THREE 1917 HITS

"The World Began When I Met You"
By STANLEY MURPHY, HUGH ALLEN, and ALBERT GUMBLE

"Because You're Irish"

"There's Egypt in Your Dreamy Eyes"
By FLETA JAN BROWNE and HERBERT SPENCER

JEROME H. REMICK & CO. DETROIT and NEW YORK

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JOS. W. STERN & COMPANY

Hawaiian Sunshine

MUSICAL NEWS

Jos. W. Stern & Co.
New York

THE TUNEFUL YANKEE

112 West 30th St., N. Y.

L. WOLFE GILBERT

MAX J. STONE

E. S. FLORENTINE

ROSE BLOOMS

NATIONAL EMBLEM

Mr. Music Dealer, you can handle our popular prints with excellent profits; also our standard Falls, Collections, etc., and Band and Orchestra Music. Importers and distributors, NEW: 8 Bosworth Street, Boston, Mass.
HERE IS A CHANCE
For Every Embryo or Professional Song Writer

$50.00 for the Best Song Poems
First Prize $25.00
Second Prize $15.00
Third Prize $10.00

THE OBJECT of this prize distribution is to encourage native talent. All lyrics received will have our careful examination and will be immediately returned to the writer, if unavailable. Those of merit will be carefully preserved and placed before the judges for final disposition.

The only condition of this competition is that the contestant shall be a Subscriber to THE TUNEFUL YANKEE.

Return Postage at Letter Rates MUST
Accompany all MSS.

We are willing to examine your work free of charge, give you our candid opinion as to their merit or demerit, and, incidentally, give you the benefit of our experience. But we require your support in return for our efforts—that support is only your subscription to our magazine.

The winners of the three prizes will be acknowledged in our APRIL issue, and the photographs of the winning contestants will be published in that issue.

HERE WE ARE
The Tuneful Yankee jumps out into the new year as a startling surprise for every man, woman and child who loves popular music. It is born from the masses who champion the light, jingling melodies and the plain, homely texts that speak the realism of everyday life. It is not born of the old dead masters of the long ago, nor of the long-haired music professors of the present day who scoff at a song that tells of a mother’s love, or the sacred kiss of a sweetheart; nor of the old-school musician who revels a modern ragtime dance because, possibly, he can neither create nor play it. It is not born of these. The Tuneful Yankee comes to Mother Earth to make the heart light, the feet merry, the soul glad. It is a fearless, independent, unblushd exponent of the people’s needs and desires, and in the yearnings of the masses and not the few, thus opening the Soothe for the perfect dissemination of their tunes and melodies, known in the accepted term of “Popular Music.”

OUR PRIME OBJECT
Irrespective, however, of defending the popular song, we are launching the Tuneful Yankee for one sterling, outstanding purpose. It is to crush the greatest evil that has ever blackened the history of American music, to throttle in its infancy the vampire that sucks from the embryo song-writer the blood of his very existence. That such an ogre exists is, and has been, an admitted fact since musical composition first began. Every enlightened man and woman knows from the records of our courts that there are bands of swindlers who prey upon their fellowmen in tempting them to submit the fruits of their brain to unscrupulous men, who, under the guise of music publishers, offer to doctor their lyrics or exploit their contributions for so much cash. It is needless to say this exploitation is never done and the swindle becomes diaphanous. The aim of The Tuneful Yankee is to fight and expose...
these sharks with all the vigor at its command, and its one goal will have been achieved when the lad or lass with latent talent will admit a protecting hand has been reached out to them, and that they have at last found a friend!

WE ANTICIPATE

It goes without saying that our task will be a difficult one. We shall expect the animosity of many cliques. But we shall be prepared. No monetary influence nor personality shall bar our progress. On the other hand, we shall not become the confidante of the aggrieved. The Tunesfule Yankee will cheerfully lend its pages to the expressions of every aspiring writer, he lyricist or composer, and we will yield all a helping hand. We are proud to encourage American talent in the popular music field. But we shall not undertake to dispose of wares, nor will the Tunesfule Yankee become a middle man for the publication of manuscripts. Still, we shall, from time to time, offer prizes for the best musical compositions submitted to us, each one of which, however, shall be returned intact to the author or composer after the prize has been awarded. This shall be our method of developing native talent. Of course, many insipid and inferior contributions will be received. These will be promptly returned. Others may seek advice to further their interests; still others may ask us to review their productions. To all of which the Tunesfule Yankee would say that, if the request is made in a bona fide spirit, we shall lend all our hearty support, our experience, and our time as councilor and guide.

OUR ADVERTISING COLUMNS

Unlike many modern publications the Tunesfule Yankee will restrict its pages for advertising purposes. It will, of course, not reject clean and desirable display announcements from reputable sources, but will not make its editorial department subservient to its counting room. Nor will it publish in its reading columns free luggage under the cloak of news matter. Monetary consideration shall not warp its editorial expression. In other words, the Tunesfule Yankee will not cater to the whims or influence of individuals. If it reviews a new song, a new dance, a new phonograph record, or a new film, it will be done in an unbiased spirit. Our staff of reviewers will be a varied one, impartial, and, if it becomes necessary to call a spade a “spade” it will be done regardless of consequences, for we fortunately dwell in a land of liberty where “no man can be arrested for thinking,” nor jailed for telling the truth. The Tunesfule Yankee expects to this very manner to make many friends, for its star endeavor will sail under the banner of “Fair Play to All!”

Publishers Win on Public Performance

An important ruling by the United States Supreme Court, and one which maintains suit by the Vanderbilt Hotel and Stanley’s restaurant for performing Victor Herbert’s “Sweetheart” and the march “From Maine to Georgia,” owned by the firm of John Church & Co., has been made by the decision of Justice Holmes.

The involved question relates to the evening power of a copyright—whether the performing of a copyrighted musical composition in a restaurant, where there is no change made for admission to the place, constitutes an infringement upon copyright or upon the exclusive right of the owner of the copyright to perform the composition publicly for profit.

The managers of the Vanderbilt Hotel had “From Maine to Georgia” played for the entertainment of their guests, and “Sweetheart” was sung by a professional quartet on the stage at Stanley’s for the same purpose. The United States District and lower Circuit Courts held that this was not a performing for profit within the strict meaning of the copyright law.

In handing down his decision, Justice Holmes stated: “If rights are only infringed by a performance where money is taken at the door, they are very improperly protected. Free performances might be given that would defeat all protection. The defendants’ performances are not commercial. The public pays for them.

It is true that music is not the sole object, but neither is the food, which could possibly be got cheaper elsewhere. The object is a repeat in surroundings that, to people having limited powers of conversation or desiring the rival music, give a luxurious pleasure not to be had from eating a silent meal. If music did not pay, it would be given up. If it pays, it pays out of the public’s pocket. Whether it pays or not, the purpose of employing it is profit and that is enough.”

Whistle it Around

That Billy Arrow’s publishing company is going strong and coming stronger.

That Miss Winchell is married to Waterfield for life. It would take more than the property to be a negligible part.

That Fred A. Miller is on deck again. He is publishing only youthful works from his own pen, goes out in swell fashion, and selling them in profuse quantity on the road through his hardy standing-by. Max Straw.

That Al Bryan is, without question, the oldest song writer in America. This is not because he lives in Riverside Drive, but because having always been a singing, industrious fellow, and having written many successful songs, he has kept up the hard work and the spirit. I don’t think the man because he has done it, but because he is a square, unadorned, just piano of the type permanent.

