THE SMASHING BIG BALLAD HIT!
EVERYBODY CONCEDES THAT.
I KNOW I GOT MORE THAN MY SHARE
(WHEN GOD GAVE ME YOU)
WORLD AND MUSIC BY
GRANT CLARKE AND
HOWARD JOHNSON

A NOVELTY HAWAIIAN SONG. GREAT DANCE RHYTHM
WITH WONDERFUL COMEDY PUNCH.
HONOLULU, AMERICA LOVES YOU!
(WE'VE GOT TO HAND IT TO YOU)
BY GRANT CLARKE
EDDIE COX AND
JIMMIE MONACO

YOU CAN'T GO WRONG WITH A 'FEIST' SONG.

HENDY LEWIS' TERRIFIC SUCCESS!
WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR
(WHEN THEY DON'T MEAN WHAT THEY SAY)
FEATURED IN ANNA HEILD'S CASINO
PRODUCTION "FOLLOW ME."
BY HOWARD JOHNSON
JOE MCCAFFREY AND
JIMMIE MONACO

YOU CAN'T GO WRONG WITH A 'FEIST' SONG.

A REAL NOVELTY PUNCH-PUNCH-PUNCH!!! SONG!

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NEW YORK 208 5TH AVE.
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BOSTON 413 GARDNER STREET

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THE TUNEFUL YANKEE
VOL. 1 NO. 4
MAY, 1917

A MONTHLY MAGAZINE
DEVOTED TO THE INTERESTS OF
POPULAR MUSIC

VOCAL INSTRUMENTAL MECHANICAL

15¢ the copy

SUBSCRIPTION 1.50
the Year
Canada 1.75
Foreign 2.00

Published by
WALTER JACOBS
Boston, Mass.
The One Big Rousing Song Hit
of the North, East, South and West
Full of Fun, Frolic, Rag and Rejoicing

DON'T LEAVE ME DADDY

SAMPLE COPY 10c

PLAZA MUSIC COMPANY
EASTERN SELLING AGENTS
18 WEST 20th ST., NEW YORK

THE TUNEFUL YANKEE

MY LITTLE "Rambling Rose"
Fast becoming the season's biggest hit. 100,000 copies already sold nothing can stop it.

We also call your attention to
OUR OTHER BIG BALLADS

"That's My Idea of You"
A wonderful lyrics set to an irresistible melody.

"In the Beautiful Garden of Beautiful Dreams"
A very high class ballad, by the writer of "I Found You Among the Roses"

"There's No One But You to Blame"
Beautiful heart song, ballad that is sure to please.

The Tuneful Yankee Contents—May, 1917

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Published by
GARTON BROS., Music Publishers
“House of Harmony Hits”
10 Tremont Street
BOSTON, MASS.
Nothing About Circulation

BY THE PUBLISHER

WITH the human family the inevitable question from interested relatives or friends regarding the first-born is "How much does it weigh?" In the magazine family the same question holds good, except that it is put in another form. The Tuneful Yankee is a magazine youngster that is four (going on five) months old, and already within this short period of its infantile existence there has come many times the "incredulous"—"What's the circulation?" Both of these queries are (to put it courteously) generally provocative of an evasive answer. Where is the fond parent who, when enthusing over the "only baby," will hesitate to add just a pound or two to the actual weight? And what proud publisher will not well, you can guess the rest of the question, but in both instances (as a rule) probity is liable to take a back seat to vanity. As a matter of fact, however, outside of the publisher the advertisers are the nearest "relatives and friends" most interested in circulation figures. The general readers and subscribers don't care a rap about the circulatory system so long as the circulation fluid (the blood) is in good condition. The only thing with which they are concerned is the amount of meat between the covers.

Before fully and finally committing ourselves as to "What's the circulation?" there is just one other little point which should be settled, as bearing on verity, and that is—shall the baby be weighed dressed or undressed before giving the figures? Does magazine circulation mean only the actually paid-in yearly subscriptions, or does it mean these plus those who get their reading by borrowing? Or is the circulation supposed to include both of them, plus those who get some of the free copies that sometimes go out on first issues? It does make a difference in weight whether or not father has a thumb surreptitiously pressing down on the scale-pan when the baby is in it, and every magazine publisher is a mighty proud and fond father who might not at the moment stifle at adding half-a-pound or so to the circulation weight of either his first or latest born, and there you are.

In the face of such facts, gentle reader and inquirer, if we were to tell you confidentially that we had a circulation of 10,000 copies monthly at this early stage of the game, would you believe it? Or assume that we asserted a circulation of 20,000 copies for the same time—would you believe that? You most certainly would not! To the contrary, you probably would be looking for "father's" thumb on the scale-pan, yet positively—in full probity, with all verity and with not a little vanity—our actual circulation is more than that, and "we ain't anywhere near the scales."

To answer the question, before someone gets a chance to spring it: Bless your "Yankee" hearts, no! The statement that our youthful circulation "is more than that" does not confuse the figures wholly to those
TUNEFUL YANKEE

And Still They Come

Read How What You Have Written Us

The Tuneful Yankee

Our Musical Notes
New York, Mar. 15, 1917
Dear Reader: Enchanted please send me one dollar (1.00)
for subscription, or renew your subscription if you have
noted us as a "grizzly," but believe your paper to
be such a little thing, perhaps you will change your mind
and let the circulation play its part. Why not write for
FREE SAMPLE ISSUE?
Mr. Proctor, 75 Delaware Ave.
New York, Mar. 5, 1917
Gentlemen: Thanks for sample copy of your magazine. I found it interesting and would like to keep it. I would like you to send me regularly.
Enclosed please find check for one year.
Yours truly,
M. Skoien, Jr.,
Cubs of Directors & Co.

