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A Monthly Magazine devoted to the Interests of POPULAR MUSIC

VOCAL INSTRUMENTAL MECHANICAL

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VOL. I
DECEMBER, 1917
No. 11

Popular versus Patriotic

HAT is the music that appeals most strongly to the soldier in the training camps and to the trenches, and what is he singing when left to himself for a change? Is he the frivolous patriotic or the popular and pathetic, and—whatever it is—why? These are questions that many of the cutters-minded are asking themselves today. A careful reading of the newspaper columns from war-correspondents furnishes a somewhat surprising answer to the question of "what," for a summarizing of reports shows that whether trained or in training the soldier, or soldier, is not singing the patriotic, neither does he seem to care for it from the sentimental. He performs must stand at attention and listen to the national anthem when played or sung, but that is duty. Left to himself his personal pleasure turns to the popular, the pathetic and the made-to-order for-emotion selections. Two instances will show what the soldiers are singing in camps and trenches over there, and it is practically the same here. Both here and there thousands are singing "The Battle Song of Liberty"—"Here's to all good fellows on land and sea.

Lieutenant Comstock Dawes—the well-known American novelist and better known author of "Curry Oh," now fighting with the Allies—when recently asked by the New York Times to write for its book section "something on the literature of the trenches," began his reply with the epigrammatic statement: "There isn't any. The life that men lead in the trenches is greater literature than ever was penned." After specifying what the men do eat bread Lieutenant Dawes continues: "It's the same with the songs of the trenches. The last thing you find anybody singing is a patriotic song. When men slip in the shell holes, they prefer something that cheers up their own hammers. He tells further of being sent forward in a captured town to locate an officer. The stones of the houses had been demolished and a terrific barrage from the Germans was doing its best to grind them to powder. He was scouting around for his man under a shell that each moment grew more intense, when suddenly from underground he heard a "muzak-hall graphophone voice" break out: "All I want is someone to love me." He humorously finishes the tale with: "That finished me. I thought, you can lose yourself, and best it." From the American Field Headquarters in France a war-correspondent writes: "Shadows rushed down from the hills and darkness turned the groups of huts into mere dots moving about in the gloom. Then someone with a tender voice began the sub-stuff, while someone else accompanied him on a mouth-organ. The song came from a little circle, and drifted down the battalion street to be taken up by others—Just as a song at twilight, when the lights are low. Everybody sang, some more than others. Then followed songs and recitations. It was 'Mother Machine' and then that one about watching the streamer go 'round the bend. 'Good-bye, my Lady; Good-bye.' Some high-lover guy who'd been to a reporter in Tabor, tried to get away with a poem by a poet named White—'I never see a man who looks so wistfully at the sky, but was drowned out by the close-harmony hawling of Whiskey, oh, whiskey, you ain't no friend of mine.' Impossibly, 'Home Sweet Home' is on the program. So much as to what the soldier is singing. As for the "why," that is "vanguard" pure and simple—"taking the deeper sentiment under a lighter sentimentality."

It is characteristic of the Americans to face the inevitable with a smile and turn the disagreeable into a joke, yet never permitting laugh or quip to deaden the determination and stirs underlying both. Eliminating the accepted "patriotic" from his singing is no ideal upon the patriotism of the soldier, for that has been proved by his cheerful acceptance of necessary emblazonment or draft, and by his easy accommodation and steady comprehension to rigid restrictions never known to him as a civilian. As a soldier under war orders his patriotism is now too deep below the surface to be expressed in the mere singing or playing of patriotic tunes; his love of country and allegiance to its flag is now of too bred significance to find expression in what is so many times superficial sentiment too often linked with artificial tunes and so he turns to the honestly sentimental and patriotic. As a soldier, both patriotism and allegiance are now a becoming seducing volume awaiting only the final word of command to burst forth, flame and express in patriotic action rather than words, although he well knows that the word will plunge him into a seething inferno of hell. His singing, then, is dorking death with a dance instead of a dirge—sublimely "cannibalized" in the ridiculous.—M. V. P.
A National Musical Alliance