That “Count” Andre C. Duvalier is the greatest title-page-doughman in this country, but that his exposure is a violin leading to his money-getting powers. I am sure even paper the Tunesfule Yankee is no use to be processing it.

That there is a musical genius dwelling at the Albermarle in this city. Hampton by name, who can command himself with a banjo while playing the piano with his feet, who does not eat a note of music, but can red, indubitably the proper scales and chords by ear, and never utters a din in a thousand times, though transposing at will.

That Arthur Langer, of the Morris firm, is the only man who can give the history of Beethoven and Mozart ‘twixt the pulls of a cigar.

That Martin Price, of the Ditson firm, is a walking encyclopedia of every grain of wisdom in the music field.

The Tunesfule Yankee Puckerings

Whistle it Around

That Jeff Bryant, president of the Markwell Publishing Co., who issued the famed Bryan novel, “The Anvil of My Heart,” has another early book in press which will bring forth the luxury of “bookishness.”

That Joe Morris warns people against playing finches with his teacher Mike—friendly join not to take Mike’s money—because “It’s like waving a contribution plate.”

That “Flem” Moore, of the Crown, is the most affable fellow extant. He is as sure in the hearts of his followers as the proverbial bag in a rag. And, what’s more, he’s the best pitcher man in the music trade.

That the affable fellow is Lloyd Schoenblau, of the C. H. Ditson house. Well known and esteemed, seated, with a red mustache to gret the gurman, he is one of the fores of this country.

That Miss Maud Murray, of the Richmond house, recognized as a talented girl, has just scored a new classical work, which Mr. Billy Richmond is putting out with ruddy embellished finical page.

That an odd musical genius in this city is a well-known physician by the name of Dr. William H. Loeze, of West End Avenue, who is a foremost advisor of the register mechanism—an artist’s love in truth, that, despite the fact that he has never had a musical education, he demands the melody upon the piano as assuredly and dexterly as he would insert a nose into a catheter. Painful talent has the Doc.

That Walter M. Godecke, city editor of the Brooklyn Times, is one of the few arbiters of the hour that finds time, or rather pressures the genius, to write song poetry. Some of his lyrics are masterful. In conjunction with Herbert J. Brans, several pieces wisely works from his pen will soon be issued by a prominent Gotham firm.

That another newspaper man who is a potbellied in the music field, incidentally, of femininity, publishing as it were, a slightly attractive wife— to Eugene Logan, of Philadelphia. Mr. Ryan represents a list of many prominent papers, but, as before said, I think his next visible representation is the fair Mrs. G. Logan Ryan.

That Louis Bernstein is, indeed, a lucky fellow. Last week, while on a visit to the Waddy City in company with his better half, the lady had a big dinner elsewhere, save as a hostess. Mr. Bernstein was at bay to know whether it was actually a bee or a robbery. So, when arriving at Cleveland, he took a chance on his possible recovery and went the Marshall Dinner, giving a minute description of the grog. Inspires his spirit and joy upon reaching his New York office to find a special delivery parcel containing his property, letter.

That Fred V. Bosson is always saying no new plans to populate big songs. Recently heprinted out a nasty kid, Sir Frederick, stretched his head ahead of the show with a stack of the Bevers numbers, and, be, and behold! How young fellows did fail!}

That every one who knows “Beery” Bernstein street loves him. Harry Van Gilder is never Jones of anybody, but the way some of the ladies walk is great and Bob makes Harry pull down his moh and straighten like the fire.
THE TUNEFUL YANKEE

Right to the Point

LEO FEIST'S EXCELLENT DEFENSE OF POPULAR MUSIC

HERE is the latest argument for popular music. Ever—performed for men who know things.

That the Charleston is occasionally heard from. He is beating in the fields of Prohibition, R. E. I. He has penned many a good song in days gone by, but has never been able to sell away the rights.

That Fred, E. Bublitz, the gracefully, music nut in the most patient and helpful fellow that ever an artist could paint. Pat Rivery, his former partner, is also in business for himself, doing the same as Fred—writing. Waiting for the popular hit to come along. The alteration of the tune wouldn't be full up if the boys should again make day double up.

That Leo Feist has two valuable adjutants in Joseph Demler and Leo Ovian Smith. Mr. Demler is the "fetching" man. He is the best-voiced mercurial man in the business. Was for years with the S. H. Kress people. Leo Ovian Smith's name is a byword to many. He is easily one of the foremost musical managers in the country; in fact, he, with I. Boden-Walters, are about the only two all-annual men in the field who have no rivals, being in a class by themselves.

That there is a little varied line run by Central Park West, Fydel Cove Co., who conducts a literary magazine all by herself. Imagination filled editions at figures.

That, speaking of youthfulness, nothing is so welcome as young Blood. Two ninemarred lads at the Morris Co., namely, "Birch" Gossman and Max Privat, who have never done as before, boasting about their writing. And now they really supply several salad ones. I think this time will stand.

That, while speaking of the Morris Co., I should mention two or three other gold-weighed oxen they know. One is the indefatigable "Joe" Belluforia—never idle—and the other "Junior" Feist, their Philadelphia basin. Feist has more scopes and plans to get the Morris songs in the limelight than an ordinary man has behinds. The third fellow is Jack Mendelson, their Boston Brain Brann, a "hummer."

That, truly a well-built boy is Joe Keil, of the Records business staff, quiet, most excellent, and makes friends universally.

That the TUNEFUL YANKEE wishes to extend its thanks to Mr. Elliot Shahour through whose courtesy it has been allowed to secure pictures and data of quite a number of the best songwriters appearing in this number.

That Howard Young, the new idea, has been in the Chicago offices of the Universal Company for several of the fine photographs printed in this issue through the courtesy of Mr. Lawson of that chiseled organization.

THE TUNEFUL YANKEE

THE TUNEFUL YANKEE

THE TUNEFUL YANKEE

THE TUNEFUL YANKEE

WHISPERINGS

It is Said

That the Music Publishers' Association long ago would have succeeded in their aims to entitle their interests, now that not for but equal footing, where with partner, the the publication of the music writer. The idea of the name, and in the beauty, is so much more promising than is the case now. It is not for but equal footing, where with partner, the the publication of the music writer. The idea of the name, and in the beauty, is so much more promising than is the case now. It is not for but equal footing, where with partner, the the publication of the music writer. The idea of the name, and in the beauty, is so much more promising than is the case now.
“Ragtime”—A Musical Mystery: What it is and its Origin

Fame and Profit for the Composers in This Field—Syncopated Music’s Charm—Harry Von Tilzer, Moe Gamble, Ted Snyder and Others Anale Antri Incestuous and Demonstrate Its Appeal Here and Abroad

By Maurice H. Rosenthal

WHAT is ragtime? That is what that subtle concatenation of musical phrases that intrinsically set the feet into action is called. It is the most charming combination of chords which some term chotomy and others cetorial.

Many learned professors in our colleges utter a cry of protest against this apparently harmless music, while on the other hand the masses seem to be encouraging it every manner by the overwhelming demand for sheet music of this character.

Ragtime Paraphrases of the Almost Sacred Classics

A few years ago ragtime was an unknown quantity. We had the “coon” songs to be sure, but those were “straight” daisy airs, wedded to ludicrous texts and devoid of coyness as to its musical treatment. Suddenly some one found out that by transforming a musical phrase in such a manner as to bring it into musical measure after the beat a peculiar effect was attained.