From a Western Lawyer
Los Angeles, Cal., Mar. 10, 1917
My dear Mr. Rosensell, It is some some years since I was even heard of you, and needless to say, when I joined The Tuneful Yankee to look at it, as Mr. Rosensell was kind enough to send me one, and discovered your name to others, I was apparently sur-
prised. The journal is a real eye-opener in the musical world and I wish you every success in it.
Very sincerely yours,
Harry D. Kev.,
140 West 46th St.

We Hope So
Grand Rapids, Mich., Mar. 28, 1917
Gentlemen: I received copy of your first book of The Tuneful Yankee, and am
interested in the contents. I hope you will send me another.
Yours sincerely,
Sidney Roy.

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New York, Mar. 15, 1917
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M. Skoien, Jr.,
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Go To It, Dear Lady
Brooklyn, N. Y., Mar. 19, 1917
Editor: Will you permit me to send you a few lines expressing ray approval of your book when my departure in musical journalism. Your enthusiasm possesses just that which in
the future will make your book renowned. I am sure you are a brilliant and permanently useful figure among the composition of musical periodicals.
Yours sincerely,
[Signature]

We Think So, Too
New York, Mar. 19, 1917
Gentlemen: I am pleased to hear you are getting along so well with your project.
Yours for the cause of musical education,
[Signature]

Mystery Solved
Mystery Solved
Los Angeles, Cal., Mar. 10, 1917
Some of your plans may be a little vague, but some are not so far-fetched.
Some of your songs are--some are--
Why don't you see some of your songs are--

All of your former books are--
only a few pages

To get the whole story
[Signature]

(Continued on page 9)

The Tuneful Yankee

And Still They Come

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and let the circulation play its part. Why not write for
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Why don't you see some of your songs are--

All of your former books are--
only a few pages

To get the whole story
[Signature]
When You Were Seventeen

By BERTHA STEIN

There is no substitute for the real thing.

When You Were Seventeen

The tuneful Yankee

A WARD No. 1

When You Were Seventeen

By BERTHA STEIN

There is no substitute for the real thing.

When You Were Seventeen

The tuneful Yankee

A WARD No. 1

When You Were Seventeen

By BERTHA STEIN

There is no substitute for the real thing.
**The New Spring Bonnet**

By Dorothy Scoville

How dear to my purse is the new bonnet, the hat that I bought for a gift to my wife; a small piece of astrakhan, of huge price to the yen, that the last yen I will buy will save for my life.

---

**Spring**

By Mildred Davies

Sprig of alder for my basket's sake, I have not a dog to hang the strings upon, I will not a horse to pull the cart. I will not a carriage to start me, I have none to run and none to take me. I will not a carriage to start me, I have none to run and none to take me.

---

**THE TUNEFUL YANKEE**

Two little sisters, although working for different courses, are valuable adjuncts in the same field. Little Miss Holmes is in the New York Herald, while Miss Fay is in the progressive assistant with the New York Film Company.

---

**STANLEY MURPHY,** who recently signed with J. H. Heinz & Co., is one of the modern artists whose work is the name of the magazine. He never loses his touch and he excels in "The Spirit of '76." This is a very successful copy for that slow song and if anyone can make it heard, handy Harry is the one.

---

**THEReviews of Popular Music**

Notice to Publishers and Authors: Do not send us your prints for review or critical opinions. We do not sell our criticism and we play on favorites.

---

**The TUNEFUL YANKEE** is a popular music magazine. It contains reviews of popular music, sometimes exclusive, and interviews with popular musicians and songwriters. The magazine also features profiles of current music trends and provides information on the music business.

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A Toast

By SCOTT H. D Aval

HERE'S to the Tuneful Yankee And the things it dyes to do; And here's to you, dear Rosy, With your sprit firm and true; Long may you live and prosper In the wide as you'll be able.

(Continued on page 42)

Quaint Incidents in the World's News

Strange Because True and New

Surgery as a Police Force is Failure at Anesthesia

Surgery as a police force is a failure in the police department of New York. J. J. McSweeney, after reading about wonderful operations, where a criminal, who was so bad he could not be caught with a “pin,” was blacked, was transformed to a degree of distaste where he’d run up a bank alley from a nappy kitten, files in New York, and in New York there was something in it.

But that was before Ros Munson, the town was filled with happy mud, and cheer. Last year, same day, when the patient was in surgery, the patient was ready, and the mud was down, the mud was down, the mud was down, and the mud was down, and the mud was down.

(Continued on page 12)

Two men were arrested in Camden, N. J., charged with attempting to sell a machine for making money. The men described themselves as Harry Golden, of No. 901 Grand Avenue, Brooklyn, and Jack Kohl, of No. 73 Johnson Avenue.

The police alleged that a prospective customer in Jersey, who could not fork out even $10 for a machine, decided to find out how the machine worked. After the machine was taken apart, the machine was sold.
Ye Clown Topic
With Apologies to K. C. B.

AND I WOULD LIKE TO, 

MARRY BEE, 

IF YOUR FATHER, 

DON'T OBJECT, 

NOW DO ANYONE EVER, 

HEAR SE, 

ROY, 

I WAS THINKING, dear Doctor. 

THAT, perhaps you might, 

USE YOUR POWERS AT, 

CONCENTRATION, 

LONG ENOUGH TO HELP ME, 

DO SOMETHING TO THEM, 

POOK PORTFOLIO, 

HAVE THEM, perhaps. 