By Myron Y. Peerce

There are times and conditions in life when, which might possibly be regarded as most unfortunate, in reality is the greatest of fortunes. Those of us who are fortunate enough to be living in the present great world—era—an era in which apparently new, money and munitions are being constantly turned back and forth like the shuttlecock in a game of battledore—are passing through, witnessing and playing our individual economic parts in the greatest epochal crisis of the age-old world, and that which once was considered broadly conservative in means and methods is now regarded as too small and insignificant. The world is awaking to the unselfishness of true living, to the large-mindedness of the dimensions of real life, and to the vital fact that selfish relations are rapidly emerging into communal alliance—in short, we are beginning to adapt to our needs the fourth dimension of true interpenetration, and are realizing that all of us are but allies in the broadawse of the war. There are many who look upon the present as a sensational age, but it is more the age of great sensations, with higher sense and deeper sensibility.

Mr. JOHN C. FREUND, the very much in earnest editor of Musical America who has made his journal a power in this country, delights in creating occasional sensations so complex with sense and sensibility that a great music public is suddenly startled into real thinking. There are few more noteworthy points connected with his sensations, however, and these are: that each succeeding one is closely related to a preceding in driving home music truths that a too-quick-moving public overlooks or ignores; that each has a distinct bearing upon the same specific object, and that all in combinations show that from the very beginning Mr. Freund has had in view a well-defined plan which seems near to realization, namely, music for the masses that shall uplift, instruct and ennoble.

Some four years ago, in a speech that was sent broadcast over the country by the civic press as well as music journals, Mr. Freund created a statistical sensation by the startling statement that, in all of its diversified forms and through its various industries, America expended yearly the astounding sum of $4,000,000,000, and proved his statement by figures. He now adds to that sensation by illuminating upon it another nearly as breathtaking, i.e., that in this country today there are more than two million people (and nearly four million) who are actively engaged in playing, painting, sculpture, or other arts the great artist, as ornate, has had no governmental representation. For this great object alone all musical America should work in concert for and with the National Musical Alliance.

Mr. Freund criticizes and articles the music-industry’s social activities. He has ever insisted that the solid foundation for a great music in America is in the public music education of its youth—in the instrumental and vocal ensembles of its school life, which should have both a national and municipal supervision and backing. It is true that to a certain extent music has a place in the educational scheme of the public schools, yet even so it is taught mostly in apocalyptic outbursts and spasmodic attempts, as music never has been made a definite and systematic part of the general curriculum in more than a few cities. In our opinion, therefore, the establishment of a National Conservatory of Music (and municipalities with constitutional provision) will be the greatest accomplishment of the National Musical Alliance, for always the cradle of the frame is eminently in the present.

And why not this musical alliance, when we are living in what may well be termed the Allied Age of the world? Americans have learned through experience that always flows over that conservation and strife in all things that is gained by public alliance as against private trust, and music is one of the greatest of these things, that has owed to a

clock, and the great human clock of the public has struck the hour that precedes the dawning of a new day for American music and munitions. Nothing more now remains but to keep running the clock as steadily and usefully started by the Alliance, and all who recognize music as a vital necessity to full life and living—teachers, singers, players, producers, managers, manufacturers, dealers and all musicians in general—all will ally themselves with the Alliance and lend a hand in the winding, there will be no danger of the great music clock ever running down and stopping.

Allies

A recent letter from London, England, acknowledging that The Tuneful Yankee, bandmaster E. J. Felner writes in part concerning an American band: “It was the first time I’ve had for years that didn’t matter so much!” In one little line there lies hidden an unintentional expression of regret, tinged with an unexpressed longing, that is so unspeakable as to need no elucidation. The writer of the letter no doubt has won the praise of the American public in the accompanying paragraph: “is a solider- bandman of the 119th Canadian Infantry Battalion now over there.” In these undependable times when, although far away from the seat of war, we of “The States” are fairly steeped in it; when we eat with it, sleep with it and sleep with it in short, actually live with and in war—in such unusual times to write even a little band story and not “militiaman war” is practically an impossibility for many reasons. Perhaps the greatest reason is to be found in music itself, for an art which heretofore always has been regarded as the supreme ally of peace only, has now allied itself voluntarily to war and pre- parations for war, and in a relationship closer than before known in the history of war.