Instantly hundreds of pianists and composers adopted this oddity, and a new mode of expression was born. Then began an era of “rag” fever. The ragged edges of even Mendelssohn’s sonatas were transposed into a “chimie” interpretation in the syncopated adaptation of the hour. Not content with this, the “Holy City” became an object of this satire, and now version of the most famous madrigals and motets are utilized to demonstrate the capabilities of the ragtime virtuoso.

Composing “Ragtime” Is Profitable Knock

Men of genius—for it takes a man of genius to properly execute the transposition of a piece of ragtime—spring up all over the land. Some of these musicians felt themselves to the stage and made a profitable livelihood with their dementaties. Others started schools for its dissemination, while still others began to compose musical numbers embodying it. All floundered. And to the present day the man who can decipher and master ragtime is never out of work. Many there are, who are capable of singing it, and, despite the views of the squareheads to the contrary, it must be admitted that it is anything but impossible to listen to the quaint and inimitably humorous interpretation of a ditty sung in broken, accented musical measures that distort the features and twist the tongue into weird actions.

Modern Ragtime Prince

In Yonkers there is today one so-called “ragtime artist” who commands a salary of $600 a week. His art is in such demand that he has been engaged to play a return engagement at the same theatre twice during the past two months. His reputation for this style of entertainment is unsurpassed, but it has remained for another to be credited with the palm as the “kingpin” of this art. He bears the un-explored name of Gamble. Moe Gamble. But Gamble’s name in the field of ragtime is the same as Conan Doyle’s in the field of literature. True, he does not make a living playing ragtime as do others, for he has become affluent from his past efforts in this direction, and has now relegated himself to municipal interests in the publication field of this endeavor. Still, his name stands for all that is authoritative in that quarter, and it was to Mr. Gamble that the writer recently appealed for a verbal definition of the word “ragtime.”

Gamble’s Version of What “Ragtime” Really Is

This gentleman modestly turned to the ivories and improvised a few strains of ragtime. Then he wheeled about and said: “This is the only way demonstration I can give you of the term. When one is asked for a literal definition of ‘ragtime’ one simply tries to escape the answer by saying it is a ‘syncopated rhythm’; that seems to smooth matters over and satisfies on ordinary person. But ragtime is an art all by itself, and a good performer in this line finds himself possessed of a gift. The genuine and unadulterated explanation of the term is the ability of the musician to strike a chord with his left hand and to receive a group of notes with his right before enough time has elapsed to respond again with the bass. In

Killing a Song

Methods of Smoothly Disposing of the Profession

An appeal of the Tuneful Yankee to abolish the songs of the professional. The following article appeared in the "Christian" and "Harper's Weekly" and "Harper's Magazine" and was most timely and valuable.

When the publishers of a certain song have read it and are satisfied that they think it ought to, the first thing they do is to decide as to whether it will get its introduction on the stage for the first time. Sometimes they pick out only one or two of the better-known "professionals", sometimes none, but in all cases some one is given to understand that he is the only one to have the honor of singing the song first. After the "professionals" are chosen the publishers have to "see" them and make the necessary preparations. They set about now to get them "professionals" up to their mark. This is done in various ways: if a "bandleader" they send a carriage for him; the "other" receives a little note worded as follows:

Mr. White-Walker.

My dear Mr. White-Walker—When there was ever a song so in need of your services, no harm. It’s great—just the song. Come right up to the office and we’ll make you a big rap. If you will put it on so as to give us exclusive right to sing this song for three or four weeks before any others get it. Hoping to see you at the earliest notice, we remain

Yours respectfully,

Roeber & Blumkin

This letter, which mentions "exclusive right to sing this song," is sent to many. In some instances this letter is written to the "bandleader" that it is, in fact, the only one that it is safe to send to the "bandleader". However, in the case of the "professionals"—promoter of the song to the "professionals" and promoter to give her for him, as the case may be—anything she may feel like asking something. Some publishers pay them a certain sum per week, the amount varying according to the value of the "professionals" reputation. The other publish who have lately graduated into the "business" from music deal and wade waders give the "professionals" pants, diamonds and ready-made clothing and eats, for singing, as that anywhere is a common right to see it was on the barest dressing-room all kinds of suits with the following gentle reminder: Presently I will call the attention of the publishers of the song to the "professionals". They write to an adjoining office—the "music room"—formulated on the style of a little notice, made to look as attractive as possible, and most of the page devoted to the "professionals" or the public, and some good singer (third for the purpose) signs it. Then the first verse and chorus are finished the "professionals". Who is supposed to have been listening, is expected by the publishers to have heard ten fish, and usually does that; it, he expresses his feelings in this matter: "Blow! but it’s swell. One song. But I ever heard. Round to a bit a lil’—ay, I can kill ‘em with a fiddle." The second verse is sung by the "fabled man" and more fish follow. Then the "professionals" go to the piano and exclusively display his ignorance by saying: "I wonder what love is doing today. I usually sing all my songs in X." He has as big eyes as a large duck, he who will say the first that comes to his mind, and, getting ten or twelve, it’s natural, of course, for him to say "X." The piano player next turns about and of course different keys will be found one that will suit, as many as possible, the wonderful situtation many a composer has to sing the song once again in the "professionals" key—not ours, but hundreds of times, day after day, as this vandover "professionals" (with a few exceptions) cannot read, and has always been our way to "swipe" a tune as a well-assumed sign black. The "professionals" have to work close as many "professionals" as he has given "exclusive" rights. This is followed by a scheme to have all these "professionals" open at as many different theaters, and all gig in the same song. It is—so the public gets to several different theaters during the week, and in the song about thirty-six times, it really makes the song a "champion" and consequently the poor author’s composition is dead before it is born.

Mr. Reader—Just the easiest and quickest way to mail all a bundle is to show this letter to the Tuneful Yankee to four of your musical friends, collect the four dollars required for four Tuneful Yankee subscriptions, and send the amount and name of your subscribers to us, and that will put you on the way to saving $2.00 in the whole year of 1917 for nothing whatsoever, and we sincerely thank you in advance.

* But note at Cover Page that all subscriptions are to be subject to the SPECIAL DOU. LABOUR must be in our hands ON OR BEFORE MARCH 1st, 1917. —The Tuneful Yankee
other words, the syncopated melody begins in the latter part of the first bar and continues into the second measure. The general effect is that of a negro's pastime to a "bucket" dance or a boat's hokeypokey upon a country plank road.

"But," continued Mr. Grumble, "the writing of ragtime is no easy task. The notation of the measure is a science. Detailed notes and rests do not constitute music. On the other hand, the typical of notes over the subsequent bars does. This frequently puzzles novices, and many tune-disappointed away when they pick up a piece of music written in that way. It is easy enough, however, if they would but stop to think. The number of beats are, and score has but to adopt the 2/4 time method of counting the time to get the rhythm of the melody. In my composition written several years ago, The Pipe Dream, I have tried to make this clear. The notes are placed in phrases, but in this time is straight tempo. Still, it is pure jungle or simple, and no matter under what guise it is accepted or what title it is given, the queer and quaint effect is brought out."