BREAK A LEG, 

WEALL NOT, that actually, 

BUT SLIP, on 39, 

BANANAS, 

A GOOD BIG BEERY ONE, 

OR ELSE. 

SEND THEM TO THE POLE, 

TO FIGHT, 

AND PREREHAB, IN A GOOD, 

CHIBMA, 

I CAN'T HELP ANYTHING, 

SO THAT I, 

ROBUST, 

WOULD NOT BE SUSPECTED, 

TO READ THEIR, 

MURDEROUS, 

INHUMANITY, 

WHICH MAKETH THE, 

HEART MARRY, 

AND YOUR THUMB, 

AND YOUR THUMB, 

AND YOUR BROTHER, 

AND YOUR BROTHER, 

AND YOUR BROTHER, 

AND YOUR FRIEND, 

AND YOUR FRIEND, 

AND YOUR FRIEND, 

AND YOUR FRIEND, 

AND YOUR FRIEND, 

AND YOUR FRIEND, 

SAY, I THANK YOU.
THE TUNEFUL YANKEE

Famous Axioms

By Well Known Authors

The Tuneful Yankee

Will You Write A Song and Send It To Us?

The Tuneful Yankee #1301, 2001 20th Street, New York, N.Y. 10009

April 11, 1917

Noted Song Writer Who Won't Admit His Error

Mr. Monroe H. Barfield

Dear Sir—Your vigorous denunciation of the combination line of my song, "The Queen Of The Roses" with the words, "Is it not true that it was either a folks song or an imitation of some kind," is not only insufficient to support the proper usage of English as she is spoken, would induce me to a closer study of English in the years of study, that except for one little consideration. And that, my dear Mr. Barfield, is that your condemnation is not in accordance with the evidence, and is therefore numerically incorrect. I am not so old as to have forgotten entirely the English Grammar. One of them, if my memory serves me adequately, is that the verb is dependent on the noun or subject, and not on the object. You mean that I meant to convey that the lady in the song was the Queen of the Roses. Therefore, I should have written "The Queen of The Roses was the lady of the song," or, if you were more particular, I should have written the Queen was the lady of the song, and, ergo, she, was not she, the queen of those delectable blossoms.

In other words, I was speaking of the Queen of The Roses as the subject matter, just as though I would have said "The Queen of The Roses Does To Be Yourself," but that is kindly listened to, as over a song, is inadmissible, and a name, and the English grammatical phrase is "The Queen Of The Roses was the lady of the song," which "was" should have been used only justified by meaning that I meant something other than I did mean. If you have seen me when I do it the same tone, I have my rights. Indeed, for any song, you are, is it, you have dealt in a harsh and earth fashion in which words, that, next to his royalty statements, leaves his dictionary out of the question. I am wondering if you will give me this letter the same prominence that you gave your own.

Yours very truly,

Louis Weyman

You say, Mr. Weyman, that you meant to say that the queen was the lady of the song and yes, what’s the difference? You address the supposed lady as "you"—and warrant your pause, thus emphasizing that the lady was you. You wouldn’t like to donate $50 of your royalties of the song—if those he that sound comes—of why else you would say it? You would say it: "Stop! What are you doing?" It's the last line of your letter above yours: "You need to be out of the country," your dictionary next!" Quite a sign for all of us, but you were not a correct amount of a song with an error, or, are you enjoying your table of some evening, Louis, think the matter over.

---

The Tuneful Yankee will examine songs and modern arrangements of songs, and, where applicable, provide critical reviews and comments. Let us see on play Chaconne's "The Tuneful Yankee."
Funny Incidents in the Rambles of Music Men

Abraham, one of the most gentlemanly of musicians, told the following incident the other day. He did not tell it originally, but said that it was worth repeating:

"He was a jolly fellow, who had lived in the music hall for many years, and had been admired by the audience. One evening, he was acting in a comic opera, and was playing the violin on the stage. The audience laughed and cried, and he continued to play. Then, suddenly, he stopped, and turned to the audience with a smile. 'I have made a mistake,' he said. 'I have played the wrong note.' The audience burst into laughter. 'It was a wrong note,' he went on. 'But it was a funny one.' The audience roared with laughter. 'Yes,' he said, 'I have made a mistake, but it was a funny one.' The audience roared with laughter again.

A little girl in the audience said, 'I like music, but I don't like mistakes.'

"This is the way," said Abraham, "that an actor gets his living. He has to be funny, or else he won't get the laughs."
Rain of Pearls

VALESE

INTRO

Modera

WALTER WALLACE SMITH

PIANO

The Tuneeful Yankee

Copyright MCMXXVI by Walter Jacobs
International Copyright Secured
THE ROSE IN MY GARDEN OF DREAMS

Words & Music by WILL L. LIVERNASH
Composer of "When I'm With You" "Sleep My Honey"

Valse Lento

Where the violet lies dreaming, In the moon light softly gleaming,
All the time for you I'm sighing, Night and day my heart is crying.

Espressivo

Waiting there, Beauty rare, Queen of the garden 'Tis my
Could you learn, How 1 year, just to caress you, Like the

Allegro molto

love I see in fancy, Like a rose so fair,
white rose love dey ing, Kiss'd by morning dew

Copyright, MCMLXIV, by Will L. Livernash, Kansas City, Mo.
The Tuneful Yankee International Copyright Secured
All Rights Reserved
Cheops
EGYPTIAN INTERMEZZO
(TWO-STEP)

GEORGE L. COBB

PIANO

Allegretto Moderato

Copyright MCMXVI by Walter Jacobs
International Copyright Secured

The Tuneful Yankee
In The Days Of Old Black Joe.