Throughout this new alliance there is today secretly a bond, orchestral or instrumental ensemble of any sort (not attached to the army, together with choirs, soloists and players, that in some manner not mentioned their fate” for the boys now fighting or getting ready to fight: also, among the regulations, are now called in young men for military service abroad, while both here and abroad many new organizations have been formedExtreme from military musicians, who have found themselves suddenly unsaited because of the exigencies of war. Another potent reason for not being able to dodge “militiaman” in connection with this present lot of band writing is, it has not been for the war we probably should not have had either the story or the picture accompanying it.

The Band of the 119th Canadian Infantry is an organization of twenty-eight pieces that has been connected with the Battalion from the time the latter was organized nearly two years ago, and although the duties of the band are wholly confined to band work, every man in the ensemble is a fully trained soldier—practically, musicians of peace who are allies of war. There is no picture of the band and information is meager, but going “over- seas” the boys had played to many audiences in Canada, as they are now doing in England, with a picture wholly in the dark and utterly unknown. The band recently played at Aldershot in connection with rumen in sports for several Canadian teams (even sports seem to be allies of war), and were the only Canadian band boys present.

On Saturday, September 15, 1917, just prior to the Allies engagement, the band performed its part in a “Crucified Military Tattoo” at Guildford in aid of King George’s Salves Fund. Lord Alington Fund for Wives of Soldiers and Sailors, and Smokes for Sailors. For this music- pages were assembled five big bands, according in ceremony as follows: 6,300 P. E. Bingle, entry for “The Queen’s Band, playing ‘A Life on the Ocean Wave’; entry of the 129th C. I. B. Band, playing “O Canada,” entry of the 128th C. I. B. Band, playing “Music of the Sea” and Pipes and Drums; entry of the 119th C. I. B. Band, playing “Soldiers of the Exterior” entry of the 119th C. I. B. Pipes and Drums. First Poet sound by “The Queen’s” Bugler. At the conclusion of these ceremonies the following program was played:

1. March, “Pampos” (Humph) (united bands). 2. Popular Songs from the Home “Some” (Titre), united bands; 3. Pipes and Drums, 129th C. I. B. Band; 4. Selection from German Hymn, united bands; 5. Grand Military and Naval Polkas; arranged for this “Tattoo” by Bandmaster Halsey of “The Queen’s,” introducing “A雁s From the Home Front” by the 128th Band; 6. Pipes and Drums, 128th C. I. B., 7. Slow march by united bands, “Eagg, Mo by Moonlight”; 8. Return to the “Crucified Military Tattoo” by the 129th Band; 9. “Hymn, ‘Aide We’ Me,” “Wind save the King.” The small orchestra in front of the Qink house shown in the picture in the centre of this article, is not a regularly organized orchestral ensemble in one sense of the word, but a group of musical allies—that is, they are the strong allies of the band proper, every player being a member of the latter. The sniping of taken was captured during the end of a very successful series of concerts given in conjunction with the ladies commandant of the ood, and this is the real reason of the subject-matter chosen for the caption of this story. The lady is Miss Parks of New York City, a very popular member of Mr. Andrews’ choir, and a well-known soloist who was the strong supporting ally of the orchestra in their concert series.