"Ragtime" as Ted Snyders Turns It Loose

The men who compose successful ragtime music nowadays get good financial reward for it. The foremost writer in this line—notably instrumental works—is a man of the name of Ted Snyder. It was he who created that popular monotonously known as "Wild Cherries," a ragtime dance that helped Rundumaster William Sayer to pack the Brighton Hall pavilion for two seasons. The piece became so popular that it was recorded in England and France, and all foreign cities with the name of Ted Snyder in the music business. Snyder has a knack of twisting musical measures into every conceivable shape when syncopated effects are to be obtained, and the melody is apparently original.

Von Tilzer's Successful Ditties and Their Very Wide Appeal

In the field of vocal ragtime, or ragtime songs, there is a man in the community who fairly shoots over this gift. He is a veritable godson for syncopated tunes of this character. His name is Harry Von Tilzer and he stands in a class all by himself. He creates a song a month, and it is no exaggeration to say that he has made a fortune from his work in that line during the past decade. Almost everyone of his songs becomes what is known as a "hit." He has written no less than a hundred prominent "rag" ditties during the past five years which have attained enormous sales, and it is not unlikely that the list may be doubled or trebled before the end of the year. An evidence of this is seen in one of his contributions, entitled, "I Love You," and it is apothecary to ragtime. It is the best exemplification extant of the real praise of ragtime. All the poets and wordsmiths in the world could not define that form of music so effectively as do a dozen bars of Von Tilzer's song, and a thousand publishers could not afford one tinkle of the tremendous to be yielded to it by the public.

Ragtime Aloud Makes the Same Appeal as Here

Speaking of foreign taste for the American ragtime, it is remarkable to note the avidity with which the Englishman adopts this Yankee original. The hussies across the big pond interpose their "specialities" with American ragtime songs, and even John Philip Sousa's tour abroad at one time was incomplete without the innovation of the syncopated number. In fact, our own march compositions were relegated to second place for the fancy ditty in instrumental dress. In conclusion, it cannot be denied that ragtime is the essence of unique jingle and that its malignants are among those who cannot execute it. The beauty of this art—let us be honest—lies in its correct interpretation and manipulation, otherwise it at times assumes the sounds and the faces as some other form of melody can for those not cultivated to a higher plane of music.

AL BRYAN'S BRIGHT PHILIPPIC
The Famous Song Writer Fearlessly Ails His

Grievances

"Why are you a song writer?" asked Monroe R. Rosskaff, the "dons of them all," of my yesterday, and I answered him truthfully: "Because I am first of all a mathematician and believe in following the lines of least resistance, and I consider nothing easier than writing a song. Now comes the hard part: placing the song with a publisher, and here is real representa-
tion that other axioms about an irresistible force meeting an immovable object. This part of the business requires self-mastery and guile of the very highest order. One must be something akin to a hypnotist to force some "professional managers" to accept a really desirable song. My very best songs—if I can apply that adjective to any of my efforts—are "I Didn't Raise My Boy to be a Soldier," and "Who Paid the Rent for Mrs. Rip Van Winkle." I worked very hard to get the publishers to even listen to them. I wrote the "Soldier" song at the outbreak of the war and six months after, I succeeded in getting a hearing. Now comes the best part of it. After getting the song started on its way I had the dream of reading an "inspired" article on the front page of a prominent newspaper, purporting to be an interview with me, in which I gave Bernard Granville credit for the idea! This very estimable gentleman had as much to do with the "Soldier" song as he did with starting the war that inspired it. In this connection I would like to say that I originate and write all my own songs, and I would feel intellectually poor, indeed, were I compelled to seek any assistance in so trivial a task.

Alfred Bryan

THE TUNEFUL YANKEE

Reviews of Popular Music

The popularity of music is a topic that has always attracted the attention of the public. It is a subject that has been debated by musicians, critics, and historians for centuries. The popularity of music is not only a reflection of the cultural preferences of a society, but it also has a significant impact on the development of music itself. In this section, we will explore the history of popular music, its influence on society, and its impact on the cultural landscape.

1. The Development of Popular Music
   - The roots of popular music can be traced back to the early 19th century, when music was a part of everyday life. It was played in public places, such as saloons, dance halls, and theaters, and was performed by musicians who were often itinerant. The music was a reflection of the culture and society of the time, and it was shaped by the experiences of the people who created it.
   - The 20th century saw a significant shift in the way music was produced and consumed. The rise of mass media, such as radio and the phonograph, made music more accessible to a wider audience. The music industry emerged, and it became a major force in popular culture.

2. The Impact of Popular Music
   - Popular music has had a profound impact on society. It has been used as a tool for social and political change. For example, during the Civil Rights Movement, "We Shall Overcome" became a symbol of resistance and unity.
   - Popular music has also been used to promote cultural identity. For example, hip-hop music is often seen as a way to express African American culture and to connect with others who share the same experiences.

3. The Future of Popular Music
   - As technology continues to evolve, the future of popular music is uncertain. The internet has changed the way music is consumed and distributed, and it has opened up new opportunities for musicians to reach a global audience.

In conclusion, popular music is a complex and dynamic field that has been shaped by history, culture, and technology. It continues to evolve and adapt to changing social and cultural contexts. As we explore the history of popular music, we can see how it has been a reflection of the world we live in and how it has helped shape the world around us.
"They're Off!"

FOR 1917

The song has arrived—Let the Best Song Win. It has arrived through the miracle of this year. It is entitled, "They're Off!"

PICK THE WINNER

"MY LITTLE CHINA DOLL"

A song written by Mr. A. W. Johnson.

"LET HIM MISS YOU"

By Sir Leslie J. Gourlay.

"A LITTLE BIT"

(But You'll Miss Him Yet)

A favorite of the year.

"SHE COMES FROM A QUAIN'T LITTLE TOWN IN PENNSYLVANIA"

The most beautiful song of 1916, by Mr. A. W. Johnson.

"COME BACK"

(Let's not wander where we weary)

By J. R. F. Stone, of Ottawa.

"ALL I WANT IS A COTTAGE"

Some songs are for you, and some are for me.

"SONGS OF YESTERDAY"

The first song written in 1917.

"Love Me Little, Love Me Long"

The theme of the popular song.

Sung by CHAS. K. HARRIS.

EAST WENT A TCHI V. CT.

E. T. S.

EVERY MOVING PICTURE PLAYER

should have Nos. 1 and 2 of the

"FAVORITE"

Moving Picture Music Folio

as it contains only original and valuable copyrights, priced to all owners for all occasions. The book is edited by MALCOLM M. FRANKLIN, author of "Maid of Night," and the price per copy is 25c.

THE CROWN MUSIC CO. 140 Vandam St. N. Y.
Funny Incidents in the Rambles of Music Men

Happy Dick Bookbinder, of the Joe Morris Company, tells the following he overheard at a social event recently:

"Have you any male voices?" asked the lady stranger.

"Just a few," was the reply. "What kind of a voice have you on hand and all you can find in hours before a ducal?"

"Have you any of all these male voices?"

"Going to see 'Hamlet' tonight at the Astor Lounge?"

"Yes, good fellow. Me, I am going to play Hamlet,"

"And Willard Campbell remembers this one:

Traveling man—My good man, what time does this train leave Swanee River?"

"Can't find out," was the reply, and the only answer the agent gave me was 'no'.

"That's a fellah, That's my wife."

By dear Billy Vandervest of the Class E. Harris troupe:

"This is just before we went to play our last night on Swanee."

"Just a fact— I don't know what the rhythm of this train is."