Allegretto moderato.

JAMES BROCKMAN.

Come and gather 'round me, old man, my Lee;
Hurry thoughts just boosters crow it's.

Hark the steamboats whistling on the Mobile bay;
Long, long ago.

Come to me, break of day;
When they set old Buckies free.

Time to go you hear them say;
Come on let's.

Go way down in Dixie-land where I was born;
As jamboree they say good-bye and sing the old farewell.

In the country they would sing and harm-n-nice till morn,
Early dawn.

Shout, talk about stay-ing up an-till the morrow bell ver'y well.

The Tuneeful Yankee.

Copyright MCMXVII by James Brockman Music Pub. Co.
In the days of old Black Joe

I'm coming. Hear the darkies humming.

Ban-jos ring- ing, pink-sa- min-nes sing- ing, Law- dy, Law- dy joy was bring- ing Sun- shine.

bright way down in old Ken- tuck-y far a way, Ev- ry dark-y there was mighty licky-y

feel- ing guy, Fan- sy danc- ing, sand- y foot, Hear the old ban- jo.

Shake your feet old la- dy Bill, Do the ball- in' jock and roll- in' down the hill.

Sweet ere- a- tion old plan- ta- tion, In the days of old Black Joe.

---

**The Tuneful Yankee**

**Ragtime Piano Playing**

**A Practical Course of Instruction for Pianists**

By EDWARD R. WINN

---

**Singers, Pianists and Leaders**

File our address now for some day you may want something special in the line of music arranging, copying, and transposing for piano, voice or some combination of instruments or voices.

This line of work is our specialty, and we are doing it on a large scale for glee clubs, colleges, universities, church societies, churches, symphony orchestras, home talent groups, Chautauqua, etc., in the principal cities of the United States and Canada.

---

**Harry L. Alford**

**Arranging Studios**

**Grand Opera House CHICAGO, ILL.**

---

**“ON THE SQUARE”**

**March**

By Frank Panella

Panella Music Co., Inc.

---

**Give Me an American Girl**

**Big City, Medicine and Pettifogging by Frank Panella**

---

**The Maguire Music Co.**

---

**Wyman E. Beebe**

**Violins, 10 Days’ Trial**

---
Come Back To Erin.
In Bagpipe... Employing Rhythm No. 1

Popular Songs of Fifty Years Ago
By George Brayley

In the world of song writing, song is known as "popularity." It is first as a melody, and second as a melody in its present form. The world's popular songs, like the songs of yesteryear, have been the result of many years of trial and error. The melody, the rhythm, and the words have all contributed to the success of a popular song.

Up-to-Date Title Pages
FOR SONGS, INSTRUMENTAL MUSIC, BOOKS
AND MUSIC COVERS OF EVERY DESCRIPTION

PFEIFFER ILLUSTRATING CO., Inc.
10 W. 39th St.
NEW YORK
A SONG

To Develop the Voice

And Teach You the Beautiful Arts of Singing

“A Tear, a Kiss, a Smile”

By the well-known OTTO MUNZ

A ballad of the better grade with lovely harmonies for

Tenor, Bass, and Baritone voices. The text is

ALSO NEWLY ISSUED

“A Tear, a Kiss, a Smile” (From "Melodrama"

Words By: "Melodrama"

Music By: "Melodrama"

“Tears Why My Heart Is Crying”

Professional copies now sending copies immediately.

Otto Munz, 464 6th Avenue, New York.

Karczak Pub. Co., Inc.

62 and 64 West 45th Street, New York.

THE STANDARD ENGRAVING CO., INC.

PRINTING PLATES FOR

MUSIC TITLES.

IN ONE, TWO, THREE OR FOUR COLORS.

SKETCH AND DRAWINGS BY A THOROUGHLY

COMPETENT AND ULTIMATE ART DEPARTMENT.

ENGRAVERS DESIGNERS ELECTROTYPERS

364-365 WEST 40TH STREET, NEW YORK.

THE TUNEFUL YANKEE

For The Tuneable Yankee

Where the music is always at hand.

They’ve treated our stages and our ears.

They’ve tuned our lighting, and probably

They need not say more.

At Washington, a Miss Nancy

With her single vio in her hands

Will have our tunes and notes in a

As before.

We’re going up in a balloon

As high as an eagle flies.

Yanksville was “VICTORY” in those days,

And barbeque igloos were prepared for

About 1880 Lyric Thompson came to

And his only rival was waving

In the light of some of the present day performers Lyric

gave a Sunday evening exhibition, nowhere

To Uncle Sam’s delight. The day

was a day of pride for the people.

The town was decorated. The stage was

With seats and flowers. The music

Of the orchestra was grand. The audience

Was in perfect harmony with the music.

The concert was a success. The people

were satisfied. They enjoyed the concert.