These band and orchestral boys are now working on a live, up-to-date minstrel show (is this an alliterative form from Yankee land!), with which they “expect to cheer up the boys everywhere this winter”—mirth and music to rouse the same band’s the with music to rouse some of the black horsemen from war. These towns,-reeling, yelling, and hollering, are at least the new allies—the band boys of the 119th Canadian Infantry Battalion.”—M. J. F.
Interpreting the Photoplay
By Harry Norton

In the first pictures of the early days were subjects that might have seemed strange to the big feature-pictures of five or more reels at that time being an uncommon quantity. With ordinary and "faked" thunder and lightning machines, with a leather swelling on a drum and a colored strip on the screen, the usual scene ran from thirty to forty minutes. The pioneer manufacturers in this new profession of "playing the pictures" had no precedent, but were obliged to rely wholly on their own judgment and imagination as to what to play. At that time nothing had been written on the subject, and so there were but few picture houses in the large towns where it was possible then, as it is today, for a performer at one house to visit some other show and benefit by observation. We were practically all in the same boat, and simply had to use common sense. We did not realize then, but time has proved that we were establishing a standard method which remains in vogue today, although of course.

During the succeeding years the motion-picture has made wonderful forward strides, and today stands worthy of the best efforts of musicians in adapting music to fit. The better class of theatres devoted to the modern photoplay are now demanding a high-grade music program from their orchestra, pianists and organists, and only those players who take their vocation seriously, and offer good conscience work, can hope to benefit by landing the top and getting the money. Just as the "life of the fittest" has governed the picture theatre the same is true for the music of the picture. The artist of the silent pictures, whose policy was to keep his audience content, and "play the pictures,"

M. HARRY NORTON

WILL INTERPRET THE PHOTOPLAY

UPON THE ORGAN

Such is the theatre management's informed introduction to the pictures of the evening upon which depend the atmosphere of the auditorium. Although the organist is the "playground of the Photoplay" through music, it is the organist who must nucleate and create the atmosphere of the evening. Mr. Norton, who has a musical education and has played the organ for 15 years, is the "organist" of the Photoplay. He is at his best when the audience is at its peak and is most responsive to his suggestions.

Mr. Norton has been studying the Photoplay for the past 15 years and is thoroughly familiar with the methods and techniques used in the Photoplay. He is well known for his ability to create a mood and atmosphere that complements the Photoplay being shown.

Teaching Popular Music
By Basil Sadler

[There is more or less controversy in the music world at the present time concerning the merits of the Photoplay and the Photoplay and the Photoplay, and the Photoplay and the Photoplay and the Photoplay and the Photoplay and the Photoplay and the Photoplay. This is a subject that needs to be discussed and explored in detail.]

[The article continues to explore the topic of teaching popular music, including the use of Photoplays and related forms of Photoplays, and their influence on music education.]

[The article concludes with a discussion of the importance of popular music in society, and the role of Photoplays in shaping public opinion and cultural trends.]
A Bit of Biography
Miss E. A. Reynolds, New York

A brief sketch of Miss E. A. Reynolds, although
insufficient to do justice to her, will be read with interest.
Miss Reynolds is a teacher of piano and vocal music, and
her pupils are well known for their success in examinations.
She is also the author of several articles on music, and her
books on music are well known to all who are interested in
the subject. Miss Reynolds is a member of the New York
Music Teachers' Association, and is also a member of the
New York State Music Teachers' Association.

Jazz Jam
By Milton Reaves

Although it might seem to convey the sense of
merriment or jollity, nevertheless the last word in
the above region was chosen deliberately from a
dictionary of the language. The term "jazz" is a
word of African origin, and its meaning has
changed considerably over the years. The word
originally referred to a lively dance or a cheerful
air, and it was used in this sense in the 19th century.

The University Quintet
The jelly, honey-looking, meek, and friendly
at the readers from the above picture, have been sought by
many in one of their "jazz" groups. They form a musical
organization of the Middle West that is known in the University
Quintet, and are making themselves immediately popular as
a result of their happy-go-lucky ways.

Poor old Terps! Who could blame the name of
"Terps"? The only people who understand the
meaning of this word are those who have listened to
the music of the Middle West. Terpsichore, the
goddess of music and dance, is often referred to as
"Terps" in popular music, and the name has been
adapted to the groups that are formed by the
students of music at the Middle West.

The name of "Terps" is also associated with a
popular dance that is played at the universities of
the Middle West. The Terpsichorean dance is
usually performed to music written by students of
music, and it is often considered a symbol of the
spirit of the Middle West.