"I was actually off to a little visit west and arn't sure she won't have anything to do with it."

"Strange—I'm just out in 'Swaney' with my wife."

By the president Dove River, of the Broadway Company:

"In my youthful days I was a clerk in the telephone business at the Grand Central Depot. A man came to me and said, 'What do you mean by a service?-

"It's only a hotel, man! You can't remember what it was, you boy!"

Mechanical Instruments a Home Necessity

Today the house without an instrument to reproduce the voices of artists, the gift of music is one of the most valuable attributes to a home. Just as much as a radio, and other items, the instrument has become a necessity of a home. Today the house without a piano is like a house without a library. The instrument is the one that produces the human voice, musical instruments, all music, and dramatic productions need the human voice in grand as great as the printing press, giving the printing of cheap books.

The work of the great musicians, and the technical skill of the greatest artists, can be reproduced as well, adding to the production of the radio's own impression and feeling without the long hours of toil, painful preparation, and study, and without the terrors of imperfect performance.

The machine that reproduces the human voice, and the machine that reproduces the piano, must now be considered as the greatest achievement of this age. The two machines are known as the radio and the piano. The machine that reproduces the piano is known as a mechanical instrument. The machine that reproduces the human voice is known as a radio. The radios are known as mechanical instruments.

The radios are mechanical instruments, and the machines that reproduce the piano are known as mechanical instruments. The radios are known as mechanical instruments, and the machine that reproduces the piano is known as a radio.

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Kicks and Curious Correspondence

This page is open to all of our readers to air their grievances and right their wrongs. The Tuneful Yankee, however, is not responsible for the personal opinions therein expressed.

The Modern Way

Jeff Ross's Explanation of Writing a Popular Song Hit—A Gentle Kick

How do you write a popular song hit? Just as you write a flavour. No, I mean, you write a hit. You write a flavor. The two are very similar in the way they are composed. The flavor is made up of various ingredients, each with its own unique taste. Similarly, a popular song hit is made up of various musical elements, each with its own unique sound. The key to writing a hit is to balance these elements in such a way that the overall flavor is appealing to the audience. It is important to remember that a hit is not just about the melody and the lyrics. The arrangement of the song, the timing of the phrases, and the overall structure of the song all play a crucial role in determining its success. If you want to write a hit, you must be willing to experiment and try new things. Only then can you create something truly special.
You're going all around the world I know; And Heav-en can't be far a way, that's true.

Let me advise you, then pack up and go. For all the girls are like angels to you.

I've seen the coun-tries far ev-er the sea, So just take this place like Dix-ie hand.

Chorus:

See Dix-ie first, just see Dix-ie first, That sun-ny Dix-ie land. Where the Su-nee is flow-ing, and cot-ton is grow-

Old Black Joe treats you like a broth-er, Mam-ny Snow cooks just like your mother. Dix-ie folks will meet you, they'll be glad to greet you.

See old Dix-ie first.
The Ashes Of My Heart

Music by

The Tuneful Yankee

Text by

"The Ashes Of My Heart"

The Tuneful Yankee

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Piano

The day is fly-ing,
A long the sea - re.

The Ashes Of My Heart

The white Sun-sight
when love is pos - sible.
My heart is filled - with joy.

In flax - en co - at - tage
Of some each sun
I saw each sun.

Chorus

The Ashes Of My Heart

Praise of

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In flax - en co - at - tage
Of some each sun
I saw each sun.

Chorus

The Ashes Of My Heart

Praise of
There's Someone You've Forgotten
Who Has Not Forgotten You

Words by: Jack Yellen
Music by: George L. Cobb

Tempo di Valse

There's someone you've forgotten
Who has not forgotten you.

Some day you'll long for a kiss,
Some day when clouds hide the roses miss the dew.
Just someone you've forgotten
Who has not forgotten you.

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The Tuxedoankee
Crystal Currents
Waltz

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Levee Land
ONE-STEP

GEORGE L. COBB
Composer of "Tuxedo Pon"
The Story of a Song

By Billy Bergundy

Once upon a midnight dreary, when the ‘moon’ was weak and weary, he journeyed to the darkened slaughterhouse complex occupied by Jerry, in search of sufficient funds to purchase much-needed supplies for his shabby apartment.

It happened that Jerry did not take kindly to the nocturnal intrusion of the intruder, and instead of supplying with the wishes of the public visitor, Jerry delivered unto him a magnificent outburst of coarse comments that weighed heavily upon the head and heart of the heavy-eyed one.

Dejected by the manner in which he was received the darkly-wandered forth and entered a bar where in pursuit of the price of a position man which he was to appear his audience.

While about to negotiate a tune, one of the assembled multitudes started to sing "Will There Be A Day Of Mine?" The song reminded melancholy and silent until the last sweet strains had reached away and dissolved in the distance.

Approaching the group he heard and instantly pricked for the privilege to sing the ballad. His request was granted. He sang the song throughly, with such exquisite passion that the eyes of his audience were filled with tears, while those who heard upon his lips and a tremor in his voice.

"I wrote that song," said he, when the applause ceased.

His declaration was dismissed by the crowd, but a certain was in the corner with a yellow daily, writing ininitially, and became the "voice" in hopes of getting a story.

From his leather the heavy-hearted black worker handed a slip of the American page which checked the fact that he had written the song ten years previous to the time that it had been exploited by Jerry Van Buren.

Directly revealed the fact that Jerry had composed the song in the slums for a dollar and a half, and had appropriated it for his own use.

In other words he had snuffed the song and was holding the thing under cover.

The true story of the song's ownership spread like wildfire. Van Buren was molested and ridiculed by the press and public. His graft was ended, but it came too suddenly and somewhat ending, for he lost his love, his key and his name.

Moral: be sure you buy the man when you buy the manuscript.

Mr. Movie Pianist and Organist

The Tuneful Yankee is going to be INDESPANSIBLE to you and we want you to give our article a happy ending in the RHYTHM AND SONG BOOK. Therefore, keep on posting the pictures that are running in your theater, the more you are entertaining, etc., etc. In return we will give you personal publicity through our magazine.

Send in YOUR PHOTO by return mail, accompanied with ample data concerning your appearance and line of action from your agent in the moving picture field as a pianist or organist.

THE TUNEFUL YANKEE
Can You Tell Us the Names of these Familiar Songs?  
One Year's Subscription to The Tunesful Yankee will be presented for each of the first ten correct solutions received. Send in your answers early.

Hidden Songs

Embodiment All the Latest Phonograph News Worth Printing

NOTE: We are in receipt of a large number of queries concerning names of songs and arrangements. The following are a few of the many popular songs that have been recorded:

**DANCE RECORDS**
38181 The Call of a Nation — Fox Trot (Agilet—Wendling)—Victor Military Band.
38199 Miss Springtime—Medley One-Step (Kahn)—Victor Military Band. "A Little Bit for Sympathy"—"Throw Me a Rose"— "A Little Country More"— "Life is a Game of Buff"— "This is the Establishment." Chinese Fox Trot—Medley from "The Anchor Express." "Farewell"— "It's the Only One for Me"— "Chinese Fox Trot." "Don't Love Your Way"— "There Is Always One You Can't Forget."—Victor Military Band.
38099 The Two Twelve Dance (Arthur N. Green)—Victor Military Band.
38101 Broken Doll—Fox Trot or London Waltz (James W. Tate)—Victor Military Band.