Subscriptions Received

To obtain the necessity of replying individually to each letter received, The

Tuneful Yankee now acknowledges subscriptions recently received at the New

York office:

Alfred Redman

Phil Kuenstler

Max Stolar

Jeff Brown

James Kendis

Joe Morris

Jack Robbins

Ben Richmond

Al Gerber

Joe Hollman

W. C. Polla

Alfred Solomon

Dave Weidberg

Arthur Lang

Jack Grisso

M. D. Skidmore

Earl Carroll

Harry Strauss

Edw. Larkin

Max Robak

F. M. Schoenmacher

Andrew R. Shaffer

Herbert J. Emmerich

Otto Munz

Billy Vanderweir

Harry Israel

Al Cimball

Ted Snyder

Bernie Grossman

Clifford J. Walters

Edna Williams

Amed Fiddler

Charles Home

Raymond Walker

Charles Murray

J. B. Lampert

Maurice Richmond

Fred J. Hayland

L. Wolfe Gilbert

Jerome Kolt

Theodore Morse

Ame Bedford House

A. H. Gordin

John M. Tait

Jas. F. Arizay

Jean Schwartz

G. Logan Payne

Mert M. Burgoy

William Jerome

Chas. Lang

E. F. Bitter

Harry Carroll

Ted S. Russell

Will S. Dillon

This style of dress and its name had a

tremendous vogue at the time. Babies

were named “Dolly Varden,” and street

“Dollies” and “Varrns” were encountered
to the traffic:

The Dolly Varden looked like a silk

But, after all, it is not the same thing.
AN OUTSTANDING HIT
The Oriental Wonder
in Modern Ballads.

There's Egypt in Your
Dreamy Eyes
by FLETA JAN BROWN
and HERBERT SPENCER

A song that will go down in history with the same great fame as "Underneath the Stars" by the same writers.

PUBLISHED BY
JEROME H. REMICK & CO.
320 East 45th Street, New York, N. Y.

PHOTO-PLAY PIANISTS AND WOULD-BE-
Solve Your Music Problems—"What to Play" and "When to Play It"

Gordon's Motion Picture Collection
IN TWO VOLUMES, PRICE $1.00 FOR THE TWO VOLUMES.
Volume 1 contains music for 18 standard types of moving pictures. The 83rd serial, "The Great Race," is the most recent of the series. Volume 2 contains music for 18 additional types of films. It also contains music for "The Great Race" and "Underneath the Stars." Both volumes are recommended by Dr. John F. MacDougall, noted for his work in film music and musical education.

Estate of HAMILTON GORDON, 143 W. 56th Street, New York, N. Y.

Patrotism First

In the present crisis it is the duty of every business organization, as of everyone individual, to make substantial sacrifices that the necessary enormous increase in our military and naval forces may be facilitated.

Denying it a part of our duty to do so, those of our employees who have been with us a year or more and volunteer will be paid during the war a salary the same as they are receiving prior to enlistment, less the amount paid by the government. We will hold open for them upon return the positions of those who enlist. In cases where we are so requested we will pay salaries to the families or other benefactors.

The leaving of their regular occupations, that they may serve the nation, by the pick of America's young men, will undoubtedly cause a shortage of workers that can only be met by the added effort which those of us who stay at home must make.

It is necessary and patriotic duty for us that remain not only to make such an effort, but to see to it that no food or other vital material resources, of which there is already a very serious shortage, be unnecessarily used.

Remember that every ounce that is wasted is an additional handicap to the execution of the most formidable task that our country has ever undertaken.

Those who are going to the front are making the supreme sacrifice; let us all do our share.

LYNN & HEALY.

April 18, 1917.

(An excerpt from a letter to a soldier in the trenches, published in The Tuneful Yankee.)

The hero didn't judge, but rather seemed to like it, as Mr. Nancy Latham, Jr., who was stage manager, explained for the reason for the change in order that the assembled concert seats. Everyone became instantly quiet, except the man up in the box with the (live) bull. Latham would yell, "Stop that noise up there!" No use, the man couldn't or wouldn't hear and kept bellowing. "Then the cow and bullman would blow a blast, but the bellowing on the bulls continued. Signal became steady, while Latham passed a note down saying something about a flower. At last Latham drew a pistol from his hip pocket and said, "Boo!" It was up in the air. The bulls stopped, and a voice from the gallery called down hopefully, "Hey, what in the world are you down there for?"

Will They Ever Stop?

Feb. 2, 1917.

The Tuneful Yankee, New York City.

Gentlemen:

My answer to the "Hillside Serenade," I have tried to put into rhyme, but though the verse may be wrong, No doubt I will improve with time.

To answer them all I say:

The first one is "Your love is gone.

And two is sad, I must confess,—

"The Flying Dutchman" is my grace;

Three, she is quite a "Hammer,"

But don't let me bore you; I've been "Underneath the Stars" and

Four is hard as it can be.

Although I think it's "Sweet Marie";

FIVE is wrong, but hope to "Take it through," "Only a Face at the Window;"

Six, of course, means that song of old,

Who can forget "Take Back Your Gold?"

For we can have the best of all,

That grand old song, "After the Rain;" I like your paper very well,

And I've found it good for a year;

I may be lucky, who know'st not,

So think I'll "find a new home here."

Yours truly,

L. S. Woods.

(Enclosed with letter to the editor; note also enclosed with a few cents.)

As you have written your letter in rhyme, We'll reply the same way, the "in a reason;"

Your first is in sight, "Climbing thru' the Sky" this night.

The sound you didn't get, it's a word, It's "The Great Race" and "Underneath the Stars;"

The third "Lost Rose of Summer," Shows that you're "over;"

Number four is not "Sweet Marie," It's "All That Ever You Give;" you'll see.

Your five does not fill the bill, "With All Her Coat Love Her Still.

For number six the truth you say, It's called "Take Back Your Gold;"

And on number seven you have the call, "To the song, "After the Rain!"

(Continued from page 39)

The patriotism of the American people has been demonstrated in a variety of ways, from the purchase of Liberty Bonds to the sacrifice of young men volunteering for service. The war effort has brought about a significant increase in the demand for goods and services, and many businesses have adapted their operations to meet this demand. In this issue, the Tuneful Yankee features a special section dedicated to the war effort, highlighting the contributions of various artists and organizations to the war effort. This section includes a variety of articles, such as a letter from a soldier in the trenches, a poem by Mr. Nancy Latham, Jr., who was the stage manager, and a song by Lynn & Healy. The song, "The Great Race," is dedicated to the war effort and includes a note from the composer, L. S. Woods, expressing his appreciation for the newspaper's support.