The University Quintet is a popular group of
students at the Middle West University, and they
are known for their lively and energetic performances.
They have gained a reputation for their
enthusiastic and exuberant music, and their
classical and popular numbers are enjoyed by
students and faculty alike.

The name "Terps" is also associated with a
popular dance that is played at the universities of
the Middle West. The Terpsichorean dance is
usually performed to music written by students of
music, and it is often considered a symbol of the
spirit of the Middle West.
The Conessions of a Modest Man

The Incident of the Moving Picture Show

By Clifford Vincent

H ave been assured by my friends of being a sort of cold-blooded, unpassionate individual. All my critical friends seem to regard me with suspicion because I can't go to moving picture shows and watch. Even my fond wife has no desire to wear a wrist watch. She has said that, except for a few attempts to bring me within the pale of civilized civilization, according to the accepted standards of her set, I am still wearing both spectacles and a split-night shirt.

Now, I will admit that the solicitation of my attention by the frequent and numerous attempts to bring me within the pale of civilized civilization has not been entirely unfruitful. Frequently, it seems that I have tried to visualize my upper lip as a bunina harbitorum, but surmisions contemplated efforts in facial horticulture have been tapped in the bud by early fruits of timidity—timidity which was highly accentuated by the bespaded coat of Mother Nature. But I did finally decide to cure my inactivity for motion picture shows—a decided improvement since the days of my youth, and for good and sufficient reasons I have never been able to admit to the least degree of interest in those unconsolable and unexciting exhibits, except for the occasional appearance of the latest shows, I was induced to purchase a pair of spectacles. My wife assured me that they would prevent my seeing the moving picture shows, and with this in mind I purchased a pair of spectacles.

The show was a startling experience. I had never seen a moving picture show before, and the novelty was overpowering. The pictures were shown on a large screen, and the actors and actresses were so life-like that it was difficult to believe that they were not actually present. The sound of their voices was clear and distinct, and the music was rousing and exciting. The show was a complete success, and I was not surprised to see that my wife was greatly interested in it.

Since that time I have been unable to live without watching moving picture shows. I find them so interesting and exciting that I can hardly wait for the next one. I have even begun to collect a collection of moving picture shows, and I am quite proud of my collection.

I have been told by my friends that I am becoming a bit of a showman, but I do not care. I enjoy the shows and I am proud of them. I think that they are the best thing that has happened to me in a long time.
THE TUNEFUL YANKEE

The Tuneful Yankee was a popular song from the late 19th to early 20th century. The text of the song is not entirely clear due to the quality of the image, but it appears to be a narrative piece about a journey or experience. The lyrics and music were both by well-known figures in the music industry, indicating its popularity and widespread appeal.

Music in Court

Two Well-Known Compositions are Subject of Litigation

The image contains a textual representation of a legal case involving two well-known compositions. The context suggests a dispute over the rights to these compositions, which were popular in their time. The legal implications of such a case could be significant for the music industry, as it would impact the distribution and performance rights of the accused compositions.

Beautiful Girl of Somewhere

Words by WILLIAM SHAW
Music by JACK RAYMOND

This image includes the sheet music for "Beautiful Girl of Somewhere," a popular song from the early 20th century. The song is known for its romantic and nostalgic themes, which were common in music during that era. The image provides a glimpse into the musical style of the time, highlighting the importance of sheet music in the dissemination of popular songs.
REFRAIN (Staccato)

Beautiful girl of somewhere, Beautiful girl of my dreams!
Paradise lies in your eyes Where the love-light brightly gleams.
I know I'll find you someplace in a land where the skies are blue,
Beautiful girl of somewhere Make all my dreams come true.