**THE COLUMBIA LIST**

A2407 Oh! Southern City (Send Me Some Beautiful Gold) (Cassidy)—George O'Connor, tenor. Orchestra accompaniment.
A2471 My Lovely Lola Lee (Murphy, Lewis and Heilman)—String Trio. Guitar, piano and violin accompaniment.
A2473 The Last Light in Your Eyes (Kendige)—String Quartet. Violin, cello, pert. Orchestra accompaniment.
A2475 On the Old Bob Ship (Reig)—Broadway Quartette. Orchestra accompaniment.

Ireland Must Be Heaven, for My Mother Came from There (McCarthy, Johnson and Fisher)—Charles Harrison, tenor. Orchestra accompaniment.
Out of the Cradle Into My Heart (Gilbert and Friedland)—String Trio. Orchestra accompaniment.
THE TUNEFUL YANKEE

THE EMERSON LIST

7131 If I Only Knew Just How I Stood With You (Roy Branch). Two solo. Accompanied by violin, viola, and piano. Samuel Ash. A popular song with a letter that is ordered exactly as if the letter is brought out by the accompaniment on this record.

7132 There's Some More Love Than Comes Between You (Johann Strauss). Two solo. Accompanied by violin, viola, and piano. Samuel Ash. This is a simple melody, with a direct coupling message that must appeal to all. The violin obligato effectively refers to the spirit of the words.

7137 Hippopotamus Minstrel Medley. Descriptive medley, with effects by orchestra. Howard Dixon. The songs which make up this medley are familiar to all. They are so many that almost exactly as in the Hipposkewl and include: "Bat Ties the Old Tow," "Bore Dons Bells," "Lone Moon," "Gypsy Days," "Yea, Ma Baby," "Oh, I Don't Know, You'll Soon Be warmer," "Oh, Dear, I'll Soon Be warmer," "Don't Be Ruffled!"

Where the Sunset Turns the Ocean's Blue to Gold. Piety Tenor solo. Accompanied by orchestra—Howard Dixon. (This song is of the same character as "Silver Threads Among the Gold" and enjoys great popularity. It was much favored by the band of the U.S. Navy.)


7139 One Day (Lange). Tenor solo. Accompanied by violin, viola, and piano—Henry Buss. This is a very pretty, emotional ballad ball, in classic English style. The words tell an interesting story.

7139 Four Feathers (Schenker). From "Four Feathers" at the Criterion Theatre, New York. Tenor solo. Accompanied by orchestra—Schenker Ash. "Four Feathers" is one of the smartest of the 1930 musical shows, and this silly song is one of the hits of the performances.

7147 It's Too Long, Too Long-Since I've Been Home (Vali). Tenor and cornet solo. Orchestra accompaniment—Vali and Serenker. Just as good a fast march as "Baltimore Street" by the same pair of singers, is this charming song. The second chorus is particularly clever.

7148 Two Key Bag (Barnum). Tenor solo. Accompanied by orchestra—Arthur Collins.

7149 Buchanan Girl and Boy (Barnum). From "The Girl From Oregon." Two solo. Accompanied by violin, viola, and piano—Louise King and Henry Burr. This is one of those clever novelty compositions set to music, that all enjoy so much when well done.

7131 There's Some More Love Than Comes Between You (Johann Strauss). Two solo. Accompanied by violin, viola, and piano—Henry Burr. "The Boheinian Girl" contains many songs which have been adopted by the people and will endure. None, however, carries a message so universal nor has a melody as sweet as "Then You'll Remember Me." It is sung by Thaddus, lover of Affine.

THE "LITTLE WONDER" RECORDS FOR FEBRUARY

30 I Know I Got More Than My Share. Vocal solo—Leo Print.
49 Lovelight in Your Eyes. Vocal solo—Shakespeareian.
49 Just a Word of Sympathy. Vocal solo—Bernard.

DANCES

678 Mammy's Little Coal Black Rose. Two Tree—Birkeck.
466 Ramsey Waltz. Band—Skinner.

515 A Perfect Day. Violin, viola, and piano—Band.
514 Love's Old Sweet Song. Violin, viola, and piano—Standard.
514 Pretty Ruby, And They Called It Dividend. Medley. Accompany solo—Birkeck.
502 Intermezzo Ruses. Xylophone solo—Fisher.
464 Favorite Hawaiian Rusa Medley—Hawaiian Guitars Duet.

THE ARIADNE ANIMALS SONG AND MUSIC ROLLS


If You'll Come Back to My Garden of Love—Music—Gundley—Lyric—Morley. Played by George Greenleaf. This beautiful song is just commencing to reach the height of popularity, but the words and the music are bound to please.


Somewhere There's a Little Cottage Standing—Music—Meath. Lyric—Kahn. Played by George Greenleaf. A great new song with a wonderful melody and a moving lyric. One that leaves a lingering impression that guarantees applause and reviews.

Dulce, Flower Song. By Harry Farnon. Played by George Favill. A sunny ricercar written especially for piano by the composer of "Collega's" "Tarat's Garden Waltz" and "A song exquisite."

Beethoven, Bag. By Thomas and Eckeich. Played by Harry Thomas. One of the best raps ever written. It alternates with melody and is played in a pleasing manner.

Garvey, Op. 37, No. 1. By August Diessel. Played by Felix Armit. One of those appealing old duets here animatedly interpreted so that every bit of sentiment is effectively brought into bearing.


Noah, Noah! Noah! The Show of Wonder. (Winter Garden). By Nat Vincent. Played by Felix Armit. The individual song hit of the new Winter Garden production, "The Show of Wonder." It has just the right singing and melody which is essential in the making of a hit.

GEO. M. COHAN
Author of "Give Me Room to Be a Soldier" and many others.

HARRY BARR DILLON
Author of "I Don't Care About Being a Soldier," and many others.

ERNEST BERLIN
Author of "Love Me and the World Is Mine" and many others.

AL. BRYAN
Author of "I Didn't Do It. My Boy to Be a Soldier" and many others.

JEAN SCHWARTZ
Author of "Bells, Bells, How Are You?" and many others.

HARRY CARRROLL
Composer of "Music of the Midnight" "She's a Talk of the Town," etc.

ARThUR LANGE
Composer of "Spanish Eyes," "To the Sweet Song," etc.

LEW WOLFE
Composer of "My Little Dream Girl," "My First Kiss," etc.

JIM GOODWIN
Author of "Redemption Songs," "Time on the Water," etc.

EARL CARRROLL

PERCY WENDRES
Author of "What You Were a Baby and a Big Red Bird." etc.

JEFF BRANEN
Author of "In the Valley of the Moon," "Virginia Lee," etc.

LEE ORRSM

BILLY JEROME
Composer of "Nutcracker," "The Spirit of the Sailor," etc.

HARRY VAN TILZER
Author of "My Little Girl!" and many others.

BILL MCDONALD
Composer of "You're the One I Love," "Little Brown Eyes," etc.

ANATOLI FRIEDLAND
Composer of "My Little Brown Girl," "My True Love," etc.

AL. VAN TILZER
Composer of "My Little Girl!" and many others.

SADDLE BUCKS
Composer of "Tramp of the Midnight," etc.

WILL B. COBB
Author of "Fly Me Away," "Good Man," etc.