The Tuneful Yankee also features a special section on "My Fair Lady Waltz," which includes an advertisement for the popular dance music company, National Music Company. The company offers a wide range of sheet music and is committed to providing high-quality music to all music lovers.

The Tuneful Yankee is published by G. M. Goodwin, and the current issue is dated February 2, 1917. The magazine is available at 1454 Broadway, Gentry Theatre Building, New York, N. Y.
PIANISTS

"Come Out of the Kitchen"

"The Hit of Henry W. Savage's Production "Have a Heart"

"He Likes Their Ukulele"

The Hit of All Time Sources for Piano

Winn Method

Essential elements for the most profitable Method of Playing Piano...with new and original theory, and with the complete system of exercises with play along, necessary for piano players. Piano accompaniment for beginners.

Your Books the Best of Their Kind

Winn School of Popular Music

Established 1896

145 West 45th Street, New York City

Ragtime Piano Playing

A Practical Course of Rhythm

For Piano

(Continued from page 14)

"Fill in" the harmony in trills and bass.

The harmony is in the trill form, and the bass in the bass form.

The third form is in the bass.

The fourth form is in the bass.

How to Convert a Motet into a Ragtime Piano

Play the melody (with notes) in

APPROPRIATE MUSIC FOR PHOTO PLAYS

The importance of having appropriate music played for photo plays is now realized by all managers, but the selection of the music is often a difficult proposition. The music selected must be in keeping with the spirit of the play, and the style of the music must be in keeping with the style of the play.

In selecting the music, the manager should consider the following points:

1. The music should be in keeping with the spirit of the play.

2. The music should be in keeping with the style of the play.

3. The music should be in keeping with the mood of the play.

4. The music should be in keeping with the setting of the play.

5. The music should be in keeping with the time of the play.

The manager should also consider the following points:

1. The music should be in keeping with the type of the play.

2. The music should be in keeping with the type of the audience.

3. The music should be in keeping with the type of the setting.

4. The music should be in keeping with the type of the theme.

5. The music should be in keeping with the type of the period.

In selecting the music, the manager should consider the following points:

1. The music should be in keeping with the type of the play.

2. The music should be in keeping with the type of the audience.

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Review of Popular Music


You have an inspiring composition in this two-strope, but we pity you, Mr. Ruth, if Uncle Sam happens to see your little page! You would get the most "rump," though deserving you ever had in your life, and all the money in grand Amers would not save you from some place where they lock folk up. Don't you have any law governing the use of the American flag upon a piece of real estate?

... It's a shame that We Have to Care for. Words by Alexander Knapp and Music by M. C. H. in the Key of G, $1.00, N. Y.

Now, look here boys, remember that you may some day grow old yourselves. That is, if some Broadway trilby or don't suddenly eat you off or some bookmaker doesn't land you in Fish Pond. But please, have composition upon the pagan. My hit you are including in some blue stuff, boys. What do you mean by this?

... A man should never marry when he's got his head. It's just like looking books for your friends to read. They're a lot more useful than you've all thought.

Through what with what? Nat Vincent has wanted some pretty good music on the song, although Berg's words are better than Tennyson's, or Tennyson's better than Berg's. We don't know which, although neither.

Mr. Beaverson's Comment on Our Review of His Patriotic Hymn

Editor, The Tumeful Yankee,

Dear Sir,—In reply to your criticism in March number of The Tumeful Yankee, of the music which I have composed to the words usually sung to the hymn tune "America," I beg to say that the music intended to have the character of the hymn tune and to be given as a march. The words with the hymn tune and the march are as a rule not very suitable for the words with the hymn tune and the march. It is my intention to have the words with the hymn tune and the march as a march, and the words with the hymn tune and the march as a hymn tune.

With most respectful compliments,

[Signature]

America's Best Writers and Composers

(Briefly Arranged)

BALL (ORRIN)
Composer of
"Love Me, and the World Is Mine," "Of All the Stars in the Universe," etc.

CARROLL (HARRI)
Composer of
"Heart of Maryland," "This Is the Birthday of Virginia," etc.

GILBERT (L. CARL)
Author of
"My Little Dream Girl," "By My Own Hand," etc.

GLOUE (JACK)
Composer of
"The Lady in the Dark," etc.

GOODWIN (JOE)
Composer of
"Where the Steeple's a-Beating," "The Little Girl," etc.

BLYNN (EDWARD)
Author of
"The Stars of My Heart," etc.

COBB (WILL D.)
Author of
"Out in the Open," "Glad Day," "Little Girl," etc.

BOWERS (FRANK)
Composer of
"Dreams," "Hymns," "Your Heart Yearns," etc.

COHAN (GEORGE)
Composer of
"Give My Regards to Broadway," "Scientists' Day," etc.

CUMMINGS (ADAM)
Composer of
"The Echo That Never Reached Home," etc.

HARRIS (HERBERT)
Composer of
"You Fill the Bowl," and many other hits

BRIAN (JEFF)
Author of
"In the Valley of the Moon," "Virginia Lee," etc.

EDWARDS (GUS)
Composer of
"School Days," etc.

FISHER (FRED)
Composer of
"There's a Little Bit of Old in Every Young Little Girl," etc.