The Tuneful Yankee
Dance of the Pussy Willows

Allegro moderato

FRANK WEGMAN

The Tuneful Yankee
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The Tuneful Yankee
Waiting

Words by
JACK YELLEN

Music by
GEORGE L. COBB

Moderate

Piano

Wait ing, hon-ey mine, Wait ing— rain or shine,

Cause you think I'm doub- ing you,

And to hear you say that makes me feel so bad,

I long for you, I want you, I do,

You're dear to me, Sweet-er— no one could be—

For the one I call my own

You're dear to me, Sweet-er— no one could love you

The touching Yank

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Breath o' June
WALTZ

INTRO
Moderato

TED HAMILTON

PIANO

WALTZ

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The Tuneful Yankee

Reviews of Popular Music

By Howard E. Thompson

The last word in argument

Before getting the latest and authoritative word in settlement of the most questionable question of the day — Is "Queen of the Home" the Tuneful Yankee? — we should like to extend our thanks to Mr. Edward R. Winn, who has written an article on the subject. It is a splendidly constructed essay, and a model of the sort that is often published in the leading journals of the day. It clearly demonstrates the correctness of our opinion, and we are confident that it will be read with pleasure by all who are interested in the subject.

Good-By, Mother, So Long, Dad

Hollis Young

Words by Louis A. Williams

This song is good enough—at least it is a song that is good to have. It has a beautiful melody and the music is very attractive. The chorus is full of a certain air of romance, and the whole thing is rather daring.

She Joined the Red Cross and Left Me

By Morton Stevens

Words by Hobart Marlow

A new idea and clever, somewhat whimsical, and yet very compelling. It is really a good idea to sacrifice an original thought to get a new idea. We shall repeat your song verse by verse, as an example:

The Tunes are Marching Home

Words by William de Venne

Music by Seiberlick

A lively and energetic song that is sure to be popular. The melody is catchy and the lyrics are full of spirit.

Reflection

Words and music by F. E. Stetson

This distinctly printed song bearing what is presumably the特征 of the title, but there is a certain stiffness about it that is not altogether wholesome. But two things which have some to my taste, the melody is charming, with a touch of the cakewalk in it, and the refrain:

If the Kaiser Were Here He'd Keep Far Away

Words by Peter Cremer

Music by Peter Pinney

Published by Pettmon-Cem Pub.

New York

Songs advertising the Hon. Chief, even in their most innocuous way, are perhaps not the best. His name should not be used before this in a popular song. Let him be happy to be chosen, as he undoubtedly will. The only serious discrepancy I see in your song, Edithia, is in the second verse. You say:

Not having in my soul

Patriotism is not present in your song, and it would be more appropriate if the second verse were:

Now you see what I mean.

You may have some more verses to sing, but this is the only one that is not quite in harmony with your song.
The Tunesful Yankee

Ragtime Piano Playing

A Practical Course in Instruction for Pianists—By Edward E. Wain

In the early 1900s, ragtime was a popular music genre, and ragtime piano playing was a skill that many people wanted to learn. This page features a Ragtime Piano Playing lesson, providing instructions and exercises for pianists to practice and perform ragtime music.

Lesson 1: Notes are presented in the key of G, D, A, and E. The student is encouraged to practice playing these notes in different positions and combinations. The lesson includes exercises for practicing these notes.

Lesson 2: The lesson introduces the concept of playing in different keys and suggests practicing in G, D, A, and E as well as other keys.

Lesson 3: This lesson focuses on playing in different positions and combinations in G, D, A, and E.

Lesson 4: The lesson introduces the concept of playing in different keys and suggests practicing in G, D, A, and E as well as other keys.

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POST OBITUUM
Joseph H. Redfield, C. P., passed away last week from a heart attack.
Joseph H. Redfield was a well-known music teacher and composer in New York City. He was known for his energetic and creative approach to teaching piano and music theory. Joseph H. Redfield is survived by his wife, Mary, and two children, John and Jane. A memorial service will be held on Saturday at 3:00 PM at the Church of Our Lady of the Rosary. In lieu of flowers, donations can be made to the Music Education Fund at the church.
THE TUNEFUL YANKEE

The Reader and The Publisher

(Taken from page 35)

If the Kaiser Were Wiser He'd Keep Far Away

Get it in Time!

If the Kaiser Were Wiser He'd Keep Far Away

All the Rage

Orchestra Leaders
Use Banjos

A New Publishing House

The Vega Co., Boston, Mass.