ALFRED ROBIN
Composer of the latest song "As I Grow," "Yodel Court," etc.
Song Hits of 1917

YAKA HULA HICKEY DULA
WHEN THE SUN GOES DOWN IN ROMANY
WHEN THE BLACK SHEEP RETURNS TO THE FOLD
I'M GOING TO HIDE AWAY WAY DOWN IN IOWA
FROM HERE TO SHANGHAI
YADDIE KADDIE KIDDIE KADDIE KOO
HOMESICKNESS BLUES

Waterson Berlin & Snyder Co.
Strand Theatre Bldg., 47th St. and Broadway, NEW YORK

PHOTO-PLAY PIANISTS AND WOULD-BE-NES

Sub Your Music Problem—"What to Play" and "When to Play It"

Gordon's Motion Picture Collection

IN TWO VOLUMES. PRICE, $1.00 FOR THE TWO, POSTPAID

Gordon's Motion Picture Music Supply Co., Inc., 211 West 41 St., New York, N.Y.

The Art of Arranging Music

By J. Rodwell Lampé

Arranging music, whether for piano, organs, orchestras, bands or other instrument or combination of instruments, was even a very simple matter when compared with the requirements of the present day. If we look back for no longer than one generation we notice, especially in arranging for bands and orchestras, many changes in the instruments commonly used, which render the earlier arrangements unsuitable to them when they were played.

Equally marked have been the changes in the manner of writing song arrangements for piano—that is, songs of a popular order. Today the right hand must not only play accompaniment, but must also carry the melody. To such an extent has this method come into use that it is possible to play almost any popular song as an instrumental piece—a thing which was impossible with most of the songs which have been with us for twenty years or more.

It is manifestly impossible for anyone to learn to arrange in modern style from books, for there are none which treat of the subject in what may be termed an up-to-date manner. All such, of course, the old fundamental and explanations which, however excellent at the time of their first appearance, are very far from being complete enough to be trustworthy guides in the study of arranging in a modern manner.

The fundamental principles of orchestration are the same today as a generation ago, but the instruments are radically different. A four-piece orchestra of the earlier date was composed of the following instruments: first, second violins, violas, cello, and bass. Considerable music was published, particularly in Boston, for that instrumentation as a basic; the additional instruments performed around that nucleus. Today a five-piece orchestra, if one could be found, would probably include only one instrument which was also found in the other classifications, the first violins. As a basis there would be a pianissimo, which takes the place of second violins, bass and a lot of other instruments. Probably the second instrument would be a 'cello, which could quite recently was not found even in four-piece orchestras, except when some other instrument was omitted. Or maybe a snare-drum would swing in, playing 'tambourine parts if no regular parts were available. Then a flute would probably be seen, also heard, but seldom in a totally different manner from that of former days. The fifth instrument might be a clarinet, which was considered fourth in the earlier instrumentation, but likely it would be a brass, assisted by the usual breath of "trumpets" in producing music of various descriptions, especially if the orchestra was one which made dance playing a specialty.

Violinists, the thumbed and one others which are taking place, tax the ability of the arranger to the utmost. Theory, which of course is all right in its place, takes one just so far, and then leaves him to his own devices. He has learned to develop an ingenuity in placing the various instruments which give his arrangements an individuality not only original to a greater or lesser degree, but pleasing to listen to.

The best arrangements of a generation ago sound very tame when compared with the ordinary arrangements of to-day. Especially is this true of band arrangements, and particularly marches. With few exceptions their bands did not and will not play the marches of twenty or more years ago. They are just as good now as when they were written, but bands are better and our tastes have far advanced, hence the desire for something different.

Take the marches, for instance, which is of more or less importances in almost every modern band that makes any pretensions to commerce—it is but a few years since it came into sufficient use to warrant the publication of parts for this family of instruments, which are today found in almost every musical. The famous D. W. McKenzie, never wrote a marchesport for publica-

THE TUNEFUL YANKEE

America's Best Writers and Composers

Continued

MOSIE GUMBLE
Composer of "The Pop Drowsy" and other melodies.

TED SULLIVAN
Composer of "Red Garters" and other rearranged hits.

GRANT CLARKE
Author of "I Know You'll Miss Your Train Too," etc.

GUS EDWARDS
Composer of "School Days," etc.

JOE MCCARTHY
Author of "That's How I Died" and other original works.

BARRY FINK
Composer of "California Sun" and "You.

TEO MORSE
Composer of "One Old Girl," etc.

STANLEY MURPHY
Author of "Old Dutch Cabin" and "Black Peaches." etc.

EDITH BLISS
Author of "I'm Not At My Best." etc.

LOUIS A. BERNARD
Composer of "Sally Ann," "Waltzing" etc.

JIMMY MONACO
Author of "You Shook Me Last Night," etc.

ROLAND MOHR
Composer of "Luna," "Rants" etc.

NAT VINCENT
Composer of many popular titles.

DAN RYAN
Composer of "Walkin' Down the Road," etc.

JACK GLOAG
Composer of many life for the Future Egan.

JOHN V. O'KEEFE
Composer of "When She Dreams of You," etc.

EBB HADDEN
Composer of "When She Dreams of You," etc.

ABE HOGGARD
Composer of "Runnin' Away," etc.

CARLFIELD NILES
Author of "Someday in Heav'n," etc.

WILLIAM J. MURPHY
Composer of "Thee," etc.

JAMES KENNELS
Composer of "Nineteenth." etc.

NAT VINE
Composer of "Hash," etc.

HORACE RUMFORD
Composer of "Helen," etc.

DAVE STAMPFER
Composer of "Lonesome," etc.

EDWARD E. HARDY
Composer of "When She Dreams of You," etc.

FRANK D. BROWN
Composer of "Someday in Heav'n," etc.

THE TUNEFUL YANKEE
The Four-Leafed Clover

is an amule of GOOD LUCK.
By using one or more of these wonderful amulets you can’t help but have GOOD LUCK for the balance of the season.
Each a great bit of the clover particular style.

THE TUNEFUL YANKEE

After Dinner Stories

The Boston Club has a bit of fun with music and reminiscence. The Club is famous for these because they have been lost in the echoes of our Boston neighbors.

A sister theatre in Canada had a点 where his ability was marred by habit. The evening after the had finished "something" a solo and auguring the audience the lights went out and the title of the first picture was seen: "It Might Have Been Worse."

Father in his day, heard a fearful music emanating from the direction of the plan. "Birds," he called, going to the head of the table and dropping his voice in the muffled, "what in the world are you doing down there?"

"I am pruning peas," answered the cook who was cleaning dishes. "It is the first step in music."

"All right," was the reply command to be returned to the day, "but for money’s sake, don’t step heavily."

"Only think, Mrs. Gumpson, that great piano-pedler has presented my music at the concerts of a considerable month that he has performed a fugato!"

"What's nothing, Mrs. Doolin. Mother Ann, has practiced so hard for the last six months that she's developed two pianos."

The harp was in the middle of a brilliant solo, a point which called for some very clever work with the pedals used to secure dramatic silences in the music. This manipulation of the pedals is at the moment the attention of many outstanding artists.

Suddenly, a youngster became so much interested in the changing of the pedals that he burst out: "Look, look, and she’s flattened every time already and now she’s on the hill."

Meddlesome Men: "Just when purchasing a horse — There is just one thing I don’t like about this horse. She won’t hold his head up."

Demurrer: "Oh, that is only her Hungarian pride, she will when she is paid for. — More Taxes."