FRIEDLAND (ANATOL)
Composer of
"My Little Dream Girl," "My Own Home," etc.

CARROLL (EARL)
Composer of

HIRSCH (LOUIS)
Composer of
"Baby blues," "Hello, Friend," etc.

HARRIS (AL)
Composer of
"I Didn't Know My Boy in a Uniform," etc.

FISHER (FRED)
Composer of
"There's a Little Bit of Old in Every Young Little Girl," etc.

The Tumeful Yankee

AMERICA
The Song that is Stirring the Nation

HERE'S MY BOY
A Patriotic Song Hit of the Times

F. VAN DAM, Inc.
Lithograph Music Printing
203-5 West 40th Street, near Broadway, New York
The Moving Picture Pianist

(A Reminiscence)

By J. Russell Robinson

At the age of fourteen, eager to escape the dull routine of school-life, I accepted the first position that offered itself to me, that of pianist in a "canteen" picture show of that period—ten hours a day, six days a week, all for the small sum of seven dollars.

My musical education up to this time had consisted of a year and a half of piano lessons, priced twenty-five cents each. My repertoire consisted of about a dozen popular rag songs and ballads, with possibly three instrumental numbers.

Up to this day I accepted the job I had seen only one moving picture, and didn't know the difference between a drama and a comedy. Therefore I was not at all equipped that before the first hour's playing was ended, the cashier came down the aisle and gently informed me that almost anything else but what I had been playing would be more suitable to the pictures being shown. My selection was "Meditation," played with swelling pathos—the picture, I afterward discovered, was supposed to be a romantic comedy. This motion-picture business was a rapidly moving game, and I soon learned that I must grow to keep pace with it.

My brother, a few months older, was an embryo stage-dancer, and greatly encouraged by my playing around the house in a picture show he sought and secured a job, playing drums at night with an orchestra in a theatre directly across the street from my new place. For a period of a year we played separate jobs, but finally woke up to the fact that we should be working together, and therefore combined our efforts.

From the first we made it a special point to play music that was suitable to the pictures. My brother began buying and making all sorts of "effects," and I may say he was a wizard in the art of putting in effects from the first. His outfit consisted of double drums, orchestra bells, xylophones, and traps, and his repertoire had increased quite considerably.

Replies is a wonderful teacher. When I had pictures that my repertoire failed to cater to, I improvised. This was a new and fascinating field, and I discovered that it was "catching on." I realized I had taken a big step upward and onward. Finding a great deal of opposition in our line of work, we realized that we must unite our forces and set about developing and bringing out with our movie every little detail and phase of the pictures. Not even the expression of an actor's face or an unusual title escaped our "eagle eyes."—it was our aim, and the men we look for in our effort to maintain a high standard and hold our audience. Here I learned that I must, on occasion, familiarize myself with the scenes and situations, for pictures were growing bigger and better and, incidentally, harder to play. This forced us to become better musicians. I took up the study of pipe organ, feeling that it would aid me later, and my brother acquired the hobby thing in xylophones, chimes, bells and drums.

These were the steps that led us on to the most important realization of all, namely, that a picture show player need not be a merely "oral" musician, but could hope for a great recognition in this line as in any other.

"Hidden Songs" Again

Gentlemen: Your excellent magazine with its colorful numbers of music, especially the song "Shine Your Eyes" is worth its weight in gold. I have never seen it printed or even quoted, or so slightly edited. Under separate cover I am sending you a copy of "Hidden Songs" which are so unique. Of course I am hoping that one of the prizes will be bestowed upon us. Sincerely yours,

A. F. Goldin

The Tuneful Yankee will continue songs and musical manuscripts without charge, for subscribers only, provided sufficient postage is included for return postage.

America's Best Writers and Composers (Continued)

HOLEMANN (Abe)
Composer of "The Damon & Pythias," etc.

MADDEN (Edward)
Author of "The King of the Moon," etc.

PANTASO (All)
Composer of "Margerita," etc.

JERROLD (Billy)
Author of "The Four Teenagers," "The Man from Nowhere," etc.

MACDONALD (Ballard)
Author of "Tell Me Tomorrow," "Billy Rose Sings for the Boys," etc.

ROBYN (Alfred)
Composer of "Salome," etc.

PECK (Harry)
Author of "Our Gang," etc.

SCHWARTZ (Jean)
Composer of "The Three Stooges," "You Made Me Love You," etc.

SMITH (Lee O'Keefe)

SNYDER (Ted)
Composer of "Oh! How I Hate to Get Up in the Morning," etc.

STAMPER (Dave)
Composer of "What's the Use?" "Tie Me Tightly," etc.

MURPHY (Stanley)
Author of "All I Do Is Dream of You," "Unchained Melody," etc.

LANGE (Arthur)
Composer of "Let's Fall In Love Again," "My Dearest Love," etc.

MOORE (Ted)
Composer of "You're Just Like Me," "Milkshakes," etc.

KILGOUR (Garfield)
Author of "Tell Me Little Sister," "It's Too Late Now," etc.

MACDONALD (Frank)
Composer of "Dare To Love," etc.

KEISER (Robert)
Composer of "Vespers," "The Dance of the Bells," etc.

MOORE (Rex)
Composer of "How to Be Absurdly Honest," "The Thousand," etc.

JOHNSON (Howard)
Author of "Glee" and many other songs

McCARTHY (Joe)
Author of "The Truth of the Matter," etc.

KENDIS (James)

MONECA (Jimmie)
Composer of "You Made Me Love You," etc.

SCHWARTZ (Jean)
Composer of "The Three Stooges," "You Made Me Love You," etc.

