

**BOOKS and THINGS**

**"Sparks—The Making of the Book."**  
—Shelton.

From the time of Plato down to the present day, all great thinkers have recognized the value of music and its influence in the life of a people or of an individual. Thousands of books have been written on the subject; are being written today, and hundreds of musical campaigns have been and are being conducted. But New York's First Music Week, as carried out in New York City last February, was one of the most unique and successful demonstrations for bringing music before the people in general, not just before a particular class, ever undertaken. The history of the details of that week is recorded in one of the most interesting and instructive books on music, "New York's First Music Week," by C. M. Trumaine and recently published by the National Bureau for the Advancement of Music, of which Mr. Trumaine is director. In his opening chapter, "The Drive for Music," the author sets forth the two fold object of the great demonstration, as carried out in New York—"to give us widespread enjoyment through music as possible, and to center public attention on music so interest in it and appreciation of it might become more general among all classes." The drive made no appeal for money. The significance of the demonstration was that it proved "that people as a whole,

not some people or some classes—but the people of every class and of every variety of circumstance love music." There is a charming chapter on the broad scope of music, and its value as a recreation for tired nerves and bodies, as a stimulant to effort, and as an inspiration to lofty ideals, etc. The drive for a music week was initiated by the National Bureau for the Advancement of Music, and an organization was perfected to carry out the scheme. Mr. Trumaine's book contains details of this organization, and subsequent chapters record the tabulation of participants in the demonstration; churches, commercial and industrial houses, music clubs, women's clubs, civic organizations, hotels, moving picture houses, theatres,

and so on. The book is not merely a reference book, but also a guide and inspiration for other music weeks in New York and elsewhere. And it has certainly succeeded in this purpose. The success of New York's Music Week, which carried considerable comment at the time, makes it inevitable that other such weeks will be organized. And wherever the organizers of similar movements find a more valuable text book than Mr. Trumaine's New York's First Music Week.

One of the most remarkable and worth while of the new books is "Captain Macdonald's Daughter," by William McFee and recently published by Broadway Book Co. The book is essentially a character study. It is the story of old Captain Macdonald, pathetic and pathetic, a victim of "Widow's Tears," and eventually imagining and inventing stories concerning himself, his family, and those with whom he comes in contact, until he actually believes his tales to be facts. It is the story of Captain Macdonald's daughter, the Anglo-Hollands Investment Company, to be built on gallant sea-captain's savings. But particularly it is the story of Captain Macdonald's daughter, Artemis, beautiful, vivid and alive. It is the story of her amazing experiences, from the time when she

was used as a pawn in her father's speculations, until her first love, experiences most of her childhood of a "social industrial" activity for slaying up to some mysterious laboratory being which the labels "herald" and "strive" to meet in the mind of her protagonist.

The setting of the story is the sea and the town. "Captain Macdonald's Daughter" is one of the biggest bits of fiction that has been published for some time, and bids fair to surpass the popularity of "Mr. McFee's former novels, "Allens" and "Chambers of the Sea." An interesting bit of business fiction is "The Business Philosophy of Moses Irons," by Daniel Louis Hanson and recently published by

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