America’s Best Writers and Composers

Continued

DURG HARRIS

CHAS. HARRIS

Author of
"The Huture of the World"

"After the Hid" and many other hits.

HERBERT JOHNSON

HOWARD JOHNSON

"Shim" and many original hits.

BERNIE GROSSMAN

Author of
"The New Fad of His Time"

FRED Y. BOWERS

"This Isn’t the Finest of Our Young People, House!

BILLY VANDEVEN

Composer of
"She Comes From the Mountain and Little Town in Pennsylvania",

Prominent Men’s Opinions of the Tuneful Yankee as a Popular Medium

"Its Success Assured" says Lewis Bernstein, himself a man of many memories.

"Supplies a Long Felt Want" affirms Harry von Tillson, American composer.

"Looks as If Uncle Sam Might Be Proud of His Prototype" exclaims Lee Frost, a man of realism.

"Will Be a Factor in the Music Fields" says Ted Snyder, himself a factor in the field.

"Its Scope on Imblissated" writes Joseph Morris.

"A Most Unique Affair" declares Carl G. Crovettig.

The pretty girl of the party was becoming the great success on his own part for singing stunts.

"Yes, I never was equally discouraged in love," he exclaimed. "I was more when I might not discouraged. You see, when I was very young I became very much enamored of a girl named in my acquaintance, but I was finally inclined to tell her of my infatuation, but at least I learned to say something to her that she might answer."

"And the next, Good Lord! What’s wrong?"

"Eberybody’s."

Little Fred had recently taken up the study of physiology, which he found so interesting that he was eager to apply its results in the home. Particularly in regards the daily food. Fred was invited to prepare a special dinner instead of the usual fare, and he did so enthusiastically.

One evening Mr. J. B. L. Reveals was invited to an apple offer. After Fred’s capable assistance, he left the house feeling about this river being good for us, Fred.

Fred, feeling very serious, replied, "I don’t think it is very good for me. Last time for our physiology says water contains too much water!"

"Is that so?" said Uncle Bob. "Well, have you explained the case of our neighbor, Mr. Franklin, who raised a great many fish in his yard?"

"Yes, I explained it by the standard that was in the fish’s yard."

Fred’s joke was appreciated, but he was urged to think more seriously about it.

Barnes, however, said, "Uncle Bob, I’ll feel it very badly when he dies!" — Harper’s Magazine.

Woo: "That girl just opposite is quite a promising type."

Fred: "Well, let’s give her a chance, that she won’t sing any more!" — Baltimore Transcript.

Shining. Did you notice the scene that follows you to the party? I noticed you had a moon look, but I didn’t have to give it to you.

OPPORTUNITY

The following, impressionistically from a postcard received, presents an opportunity to some progressive publishers.

I have sent you this postcard to let you know that I have been given a new walk for numbers of 120 bars which is in lines.

Plat 50
500 Bars
500 Bars
1000 Bars
1500 Bars
2000 Bars
500 Bars
5000 Bars

If you want any let me know.

The scene and full color of the postcards will be cheerfully furnished on request.
GOLDEN HISTORIC ANTELOPE

The golden-historic antelope is as unique as it is old, as the antelope may claim from the golden-historic years of the Antelope Museum, because of the deer's antelope condition. Her name is Gladys Amlard.

TUNEFUL YANKEE

The TUNEFUL YANKEE will welcome any note in its territory pertaining to moving-picture pianists. In fact, we shall, from time to time, devote an entire page to this interesting profession. There are thousands of these worthy soldiers in the field who will welcome tidings and data of their fellowmen and fellowwomen. Send us any news of your.Their interest and anything pertaining to your personal progress and interests. We shall welcome correspondents in every city worth while, and the TUNEful YANKEE will also be glad to publish pictures of our correspondents, provided, of course, that the photographs are attractive and up-to-date.

BROADWAY’S 4 NEW ONES

Eve Wasn’t Modest Till She Ate That Apple
Words by CHAD MCCARRETT  Music by ALBERT VON TILLER
The Honolulu Hicki Boola Boo
Words by CHAD MCCARRETT  Music by ALBERT VON TILLER
To Any Girl
Words by LEW DOWNS  Music by ALBERT VON TILLER
It’s the Irish in Your Eye
Words by HARRY J. MILLER  Music by ALBERT VON TILLER

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Moving Picture Pianists

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Just Beginning as a PUBLISHER
All you know me as
Just Beginning as a Writer of HITS—AL. PANTADO

In his hit song "The Strangest Thing," which has been in the Broadways for the past year, AL. PANTADO has shown his ability to write songs that are both popular and artistic. His lyrics have been praised for their originality and his melodies have been sung by many famous artists.

In his new release, "The Strangest Thing," AL. PANTADO continues to prove his talent as a songwriter. The song is a beautiful ballad about a love that is out of reach. The melody is simple and heartfelt, and the lyrics are filled with emotion. This song has the potential to become a hit and continue AL. PANTADO's successful career.


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Lithograph Music Printing

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MARY HAD A LITTLE LAMB

And where she is...

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Most Important Man in the Film Field

Joseph Brandt, the subject of this sketch, stands preeminent in a class by himself. He is secretary and business manager of the Universal Film Company, of which Carl Laemmle is the president.

The Music Publisher's Dream

By Chas. K. Harris

One night a publisher dreamed a dream. Too beautiful to be true. He dreamt a publisher came to him. And a order to him passed—a hundred copies, down the line.

Of course the order was not filled. The order was with the editor. He filed the order away. He never thought of it. He never thought of it.

"Have you an instrument store?" he asked.

"Yes, sir."

"Then you can make a sale." He was glad to hear it. He was glad to hear it. He was glad to hear it. He was glad to hear it.

"I'll take a thousand copies each. They are looking for one."

The publisher with a word of hope to his heart. He was glad to hear it. He was glad to hear it. He was glad to hear it.

The order was all made out.

"Now, please, sir."

"An order here for me?"

The price of paper has come down. Which fills all with hope. Your hope in your heart.

With what you have seen.

The printing too, is in full swing. In order, please, from me."

Then one by one, he gets all copy. From down "Newspaper Row".

The Y. W. C. A., Variety, Billboard and Clipper too. "One Christmas number will be fine."

We want you publishers to.

This year, one price is free of charge. To leave you out would be a sin.

"So, come the words and ideas" now. Their announcements to show.

"We don't think much of this one, boss. It seems a bit too much."

We know 'll sell a million more. Or that we know no chance. And speaking of the royalties.

Why, we can cut them all. The ten cent stores all raised the price. From ten to twenty-five.

The people paid the price with joy. And glad to be alive.

The boy sent an order in. One thousand for each store.

And say song you advertise.

"We'll take it, thank you."

"Thank you, sir."

The new year songs to. The greatest songs we ever heard. They say, and shed a tear.

"I want that one. I'll pay you, sir. How's money." They all sell.

The publisher fell out of bed. He woke. "That's a Dream."

Musical Prodigy

Little Tod Who Can Sing a Song When Only Once Heard

A perennial hit of only five years, Master George Thomas, a pupil of Mrs. "Daddy" Neumann, in whose presence we are almost a counterpart of Beethoven, is the latest Metropolitan marvel. He is a bright specimen of the twentieth century breed and his parents purpose to make tangible use of his singing gifts.

We announce with pleasure the most beautiful and impressive descriptive waltz ballad that the world has ever known—a song that will absolutely sweep this country from coast to coast.

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