A Suggestion

I am sorry to hear that you have received my letter. I am writing to you because I believe that your paper is a valuable one, and I want to suggest a few things that might be done to make it even more interesting and useful. I have been a subscriber to your paper for many years, and I have always found it to be very informative and entertaining.

If I were in your place, I would suggest the following:

1. More feature articles on current events and important issues. This would make the paper even more relevant to the reader.

2. More profiles of local artists and performers. Your paper already has a good reputation for covering music, but I think there is room for even more in-depth coverage.

3. More reviews of new plays and movies. This would be especially useful for the younger readers.

I hope that you will consider these suggestions. I believe that your paper has a lot of potential, and I would be happy to contribute in any way that I can.

Sincerely,

[Your Name]
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THE TUNEFUL YANKEE

Answers to Correspondents

(Continued from page 37)

Mr. E. D. J. (Hudson, N.Y.):

"It seems to me that you have not given enough credit to the fact that a solo can be made out of the song "Flowers in the Rain," which is printed in "The TUNEFUL YANKEE." This song is a good one, and I believe it will be played by many bands and soloists."

REPLY:

Dr. E. D. J. (Hudson, N.Y.):

"I am glad to hear that you are using "Flowers in the Rain" in your work. I think it is a fine song, and it will be played by many bands and soloists."

The Harry L. Alford

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What Does Your Cash Register Say?

We predict that this will be a sensational song hit. 3. When Daddy Told Him to Buy the Cigars (F. J. Smythe) Is this the biggest seller on our country all the present time. 4. There's a Long, Long Trail (Winfried). This is not sure yet, but it is cut at present and we haven't heard much in the way of sales. 3. I'm All Around Towed With the Scissors (Rosemary Hepburn). This is another big hit for the present time. 4. Cleveland, Ohio, Cigar Makers Union (E. S. Forman). Our biggest selling patriotic song. 5. Some Sunday Morning (Harvey). Good story in lyrics, but not too fast here. 1. Don't Buy It at the Store. This melody was always good, but not too fast here. 2. Rose of Washington (Alfred). Steady seller. Will last. 3. I'm All Around Towed With the Scissors (Rosemary Hepburn). This is another big hit for the present time.

WHAT MY CASH REGISTER SAYS

List the initials of the last sales on your register, stating which is the "best seller" at present, and give data regarding the selling or non-selling qualities of the other numbers listed, with your opinion of the "prospects" for each.

Title: A Song That Is a Hit

Composer: A. E. B. (Alfred)

Publisher: B. C. H. (Bennett)

Remarks: Prospects good, should sell big.

Title: A Song That Is Not Selling

Composer: C. D. E. (Charles)

Publisher: F. G. J. (Frank)

Remarks: Prospects poor, should not sell big.

Address: City and State

Name of Store: Sent in by...

No unsigned list will be published, but only city and state address will be printed if you request it.
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OF OLD NEW HAMPSHIRE
I DREAM OF TENNESSEE
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and "Where You Were a Tadpole and I Was a Big Red Roan."

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"Your ears are fairly stupefied at the sheer absurdity of the
poetry, isn't it?"
"Exactly, how many were you toasted for?"
By our friend, Tom Flanagan:
First Married Man—What are you doing out of the paper?
Second Married Man—An item about a California man's getting a divorce because
his wife went through his pockets.
First Married Man—What are you going
to do with it?
Second Married Man—Put it in my pocket.

By our artist Fred, Ray Snyder:
Willy—Has the government completed its
propaganda for war?
60th—Yes; it has given each order to
the Navy, and each order to the Peace.

By our Pat Schultz:
Mr. Secretary, your first order to the Peace,
Mr. Secretary, you must come to obey this
country. Father is preparing for the test,
Tom, shaving the beard. Two new
Constitutional Brandy, much better.

By Arthur Hufnagel:
Mr.—Are you deaf? You've made me lose
my temper.
Johnny—Shucks, Ma, that ain't no news.

STATEMENT
of the property management, the sale of The Tuneful Yankee, to W. H. Jacobs.

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