "Swing Along"

Part III: in the modern age.

"Carry Me Back to Old Virginny/Virginia"

For Part III, Noble Sissle and his orchestra played,
 Earl Hines played the piano (including Maple Leaf Rag)
 Abbie Mitchell sang "Red, Red Rose" with Cook at the piano and took a leading role in the version of St. Louis Blues conducted by W. C. Handy
 Irene Castle McLaughlin participated, directing a revue of dances she and her late husband had made famous (Cake Walk, Bunnie Hug, Texas Tommy, Castle Walk) , and introducing Bill "Bojangles" Robinson.
 comedy chorus of doughboys
 Jungle rhythms in modern setting
 a mechanistic ballet, depicting modern industrial life

Grand Finale: To close, Sissle (or an ensemble) sang "O sing a new song," which he and Vodery wrote.

1934: DUST AND DAWN or DUSK AND DAWN

When Dusk and Dawn is announced by WMC, which is picked up in the Baltimore Afro American, November 1934, he says he's been at work on it for 14 years. This declaration might pull together a number of references:

1919: a new opera for London
 1924: Negro Nuances working outline
 1924: after this I shall produce grand opera in Paris!
 1926: January references to his opera
 1926: June ref. to Rugged Road; July ref. to "something up his sleeve"
 1926-27, 1927-28, 1928-1929: at work on an opera
 19217: Silhouettes Negre
 1930: Dust and Dawn as a mini for Lafayette in NY Age, January 18,
 1930, p. 6, with lots of helpers
 1934: Dusk and Dawn as a big show, a Broadway extravaganza

Africa
 The slave ship
 Slavery in America
 The folk song period
 Ragtime
 The work song
 A Forest Fantasie

NB: From Asheville, Will Marion Cook republishes or re-copyrights some of his biggest hit songs in the later 1930s and early 1940s.

1937: Cook of Asheville and Jordan of NYC renew copyright on "Lovie Joe,"
 July 6, 1937

1938: Will Marion Cook and Mercer write an original ballad for Alberta
 Hunter

1939: Schirmer re-issues "A Little Bit of Heaven Called Home"

1940: "My Alabama Dan, leader of the big brass band," lyrics and music Will
 Marion Cook, unpubl.; the fourth song to be copyrighted by Will
 Marion Cook in 1912; though evidently never published, the copyright
 was renewed by Will Marion Cook from Atlanta, June 15, 1940

1940: Schirmer re-issues "Swing Along" in 1940

1941: "Let's Save the U.S.A., to Hell with Over There," lyrics Mercer Cook and grandson Mercer II (in ms. at Howard)

1941: The Pittsburgh Courier, June 28, 1941, p. 21, with ANP byline New York, June 26 and Cleveland Gazette, July 26, 1941, p. 3 say that Will Marion Cook and son Mercer have written a new song, "A Little Bit of Heaven Called Home," but see years 1933 and 1939 above; a re-issue?

1942: "My Lady," lyrics Dunbar (NY: Schirmer, 1912), copyright renewed on March 4, 1942 from Asheville.

"Ducky Wucky," lyrics Mercer Cook (in ms at Howard)

"Everybody Loves" (in ms at Howard)

"Honey I Loves You, Dats All," with Mercer Cook and Alston Burleigh, the son of Harry Burleigh (in ms at Howard)

"Motherless Chile" (in ms at Howard)

"Nobody Knows the Trouble I See" (in ms at Howard)

"Over Here," lyrics Mercer Cook (in ms at Howard)

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