SMITH (Lee O'Keefe)

SNYDER (Ted)
Composer of "Oh! How I Hate to Get Up in the Morning," etc.

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SCHWARTZ (Jean)
Composer of "The Three Stooges," "You Made Me Love You," etc.

SMITH (Lee O'Keefe)
When You Dream
OF OLD NEW HAMPSHIRE
I DREAM OF TENNESSEE
It’s a Wonderful March Ballad by the writers of “Are You From Dixie?” and “When You Were a Tulip and I Was a Red Rose.”

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THE GREAT HARVARD COLLEGE FOOTBALL MARCH
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NATIONAL EMBLEM
Mr. Music Dealer, you can handle our popular price with excellent profit; also our standard titles, Collections, etc., and Band and Orchestra Music. Request cantata list now: 9 Bosworth Street, Boston, Mass.

Quaint Incidents in the World’s News

(Continued from page 12)

some foreign substances or other that had none of the karmic characteristics of the aforementioned agents. And she knew the defilement results that would follow the use of the chemicals to which she was exposed, the woman insisted, she would never have undertaken the project of feeling nature in the matter of her hair.

But, the alleges, the defendants, “without the knowledge of the plaintiff, wantonly, ignorantly, and negligently used dangerous and deleterious chemicals and substances upon her hair, causing her to become contamined and injured by the substances.”

These “chemicals and substances,” Miss Sherman further asserts, caused her untold pain and trouble, undermining her health and causing “every portion of her body to become swollen, inflamed and discolored.”

The Andrea, according to the complaint, treated her hair in November.

Refuse to Pay Royalties on Popular Times Theatre Managers and Cabinet Owners Decline to Stand in Line.

The Authors, Composers and Music Publishers’ Association, which has started a movement to prevent motion picture houses, vaudeville and other theatres from using their material without a royalty is paid, were soon likely to pass their point. They may get their royalties, but they will have the satisfaction of knowing that their music will not be played or sung without royalties.

At a meeting of the United Managers’ Protective Association yesterday more than 1,000 musical compositions of all sorts were offered free of royalties, for use in the motion picture, vaudeville and regular theatres. Authors and publishers returned the meeting with offers of complete scores for any kind of music that is wanted.

The theatre managers are willing to yield to any hindrance demand that the composers and publishers may assert with reference to the unacknowledged use of new music, but they are now quite sure that there is enough a feasible and suitable music of all sorts to keep all the theatre managers “going” without the cost of royalties to composers. Royalty-demanding numbers will be dropped according to the latest developments, and the vaudeville, music halls, picture theatres and other places of entertainment will play only those compositions which carry no threat of a “bonus.”

Funny Incidents in the Rambles of Music Men

(Continued from page 14)

his fromm, whom he instructed to take it back to the young gentleman.

The latter opened the volume, his heart trembling like a skittish-horse, and found the words were unforgotten in the next chapter. He read as follows: “You young swindler! If you dare to come within the threshold of my house again, I’ll bite off your nose and use it for a pen wiper!”

By Bill Beaching:

“If you know, I heard the other day that the plates from which they print $50 notes take nearly three months to engrave.”

“Oh, really! I suppose that’s why the notes are so expensive.”

By James F. Aaseng, the orchestra leader:

“Yes, I think it was written by a self-taught person, although I found the playing quite right.”

By the bright Eazy Caes:

“We eat all we can, and what we cannot cut we can.”

By British version: “We beat all we can, and what we cannot beat we tin.”

By Alec Cantor:

Jim: “Then did he make his money?”
Jack: “In the rocket-book business.”
Jim: “Is he still in the same business?”
Jack: “No. He has quit the rocket-book business and gone into the shadow business. You know there is more money in shadowing now than there is in rocket-booking.”

By the may shocked Ted Stydler:

“Now, Charley (shaking greatly) — I heard the check is in your name.”

“Charles — Use notes.”

Song

There is over a song somewhere, my dear. There is over a song somewhere — There’s the song of the bird when the skies are blue, and The song of the thunders when the skies are grey.

The sunshines through the grass And the bleating thistles in the wind, And in and out, when the scarlet nip The roses are trailing gracefully.

There is over a song somewhere, my dear. Be the skies above or dark or fair, There is over a song that our hearts may hear.

And maybe somewhere, my dear, There is ever a song somewhere, my dear.

—James Whitcomb Riley

America’s Best Writers and Composers

(Continued)

THE TUNEFUL YANKEE — THE TUNEFUL YANKEE

America’s Best Writers and Composers

(Continued)

THE TUNEFUL YANKEE — THE TUNEFUL YANKEE
Men and Firms of Prominence in the Music World

MUSIC JOBBERS

List of famous music jobbers, including:

- The Music Company
- The Musician's Association
- The Musician's Guild
- The Musician's League
- The Musician's Union
- The Musician's Association of America

MUSIC PUBLISHERS

List of famous music publishers, including:

- G. Schirmer
- Boosey & Hawkes
- Hal Leonard
- Peer International
- Music Sales
- Chester Music

PROFESSIONAL DEPTS.

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The Columbia Collection
of PATRIOTIC and
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Always
a Big and Steady
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TREMENDOUS
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120 SONGS
WORDS AND MUSIC COMPLETE
Each Number also Complete as a PIANO DUET and for MIXED QUARTET

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First Time
By the First Time
City's a Henhouse
City's a Henhouse
I'm Tired of Seeing
I'm Tired of Seeing
Oh, the Long, Long Trail
Oh, the Long, Long Trail
I'm Tired of Seeing
I'm Tired of Seeing

Orchestra

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